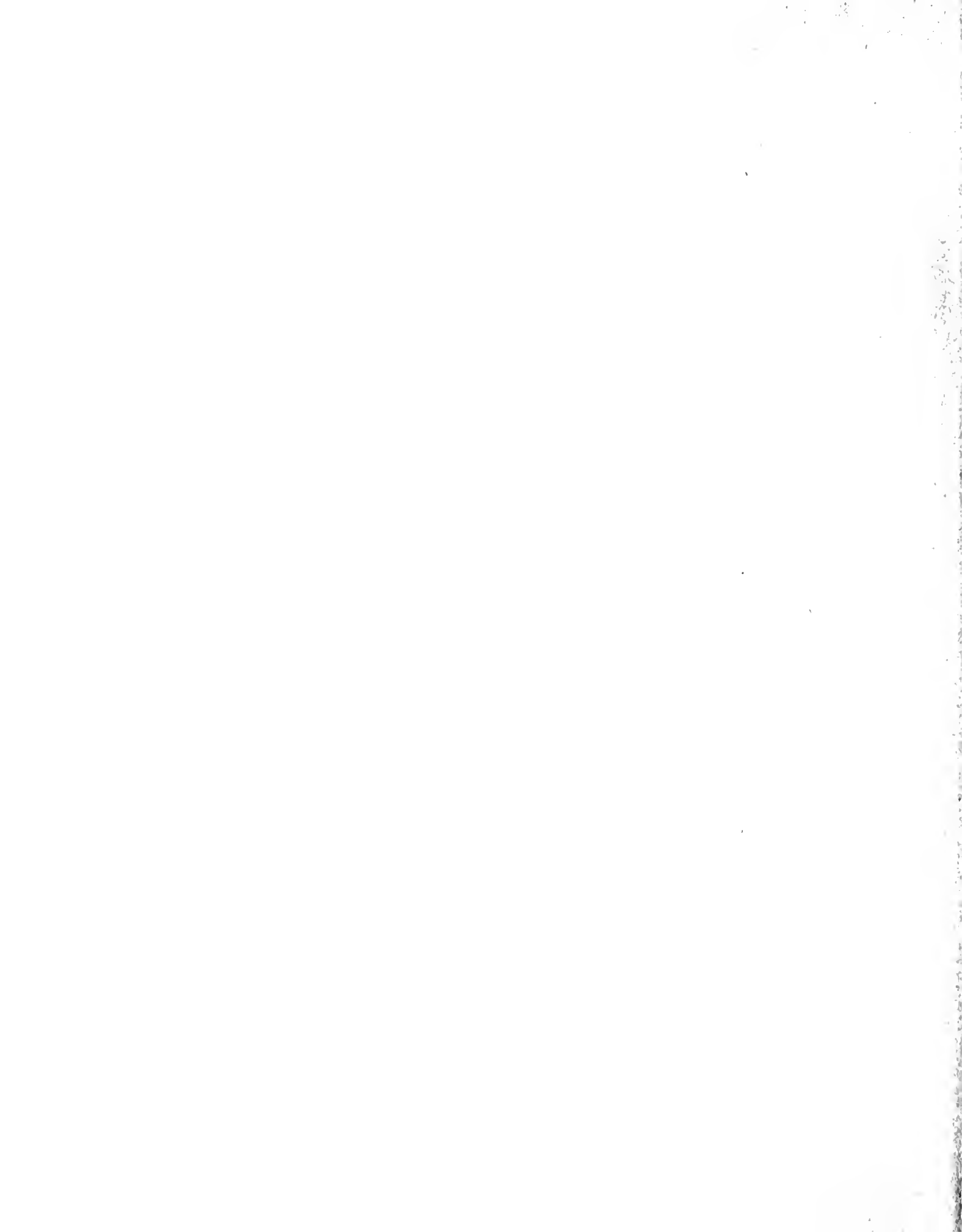


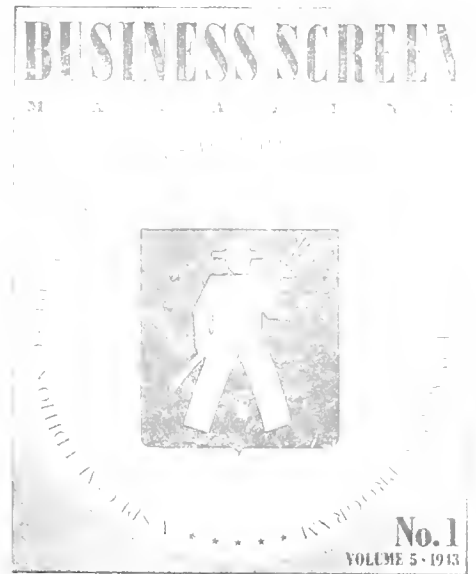
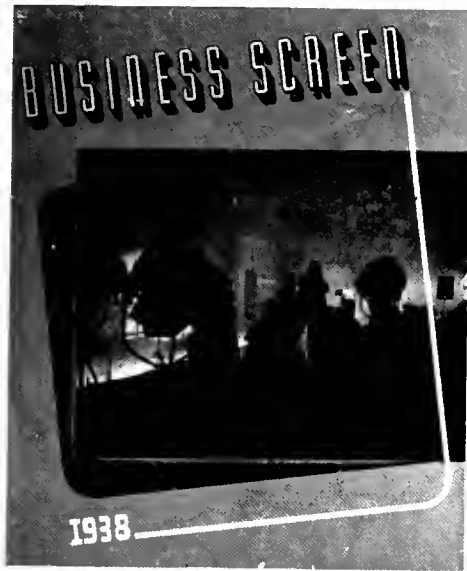
From the collection of the

San Francisco, California  
2008

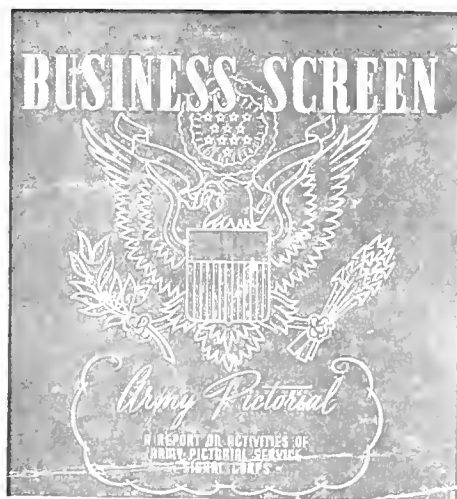
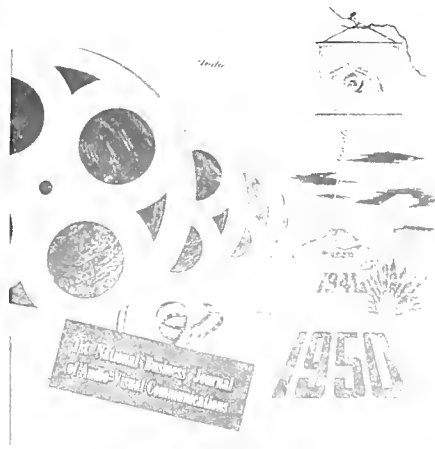








# BUSINESS SCREEN



# BUSINESS SCREEN



600 4346  
B9C4

# No. 1

VOLUME EIGHT  
FEBRUARY • 1947



## 10 salesmen . . . but they all tell the same TESTED sales story

Industry — looking at competitive times ahead, recognizing the inefficiencies and "hit-or-miss" sales stories of individual salesmen — is swinging toward "16mm Controlled Selling." A well-tested sales story on 16mm film, told by your most dynamic salesman, actually demonstrating your products—is a formula of selling effectiveness difficult to match with any other method.

Hundreds of industrialists today depend on Victor Sound Projectors to give their sales training and entertainment films the finest picture clarity and truest sound fidelity.

Write for the new Victor booklet on "16mm Sound Motion Picture Projectors."



## **VICTOR** **ANIMATOGRAPH CORPORATION**

A DIVISION OF CURTISS-WRIGHT CORPORATION  
Home Office and Factory: Davenport, Iowa  
New York • Chicago  
Distributors Throughout the World

MAKERS OF MOVIE EQUIPMENT SINCE 1910





# How Can You Best Protect Your Profit Margin In 1947?

## PROOF

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

American Bible Society  
American Can Company  
Associated Merchandising Corporation  
The Bates Manufacturing Company  
Bethlehem Steel Company  
Black & Decker Manufacturing Company  
The Borden Company  
Calco Chemical Company, Inc.  
Cluett, Peabody & Company, Inc.  
Dictaphone Corporation  
E. I. duPont de Nemours  
Eberhard Faber Pencil Co.  
Ethyl Corporation  
General Motors Corporation  
Godfrey L. Cabot, Inc.  
The B. F. Goodrich Company  
Hart Schaffner & Marx  
Jenkins Bros.  
Johns-Manville Corporation  
Kenwood Mills  
Mohawk Carpet Mills, Inc.  
National Biscuit Company  
National Lead Company  
Pepsi-Cola Co.  
Remington Arms Company  
Socony-Vacuum Oil Company, Inc.  
The Texas Company  
United States Rubber Company  
OR ANY OTHER CARAVEL CLIENT



**H**EAVERY, HEAVY, OVER THE HEAD OF "BUSINESS" during 1947, hangs the threat of increased COSTS. But — PRICES, we are told, can hardly be raised without risking a sharp decline in VOLUME! How, then, to protect your PROFIT MARGIN?

Many of our clients are finding the answer to this problem in a top-flight training program. Not only for NEW salesmen, but for so-called EXPERIENCED salesmen. And for DEALERS — wholesale and retail — all up and down the line.

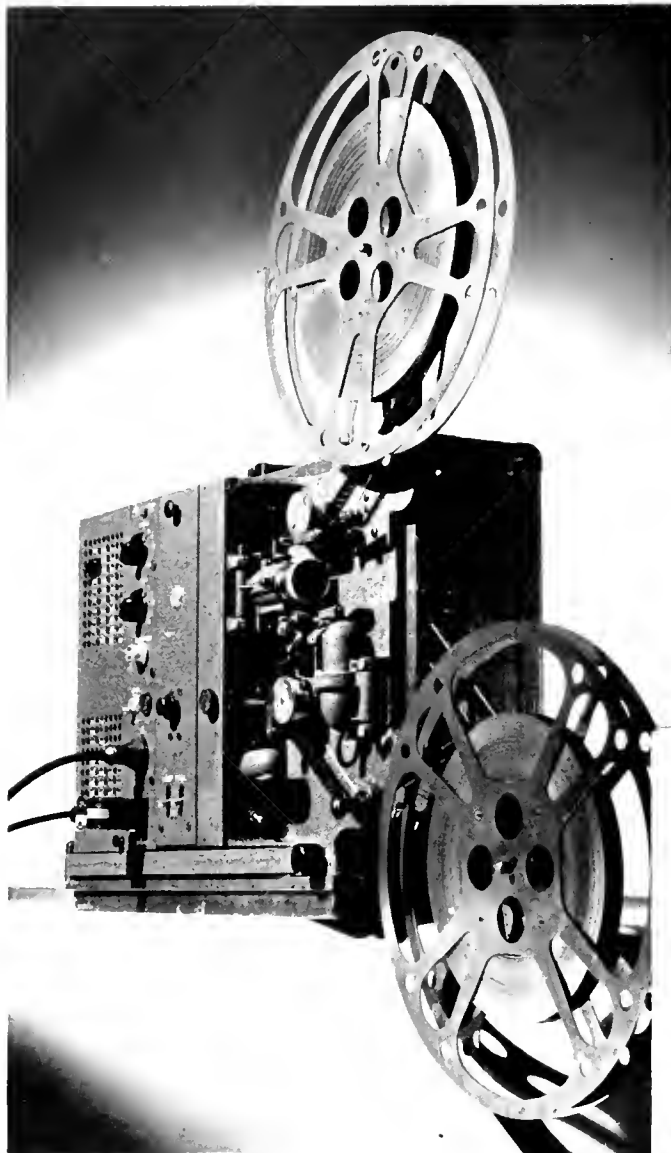
Caravel has had many years' experience in engineering programs of this type. It is prepared to work shoulder-to-shoulder with your training director (1) to conduct preliminary research as to what is needed, (2) to counsel in the selection of the best TRAINING MEDIA — whether motion-pictures, slidefilms, manuals, or a combination of all three... and (3) to produce, if desired, a FULLY INTEGRATED TRAINING PROGRAM.

In the interest of insuring profits during 1947, may we suggest an appointment to discuss with you your training problems. No obligation, of course — and such a meeting may prove very much worth while.

## CARAVEL FILMS

INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6111



## ... the most lifelike sound ever obtained from 16mm film!

RCA was *first* with 16mm sound—produced the first commercial sound projector in 1931. Today the RCA 16mm Sound Film Projector sets a standard for sound quality unique in the 16mm field.

This fact should be considered carefully in selecting or recommending a 16mm projector. The effectiveness of any presentation is in direct proportion to the clarity of the picture and the realism of the sound. The RCA Projector provides a full 20 watts of high-quality sound output . . . more than sufficient for the largest audience which sees 16mm films.

Precision-engineered—simple to operate; easy to maintain—the RCA 16mm Sound Film Projector is ideal for every use where superior projection quality is a must.

**THE PICTURE OPTICS** in the RCA Sound Film Projector match the sound system in performance. Illumination and definition are outstanding; pictures have sparkle, brilliance and clarity unique in 16mm projection.

**RCA Sound Film Projectors are Ideally suited for use in:**

- Business
- Schools and Colleges
- Industrial Training
- Churches

**FOR COMPLETE DETAILS** write to Dept. 20-B, RCA, 16mm Motion Picture Equipment, Radio Corporation of America, Camden, N. J.



**1. Powerful, 20-watt push-pull amplifier.** Employs special inverse feedback circuit. Wide-range tone control. Facilities for using microphone. Unrivalled tone quality throughout sound range.



**2. Exclusive Sound Stabilizer keeps pitch constant.** This device resists any tendency to increase or decrease film speed. Insures superb tone-quality reproduction.



**3. Extremely sensitive photo-cell sound pick-up.** Here is where *precision counts*. Combines extreme sensitivity and mechanical stability. It gets *all* of the sound.



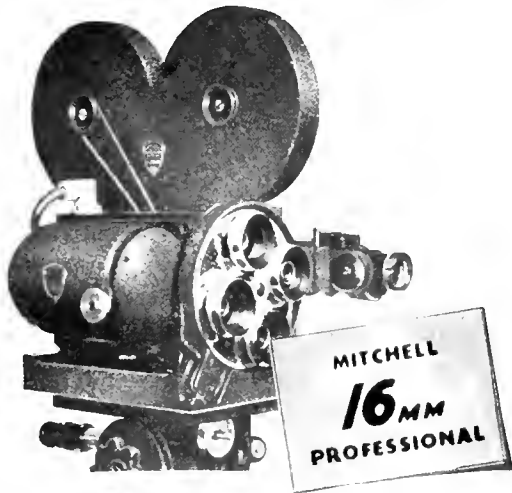
**16mm MOTION PICTURE EQUIPMENT**  
**RADIO CORPORATION of AMERICA**  
**ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.**

In Canada: RCA VICTOR Company Limited, Montreal



JOHN SEITZ, ACE PARAMOUNT CAMERAMAN, AND OTTO PIERCE, OPERATOR, SHOOTING "THE BIG HAIRCUT", DIRECTED BY TAY GARNETT. THE ENTIRE PRODUCTION IS BEING FILMED WITH A MITCHELL CAMERA. PHOTO COURTESY PARAMOUNT STUDIOS.

# *The great 35's and the great 16's are filmed with a Mitchell*



The first Mitchell 16 mm Professional Cameras are now in action, and already they are achieving new standards of 16 mm quality. With the coming of the Mitchell "16", the camera is no longer a handicap to 16 mm producers and cameramen, but a fine, flexible instrument, opening up a thousand new photographic possibilities.

Virtually identical to the famed Mitchell 35 mm cameras, the Mitchell "16" incorporates the same proven features. Every type of photographic effect possible with a 35 mm camera is also possible with the Mitchell 16 mm Professional.

*When you own a Mitchell, you own one of the world's greatest cameras.*

**For the complete story of the Mitchell 16 mm Professional—write today for your free copy of this beautifully illustrated booklet.**



JOHN SEITZ, A.S.C., noted for his original and creative handling of the camera, has done much of his best work with a Mitchell

**C O R P O R A T I O N**

666 W. HARVARD STREET • DEPT. 25 • GLENDALE, CALIFORNIA

Cable Address "MITCAMCO"



*Quality*

## SOUND SLIDEFILM EQUIPMENT

Here is fine sound slidefilm equipment. Compact, sturdy and dependable this equipment gives you high quality sound reproduction and picture projection. Light weight and a well designed case make this unit ideal for travel.

Ask your local producer for a demonstration. He can show you several models, each designed to serve an individual problem in your selling or training program.

Check the list below against your present equipment:

- **PUSHBUTTON** remote control from any distance
- Will play and carry 16" recordings
- Turntable speeds of 33 1/3 and 78 RPM
- Entire unit weighs 29 pounds. (Salesman's model 15 lbs.)
- **AUTOMATIC** feature allows use of the new automatic slidefilms—no operator and no sound signal
- Case design allows cover to be closed over all records (including 16 inch) while unit is playing—this cuts down needle scratch
- **TIMER** attachment allows for timed interval operation with intervals from 1 to 15 seconds
- Available in three models—Executive, Conference and the special salesman's unit (size and weight of a portable typewriter)
- Airplane luggage case
- Available in AC and DC models
- Low needle pressure (sapphire) pickup arm

ASK YOUR PRODUCER for a demonstration and remind him to show you how the new completely automatic feature operates

For further information write or phone your local film producer—or

# AIDS EQUIPMENT CORPORATION

131 WEST 52nd STREET • NEW YORK CITY 19, N. Y.

## FILM FORUM

LETTERS to the EDITOR

on "Seed for Tomorrow"

Editor, *Business Screen*:

◆ Your recent editorial in *BUSINESS SCREEN* on the film *Seed for Tomorrow*, the Farmers Union film, has been brought to my attention and as sponsor for the film I would like to comment on your statement.

In spite of some valid comments in your editorial on the agricultural and economic situation in this country, you start out with the statement that this is "the second attack against free enterprise." Whatever your concept of free enterprise may be I think you must admit that the family type farmer in this country has always been the symbol and bulwark of free enterprise and since this film was made to show him what he is up against in this modern society and what he should do about it, I think you could better entitle the film "A defense of free enterprise." It is well known that during recent years large farms have increased to such a proportion of the nation's total farms as to be alarming. Improved machinery, plants and animals have worked to the advantage of the large farmer and the average small farmer can only compete if he cooperates with his neighbors in order to get the benefits of wholesale buying, etc.

You also state that cooperatives are tax free, which is only a partial truth. Cooperatives pay the same taxes on property and on any undivided surplus as any private or corporate business does and it is only on the so-called patronage refunds or overcharges that they are exempt.

I hope you will realize that the Farmers Union point of view is

that it is not good for agriculture or the rest of the nation for agriculture to be in the hands of a few large groups so that the majority of the workers are not responsible individual businessmen but hired workers whose responsibility, morale and independence is far lower than the individual family farmer. Our American democracy has a far greater chance of continued good health with the latter group. —*Elton D. Pratt*

\* \* \*

—*BUSINESS SCREEN'S* editor wonders what "defense of free enterprise" is conveyed in this film's plainly noted warnings against "machinery salesmen" and Sponsor Pratt's expressed views on "the benefits of wholesale buying" v.s. the small town retailer. The trend toward large farms might well have been traced to economic and natural causes, including the prosperous small farmer's habit of investing his profits in more land, high prices or no.

The plain truth is that the American farmer now has accumulated large savings, as we said. The farm family pictured in *Seed for Tomorrow* would be a lot more typical if this fact were acknowledged rather than the "colored" description of their deprivation and near poverty.

It is the undercurrent of fear and suspicion against unnamed "interests" that is regrettable in this otherwise good farm documentary. Farmers Union membership sales are the obvious mission of *Seed for Tomorrow*. That cause must have sufficient positive advantages of itself.

Isn't it about time some of our union groups sold America (and their own members) on their own positive contributions to member welfare instead of building "protective associations" which depend so heavily on fear and distrust as their stock in trade. —*OITC*

### ISSUE 1 of VOLUME 8, 1947 • BUSINESS SCREEN

1st National Business Journal of Audio-Visual Communications

Chicago: 157 E. Erie St. New York: 501 W. 113 St.  
Los Angeles: 1132 West 17th St.

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# Now... a new dual purpose projector

**Amproslide**  
**MODEL "30-D"** for 2x2 slides  
and 35 mm.  
strip film

This Dual Slide Projector offers a completely new conception of strip film projection, employing curved film guide-ways to guide film in exact position for clear, brilliant screen image.

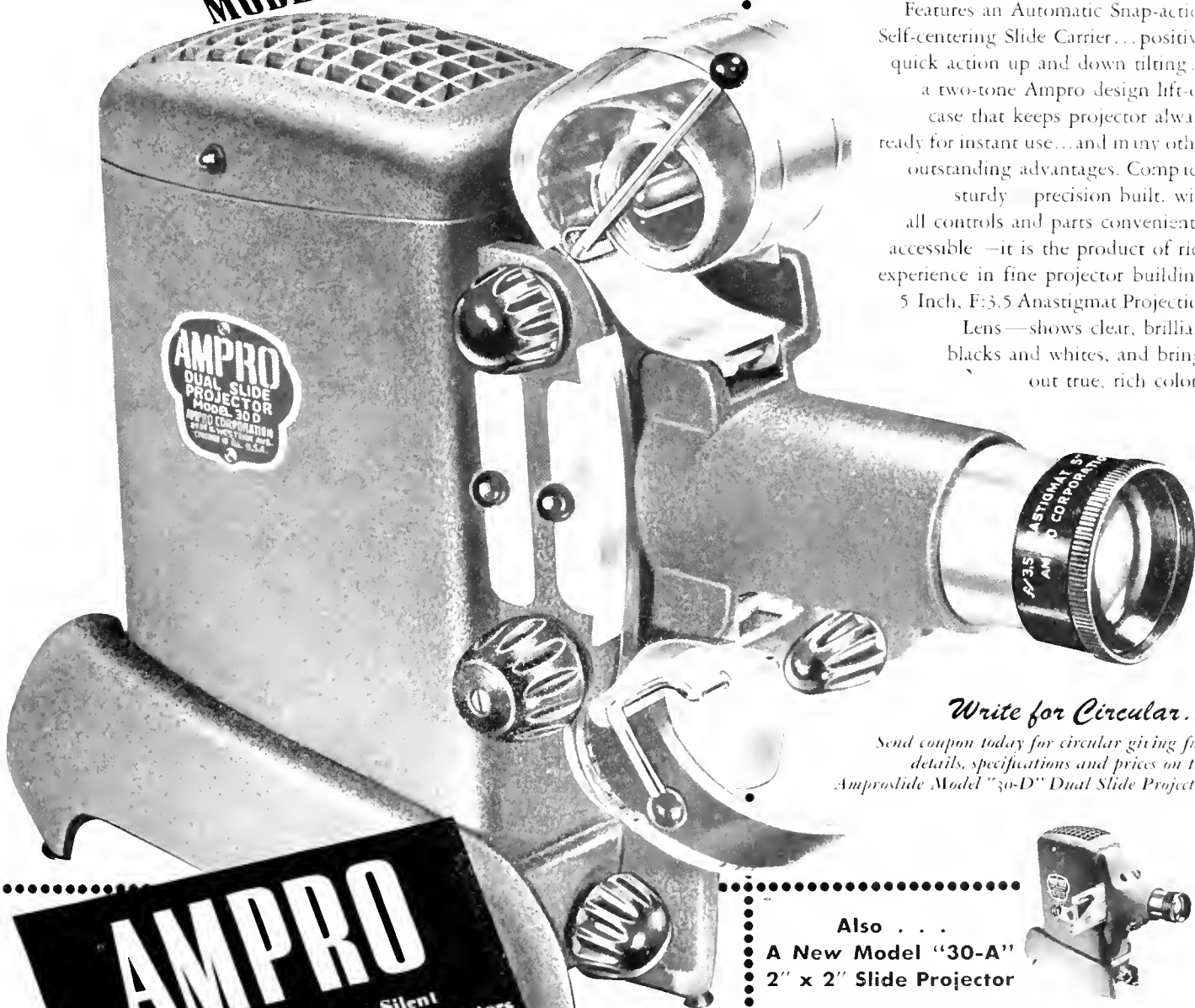
Features an Automatic Snap-action Self-centering Slide Carrier... positive, quick action up and down tilting...

a two-tone Ampro design lift-off case that keeps projector always ready for instant use... and in many other outstanding advantages. Compact,

sturdy—precision built, with all controls and parts conveniently accessible—it is the product of rich experience in fine projector building.

5 Inch, F:3.5 Anastigmat Projection

Lens—shows clear, brilliant blacks and whites, and brings out true, rich colors.

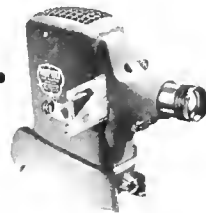


*Write for Circular...*

*Send coupon today for circular giving full details, specifications and prices on the Amproslide Model "30-D" Dual Slide Projector*

Also . . .

**A New Model "30-A"  
2" x 2" Slide Projector**



A new Ampro Slide Projector offering many advanced features such as automatic snap-action self-centering slide changer . . . with simple one-hand operation . . . convenient lift-off carry case . . . 300 watt light for brilliant color and black-and-white slide projection. Many other outstanding features . . . write today for circular giving complete details on this new Ampro Model "30-A" Slide Projector.

A General Precision  
Equipment Corporation  
Subsidiary

**AMPRO CORPORATION**

2835 N. Western Ave.,  
Chicago 18, Illinois

**AMPRO**  
8 mm Silent • 16 mm Silent  
16 mm Sound-on-Film • Slide Projectors  
16 mm Arc Projectors

**W**hat the Eightieth Congress will do for and to business and industry is anybody's guess, but there is no guesswork about what business and industry, as represented by many Wilding customers, are doing about the impending decline of the national sellers' market.

Examining the motion pictures and slidefilms we now have in writing and in production, we are gratified to see ample evidence of the foresight of our clients who realize that the going will be tougher this spring and summer and so are preparing to meet competition with sales training kits that include thoughtfully planned and executed programs of our visual media.

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



## **Wilding Picture Productions, Inc.**

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



**"AFTER SEEING THE SOUND FILMS—  
SAYS THE SHERWIN-WILLIAMS CO.**

Two new sound-color films, "Good-bye, Weeds" and "Doomsday for Pests," showing the results produced by Weed-No-More and Pestroy, are generating a buying urge on the part of Sherwin-Williams distributors, dealers, and the public. The proof is substantial, on-the-spot orders.

**Movies Can Sell Your Products, Too**

The Sherwin-Williams films are carrying the dramatic stories of the firm's weed and bug killers to large audiences that no salesman could ever reach. In full color, with accompanying dialogue and music, they make convincing, *selling* demonstrations that no salesman could attempt.

Clubs, committees, industrial groups, editors, and schools are learning easily and authoritatively the story of the two new wonder chemicals, 2,4-D and D.D.T.

An important part of such a film program is the sound projector itself—the projector that can produce in picture and sound all that the movie maker puts into his film. A large battery of B&H Filmosounds, selected by Sherwin-Williams in stiff comparative tests, assures their films the finest reproduction.

Precision-built for long, dependable service, the 16mm Filmosound provides brilliant pictures, natural sound, and simple, dependable operation.

**Send for This FREE Booklet**

Ask for "Movies Go to Work," which tells how movies put new life into sales promotion programs, speed on-the-job training for salesmen and factory employees, and boost your personnel relations program. Write Bell & Howell Company, 7108 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.

Precision-Made by

**Bell & Howell**

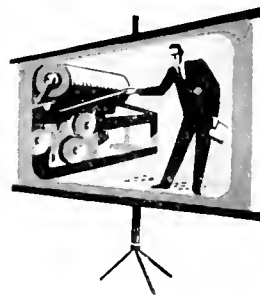
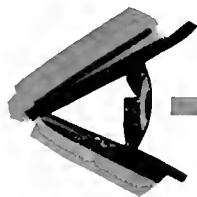
Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

It's what they **HEAR**



that helps them understand

what they **SEE**



If your slide film needs sound at all, it needs sound at its best. Sound just as clear and faithful as the recordings you hear over the air.

And that's exactly what you will get, if you insist on the new Columbia Transcriptions for your next slide film. For Columbia's new technique uses pure Vinylite pressings to reproduce your sales story with the most life-like fidelity and the utmost freedom from surface noise. Further, in recording these slide film transcriptions, Columbia adheres to all standards adopted by the National Association of Broadcasters for radio transcriptions.

These new Columbia Transcriptions are flexible. They can be mailed safely—for they won't break readily, even if dropped. But their greatest advantage is their superiority in tone and their perfect clarity. No one ever has to *strain* to get your sales story. From your opening fanfare, through your sales message to the closing signature every note and word comes across clearly and distinctly—nothing is missed. May we *demonstrate* the difference to you?

*Columbia  
Transcriptions*

DIVISION OF COLUMBIA RECORDING CORPORATION

779 Seventh Avenue, New York, N. Y. Circle 5-7300

Wrigley Building, 410 North Michigan Ave., Chicago 11, Ill. 6624 Romaine Street Hollywood 28, Calif.



Trade-marks "Columbia" and CBS Reg. U. S. Pat. Off.



# Ask the leading film producers—

## CHICAGO FILM LABORATORY, Inc.

Mr. Frank Balkin says—

"Comparative tests long ago convinced us of the superiority of DA-LITE Screens in showing brighter, clearer pictures.

As we want our productions shown always at their best, we urgently recommend to all clients the use of DA-LITE equipment."

## THE JAM HANDY ORGANIZATION

Mr. Jamison Handy says—

"We consider that getting the pictures of a client before the intended audiences is as great a responsibility as the production of the pictures . . . Based on our experience in projecting business pictures before thousands of audiences every month, we can unhesitatingly recommend DA-LITE Screens."

## WILDING PICTURE PRODUCTIONS, Inc.

Mr. Norman E. Wilding says—

"We have used and recommended DA-LITE Screens for many years with entire satisfaction. We have found no acceptable substitute for DA-LITE and have urged its use by our clients."



## ... why they recommend Da-Lite Screens

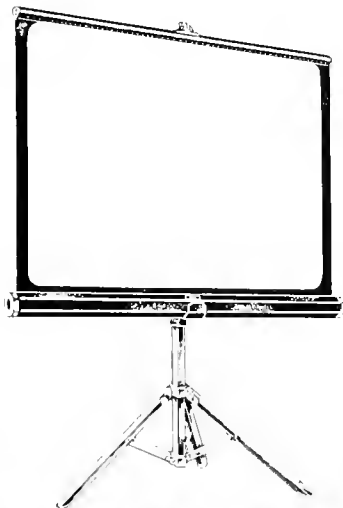
They will tell you that a good screen is as essential as good photography and careful direction—that they do not want the effectiveness of their productions spoiled by poor projection. They know that Da-Lite's long experience in making screens is assurance not only of brighter and clearer

pictures, but also of greater convenience and more

rugged construction. Ask your film producer about Da-Lite Screens. Write for

descriptive literature. DA-LITE SCREEN COMPANY, INC., Dept. BS-2, 2723 No.

Crawford Avenue, Chicago 39, Illinois.



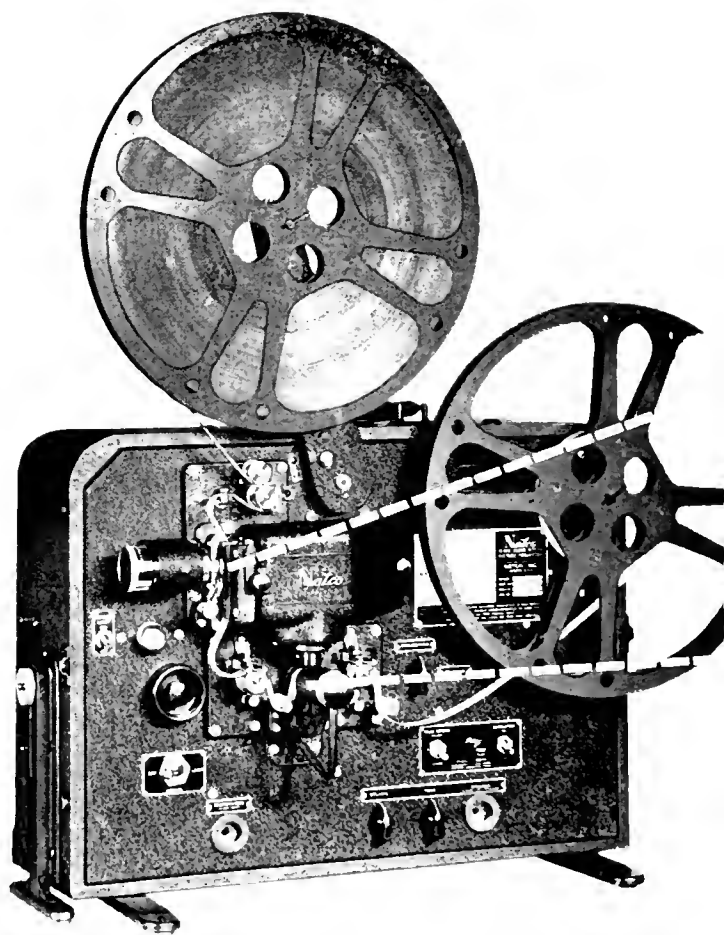
*Da-Lite*

PROJECTION  
SCREENS



THE FINEST IN SCREENS FOR THIRTY-EIGHT YEARS

The Natco's unique design and inherent sturdiness, based on its rigid construction specifications, precludes the need for frequent servicing. However, should service requiring more than just an amateur's knowledge be necessary, its accomplishment is extraordinarily simple.



# Natco<sup>\*</sup>

world's finest

16mm. sound film projector

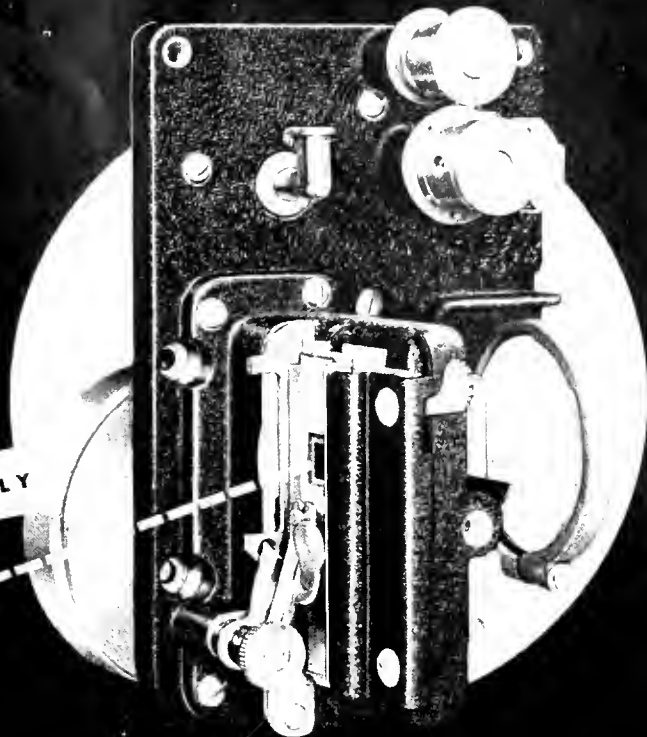
A PRODUCT OF Natco, INC. 505 N. SACRAMENTO



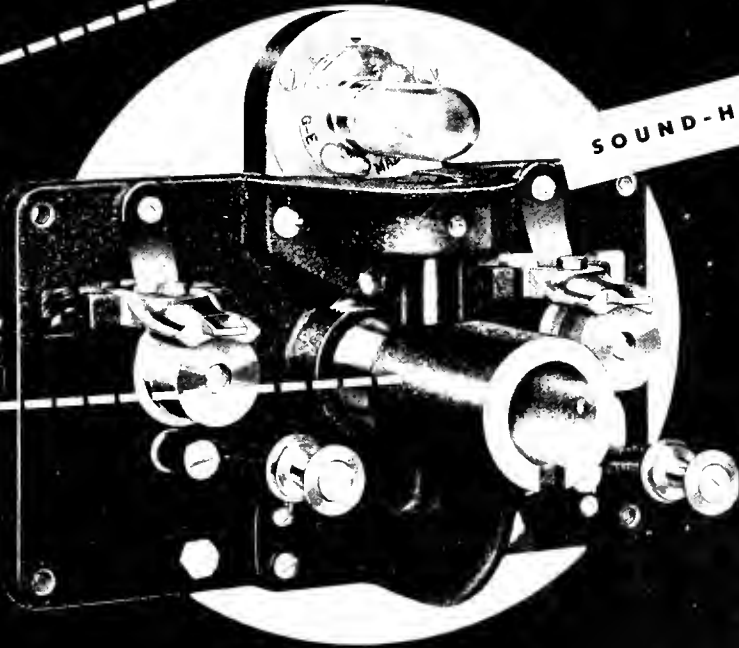
Dealers...  
write for information!

The ingenious assembly and sub-assembly principle of design makes the replacement of a major assembly a very simple operation. Thus, with simple instructions and the simplest of tools, a dealer's serviceman or projector operator can do the work.

PICTURE MECHANISM ASSEMBLY



SOUND-HEAD ASSEMBLY

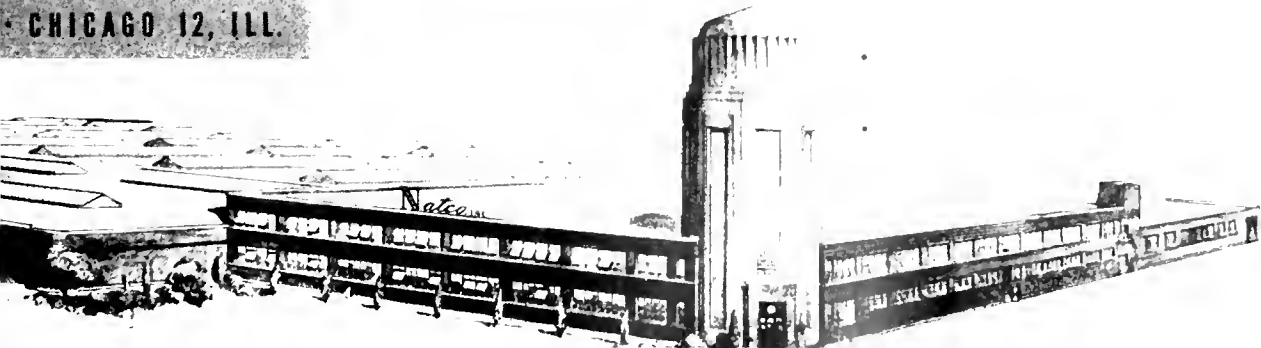


Illustrated above are the PICTURE MECHANISM ASSEMBLY and the SOUND-HEAD ASSEMBLY.

Both assemblies constitute the very heart of the projector—yet both may be removed and replaced within a matter of minutes.

CHICAGO 12, ILL.

Natco



# TESTED PROMOTIONAL METHODS for Motion Pictures from Industry

Promotion of your films by tested methods is an integral part of Modern's National Distribution Service. Printed materials, exhibits and previews insure effective and wide use of your motion pictures by the most desirable audiences.

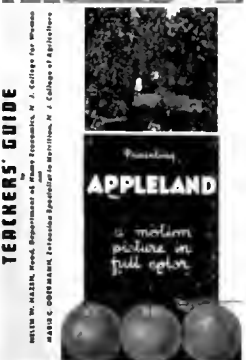
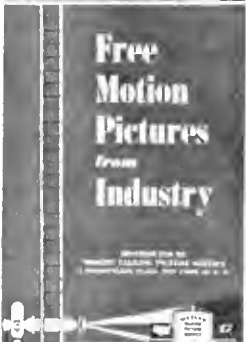
"AN INDEX AND GUIDE" is mailed to 25,000 High Schools and Colleges twice each year. The purpose of this Digest is to acquaint teachers with "What is in the Film?" and "How can it be used?" It summarizes and cross-indexes the many educational uses of the films.

"FREE FILMS FROM INDUSTRY" is mailed to 15,000 adult groups that have 16mm projection equipment. This gives a factual summary of each picture so that program chairmen may schedule films on the occasion most appropriate for their showing.

INDIVIDUAL DESCRIPTIVE FOLDERS are prepared for each film. They are allocated to Modern's 26 regional film-exchanges for distribution to specified audiences in their areas. These folders are also distributed by the sponsor's field organizations and branch offices.

TEACHER'S GUIDES containing an illustrated script and suggested test questions, areas of use, objectives and teaching procedures, are prepared by Modern's educational staff. Guides and supplementary literature arrive in the proper hands in advance of each scheduled showing.

DISPLAYS AND EXHIBITS are maintained at National and State Teacher Conventions. Principals, Visual Education Directors and Teachers register to receive "AN INDEX AND GUIDE" and arrange booking schedules.



Write for full particulars on Modern's service as applied to the specialized needs of more than 50 programs in current circulation



## MODERN TALKING PICTURE SERVICE, INC.

HEADQUARTERS: 9 ROCKEFELLER PLAZA, NEW YORK 20 • MID-WEST OFFICE: 142 E. ONTARIO, CHICAGO 11

# Sono-Vision

**For Motion Picture Projection**

Screen size:  
21 x 29 inches



Audience:  
up to 200 persons

## **S**harp Sword for a Competitive Tomorrow

Somewhere in the days ahead lies that delicately balanced moment between the today of scarcity and the tomorrow of productive plenty. One indispensable key to progress in that tomorrow is successful selling.

There is no better way to demonstrate or advertise most products than the sound motion picture — and no more convenient or versatile medium of projection than Sono-Vision, Mills all-in-one cabinet. It delivers your message at point of sale, in business offices, in display rooms, at conventions, in transportation terminals and other public places.

For Sono-Vision houses projector, screen, speaker, and amplifier in one cabinet. It requires no darkened room. It consumes no "setting-up" time. It operates continuously without the attention of an operator, if desired.

Packaging the persuasive power of the moving picture and the spoken word into a unit which can be employed almost anywhere your customers gather, Sono-Vision is geared to meet the challenge of competitive selling. We will be glad to help you adapt it to your sales, advertising, and training programs.

MILLS INDUSTRIES, Incorporated • Office & Display Room: 2212 Merchandise Mart • Dept. 306D • Chicago 54, Illinois



Shooting on the main stage. Besides this stage (80x90) two other shooting stages make possible the operation of three camera-&sound units simultaneously.

**T**HIS IS THE FIRST postwar studio completed anywhere in the world—the new RKO Pathe Studios at Park Avenue and 106th Street, New York City. The 11-story building houses shooting stages, dubbing stages, music stages, cutting rooms, projection rooms, dressing and make-up rooms and laboratory facilities.



**RKO PATHE INC.**

625 Madison Avenue • New York 22, N.Y.

Producers of PATHE NEWS • THIS IS AMERICA • SPORTSCOPES • FLICKER FLASHBACKS

*Producers of  
Films  
for Industry*

# FOR **BOX OFFICE** IN YOUR COMMERCIAL FILMS, THE WORLD'S MOST MODERN MOTION PICTURE STUDIOS

RKO Pathe's great new motion picture studios in New York are now in full operation. Here the same professional staff which produces Pathe News, THIS IS AMERICA, Sportsscopes and Flicker Flashbacks is now producing the finest in commercial pictures.

Commercial motion pictures with that rare quality known to the movie trade as *box office*.

RKO Pathe has had forty years of consistently successful box office experience. Two million people see an RKO Pathe film every day of the week!

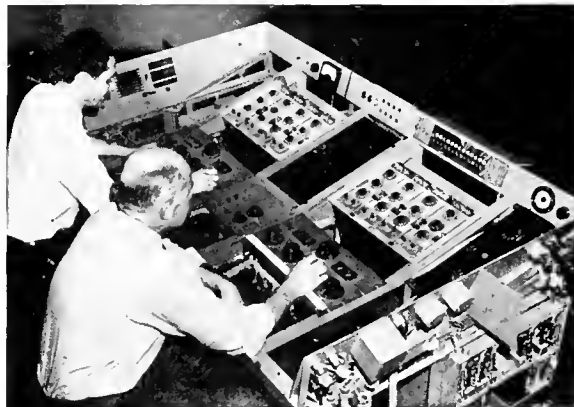
Yet, quality for quality, because of superior production facilities and techniques, an RKO Pathe film costs no more than any other.

Whether you are planning your first or your 500th sponsored film—whether you have a specific project, or just the beginnings of a motion picture idea—you will want to consult RKO Pathe first.



On the music stage, Nathaniel Shilkret, RKO Pathe music director, rehearses the orchestra preparatory to scoring a music track. RKO Pathe's pre-eminence in film music is recognized throughout the industry.

(A ) World Telegram Photo

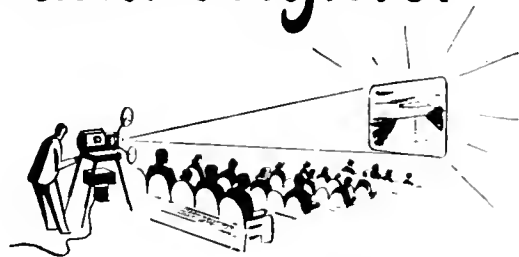



RKO Pathe sound engineers at the dials of the master "mixing" console (stripped down). Completely RCA-equipped, sound can be recorded from every quarter of the new studios.

A production conference. In making its sponsored films, script, direction, photography, sound, casting, sets, film editing, are handled by RKO Pathe, Inc., alone—without subcontracting, extra costs, or confusion.



For a bigger and brighter  
screen...



For finer, richer color  
reproduction...  Use

# CARBON ARC LIGHTING for 16mm FILMS!

• No other light source can match the carbon arc for screen brightness and quality of color reproduction. That is why it is used in practically all 35 mm movie houses in the country.

In projecting 16 mm film, the carbon arc makes an astonishing difference on your

screen. It brings out detail and color heretofore lost to the audience, thus making *your* picture more interesting and more *effective*.

For further information, get in touch with your dealer—today.

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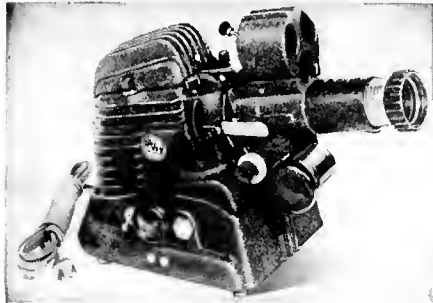
Unit of Union Carbide and Carbon Corporation  
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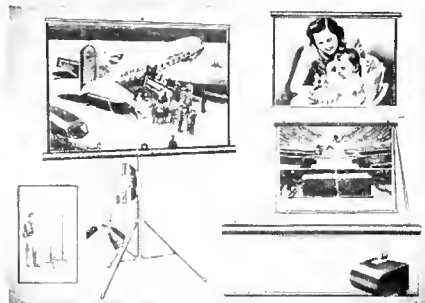
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# To Meet TODAY'S & TOMORROW'S Needs For Audio-Visual Sales & Training Aids....



DeVRY Triple-Purpose Slidefilm Projector for (1) 2" x 2" (35mm) paper and glass slides; (2) for single frame slide-film; (3) for double-frame slide-film — with motor-driven, forced-air cooling.



DeVRY motion picture screens are sized from 30" x 40" to 20' x 20'—portable, wall, wall & ceiling models. New tripod model has automatic leg opening, screen leveler, shake-proof safety catch, etc.

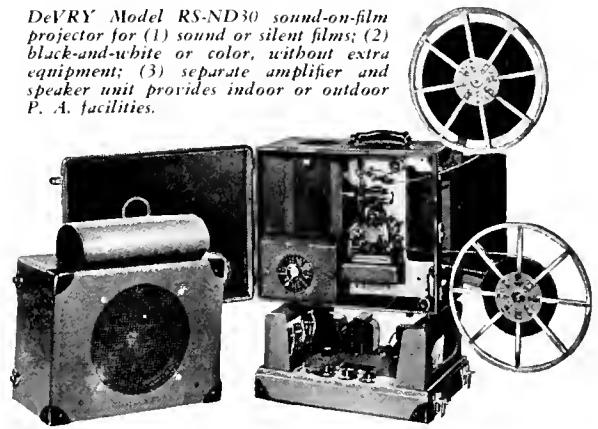


DeVRY High-Impedance microphones deliver high-quality reproduction. Fit any standard stand. DeVry electric record turntables take records up to 16" diameter... two speeds, 33 1/3 and 78 r.p.m. For AC operation only.

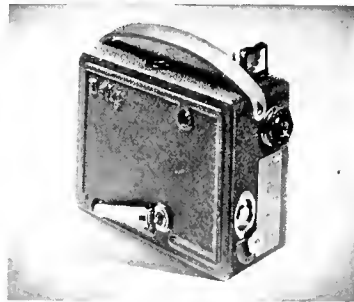
## Slide or Slide Film, 16mm. or 35mm, Movie Projectors — Turntables, Mikes & Amplifiers. Your Best Buy is a DEVRY

**M**ANY, VARIED—and steadily increasing—are the uses to which modern Industry is putting audio-visual sales and training aids. Thanks to the simplicity and efficiency of DeVry cameras, motion pictures now bring to board rooms distant or inaccessible operations—in motion, sound and color. In turn,—due to the portability, adaptability and durability of DeVry projectors—Business today is able to send to these distant operations its actual management voices and personalities—as well as their messages of inspiration and instruction. Through motion pictures, DeVry equipment is helping teach workers new trades—as well as helping sales outlets sell new merchandise; and service personnel to better understand new mechanisms. There is DeVry equipment for helping Business and Industry get the most out of all its audio-visual sales and training assignments. Colorful literature on DeVry products, as used by the nation's foremost enterprises, is available without cost or obligation. Write DeVry Corporation, 1111 Armitage Ave., Chicago 14, U.S.A. *Inventors and developers of audio-visual equipment since 1913.*

*DeVRY Model RS-ND30 sound-on-film projector for (1) sound or silent films; (2) black-and-white or color, without extra equipment; (3) separate amplifier and speaker unit provides indoor or outdoor P. A. facilities.*



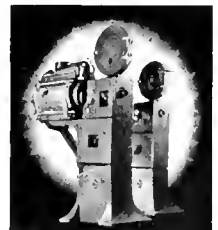
DeVry stereopticon (top) with lamp capacity up to 1000-watts for 3 1/4" x 4" slides. DeVry slide projector (bottom) with 300-watt lamp for 2" x 2" paper or glass slides. *Motor-driven, forced-air cooling!*



SHOOT your own or your company's films with the 16mm. version of the movie camera news cameramen prefer for shots that permit no re-takes—the camera that recorded the V-2 Rocket expedition to the Ionosphere, 65 miles up.

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Only 5-TIME WINNER of Army-Navy "E" for the production of motion picture sound equipment

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Gentlemen:  Please send latest literature on Audio-Visual Sales & Training Aids.  Please send "Production Printers" and names of Producers. We are interested in 35mm. motion picture sound equipment;  with arc amp;  with Mazda lamp.

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# 1946 in Review



BARRETT



CADILLAC



STATE DEPARTMENT



DRUG TOPICS



DUPONT



FIRESTONE



FISHER BODY



GENERAL MILLS



GENERAL MOTORS



KELVINATOR



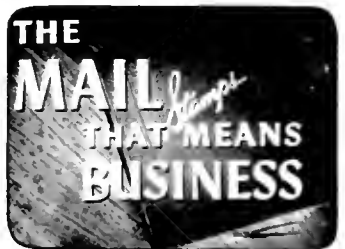
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YORK

...and in 1947 we hope to number you among our clients ... to whom Sound Masters films are an essential part of plans for a prosperous New Year!



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MOTION PICTURE  
AND SLIDE FILM  
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# Since 1938: A Business Screen Review

## MARGINAL NOTES ON THE PROGRESS OF VISUAL COMMUNICATIONS DURING THE THREE PHASES OF THE WAR PERIOD AND AFTER

**A**NOTHER VOLUME BEGINNING and nearly a decade of apprenticeship already served in the cause of visual publications serve as fitting background for these paragraphs of retrospection.

"Yesterday" was July, 1938 when the first BUSINESS SCREEN appeared after six months of intensive preparation. Headline performers in our first all-star show were International Harvester "film pioneer since 1911," Johns-Manville, United States Steel (with a color epic seldom equalled), Bristol-Myers (*Boy Meets Dog* in Technicolor animation), Standard Oil of Indiana, and Corv. These were good films. The Johns-Manville technical subjects (such as *Heat and Its Control*) are outstanding examples of company use of the film medium to explain processes, product, and to deliver in clearly understandable language, facts which evade the printed or oral word in education.

It is most significant and gratifying to note that nearly every sponsor mentioned in our inaugural number has been continually active in the use of film for the past ten years. Harvester's twenty-seven years (from 1911 to 1938) have now lengthened to thirty-six consecutive years of film production and use in the field, on the farm and in the factory.

### REAL PROGRESS IS "STICKING WITH THE JOB"

Outstanding technical developments such as the advent and improvement of television as a means of mass distribution of the film message, the breath-taking beauty and growing dependability of color processes—these are milestones clearly seen along the road. But progress is not always in the *events* as such.

To us as editors, progress meant "sticking with the job" and in those dark, lean years just before the War, we learned what that meant. For industry, except for the bright interlude of the New York World's Fair, was to put aside sales promotion, sales training and advertising programs and "business as usual" became all-out "war production" for every first-class U.S. industrial concern. Visual training techniques learned in the studios of Detroit, New York and Chicago film producers (as in others of this specialized craft in locations from coast to coast), were ready for our war industries and for the armed forces. It is significant and true that both films and visual training utilization methods applied on a broad mass scale by the Army

and Navy were not the result of their own limited prewar experience but were provided by commercial film companies.

### THREE REPORTS ON SIGNIFICANT PROGRAMS

In the earliest phase of the important Visual Aids for War Training program of the United States Office of Education, the Editors of BUSINESS SCREEN provided business with the first summation of the initial 48-film series in the area of *Machine Shop Work*, *Precision Measurement*, and *Shipbuilding Skills*.

As this program was extended through the war years to an ultimate library of more than 450 separate titles, including both motion pictures and individual filmstrips as well as instructor's manuals for each subject, the use of the visual medium was extended into plant training departments throughout the nation as never before. We summarized the U. S. Office of Education Visual Aids program in a 1946 issue which was well-received.

Both Army and Navy film production and utilization programs were on a scale undreamed of in prewar years. Millions of feet of raw stock were consumed, thousands of motion picture and filmstrip projectors utilized in training camps and bases both here and abroad, as well as on nearly every type of ship at sea. The successful work of the Training Film and Motion Picture Branch, Bureau of Aeronautics, and the contribution of industrial film producers from New York to California was reported in the Navy Issue of BUSINESS SCREEN. It was a memorable and sizeable document, authoritatively edited by the officers and men who served in that historic war training effort.

The report of the Army Pictorial Service completed our trilogy on the wartime phase of audio-visual communication growth. Pages of significant data on the effects of films in

changing men's minds and attitudes in vital morale programs, on the effectiveness of the audio-visual method in skill training, will make this Army issue historically useful in years to come.

### VITAL STATISTICS ON BUSINESS FILM MAKING

Publication activity was to become of secondary importance during the war era, except for manuals and other direct contributions to the immediate training tasks at hand. Personal detail on behalf of manufacturers and producers in connection with the War Production Board accounted for countless days of travel and consultation.

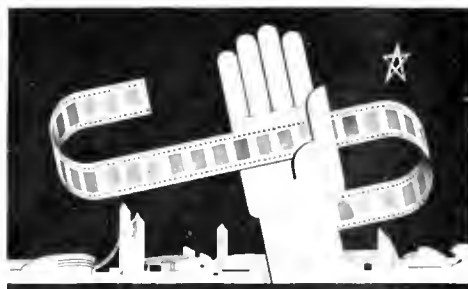
The statistical background thus acquired, however, will prove invaluable as a base for vitally needed industry figures on manufacture and finished film production. By 1945, for example, we knew *certainly* that all known and measurable companies active in the field of business and industrial film production (and by that time largely converted to war film production of one kind or another) were absorbing 38,000,000 feet of 35 mm negative and positive film in a single year. Hundreds of millions of feet of 16 mm positive stock resulted from these "originals."

It was easier to know the size and character of the industry itself. Lists of hundreds of so-called "film producers" boiled down to less than one hundred when we applied real measurements of capacity, personnel, and experience. These were important clues to needs of the immediate present. *Caveat emptor!* is a dubious industry motto on which to build a permanent prosperity.

### MARGINAL NOTES ON AN ERA

These, then, are marginal notes for a more detailed report on an era spanned by the years pre-war, the war years and the confused chaos of the first year after the war. The substance that was real and lasting in the beginning of this decade *has lasted*. Real progress is, of course, always just ahead and if that is so, the sense of urgency and importance which those who serve the medium feel in these days might be a pretty good sign of good things to come.

Our own measure of growth is in the gratifying numbers of business and industrial concerns, associations, agencies and others who read this periodical and pay for it. OHC



# Camera:

A Business Screen Pictorial Review of Interesting News Events Around the Country During the Past Month



FILM COUNCIL OF AMERICA MEMBERS AND GUESTS attend a Chicago Film Council meeting at which C. Scott Fletcher was the Speaker. Above (l to r) are Dr. Borlin; James Brown; E. C. Layson; Horace Jones; Eric Burrows; Richard Griffith; E. C. Fairly; Dennis Williams; Walter Johnson; Chester Lindstrom; David Strom and W. I. Moon.



FILM COUNCIL LEADERS LOOK AT THE RECORD at recent Chicago executive session. Above (l to r) are George Zook, American Council on Education; C. R. Reagan, President of the Film Council of America; Carl Milam of American Library Association; and Roger Albright, Motion Picture Association.



MAYORS MEET TO TALK FILMS at the Jam Handy studios in Detroit. Present above (l to r) James M. Lupton, Director of Traffic, Detroit Police Department; Mayor David T. Lawrence, Pittsburgh; and Mayor Edward J. Jeffries, Jr., of Detroit.



RCA OPENS NEW YORK RECORDING STUDIOS. Present are (l to r) H. W. Watts, E.P., RCA Engineering Products Dept.; Frank M. Tolson, Executive V.P., RCA Victor Division; Barton Krieger, Mgr., Film Recording; and H. D. Budbury, Mgr. of the New York studios.



SCOTT FLETCHER diagrams an organization chart for the Film Council of America at Chicago meeting held last month.



INDUSTRIAL AUDIO-VISUAL SOCIATION. EXECUTIVES gathered at a recent session in Chicago. Present (l to r) O. H. Peterson, Standard Oil Co. of Indiana; N. A. Pontet, Owens-Illinois Glass Co. (treasurer); Paul Lawrence, International Harvester Co. (president); Ed Heckler, E. I. du Pont de Nemours & Co. (president); Red Hogan, Kopy Foods Co.; and Frank Greenleaf, Carnegie-Illinois Steel Co. (secretary). Peterson and Hogan are directors of the industrial film users group.

## Prediction: What the Future Holds for Adult Visual Education

We bring you a brief excerpt from the Chicago Film Council address by C. Scott Fletcher, President, *Encyclopedia Britannica, Inc.*

★ We have come far and fast in the last half century and, in my opinion, we can if we will, go even farther, faster, in the next 30 years. By 1977, I confidently believe that movie projector equipment will be just as familiar in millions of homes, churches and schools as is the radio today. And you know how few people had radios in their homes three short decades ago.

This will be vitally necessary. By 1977, I

predict, that the average life expectancy of Americans will be 70 years. Our world will be even more complex than it is today. The increasing life span and the growing complexity of the world will demand far more attention to adult education.

The experience of the Army and the Navy in using training films has proved conclusively that people can learn faster and more easily by visual means. The educational film can be a potent and important method of fulfilling the greatest need of our modern times, adult education.

#### OUTLINES PRODUCTION PROGRAM FOR YEAR

For that reason Encyclopaedia Britannica Films is inaugurating a three-point program to do its part in this crucial movement. First, we intend to speed up our production until we are producing at least one new film each week. Second, we intend to make our motion pictures available not only to schools but to all organizations and individuals either by direct purchase or by rental. And third, and most important, I wish to announce today for the first time that Encyclopaedia Britannica Films will this year begin to produce sound films especially for the home and adult education. During 1947 we will produce at least six films directly designed for adult audiences. This is an entirely new departure for our company, and it is, I feel, in keeping with the times and with the essential development of visual education.

In the fall of this year we intend to make another experiment. In a Chicago theater every Saturday during the month of September we will hold showings of specially selected and produced films for adult audiences.

Connected with this series will be talks by Robert M. Hutchins of the University of Chicago and other prominent educators who will demonstrate the effective power of the motion picture for education and information.

Four distinct groups will be selected for this test. One group will be made up of parents; another group of educators and teachers; the third, members of various service organizations of Chicago, and fourth, business employers and employees.

#### FREEDOM OF THE SCREEN IS AN ESSENTIAL

The power of the screen must be held by all of us in sacred trust. It must, of course, be free; but it must also be honest. This is what Eric Johnston said recently about that subject: "The screen must be free to portray faithfully and to explore intelligently the whole realm of human knowledge and activity. It must be free from repression, and it must be free from propaganda. Only a free screen truly reflects free institutions and the lives of free people."

The aim of every American is, I am sure, not only to preserve but to improve our free society. We are just as determined about that as we are to prevent another world war. Many men are pessimistic about our ability to do either, I am not one of these men. But I do firmly believe that if these things are to be done, education, realistically fitted to the needs of the atomic age, is essential, not only for the youth but also the adults of this and other nations.

Unfortunately, most adults shun, as they would a plague, organized education at the time when it would do them the most good. They think it is too dull. Nothing, however, can be more interesting. We have a great opportunity by means of at least one modern tool, the motion picture, to make it so palatable that it will be eagerly sought after. People must spend more of their increasing hours of leisure in learning how to live together and in growing mentally and spiritually. ●

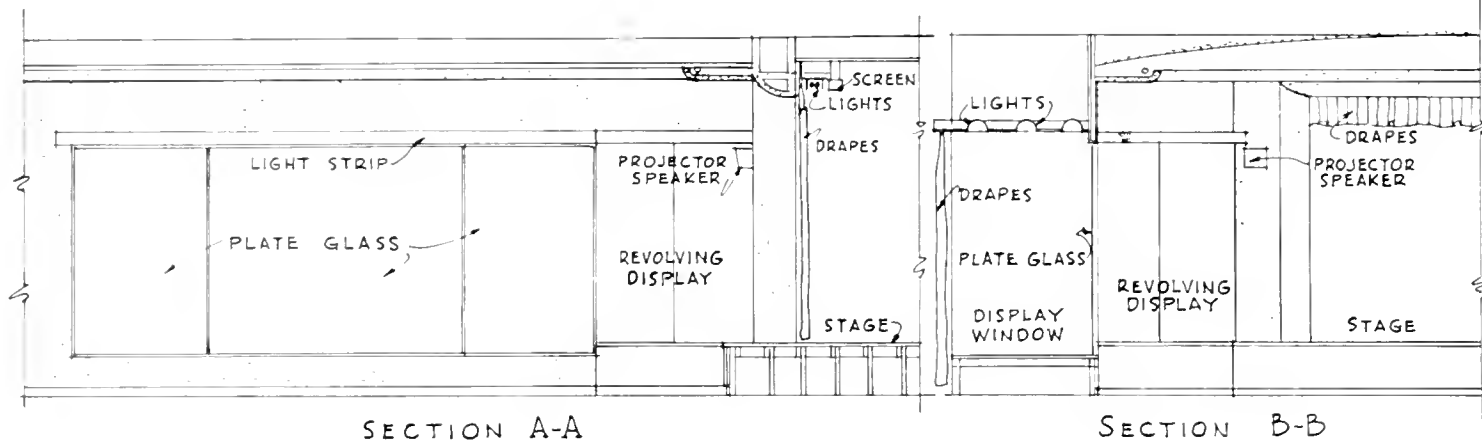
## A BUSINESS SCREEN SPECIAL REPORT

# PROJECTION TO M a s s Audiences for Films

There is strong temptation for film sponsors to take their prints where paths of least resistance lead. Theatre audiences, thousands of schools well-equipped with 16 mm sound projectors, itinerant road-showmen serving the cause of entertainment in the rural field: these provide available and most valuable audiences for many kinds of films.

But we need to be reminded that those adults who shop and buy in department and chain stores, visitors to all kinds of conventions and trade shows, crowds that gather at sporting events, in transportation centers, and all kinds of concentrations of people on the street and in meeting halls constitute a legitimate and important audience for interesting commercial films. Projection must go out and meet the people. (OVER)





# Plan for Retail Store

• THE MAGIC OF FILMS' boxoffice appeal is well known to department store sales personnel; their effectiveness for training and employe indoctrination is becoming equally well recognized by store training executives. Lack of a suitable place where all types of audio and visual demonstrations may be successfully carried on is one grave handicap in most retail stores.

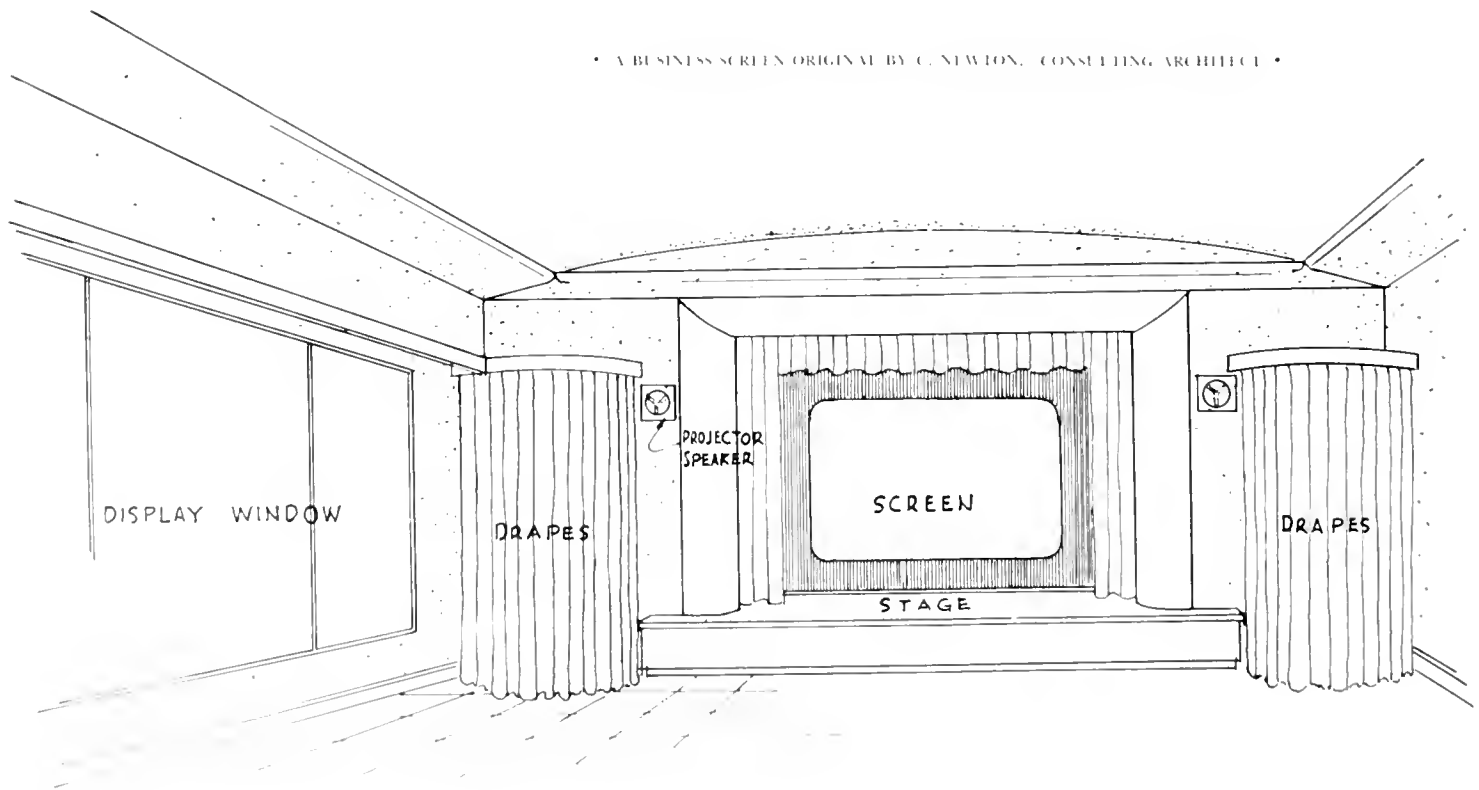
Customers as well as employes can benefit by educational film

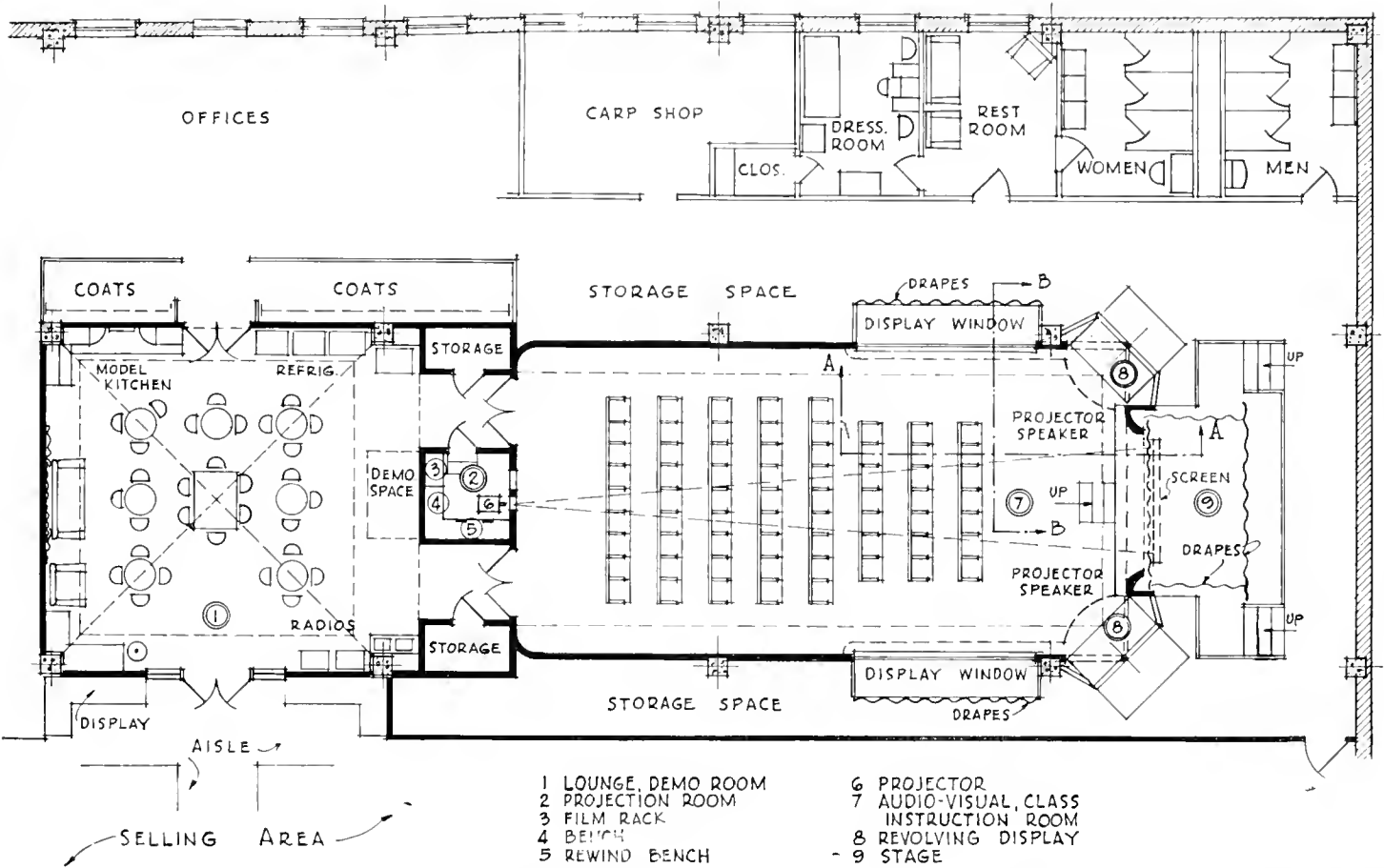
showings and the room to be provided should satisfy some of these requirements. Here is a BUSINESS SCREEN original plan as carried out by Clarence Newton of Villa Park, Illinois, our consulting architect. It provides the following:

- (1) The plan is for a combination demonstration and classroom.
- (2) The demonstration room can display large items such as furniture, rugs, radios, refrigerators, kitchen units, stoves and washers, according to the type of educational program being offered. It is ideal for cooking classes.
- (3) A theatre is provided for film showings, style and other exhibitions. The theatre may be quickly converted for employee training purposes.
- (4) In the holiday season, such facilities have many definite advantages for special displays, juvenile shows and pageants, etc. In all cases these rooms should be adjacent to the sales areas.

Local equipment dealers and builders can furnish all information on local ordinances and other conditions which may have to be considered in a definite store plan.

• A BUSINESS SCREEN ORIGINAL BY C. NEWTON, CONSULTING ARCHITECT •





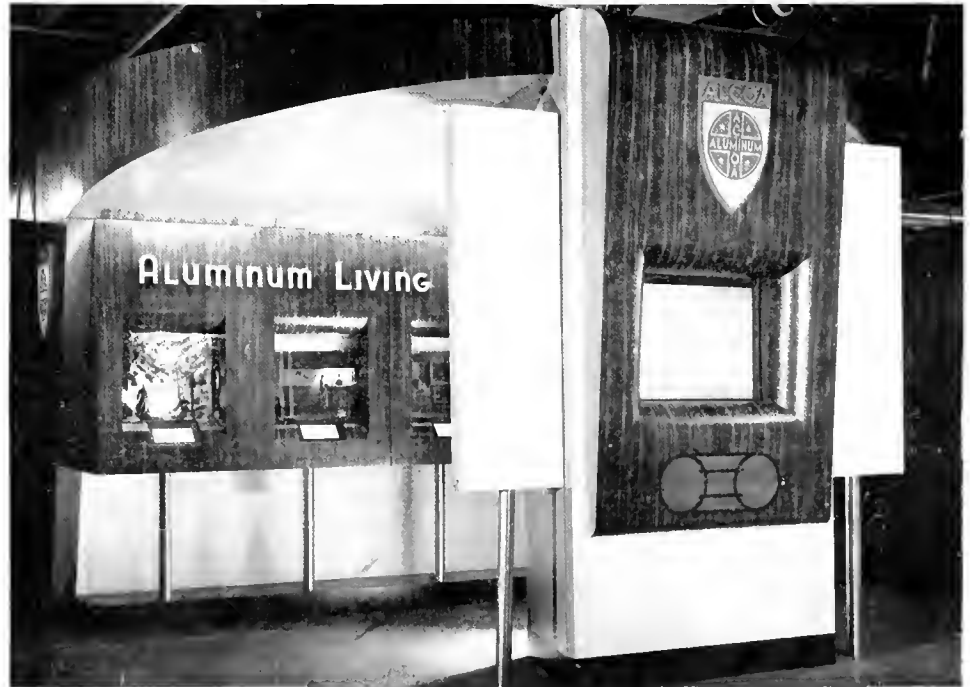
# Exhibit

ALCOA'S "ALUMINUM LIVING" SEEN IN DEPARTMENT STORES

● A SEQUEL TO THE STORY of the extensive film operations of the Aluminum Company of America (BUSINESS SCREEN: No. 6; Vol. 7) is contained in this brief pictorial report of Alcoa's popular "Aluminum Living" show designed by Gardner Displays and now touring U.S. department stores. Dioramas, lighted transparencies and films are used.

Showings of *Unfinished Rainbows* are a prominent feature of the exhibition. Mills Panoram equipment is used in the special movie display unit for rear-screen showings of this Wilding-produced color subject.

*An outstanding diorama in the Alcoa show*



IN FOREGROUND ABOVE IS THE VISUAL DISPLAY UNIT featuring rear-screen motion picture projection in the "Aluminum Living" show. Little difficulty is reported for the maintenance and operation of this crowd-pulling feature in the outstanding exhibition now touring U.S.



A CROWD GATHERS in Chicago's Northwestern Railroad station to watch a film showing on a self-contained model 16 mm sound motion picture projector.

**E**VER SINCE 1938 the Editors of BUSINESS SCREEN have reminded our readers of opportunities for film audiences in places where crowds gather. Concentrations of "waiting traffic" in such places as railroad stations, airline and bus depots and ticket offices, offer natural possibilities for good projection arrangements.

Now that commercial "automatic" continuous 16 mm sound projection of the Panoram type is available and greatly improved, these self-contained "theatres-on-wheels" may help solve the problem of getting traffic for showings without blocking aisles and exits.

For a more formal presentation where space

permits, a regular theatre might be installed. An original BUSINESS SCREEN concept of such a room is printed below. This amounts to converting a certain amount of waiting room seats into an informal and highly accessible small theatre. Such a theatre is by no means confined to the railroads; it would be equally valuable in the department store, sales room or branch office.

Cost of equipment of the self-contained projection unit type is in the neighborhood of \$6000, a small theatre costing several thousand dollars would easily repay the sponsor in the promotional value of having many thousands of persons each week to view his film message.

A SMALL MODERN THEATRE FOR A RAIL STATION is sketched here to show the possibilities of a layout of this type where "waiting traffic" is available.



**METALS INDUSTRY**

Sponsor: North American Philips Company, Inc. Film: Norelco Diffraction Apparatus.

★ The use of the Geiger-Counter X-ray Spectrometer, which came into such importance during the war, is explained with clarity and simplicity in a new hom-long 16 mm slide film *Norelco Diffraction Apparatus*, sponsored by the North American Philips Company, Inc.

Much of the work done by the apparatus is simple enough to be performed by virtually unskilled operators, but the elements which make the Geiger-Counter work are more complicated. *Norelco Diffraction Apparatus*, together with its accompanying lecture, presents a picture and story complete enough to train laymen in the use of the apparatus.

**PRESENTS MECHANICAL USAGE**

The film explains the basic usage of X-ray diffraction equipment and then in a breakdown demonstrates the simplicity of use. Included are pictures showing how to change X-ray tubes through the removal of only four screws—of importance since difference in target material necessitates different tubes.

Some scenes of the film are devoted to the proper technique and use of cameras with X-ray equipment, including the camera in which film is mounted with the specimen to be analyzed. Final scenes of the film portray use of the equipment with a portable X-ray tube, adapting it to special procedures.

**THE STORY OF NICKEL**

Sponsor: United States Department of the Interior, Bureau of Mines. Film: The Story of Nickel.

★ *The Story of Nickel*, produced in cooperation with private industry, is the latest addition to the Bureau of Mines library of educational films. A revision of *Nickel Highlights*, the new film has a running time of 30 minutes, and has been considerably simplified so that it may be used both by schools and technical groups.

The movie opens with scenes of a huge reservoir and power plant, generating electricity for the nickel mines in the Sudbury District of Ontario, Canada. Scenes are shown of Canadian timber and railroad equipment necessary to the operation of the mine, and of workers on the way to their jobs.

The camera then moves underground, showing actual mining operations. Safety features are emphasized, such as timber shore-ups to prevent cave ins, and the expert handling and setting of explosives.

The film shows mined ore being delivered to rod mills for grinding and crushing, and the pulverized ore being washed into classifiers and separated. It takes the ore through the process of removal of other metals to the final production of washed nickel sulphide.

Absorbing scenes highlight the refinement of rolled nickel and high nickel alloys, with shots of great electric arc furnaces, and giant ingots being readied for final processing. The film ends with shining sheets of nickel awaiting shipment.



# BY JUPITER!

A good human relations film on the benefits of courtesy is made available as a packaged program for all business

THE Editors of BUSINESS SCREEN select the film *By Jupiter* as an outstanding contribution to the field of better human relations. Here, at last, is a new picture which brings to American business one of the most effective screen presentations and accompanying utilization procedures seen in years.

Created last fall for Marshall Field & Company by Wilding Picture Productions, Inc., *By Jupiter* is a 30-minute exposition on the personal benefits of being "wisely selfish" underscored by the theme "courtesy is contagious." Literally, it is the screen story of one day in the life of "average guy" Thornton J. Poindexter.

#### A BRIEF SYNOPSIS OF THE FILM STORY

Poindexter is "discovered" in the opening sequence by Jupiter and Juno from their vantage point on Mt. Olympus. Jupiter is tiring out his waning miracle-working powers and Poindexter looks like a great subject for the experiment. He has just been through a completely miserable day in which everyone had contributed some unpleasantness, beginning as usual, with himself. Through Jupiter's intervention, he gets a chance to relive the day. At each instance where the events of his day had turned out badly, the strains of Jupiter's lyre remind Poindexter to "lead" with a little wise selfishness by being kind and courteous as well as thoughtful.

As Poindexter learns to be courteous, he learns that courtesy is contagious. As a result, life becomes much happier for him and for those he meets. This is the picture story, amusing, well-cast and skillfully produced. But there's real magic in how the picture was used and in the favorable reaction of store employees to this effective courtesy training program.

#### MADE FOR FIELD'S ANNUAL PROGRAM

The original training problem came with Field's annual holiday "rush" with its terrific personal pressure on "old timers" as well as the thousands of new workers hired for the Christmas season. Courtesy is one of this great retail establishment's valuable assets and each year a special training program is devised to retain it. With the help of Garret L. Bergen, divisional vice-president and personnel manager and Mildred Bartlett, director of employe training, this year's program built around the film *By Jupiter* is a model job.

From November 19 to 23, the store sent regular batches of employes to Chicago's Selwyn Theatre, a legitimate playhouse near the store. On arrival each was presented with an

attractive program. Following the picture, Mr. Bergen delivered a short, informal talk. On leaving the theatre, each member of the audience received a clever printed piece with the advice "How to Make Every Day a *By Jupiter* Day!"

This daily schedule was simple and effective. But on their return to the store and all during the holiday season, employes were reminded of Jupiter's message with a recorded version of the lyre music played over the public address system. These 15-second "harp runs" made employes into a friendly fraternity and brought frequent smiles. Customers, of course, knew nothing of its meaning and that, too, helped employes feel a closer bond.

A *By Jupiter* column in Field's employe house organ carried daily interviews praising the film and its effectiveness. The store has been deluged with inquiries, ranging from women's clubs to the Chicago Police Depart-



Garret L. Bergen personnel manager of Marshall Field & Company, "illustrates" the lesson of "By Jupiter!" at showings of the picture.

ment. Mostly, however, the general nature of *By Jupiter*, which contains no reference on scenes of a retail store character whatsoever, makes it a perfect subject for many other kinds of business.

#### PACKAGED FOR OTHER BUSINESS USE

The entire program, including the 30-minute film (16 mm sound print), an instructional manual on its use, the theatre program, a souvenir booklet and a tie-in talk to follow the showings, has been "packaged" by the producer, Wilding Picture Productions, Inc. We urge you to see and use it.

BELOW: Thornton J. Poindexter is reminded "By Jupiter!" to be courteous. Jupiter and Juno work the "miracle" of Poindexter's new character, with the happy result shown in the scene lower right, proving "courtesy is contagious."





# Case History: rural America

## FARM AND LUMBER PRODUCTS IN THE NEW FILM

**T**HE NEW FILMS lead off in February with a number of agricultural subjects. Dairying, lumbering, chicken hatching and the good business of farming itself are noteworthy among the programs of the month.

### ELSIE COMES TO LIFE

**Sponsor:** Borden Company. **Film:** *Life With Elsie*. **Producer:** B. K. Blake, Inc.

★ *Elsie*, Borden's famous cow who has appeared in countless magazine advertisements for the past twelve years, is now the star of a new color motion picture, *Life With Elsie*, which tells the story of the milk industry.

The problem of portraying *Elsie* in an animated cartoon was an unusual and difficult one. A very precise impression of *Elsie's* character has been formed by the American public after so many years' acquaintance with her; any slight deviation from this character would have robbed the film of its charm and credulence, besides having a detrimental effect on Borden's delightful trademark. But, after testing dozens of voices and discarding

hundreds of cartoon likenesses, *Elsie* has finally become alive, and the resulting animated sequences of her home life add a great amount of popular appeal to a good educational picture.

An interesting sidelight on the intensive and prolonged production work involved in bringing *Elsie* to life is the possible use of the character in television programming. Borden has been a pioneer television advertiser and a silent static *Elsie* has become well known to televiewers as the Company trademark. The establishment of the moving, talking cow may lead to a much increased use of her in future television commercials.

Following the animated introduction, *Life With Elsie* follows in live action the path of the milk we drink from cows grazing in a pasture to the milkman at the door. We are shown the cow barns, milking, receiving stations, bottling plants, and the elaborate testing procedures in every step of the way to insure fresh, pure milk of a constant high quality.

One interesting sequence shows the testing of milk bottles under a polariscope to determine strength. Bottles with weak spots are discovered by the characteristic red, green and yellow rings caused by internal stresses and are discarded.

*Life With Elsie* is a good example of careful film planning. From its inception the film has been organized as a production-distribution-promotion package to meet the exact needs of the Borden Company. Because the Borden organization encompasses thirty local companies operating in as many cities throughout the country, often with a different corporate name, the film was produced so that local names and scenes could be substituted in versions for the use of each company.

One hundred prints will be used initially in coordinated distribution and promotion plans involving non-theatrical school and adult group shows. Promotion pieces and suggested

tie-in materials for the various companies and dealers are now being produced for use in intensive local promotion.

This film, on the milk industry, is the first of a series of film packages designed to present Borden products to motion picture audiences. Productions are also being planned on cheese, coffee and other products.

George Blake wrote and directed *Life With Elsie*, and B. K. Blake, Inc. produced for the Borden Company.

## L U M B E R I N D U S T R Y

**Sponsor:** Weyerhaeuser Timber Company.

**Film:** "Green Harvest." **Producer:** Wilding Picture Productions.

★ *Green Harvest* is a public relations film designed to show how one of the major lumber producing companies of the country conducts its operations, and protects our natural resources.

Because the film is meant for general audience use, the point of the film is carried in story form. A young couple, played by Inez Cooper and Bob Wilcox, take themselves off to a cabin in the Northwest forests for their honeymoon.

While enjoying the scenic splendors of the wooded region they get into a discussion of whether lumber companies are destroying the forests. A visit from her uncle, who is a tree specialist, settles the question for them, as he explains and the picture illustrates how the Weyerhaeuser Company operates.

Shown are the tree farms and reforestation operations of the company. Selective logging and replanting of logged over areas assure a continuous supply of lumber in the regions owned or controlled by Weyerhaeuser, as well as protecting the forests, the watersheds and preventing erosion in this, one of America's few remaining heavily forested regions.

Exteriors for the film were made in Oregon and Washington, interiors were filmed in the Wilding Studios in Los Angeles.

## J U S T F O R F A R M E R S

**Sponsor:** Texas Company. **Film:** *Just A Farmer*. **Producer:** Audio Productions

★ The average worker or small businessman in any line of endeavor usually gets along

(BELOW) *Elsie*, Borden's widely-advertised cow is the heroine of the new animated cartoon subject reviewed on this page.



pretty well with just one trade. A man may be a metalworker, carpenter, electrician, or keeper of a grocery store, and if he knows that business well enough he can get by.

But the farmer, the successful farmer, must be a man of many trades. He must be a veterinarian, a horticulturist, an agronomist, an engineer, a chemist, and a possessor of a dozen other skills. And to "get by" in his profession, the farmer must have a good working knowledge of all his trades.

The farmer would not call himself a man with a multitude of trades. To himself he is "just a farmer". But understanding the great interest a farmer has in his own work, and wishing to identify him in all his many interests, the Texas Company is now showing *Just A Farmer* to rural audiences throughout the country through Texaco offices, film depositories, Grange, 4-H and Future Farmer auspices.

*Just A Farmer* is a 25 minute black and white soundfilm telling some of the ways to be a success in agriculture and pointing up the necessity for the farmer's many skills in making his farm a profitable enterprise.

### CHICKEN HATCHING TIME

**Sponsor:** Hall Brothers Hatcheries, Wallingford, Conn. **Film:** "Chicken Hatching."

**Director:** Robert Jennings, **Camera:** Henry Roger.

★ Rolab together with Jennings Television have recently produced a motion picture in color on *Chicken Hatching* for Hall Brothers Hatcheries, Wallingford, Conn. Showing the mass hatching of chicks by modern scientific methods this film shows for the first time in color what happens inside the egg during incubation period.

Starting with a 24 hour old embryo the beating of the heart may already be observed. At 36 hours the circulation of the blood through arteries, veins and capillaries in the tissue may clearly be seen. The story of this section is completed with the act of hatching, that is the breaking of the shell and the chick emerging.

The scenes were taken in Rolab's Photo-Science Laboratories by special micro motion picture technique developed by Henry Roger.

Other scenes show what happens to the chicks after they are hatched. Quantities of them are flown by large two motored planes to all parts of this hemisphere arriving at their destination within hours after they are hatched.

### MAGIC IN AGRICULTURE

**Sponsor:** Ethyl Corporation. **Film:** Magic In Agriculture. **Producer:** Audio Productions.

★ The Ethyl Corporation, whose fine overall program of motion pictures for farm audiences was reported in the June, 1946 issue of *Business Screen*, has recently released a new film, *Magic In Agriculture*, telling the story of farm chemistry.

(CONTINUED ON THE NEXT PAGE)



View showing the Dailey Mills automatic slidefilm theatre setup in the exhibit at Poultry Show.

## Dailey Mill's "Automatic" Slidefilm Exhibit

★ Pathescope Productions recently completed for Dailey Mills of Olean, New York, a color-cartoon film which introduced the first public use of a new fully-automatic sound slidefilm projector. The pioneer demonstration took place at the National Poultry Show in Madison Square Garden, New York, from December 27th to January 1st. The Dailey Mills exhibit, promoting "Double Diamond" feeds, was built entirely around the film, which was shown continuously.

The sound slide film is entitled *What Every Chick Should Know*. Designed specifically with the Poultry Show audience in mind, the film tells a scientific story in entertainment terms. The treatment of the film makes use of color cartoons and character voices to depict the adventures of Charles J. Chick, an undernourished weakling, who considers himself a disgrace to the barnyard. The story line conveys an effective, factual sales message.

The film and projection equipment were housed in a miniature red barn seven feet high and six feet long. Double doors swung open at the front to reveal a rear-projection screen on which the film was shown. The

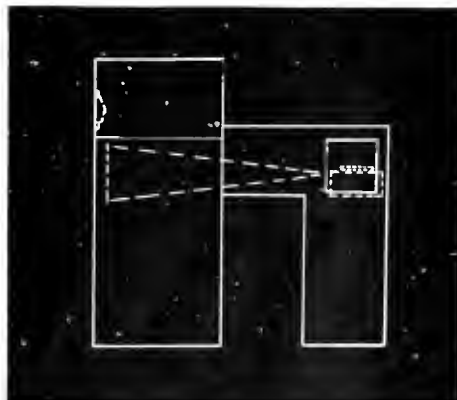
loud-speaker was mounted behind a miniature window above the barn doors. The projector, manufactured by Aids Equipment Corporation, New York, was equipped with a special wide-angle projection lens that permitted a short throw of five feet. The film was spliced into an endless loop so that the projector's operation required only that the exhibitor's representative reset the pick-up arm to the beginning of the record. The film ran continuously for 12 hours a day throughout the five days of the show.

A noteworthy contribution to audience acceptability of the film was the projector's elimination of the signal bell or gong, giving the effect of an uninterrupted story-flow.

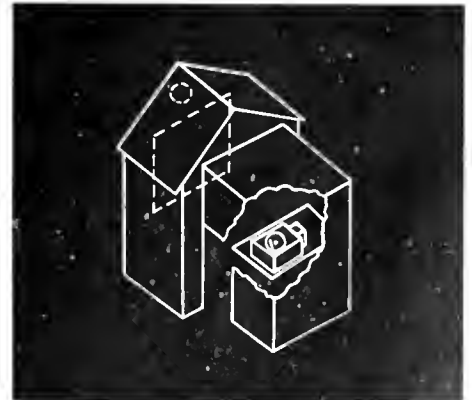
Color booklets were distributed to the audience. These booklets were illustrated with key frames from the film, together with excerpts of the dialogue. Also included was a section devoted to a brief explanation of the biochemistry of amino acids and their relation to animal feeding.

Dailey Mills has decided to repeat the entire exhibit at a January poultry show in Boston. Later it will send the exhibit on tour.

(BELOW) Diagram shows projector "throw."



(BELOW) Cutaway diagram of projection.



# Case History:

(CONTINUED FROM THE PRECEDING PAGE)

Woven into a family setting, and introduced by a "magic show" put on by the children of a typical farm family, the film



(ABOVE) The family's magic show introduces the theme of Ethyl's new "Magic in Agriculture" farm film program.

shows how important agricultural products have become to industry. It describes how many manufactured items, from plastics to building materials, have their roots in the soil. Though many farmers have not realized the importance of their part in supplying the raw materials for these items, they may hold the future of many industries in the products of their farms.

Ethyl Corporation, through the cooperation of its petroleum company users, and through its own branches, is presenting *Magic In Agriculture* to farm audiences throughout the country in granges and other county farm organizations.

## PUBLIC RELATIONS

**Sponsor:** Helms Athletic Foundation. **Film:** Achieve With Honor. **Producer:** Pictorial Productions.

★ The Helms Athletic Foundation is a philanthropic organization set up by Paul Helms of the Helms Bakeries, Los Angeles, to encourage sports participation and sportsmanlike conduct in the younger generation. In carrying out this idea the Foundation provides scholarships and sports awards to worthy youngsters in the school system in and around Los Angeles.

The film, *Achieve With Honor*, is a part of the sports education program of the Foundation. It is a documentary film on the history of the Olympic Games. The picture traces the history of the Games from their Greek origin to their modern form, stressing the sportsmanship involved and the values of friendly international rivalry as exemplified by the Games.

Brief commercial relates the part played by the Helms in supplying bakery products for the Olympic Games crews in Los Angeles in 1933, but the film is for the most part non-commercial, and of educational value. Dis-

tribution is restricted to company's territory.

Pictorial Productions, Hollywood, headed by G. J. Ahlfisch, produced the picture, which is a combination of library footage on the Olympic Games, and recently shot fill-in scenes.

The picture will be distributed through the school systems around Los Angeles, and to youth groups and general audiences. Distribution will be handled by the Helms Athletic Foundation staff.

## COSMETICS INDUSTRY

**Sponsor:** Merle Norman Cosmetics. **Film:** Your Face is Your Fortune. **Producer:** K. B. 16 mm Films.

★ One of the first pictures ready for release filmed on the new commercial Kodachrome, *Your Face is Your Fortune* provides an excellent test case for the new film, showing as it does the delicate shades and pastel colors of the cosmetics used.

And the film comes through with flying, or should we say, natural colors. Credit goes to the producer for excellent lighting, and to the new film for faithfully reproducing the difficult color nuances of the cosmetic originals in most cases.

The film is for the purpose of demonstrating the use of the Merle Norman brand of cosmetics and, of course, sales promotion.

Shown is the complete procedure of facial makeup for a gala evening. To the male the process may seem pretty complicated, but to the ladies, for whom the film was made, it will probably be a good lesson in home beauty procedures. The main character, and all others in the picture, were selected as examples of average American women, and no attempt was made to glamorize them except by the use of the Norman line of cosmetics.

*Your Face is Your Fortune* will be shown both to Merle Norman dealers and employees, and to the general public.

## CONFERENCE REPORT

**Sponsor:** United States Rubber Company. **Film:** "Finding People for Products." **Producer:** RKO Pathe, Inc.

★ Shortly before the December conference of US Rubber's top sales and advertising executives, home office officials decided to present an important marketing idea to them through a new motion picture. RKO Pathe, Inc. was called in to attempt completion of a film production for this purpose in the few remaining days before the conference.

Seven working days later *Finding People for Products* came out of production at Pathe and was delivered to US Rubber just 21 hours before the conference.

Making extensive use of Pathe's large library of stock shots and music track, *Finding People for Products* demonstrates the ubiquitous markets which exist for US Rubber's 30,000 products. "Wherever there are people, there is a market for US Rubber."

The new film will be used nationally at meetings of US Rubber's sales and advertising personnel.

# Dealer Education

**Sponsor:** General Mills. **Slidefilm:** "Additions to the Family" and "It's a Pleasure."

**Producer:** Jam Handy Organization.

★ Now being shown to home appliance distributors and dealers is a new General Mills sales training film on home appliances, produced by the Jam Handy Organization.

The 17-minute kodachrome sound slide is in two sections. The first, *Additions to the Family*, concerns the story of why General Mills has entered the home appliance field and why Betty Crocker is sponsoring the products. The reputation of Betty Crocker, her influence on the buying habits of American homemakers, the advertising behind her—all these are pointed out for the benefit of home appliance dealers, handling a General Mills product for the first time.

The other section, *It's a Pleasure*, introduces



(ABOVE) Biggest production problem of the new General Mills film was photographing the Tru-Heat Iron with its highly reflective chrome surfaces.

the Tru-Heat Iron, demonstrates its new features and presents a few informative facts for selling.

General Mills home appliance district sales managers are showing it to distributors who in turn may order prints for exhibition to their dealers selling the Tru-Heat Iron. As other General Mills appliances enter the market, additional sections will be filmed to introduce them.

## FOR MUSIC BUSINESS

**Sponsor:** Permo, Inc. **Film:** Points of Distinction. **Producer:** Burton Holmes Films, Inc. **Distributed by:** sponsor.

★ Permo, Inc., manufacturers of long life phonograph needles, has designed this film to achieve three objectives: first, sales training for music store owners and clerks, second, introduction of a new needle product, and third, dealer education relative to manufacturing technique.

The distribution problem was aided by inserting into the script many merchandising suggestions which apply to the promotional interest of the retailer. Also, a story framework was devised which centers around an Army pilot, who returns to his father's record

shop, and a salesgirl—eventually resulting in a romantic ending.

An unusual twist to the plot is created in the opening war sequences, when the pilot's life is saved because of the accurate functioning of a tiny but vital instrument—bearing a Permo pivot.



(ABOVE) Scene during the production of Permo's new dealer education film reviewed in the editorial pages of this issue.

## COLOR FASHION PREVIEW

**Sponsor:** Twentieth Century Frocks. **Film:** Miss Hollywood Jr. **Producer:** Gene Lester Productions.

★ Featuring Twentieth Century Frocks' line of California sportswear, *Miss Hollywood Jr.* is one of the fashion films that is setting the trend toward motion pictures for fashion displays.

The film had its premiere January 4th at Arrowhead Springs Hotel, California, attended by more than 50 fashion editors from all over the country. At this preview the 16 mm film



(ABOVE) A little beauty goes a long way in the currently showing 20th Century Frocks picture for fashion display showings.

was shown on a full size theater screen with excellent results.

Story of the picture is a screen test for the fictional Miss Hollywood Jr., during which there is an opportunity for some "leg act" and a display of the Twentieth Century Frocks' line of women's clothes.

Filming was done in Kodachrome by Dick Gunba, cinematographer. Narration is by Jack Bailey of the "Queen for a Day" radio (CONTINUED ON PAGE THIRTY FOUR)

# Retail Selling

KENWOOD MILLS PICTURE  
HELPS RETAIL SALESMEN

(RIGHT) A junior salesman shows the whole line to a willing but soon confused customer.



**Sponsor:** Kenwood Mills. **Film:** Here Comes the Bride. **Producer:** Caravel Films, Inc. **Distribution:** by Kenwood representatives' direct showing in stores.

★ In line with a policy of cooperating with dealers in their sales-training programs, Kenwood Mills, maker of Kenwood Blankets, has released the sound-and-color motion picture, *Here Comes the Bride*. Its purpose is to help salespeople give an understanding service to the customer, and it demonstrates by dramatic example how a good salesman can help the customer choose merchandise for lasting satisfaction. The film was introduced at a preview, at the Monte Carlo in New York.

### FILM STORY IN SYNOPSIS FORM

The film tells the story of a bride who receives from her uncle a gift check to be spent for something for the new home, something that will afford "beauty, comfort and luxury—all wrapped in one." The bride's mother, from her own experience, suggests that the ideal something would be blankets, and the bride sets out to buy them. She knows little about blankets, but she takes with her color swatches of her rugs, wall paper and draperies. The salesman helps her select blankets right in size and color and shows her why she should buy on a quality rather than a price basis. The picture ends in the new home with the bride displaying with enthusiasm the blankets she has purchased.

While the store scene is laid in the blanket department, the principles of good retail selling used by the salesman are applicable to the entire store and to all lines of merchandise. The film shows how to handle the customer with tact and courtesy, how to present selling points effectively, how to increase the unit of sale and how to make one sale lead to another. The methods of the good salesman are contrasted in the picture with the futile efforts of a junior salesman who does not know how to get a shopper to make up her mind.

In addition to its sales-training value, the film, which is entirely in color, shows a modern blanket department, including counters, cases and displays. Three room settings in the homes of the bride and the bride's mother were specially furnished and decorated under the direction of Winifred Froupe, Fashion Director for Kenwood Mills.

The cast is made up entirely of talent with

Broadway stage and Hollywood screen experience. Joyce Franklyn, who played the lead in *Dear Ruth* for USO productions, is cast as the bride; Carol Goodner, recently in the New York production of *Blythe Spirit*, plays the mother; Brandon Peters, well-known Broadway actor, plays the salesman; and Herbert Hayes, now in *State of the Union*, plays the bride's uncle. The picture was produced by Caravel Films, Inc., New York.

### COMPANY REPS TO SHOW THE FILM

*Here Comes the Bride* (on 16 mm Safety Kodachrome film), will be exhibited by representatives of Kenwood Mills in stores throughout the country during 1947. Each representative has been equipped with a sound projector, screen and two prints of the motion picture.

## YOUTH EDUCATION

**Sponsor:** Thom McAn Shoe Stores. **Film:** "The Danger Line." **Producer:** William J. Ganz. **Distributor:** Institute of Visual Training.

★ Appalling discovery by the National Foot Health Council, after measuring the feet of millions of students, that 87 per cent of children in public schools in 1946 wore outgrown shoes has moved a shoe manufacturer to do something about the situation. The result is the two reel motion picture, *The Danger Line*, just produced for use in elementary and junior high school grades.

This is a 16 mm subject, with sound, running 18 minutes. An eight page teaching (CONTINUED ON PAGE SIXTY)

(BELOW) Scenes from the new Thom McAn film "The Danger Line" now available for school showings via the producer.





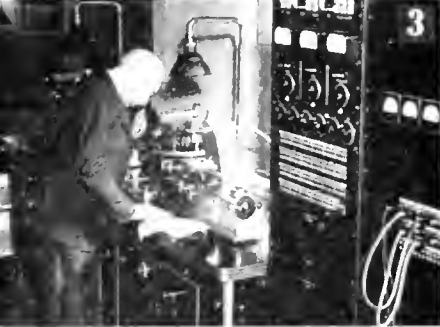
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**1. READING THE SCRIPT** Two actors (foreground) and a sound-effects man (background) play their parts during the cutting of a Gulf Oil studio film transcription at Columbia Recording Studios. Producer was Florenz Ziegler.



2

**2. AT THE CONTROL PANEL** A recording engineer fingers the controls on the panel in front of him in the sound booth, regulating the volume of the voices of the actors reading their scripts in the studio before him.



3

**3. CUTTING THE RECORD** An engineer inspects the grooves being engraved into the lacquer master, as the actors play their parts in the recording studios. At the right is the panel through which the voices are piped from the studio to the master.



4

**4. STRIPPING A MASTER** A workman strips the protective coating from a master that he has just received from the recording studios, in the first step towards the manufacture of the transcription stamping plate.

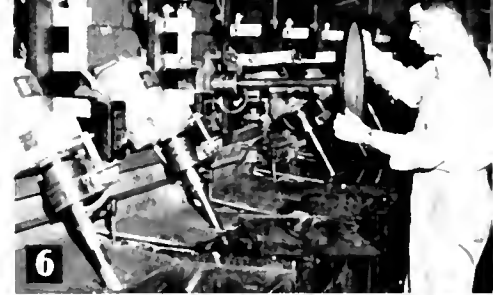


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**5. PLATING PROCESS** From a master plate a mother is made, which in turn is used to produce the stamper. Here a workman removes a disc from a special bath used in the production of a mother.

*Business Screen Picture Story*

# How a TRANSCRIPTION RECORD Is Made



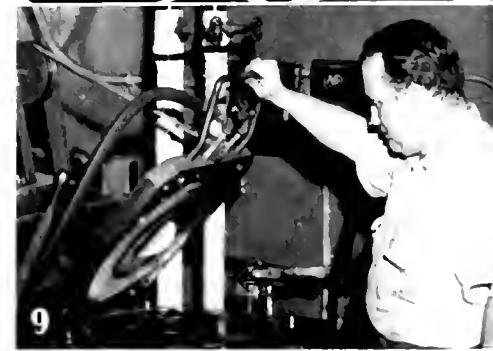
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8



9

**6. HIGH-SPEED PLATING PROCESS** A workman removes a disc from a chemical bath after it has undergone high-speed electroplating, in one of the steps involved in the manufacture of a stamper. It is from the stamper that the actual records are pressed.

**7. STRIVING FOR PERFECTION** An engraver inspects every groove to insure that no flock of dust has caused a bubble in the electroplating process of the mother. It is from the mother that the stampers for the actual pressing of records are made.

**8. PREPARING TO PRESS A RECORD** A workman prepares to place the vinylite transcription on a hydraulic press in the background. On the machine can be seen the stamper on which the label has been placed. When the transcription is pressed, the label is impressed in the vinylite.

**9. PRESSING THE RECORD** A workman is about to close a hydraulic press to press a transcription. On the right can be seen the machine which forms the record. The label and the stamper, top of press. At the lower left is a record that has just been pressed.

**10. CHECKING THE TEST PRESSING** A technician runs the transcription of a test disc before playing it on the gramophone to check him. The illumination detector is used to check the perfection of the recording. All SNE (Sound News Enterprises) records meet the same high standard of quality and are made in color transcriptions.



10

# Thanks, Mr. Parker

AL PAUL LEFTON COMPANY INC.  
*Advertising*

December 5, 1946.

1617 PENNSYLVANIA BOULEVARD  
PHILADELPHIA 3, PENNSYLVANIA

Mr. Frank K. Speidell, President  
Audio Productions, Inc.  
Film Center Building  
630 Ninth Avenue  
New York 19, N.Y.

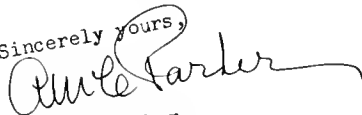
Dear Mr. Speidell:

Some time has elapsed since Audio Productions finished our PRR motion picture, "Clear Track Ahead." Before we close the file, I want to include my personal expression of appreciation for all that you and your associates have done to give us a most excellent picture.

Those who have not been on the inside during production may not appreciate the many technical and production problems that had to be solved to tell this complex railroad story in a fast-moving and interest-holding twenty-five (25) minute picture. They will never know the infinite patience and the "know how" which Audio provided to give us the end result we were after.

Thanks for all that. Having lived with this picture and worked with a lot of your people from its start to finish, I have tremendous admiration for your organization and what it is able to do.

Sincerely yours,



A. McC. Parker  
Vice President  
Publicity and Public Relations

Send for  
"A Few Facts  
About Audio"

NEW YORK      PHILADELPHIA      CHICAGO

**AUDIO PRODUCTIONS, INC.**  
PRODUCERS OF MOTION PICTURES  
630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

# an invitation to 16mm producers!

It takes a heap of skill and creative imagination to produce a good film. We have the deepest respect for producers of integrity—among whom, we know, are talented amateurs now working in modest obscurity.

Knowing *how* to produce is one thing. Knowing *what* to do with the finished production is another.

Distribution, too, is a highly specialized function, calling for long experience, sound planning, a sure insight into what can or cannot be sold. That's where we come in. WE KNOW DISTRIBUTION.

*This is our invitation to producers, skilled amateurs included, to avail themselves of our facilities for worldwide distribution of their productions.*

This is NOT a contest, there are NO prizes. This is a straightforward business proposal. If your picture has commercial value, we'll know it—and we will make an offer!

We of ACADEMIC, Milton J. Salzberg and Harold Baumstone, formerly the heads of Pictorial Films, Inc., have been in the 16mm industry for twelve years. We know distribution. We have the channels for distribution. If you have produced a film you think has commercial value, write us NOW.

ACADEMIC FILM COMPANY INC.

145D BROADWAY, New York 18, N. Y.

# Kodak Industrial Sales Program

BARR HEADS INDUSTRIAL PHOTOGRAPHIC SALES DIVISION

★ EASTMAN KODAK COMPANY has announced the launching of an extensive industrial sales program to bring wider distribution of its photographic products among the substantially increased numbers of industrial and scientific users of photography.

The company announcement said that a new sales division, known as Industrial Photographic Sales, was organized recently to spearhead the program and to promote latest technical photography among industrial firms, many of which have installed photographic departments in their manufacturing plants.

## BEGUN DURING THE WAR

The new division had its inception during the war when the company's technicians worked closely with scientists and industry in making widest possible use of unusual photographic techniques to break engineering and production bottlenecks.

Today at Rochester headquarters the division is staffed with specialists familiar with the varied photographic techniques applicable in design, engineering, training, production, record keeping, metallurgy, inspection, and research.

An industrial photographic laboratory for tests and demonstration of Kodak's industrial photographic products serves the division which also draws upon resources of the company's research laboratories for new developments.

## OTHER MOVES ARE INDICATED

Other moves announced or planned in connection with the stepped-up sales program include:

1. Addition of industrial photographic specialists to Kodak's regular staff of technical representatives in the field.

2. Extensive industrial advertising in trade magazines and college publications.

3. Organization of a distribution system for industrial photo materials, with special training at Rochester for dealer personnel as soon as possible.

WILLIAM F. BARR, head of the new division, said that despite material shortages every effort is being made to fill increased industrial demand for special photographic materials.

"Photography's wartime record

as a production aid has led today to increased use of photographic techniques. Industry recognizes their value in improving manufacturing efficiency. Requests for information on materials, equipment, and industrial photographic procedures are coming to us in great numbers," Barr said.

He pointed out that not only has photography been put to hundreds of practical uses in business and industry but that new applications are found daily.

"With special techniques today manufacturers are putting engineering instructions and information directly on materials in production. They freeze high-speed motion with a camera that exposes 3,000 frames a second. They are photocopying records, speeding chemical analyses, using photography to see inside materials. It all adds up to better products produced faster at lower cost," Barr said.

## MATERIALS ARE PROMOTED

Typical of the materials to be promoted in the new program are industrial photographic papers; Kodak Translax materials for reproduction of drawings on any firm, non-absorbent surface; materials for photoanalysis with spectrographs, electron microscopes, and other scientific instruments; instrument recording materials; and special materials for drafting and scribing such as Kodatrace, a new translucent acetate sheeting.

One of the contributions made by Kodak in recent months was the issuance on request of copies of the Index of Training Films, a compilation of more than 1700 motion pictures and slidefilms available for low cost purchase, rental or free loan for industrial training use. The book has been widely distributed.

## TYPE TITLES

... built up to a STANDARD  
not down to a PRICE

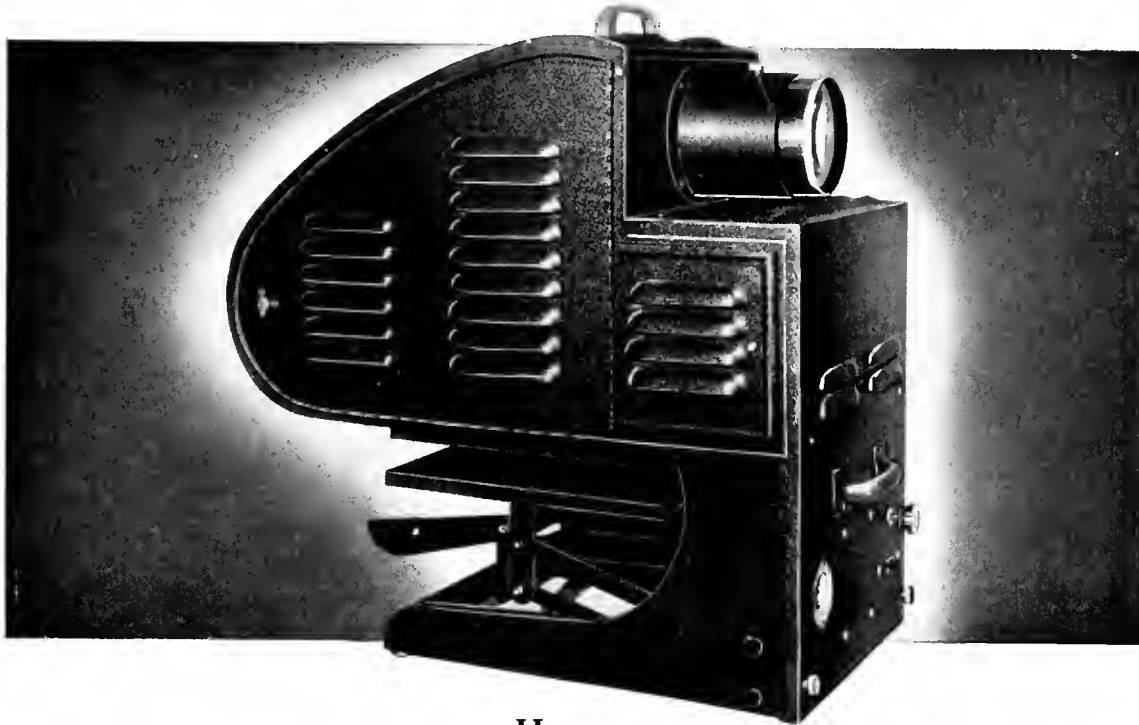
## THE KNIGHT STUDIO

Type Titles for Motion Picture  
and Slidefilm Producers

341 E OHIO STREET · CHICAGO 11, ILL



*A New Opaque Projector* that projects  
**FULL PAGE MATERIAL**  
**BESLER MODEL OA3**



*There's nothing  
like it  
on the Market!*

**H**ERE at last is an opaque projector with a copy opening of  $7\frac{1}{2}$ " x 10"—big enough to fully cover the printing on an  $8\frac{1}{2}$ " x 11" sheet. Now full pages in magazines and books, maps, and other large size material can be clearly and completely projected.

Beseler Model OA3 gives you amazing intensity of screen illumination . . . *outstanding* in an opaque projector. Equipped with an 18" focal length lens, the projector will fill a screen of from  $5\frac{1}{2}$  to 15 feet for projected distances of from  $13\frac{1}{2}$  to 27 feet. Uses two 500-watt lamps—AC or DC. Air cooled.

Special features of the Beseler Model OA3 are a unique locking device (Pat. Pend.) which enables the copy platen to be locked open in various positions for easy insertion of copy, and self-contained elevating legs.

WRITE FOR NAME OF NEAREST DISTRIBUTOR AND FREE DESCRIPTIVE BOOKLET

THE BEST PROJECTOR IS THE BESLER PROJECTOR

*Charles Beseler Company*

243 EAST 23rd STREET • EST 1869 • NEW YORK 10, N. Y.

LET OUR ENGINEERING DEPARTMENT SOLVE YOUR INDIVIDUAL PROJECTOR PROBLEMS

# C & O Inaugurates Train Showings

• CHESIEE THEATRE GETS NATIONWIDE PUBLICITY •



(ABOVE) A recent C & O advertisement tells the public story of the Railroad's new film showings to rail passengers.

## FASHION SHOW PREMIERE:

(CONTINUED FROM PAGE TWENTY-NINE) show. Diane Garrett is Miss Hollywood Jr. This picture is the first of a series planned by the Twentieth Century Frocks company, and is one of many planned or in production by clothes manufacturers nationally for fashion shows that can be screened in any section of the country at any time on a moment's notice.

Main distribution of the film will be through the company's distributors to fashion editors, and store buyers—but plans are being made for department store and point of sale showings, and distribution to women's clubs and general audiences.

## FIELD SALES TRAINING

Sponsor: Rust-Oleum Mfg. Co. Film: The Battle Against Rust. Producer: Burton Holmes Films, Inc.

★ Forty years ago on the high seas Captain Robert Ferguson discovered that fish oil was an effective rust preventive, and so he developed a fish oil compound which he named Rust-Oleum to aid industry in combating the problem of corrosion.

The film opens with a visualization of the damage caused by rust to American industry. This damage amounts to six billion dollars a year, equivalent to the loss of 20 million tons of iron and steel annually.

Rust-Oleum is then compared with ordinary paint. A demonstration features its impressive efficiency and labor-saving characteristics. Animation scientifically explains the microscopic action of Rust-Oleum on metal. The picture ends with samples of typical product application, covering a wide scope of iron and steel structures.

Although the educational values of *The Battle Against Rust* are considerable, it is primarily designed as a sales training film to be used by field representatives.

★ Passengers on the Chesapeake & Ohio Railway's *George Washington* from Newport News to Cincinnati recently attended the premiere of the *Chesiee Theatre on Rails*, latest idea of Robert R. Young, C & O's board chairman, and instigator of several well-advertised campaigns to modernize railroad operations.

Now a regular feature on the run, *The Chesiee Theatre* occupies a regular dining car remodeled for easy conversion to a theatre when not in use as a diner.

Motion picture projection on moving trains, trucks or aircraft is not a new idea, but *The*

has not been divulged by Comprehensive Service, but the result has been so startling that audiences have declared they did not feel they were on a train at all.

*The Chesiee Theatre* is easily converted from the diner. Folding tables slide up at the sides of the car. Special draperies are drawn so that each side becomes a sound proof wall. The screen is set up on a bracket 15 feet from the 4 inch projection lenses. It takes a 12 by 58 inch image. Dining chairs are set and staggered to form a theatre of 70 person occupancy with an aisle (lighted by regular theatre aisle lights) down one side so that passage through the car is possible without disturbing the performance.

A projection booth, set into the wall at one end of the diner, is 70 inches long by 14 inches wide. Because the booth is narrow, different makes of projectors, each of which could be easily operated from the center of the booth, were installed. An RCV is used on the left, and a SATCO on the right with an automatic changeover mechanism in the center.

Also located in the booth are film storage cabinets, rewinds, splicer, vents to lead off projection lamp heat, air conditioning, replacement parts and tubes, a monitor speaker, microphone, and binoculars for focusing.

*The Chesiee Theatre* has been so successful in its first few weeks of operation that Comprehensive Service is now making installations in two more C & O diners.

Films shown have been first-run Universal-International products, including the world premier of Mark Hellinger's new film *Nicoll Gay*. Among the passengers on the inaugural run was Jack Yellman, Eastern sales executive for Natio, whose projector was one of the two makes used in this installation.

(BELOW) A view of the projection booth installation for the *Chesiee Theatre* as described in the story on this page.



(ABOVE) Interior view of the theatre coach showing screen and audience viewing the film performance on C & O's "George Washington."

*Chesiee Theatre* is believed to represent the first permanent installation of theatre quality 16 mm projection and sound equipment on a railroad for regularly scheduled entertainment use.

Comprehensive Service Corporation, of New York, consulting motion picture engineers, made the installation of the film equipment for C & O. The project involved many problems in securing screen quality comparable to that of an unmoving set up. Principally these were power fluctuations causing variable sound and image brightness, the rumble of the car wheels on the tracks interfering with sound from the speakers; and an unpleasant vibrating movement of the image on the screen caused by movement of the car.

To solve the power problem, the ordinary railroad car self-charging battery was replaced by a powerful 3,000 watt generator sufficient to supply all needs without fluctuation in the current furnished for film projection.

A special speaker was installed to utilize higher frequencies than ordinarily obtained by 16 mm sound equipment. The combination of this, and a cone speaker, insured clarity and even volume throughout the car.

A steady image was obtained by synchronizing the movement of projector, audience and screen so that no counter movement of the image can be seen. How this was engineered





**72** hours

*Byron*

*The most complete 16 MM Sound Studio in the East*

1226 Wisconsin Avenue, N. W.      Phone Dupont 1800  
Washington 9, D. C.

**United World Films, Inc., Buys Castle Films**  
 ★ With the acquisition this past month of CASTLE FILMS, pioneer producer and leader in the field of home and non-theatrical films, UNITED WORLD FILMS, INC., affiliate of Universal Pictures, Inc., becomes a top-ranking firm in this branch of the film business.

Castle Films, as a Division of United World, will continue under the executive direction of Eugene W. Castle, and will retain its present organization and personnel. Mr. Castle has been named a Vice-President of United World and member of the board of directors of the parent company, as has Harry J. Spiess, formerly treasurer of Castle Films.

Through its coordinated program with the J. Arthur Rank Organization in Great Britain and the acquisition of the Bell & Howell Filmosound Library, United World Films, Inc., with Matthew Fox as chairman of the board and James M. Franey as president, has launched a world-wide program, leading to the establishment of a "film encyclopaedia for the home."

**Transfilm Makes 3-Dimensional Soap Programs for Procter & Gamble Sales Use**

◆ TRANSLUM, INC., New York City, has been commissioned by Procter and Gamble, through its advertising agency, Dancer-Fitzgerald-Sample, Inc. to make three reels, each seven frames, of three-dimensional full color photography viewed through the View-Master. Products to be promoted in the sales promotion and advertising job are Ivory Soap and Drelt.

**CAMERA EYE**

**Book "Clear Track Ahead" for 2,061 Shows**

◆ *Clear Track Ahead*, Audio Productions' new film for the Pennsylvania Railroad (reported in the December BUSINESS SCREENS), has been set for 2,061 non-theatrical bookings during the last two months of its distribution contract with Modern Talking Picture Service.

**Esso Marketers Use Slide Presentation**

◆ Translum, Inc., has prepared a series of slide presentations for Marschalk & Pratt, New York advertising agency. The series of 3¼ by 4¼ inch black and white, and Kodachrome slides document the agency's Esso Marketers radio programs for internal promotion and record purposes.

**General Mills Nutritional Film Fits Into Regular Classroom Curriculum Plans**

★ How nutrition information can be integrated into regular classroom studies is the theme of *And So They Learn*, 16 mm film now being introduced into educational circles by General Mills, the film sponsor and producer.

The film, 13 minutes long, was made by the company's Film Department during a nutrition workshop at Mankato State Teachers College last summer. The six-weeks workshop, a cooperative effort of the college, the Minnesota State Department of Education and the General Mills Department of Public

Services, was conducted for the benefit of elementary grade teachers.

*And So They Learn* is not a "before-and-after" nutrition story. It records an actual project in nutrition education, rather than picturing a staged, ideal situation. Various methods of weaving nutrition into classroom studies as demonstrated in the laboratory school were filmed as the activities took place: children raising a garden, painting a mural about foods and family eating, planning a picnic around the Basic 7 Food Groups, using animal experiments to learn the value of a balanced diet.

The film also shows how teachers, working with parents, school administrators, health workers and other groups interested in nutrition, can apply nutrition information to daily life and to school and community problems.

Designed for teacher-training schools with the avowed purpose of stimulating nutrition education programs in schools and communities, the film is also being requested by numbers of public health workers.

**Council on Candy Completing Dietary Picture**

◆ Council on Candy of the National Confectioners' Association plans to complete by May '47 via RKO Pathe, Inc. a film showing the making of candy and the dietary importance of its ingredients. The picture will be shown to the industry and in addition 16 mm prints will be made available to school groups, P.T.A.s, women's and service clubs, church organizations and other specialized groups.



**FONDA FILM PROCESSING EQUIPMENT DIVISION**

**SOLAR**

**STAINLESS PRODUCTS**

**WATCH YOUR DRIVING PRINCIPLE**

A film developing machine is only as good as its driving mechanism... the very feature that makes the Fonda machine your best buy today!

The patented *Fonda driving principle* provides automatic control of film tension... the one sure method of eliminating film slack. Compare it with any other!

Also compare these 5 important features: (1) low operating cost (2) simplicity of control (3) quality of construction (4) wide speed range (5) processes any type film... 35 mm, 16 mm, color, black and white, positive, negative, reversal or microfilm. Write for details or visit our sales office for demonstration.

**Sales Office: 6534 Sunset Blvd., Hollywood 28, California • Factory: San Diego**

# PICTORIAL PUTS PRICES IN THEIR PLACE...

## 20% REDUCTION

### ON ALL



*Effective Immediately!*



"There can be no flirtation with inflation . . . hold that line." These were the words that came from our executive offices . . . and with one sweep of the pen, prices on all PICTOREELS home movies have been reduced 20%. You'll find these reductions in effect at your favorite PICTOREELS store.

8mm Silent — Complete	Were \$6.50 . . . Now \$5.50
16mm Sound — 100 ft. Musicals	Were \$9.00 . . . Now \$7.50
16mm Silent — Complete	Were \$10.50 . . . Now \$8.75
16mm Sound — Complete	Were \$21.00 . . . Now \$17.50

With these far-reaching reductions, Pictorial Films, Inc., a subsidiary of the internationally famous Pathe Industries, Inc., embarks on a new program in the home movie field. Not only are we holding the line against inflation, but we also plan to bring you new attractions, new features, new entertainers selected from the best that the professional screen has to offer. Watch for PICTOREELS advertisements . . . write for PICTOREELS catalogues.

Visit your PICTOREELS dealer more frequently.

## PICTORIAL FILMS, Inc.

RKO Building  
Kimball Building

Radio City 20, N. Y.  
Chicago 4, Illinois

Douglas Uses Minute Movies to Find Production Employees

◆ Two one-minute movies have recently been produced by Leon Benson, of the motion picture department, Los Angeles office, J. Walter Thompson advertising agency, for Douglas Aircraft.

Purpose of the minute movies, destined for showing in local theaters, is to secure production employees for Douglas.

The films could show only a very brief summary of the types of work available, and a quick resume of the advantages of Douglas employment. But films, as usual, could do the job more graphically and completely, in the limited time than any other medium.

The fact that the films were needed to spin lagging employment would indicate that even in overcrowded Southern California the much talked about "full employment" has been practically reached, and should give pause to the predictors of an early "recession."

• • •

Union Oil Slidefilms Series Announced by Graphic Films

◆ Second in a series of dealer and salesman training slidefilms for the Union Oil Company has been announced by Graphic Films, Hollywood film producer.

*No Squawks, No Squawks* is the title of this second production. *The Spirit of '76* was the first in the series.

The series is designed to convey the Union Oil company's sales message to the dealers, salesmen and station attendants throughout the system.

Realizing that much company sales information is merely glanced at, if noticed at all, this slidefilm series is designed as entertainment as well as information. Using the cartoon technique, the sales story is told entertainingly as well as convincingly, so that its message is bound to stay with the sales personnel.

• • •

Castle Films Division Offers New Visual Aids Catalogue

◆ A new catalogue has been published by Castle Films Division of United World Films, Inc., authorized distributor of U. S. Government visual aids, listing many new films released during the past year for school and industrial training purposes.

Now available are 730 sound 16 mm motion pictures (and film-

strips for 35 mm slidefilm projectors) to aid in teaching a great variety of skills from nursing to shipbuilding, with many films dealing with engineering and scientific subjects. Many of these Government films did an outstanding job during the war in training men for factory work, and all have a permanent value in classrooms and industrial training departments. Complete job training series are available, presenting a step-by-step approach to a job, each film graduated in difficulty.

This catalogued collection of

visual aids was produced by the U. S. Department of Agriculture, U. S. Office of Education, U. S. Navy and War Departments, U. S. Public Health Service, Civil Aeronautics Administration and Veterans Administration.

Castle Films Division offers the catalogue free to all schools and industrial plants equipped to use visual aids. Address Castle Films Division of United World Films, Inc., at 30 Rockefeller Plaza, New York 20, N. Y.

Fashion Pictures More Numerous

◆ Increasing use of films by

women's clothing manufacturers is indicated by Gene Lester Productions' recent production schedule.

In addition to *Miss Hollywood Jr.*, current Lester production for Twentieth Century Foxes, Inc., recent productions by Gene Lester have included: *Westward to the Sea*, a preview of the 1917 line of bathing suits for Cole of California; *The Secret*, a retail outlet personnel training film for the Hollywood Hosiery Company; and a short fashion travelogue of Hollywood, also for Twentieth Century Foxes, which was flown on completion to WGRB Schenectady for a televised California fashion show.

• • •

Willard Pictures Makes Slidefilm For Makers of Van Heusen Shirts

◆ Willard Pictures, Inc., 45 W. 5th Street, New York City, has completed *Meet the Men Who Make Van Heusen*, a slidefilm in color, for the Phillips Jones Corporation, makers of Van Heusen shirts, ties and socks.

The 52-frame slide film will be used as a part of the Van Heusen salesman's presentation to retailers and their salesmen in stores, and at specially arranged evening meetings.

The film shows members of the Van Heusen family, from executives to factory workers, and stresses the importance of the company's dealers. The extent and scope of the national advertising campaign is graphically presented to the dealer, and ways are demonstrated by which he can profit by tie-in advertising and other merchandising films.

• • •

Gallup Shows Movie Attendance Lower Than Previously Believed

◆ At a recent meeting in Hollywood of the Screen Writers' Guild, Dr. George Gallup, noted public opinion expert, said that accurate surveys show that the average weekly movie attendance in the United States is now 56 million not 81 million, a figure frequently quoted by the Producers' Association.

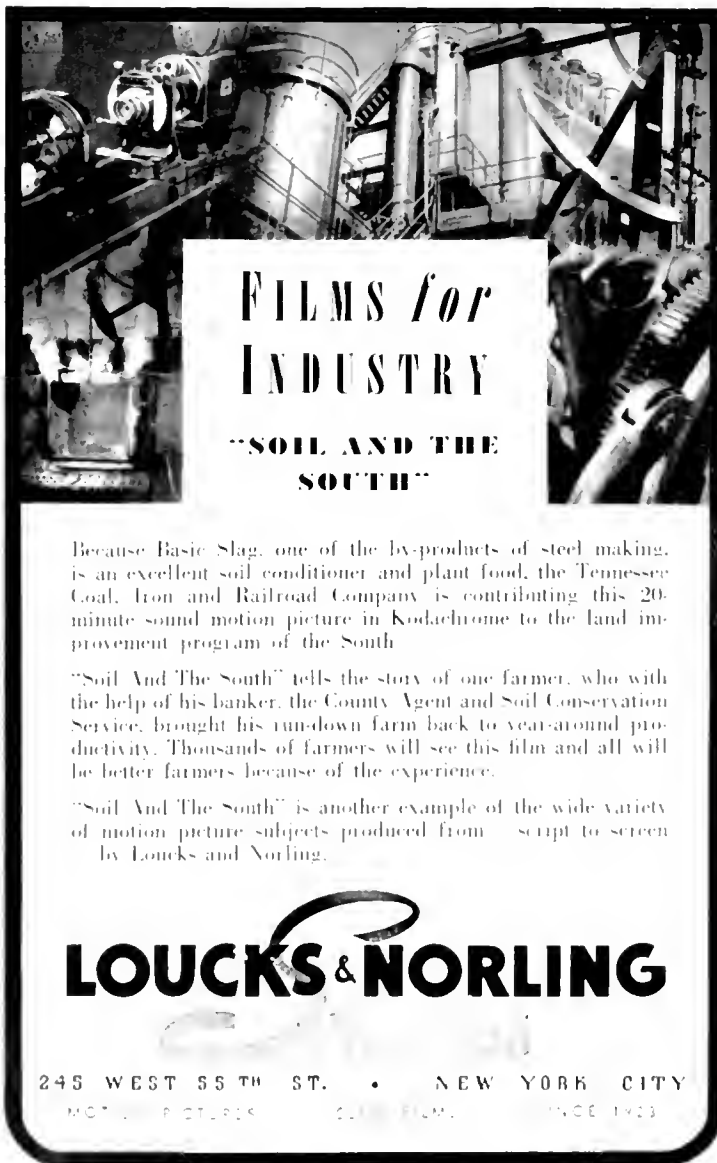
Dr. Gallup went on to show the youthfulness of the American movie audience, with 19 the biggest single age group, and relatively few people attending movies regularly after 35.

• • •

◆ Increasing interest by U. S. life insurance companies in film medium is noted by several studios now active on insurance programs.

# IN THE PICTURE PARADE

—Notes and News About Useful Industrial Films—



**FILMS for  
INDUSTRY**

**"SOIL AND THE  
SOUTH"**

Because Basic Slag, one of the by-products of steel making, is an excellent soil conditioner and plant food, the Tennessee Coal, Iron and Railroad Company is contributing this 20-minute sound motion picture in Kodachrome to the land improvement program of the South.

"Soil And The South" tells the story of one farmer, who with the help of his banker, the County Agent and Soil Conservation Service, brought his run-down farm back to year-around productivity. Thousands of farmers will see this film and all will be better farmers because of the experience.

"Soil And The South" is another example of the wide variety of motion picture subjects produced from script to screen by Loucks and Norling.

**LOUCKS & NORLING**

245 WEST 55TH ST. • NEW YORK CITY  
MOTION PICTURES • 16mm FILM • SINCE 1923

# New Films

## March of Time Releases

### Two New Forum Editions

◆ Two timely new 16 mm sound releases of the March of Time Forum edition are announced for March 1. Subjects include:

*Atomic Power:* story of atomic energy, tracing its early beginnings back to 1905; explains nature of atomic energy and includes re-enactments of actual scientists performing original experiments.

*The New France:* explains the political problems of France, the necessity for a 5-year plan for economic reconstruction, spirit of the French people.

\* \* \*

### Federation of Shipping Sponsors Marine Picture

★ The National Federation of American Shipping has announced completion of the first all-inclusive motion picture in sound and color which tells the complete story of the American Merchant Marine and its importance to the nation.

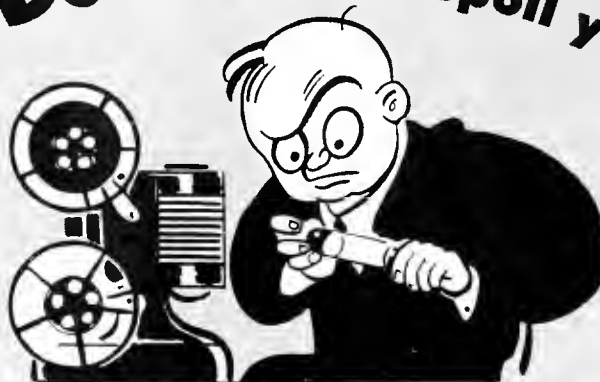
Titled *America Sails the Seas*, the 16 mm film runs 32 minutes and is complete with dramatic characterizations, narration, and has been set to thematic music.

The Federation discloses that film will be distributed without charge to schools, colleges, civic organizations, fraternal groups, and to a limited extent in some theaters. Distribution began January 15.

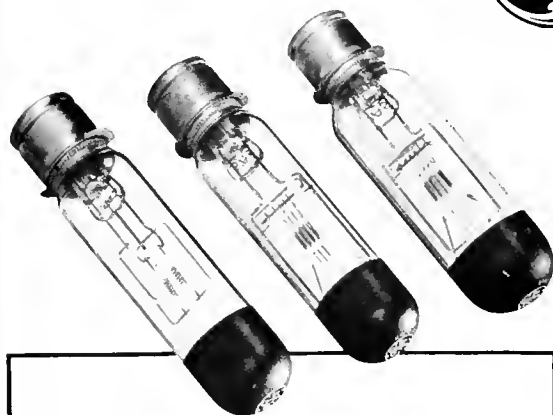
"The primary purpose of *America Sails the Seas* is to show the importance of shipping to every segment of American agriculture and industry," the Federation said. "The picture tells the necessity for an adequate American Merchant Marine; how it operates; where it goes; what it carries; why it is vital for national defense and indispensable to peacetime commerce."

The picture required nearly two full years of filming by Alfred L. Palmer, one of the nation's foremost marine photographers. It was filmed in many foreign lands prior to the war and in actual combat.

Don't let a **BURNOUT** spoil your show



## Get "SPARE" Projection lamps



Be sure they're G-E to be sure of:

1. Greater screen brightness.
2. More uniform screen brightness.
3. Uniformly dependable performance.
4. Constant lamp improvement and development.

Your dealer has plenty of popular high wattage sizes

Don't leave your audience in the dark! Keep "spare" G-E projection lamps on hand and *the show will go on!*

See your dealer and get the "spares" you need... so you'll always be ready for emergencies. Plenty of high wattage sizes for movie projection now available. However, for some slide projectors and projectors using lower wattage lamps, the supply of lamps is still limited.

For better "flash" pictures keep asking for

**G-E midgets!**

Remember... for every photographic purpose

# G-E LAMPS

GENERAL  ELECTRIC



### GOOD SHOWINGS GET FILM RESULTS

◆ Make sure your next film showing is a good one. Well-trained operators mean real program enjoyment, get film results. Easy-to-get lessons, diagrams, charts, etc. in the new Audio-Visual

Projectionists Handbook, 1947 Edition. Order your copy today from Business Screen, 157 East Erie St., Chicago, 11, Illinois.

Quantity orders for use by company representatives operating projectors in the field are invited. Discount schedule on request.



Rural customers see farm equipment demonstration via films.

### Films Sell Farm Implements

◆ When the farm equipment firm of Merry & Gibson opened a new building here at Elmhurst, Illinois, nearby owners and dealers were invited to see a sound motion picture covering the use of Ferguson agricultural machinery. In its campaign to promote soil conservation, the Berry Tractor & Equipment Co., of St. Louis, is giving the film wide circulation among agricultural students, farmers, machinery distributors, and Kiwanis and similar civic groups. Filmsound projection equipment has been used for the past seven years by the Berry firm in its educational and promotional activities.

### UN Film Board Establishes Joint Film and Visual Services

◆ The United Nations Film Board in its first meeting at Lake Success recently established joint services for the film and visual activities of the United Nations and the Specialized Agencies. Charter members of the board include: The United Nations, United Nations Educational, Scientific and Cultural Organization, and the Food and Agriculture Organization. Attending the meeting were representatives of the International Labor Organization, World Health Organization, United Nations Relief and Rehabilitation Administration, and the International Monetary Fund.

Assistant Secretary General of the United Nations Department of Public Information will be chairman of the Board for its first six months.

M. Jean Benoit Levy, Director of the Division of Films and Visual Information in the United Nations Department of Public Information, will serve as director of operations. His associate director, with headquarters in Paris, is William Fair, Counsellor of the Mass Communication Division of the United Nations Educational, Scientific and Cultural Organization.

## DEPARTMENT OF AGRICULTURE EXPANDS NATIONAL FILM DISTRIBUTION NETWORK

◆ Recommendations of the Film Council of America have been carried out in a new plan for distribution of U. S. Department of Agriculture motion pictures, carried out in response to many requests from libraries to cooperate in the distribution of the films.

Gist of the plan is that as soon as any library, in addition to the 76 present depository libraries, buys ten or more of a group of twenty general interest pictures now being designated, that library will be considered a cooperator on a non-depository basis and will be so listed in literature issued by the Motion Picture Service. The Film Council of America is currently cooperating on the selection of the general interest pictures.

Cooperating libraries will be

permitted to make their regular charge, but not in excess of \$1.00 per reel per day, or a maximum of \$5.00 per reel per booking, for deposited black-and-white prints. Charges for color prints must not exceed the usual rates for similar prints, and the charges must be acceptable to the Department.

The committee of the Film Council of America which assisted in the working out of this plan included: I. C. Boerlin, Educational Film Library Association; Thomas J. Brandon, Allied Non-Theatrical Film Association; F. C. Lowry, National University Extension Association; C. R. Reagan, Film Council of America; Milton Stark, National Association of Visual Education Dealers; David E. Strom, Film Council of America.

### NAVED Dealers Attend Good Southern Meeting

★ "One of the most interesting and helpful meetings I've ever attended" was the comment of a leading Southern visual education dealer concerning the Southeastern NAVED meeting, which closed February 1 at the Biltmore Hotel, Atlanta. Original plans for the meeting, which was headed by JACK CARTER of Raleigh, N.C., NAVED regional director, had called for a maximum of 50 persons; more than 100 attended. Dealers and salesmen were present from every Southeastern state. The suppliers — manufacturers, film producers and distributors — were well represented; 21 of them were listed on a special room directory which was distributed to the dealers.

A breakfast session opened the business program on Saturday morning, February 1. Discussion centered around the growing market for audio-visual items in homes. During the morning session, following an address of welcome by DR. M. D. COLLINS, Georgia State Superintendent of Schools, there were reports on the status and future prospects of audio-visual education from each of the Southeastern states. BERNARD COUSINO, NAVED President, presented a check list to aid each member in planning his business. DENNIS WILLIAMS, sales manager for Encyclopaedia Britannica Films, spoke on the topic "The Balance Between Salesmanship and Management."

Nearly 100 persons were present at the luncheon which provided an hour relaxation between sessions. The afternoon session was in reality a 2½-hour open forum, conducted by WELLS ALEXANDER of Atlanta, Ga. There was general agreement that much real good was accomplished; with problems of both dealers and their suppliers discussed.

The Eastern regional meeting of NAVED members will be held at the Senator Hotel, Atlantic City, New Jersey, on March 3, during the annual meeting of the American Association of School Administrators.

◆ Scheduled for an early issue of BUSINESS SCREEN is a story of the film activities of the New York State Department of Commerce. Watch for it.



• **Distinctive Films**

• **For Specific Purposes**

• **By Outstanding Personnel**



**PATHESCOPE PRODUCTIONS**

THE PATHESCOPE COMPANY OF AMERICA, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.



# Reel News

## Twentieth Century Fund Shows Housing Picture

◆ *Building America's Houses*, a one-reel 16 mm sound film, is now currently being distributed by Encyclopaedia Britannica Films for the Twentieth Century Fund for whom the housing problem film was recently produced. Picture shows reasons for present housing shortage and provides clues to solution by public action.

\* \* \*

## "Summer Storm" Released by Westinghouse to Schools

★ *Summer Storm*, a black and white sound motion picture now made available to schools, has been announced by the School Service Department of Westinghouse Electric Corporation.

Recommended for classes in physics and social studies and for general assembly groups, the motion picture describes the hidden menace of a thunder storm to the security of present-day electrical living. In the opening, the film dramatizes an oncoming storm whose approach, although promising welcome relief to a parched earth and a heat-exhausted people, threatens to break the steady flow of electric power to the farm, the home, the factory, the hospital, and the city. The havoc to health and safety which a failure in electric power would cause is emphasized. After a brief demonstration of the principles of electricity, the picture describes, through the use of a table model, how electric current is generated and distributed. Employees of widely-separated power stations are shown preparing in advance for any emergency—cooperating with weather bureaus in long-range weather forecasts and maintaining the condition of power lines. Then, with the arrival of the storm, they are seen doing their routine jobs to step up generation of electricity—their defense against a sudden demand for light and power during the storm.

Schools may borrow this film in 16 mm or 35 mm free except for transportation cost.

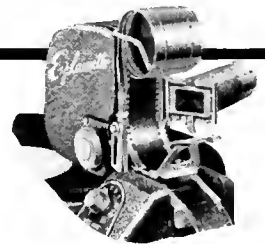
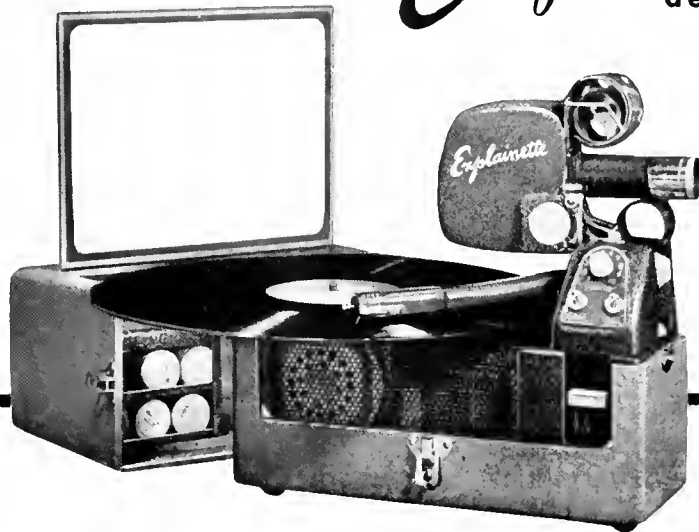
OPERADIO MANUFACTURING CO.

PRESENTS THE NEW - -

# Explainette

designed for . . .

- SALES TRAINING
- POINT-OF-SALE SELLING
- EMPLOYEE TRAINING
- VISUAL EDUCATION



"Thread-Easy" film guide simplifies loading and threading of the film. An exclusive feature found only on the EXPLAINETTE.



Simplified, easy-to-operate lever for advancing of film... with control panel at your fingertips.

*The most dynamic sales and training aid in America!* EXPLAINETTE "100" is the sound-slide film projector designed to reach *eyes and ears* and put *your* story over instantly! *And note this:* The low-cost EXPLAINETTE "100" is truly portable, truly easy-to-operate. Film, screen, and unit fit in one handy case — exclusive "Thread-Easy" film guide reduces loading and threading time by 50% — unique fingertip-film-advance really simplifies operation.

## OPERADIO Explainette

SOUND SLIDE FILM EQUIPMENT



**FREE!**  
PIN COUPON  
TO LETTERHEAD

OPERADIO MANUFACTURING CO., DEPT. BU-2, ST. CHARLES, ILL.

- ( ) Send free, illustrated folder on the Explainette "100".  
( ) Have your representative give us a free demonstration.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

### SHOW INSURANCE FOR YOUR NEW MOTION PICTURE PROGRAM: THE PROJECTIONIST'S HANDBOOK!

Here's the 1917 revised edition of the Audio-Visual Projectionist's Handbook now ready for your use in the field, factory or office. Shows how to put on a good show in complete graphic detail.

Also includes charts and threading diagrams of all leading makes of projectors. Buy and use a copy at only \$1.00. Write BUSINESS SCREEN: 157 East Erie Street, Chicago (11) today.

*Editor's Note:* The following is a significant part of a lecture given by Orville Goldner at the New School for Social Research, New York City, on January 3, 1947. The lecture was the first of a series for a course on "The Uses of Visual Aids in Publicity and Public Relations" given by Esther L. Berg. This course will be built around demonstrations to show the techniques and applications of audio-visual aids. The production, distribution, and utilization of special purpose motion pictures and other visual aids will also be discussed in the course.

**I** ASSUME you to be interested in films designed to bring about action directly or indirectly in terms of specific objectives, even though your objectives may be many and varied. They may range from selling soap or chicken feed to selling the importance of the "X" steel company to the nation's wealth. Essentially then, we are concerned with non-theatrical motion pictures—call them what you will—commercial films, industrial films, sponsored films, public relations films, or any other.

#### FILMS AND THEIR AUDIENCES

Let us look at the types of non-theatrical films and the audiences for whom they are designed. We can start almost anywhere. There are films made for the Red Cross, the American Cancer Society, Community Chest, and various other organizations interested in influencing human behavior to the point of giving contributions for their useful and needed services. More and more films are being made by religious groups to encourage church attendance and participation in some kind of a religious program. There are films made by labor groups for the education of their members and for the information of the general public.

Films of many types have been and are being made by government agencies: films for the education of the farmer by the Department of Agriculture, films on democratic institutions and American life for distribution abroad by the State Department, films on health and disease by the United States Office of Public Health.

And there are films by other government agencies and services on the Army, the Navy, Housing, Child Welfare, Mines and Minerals, and subjects too numerous to

mention, and, of course, there are the sponsored non-theatrical films of all types made by industry, business, and commerce. It is impossible to keep informed on the varieties and numbers of non-theatrical films being produced at this time. I must admit that I am surprised and encouraged when I see so many new types of organizations becoming film-minded.

It can be said safely that motion pictures are now considered as able to do almost any kind of a job to bring about almost any kind of action. As substantiating evidence one organization, The Educators Progress Service pub-

lishes yearly a catalog of free films. This catalog lists about 3,500 selected titles on an unbelievable range of subject matter. These 3,500 selected titles are said to have been gleaned from some 10,000, and the production of sponsored free films is increasing at an unprecedented rate.

#### FROM OUT OF THE PAST

Here is a significant quotation, "There is a great future before advertising by motion pictures, and it is only with the most careful deliberation that I have concluded in what way the future developments will assume shape. The medium is practically only in its infancy today. . . . I hold the

opinion that a moving picture expert will be on the staff of every large manufacturing concern. His duty will be to present his employer's copy to the best possible advantage on . . . film. At the same time, each large advertiser will lay down a film producing plan. . . . Motion pictures are today a force to be reckoned with, and the national advertiser can not do better than to take advantage of the weaknesses of the fans, who are enrolled from all walks of life, and no one, from the boy in short pants to the old man of seventy, is immune."

This was written by Ernest A. Dench in a trite, little book called *Advertising by Motion Pictures* which was published in 1916. Whether we like it or not many motion pictures that have been produced for use in your fields have moved in Dench's direction indicated in 1916, and have built on the philosophy of "taking advantage of the weaknesses of the fans."

If we had the time and the physical, mental, and emotional endurance, we could sit through literally hundreds of recent non-theatrical special purpose motion pictures. If we could read their histories, we would discover that *many of these* worked on the weaknesses of audiences, who by their choosing or not, were subjected to them. For often times in the name of diversion and even *entertainment* these films got projected in service clubs, boy scout meetings, churches, and schools. Places and audiences often for which they were not intended and certainly not fit. Fortunately there is less of this indiscriminate use of non-theatrical motion pictures as more persons become educated to their strengths and weaknesses and their direct and indirect effects.

In addition to the "external" uses of non-theatrical films, we have an increasingly important use of films for training personnel and for other *institutional* problems. There are extensive and *expensive* programs of films being produced and utilized for sales training and skill training, for production and sales incentive, for internal public relations and good will, and special ones on industrial hygiene and safety, to mention a few. Many non-theatrical uses of this type were inspired by film work done in the war effort. Undoubtedly, you have read about, and perhaps

# Motion Pictures Influence

by Orville Goldner



✻ . . . a completely integrated photographic service for the production of sound motion picture films . . . for industry and education. Recording studio, editing, animation, and laboratory facilities . . . for other film producers and photographic departments of other industries. Superior 16mm. duplicates with or without optical effects . . . black and white or full color. Write for further information.

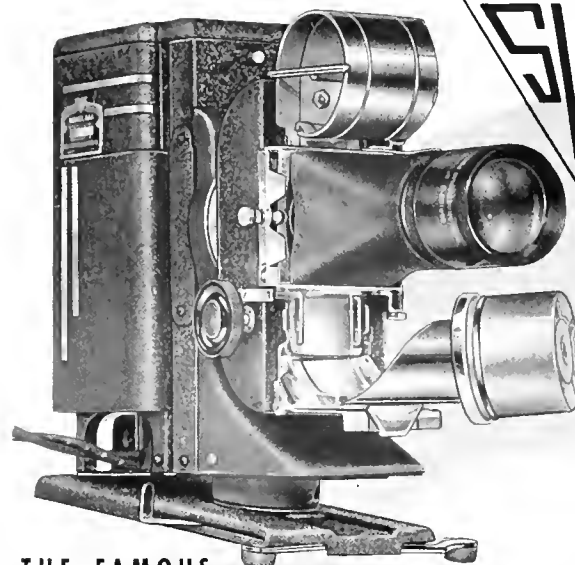
- Sound Stage of 8,000 Sq. Feet
- Recording Studio with Seven Channels
- Lab Capacity of 112,000 16 mm. feet per day

- Producing films by the 16 mm. method for 15 years

*Especially equipped to make . . .*  
Large quantities of prints  
Color Prints with Optical Effects

**THE CALVIN COMPANY**

1105 EAST 15TH STREET KANSAS CITY 6 MISSOURI



**THE FAMOUS TRI-PURPOSE PROJECTOR...**

**MODEL AAA—300 watt** for single and double frame filmstrips and 2" x 2" slides.

**THERE IS AN S.V.E. PROJECTOR TO MEET EVERY SLIDE OR FILMSTRIP NEED**

In the S.V.E. line, there is a model to meet the requirements of every business organization looking for a projector to show 2" x 2" miniature Kodachrome slides, single frame or double frame filmstrips, or all three.

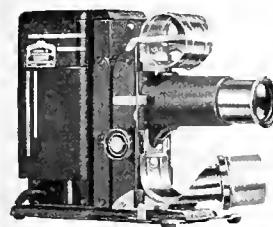
The **Miniature line** of S.V.E. projectors is for showing 2" x 2" slides only, the **Tri-Purpose line** for 35mm single and double frame filmstrips and 2" x 2" slides, and the **Picturol line** for 35mm single frame filmstrips only. All are obtainable in units ranging from 100 to 300 watt efficiency.

**UNMATCHED IN QUALITY**

In schools, industries and churches, where perfect projection and ease of operation are essential, more S.V.E. projectors are used than any other kind. Years of pioneering in the visual field have resulted in many outstanding S.V.E. features, such as:

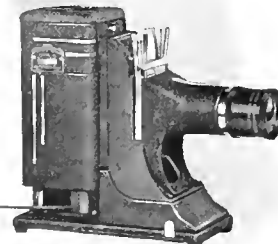
- SIMPLE OPERATION . . . takes only seconds to change from filmstrips to slides.
- UNIFORM, BRILLIANT ILLUMINATION on the screen.
- STURDINESS . . . to take hard use.
- CORRECT VENTILATION . . . for complete film protection at aperture.
- SEMI-AUTOMATIC SLIDE CHANGER . . . for quick, easy operation.
- LARGE SELECTION OF LENSES . . . for any length throw or desired picture size, assuring clear definition and sharp images over entire field.
- LIGHT WEIGHT . . . easy to carry.
- AC or DC . . . 32 to 240 volts by merely changing lamps.
- REWIND TAKEUP . . . protects and rewinds film for next showing.

**THE PICTUROL PROJECTOR...**



**MODEL G—300 watt for 35mm single frame filmstrips.**

**THE MINIATURE PROJECTOR...**



**MODEL AK—300 watt for 2" x 2" slides.**

they imply getting at some readily available, and, more often than not, a lot of almost inaccessible data.

Without question, however, your first problem is the one of searching the conscience of your organization to get at your specific objective. Why do you want to produce a film for use in the school field? Are you going to consider a dollar spent on a film for school use as an advertising dollar? If you are, your objective will be, almost certainly, undesirable from the point of view of most educators, because, obviously, schools are no place for advertising. If your objective is not one of direct advertising, direct promotion, direct product or service publicity, but one to give information about a process or commodity, or information about your industry in the social scene it may be acceptable in a teaching program.

If your objective is one that can be presented *objectively* rather than *subjectively*, its acceptance is probably assured. Let it *not* be said that your motive fits this indictment by T. R. Adams: "Advertising is purposeful information, and educational standards of truth and objectivity are honored only when they happen to further the interests of the advertiser. Even when conducted on a high plane of literal accuracy, advertising merely throws light on a selected number of facts favorable to the advertiser. To present a well rounded picture of industry as a social phenomenon is no part of its function."

I feel that I must reemphasize the point I made at the beginning that I am not drawing fine lines between advertising, promotion, publicity, or public relations, because films made for any of these purposes *are made to influence human behavior* no matter how their objectives may be rationalized or developed.

Recently the Association of National Advertisers published a report by its Film Committee called *New Horizons for Business Films*. To summarize on the question of controls on the production of sponsored films which must be determined in large part by your objectives, I will quote from the ANA report because in its briefness, which in a discussion of this type is no fault, it has considerable merit.

"Sponsored films to be accepted (CONTINUED ON THE NEXT PAGE)

viewed, Army or Navy films of unlimited varieties. No matter where you were during the war years you probably saw films that were made to build *War Bond* drives. Men who were at the head of that program have conclusively stated that the war bond films brought significant, tangible results. On one bond drive it is claimed that over thirty million persons gathered together in mine tunnels, churches, factories, homes, tents, and other places to see films to motivate their support of the war bond drive.

**FILMS FOR THE SCHOOLS**

For a few minutes I should like to write about sponsored non-theatrical films for *school* use. Two questions should be asked. The first is: Should motion pictures sponsored by organizations which you represent be made for school use; and second, if they are made, what should be the controls on their production?

It seems to me that the answer to the first question is simple. Strictly, it is not a "yes" or "no" question, because as I have pointed out sponsored films are being produced in increasing quantities, and many of them are aimed at or will reach the school field aimed or not. So the answer appears to be that willy nilly sponsored films will get into the schools. As they do, school people must learn to discriminate between the good and the bad, and use their advantages and disadvantages accordingly as they meet specific educational needs.

**WHAT PRODUCTION CONTROLS?**

The second question: "If sponsored films are made, what should be the controls on their production?" is the one that more directly concerns you if you should find yourself with the job of supervising the production of a sponsored film for the school field. I am sorry to say that the type of controls you should use are not easy to define at this time except in the most general terms. In any event

**OPPORTUNITY WANTED**

**Oregon and Washington**

**AUDIO VISUAL EQUIPMENT SALES ENGINEER:** to represent manufacturer principally in School, Church and Industrial field. Now employed, same field. Excellent contacts. Proven record. Available after Feb. 1, 1947

Write to Box 93

**BUSINESS SCREEN**  
157 E. Erie St., Chicago 11

**SOCIETY FOR VISUAL EDUCATION, INC.**  
*A Business Corporation*  
100 East Ohio Street Chicago 11, Ill.

**MOTION PICTURES** Influence (CONTINUED FROM PREVIOUS PAGE) able to schools must be in 'good taste' and they must comply with the requirement of any honestly named teaching film to provide material not elsewhere available in as useful a form.

And they must also:

1. Have tangible value in the curriculum.
2. Be aimed to give the greatest amount of learning to a homogeneous audience of one group or grade—rather than to get the largest audience.
3. Cover only one subject; not try to crowd background, theory and application into one film.

1. Have clearly descriptive title not 'cute' or 'tricks'.

5. Be short—one reel, at most two—to run less than 20 minutes.

As to advertising . . . Most schools understand the sponsor's wish to benefit fairly from his expenditure. But advertising should not be either blatant or subtle—it should be honest, accurate, and readily identifiable. Above all, the film should not try to put over a 'point of view.' Schools cannot and will not take sides in political, social or economic controversies."

I would not for one moment want to leave you with the impression that supervising the production of any motion picture is simple. It becomes more difficult to supervise as the objectives become more refined and the audiences more specific. If you are involved in film production, it is important for you to acknowledge at the beginning that your avowed purpose is to influence human behavior in some degree immediately or in the future. In the end it is your responsibility to use the good taste and discretion in the achievement of your objectives that you would demand of others. You must not assume the right to stretch your film dollars with visual and auditory techniques and content that reach or over reach the limits of good taste when working for the school field. Simply, if you want to advertise, promote, publicize, or press for action, do it in places other than in tax supported public schools.

◆ Mr. Goldner finished his lecture with a discussion of the work of the Audio-Visual Education Project of the Consumer Education Study which has offices at 1600 Broadway, Room 1001, New York 19, New York.

# Men Who Make Pictures . . .

## Everett Schafer Vice-President of the Jam Handy Organization

◆ EVERETT SCHAFER has been named vice president in charge of sales development and planning for The Jam Handy Organization by JAMISON HANDY, president. Mr. Schafer has served the organization as manager of the New York office. His background for this new position includes experience as both a Jam Handy writer and a sales contact representative.

## Film Counselors Move Offices in New York

◆ Film Counselors, consultants to manufacturers, advertising agencies and public relations firms, have announced the moving of their offices to 2 West 15th Street, New York 19, N. Y.



EVERETT SCHAFER

## Roland Reed to New Offices

◆ Roland Reed Productions recently announced its move to new

offices at 275 South Beverly Drive, Beverly Hills, Calif., from the former address on Sunset Boulevard, Hollywood. The new quarters are much more spacious than the previous facilities.

## Carl Dueser Joins Staff of Atlas Educational Film Co.

◆ ROBERT B. WISTEY, president of Atlas Educational Film Co. of Oak Park, Illinois, has announced the addition of CARL J. DUESER to the Atlas staff as an account executive and scenario writer.

Dueser comes to Atlas from Butler Brothers, where he served as a training assistant and was in charge of film production and internal business publications. He has a background of more than



CARL DUESER

ten years of newspaper and magazine writing and photography. During the war he served as an infantry officer of the South and Southwest Pacific theaters.

The new Atlas writer was one of the original group engaged in the production of the series of articles "How America Lives," which first appeared in the Ladies Home Journal in January, 1941, and has been continued to this date, due to its phenomenal success.

## Release "Seeds of Destiny"

◆ FILMS OF THE NATIONS, Inc., and their regional distributors, DEAF PICTURES CORPORATION, have released for general use a 16 mm non-theatrical sound version of the postwar documentary film *Seeds of Destiny*, a graphic portrayal of famine and upheaval which haunts children abroad. Film was produced by the U.S. Army Signal Corps for the War Department at the request of UNRRA. *Seeds of Destiny* is timely and most suitable for group discussion of the famine emergency overseas.



**CHROMA-TECH**, Creators of Modern Motion Picture Machinery, has amazed 16mm laboratories from coast-to-coast with their newest . . . the Add-A-Unit Developing Machine; an outstanding 16mm film developing machine designed with not only such singular features as its speed, its safety to film, its remarkable disengaging head, but with **PRICES TO MATCH HIGH PRODUCTION METHODS!** Add-A-Unit is available in two models. The 150 foot per minute machine (yes, we said 150 foot per minute . . . 9000 feet per hour) sells for \$4,500 plus taxes in stainless steel; sheet steel \$4,250 plus taxes, when available. The 1000 foot per hour machine sells for \$2,750 plus taxes, in stainless steel; sheet steel \$2,500 plus taxes, when available. (All prices subject to change without notice.) These prices ARE AMAZING when you consider that ADD-A-UNIT can be run at these profit-making high speeds with ABSOLUTE safety to film, and at a cost so low as to make developing a minor item. If you can, arrange for a demonstration at once! If you cannot arrange to see the Add-A-Unit in person, write for complete information which is available now. Don't delay . . . attend to this today! We know you'll agree with the industry and say, "Add-A-Unit, that's the developing machine that uses its head!" Write to:

**"Chroma-Tech"**  
 CREATORS OF MODERN MOTION PICTURE MACHINERY  
 6532 SUNSET BLVD. HOLLYWOOD 28, CALIF.  
 MOTION PICTURE LABORATORIES

# BUSINESS SCREEN EXECUTIVE



S. G. ROSE

entire time to directing the development of new products included in the recently-adopted expansion program.

Mr. Rose, who formerly was Executive Vice-President, has been continually associated with Mr. Victor and the Victor Corporation since its formation in 1910. He has helped guide the company from its infancy until it is now recognized as one of the world's largest concerns producing 16 mm projectors and cameras, with thousands of distributors and dealers throughout the United States and distributors in practically all foreign countries. Victor was purchased in July, 1946, by the Curtiss-Wright Corporation.

Upon notification, Mr. Rose issued the following statement:

"It has been a source of great personal pride to have been intimately associated with Mr. Victor since the very beginning of his endeavors and through the development of his ideas and to have added my humble assistance to

the organization which builds and distributes Victor products in a market of world-wide importance and to which his conceptions have so abundantly contributed."

"Now in assuming the presidency, from which Mr. Victor has recently resigned, I am happy in the knowledge that this long-time association continues unbroken, and that he will now be free to devote his entire time and energy to the work he loves best."

Horace Jones, the new vice-president, joined the Victor organization in 1932 as director of sales for the Eastern Division. Prior to that time he was branch manager for the National Theater Supply company. A veteran of World War I, Jones served as National Chairman of the 16 mm War Loan committee for the 5th, 6th and 7th War Loan Drives. In 1941 he was elected president of the Allied Non-Theatrical Film Association and was re-elected to that post in 1945.

## RCA Dealer Sales Manager Petrasek on 1947 Sales Tour

◆ A. G. PETRASEK, dealer sales manager in the 16 mm equipment section of the RCA Victor Division, Camden, N. J., is now on a tour of RCA 16 mm equipment dealers in the south and on the west coast. Travelling through Atlanta, Dallas and Los Angeles, Petrasek will consolidate plans for the 1947 16 mm sales program.

\* \* \*

## John W. Fox Named Southern District Manager for Radiant

◆ Radiant Manufacturing Corporation of Chicago announces the appointment of John W. Fox as new Southern District Manager.

As an audio-visual aids specialist for both the government and various educational institutions, and as naval officer in charge of the distribution of naval training and entertainment films, Fox brings to his new appointment a background of specialized training and experience. (OVER)

THE election of S. G. ROSE as president and HORACE O. JONES as vice-president of the VICTOR ANIMATOGRAPH CORPORATION, a Division of Curtiss-Wright Corporation, has been announced by G. W. VAUGHN, president of Curtiss-Wright and chairman of the Board of the Victor Company.

MR. ALEXANDER F. VICTOR, in presenting his resignation as President to the Board of Directors, asked that he be relieved of several duties the presidency involved, so that he may devote his



Robert B. Wesley

### AN OPEN LETTER TO USERS OF COMMERCIAL FILMS:

At Atlas, we have built something new in a top-flight film-producing organization. Since acquisition of Atlas by a group of prominent Chicago business men, one idea has guided our policy--to develop this 34-year-old company into the outstanding producer of quality films in the country . . . Each department has been painstakingly overhauled to bring it to top standards . . . Specialists have been added to enable us to give our clients the fullest amount of help in planning and creative thinking . . . The best and latest equipment has been installed. Our entire plant has been redesigned and rebuilt for operation at highest efficiency, to give film USERS the greatest value for their money . . . In future issues of Business Screen we'll bring you reports in detail on what we have at Atlas--something NEW in the way of an outstanding film producing organization.

*Robert B. Wesley*

President



The Seal of Quality  
Since 1913

**ATLAS EDUCATIONAL FILM CO., OAK PARK, ILL.**



GLOVIA NEREIM

#### Radiant Screen Appoints Nereim Advertising Manager

◆ GLOVIA NEREIM has been named new advertising manager of the Radiant Manufacturing Corporation, Chicago, producers of projection screens.

A recently discharged army veteran, Nereim was with the Blackstone Manufacturing Company as advertising director for four years, following which he was associated for two years with Lockheed Aircraft Corporation.

#### RCA Victor Regional Offices in New Quarters in N.Y., Chicago

◆ Removal of the RCA Victor Division's New York and Chicago regional offices to newer and larger quarters has been announced by WALTER M. NORLON, Director of Distribution of the Division.

The New York office, formerly located at 111 Fifth Avenue, is now at 36 W. 19th St., Radio City, while the Chicago office, formerly at 145 N. Lakeshore Drive, is now in the American Furniture Mart Building, 666 North Lakeshore Drive. Managers of these regional offices are M. F. BEAKSTEE, in New York, and H. A. RENSHOM, in Chicago.

#### Bella Joseph Joins Audio Pictures As Story Production Executive

◆ BELLA JOSEPH, recently assistant story editor at Enterprise Pictures, has joined the Audio Pictures Studios as production executive in charge of story properties and talent. Miss Joseph, who was with OSS during the war, will work with Dr. Ferenc H. Todor, Audio chief, and Louis Brandt, director of production.

Audio Pictures Studios are now engaged in a comprehensive program of 16 mm visual education films, and has recently announced entrance into the 35 mm field.

## BUSINESS SCREEN EXECUTIVE

#### Yankie Opens Natco Southern Office at St. Petersburg

◆ RUSSELL H. YANKIE, recently appointed district sales manager for Natco, Inc., Chicago, has established headquarters in St. Petersburg, Florida, where he has lived for several years.

Yankie, who received his master's degree from Northwestern University in 1918, has a record of many years of successful sales experience in the southern field. He was formerly educational director for Universal Publishing Company, director of visual and sound equipment sales for Superior School Supply Company, and sales manager for Young America Films. In his new assignment, Yankie and his staff will call on

dealers, schools and churches throughout the territory.



RUSSELL H. YANKIE

**A MOVIE IS ... ALWAYS RIGHT!**

**With Films—**

- YOUR sales message can never get bungled.
- YOUR instructor in the film will never mumble in his beard.
- YOUR story enjoys the undivided attention of your audience.

FOR information on how movies and slide-films can aid YOUR business, write for our series of free folders which explain production procedure, cost factors, and distribution channels.

"SINCE 1893 — THE OLDEST NAME IN MOTION PICTURES"

**BURTON HOLMES FILMS, INC.**  
7510 N. Ashland Ave. AMBassador 5000 Chicago 26, Ill.

#### Academic Film Company Invites Producers to Submit Films

◆ An interesting offer that should evoke a lively response in the ranks of 16 mm producers comes from the Academic Film Company, Inc. of New York, whose heads are Milton J. Salzburg and Harold Baumstone.

Academic invites 16 mm producers, both professional and amateur, to submit their productions to them for consideration of their commercial possibilities. If, in Academic's judgment, the film has market potentialities, the company, which has world-wide distribution facilities, will make an offer either on a cash or royalty basis.

Academic stresses the point that this is not a prize contest in any sense, but strictly a business proposition whereby its distribution channels are made available to producers of worthy 16 mm films.

During their twelve years of association in the 16 mm field, Mr. Salzburg and Mr. Baumstone have become known for their sympathetic interest in the work of new producers, amateurs included. Their purchase last fall, when they headed Pictorial Films, Inc., of two outstanding amateur Kodachrome productions aroused considerable comment in the industry. Both these films—Ralph E. Gray's *Acts and Crafts in Mexico* and Dan Billman's *The Inside Story*—were on MOVIE MAKER'S "ten best" list for 1946.

#### Film Group Adds to Staff

◆ FILM GROUP, INCORPORATED, 95 State, Springfield, Mass., has announced the addition of WILLIAM L. ROHDE and EUGENE C. ZACK to its staff. The organization specializes in public relations specials, television programs on film, and motion pictures for educational purposes.

Mr. Rohde, veteran of service with the Navy during World War II, with the rank of lieutenant (j.g.), is a well-known New England feature writer, who has specialized in research on the railroad industry. While with Film Group, he will work on transportation, including railroads, marine and other allied fields.

Mr. Zack, an Army veteran, was formerly feature writer and head of the rewrite desk of the Springfield Daily News, and more recently operated a public relations agency here. He will specialize in the publishing and business field, and handle public relations for Film Group.

**RKO Pathe Produces Rubber Commercial in Seven Days**

◆ When the Sales Promotion Division of the United States Rubber Company decided that a film on marketing would be desirable at their December Sales and advertising conference of top executives, RKO Pathe was approached with the problem of whether or not a motion picture could be produced in time for the conference.

Meeting the challenge, a split second schedule was set up by the producer to co-ordinate the various complicated phases of picture making. Seven working days later, and 24 hours before the conference, the finished picture, complete with a full musical score, was previewed by Mr. C. J. Durban, Assistant Director of Advertising for U.S. Rubber.

The production of the film was made possible in a large part because of Pathe's broad facilities, including its extensive stock footage and music library. The picture, titled "Finding People for Products," was made under the guidance of Mr. Jack Rutter, Marketing Promotion Manager of U.S. Rubber and supervised by Clay Adams of RKO Pathe.

\* \* \*

**Columbia Recording Acquires Own Building in New York**

◆ COLUMBIA RECORDING CORPORATION, long a tenant at the familiar landmark of "Tin Pan Alley"—799 Seventh Avenue, New York, has recently purchased the building for its own use and occupancy. The building now houses Columbia's Artist Repertoire, Legal, Transcription, Engineering and Publicity Departments as well as recording studios.

\* \* \*

**Academic Film Company Makes Sound Series its First Release**

◆ First release of Academic Film Company, Inc., New York City, newly organized by Milton Salzburg and Harold Baumstone, former heads of Pictorial films, is *Strange as it Seems*, a series of eight 16 mm one reels with sound, based on John Hix's newspaper feature of the same name. Educational in nature, the series offers eight dramatic excursions into the by-ways of recorded history, where strange oddities lure the researcher.

Individual titles are: *50 Year Barter* (about our negotiations with Denmark for the purchase of

the Virgin Islands); *Lafayette, Champion of Liberty* (new insight into a celebrated story); *Mark Twain* (how Halley's Comet signaled both his birth and death); *Silver Threads* (tragic life of the composer of *Silver Threads Among the Gold*); *Gold and Man* (story of man's quest of the King of metals); *Emperor Norton* (story of the harmless San Francisco madman who "ruled" America for 23 years); *Little Jack Horner* (the actual role in history of the nursery-rhyme character); and *Star Gazers* (story of Galileo, plus visits to observatories).

\* \* \*

**Norman Stanton Becomes Florez' Editorial Manager**

◆ NORMAN B. STANTON, formerly Assistant Publication Manager of the McGraw-Hill publications *American Machinist* and *Product Engineering*, has joined the staff of FLOREZ, INCORPORATED, Detroit.

As Editorial Manager, Stanton will supervise all creative work on films, printed material and other media used in the promotion and training programs which the firm develops.

Before his association with McGraw-Hill, Stanton was with Brooke, Smith, French and Dorrance, Detroit—and previous to that was an executive of the company to which he now returns. Other connections in the fields of visual education, promotion and training have given him a wide background for his present position.

\* \* \*

**Audio-Visual School Budgets Vary Greatly Among U.S. Cities**

◆ The portion of the school budget allotted to Audio-Visual education varies greatly from city to city, as shown by the following figures, representing amount spent *per pupil*:

Chicago, including salaries	\$ .42
New York City	.07
St. Louis, Missouri	1.17
Providence, R.I.	1.13
Portland, Oregon	.60
Rochester, N.Y.	.85
Cleveland, Ohio	.71
Los Angeles, California	.55
Buffalo, N.Y.	.65
Newark, N.J.	.79
Detroit, Michigan	.47
Washington, D.C.	.35

The above figures, as in the case of Chicago, may not include funds expended for aids purchased by individual schools in each system for such materials as maps, globes, etc.



**A Truly Mechanical BRIEF CASE for Your Salesmen, Now!**

**And at LOW COST—with**

**MOVIE - MITE**

**16 mm. Sound-on-Film Projector**

**PORTABLE—Weighs only 27½ lbs. complete.**

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

**STANDARD FEATURES**—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.

See your Industrial Film Producer for demonstration and delivery information



Write for Interesting Folder

"It Makes Sense"

**"KEEP YOUR EYES AND EARS ON MOVIE-MITE"**  
**MOVIE-MITE CORPORATION**  
 1945 1109 EAST 15TH ST. KANSAS CITY 6, MISSOURI



# NEW PRODUCTS

THE BUYER'S GUIDE TO THE LATEST IN AUDIO-VISUAL EQUIPMENT

**S**OUND PROJECTORS lead the parade of new products this month as last year's postwar lines begin to emerge from the hazy-burly of material and labor shortages, back-orders, etc. Ampco Corporation, Victor Animatograph and RCA with a special 16 mm television unit are in the news that follows.

★ Featuring improvements in design, performance and economy, the new Victor Model "60" 16 mm sound motion picture projector has been announced.

The new model "60" is housed in streamlined, aluminum cases and contains mechanical improvements which are the result of 36 years of precision engineering by the company. The Model "60" is to receive the greatest advertising and promotional campaign in the history of the Corporation.

This projector is a multiple-purpose unit for use with either sound or silent films and includes jacks for use with a record player or as a public address system. It includes reverse operation and has the advantage of still picture projection.

Among the new features is the Instantifit, a device which centers the picture on the screen at the touch of a finger. Replacing the outdated knurled knob, this unique improvement utilizes a counter balance which causes the front of the projector to rise more

ly by "pinching" a conveniently placed lever.

Another outstanding improvement is the new Duotrol. This provides separate controls for both bass and treble tones which

adjustment, spina-draft lamp-house and duo-flexo pawls are all time-tested Victor projector features that are included on the new Model "60." The use of either 750 or 1000 watt projection

## THE NEW VICTOR ANIMATOGRAPH MODEL "60"



(ABOVE) STREAMLINED ALUMINUM CASES are one feature of the new Victor Animatograph Corporation Model "60" 16 mm sound projector announced in this department for early March release.

permits emphasizing of high and low frequencies independently of each other. This produces full harmonic value of sound and is instantly noticeable in music of extremely high and low pitch. Acoustical problems are minimized by this dual tone control.

Of interest to all users will be the new Clutch-Controlled Rewind. This feature permits fast, safe, convenient rewinding of film without the need for shifting belts or reels.

Still another new feature is a leveling device which compensates for uneven projection surfaces.

Compact and portable as to day's luggage, the Model "60" retains the many features of former Victor 16 mm sound projectors which have made them a leader in the industry for many years. The exclusive safety film trip, 180 degree swing-out lens mount, exclusive framing screw

lamps is optional.

The optical system on the Model "60" is straight-lined, permanently aligned at the factory and includes a coated two inch F1.6 projection lens as standard equipment. Other lenses up to four inch are instantly replaceable.

The top-mounted reel arms on the new model accommodate 2000 foot reels. The speaker case contains a locked spindle mount with a capacity for two spare reels.

The sound system contains a stationary sound drum with a microcentrically set sound lens. It provides equally sharp response from regular or reverse prints, black and white or color. The exciter lamp is rated at 100 hour life instead of the customary 50 hours.

Victor's president S. G. Rose, points out that Victor's price on the Model "60" is only 10% over 1944 figures, notwithstanding increased labor and material costs,

## RCA Aids Low-Cost Television With New 16 mm Projector

◆ W. W. Watts, vice-president in charge of RCA Engineering Products Department, has announced the introduction of a new 16 mm film projector, specially designed for operation with a television camera and facilitating the use of newsreels, short film subjects and film commercials for low-cost television programming.

The new projector, RCA Type TP-16A, is an adaptation of the firm's outstandingly successful sound motion picture projector, modified to project motion pictures onto the mosaic of a pickup tube in a television camera where the varying light values of the moving pictures are translated into video signals for transmission.

### CHANGES IN PROJECTION

Television standards and proper synchronization require transmission of 60 fields (30 interlaced frames) per second. Since motion picture film is made for projection at 24 frames per second, provision has been made for conversion from the one rate to the other. This is done in the new projector by "scanning" the first frame twice, the second frame three times, the third twice, the fourth three times, and so on. The average rate then is 21½ scannings per frame, which, at a film speed of 24 frames per second, provides 60 scanned fields per second.

To avoid overlapping of the time required to pull a new frame into place, the new projector uses a set of elliptical gears, which cause the claw mechanism to travel about fifty percent faster in the downward direction. As a result the "pull down" time is reduced to about one-eighth of the frame cycle, the film remains in the film gate for seven eighths of the cycle, and the pull-down cannot coincide with the projection interval.

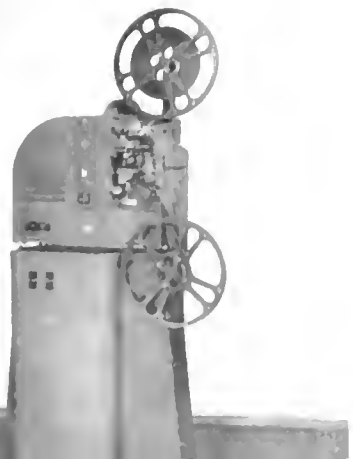
### 1000 WATT ILLUMINATION

Optical projection system consists of a 1000 watt air blast cooled incandescent lamp, a silver coated pyrex glass reflector, a large two element aspheric condenser lens, and a coated 3½ inch F2 projection lens.

Among the new features incorporated in the sound system is the use of radio frequency voltage on the exciter lamp filament, ensuring a constant beam of light which prevents hum and noise introduced by the lamp itself.

Another feature of the projec-

(BELOW) 16MM TELEVISION PROJECTOR, developed by RCA for telecasting purposes, will facilitate use of newsreels, short subjects and film commercials, contributing to low cost television programming. See Col. 14.





tor is the use of the rotary stabilizer on the sound drive, maintaining smooth, uniform film speed for sound take-off.

A common source of power is used for both the television synchronizing generator and for the motor which drives the projector shutter, ensuring synchronization of the projector with the television system.

Controls mounted on the projector provide maximum flexibility of operation for the unit. These include stand-by, emergency run, start, stop, and remote controls.

The TP 16A projector is entirely self-contained, and, with the exception of the film feed arrangement, is entirely closed. The heavy cast-base frame is mounted by means of leveling screws on a light-weight pedestal, providing a convenient place for mounting the controls and field supply for the special, three-phase motor.

◆ Transfilm, Inc. is currently finishing production on a sound slidefilm in full color called *Texas Business Builders*. This is being made for the Texas Company for distribution this Spring. It will be part of the petroleum company's sales training program.

## AMPRO ANNOUNCES NEW PREMIER-20 MODEL

★ A new sound-on-film 16 mm projector model, compact and easily portable for home use, as well as for classrooms, industry and average sized auditoriums, is announced by the Ampro Corporation, Chicago, subsidiary of General Precision Equipment Corporation. It is the PREMIER-20, latest addition to the Ampro line.

One of the exclusive new features is a swing-out gate, permitting easy inspection and cleaning of aperture plate and pressure shoe without disturbing the locus of the projection lens.

Other features incorporated in the simplified design of the new model are: long-wearing roller sprocket shoe assembly which opens and closes automatically with the film gate for easy, quick threading and can also be operated individually without disturbing the film gate; quick-centering tilting control knob; last automatic rewind.

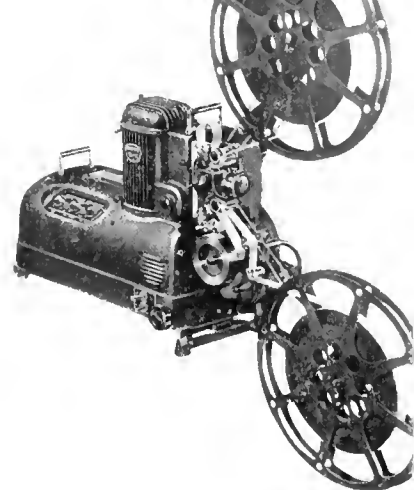
The Ampro PREMIER-20 is equipped for both silent and sound film speeds, still pictures and reverse operation, with switches readily accessible on a centralized control plate. Coated

super-2-inch F1.6 lens is standard equipment, easily replaceable by either 1, 1½, 2½, 3, 3½ or 4 inch coated super lenses. This sound projector gives brilliant illumination with standard pre-focused lamps, up to and including 1000 watts.

Sound optical system projects light from exciter lamp directly through semi-cylindrical lens, eliminating mechanical slit and mirror. Amplification carries tone control for crisp speech reproduction and 12-inch Jensen permanent magnet dynamic speaker has wide tone range and adequate capacity for moderate sized auditoriums.

Amprosound PREMIER-20 operates on 50-60 cycles, 105-125 volts A.C. Use with converter on D.C. current for amplifier only. Projector motor operates on either A.C. or D.C. Complete unit includes projector, speaker, lens, lamps, 1600 ft. reel and standard accessories. New luggage type projector case and speaker case are also supplied.

The Premier-20 model is pictured in another column on this page.



*The Ampro Premier-20 model.*

### Ralph Bates Joins RCA Victor For Audio-Visual Equipment

◆ RCA VICTOR offices at Chicago have announced the appointment of RALPH BATES as regional representative for audio-visual equipment.

Mr. Bates is a graduate of Illinois State Normal University, the University of Illinois, and specialized in advanced electronics and radio communication at Yale University. After a pre-war teaching career, he served as a Major in the U. S. Army.

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# Product Parade

Sweden and Australia Seek U.S. Products for Export

◆ Another indication of the world wide interest in American-made cine and photographic equipment was the recent visit to this country by prominent representatives from Sweden and Australia.

Visiting Ampco's Chicago plant within a few days of each other were Helmut Spandow, president of Foto Ab, Skandia, a subsidiary of Europa Films of Stockholm, Ampco's distributor for Sweden, and Keith Durcan, managing director of Brown & Durcan Ltd., a well established Australian importing concern.

Both men said that the purpose of their visit was to contact firms they represented, and to seek additional lines of photographic equipment and accessories. Since they are expected to leave this country by the time this reaches print, firms wishing to contact these distributors can write to Helmut Spandow, Foto Ab, Skandia, 29, Bürger Jarlgatan, Stockholm, Sweden. Keith Durcan, Brown and Durcan Ltd., 122-128 Collins St., Melbourne, Australia.

Houston Laboratories Ready To Print Ansco 35 mm Color

◆ An announcement of major importance to commercial film producers and sponsors, as well as to theatrical producers, is the information that the Houston Color Laboratories, Hollywood are now prepared to produce release prints on Ansco 35 mm color film. Houston is the first and only laboratory so far to qualify for the complete service job on this new film.

Arrangements have been made through Ansco for a large quantity of raw film to be available at Houston for high quality production of release prints for motion picture producers. H. W. Houston, president of The Houston Corporation, has announced that the new laboratory facilities include a complete service of printing and processing to be made available to professional, amateur, industrial and educational film users.

Firms which may wish to place large orders for duplication of slides, advertising films and advertising projection strips, are assured rapid color duplication in any quantity desired. In an interview at the color laboratory, ex-

## EQUIPMENT EXECUTIVES DISCUSS EXPORT NEEDS



HELMUTH SPANDOW (SECOND FROM LEFT), EXECUTIVE OF SWEDEN'S FOTO-AB, subsidiary of Europa Films, talks over export problems with Ampco's president Axel Monson (extreme right), sales vice-president Harry Monson (extreme left) and Export Manager Ralph Knutson (standing).

cutives outlined this complete service now available to the motion picture industry. Original camera material can be processed

rapidly and prints made therefrom. Intermediate editorial special effects such as lap-dissolves, wipes, fades, and blow-ups are among the services to be rendered by Houston. Development of a special printing machine makes it possible for Houston to deliver high quality color release prints complete with sound. The service will be augmented by blow-ups from 16 mm original color film which can be made and duplicated in quantity for general release.

Controlled Lens Coating Now Featured by Bell & Howell

◆ Superior performance and durability alike distinguish the camera and projection lenses being supplied with the Opticote lens coating by Bell & Howell Company, it is claimed. "Controlled coating," a feature originated in Bell & Howell's Lincolnwood laboratories, assures both photographer and projectionist that the coating on a B&H lens is as hard as the glass itself and has the correct thickness, or color, for maximum light transmission and anti-reflective properties.

Far more exacting than even military specifications require, the routine for testing the coating includes a hardness check-up designed and used by Bell & Howell engineers. Periodically, a special machine subjects a sample coated surface to a half hour of abrasion beneath a weighted glass-fiber abrader. Upon completion of this rigorous test, resulting scratches in the coating must be all but invisible to the naked eye, and must stay within prescribed limits when evaluated by means of dark field photography.

Weston Announces Photographic Analyzer for Contrast Range

◆ The new Weston Photographic Analyzer, consisting of a densitometer, an illumination meter, and a calculator, has been announced by the Weston Electrical Corporation, Newark, N. J. With the Analyzer the photographer can establish the exact contrast ranges of both negatives and printing papers under his own equipment and working conditions, can accurately choose the correct paper and can also determine the precise exposure necessary. In field tests the Analyzer has proved valuable in both color work and in black and white photography.

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KINSEY N. MERRITT

**Railway Express Public Relations Chief Is New Vice-President**

◆ Appointment of KINSEY N. MERRITT as Vice President in Charge of Traffic of RAILWAY EXPRESS AGENCY, succeeding the late C. A. Frey, was announced today by L. O. Head, president of the company.

Heretofore General Manager of Public Relations for the Express Agency, Mr. Merritt has been in express service all his business life, starting as a clerk in Baltimore, Md., in 1908, later holding increasingly important posts in Philadelphia, Atlantic City and New York.

In 1932, after several years as traffic agent in the Allegheny region, he became assistant traffic manager in the General Traffic department at the New York executive headquarters of the company; then assistant to general manager of public relations and in 1936, general sales manager.

In 1942, when the sales activities were assigned to a new and enlarged Department of Public Relations, Mr. Merritt was placed in charge as General Manager of Public Relations. In that post, he directed the public relations, advertising and employe training activities of the company for both its rail and air express services.

Mr. Merritt has gained a national reputation through his many activities in business, public relations and civic fields. He served for two years as president of the National Federation of Sales Executives and one year as chairman of the board of that organization; he has long been active as a member of the New York Sales Executives Club. He

is also a member of the Traffic Clubs of New York, Chicago and Boston.

Traveling extensively in the interests of his company, Mr. Merritt has addressed many transportation, commercial and civic organizations throughout the country and has gained a wide reputation as a public speaker. He resides at 1045 Galloping Hill Road, Elizabeth, N. J., where he takes an active part in civic, community and church affairs of that city, having been named its outstanding citizen in 1943.

Mr. Merritt will have his headquarters at the executive offices of the company in New York at 230 Park Avenue.

**U.S. Rubber Buys a Short**

◆ U. S. Rubber Company has purchased the 16 mm motion picture short made by Telefilm Studios of Hollywood, of the recent Los Angeles Open Golf Tournament, PRESIDENT JOSEPH A. THOMAS of Telefilm announced. The sound film, made originally under supervision of Don McNamara for rebroadcast over television stations WABD in New York and WTTG in Washington, D.C., shows highlights of the recent classic and has been added to U.S. Rubber's series of sports features.

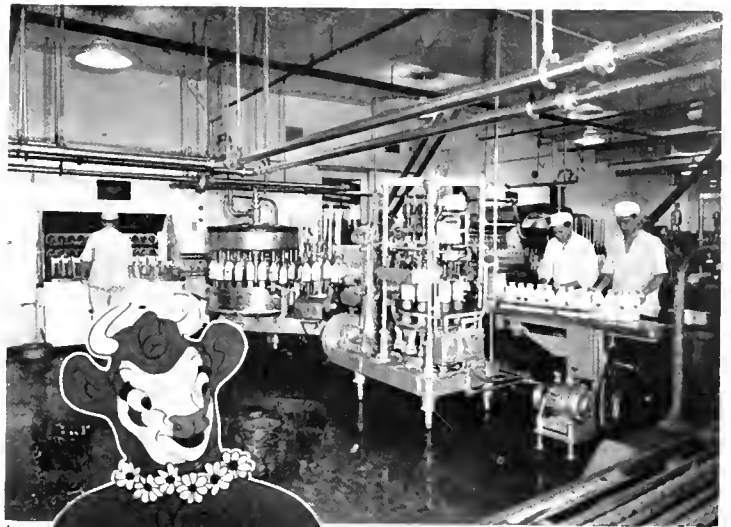
**Nassou Studios In Production**

◆ First production scheduled for the recently completed Nassou Studios, Hollywood, started on January 25th.

Two sound stages are now completed at Nassou Studios, and work has begun on two more. Production facilities will be available to both theatrical and non-theatrical producers on a completely open basis, according to Lloyd Lammann, studio manager.

**\$20,000 Equipment Stolen from Film Arts Corp. of Milwaukee**

◆ Equipment of more than \$20,000 value was stolen from the studio and lab of FILM ARTS CORPORATION of Chicago and Milwaukee over the January 4th weekend. BUSINESS SCREEN readers who may be offered used equipment in the near future are asked to look carefully. Decals of 1 or 3 inch circles were on all pieces and evidences of scraping off may be noticeable. Serial numbers on big items such as two Studio Bell and Howells, three Cine Specials, three Graphic outfits, one 70 D.A. and two Leicas are available.



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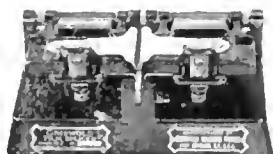
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**PUBLIC RELATIONS**

Sponsor: National Federation of American Shipping. Film: *America Sails the Seas*. Producer: Palmer Pictures.

★ The vital necessity of an adequate merchant marine to our national defense is the theme of this new Kodachrome film recently previewed at the Preview Theatre in New York.

Photographed by Alfred J. Palmer, long a specialist in marine and travel film production, *America Sails the Seas* tells about our merchant marine—what it carries and where it goes—and its history and necessity in war and peace.

John Forney Rudy of the Federation announced that the film will be shown in schools, colleges and to adult groups. He estimated that an audience of several million persons are expected to see the film in two years.

**TELEVISION PROGRAMS**

Sponsor: Automobile Manufacturers Association. Telefilm: "New Cars." Producer: American Broadcasting Co.

★ Demonstrating that television is a potent means for influencing public opinion, the Automobile Manufacturers Association recently invited industry and press representatives to telecast of *New Cars*, an American Broadcasting Company film originating on DuMont's WABD and viewed at the Waldorf-Astoria, New York.

Previously, at a dinner given in conjunction with the broadcast, George Romney, general manager of A.M.A. described the causes for the low production of new automobiles. He blamed labor for lying down on the job and cited a greatly reduced man hour output as compared to that of ten years ago.

ABC televised the new film in its initial showing on WABD, and on WFLG, Washington. It has since been seen on WPTZ, Philadelphia; WBKB, Chicago, and WRGB, Schenectady. *New Cars* tells of the problems and delays now confronting the industry.

**ABC Discontinues NY Television Programs**

★ The American Broadcasting Company has discontinued all television studio programming in New York for an indefinite period. Paul Mowrey, the network's national director of television has announced, effective in January.

"We have had lots of experience in programming and have built up a backlog of tested shows. During 1947 ABC television

will concentrate principally on the construction of new stations and studios and the training of a television engineering department. We shall also make our television experience available to affiliated stations which are preparing to enter the new medium," he said.

During 1946 ABC received construction permits for video stations in Los Angeles, Chicago, Detroit and San Francisco. And application for a station in New York is before the Federal Communications Commission.

Mowrey also announced that ABC had recently received two image orthicon cameras. In order to learn how to use these cameras most effectively, and to develop skilled camera crews, the company plans to operate them on a closed circuit on all manner of remote pickups.

The discontinuance of all studio programs in New York does not mean that ABC will curtail the production of film programs, according to Mowrey. "We have several documentary films under consideration and may continue to use film for coverage of news and special events. This phase of our programming activity is still under consideration," he said.

The change in policy affects only New York, explained ABC's video director. The network will continue to telecast professional ice hockey games and studio shows in Chicago and Philadelphia.

**BBC Television Film Shown in New York**

◆ A motion picture document of 1946 television activities of the British Broadcasting Company was telecast over NBC's station WNBC on Jan. 12.

The films, flown here for presentation on NBC Television, give an interesting and comprehensive record of the year's activities of the BBC. The compilation of films is titled *BBC Scrapbook*.

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**Canadian Government Appoints McLean Film Commissioner**

◆ ROSS McLEAN, who headed the National Film Board as Acting Film Commissioner for the past year, has been appointed Canadian Government Film Commissioner, according to an official announcement.

McLean is a graduate of the University of Manitoba, and has wide experience in both the educational and film fields. In 1947 he was awarded a Rhodes scholarship and later a Beit scholarship.

After travelling through Europe and the Caribbean, McLean returned to America to do special work with the Unemployment Relief Commission of Illinois. A year later he became secretary of the Association of Canadian Clubs, Ottawa correspondent for publications including Saturday Night and the Canadian Forum, and editor of publications for the National Liberal Association.

In 1936 he was appointed secretary to Hon. Vincent Massey, then High Commissioner to the United Kingdom. McLean has held an executive position with the National Film Board since its beginning in 1939. He has worked closely in the production of Canadian documentary films with John Grierson.

The good wishes of his many U.S. and Canadian friends go with Mr. McLean in his new post.

**Boston Globe Sponsors New Marketing Film**

◆ Joining the trend towards media sponsored films which has in recent months included the New York Daily News and Esquire Magazine, the Boston Globe is showing *The Boston Market*. The film is a 20-minute color picture which is currently being shown in key cities throughout the country.

\* \* \*

**Esquire Magazine Presents "Where Do We Go From Here?"**

◆ Esquire Magazine has been previewing at Monte Carlo in New York City its new film *Where Do We Go From Here?*, produced by its Market Research Department, and discussing the role of America in a vital post-war world.

**BOOKSHELF**

*Movies That Teach* by Charles F. Hoban, Jr. Dryden Press, New York 1947. \$2.50.

★ This new volume is an authoritative discussion of the changes in character and use of educational movies during the war years, and the problems that must be met in equipment and production if they are to be the great educational force expected.

Dr. Charles F. Hoban is well qualified to discuss the industry, having served as Chief of Film Distribution and Utilization for the Army Pictorial Service (U. S. Signal Corps).

Dr. Hoban shows that educational movies are no longer a supplementary aid to other teaching methods, but must be regarded as a basic educational implement in which full use should be made of dramatic and interest-holding qualities.

Three chapters of *Movies That Teach* present a factual, analytical account of film use in war-training, with particular attention to the Army's films for orientation, emotional conditioning, information and instruction.

Dr. Hoban goes on in four chapters to analyze the implications of this important experience with respect to postwar educational programs. He points out specifically changes in educational approach that must be taken by movie-producers, improvements that must be made in 16 mm equipment, and new types of organization and administration that must be provided in distribution and library services.

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## IDEAL PICTURES

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# From the Studios: NEWS OF WESTERN FILM PRODUCERS

## First Productions Completed With New Mitchell 16

◆ The series of 12 musicals produced by Admiral Pictures marked the completion of the first major productions with the new Mitchell 16 mm camera.

Chief cameraman on the productions was WILLIAM A. WOOLLEN, who, with HOMER F. O'DONNELL has set up a producer's camera and production service in Hollywood, featuring the Mitchell equipment.

Results obtained with the new equipment, according to all who have seen the original color positives, appear excellent. Cutting on the films is now taking place, under the direction of Woolten and O'Donnell, and they are expected to be ready for release in March or early April.

The film series deals with the life of Stephen Foster, one of America's best loved composers, and each film features the story of the composition of one of his favorite songs. Among the titles in the series are: *Camptown Races*, *Old Folks at Home*, and *My Old Kentucky Home*.

Producer-director of the series is J. RICHARD WELSH of Belmont Studios. MARTIN HURSH is President of Admiral Pictures and SAM HURSH, Sales Manager.

Pictures are designed for school and general use, and will be sold separately or in series to film libraries, schools and institutions interested in the educational and entertainment value of the films.

## Hollywood Animation Studio Is Announced by Paul J. Fennell

◆ Announcement has been made by PAUL J. FENNEL of the formation of an animation film production company under his direction in Hollywood.

The organization, which is located in the Acme Film Laboratories building, will specialize in sponsored films, doing either full animation pictures or animation sequences for other producers and sponsors. The company is offering new animation techniques to industry and has a full crew of experienced animators.

Mr. Fennell, producer-director, has been an animator at Disney Studios and at Fleischer's Para-

mount. He was formerly director of Harman-Ising MGM release, and executive producer of Cartoon Films Limited. During the war he was Officer-in-Charge of Navy Animation at the Navy Photographic Science Laboratory, Anacostia.

Other members of the staff are JOHN E. BURKS, technical director, EDWARD BENEDICT, art director, J. B. FRANCIS, producer's representative, and JAMES CARMICHAEL. All members of the staff have had several years experience in animation.

First production of the company is *100 Years of Security*, now being produced for the Penn Mutual Life Insurance Company. It will be completed in February for delivery to Penn Mutual in time for that company's centennial meeting in Philadelphia in March.

## Albert Productions Complete A.T.&T.'s "Party Line"

◆ Recently completed by EDDIE ALBERT PRODUCTIONS is the film *Party Line* for the American Telephone and Telegraph Co.

The picture is a two reel color production featuring the Bil and Cora Baird Marionettes and is an entertaining public relations film designed for general audience use.

Reported in the editing stage at Albert Productions now is the second in the series of training films being made for United Airlines. First in the series was *Reservations Please*, featured in the latest issue of BUSINESS SCREEN.

Film in production now is titled *All Mainliner Passengers* and will be a 15 minute training picture for the company's passenger agents.

## Complete New Sound Stage for West Coast Television

◆ Recent completion of a new sound stage for the production of films for television and dry run rehearsals for live action shows has been announced by Bergen-Cunning Television Productions, Hollywood.

Officers of the organization, formed last year, are EDGAR BERGEN, in charge of Telecine film productions, and PATRICK MICHAEL CUNNING, producer of live action programs.

Forerunner of this organization was Cunning's Stage Eight, which

has experimented for seven years with television productions. During this time many programs were produced over Los Angeles video stations, and invaluable experience gained in television production.

As a result of this experience Cuning has a number of television serials of proven entertainment value ready for demonstration to prospective sponsors.

In the Telecine film department, Mr. Bergen is experimenting with new puppet animal characters for short television commercials. *Bergen's Barnyard*, a short picture demonstrating some of these characters in action, has been produced to show the potentials of this type of spot announcement.

\* \* \*

#### Frank Kelling Productions Is Formed in Los Angeles Area

◆ New commercial film production company in Los Angeles is FRANK KELLING PRODUCTIONS, Company, recently organized by Kelling and his brother WILLIAM S. KELLING, will produce commercial pictures, and is equipped to handle both live action and animation production.

Frank Kelling, President and production manager of the company, has been in picture production for 48 years. He has been associated with Disney Studios, Paramount and RKO, and had until recently been among the owners of the Fletcher Smith Studios in New York. He sold his interest in that organization to enter business for himself. The new company has been in existence since about March, 1946.

While at Fletcher Smith Studios Kelling was the producer of the well known film *How a Bill Becomes a Law*, now being released by Pictorial Films. William S. Kelling, Vice President and sales manager, joins the organization after many years experience in advertising and sales work.

\* \* \*

#### W. A. Palmer Company Now Using Magnetic Recorder

◆ Experiments with magnetic tape recorders have proved their value in many ways, according to W. A. PALMER, of the Palmer Company, San Francisco film producing and service organization.

Palmer equipment, called Magnatrack, has been adapted from German Magnetophone models. With its excellent frequency response has been obtained well

above 10,000 cycles, according to Palmer, and it is limited, for all practical purposes, only by the capacity of the reproducing and speakers systems used.

Magnetic recording of this type is excellent for high fidelity music tracks, and notable for its lack of surface or mechanical noise. The Palmer Company has used the magnetic system for master tracks, for re-recording on both film and disc.

The Palmer Company is both a film production firm, and a service organization for other producers. It has sound recording facilities, cutting rooms and stage space.

One of the recent productions of the organization was a film on cling peaches for the California Cling Peach Advisory Board, which told the story of the growing and canning of this type of peach and was designed for trade channels. However, the film contains a recipe sequence, and is also of educational value for showings to housewives and domestic science classes.

\* \* \*

#### Carl Dudley Names Two to Studio Executive Staff

◆ Carl Dudley Productions, Hollywood and New York, announces the recent addition of two new staff members.

EUGENE O'NEIL, formerly a producer at 20th Century Fox, has joined the company in an executive capacity. JAMES BROODWORTH, a former writer for Warner Brothers, has joined the Dudley production staff.

Films recently completed by the Dudley organization include *Maulmire, U. S. A.*, a film for the American Association of Railroads, and *Big Trains Rolling*, a children's version of the same film for school use.

Nearing completion now are six Technicolor shorts for Warner Brothers release. The films, *Power Behind the Nation*, *Let's Go Places*, *The Cradle of the Republic*, *The House America Made*, and *New York City* were shot in Kodachrome and are being blown up to 35 mm for theatrical release.

Two of these films were the first to be shot on the new commercial Kodachrome. The Dudley organization was one of the first companies to use the new Kodachrome for regular production, and the first to have it blown up for Technicolor release, according to Carl Dudley, head of the company.

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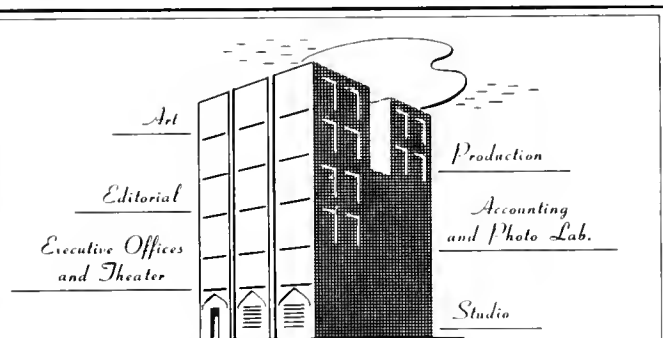
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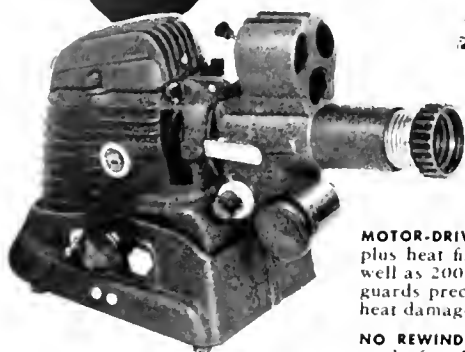
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LIBRARY OF CONGRESS ISSUES STATEMENT CLARIFYING MOTION PICTURE ACTIVITIES

★ Current inquiries being received from all over the country, especially those from the educational field, indicate the need for a general statement by the Library of Congress concerning its motion picture program. It is hoped that the following information will serve to answer many of the questions that arise, and indicate in broad terms what may be expected of the Library as its film program develops.

1. **INFORMATION SERVICE.** A clearing house of information is being established, with Government films having a high priority in the program. This will include the development of lists, catalogs, bibliographies, and other reference and research tools in the hope that many of the delays inquirers have suffered in the past may be lessened or eliminated. If the Library does not possess a desired film it will undertake to give the information concerning its location and the conditions under which it may be obtained.

2. **EXCESS OR SURPLUS FILMS.**

The Library expects to distribute or allocate excess prints of Government films, transferred to it by other Government agencies and eligible for general use, by lending such films to various film depositories throughout the country. This problem is now being surveyed in the hope that an appropriate announcement may be made in the near future.

3. **FILM PURCHASES.** The Library expects to develop arrangements with accredited laboratories for providing at reasonable cost to users films that are eligible for general use. Whenever possible the films deposited in such labora-

ories will be negatives or fine grain positives to insure good quality and minimum cost.

4. **CLARIFYING OF RESTRICTIONS.**

1. **RESTRICTED FILMS:** Copyright and other restrictions must be honored; hence no restricted films will be distributed for general use until such restrictions have been specifically waived. An inventory is now being made covering restrictions on Government films and as fast as possible lists of films free of restrictions will be issued; supplementary lists will be issued as additional films become unrestricted.

2. **OTHER DISTRIBUTION:** The Library's distribution program will not invade the administrative rights of other Federal agencies distributing film. Its interest in distribution becomes active as the interests of the agencies of origin become inactive. For example, the Navy may distribute films to Navy personnel for Navy purposes; this is known as primary or administrative distribution. But when such distribution has been completed and the films involved are eligible for general use, then the Library will lend its services for further distribution; this is known as secondary distribution. In exceptional instances, where the agencies of origin lack proper distribution facilities, the Library of Congress may by agreement serve as primary distributor.

3. **NO FILM PRODUCTION.**

4. **FILM PRODUCTION:** The Library is not engaged in a film production program; its function is to render service on films produced by others.

5. **ACQUISITIONS:** The Library's acquisitions will include both the-

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atrical and non-theatrical films but in general terms theatrical films will not be made available for distribution through its facilities.

8. **INTERLIBRARY LOAN SERVICE:** This service will be made available for approved research programs, within the limits of the restrictions imposed on the use of the film.

9. **SERVICE TO INDIVIDUALS:** Except to Government officials and for official purposes the Library cannot distribute films to individuals. Requests for all such services will be referred to community or regional film depositories nearest the point of inquiry.

**50,000 REELS ACQUIRED**

10. **POSSIBLE DELAYS:** The Library's motion picture program represents a major undertaking. For example, it already has some 50,000 reels of film in its custody and expects many thousands more in the near future. The problems of listing, cataloging, and evaluating this huge collection in terms of its appropriate uses will require time, money and trained personnel. In view of this circumstance, delays will be inevitable. Nevertheless, the Library is keenly aware of its obligation in this respect and of its opportunity for service, and will push the program with all possible speed. This circumstance, however, does not preclude appropriate inquiries not covered in the foregoing statement.

\* \* \*

**Report on Atomic Films to Business Screen Readers**

◆ Many difficulties have been encountered in the production of commercial films on the subject of Atomic Power. Although this is a matter of the greatest interest to the general public, and distribution of such films could be very

great, the cost of production, greater than that for most other films, and the lack of coordination of production between film makers, have contributed to keeping the output of Atomic films low.

Another major factor is the conflict concerning solutions to the questions raised by our entry into the Atomic Age, and the need for accurate information on the subject in general.

Our information is that the following films on the subject of Atomic Power have been completed.

*Atomic Power*, March of Time regular theatrical issue. *Atomic Bomb*, Movie Newsreels release, containing shots of Bikini. *One World or None*, Philip Ragan Associates, Philadelphia, Pa. We are also informed that the following films are available in 16 mm. *Tale of Two Cities*, Army Signal Corps 20-minute film of Hiroshima and Nagasaki. *Operation Crossroads*, Army-Navy 27-minute film of Bikini. *Bikini*, 8-minute film by Paramount.

\* \* \*

**APRA Holds Seminars In Washington on Film Use**

◆ The American Public Relations Association is currently holding a series of six seminars in Washington on the use of motion pictures in public relations and advertising programs.

The first meeting was devoted to a screening of *Magazine Magic*, Curtis Publishing Company's film.

Writers, producers and sponsors will discuss problems in the series, which include such subjects as *Planning the Industrial Film*, *Producing the Film*, *Complex Problems of Production*, and *Distribution*. Pat Powers, New York film consultant, is supervising the weekly meetings.

\* \* \*

**Soundmirror's Magnetic Recording**

◆ A new magnetic recording device, the Soundmirror, has been announced to sell for \$229.50. Recorder utilizes a paper tape with a coating of iron oxide. Tape's surface is magnetized to faithfully pick up any sound. To reproduce the sound it is only necessary to run the tape back through the machine.

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Please send me more information about the Preview Room. I am interested in ( ) 16mm show, ( ) 35mm show, ( ) slide presentation; ( ) display with or without ( ) luncheon, ( ) cocktails, ( ) dinner

Number of persons \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

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

(CONTINUED FROM PAGE TWENTY-NINE)  
unit is sent out with each booking. Film is made available without charge, except for transportation costs, through the Institute of Visual Training, 40 East 19th Street, New York 17, N.Y. Sponsor is the Thom McAn Shoe Stores, and it is to their credit that the film contains no advertising nor the slightest suggestion of an effort to sell shoes. William J. Ganz Company of New York was the producer.

**RETAIL FASHION SALES**

★ Roland Reed and Guy Thayer of Roland Reed Productions recently visited Mexico City with a camera crew for the filming of a fashion picture for Sam Friedlander, Inc., New York.

The picture *Fantasy in Fashions*, scheduled for late January release, is a fashion show in a Latin American setting. Filming was done at the Churubusco Studios, Mexico City, with cast and models from New York and Hollywood.

The picture is destined for showing to department store buyers, and for use in store displays to the public.

**RUBBER INDUSTRY STORY**

Sponsor: The Dayton Rubber Company. Film: Rubber Unlimited. Producer: Burton Holmes Films, Inc. Associate Producer: Fuller & Smith & Ross, Inc.

★ Bill Stern, narrator of this last moving picture, tells the story which starts with vivid scenes of the attack on Pearl Harbor. The film visualizes the Jap plan of winning the war by cutting off our natural rubber supply. To their great surprise, they soon discovered that our War Department, aided by companies like Dayton Rubber, forestalled this strategy.

*Rubber Unlimited* shows how our country solved the rubber shortage with synthetic rubber which was developed through the scientific research and the practical cooperation of the Dayton Rubber Company.

The first part of the film is conceived in black and white—the second part, dealing with the past, present and future of the sponsoring company, is shot in natural color.

In chronological sequence, a record is pre-  
(below) *A scene from the Dayton Rubber Company film "Rubber Unlimited" featured in this issue. (See above.)*



mented of the company's achievements in product development followed by a review of plant processes. Emphasis is placed on the insatiable curiosity of Dayton's scientists and their dynamic research in this specific industrial field.

**ON MAKING OF FILMS**

Sponsor: Jerry Fairbanks, Inc. Title: "An Old Chinese Proverb—One Picture Is Worth 10,000 Words." Producer: Jerry Fairbanks, Inc.

★ Proving that the doctor takes his own medicine, the Jerry Fairbanks organization's "house" picture has done excellent work for the company in the year that it has been in use, according to Albert Essig, head of the company's commercial film department.

Film shows the facilities, the departments and the production experience of the organization in a very effective manner. Included are many production shots from the company's theatrical shorts, as well as scenes from its sponsored films. The picture is definitely one that could not have been produced except by a company with many years of varied experience in film production.

The Fairbanks organization is the commercial department of Scientific Films, Inc., producers of short subjects for Paramount Release. Short subjects produced by Scientific Films include the *Popular Science*, *Unusual Occupations* and *Speaking of Animals* series.

The film points out that the whole background of the company has been in the fact film field, but fact films with proven entertainment value.

And the company has produced a number of sponsored films, including subjects for the U. S. Time Corporation, John Deere Company (starring Bob Burns), Sherwin Williams and others. Excerpts from many of these films are included in the company film—and the total picture given is one of complete facilities.

The Fairbanks film is now in the process of being re-edited and brought up to date—another good example for film users to follow, for, while many films are good for years from the production date, others could stand additions and changes to keep pace with fast moving events, changes that would well justify their comparatively small cost.



Motion Pictures  
Filmstrips  
Visual Presentations

**KEY FILMS**

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*Yours to borrow, rent or buy...*



# 1700 of the finest Industrial Training Films

*...and here's your FREE book*

that describes the films and  
tells you where to get them

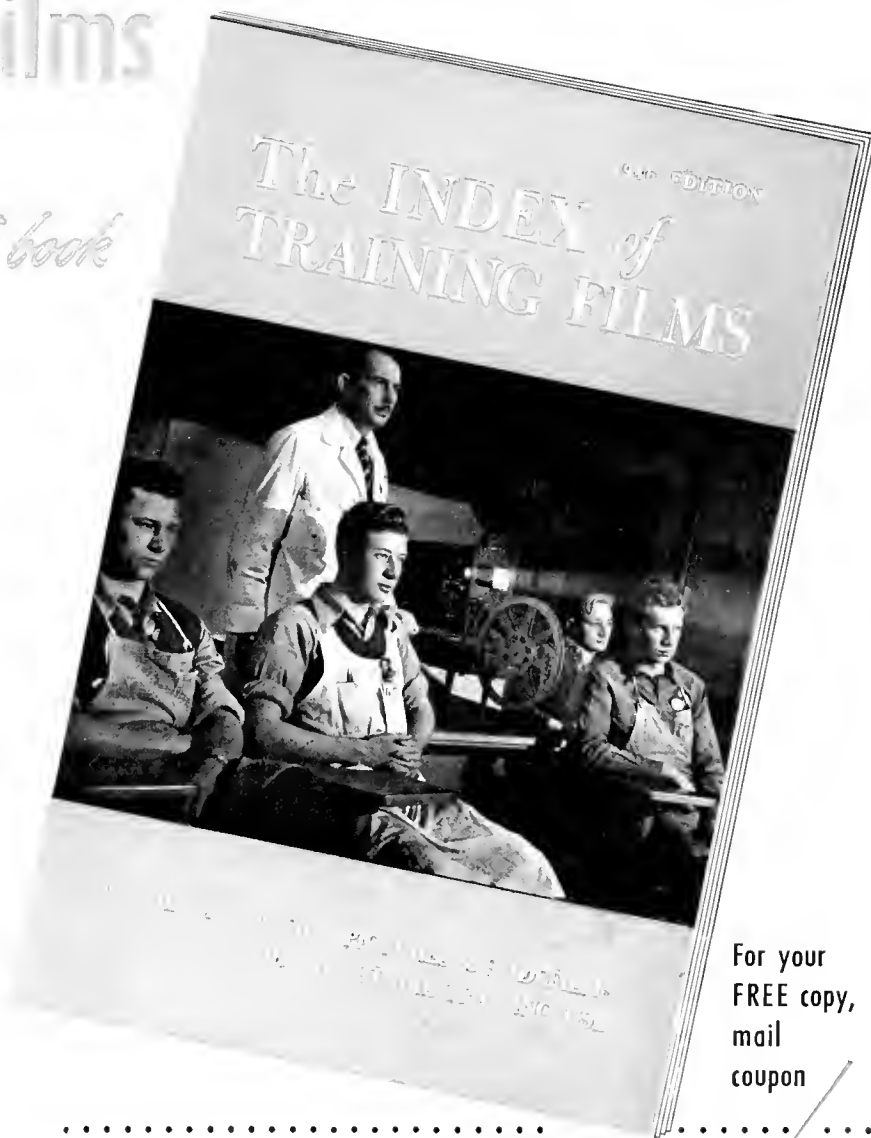
IN THIS NEW BOOK you'll find answers for almost every kind of training problem you're likely to meet. Industry by industry, it lists the wealth of excellent training films now available through government bureaus, film distributors, and industrial concerns.

It gives you a clear, brief description of each film. It tells you where to get them, which ones are free, which ones you can rent or buy and for how much.

There are films on basic principles of aviation electronics, refrigeration, and many other industries. There are films to demonstrate and teach special skills . . . tool dressing, two-diameter lathe turning, machining of laminated plastics, precision measurement, and hundreds of others.

When you look over this book you'll be amazed how easy and economical it is, even for a small shop, to use today's best training materials. Write for "The Index of Training Films" now. It's free, of course.

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## Treatment

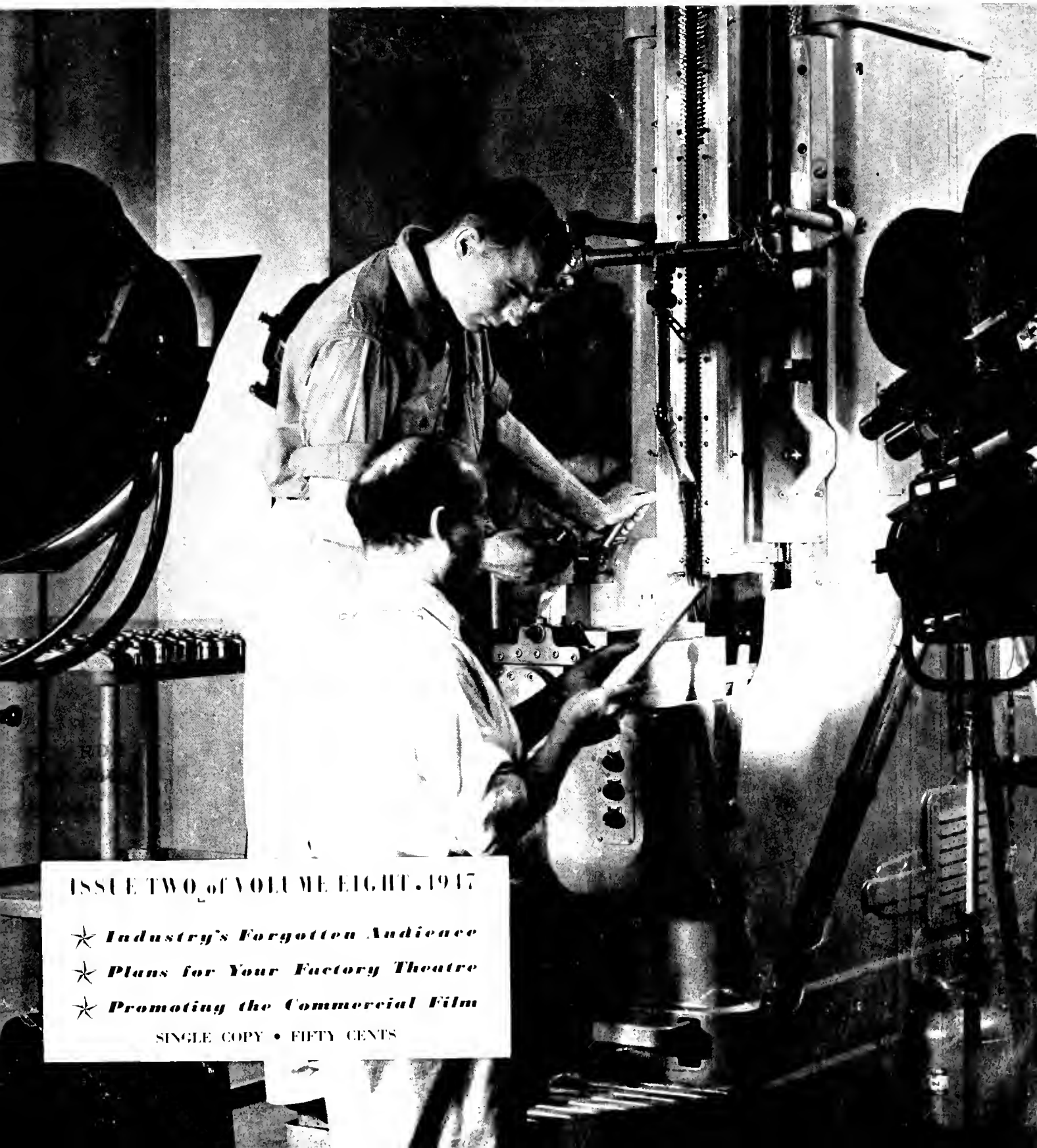
Improper handling  
has knocked out  
many a management  
idea that should  
be a champion.

*The*

**JAM HANDY**

*Organization*

to put it over



ISSUE TWO of VOLUME EIGHT, 1947

- ★ *Industry's Forgotten Audience*
- ★ *Plans for Your Factory Theatre*
- ★ *Promoting the Commercial Film*

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# 1947 Victor Triumph



## ... in training and selling

**INNOVATION** in 16mm sound projector development . . . the new, sleek Victor "60" combines modern design and many new mechanical improvements. It is truly the finest training and selling tool in industry today.

As smart in appearance as today's airplane luggage — with its light-weight, aluminum case and matching speaker — the Model "60" further affirms Victor leadership in the 16mm

equipment field. As far ahead as its striking appearance are the new engineering refinements which provide greatest simplicity of operation and peak performance.

Learn about this training and selling triumph by writing today for booklet describing "The New Victor 60" — a booklet of good counsel in making your sound movie equipment selection.



## **VICTOR**

### **ANIMATOGRAPH CORPORATION**

A DIVISION OF CURTISS-WRIGHT CORPORATION

Home Office and Factory: Davenport, Iowa  
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Distributors Throughout the World



# The Verdict of a Consumer Jury May Be Quite Unfair . . .

**But that won't help you if it is  
directed against your products!**

## PROOF

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

American Bible Society  
American Can Company  
Associated Merchandising Corporation  
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Socony-Vacuum Oil Company, Inc.  
The Texas Company  
United States Rubber Company  
OR ANY OTHER CARAVEL CLIENT



**W**HEN THE WOMEN OF AMERICA begin to demand that the claimed superiority of a product be proved by test, it's time to do two things—and do them quick . . .

—Make advertising more believable, as the majority of advertisers are now doing.

—Enlist the most powerful corrective medium available and present the truth in pictured demonstrations, factually, dramatically, convincingly.

If your product can stand the white light of a motion picture promotion, we can show you how to reach millions of present and future consumers—parents, teachers, grade-school children, high-school pupils, college students—and influence them favorably!

Write for details—let us explain how this Caravel Plan applies specifically to your company, to your product. Or better yet, name a time when we can frankly discuss the plan with your sales executives—either in your offices or in ours.

## CARAVEL FILMS

INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6111

**A**t war's end, we counseled with our customers to beware of complacently accepting the easy sellers' market as an immutable blessing.

Now it is gratifying to report that many of them, months ago, made plans for harder selling against the day when their product would again strike a normal balance between supply and demand. So now, using Wilding-created visual media, they are attacking the market with films that sell and films that show how to sell.

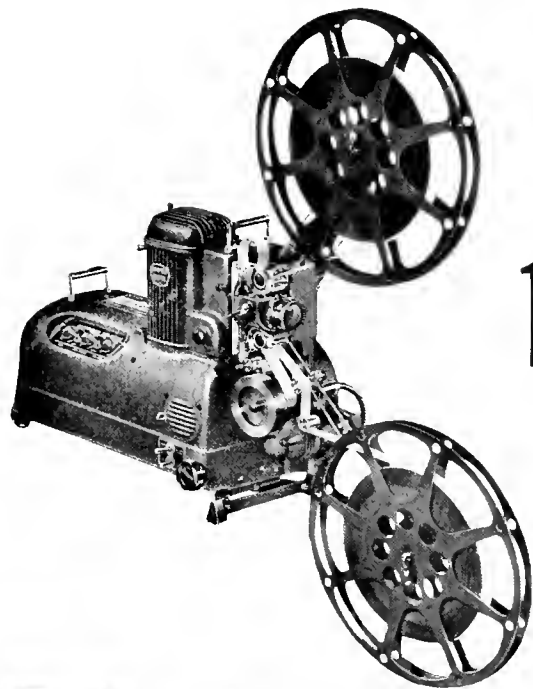
In many lines it is still not too late to stiffen sales efforts with motion pictures that will assure a place well out front when competition once more levels off the contestants for business.

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



## **Wilding Picture Productions, Inc.**

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



# the Amprosound "Premier-20" 16 mm. Motion Picture Projector

with

*new* **SWING-OUT GATE**

**For Easy, Quick Cleaning...**

This remarkable new feature permits gate to swing out in one unit for easy inspection and cleaning of aperture plate and pressure shoe. It makes possible a quick, thorough inspection and cleaning without disturbing the focus of the projection lens... a feature that adds greatly to the simplicity and ease of operation.

### New Speaker for Richer Tone Quality

The new "Premier-20" utilizes the latest improved design 12-inch Jensen Permanent Magnet Dynamic Speaker which has a wide range and adequate power handling capacity for moderate-sized auditoriums.



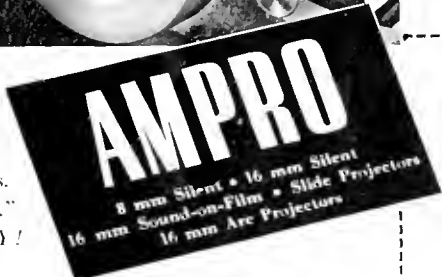
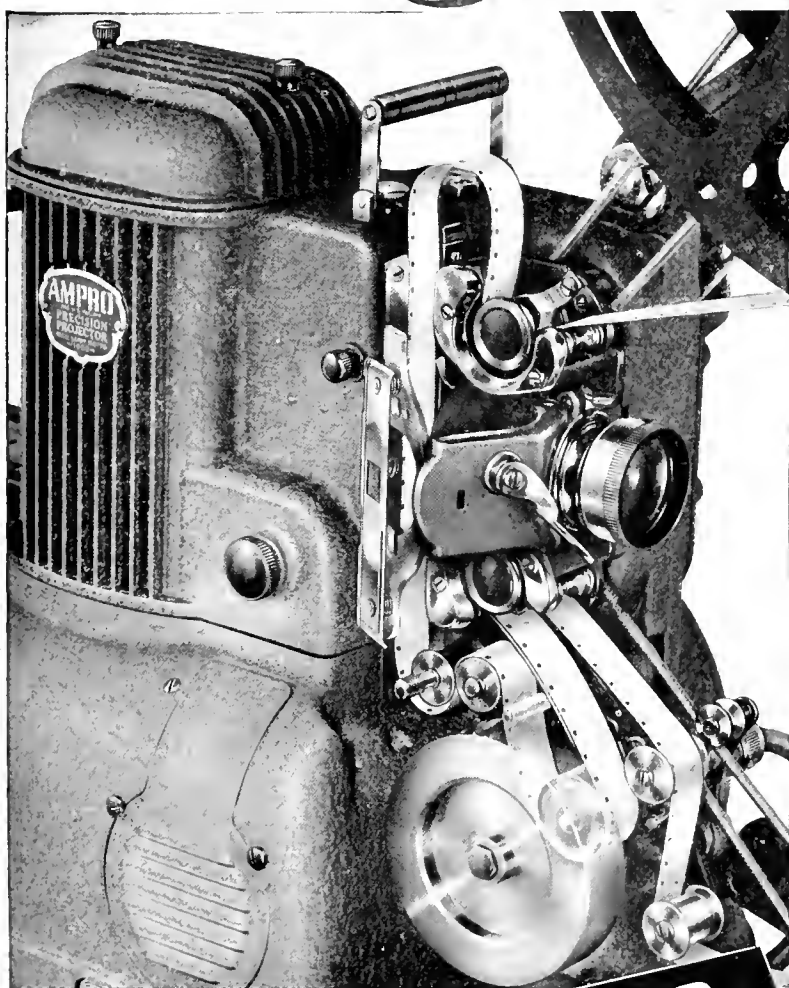
### Streamlined Luggage Type Carrying Cases

It's a real pleasure to handle these new matched handsome "Luggage Type" Amprosound carrying cases for both projector and speaker. They are rugged and scratch resistant... easy to clean... richly finished in simulated leather... and offer complete protection for your Ampro projection equipment.



This newest Amprosound with 750 or 1000 Watt Lamp, embodies the results of many years' experience in designing and producing precision 16mm. sound projectors. The new features of the "Premier-20," listed above—as well as the many other special Ampro features—set new standards of 16mm. sound performance, convenience and efficiency of operation.

NOTE: In the illustration, the flywheel is shown in phantom view so that you can see the complete path of the film through the projector.



*• For the complete story,  
including prices, specifications,  
on the new "Premier-20,"  
send coupon TODAY!*

AMPRO CORPORATION, 2835 N. Western Ave., Chicago 18, Ill.  
Please send me full details on the new Amprosound "Premier-20"  
16mm. Sound-on-Film Projector. I am also interested in:

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| <input type="checkbox"/> Ampro "Imperial" 16mm. Silent Projector | Amprosound "Century" 16mm. Sound-on-Film Projector |
| <input type="checkbox"/> Ampro-slide 2" x 2" Projector           | Ampro-slide Model "30-D" Dual Purpose Projector    |
| <input type="checkbox"/> Ampro 8mm. Silent Projector             |  |

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**NOW...TO GIVE  
YOUR PICTURES  
MAXIMUM**

**SCREEN BRILLIANCY**  
*improved-  
process*

**COATED  
LENSES**



*in*  
**S.V.E.**  
**PROJECTORS**

**At No Extra Cost!**

**TRI-PURPOSE**

**MODEL AAA—(300 watt)**  
Shows single frame and double  
frame 35mm filmstrips and 2" x  
2" slides.

For 28 years, the Society for Visual Education, Inc., has pioneered in the development of new and better projectors. Now, in S.V.E. projectors Models AAA and AK, you get special, improved-process coated lenses *at no extra cost* to give you finer projection than ever before.

These new coated lenses were accepted for use only after months of testing and re-testing. They result in very definite quality improvement in showing both black and white and color:

- Greatly increased illumination on the screen
- Increased color fidelity
- Sharper definition and contrast
- Elimination of light scattering and flare
- Better projection for underexposed pictures



**MODEL AK—(300 watt)**  
For 2" x 3" slides

**OTHER S.V.E. PROJECTOR  
SUPERIORITIES**

- SIMPLE OPERATION
- SEMI-AUTOMATIC SLIDE CHANGER
- CORRECT VENTILATION
- STURDINESS
- LIGHT WEIGHT
- AC OR DC
- REWIND TAKEUP

*See Your Nearest Dealer Today*

**SOCIETY FOR VISUAL EDUCATION, INC.**

*A Business Corporation*

100 East Ohio Street

Chicago 11, Ill.

**IN THIS ISSUE**

**T**HE GROWING POPULARITY of detailed Case Histories (see pages 23-28, etc.) swamped the Editors this month with the result that many notable items have been carried over into May. You'll profit by thorough reading of this report.

Industry is in the spotlight from cover to cover in this issue. Confidentially, that's producer **REM RAY** in the front cover foreground and we picked this candid glimpse because it's typical of the personal thoroughness and follow-through you can expect of an industrial-commercial film specialist in this business.

◆ Feature article of the month (page 17) is by **DANIEL S. ROCHFORD**. Dan is a stall executive with the Employee Relations Department of the Standard Oil Company (New Jersey) at New York City. During the war he was with the Overseas Branch, Office of War Information as Chief, Target Area Control. His challenging article is based on a talk he gave before the recent mid-winter Personnel Conference of the American Management Association at Chicago.

◆ The Treasurer of Priebe & Sons, Inc., **EDWARD PRIEBE, JR.**, authored the article on page 22



**DANIEL S. ROCHFORD**

which is one of the best we've printed on a company's "real life" adventures in this film medium. **ARTAS**, the Chicago area producer of *It's Our Business*, merit this sponsor citation of satisfaction.

◆ Two brief reports: one on page 12 and another on page 39, are worth your careful reading. They represent exemplary production jobs by their creators and make an outstanding contribution to the cause of outstanding factual films.

And don't miss the second original design feature on pages 20-21 which gives plans for a factory theatre. Those are our "tips"—the rest is up to you! —OHC.

**ISSUE 2 of VOLUME 8, 1947 • BUSINESS SCREEN**

*1st National Business Journal of Audio-Visual Communications*

Chicago: 157 E. Erie St. New York: 501 W. 113 St.  
Los Angeles: 1132 West 17th St.

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**Wanted  
SALESMAN  
INDUSTRIAL FILMS**

Salesman with top industry and agency contacts preferred. Weekly drawing account against liberal commission. Pleasant connection and opportunity for advancement with major film producer in New York City. State age, health, family status, education, experience and references. All information will be kept confidential. Our sales staff has full knowledge of this ad.

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**BUSINESS SCREEN, 157 E. Erie St., Chicago 11**



## when today's buyer becomes tomorrow's shopper

### ...SELL HIM THROUGH SONO-VISION

In many lines scarcities still prevail. The prospective purchaser is a ready buyer when he can secure deliveries. He has no opportunity to be either particular nor discriminative.

That is a condition whose end already is in sight. Soon—next month, next quarter, next season—the buyer will become a shopper. He will have to be *sold*.

There is no more informative, convincing, persuasive method than the proper application of sound motion pictures. And there is no simpler, more adaptable way to use them than projection by means of Mills Sono-Vision. Its unique features permit applications not possible through the conventional methods.

For example, Sono-Vision can employ the drama of sound movies in dealer display rooms, in office lobbies, in store windows. It makes a sales promotional show room of transportation terminals, department stores, everywhere people gather, work, or play.

These uses are possible because Sono-Vision requires no darkened room, no operator in constant attendance, no time-consuming set-up chores. Why not investigate the practicability of Sono-Vision in your sales and training program today?

# Sono-Vision

FOR MOTION PICTURE PROJECTION

MILLS INDUSTRIES, Incorporated • Office & Display Room: 2212 Merchandise Mart • Dept. 306D • Chicago 54, Illinois

*With Americans growing ever-increasingly  
conscious of their responsibility as  
citizens, here's an enlightening  
motion picture for all to see and study*



**PICTORIAL**  
THE FINEST IN REEL ENTERTAINMENT

## "HOW A BILL BECOMES A LAW"

Laws created by Congress, administered by the executive bodies, and interpreted and reviewed by the judiciary branch, are a part of each citizen's daily life. How many of us, however, know exactly how a law is enacted? . . . where the bill originates? . . . what are the channels and procedures that follow? . . . the steps that finally make the bill "the law of the land"?

HOW A BILL BECOMES A LAW makes

an exhaustive study of this procedure. Each step is sharply defined, illustrated and visualized. All possible ways of creating new laws are demonstrated. HOW A BILL BECOMES A LAW is an enlightening document, a *must* for students in civics, government and citizenship classes, for all Americans who want a complete understanding of the functions of our Congress.

**AT YOUR PICTORIAL DEALER OR USE THIS COUPON** BS-3

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R.K.O. Building,  
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Please send me your new film "HOW A BILL BECOMES A LAW."  
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2 Reels,

16mm Sound Only —

Purchase . . . . \$60.00

Rental . . . . . \$3.50

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R.K.O. BUILDING

RADIO CITY 20, N. Y.



## The Slide-Rule Boys on Your SALES Force?

In your laboratory, in your product-development division, are men who really *know* your product—"the slide-rule boys." How can you put their intimate knowledge to work on your sales force? Use sound motion pictures!

Sound films can turn technical minds into powerful sales tools . . . can take your experts right into the prospect's office to back up your salesman's story with facts-in-action.

Movie photo-diagrams, animated

drawings, cutaway views, close-ups of actual production steps, actual scenes of the product in use—all these point out the hidden features, the built-in qualities, and *explain* them as no mere word picture ever can.

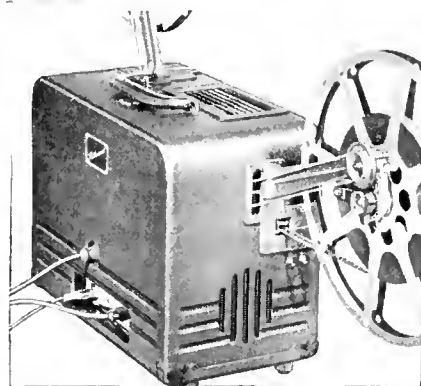
Motion pictures have repeatedly proved their unique advantages in conveying information quickly, accurately, and convincingly. You can profit by employing their mighty force—to train employees, to sell your product, to "talk" to dealers.

1907—1947 . . . Forty Years of Leadership

Precision-Made by

# Bell & Howell

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



### Bell & Howell Filmosound Assures Finest Projection

To be fully effective, sound films must be presented with the finest picture and sound reproduction. Filmosounds are widely preferred for their rock-steady, flicker-free, brilliant pictures, for their truly natural sound, and for their enduring dependability. Filmosounds are easy to operate. Exclusive features eliminate chances of film damage. In every respect these fine 16mm sound-on-film projectors reflect Bell & Howell company's forty years of experience in manufacturing equipment for the professional motion picture industry.

Write for This FREE Booklet Today

For more information on how sound films put new life into sales and sales promotional campaigns, speed training of salesmen and of factory workers, and help in personnel relations programs, read the booklet "Movies Go to Work." A copy is yours for the asking. Write Bell & Howell Company, 7108 McCormick Rd., Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.



You are cordially invited to visit  
our new studio and laboratory-  
an entire building engineered specifically  
for the ultimate in 16mm.

*Byron*

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COLOR CORRECT PRINTS . . . 72 HOURS

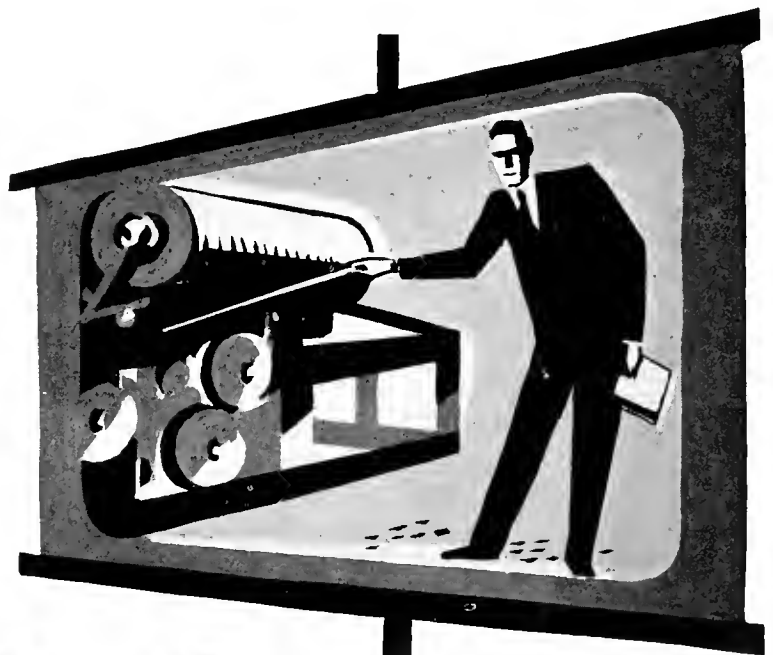




-----the eyes learn WHAT



-----but the ears learn WHY!



So insist on having COLUMBIA'S true 1947 "FM" quality in your next Sound Slide Film Transcription

Columbia Transcriptions are now used on "FM" stations from coast to coast. For your next slide film, don't accept anything less than the crystal-clear "FM" brilliance and fidelity of Columbia Transcriptions!

Columbia's slide film transcriptions have the benefit of the latest and most advanced studio equipment. Columbia follows all N.A.B. technical standards. And Columbia Transcriptions are pressed of pure "Vinylite" for freedom from surface noise and true 1947 "FM" quality. From opening fanfare to closing signature, every word, every note, is *sparkling* clear with Columbia Transcriptions! May we demonstrate the difference?



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Trade-marks "Columbia" and  Reg. U. S. Pat. Off



# 16

**MM**

# Professional

The growing 16 mm. motion picture industry has long needed a camera which would fulfill every photographic requirement — a camera equal in every respect to those used for 35 mm. productions. For the past 26 years the Mitchell Camera has been dominant in 35 mm. photography. The great films throughout the world have always been filmed with a Mitchell. Therefore, it was only logical that the first *truly professional* 16 mm. camera should bear the Mitchell trade mark.

The Mitchell "16" does not invite comparison — simply because there is no similar 16 mm. camera with which to compare it. Patterned after the famed Mitchell 35 mm. cameras, it incorporates all exclusive Mitchell features built to professional requirements and considered indispensable by major studios.

**here are the answers to a few of the questions that have been pouring in regarding the new Mitchell "16"**

**How is the camera focused?** The "rack-over" mechanism, a distinctive Mitchell development, permits the camera to be focused without disturbing the lens position. The erect image focusing telescope provides two selective magnifications.

**Does the camera movement permit high speed photography?** You can photograph at ultra-high speeds with no strain on the mechanism. The movement is typically Mitchell — double pilot pin registration, precision built, rugged, dependable.

**Is the camera adaptable for sound?** The camera functions in exactly the same way as all Mitchell double-system sound cameras. It may be equipped with a variable speed motor for silent pictures or a synchronous or interlocking motor for sound.

**How many lenses does the turret accommodate?** The revolving turret holds four lenses. Lenses from 15mm. up may be mounted. The small thread pitch on the lens mounts gives greater distance between calibration points and eliminates play — making focusing a quick, positive operation.

**What type of view finder is used?** The full-vision view finder is very similar to that supplied with Mitchell 35 mm. cameras. The image seen is erect and correct as to right and left.

**What provisions are made for mattes and filters?** The matte box and sunshade unit contains holders for mattes, filters, diffusers, etc. Strong, light-weight, serviceable.

**Does the camera incorporate a hand dissolve?** Yes. A graduated segment marked from zero to 175 degrees indicates the various shutter openings. A 240° shutter opening can be furnished. A miniature shutter shows the position of shutter blades in relation to aperture.

**How may I obtain further information about the Mitchell "16"?** By contacting the Mitchell Camera Corporation directly. Upon request, you may obtain an illustrated brochure fully describing the new Mitchell 16 mm. Professional Camera.

**C A M E R A   C O R P O R A T I O N**

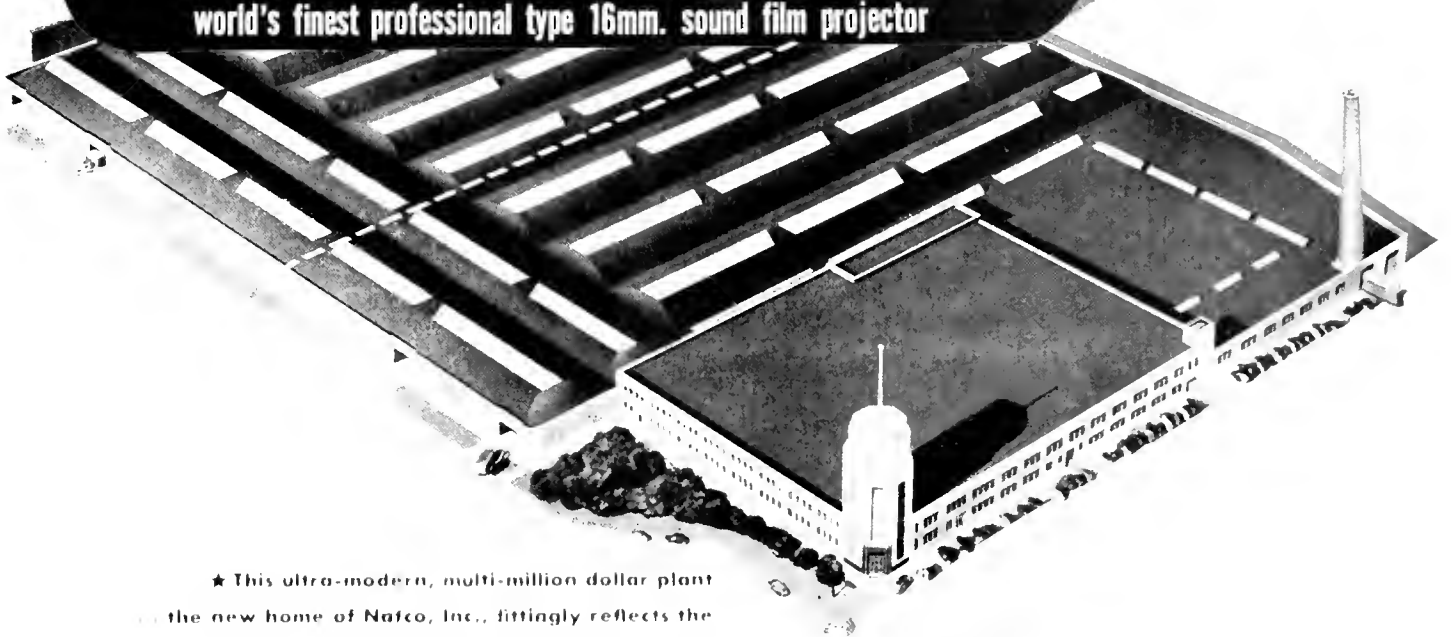
666 W. HARVARD STREET · DEPT. 38 · GLENDALE, CALIFORNIA

Cable Address "MITCAMCO"

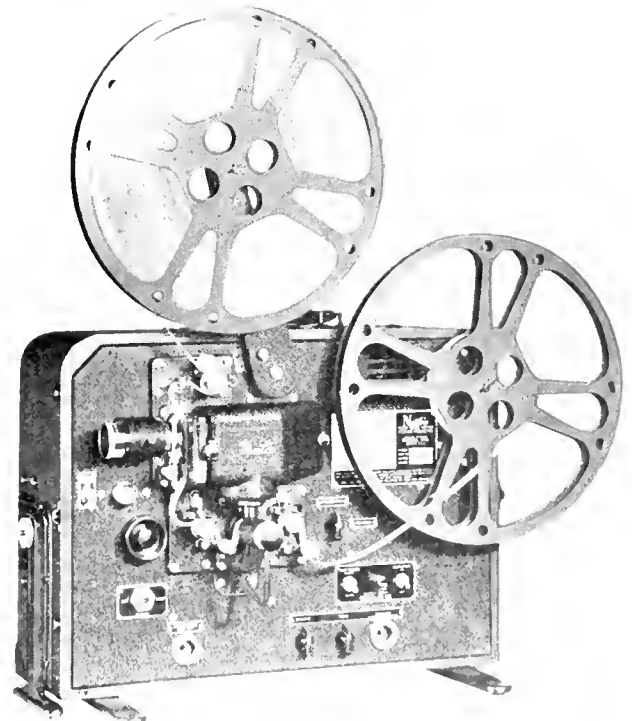


# This is the home of *Natco*<sup>★</sup>

world's finest professional type 16mm. sound film projector



- ★ This ultra-modern, multi-million dollar plant is the new home of Natco, Inc., fittingly reflects the advanced engineering principles and superb craftsmanship that make Natco foremost in the 16 mm. sound film projection field
- ★ Here, specialists whose revolutionary developments in projector design led to the U. S. Navy's adoption of the Natco for its wartime training program have approached the problem of sound film projection with fresh vision
- ★ This combination of vast new manufacturing facilities and engineering "know how" is your assurance that today . . . and always . . . you can look to Natco for the most advanced design . . . the most exacting production standards . . . the ultimate in 16 mm. sound film projectors



# *Natco*<sup>★</sup>

world's finest

16 mm. sound film projector

A PRODUCT OF *Natco* INC. 505 N. SACRAMENTO BLVD • CHICAGO 12, ILL.

Dealers . . . write for information!

# Ford Sponsors Series 'Americans at Home'

★ Over the past ten years many second-rate travel films have been offered school and club audiences, and have, moreover, piled up very impressive audience totals. By its very subject, the travel film is always in demand. People like to see other places and people, and institutions seem to book a film of this type whether it is good or bad.

These impressive audience totals are misleading. Several million people may see a poorly edited rehash of old clips and amateur footage and come away with nothing but antipathy for its sponsor.

So, with its sure-fire, ready-made wide audience, the sponsored travel film offers a challenge. To accomplish its purpose it must also be well-made and entertaining.

As a part of its public relations program for Ford dealers in their communities the Ford Company is sponsoring a series of color motion pictures called *Americans At Home* for showings to local audiences arranged by their dealers. The series has been planned to present scenes of places not well known to many Americans, and to present them by original, well-made, professionally produced films. Transfilm, Inc. is the producer.

The first picture of the series is *Men of*



*Gloucester*, a story of Gloucester, Mass., its fishing industry and sea-living people.

**Synopsis:** *Men of Gloucester* is narrated by a Gloucester man who is returning to his home after many months away. He tells of the beauty of Gloucester and shows the town, the harbor and the ever present sea. But Gloucester has more than just good looks; every year Gloucester men pull in 200,000,000 lbs. of fish.

Fishing is Gloucester's life. The film shows the packing and canning plants, the men and their women who work in the industry.

One effective sequence shows the sighting of a mackerel school from the fishing boat. Santa Maria, and the setting of a net enclosing 1 acre of salt water 170 feet deep.

A storm comes up, and we can see the lashing wind and waves; the women quietly waiting for their men to return. Fishing is a hard

and dangerous life, over the years 10,000 Gloucester-men have been lost at sea.

But storms pass, and we see the annual festival in honor of the fisherman's patron, St. Peter. This day is celebrated by firecrackers, feasts, games, and by the ceremony of carrying St. Peter's image through the streets on the men's shoulders.

The film closes by showing some good *Americans at Home* living in harmony—men of all races—Italian, Portuguese, Canadian, old New England Yankees, and a hundred other men of Gloucester.

**Technical Notes:** *Men of Gloucester* is a 22 minute Kodachrome film, photographed last summer in Gloucester. Its cast is the men of Gloucester themselves. Except for a credit line in the beginning and end and the appearance of a new Ford there is no advertising.

**Promotion:** Special mention should be made of the promotional tie-ups arranged for the film. The first showing was held in the Gloucester High School auditorium before 1,500 "members of the cast," the Mayor and Governor of Massachusetts. ABC's "Headline Edition" news program broadcast interviews on the film with Gloucester people. A prominent travel magazine is planning a tie-in piece on Gloucester for late spring publication. Gary Stevens, Transfilm public relations counsel, arranged these deals, in addition to considerable lineage in the newspapers.

**Distribution:** Ford dealers will arrange for showings of the film, supplying prints, or projection service if required.



## SOUND ON LOCATION!

In roaring steel mills . . .  
Deep in mines . . .  
High in skyscrapers . . .

The Atlas mobile RCA licensed sound system captures the realism of sound as Atlas cameras dramatize the movement of industry and commerce.

Sound and motion are synchronized in the new Atlas laboratories, to bring you the utmost in screen presentations.

*Atlas . . . for dramatic productions!*

**ATLAS EDUCATIONAL FILM CO., OAK PARK, ILL.**

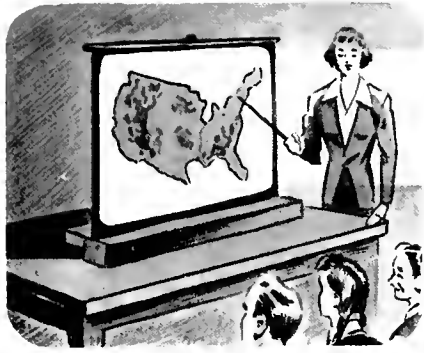


The Seal of Quality

Since 1913

# DA-LITE "FIRSTS"

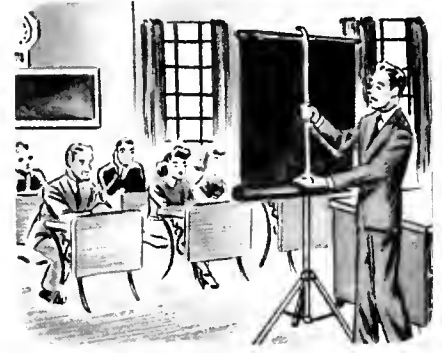
*have made projection screen history!*



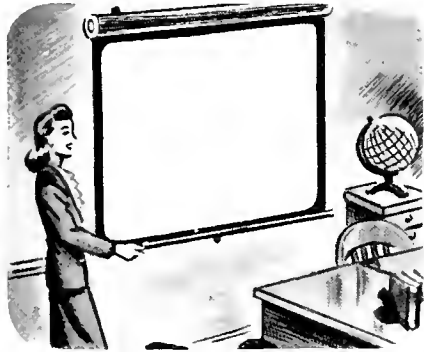
**1927** Da-Lite was FIRST with a fade-proof and shatter-proof Glass-Beaded Screen suitable for roller mounting.



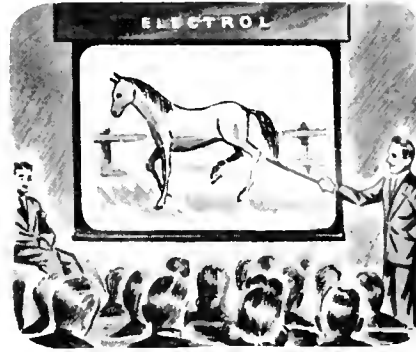
**1928** Da-Lite anticipated "talkies" with the FIRST perforated sound screen.



**1931** Da-Lite was FIRST with a tripod screen offering single-operation height adjustment.



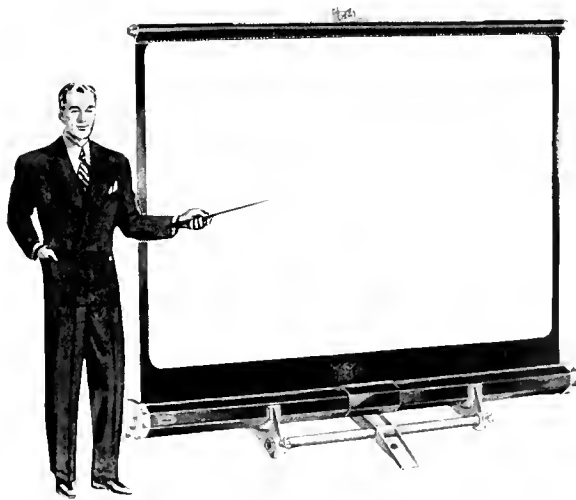
**1934** Da-Lite brought out the FIRST spring-operated hanging screen in a metal case.



**1938** The Da-Lite Electrol was the FIRST complete, ready-to-install electrically-operated hanging screen.



**1946** Da-Lite presented the New Challenger—the FIRST tripod screen with octagon case for better fabric protection.



**1947** Da-Lite will soon have available the new Model C—the FIRST auditorium-type screen that can be hung from wall or ceiling or mounted in its own portable floor support!

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Your job of selecting the right projection screens is made easy by Da-Lite's history of "FIRSTS" in important screen improvements that mean *clearer projection*—impressions etched more sharply in the viewer's memory—*simpler use*—and *longer and more economical service*. Careful buyers have been choosing Da-Lite Screens for better results since 1909. Your dealer has Da-Lite Screens in many styles and sizes. Descriptive literature sent on request. Da-Lite Screen Co., Inc., 2723 No. Crawford Ave., Chicago 39, Illinois.

*Da-Lite*

**PROJECTION  
SCREENS**

# *When Our Clients write an Ad* *on* **CLIENT-PRODUCER RELATIONSHIP...**

"... It is the best film we have ever produced... We thought you would like to know we are very happy with the whole deal."

*(from) DEERE & COMPANY  
G. M. Rohrbach*

"... I want to tell you how pleased we are, not only with the quality of the film and the fact that it was delivered as speedily as we had hoped, but also with the splendid service and cooperation and courtesy that was displayed by your organization..."

*(from) NORTHWESTERN BELL TELEPHONE COMPANY  
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*Client-producer relationship like this is our continual aim.*

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A six-reel film for CARGILL, INC. The story of grain handling from field to foreign export. A documentary on this basic American industry.

THE KENNY CONCEPT OF THE DISEASE INFANTILE PARALYSIS - five, foreign language versions - from our original production - in Spanish, French, Russian, German and Greek.

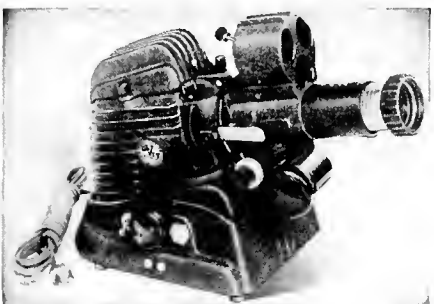
Thanks to both of these companies for their appreciation — and both of them know our continued interest in the use of their pictures is as great as in the production of them. Such cooperation in the successful use of films marks our film programs just as surely as do our permanent creative staff and our technical studio facilities.

*We'd like to tell you about all of them.*

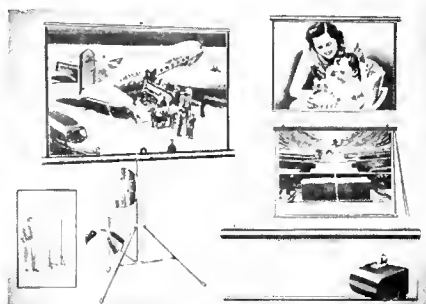
**RAY-BELL FILMS, INC.**

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# To Meet TODAY'S & TOMORROW'S Needs For Audio-Visual Sales & Training Aids . . .



DeVRY Triple-Purpose Slidefilm Projector for (1) 2" x 2" (35mm) paper and glass slides; (2) for single-frame slide-film; (3) for double-frame slide-film — with motor-driven, forced-air cooling.



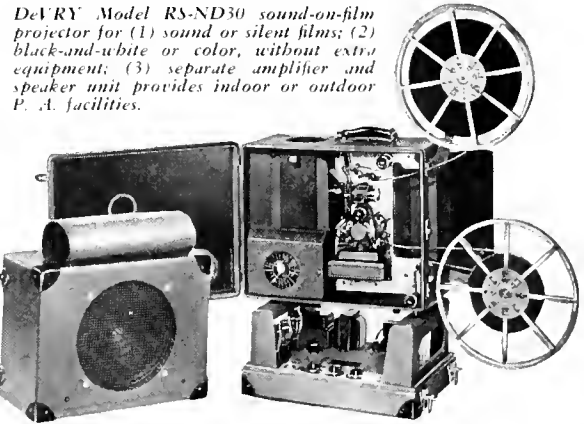
DeVRY motion picture screens are sized from 30" x 40" to 20' x 20'—portable, wall, wall & ceiling models. New tripod model has automatic leg opening, screen leveler, shake-proof safety catch, etc.



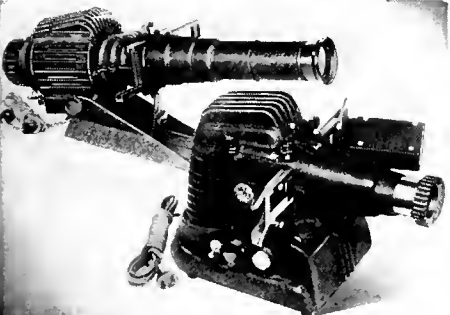
DeVRY High-Impedance microphones deliver high-quality reproduction. Fit any standard stand. DeVry electric record turntables take records up to 16" diameter . . . two speeds, 33 1/3 and 78 r.p.m. For AC operation only.

## Slide or Slide Film, 16mm or 35mm, Movie Projectors— Turntables, Mikes & Amplifiers—Your Best Buy is a DeVRY . . .

**M**ANY, VARIED—and steadily increasing—are the uses to which modern Industry is putting audio-visual sales and training aids. Thanks to the simplicity and efficiency of DeVry cameras, motion pictures now bring to board rooms distant or inaccessible operations—in motion, sound and color. In turn—due to the portability, adaptability and durability of DeVry projectors—Business today is able to send to these distant operations its actual management voices and personalities—as well as their messages of inspiration and instruction. Through motion pictures, DeVry equipment is helping teach workers new trades—as well as helping sales outlets sell new merchandise; and service personnel to better understand new mechanisms. There is DeVry equipment for helping Business and Industry get the most out of all its audio-visual sales and training assignments. Colorful literature on DeVry products, as used by the nation's foremost enterprisers, is available without cost or obligation. Write DeVry Corporation, 1111 Armitage Ave., Chicago 14, U.S.A. *Inventors and developers of audio-visual equipment since 1913.*



*DeVry Model RS-ND30 sound-on-film projector for (1) sound or silent films; (2) black-and-white or color, without extra equipment; (3) separate amplifier and speaker unit provides indoor or outdoor P. A. facilities.*



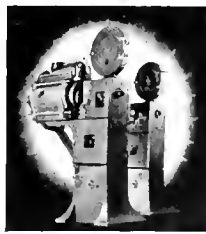
DeVRY stereopticon (top) with lamp capacity up to 1000-watts for 3 1/4" x 4" slides. DeVRY slide projector (bottom) with 300-watt lamp for 2" x 2" paper or glass slides. Motor-driven, forced-air cooling!



SHOOT your own or your company's films with the 16mm. version of the movie camera news cameramen prefer for shots that permit no retakes—the camera that recorded the V-2 Rocket expedition to the Ionosphere, 65 miles up.

### 35mm AUDITORIUM EQUIPMENT

For Auditorium, Assembly Hall and Company Theatres—where 35mm. films are to be shown. Get the facts about (1) DeVry Theater Projectors—sturdy 35mm. precision projectors for permanent installations (illustrated) (2) DeVRY Transportable—35mm. sound-on-film projector for use where projector throw does not exceed 60 feet (3) DeVRY Portable 35mm sound-on-film projector in matched cases—projector in one—amplifier and speaker in the other. Ideal for road-show and sales or training caravans. Use coupon below to get colorful literature—FREE!




**Only 5-TIME WINNER of Army-Navy "E" for the production of motion picture sound equipment**

DeVRY CORPORATION, 1111 Armitage Ave., Dept. BS-D3  
Chicago 14, Illinois.

Gentlemen:  Please send latest literature on Audio-Visual Sales & Training Aids. Please send "Production Pointers" and names of Producers. We are interested in 35mm. motion picture sound equipment;  with arc amp;  with Mazda lamp.

Name \_\_\_\_\_

Address \_\_\_\_\_

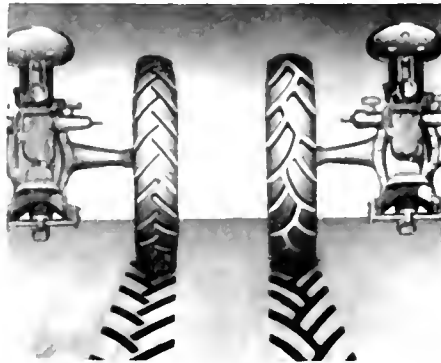
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

In Canada, contact Arrow Films, Ltd., 1115 Bay St., Toronto 5, Ontario, Canada

# ANIMATION



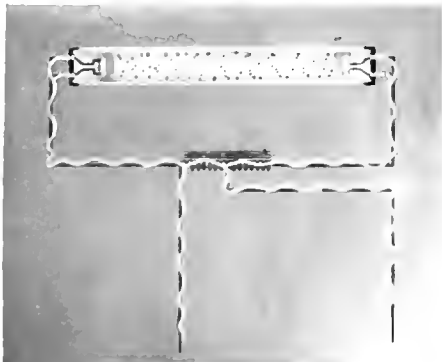
U. S. ARMY RECRUITING



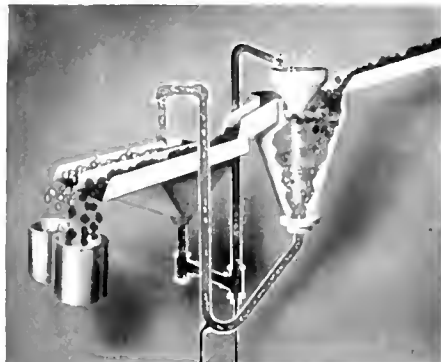
FIRESTONE



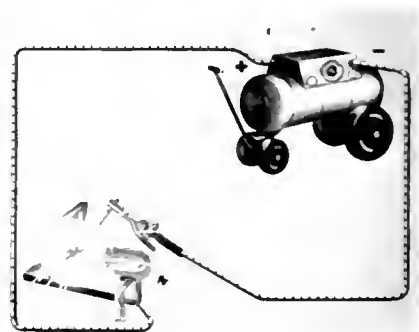
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MOTION PICTURE  
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# ASLEEP AGAIN!

**TWO-THIRDS OF U. S. MANAGERMENTS ARE FAILING TO USE MOVIES TO IMPROVE EMPLOYEE ATTITUDES • AN OPPORTUNITY FOR ACTION**

**M**OTION PICTURES are the strongest mass device for influencing human emotions.

Many of the most important decisions human beings make, are made emotionally. Our religious faith; whether to marry a person, or not; whether to have children; picking a career; buying a home; even voting New Deal or Republican; for most of us these are emotional decisions. Basically we trust a woman, a situation, the management of a company or a country, or we do not. A lot of individual facts may have gone into the background of our emotional decision. But when we have arrived at it, we are either "for" or "agin" the proposition, even if some facts appear to favor the opposite view.

During World War II, 62% of large U. S. employers used "employee attitude" or incentive motion picture films. Most managements reported use of such films as well worth while.

#### FIFTY COMPANIES INCLUDED IN SURVEY

Since the war, according to a survey of 50 leading U. S. managements made last month by the Employee Relations Department of the Standard Oil Company (New Jersey), that 62% has dropped to 31%. In other words, two-thirds of U. S. industrial managements today are not using morale or "employee attitude" films. It is grimly interesting to note that among the non-users are some of the managements with conspicuously unhappy relations with their employees since the war.

We are not writing about training films on paid time. The survey shows that 70% of U. S. managements use training films. The literature and practices in this field are familiar to most managements. "How to do" and "nuts & bolts" film catalogues and films are in every competent training director's work-kit.

We are writing about entertainment and

BY DANIEL S. ROCHFORD

educational films, "point of view" films, films which are interesting enough to attract the employee to them on his own free time.

Can entertainment and morale films improve employee-management relationships? Can we measure their value in the basic terms of employee *productivity*?

#### ARMY AND NAVY PROVED THEIR VALUE

The armed forces found during the war that they could. The teamwork and fighting spirit of a ship could be improved. Gripes and boredom of isolated or restless combat outposts were relieved.

Over a period industry can measure the effectiveness of post-war incentive and morale films in terms of absenteeism, job turnover, production rates, and employee cooperativeness.

If the basics of management-employee relationships are bad, movies won't mend them anymore than giving a man a new pair of pants would mend his broken leg. But if management is trying to be fair with its employees and the fundamental relationships are wholesome, then incentive films will help management meet a lot of problems which it can't handle as well without films.

#### TURNOVER CAN COST A LOT MORE

Certainly nobody could dispute persuasively the obvious values in showing entertainment and morale films to crews on tankers on long, tedious sea voyages, or to men at isolated oil well drilling camps. It costs an American company perhaps \$2,000 to land a crewman at an oil rig in Egypt. If he gets fed up and wants to go home after a couple weeks, he is free to do so. And since the company pays his fare, "labor turnover" on that one man

may cost enough to pay for a local film program for a couple of years.

Yet some management men may question the value of entertainment and morale films used in U. S. centers of population where employees have access to regular movie theatres.

We have been showing entertainment and educational films at lunch hour each Thursday to our employees in the Rockefeller Center area in New York City for some time. The cost is \$700 a year including rental of films, pay of the projectionist, maintenance and repairs, and the purchase price of the equipment written off on a 5-year basis.

#### THE VOLUNTARY AUDIENCE IS THE BEST

Basic wisdom which the army gained during the war is the fact that if you want to get a point of view across in a movie, it is better to show it to a voluntary audience. When you force people to see a film, they resist its doctrine and suspect it as "propaganda." If they are there of their own free choice, they are more apt to accept a film on its merits. And as regards getting an idea yeasted about among a large group of employees, in most cases you do better by having a relatively small group of volunteers see the film and spread their reactions to it, than you do by forced mass showings.

This last point is very heartening to industrial and employee relations people who would like to show films to employees, but lack a large auditorium or meeting room.

Because our own company lacks an auditorium in Manhattan, we run repeat continuous showings in the employee clubroom from noon to 2:00 p.m. and average 250-300 employees per day. This is about 10% of our total employees in the immediate area. At our offices in downtown Manhattan the

(CONTINUED ON THE FOLLOWING PAGE)

weekly showings also draw capacity at about 10% of the potential total. At our refineries where screening facilities are even worse, they use such places as carpenter shops, etc., and get even smaller percentages. Eventually we hope for proper facilities and a smoothly flowing employee motion picture display circuit throughout the operations of our domestic affiliates. Meanwhile our affiliated managements are gaining experience. And the results already seem worthwhile.

#### ANNUAL COST ONLY \$2 PER EMPLOYEE

With an attendance of only 750 employees weekly, it costs us \$2.00 a year per employee for a post-war weekly incentive film program. If we could seat 500 at a showing and run three showings, our cost would be 46 cents a year per employee. If we could seat 1000 (the usually considered desirable top limit on audience size for 16 mm projection) at each of the three shows, the employee cost per year would be only 23 cents.

Just for comparison, one of our most efficiently managed employee newspapers with 12,000 circulation, costs us \$2.08 per year per employee. I am not suggesting that the movie can replace the newspaper. We need both. These cost figures are cited since so many management employee communication programs omit films today because of management's false notions of film costs.

#### FILM PRODUCTION COST IS RELATIVE

Using films is not expensive on the free-time, voluntary audience basis. Producing films is of course expensive. But you don't have to create your own films. There are many good 16 mm films available on hundreds of subjects.

In our survey of industry's use of films, we found that 38% of U. S. managements are producing films for public relations use, 32% are producing films for employee relations use.

What industry pays for these films varies from perhaps \$2,000 to \$250,000 depending upon the length, photography, art work, scripting, and casting.

Twenty five years ago when I had my own first contact with moviemaking in public relations work, movie shorts could be bought for a few hundred dollars. They were silent

films, and amacarrish by today's standards, \$1,000 per minute is a rough rule of thumb for costs of making films today. Yet 10 minute shorts may vary in cost from \$2,000 to \$85,000 with an "average" today around \$10-15,000. Animation costs more than simple live-action. Full animation calls for 24 pictures per second, or 11,100 picture set ups in a 10 minute short.

Our Employee Relations Department recently completed a 10 minute Hollywood type colored cartoon movie at perhaps 1/8th the cost of full animation. Instead of 11,100 different cartoon variations, we used 108. By moving the camera instead of the picture, we secured acceptable motion. The little film stands up alongside first rate regular movies.

#### PAYROLL EXPENSE IS A VALUE ELEMENT

Management is right in thinking that producing movies is expensive. But most managements forget to realize that the big cost in the conventional showing of films to employees during working hours is not the film. It is the hourly pay of the employees. For example, we and our domestic affiliates have 52,000 employees. Suppose we had a series of six films on basic industrial economies. They might cost us \$12,000 each or \$72,000.

It would require an hour of each employee's time to get him from his work, to the film, and back to work. If payrolls average \$150 per hour, it would cost \$78,000 for us to show one of the films and \$468,000 to show the series.

If a job like that is a necessary part of an employee's job training, management would OK the expense. But where it is merely part of his general education as a citizen, operations could not afford such a charge.

In the light of the portal to portal pay argument, management should be quite honest. Do not use "free time" film programs to screen films which properly should be shown on paid time.

Employee lunch hour movies, movies at shift changes, movies for employees and their families at evening social functions, movies for employees' children Saturday mornings, all these morale, incentive and educational showings are within any solvent management's budget. The real question is not, "Can we

afford to use movies this way in promoting better management-employee relations?" The real question is "Can we afford not to?"

Robert Ruark, Scripps-Howard columnist, on March 7th described U. S. 16 mm films at work in Mexico. "Because of the animated cartoon known locally as Doe-nal Duke, or Donald Duck, Mexican Indians from Cuapmalpa to Merida are boiling their drinking water and filling up stagnant water holes which breed malarial mosquitoes and alternating their crops to conserve the land. The Indians come from miles around. They sit in their serapes and ponchos, their straw sombreros pulled low over their eyes, and they gaze at the films which are projected on the white adobe walls of the local courthouse."

It is just as feasible and prudent to toss an entertaining, interesting film with an economic point of view to a voluntary audience of U. S. literates as part of a weekly series, as it is to show venereal disease control films in overseas employee areas where people cannot read and where employee health is a serious management problem.

#### WORKERS JUST DON'T KNOW THE FACTS

Employees do not need to know all the facts about a business. If they believe their management is on the level and that any time they wanted the facts, management would give them, that is frequently enough. The goal is not information in itself. The goal is employee confidence.

Millions of U. S. employees are "agin" business today because of false ideas of industry profits.

A National Opinion Research survey last year showed that 60% of U. S. employees think U. S. industry profits are excessive and exceed 25%. They felt that 10% profits would be unobjectionable.

The facts are that industry profits average below 10%.

People's actions reflect their beliefs. False beliefs will cause bad actions.

Currently U. S. industry is making a great drive to "sell" the American "standard of living," not only to Russians, but to U. S. employees.

If "standard of living" were the answer, on



Workmen at the Columbia Shipyard, 1947, were the first to see the first motion picture on the night shift.

Below: An outdoor shadow box seen at night by a large audience on the night shift at one of the large West Coast shipyards, attendance was excellent.



Once at Man Island in at use, this ingenious mobility shadow box took films to convenient audience locations.



- Another shadow-box arrangement enabled a large aircraft company to show films right on the shop floor with little difficulty; utilizing a standard model 16 mm sound projector.
- Right: Sizeable audiences were attracted everywhere in the U.S. when management offered interesting films to employee groups such as this manufacturing plant scene shows.



State Department could cure the Russian problem by translating two books and shipping millions of them to the Russian people. The two books are the Montgomery-Ward and Sears-Roebuck catalogues. If the average Russian could buy the merchandise in those books, his troubles would be over.

Here in America, however, we employees take for granted what we already have. We don't feel very grateful about it, nor very excited. We squawk when it is taken away. But we don't stand up and cheer because we don't have to go outdoors to the toilet every morning or boil a kettle of fat to make our own soap.

When a stuffed shirt industrialist tells his employees that they have the "highest standard of living in history," "more than kings had a hundred years ago," some of them doubt his motives and regard his speech as just another way of saying, "You've got enough now, so shut up."

#### INDIVIDUAL IS THE KEY TO PROBLEM

America's management-employee problem is deeper than "standard of living." It is the problem of respecting and recognizing the personality of each individual. Because it is essentially an emotional problem, the motion picture can help greatly in its solution.

Man has three great needs. First comes *self-preservation*. This has the S sign on it. It is the basic and first thing his job must supply to a man.

Second is *sex*, or racial perpetuation. His job enables a man to have a wife and family.

Third is *success*; his satisfaction in his work; his sense of progress and accomplishment; his sense of "belonging"; the respect of his boss and associates; his standing in his home community; and above all, his respect for himself.

Many jobs in U. S. mass production industries fail to satisfy this third need.

When a job fails to satisfy a man's need for creative accomplishment and ignores his aptitudes, he becomes bored, frustrated, and may protest or revolt. It is fuel for absenteeism, slow-downs, bad employee morale, and expensive job turnover.

The cure is not simple. It calls for an integrated program in which movies are just

one item. Many jobs need to be reorganized in terms of their psychological effects on the human beings who work at them. Too few managements have spent the \$25 or so per employee required for an actual analysis and inventory of the aptitudes each employee has. If management knew these facts, we would make fewer mistakes in job placements.

#### PICTURES CAN HELP FUR THE SCOTCH

In college, many students who do not get high marks feel that they are successful because of extra-curricular activities. Perhaps a man is on the football team, or the college paper. So in a modern factory or plant. An employee whose job is not too exciting may be president of the employee welfare association, or active in the band, or in some employee club. Or his job enables him to "be somebody" in his church, his lodge, or in his home community. It's the balance that counts. It's how his daily existence averages out.

So while the longer-ranged reformation of U. S. mass industry job practices is shaping up, management can do a lot to lick boredom and relieve frustration with motion picture programs. Regular programs of entertaining and educational films make even a good plant a better place to work. The entertainment value alone helps spice up the employee's interest in his daily round. A good comedy gives the employees cheering laughter and sends them back to work somewhat refreshed. A group singing film gets them into the spirit of team play. That carries over onto the job. If a bookkeeper spends a morning somewhat led up with his job, feeling he is just an unimportant cog in a tiresome, impersonal wheel, a lunch-hour movie may snap him out of his mood. Suppose he is an expert skier. He sees a skiing film. He is reminded that he is really quite a guy after all. It restores his self-confidence and his work is likely to improve.

A lot of films are being circulated today, aimed at improving employee attitudes toward so-called "free enterprise" and against socialization of industry. Many managements flop dismally in these films. They remind the employees how the "old man" started back there in 1776 with nothing but a pair of overalls and the business he had inherited from

his father. Or they take an annual report and break it all up into neat little percentages which mean about as little to the average employee as the squeal of a pig in a stockyard.

#### FILM MUST GIVE PERSONAL SATISFACTION

A film, to succeed, must give the employee something he thinks he wants. Ask yourself "What does the employee get out of seeing this film?" If the answer isn't clear or can't be made clear, skip that film. Don't produce it. Or if it's somebody else's film and you were going to screen it, don't.

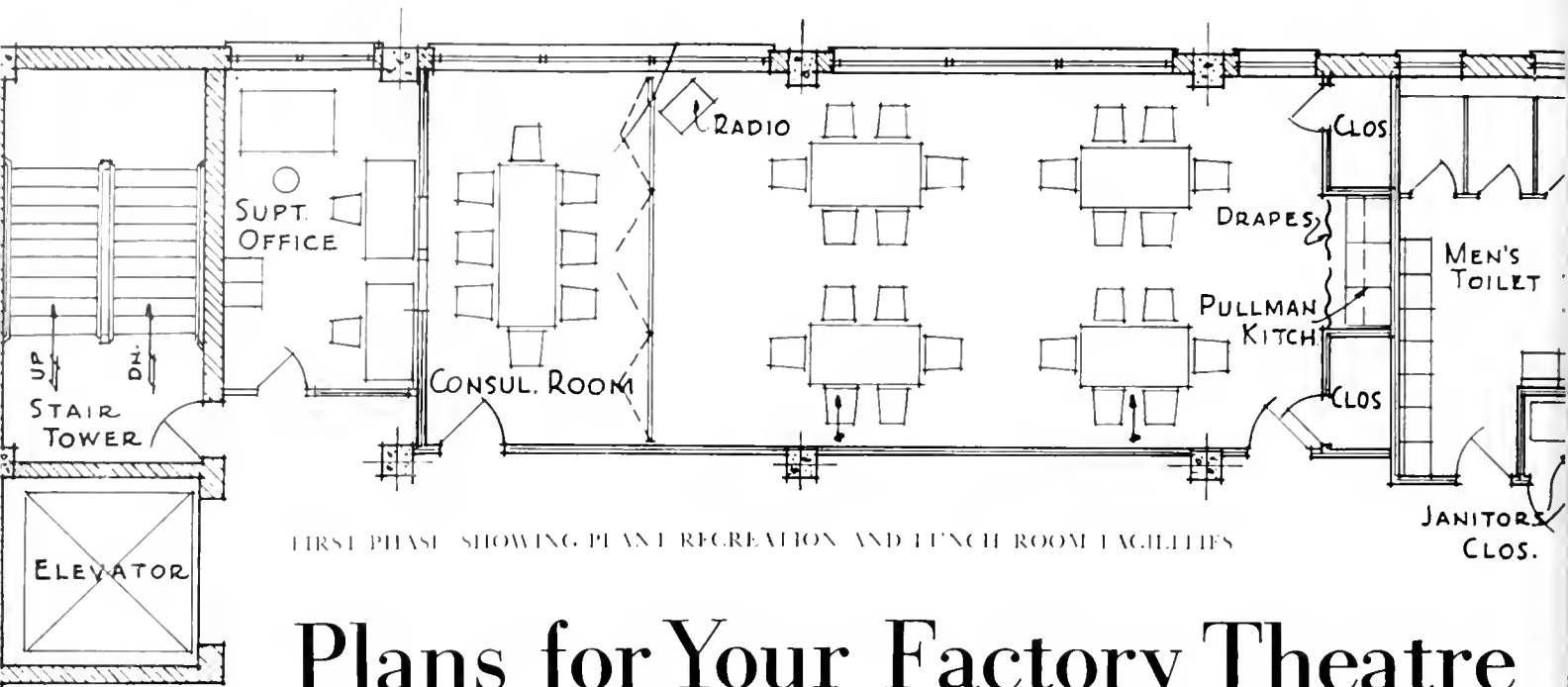
Then make clear your own self-interest in producing or showing the film to your employees. Failure to do this is an even more common reason for management film flops than ignoring the employee's self-interest.

Last Christmas a New York restaurant owner got generous. He filled his pockets with one dollar bills and went down on the Bowery to give them away. They were good bills. He was on the level. But the bums wouldn't take them. They didn't trust him. They didn't see why anybody would give away money. There must be some trick in it. The restaurant man had to get a cop to go along with him and reassure the bums before they'd accept the money.

If it's that hard to give away dollar bills to the needy, what chance does an employer have of giving away ideas when the employee wonders what his motive is?

#### MAKE YOUR COMPANY'S ANGLE CLEAR

We humans expect the other guy to try to get something from his actions. If a stranger walks unannounced into your office you are immediately on guard against him. You want to know his purpose in being there. When management starts making movies and talking "basic economics," the employee is on his guard until he sees the company's angle. What is management getting out of this film? If he sees it is to management's advantage to make or screen a particular film, he will measure its message on its merits. If he can't figure out management's "angle," he's apt to reject the whole thing as a clever, disguised bit of "management propaganda"; just another way of saying, "You've got enough now, so shut up."



# Plans for Your Factory Theatre

## Part II of an Original Design Series: A Plant Training & Recreation Center

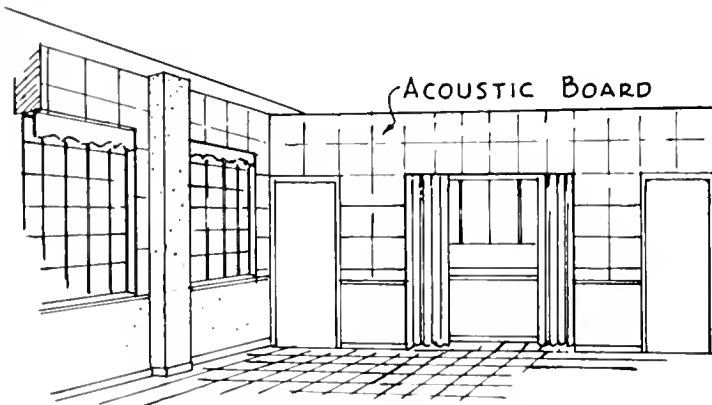
HERE IS an industrial plant layout which offers interesting possibilities for better employee relations as well as increasing efficiency in the training and indoctrination program.

BUSINESS SCREEN'S consulting architect, Clarence Newton, has sketched a combination lunch room and recreation center which can be converted into a training center with real convenience and economy of cost. Conserving floor space, this area is located near stairs, elevators, an executive office and laboratories. The plans include a consultation room and a pullman kitchen for lunch service.

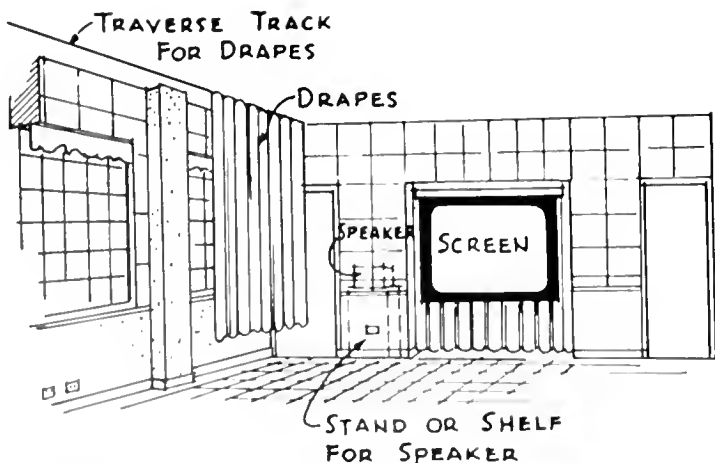
**Projection Detail:** the supervisor's office serves as a projection room by means of plate glass "ports" enabling sound-proof operation of equipment. Collapsible doors afford good-sized audience facilities. Projection may also be handled in the main room area. Adequate storage space for training equipment is provided in the plan.

**Technical data:** Room darkening is achieved by means of flame-proofed drapes which also lend a decorative note to the room. Drapes are to be set far enough from window sash and above the floor to allow free passage of air for better ventilation when sashes are open.

Walls between the shop and audiovisual room should be sound proofed. Acoustic materials may be added within the room (generally on the ceiling) when conditions indicate their need. If the plant is not air conditioned, this space might be served by a portable air conditioning unit for greater efficiency during training use. All wiring details are subject to local ordinances but the projection equipment used is perfectly safe and well within codes throughout the U.S.



Above: detail showing space for pullman kitchen when area is in use for employee lunch facility. Acoustical materials should not be applied to walls unless a sound checkup indicates a definite need.



Above: screen is in position for visual projection in second phase when same facilities are used for training, employee indoctrination or recreation. Speaker may preferably be built in above screen.

# Plant Projection:

★ As cited in the feature article by Daniel Rochford (preceding pages) there is growing appreciation of the value of some adequate plant and office projection facility. Equipping such a room to seat 50, 100 or more employees is not expensive if space is available; otherwise it will be best to combine a recreation, lunch room or training and conference area for round-the-clock usefulness.

The ingredients, aside from good 16 mm motion picture and 35 mm sound slidefilm



VISUAL-CAST PROJECTION, shown here being used in Macy's (NY) Training Department, eliminates use of blackboards. Instructor may also face class while material is projected on screen just behind.



Employees enjoy noon-hour sound motion picture showings in the RCA Camden, N.J., plant.

apparatus, are adequate seating, good ventilation and sufficient darkness for bright screen image. Either drapes or opaque window shades will darken the room or a shadow-box arrangement around the screen may serve the same purpose. A permanent mounting for a wall screen will save a daily hunt for the portable screen, usually out on field assignment.

Such quarters will pay real dividends in morale as well as in better training.

## N.Y. Stock Exchange Theatre

◆ The New York Stock Exchange has announced that a motion picture theatre will be built adjacent to the visitor's gallery and ex-

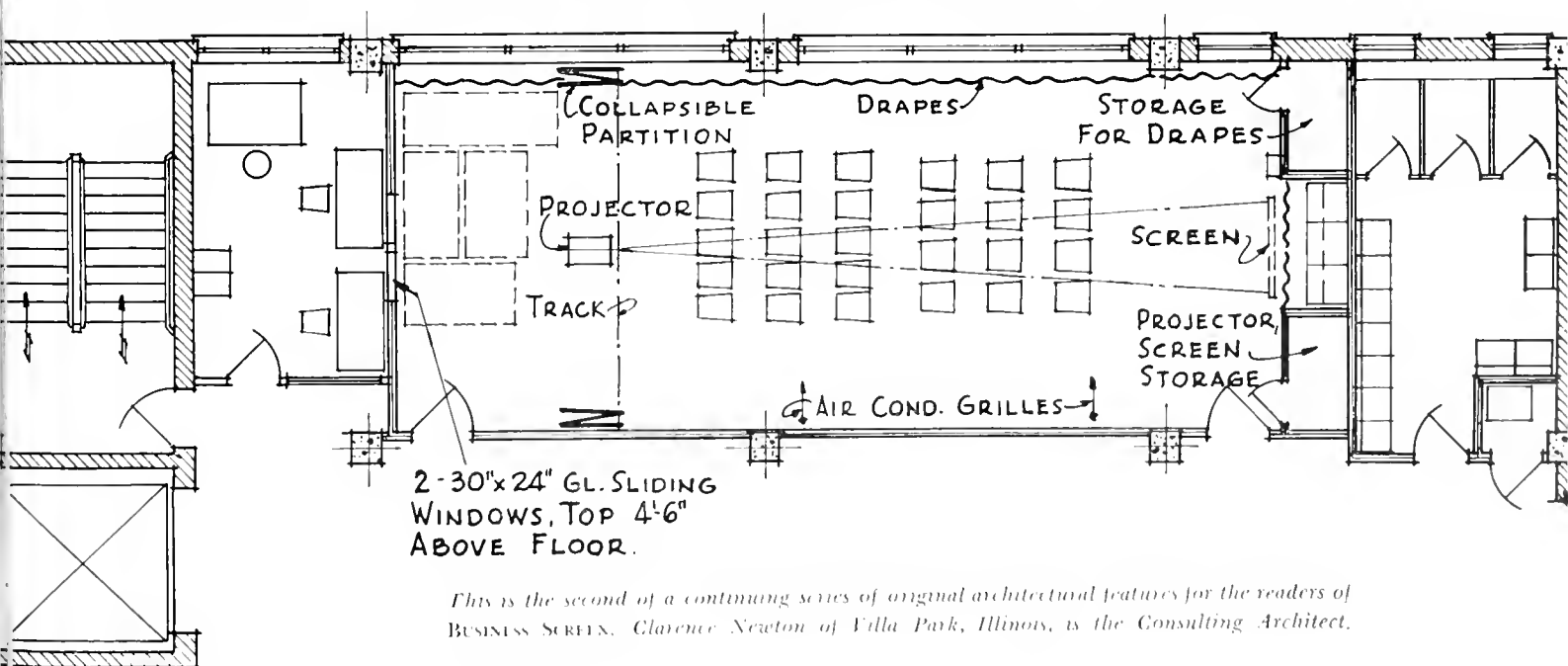
hibit room at 18-20 Broad Street, New York.

Planned as an accommodation to exchange visitors, the new theatre is expected to be in operation by fall.

Last year, over 550 visitors per day visited the exchange to see how the "big board" operates. Feeling that an explanatory motion picture might aid visitors in gaining a better over-all picture of how the world's largest securities market conducts its business, the exchange management is planning to screen the 17 minute March of Time film, *Money at Work*, at half hour intervals during the trading day.

The new theatre designs call for a 50 person seating arrangement and the most modern acoustical and projection equipment.

## SECOND PHASE: A VISUAL TRAINING CENTER IS CONVERTED FROM EMPLOYEE RECREATION FACILITIES



This is the second of a continuing series of original architectural features for the readers of BUSINESS SCREEN. Clarence Newton of Villa Park, Illinois, is the Consulting Architect.

WHEN EVERY SINGLE PERSON  
DOES HIS JOB *Right*

# We're SOLD on Employee Films

as told to Business Screen by Edward Priebe, Jr.,

Treasurer of Priebe & Sons, Inc.



When the BUYER handles the birds carefully



the RECEIVER grades them correctly



the FEEDER keeps them eating



the PICKING is done right



the GRADER is fair to the customer as well as the plant



the PACKER takes pride in his work



the FOREMAN makes sure that the freezing is fast and the car is properly loaded



Then OUR CUSTOMER is pleased and his customer is pleased

PEOPLE IN OTHER LINES of business had used movies successfully to train their employees.

We knew that.

But, as everyone does, we felt our problems were "different." Would a movie do the job for us? That was the question.

Our business is packing poultry. That involves buying it from farmers, feeding, dressing, grading, packing, freezing and shipping it. With 28 different plants throughout the Middle West, one of our biggest problems has been to keep the quality and appearance of our pack uniform. Dressed poultry cannot be graded and packed mechanically. There are certain standards for determining quality, of course, but whether a bird meets those standards is often a matter of opinion—and opinions vary.

#### MEETINGS AN EXPENSIVE PROPOSITION

We held graders' and packers' meetings once or twice a year. They helped. But traveling expenses and lost time made them an expensive proposition.

And, besides that, the more we thought about it, the more we felt that in putting most of the emphasis on the final grading of our product we were overlooking a far more basic problem.

We were teaching our graders to recognize the differences between A and B-grade birds—differences which directly influenced profits. What caused B-grade birds? When we faced that question, we had to admit that probably 75% of them were caused by improper handling in our own plants. The other 25% were B-grade birds when we bought them, but too often our buyers were taking them in at A-grade prices.

In either case, it was costing us money.

And simply teaching our graders how to recognize B-grade birds was not helping to reduce their number. To do that we had to get at the root of the trouble, and reach all of our employees.

We had to impress them with the difference in value between an A and a B-grade bird.

We had to show them how even one person's carelessness could turn a perfectly good bird into a B-grade chicken, nullifying all the good work done by others in the plant.

#### GOOD RELATIONSHIP WAS IMPORTANT

Then, taking the positive approach, we had to show how the different jobs in the plant dovetailed and how, when every job was done right, the product was right and the customers were satisfied—which meant more business for us and more jobs in Priebe plants.

We had to build up, in each individual

an interest and a feeling of pride in the final package, as well as a willingness to recognize and assume his share of the responsibility for it.

Would a movie help us to do the job?

Would the cost be within reason?

We investigated. A motion picture with sound and in color would cost no more than two or three graders' and packers' meetings. And, with a picture, we could reach *all* of our employees, whereas travel and time expenses limited our packing plants to two or three representatives each at such meetings. Furthermore, once a film was made, it could be used for several years—an important consideration because, in a business as seasonal as ours, there inevitably is a large labor turnover.

So we produced *It's Our Business*, starring Roger, the guy who always gums up the works, as the villain.

Making the picture actually helped crystallize our own opinions on some debatable points of procedure.

#### WHAT WE LEARNED FROM EACH SHOWING

Showing the picture proved almost as much of an education to us as it was to our audiences. Our employees viewed it critically and it prompted them to suggest improvements which, in one or two instances, made the methods shown in the film almost obsolete before we completed the tour of the plants.

We showed the film at dinners given for all the employees and their wives or husbands. Before showing it we outlined briefly the work of the different departments, naming the persons in that particular plant who were responsible for the different jobs so they would identify themselves with the person shown doing their job in the picture.

There was always considerable discussion after the movie was over, which gave us an opportunity to re-emphasize the points that had been made. Then everyone was given a folder to take home—a brief pictorial summary of the film they had just seen.

#### FAMILIES SHOW IMPORTANCE OF JOBS

We had a definite reason for showing the film at dinner meetings. We wanted wives or husbands of our employees to know more about the jobs which members of their families were doing and to understand their importance.

However, I'm not sure that the social part of the meetings didn't detract, to some extent, from our primary purpose. At least this year, when we show the film again—as we plan to do before the poultry packing season starts,

SCENES FROM A PRIEBE FOLDER ON THE FILM

we're going to show it in the plants during working hours.

Did the film do the job we expected it to? We think it did.

However, we recognize that if we are to get the maximum benefit from it we must follow through. Our day-to-day instructions must be consistent with the ideas and methods shown in the film or it will be forgotten as just another picture, which had little or no relation to actual plant practices.

The movie set up an ideal and our job now is to live up to that ideal, to make it real.

Although the movie was made primarily as a *training film*, we have been surprised to find how many other uses we have found for it.

It has proved to be a good *sales film*. Customers who see it are favorably impressed by the effort we are making to put up the kind of a product they want.

It has proved to be a good *educational film* as well. Instructors in high school agricultural courses and in college poultry departments have asked if they might show it to their classes. We believe, indirectly, it will suggest to many students the possibilities in the poultry processing business and particularly in our own company.

It has also proved to be a good *public relations film*. Shown, by request, to service clubs in towns where we operate, it has helped to give other business men an understanding of our industry and what it means to the community.

As an investment, our first movie continues to pay dividends!



## Case History: review & analysis of the new commercial films

### HIGHWAY PUBLIC RELATIONS

★ Caterpillar Tractor Co. is presenting something new in the way of industrial films. Produced for "Caterpillar" by the Calvin Company, motion picture producers of Kansas City, Missouri, a new film is intended to awaken the public to a need for maintaining and building superior roadways. Entitled, *Highways Ahead*, in 16 mm full color with sound, the picture incorporates beauty and information in a way that is said to be pleasing and different.

Theme of the picture is the close conjunction of our national roadway system with the development of trade and travel throughout the nation. It traces the development of our highways from Indian paths through covered wagon trails to the invention of the automobile and stresses today's great need for better, safer highways. The problems that accompany the increasing burdens of traffic on highways are being forced to bear along with the solutions to some of these difficulties are graphically called to public attention.

The famed Pulaski Skyway in New Jersey and the Pennsylvania Turnpike are used to show how some of our highway problems can be solved. Sections of these two highway systems are analyzed and we are shown how safety and efficiency were figured into their construction. The importance of these two factors in our future highway construction is stressed throughout the picture.

THE HIGH QUALITY of new commercial film production reviewed by the Editors of BUSINESS SCREEN this past month is a tribute to the growing awareness of sponsors and a credit to those who produce for them. There have been great factual films in the past but pictures like *The Gift of Green*, *Mr. Bell*, *Bill Bailey*, *By Jupiter*, and others now current are advancing this medium to a new high mark in public esteem.

founder, using an art form that is not only the nearest thing to seeing and hearing the man himself, but also one that he did so much to bring into being.

**Synopsis:** Boston in the 1870's, with its hoop-skirts, bustles and antimacassars, its high-wheeled bicycles, literary luminaries and Vic-  
(CONTINUED ON THE NEXT PAGE)

Raymond Edward Johnson as "Mr. Bell"

### BELL CENTENNIAL PICTURE

**Sponsor:** American Telephone and Telegraph Company. **Film:** *Mr. Bell*. **Producer:** RKO Pathe, Inc.

★ **Problem:** The 100th Anniversary of the birth of Alexander Graham Bell, inventor of the telephone, occurred this year on March 3, 1917. As a part of the nation-wide tribute of the Bell System companies it was decided to film a factual story of Bell's work and accomplishments.

**Solution:** The motion picture *Mr. Bell* was written and produced so that this and later generations might have an action portrait of the inventor of the telephone as he looked, as he talked, and as he thought. It is intended as a fitting and practical memorial to its



torian architecture, provides the flavor-some historical background for this Bell Centennial film.

Several of the sequences show Bell as a teacher of the deaf, a role in which he never lost interest. There is a series of scenes in which Bell explains the harmonic telegraph and the telephone to Gardiner Hubbard, who backed his experiments and whose deaf daughter, Mabel, the inventor later married.

In classrooms, Bell describes the principles of visible speech and demonstrates the similarity between the human ear and his telephonic instruments. The events leading to the invention of the telephone are shown, ending with a dramatic scene where Watson hears Bell's words on the telephone for the first time.

Bell is also shown as he strives to convince skeptical business leaders of the practicability and vast future of his telephone. Still another scene shows him years later, at the age of 71, giving a group of young Laboratory engineers a few scientific problems to think about.

The picture closes with a brief but dramatic epilogue telling of the results of Bell's dream and suggesting the promise it holds for world betterment.

**Technical Notes:** *Mr. Bell* is a 30 minute black-and-white sound film produced with a large cast and many familiar names: Raymond Edward Johnson, recently in the Drama Critics' prize award play, *The Patriots*, as Thomas

Jefferson, appears as Alexander Graham Bell. Others in the cast include well known feature players: Jed Prouty, Taylor Holmes, Sarah Anderson, Mason Adams and William Harrigan. Fourteen "period" sets used in the production were designed by Albert Johnson. Direction by Richard O. Fleischer, photography by Larry O'Reilly, production supervision by Charles Underhill, musical direction by Nathaniel Shilkret and Herman Fuchs, script by Ardis Smith.

**Distribution:** The Bell Centennial film will be distributed through Telephone's own channels for showing to the 600,000 Bell employees and the general public. *Mr. Bell* was televised March 3rd on WNBT, NBC's New York.

**Inaugural Film at New Studio**

★ *Mr. Bell* was the first production to be completed at RKO Pathe's new studios at Park Avenue and 106th Street in New York.

Opened in late December for the production of theatrical shorts and industrials, the new studios had been under construction for a year. The million dollar remodeling job included construction of a completely revised interior to the former eleven-story Odd Fellows Temple, individually controlled air conditioning and sprinkler protection throughout.

Although planned as a studio for shorts and commercials, it was announced recently (CONTINUED ON PAGE FORTY-EIGHT)



Good casting marks Wine Institute film

**Personnel Training**

★ A sound motion picture and a new sound slidefilm series are noteworthy in the field of personnel training via audio-visual methods, in the news this month. A great New York store also joins the growing list of visual training users:

**TO IMPROVE WINE SERVICE**

Sponsor: Wine Institute. Film: Daily Double, Inc. Distribution: via the sponsor.

★ *Daily Double*, a motion picture which trains waiters to handle and sell wine is being offered to restaurateurs of the nation by the wine industry of California.

The first film ever made on the sale and service of wine in restaurants, it is being made available for showings to dining room staffs throughout the country. Initial distribution is in New York, Chicago, Los Angeles and San Francisco, and later in the year will be extended to other cities.

Restaurant and hotel managements will be invited to request showings, to be made in their own establishments at the convenience of their personnel.

*Daily Double* is an 18 minute sound film designed as a practical wine guide for inexperienced hotel and restaurant personnel and as an up-to-date wine refresher for veteran waiters and waitresses. In demonstrating the essentials of good wine service it shows the ease with which wine can be served quickly and correctly.

The acting is by professional Hollywood actors, headed by the widely-known character players, Joseph Cribari and Grady Sutton. Information, humor and action are blended expertly into an interesting and entertaining film.

Key points covered include the taking of wine orders, opening and pouring wine, handling of both still and sparkling wines, and the kinds and classes of wines.

Showings of the film will be arranged without charge upon request to the Wine Advisory Board, 717 Market Street, San Francisco, or to Board representatives in principal cities in other states. Prints will be available in 16 and 35 mm sizes.

*Daily Double* has been produced by the wine growers of California as a service to the

**Scenes from the Bell System's Centennial Picture on the Life of the Inventor**



Bell speaks into the first crude telephone, developed after long experiment from principles which remain basic in communication.



Bell and Tom Watson after the first successful telephone experiment. Success came unexpectedly after long months of trial.



First public demonstrations of the telephone were made by the inventor.



Tom Watson sings over telephone hook up to New York from New Brunswick, N. J.





A scene from the film "Daily Double."

restaurant and hotel industries. As a training film it contains the answers to most restaurant wine service problems. In addition, it shows the way to bigger earnings for waiters and greater satisfaction for patrons.

## HOTEL TRAINING SLIDEFILMS

**Sponsor:** American Hotel Association. **Film:** Personnel Training Slidefilm Series. **Producer:** Caravel Films, Inc.

★ Despite the shortage of rooms in all hotels and the clamor of guests begging to be accommodated regardless of the quality of service offered, good hotels realize that service is the keynote to successful hotel operation. Good service requires efficient personnel training methods, combining many aids and devices to insure the best results in a minimum period of time.

The American Hotel Association has planned the production of a series of sound slidefilms designed to supplement personal training, visuals and texts for its member hotels. Caravel, working closely with experts in the hotel field, has produced and released three films to date: *Rooming the Guest*, *Preparing the Guest Room*, and *Food Service*. Other films planned for future release are on such subjects as: *Front Desk Courtesy*, *Hotel Maintenance*, *Food Preparation* and *Hotel Accounting*.

Hotels using the service, of which are some 400, are without exception very enthusiastic about the program. Numerous letters have been received from hotel managers voicing their praise and asking when future films will be forthcoming.

**Synopses:** *Rooming the Guest* is directed to bellmen; how to greet the guest and care for his needs from the time he enters the hotel until he departs. *Preparing the Guest Room* is for the housekeeping department. It points out the proper tools for each cleaning job, how to make beds correctly, how to clean rooms and bathrooms, how to change linen. *Food Service*, for waiters and waitresses, outlines the proper way to take orders and serve.

**Technical Notes:** The AHA training series are 15 minute sound slidefilms of approximately 85 frames each. Supervision for the Association was by Charles A. Horrworth, executive Vice President and James F. Wals, Manager. The series is being written and directed by Merrill K. Sweetman, Associate Producer of

## MACY'S INDOCTRINATION FILM

**Sponsor:** Macy's, New York. **Film:** *This Is Macy's*. **Producer:** Princeton Film Center.

★ **Problem:** Five hundred applicants for employment are interviewed each day at Macy's—New York, the world's largest store. Of these five hundred applicants ten to thirteen per cent are hired. During the annual Christmas season the number of Macy's employees jumps from eleven thousand to twenty thousand.

As no Macy employees are ever thrust into a job without thorough training in all the duties required for the position, it is a considerable problem to orient and train them efficiently, yet in as short a time as possible.

Orientation of a new Macy employee should include a good look around the store, information on the history and standing of Macy's, some idea of how a great store operates, and complete information on the many benefits the store, or employee facilities, offer to each new employee. Yet, it is impractical for the store to take all trainees trooping through the president's office, out on the selling floors, "back-stage" or up to the Macy's resort in the Catskills.

**Solution:** Macy's is visual-minded. The store's training has been made much more efficient in a shorter time by the use of visual aids—slidefilms, motion pictures—and such devices as the Visual-Cast projector. Present plans call for more and more use of audio-visual aids. As a part of these plans an orientation film has been produced in Macy's and about Macy's which tells in a shorter time much more than orientation lectures in the past had been able to tell with only words.

**Synopsis:** *This Is Macy's* takes the new employee on a tour of the store. It shows the friendly greetings in the morning at the lockers. It describes the methods of store operations: The Bureau of Standards, the staff of Comparison Shoppers to insure Macy's will not be undersold. It tells of other enterprises of R. H. Macy & Co.—Bamberger's in Newark, other stores throughout the country—Radio station WOR. It visits top Macy executives, explains how some Macy people have been

with the store over fifty years—4,000 have had over five years' service.

The film shows that Macy's is big, but more important—human. There are constant opportunities for advanced training and better jobs limited only by the employees' willingness to apply himself. Then there are Macy athletic and social clubs, a modern hospital, credit union, retirement system, sun roof for off-time relaxation, price discounts on Macy's goods for employees, library, cost-price canteen, recreational activities, and Macy's Isida Lodge in Warwick, New York, offering vacation facilities at greatly reduced rates.

**Technical Notes:** Princeton Film Center filmed *This Is Macy's* on location in the store. It is a black and white picture, 16 mm, and 20 minutes in running time.

**Distribution:** At present, showings of the film are limited to the store. Scheduled screenings are on Mondays and Wednesdays for new employees, plus special showings from time to time, as required.

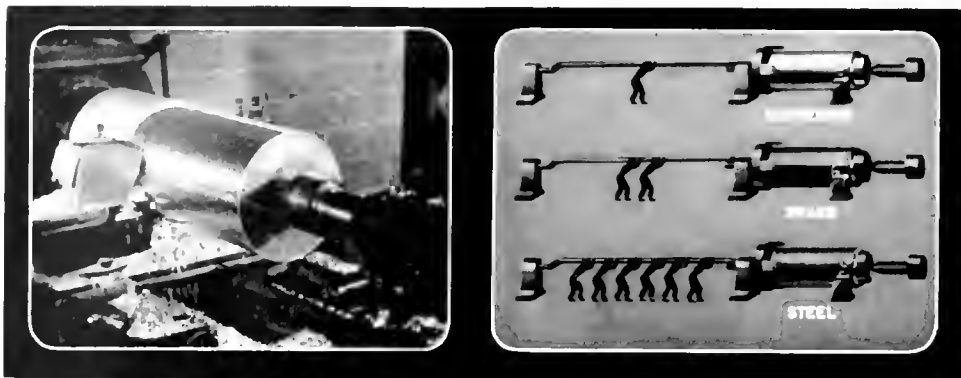


"This is Macy's" as new store employees see the New York store in its new film.

## These Slidefilms Help 400 U.S. Hotels to Improve Service



Left to right: Scenes from Hotel Association slidefilm series show "Rooming the Guest"; "Food Service"; and "Preparing the Guest Room".



These scenes are typical of the new Revere film on Magnesium (reviewed below).

## Industrial Programs of the Month

### MAGNESIUM FOR ALL INDUSTRY

**Sponsor:** Revere Copper and Brass Incorporated. **Film:** Magnesium for Lightness and Strength. **Producer:** Loucks and Norling Studios.

★ Revere Copper and Brass is one of the major producers of magnesium, the light structural metal which was so important in forging weapons and vehicles for the armed forces. Not a new metal, magnesium is nevertheless relatively undeveloped. Its many possibilities are still being investigated by manufacturers, engineers and inventors.

Dow Chemical Company, whose two new magnesium pictures were reviewed in the December *BUSINESS SCREEN*, is keying its magnesium education films to schools and consumers. Revere, in this film, is bringing the story to technical utilizes of metal, fabricators and designers.

**Synopsis:** *Magnesium for Lightness and Strength* opens with an animated sequence tracing man's persistent need and constant search for lighter materials to ease his labor and speed his transportation—a search which eventually raises him from ponderous earth-bound machines to the present era of wings in flight.

The physical properties of magnesium are described in animated scenes depicting its lightness, strength, machinability and workability which make it so easy to fabricate and apply to such diverse uses. Other shots show the successive steps of melting, casting, extruding and rolling the metal.

One feature of the film is a complete assembling of a truck body, piece by piece, from floor beams to the finished job. This process illustrates the use of Revere's new special body shapes which are fabricated as a unit, all parts fitting together without tailoring or notching, so that the truck body builder has merely to put the matched parts together in a simple high-speed job of assembly.

In summary, typical applications now in use in various fields are shown and a wide range of coming uses is disclosed, while magnesium's prime contributions to transportation are in-

dicated by trucks and busses on the highway, a streamliner streaking across the countryside and a giant airliner cruising the skies.

**Technical Notes:** *Magnesium for Lightness and Strength* is a 21 minute Kodachrome in live action and animation. Excellent animation and notable handling of color in the opening sequences of pyramids, sphinx, spearheads and other implements of early man give the essentially informative film a good theatrical send-off.

**Distribution:** Revere, through its own sources, will distribute the film to meetings, conventions and exhibits of engineers, architects, manufacturers, etc.

### BUILDING MATERIAL SALESMAN

**Sponsor:** Celotex Corporation. **Film:** Solid Comfort. **Producer:** Calvin Company.

★ A new motion picture *Solid Comfort* produced for the Celotex Corporation by the Calvin Company will serve in the field of sales promotion and advertising. The film is 16 mm full color with sound, and presents a fresh approach to the benefits of Rock Wool insulation.

While *Solid Comfort* is a sales promotion production, it was produced in such a manner that it supplies interesting and educational entertainment. The film is being shown to family groups in homes of insulation prospects; civic clubs, church and school groups, and other mass showings which develop firm leads; and also to Rock Wool Applicators' new salesmen for sales training. In each of the above cases, presentation is made by Celotex Registered Rock Wool Applicators who are equipped with the film and portable Movie-Mite projectors.

Simple language and diagrams are used to feature the Celotex process of manufacturing Rock Wool. A trip through a Celotex Rock Wool plant shows different hard rock ingredients being transformed into downy flakes of mineral wool. The audience is shown how this pelleted wool can be used to provide home insulation to retain heat in winter, and to reverse the process by keeping heat out in summer, and what this insulation will mean

in terms of comfort and economy. Celotex reports that the picture, although in the field slightly over sixty days, has already exceeded early expectations.

*Solid Comfort* is to be made available for general showings soon. All groups or organizations interested in seeing the film should contact the Advertising Department of the Celotex Corporation, 120 South LaSalle Street, Chicago 3, Illinois.

### COAL: INDUSTRY FILM REPORT

**Sponsor:** Bituminous Coal Institute. **Film:** Magic of Coal. **Producer:** RKO Pathe, Inc. **Distribution:** by the Institute.

★ **Problem:** Coal is one of the most important products of our entire economy. Year after year it is coal which supplies most of the power which maintains our utility, manufacturing and transportation systems. The public, perhaps, does not realize this vital necessity of coal to our economy, or of the research being conducted to make coal even more economical.

**Solution:** RKO Pathe made a *This Is America* short on coal some time ago. Thinking to broaden the public's awareness of coal and to identify themselves with coal research and development, the Bituminous Coal Institute commissioned RKO Pathe to produce a commercial documentary for showings through non-theatrical channels with some footage from the *This Is America* short as a base.

**Synopsis:** *Magic of Coal* takes us into the soft coal country and shows miners at work bringing out the coal. It reveals the miners in their homes and towns, and describes what the coal industry is doing to make their work safer and their lives more secure and comfortable.

What coal does, how it provides power for countless factories and homes is the subject of the middle sequences. The film closes with the research going on to discover new ways to use coal and new synthetic products of coal. **Technical Notes:** *Magic of Coal* is a straightforward informational film, black and white, 15 minutes in length. Footage is predominantly location work, with a few studio shots of coal products attractively displayed.

**Distribution:** Through Bituminous Coal Institute channels to schools, clubs and certain theatres.

*Men of Coal* who are the featured players in the Bituminous Coal Institute film.



## POWER COMPANY AT WORK

**Sponsor:** Consolidated Edison Company of New York. **Film:** *Electricity Serves New York*. **Producer:** Willard Pictures, Inc.

★ **Problem:** For some years the Consolidated Edison Company has been operating conducted tours of one of its eight New York City power plants—Waterside on the East River at 40th Street—for the considerable number of people who are interested in the source of the Big City's electric power supply. Owing to difficulties inherent in the physical layout of the plant, as well as machinery noises, it was found impossible to give a completely logical and coherent picture of the plant's operations on these tours.

**Solution:** To remedy this situation Consolidated Edison decided to present a slidefilm to visitors of the plant, which would (1) review in simple terms the operations just seen; (2) give information on other aspects of Edison's service, such as installations, repairs, etc.; (3) cover the above material entertainingly in order to make the film a pleasant "good-bye" from Consolidated Edison to its guests.

**Synopsis:** The film is a full art work production, using as its central character Mr. Edison Man—the familiar Father Knickerbocker symbol of the Consolidated Edison Company of New York. Mr. Edison Man is everywhere—does everything. He produces power in the plant, using simplified methods and equipment—he superintends and performs a whole new installation for a large building unit—he does an emergency field repair job in jig time—then returns to the plant to see that there is no interruption of service when a generator develops trouble. The film ends with a restatement of its chief motif throughout: Consolidated Edison's devotion to service anywhere, anytime, under all conditions.

**Technical Notes:** *Electricity Serves New York* is a 50 frame Kodachrome sound slidefilm produced for projection on automatic equipment manufactured by Aids Equipment Company. This system is especially effective for the showing of sound slidefilms.

**Distribution:** *Electricity Serves New York* is being shown four times a week at Edison's Waterside plant at the conclusion of the afternoon's conducted tour.

MR. EDISON MAN is the central character of the new Consolidated Edison slidefilm.



## TWO FIRESTONE PROGRAMS SERVE FARM &amp; GENERAL AUDIENCES

**Sponsor:** Firestone Tire & Rubber Company. **Film:** *The New Champion*. **Producer:** Sound Masters, Inc.

★ In Columbiana, Ohio, is the old home and experimental farm of Harvey T. Firestone. Mr. Firestone always had a great interest in farmers and farm problems, and the Firestone farm in Columbiana is even today engaged in finding new methods to help farmers. One new Firestone product, recently tested and demonstrated at Columbiana is the *Champion* continuous tread, self-cleaning tractor tire. This demonstration was so convincing that Firestone wanted farmers everywhere to see just what the new tire would do under actual working conditions.

As an effective on-the-spot demonstration method Firestone had a color motion picture *The New Champion* filmed to show just how the new tire performs under all conditions. **Synopsis:** The film opens with a sequence showing a tractor equipped with one new *Champion* and one open center tire pulling a disk across a muddy field. Gradually one tire's treads fill with mud and lose traction while the *Champion*, cleaning itself as it revolves, maintains its grip and pulls right across the muddy field.

The next scene is a motion picture producer's office in New York where a story conference is going on. Two script writers are hoking up a boy meet-lose-win girl plot with a hick background. Dave, a farmer, who is there as a farm advisor to tell them just what people would like to see and know about the new tire is amused at the writer's antics, but he thinks that a simple picture based on the tire itself, showing why it is a better tire, will hold much more interest.

As Dave describes what he has seen the tire do—the picture flashes to farm scenes for on-the-spot tests under various conditions. Dave's story is so convincing that as the picture closes the writers finally give in and abandon the "romance angle."

**Technical Notes:** *The New Champion* is a 30 minute Kodachrome sound film. Most of the footage was shot on location, but there are two or three studio sets.

**Distribution:** Prints of this film are being distributed by Firestone's own field men to agricultural audiences throughout the country.

**Sponsor:** Firestone Tire & Rubber Company. **Film:** *Crucible of Speed*. **Producer:** Sound Masters, Inc.

★ For many years Firestone has had a practical monopoly on tires used at the Indianapolis Speedway. From 1920 on, every winner of the great 500 mile Memorial Day classic has been equipped with Firestones.

It is not too widely known that many new advances in automotive engineering are introduced and proved at the Indianapolis race.

As an aid in enhancing the prestige of the race, and for use in promoting the Firestone tires used in the race, Firestone contracted with Sound Masters, last year, to film the race and the history of the Indianapolis Speedway.

**Synopsis:** *Crucible of Speed* is the story of the Indianapolis Speedway from 1911 when Ray Harroun won in a Marmon Wasp at 75 MPH to a complete record of the 1916 event when George Robson breezed home in front at an average of 111 MPH.

More than a record of just the race itself the film tells of the engineering advances introduced at the track, such as the rear-view mirror (1911), four wheel brakes (1913), ethyl gasoline (1924), balloon tires (1925) and hydraulic shock absorbers, independent wheel suspension, superchargers and many others.

Five hundred miles on Memorial Day at Indianapolis is equal to 50,000 miles of normal highway use. Last year only nine out of 33 cars could stand up under the grueling grind, but not one of these cars had to quit because of tire trouble—in fact, some completed the race on just one set of Firestones.

**Technical Notes:** *Crucible of Speed* is a 40 minute sound film, in Kodachrome. Color is especially effective of the gleaming bright-hued racing cars roaring around the track. Ed Thorngerson's familiar voice narrates the film. Among the "cast" introduced at the track reminiscing about old races are three-time winner, Wilbur Shaw, who now heads the Speedway management, and Ralph de Palma, who told about having his car quit 11½ miles from the finish when he was 22½ miles ahead one year, and trying to push the car over the finish line by hand.

**Distribution:** *Crucible of Speed* is being booked into clubs, schools, etc.

# Genesis of the Written Word

**E** DUCATORS who are said to be deeply concerned about the sad state of student handwriting in our nation's schools will do well to consider the highly useful message of a new Sheaffer Pen Company motion picture, *The 26 Old Characters*. The centuries of mankind's ceaseless struggle to achieve the modern alphabet which is the basis for written and printed communications in the Western World are the inspirational background for this sound film.

From the crude but effective pictures etched by the cave dwellers of prehistoric times through Egypt's colorful frescoes, into the dawn of the first 26 "letters" from which our alphabet was derived, *The 26 Old Characters* unfolds history as only the modern sound motion picture can relate it. Early sequences turn like pages in a book as the artist subs for the cameraman in "writing" early history.

Jan Handy Organization production is competent and clearcut in this film. Espe-

cially suitable for elementary school use, it should be used only after careful preparation and review by the classroom teacher. Properly introduced, *The 26 Old Characters* will provide inspiration for the much-needed development of slovenly writers in the schools.

Closing sequences show the sponsor's product as a step in the modern evolution of writing. Animation illustrate the principle of the fountain pen in clearly understandable graphic language.

Distribution of *The 26 Old Characters* is nationwide to schools requesting prints on a free loan basis. Depositories are located in Atlanta, Georgia (The Distributor's Group, Inc.); Dallas, Texas (Visual Education, Inc.); St. Paul, Minnesota (St. Paul Book & Stationery Co.); and Oakland, California (Carroll W. Rice). The producer, Jan Handy, may also be contacted for names of other distributors in the East and elsewhere.



## A REPORT TO POLICY-HOLDERS

**Sponsor:** Penn Mutual Life Insurance Company. **Film:** 100 Years of Security. **Producer:** Paul J. Fennell Company.

★ Annual reports have undergone marked changes in recent years, with a decided trend toward more attractive and readable presentations, incorporating illustrations, graphic matter, dramatic typography and format and other such devices. The motion picture is a logical extension of this trend, bringing facts and figures into life and animation.

Continuing the pattern recently set by General Mills and Curtis Publishing in filming annual statements, the Penn Mutual Life Insurance Company, celebrating its centennial, has combined the annual report with a story of its 100 years of progress and service to over half a million policy holders. In choosing this medium Penn Mutual was prompted by a need for the policy holders (owners, under the Mutual Company set-up), to be well informed concerning the complex operations, history, purposes and objectives of their company.

Although Penn Mutual will, as usual, distribute hundreds of thousands of illustrated booklets this year, the film, *100 Years of Security*, will supplement the printed matter by clarifying the facts and figures presented. It is hoped that the new motion picture will help eliminate the tiring mental acrobatics often so necessary in analyzing the ordinary annual report. Tryout showings to Penn Mutual employees aroused much interest and enthusiasm.

**Synopsis.** The film depicts the story of the century-old insurance company, the source of income dollars, the distribution of assets, the amount added to reserves and what happens to the premium dollar. While there is a backward glance at the historical past, the film stresses faith in the future greatness of America, the company's traditions of security, competent management, financial strength, integrity and service to the public.

**Distribution.** *100 Years of Security* will be shown in 100 cities during March and April in all parts of the country to policy holders' meetings. A representative of the home office will be on hand to personally meet as many policyholders as possible and to answer questions. Invitation to the policyowners' meetings will be advertised in local newspapers.

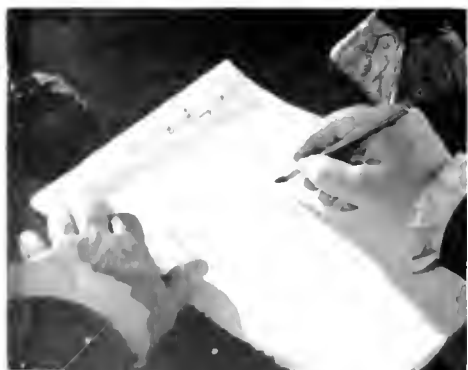
## Pictorial Review of Scenes from "The 26 Old Characters"



*The ancient Egyptians gave great impetus to a "written" language through their colorful symbol pictures.*



*The modern alphabet of today was derived from "The 26 Old Characters" which the Greeks greatly improved.*



*The brush and quill pens of later centuries were the forerunner of today's modern writing instruments.*



*In this generation, science has equipped all of us with fine writing tools, we need to use them better.*

*Thanks, Mr. Carrington*

**FREEPORT SULPHUR COMPANY**

122 EAST 42<sup>ND</sup> STREET  
NEW YORK 17, N. Y.

JOHN C. CARRINGTON  
DIRECTOR OF PUBLIC RELATIONS

February 28, 1947

Mr. Frank K. Speidell, President  
Audio Productions  
Film Center Building  
630 Ninth Avenue  
New York 19, New York

Dear Mr. Speidell:

Since the completion last summer of the sulphur mining film that Audio Productions made for us, the response to the film has amply confirmed our own high opinion of its quality.

"Yellow Magic" has been shown to professional societies, educational institutions, civic organizations, and the general public, and invariably the audience reaction has been very favorable. We have been told by many persons that it is the best picture of its type they have seen.

I want again to express our admiration for the excellent job done by Audio Productions in conceiving and executing the film, and our appreciation for the very pleasant and cooperative manner with which the members of your organization performed the job.

Sincerely yours,

*John C. Carrington*  
J. C. Carrington

JCC:JA

Send for  
"A Few Facts  
About Audio"

**AUDIO PRODUCTIONS, INC.**

PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

## OUTDOOR MOVIE ADVERTISING ON BROADWAY

AFTER MONTHS OF TESTING to eliminate mechanical difficulties and solve traffic blocking problems which had caused a police desist order last March, a new outdoor motion picture display, Pixad, began operation on top of a three-story building at 1185 Broadway in Times Square last month.

Outdoor advertising via movies is an idea almost as old as the motion picture itself. Most past attempts have resulted in commercial failure. But this has not deterred C. L. Thompson, Jr., president of Pixad, Inc. from devoting the past five years trying to work out a feasible method of putting the system into use.

### CYCLES TO AVOID JAMS

Thompson ran a fifteen minute extravaganza about a year ago which caused such a traffic jam that it created a safety hazard. The present Pixad sign has incorporated a larger (150 square feet) screen and a shorter showing schedule with regular intermissions to avoid sidewalk clogging.

At present the sign is operating in eight minute cycles with three minute intermissions for five hours each night.

Advertisers providing films for the opening session included Selznick (*Duel in the Sun*), International Sterling Salt and Coca Cola. Pixad contracts to display an advertiser's short ten times each night, for a minimum of 13 weeks at a stretch.

### LOCAL AND NATIONAL ADS

"Pixad provides an opportunity for local as well as national advertisers who may not be willing to undertake the kind of investment represented by the typical Broadway spectacle to enjoy the advantages of such a display at a very nominal cost," Mr. Thompson said. "Moreover," he added, "use of animated cartoons is the only convenient way that you can take a product apart and show how it operates and put it back together again in short order. We are about to introduce time announcements on the Pixad screen which will demonstrate another of its possibilities. This consists of progressive animated drawings in color of the time of day, screened as they are drawn by the artist.

Future possibilities, Mr. Thompson continued, include regular picking up of television programs and through a magnification process we are already working on, re-screening them on



*TIMES SQUARE CROWDS see this demonstration run of the new outdoor motion picture ad sign known as Pixad, inaugurated last fall after months of testing to avoid traffic jams.*



## FILMS for INDUSTRY

"MAGNESIUM FOR LIGHTNESS AND STRENGTH"

Animation is the noteworthy feature of this 20-minute Koda-chrome picture. The liberal use of animation and special scenic art work broadens the scope of the subject and emphasizes the unique and outstanding characteristics of magnesium in a bright, compelling dramatic and interesting manner.

This picture represents a new departure in the use of Koda-chrome animation. It is something of a premiere for this medium as a principal in a show as against its former role as an occasional substitute for the camera in inaccessible places.

It is this sort of motion picture know-how and this exact feeling for appropriate expression that put the mark of distinction on a Loucks and Norling production. Like Reyere Copper & Brass, the sponsors of this picture, our customers say to us, "It's good."

# LOUCKS & NORLING

245 WEST 55TH ST. • NEW YORK CITY

TELEPHONE: BR 5-1100 • CABLE: LORLING • TELETYPE: 92-1100

Pixad. It is our intention," he concluded, "to create a network of Pixad displays in at least thirty principal cities in the United States."

Pixad Sales is headed by former adman (Compton, Inc.) Harry W. Bennett, Jr., and Hal James, former radio producer.

### United Nations Film Board

◆ The United Nations has established a Film Board comprised of various components of the organization whose activities in the past had overlapped.

U. N. divisions constituting the new board are: International Labor Organization, Food and Agriculture Organization, UNESCO, and the U. N. Department of Information.

Jean Benoit-Lévy, head of the visual branch of the U. N. Department of Information, will be director of the Film Board's executive office here. Associate Director William Fair, of UNESCO, will be chief of the Board's office in Paris.

The U. N. Film Board has been authorized to deal with all governmental and private film producers in establishing an effective liaison with the object of promoting more films on the importance of the U. N. to the world.

### France Adopts A-V Methods

◆ FREDERIC HOUSE, Inc., New York producers of visual training materials, have announced the opening of a new branch in France, to operate under contract commitments with the French government currently in excess of 100 million francs.

Under the name of *Societe Francaise d'Audio Vision* at 22 rue Legendre in Paris, the French branch of Frederic House, Inc. will undertake audiovisual training methods in the government operated Renault plant, among others, using the same systems the corporation has found successful in the United States.

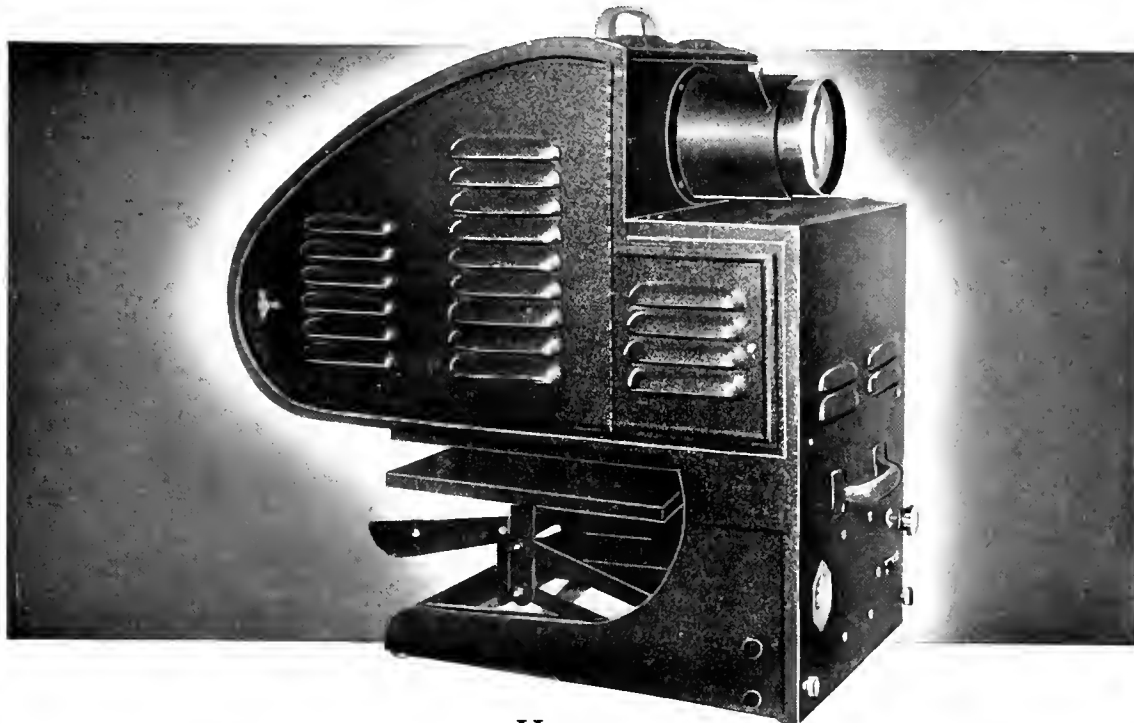
### Equipment for Sale

J. A. Maurer Portable 16mm Model D Recorder complete with microphone, two channel amplifier, noise reduction amplifier, power supply, magazine, accessories and carrying case. In excellent condition. \$3450.00

### BYRON, INCORPORATED

1226 Wisconsin Avenue  
Washington 7, D. C.  
Phone DUmont 800

*A New Opaque Projector* that projects  
**FULL PAGE MATERIAL**  
**BESLER MODEL OA3**



*There's nothing  
like it  
on the Market!*

HERE at last is an opaque projector with a copy opening of  $7\frac{1}{2}$ " x 10"—big enough to fully cover the printing on an  $8\frac{1}{2}$ " x 11" sheet. Now full pages in magazines and books, maps, and other large size material can be clearly and completely projected.

Beseler Model OA3 gives you amazing intensity of screen illumination . . . *outstanding* in an opaque projector. Equipped with an 18" focal length lens, the projector will fill a screen of from  $5\frac{1}{2}$  to 15 feet for projected distances of from  $13\frac{1}{2}$  to 27 feet. Uses two 500-watt lamps—AC or DC. Air cooled.

Special features of the Beseler Model OA3 are a unique locking device (Pat. Pend.) which enables the copy platen to be locked open in various positions for easy insertion of copy, and self-contained elevating legs.

WRITE FOR NAME OF NEAREST DISTRIBUTOR AND FREE DESCRIPTIVE BOOKLET F

THE BEST PROJECTOR IS THE BESLER PROJECTOR

*Charles Beseler Company*

243 EAST 23rd STREET • EST 1869 • NEW YORK 10, N. Y.

LET OUR ENGINEERING DEPARTMENT SOLVE YOUR INDIVIDUAL PROJECTOR PROBLEMS

## Men Who Make Pictures

NOTES ABOUT PERSONALITIES IN NATIONAL SPOTLIGHT



LLOYD LIND

### EASTERN NOTES

**Lloyd Lind is Made President of Pictorial Films, Inc.**

◆ PICTORIAL FILMS, INC., RKO subsidiary with headquarters in New York City, has announced LLOYD LIND as president. Mr. Lind enters this executive post with considerable experience in the film industry. Company product is primarily directed to the nontheatrical field.

**Foote, Cone and Belding Names Winter Film Executive**

◆ NORMAN WINTER, former public information director of the American Cancer Society, has been appointed director of commercial film and television activities for Foote, Cone and Belding (New York).

**DuPont Division Combines Exhibits and Motion Pictures**

◆ J. S. HEKILL, for the past ten years head of Product advertising for DuPont, has been appointed manager of a new division of the Advertising department, the Exhibit Motion Picture and Art Division.

The new division will be responsible for DuPont exhibits at conventions, the permanent exhibits at Atlantic City, Wilmington and various plants, DuPont motion picture production and distribution, and advertising and photographic art and services.

R. P. Buch will continue in charge of motion picture production, W. F. Butler as art manager, W. H. Ullman as manager of exhibits and W. S. Armstrong as lead of the Atlantic City exhibit.

**Keppler's Commercial Films**

◆ VICTOR KEPPLER, top quality commercial still photographer, has announced the appointment of HENRY R. ALEXANDER, former

Army cameraman, to head a new commercial motion picture department.

Keppler is said to have originated a new concept of production designed to incorporate methods which have made him one of the leading photographers of our day.

**Model Films is Formed**

◆ ROBERT JENNESS, president, and NAE SOBEL, secretary-treasurer, have announced the formation of Model Films, Inc., at 27-27 Jackson Avenue, Long Island City, to make three dimensional animation for television and commercial motion pictures. Sobel is also the head of Cinellects, Inc.

**Knickerbocker Productions Enters Commercial Field**

◆ KNICKERBOCKER PRODUCTIONS, Inc., of 1600 Broadway, has absorbed Schofield Productions, Inc., and expanded the facilities of the latter organization. The new company will specialize in the production of industrial, educational, and public relations motion pictures.

At present, Knickerbocker Productions, Inc., is editing a four-reel picture for the U.S. State Department titled, *Hurricane Cutout*. This picture depicts the history of a hurricane from its birth in the Caribbean Sea until it crosses Florida and heads out into

the Atlantic Ocean. Shots from Navy and Army Air Forces planes flying through and over the hurricane are featured. The cooperation of the U.S. Weather Bureau, Army Air Forces, Navy, Coast Guard, Red Cross, and local police in the effort to minimize human and material hurricane losses, plays an important part in the picture. BURNETT H. LAMONT directed.

**Gottlieb and Casalato Form Special Service Studio**

◆ MILTON M. GOTTLIEB, veteran title-man of twenty-five years standing, and HUGO A. CASALATO, formerly of Sound Masters and Caravel Films, animation and effects cameraman, have opened a new studio at 723 Seventh Avenue, New York, specializing in titles, trailers, optical effects, and color reproductions.

**Alley to Depicto Films as Associate Producer**

◆ WILLIAM ALLEY, well known writer-director of commercial films, has joined the staff of Depicto Films, 245 West 55th Street, New York City, as Associate Producer in charge of scripts and production.

During the war, Mr. Alley wrote and directed more than 30 motion pictures for the Navy. With Audio Productions, Inc., he collaborated on several films for the Pennsylvania Railroad, Ethyl Corporation and others.

**Wartime Training Specialists Apply A-V Techniques**

◆ The war has produced many new developments in audio-visual training methods. Several new companies were established to undertake the broad requirements of the services and of industry for comprehensive technical training materials—manuals, graphics, slideshows, models, three dimensionals and motion pictures.

One of these, Jordanoff Corp., still engaged in the production of training material for the government, has recently announced its entrance into the production of manuals, slideshows, and motion pictures to fit specific needs for industry. (Business Screen December 1946)

Another, Frederic House, Inc., is headed by former Jordanoff Vice President, Robert F. Davis. Davis, a University of Chicago and University of Vienna Ph.D., in special experiments in visual

# PATHESCOPE

**PIONEER IN INDUSTRIAL AND EDUCATIONAL FILMS**

EST. 1914

CAN WE ELIMINATE UNREST...

**THE MONKEY WRENCH OF INDUSTRIAL PEACE?**

There is no reason for labor unrest. Many wage conflicts for example, are caused by employers' failure to take into account the psychological aspects of man and woman to obtain types of work.

Pathescope's research has shown that one of the most serious causes of industrial unrest is the failure of management to take into account the psychological aspects of man and woman to obtain types of work.

Attitude films, as developed by Pathescope emphasize that in their own nature men and women spontaneously work in groups and these groups are projective. The impressions and reactions of many top business executives and other people are directly so spoken, recorded and played on higher production and field and office films.

Investigate the possibilities of the new tool in industrial understanding. The free survey questionnaire and support sheets. At your convenience an attitude film showing can be arranged at our office. There is no charge for your own office. Write for more complete details.

**LEADS THE WAY AGAIN**

**WITH "ATTITUDE FILMS"**

**an entirely new conception of motion picture use in industry.**

ADVERTISED NATIONALLY  
APRIL 1947

**PATHESCOPE PRODUCTIONS**  
The Pathescope Company of America, Inc.  
580 Fifth Avenue, New York 19, New York



education, established Frederic House, Inc. to analyze training problems and recommend proper visual tools in the correct balance and sequence for effective results.

To date Davis has lined up General Electric (Electronics Division), The Texas Company, The Lummus Oil Company, Waldorf Astoria Hotel Corporation, Emil Greiner Company (Scientific Instruments), Scott and Williams, Inc., Lithographic Technical Foundation and General Foods Corporation as clients for his comprehensive service, in addition to Navy's Naval Research, Bureau of Supplies and Accounts, Bureau of Ships and AAF's Flying Training Command, U. S. Army Military Intelligence Division and General Staff.

**Pathescope Productions to Represent UPA in NY**

♦ STEPHEN BOSUSTOW, President of UNITED PRODUCTIONS OF AMERICA, has announced that UPA has completed an agreement with PATHESCOPE PRODUCTIONS of New York whereby the Pathescope sales staff will represent UPA in commercial sales in the New York area.

Also announced is UPA's Latin-American sales office in Havana, Cuba, headed by ALFREDO ALVAREZ and FABIAN GARCIA, to represent UPA in advertising, educational and commercial subjects. The Hollywood office will continue to handle all entertainment films.

**Pro and Con About the Film Consultant**

♦ During the past year several new firms have been established to offer business film sponsors advice on film problems or liaison service between themselves and producers.

This is a new trend which has received considerable thought from all sides of the industry. One New York producer said recently that "there are enough high-priced middle men in this field right now without adding on more. Reputable film producers, and they are easy to recognize, are certainly in a much better position to advise business firms on film problems than consultants who really have very little at stake. I've got a vital interest in the success of my clients' film problems. If I make a bad picture it's a black mark on my name that will stick to me and do me great damage. I can't afford to make just any pictures for the immediate profit in it—I've just got too much at stake."

But on the other side of the question—an important film sponsor has stated that "I am sometimes too close to this business—so far into the forest that I can't see the trees. I find that an outside, impartial consultant can help me get better films and use them more efficiently."

Consultants active in the field fall into several patterns. Some are little more than charlatans, men with no experience in production, planning, writing, cost analysis or any of the other factors necessary for film supervision. One adman said the other day: "It seems to me that every man who ever operated a projector has now become either a producer or consultant—they come in here at the rate of forty or fifty a week—and not 1% of them has the slightest conception of our problems or even of the methods of sponsored film production."

Others do have some experience to offer and have performed worthwhile services to both sponsors and producers. One of these is Film Counselors, of New York, headed by Will A. Parker, formerly director and editor for the March of Time and the Army Pictorial Service, and Gordon E. Hough, former writer and production assistant for the March of



**A Truly Mechanical BRIEF CASE for Your Salesmen, Now!  
And at LOW COST—with**

**MOVIE-MITE**

**16 mm. Sound-on-Film Projector**

**PORTABLE—Weighs only 27½ lbs. complete.**

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

**STANDARD FEATURES**—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.



Write for Interesting Folder  
"It Makes Sense"

See your Industrial Film Producer for demonstration and delivery information

**MOVIE-MITE CORPORATION**  
1103 EAST 15TH ST. KANSAS CITY 6, MISSOURI



For 16mm. Film — 400 to 2000' Reels  
**Protect your films**  
**Ship in FIBERBILT CASES**  
Sold at leading dealers



IN THE MIDWEST

Form Cincinnati Company

◆ **UNION FILM COMPANY**, Cincinnati, Ohio, visual distributor, recently formed by Paul M. McMullen, was first organized in September, 1946, to distribute 16 millimeter motion picture features and to deal in equipment for this type of business. The company is located at Spring Grove Avenue and Hoffner Street in Cincinnati.

McMullen will be President; John H. Herbert, former service manager here for General Time Corporation, will be Vice President; Dorothy E. Henn, formerly with War Emergency Pipelines, Inc., will be Secretary-Treasurer.

H. Henry Sundermann is attorney for the new company.

McMullen formerly was with the Cincinnati Gas & Electric Co., Wright Aeronautical Corporation and the Russell C. Roshon film distribution organization.

Stoddard Joins EB Board

◆ **GEORGE D. STODDARD**, president of the University of Illinois, has been named a member of the Board of Directors of ENCYCLOPEDIA BRITANNICA FILMS, INC., it has been announced by E. H. Powell, chairman of the board of the educational motion picture producing concern. Long interested in visual education, President Stoddard has written and done research work in the field.



WILL PARKER — GORDON HOUGH

Film Consultants:

(CONTINUED FROM PAGE 33)  
Time and the Naval Photographic Service.

Working separately, after release from the services last year, Parker and Hough talked to companies interested in business films for several months with the idea of selling themselves as a one-man film department. It soon became apparent to them that many companies did not anticipate enough film work to require the full-time services of even one man. However, several of these companies expressed interest in a part-time arrangement. Parker and Hough put their plans together and the idea for Film Counselors was born—a film department available to any organization when the need arose and only for as long as that particular need existed.

Film Counselors has rounded up a board of part-time consultants in the women's field, television, sales training, etc. and are prepared to tackle such problems as the possible application of films to a particular business; supervision of preparation and planning of a particular film; or a study of the most effective means for distribution and utilization of films. The service is on a fee basis and Film Counselors receive nothing from producers in any way.

Another film consultants outfit, Pat Powers, Inc., has recently put on the excellent film sessions in Washington for the American Public Relations Association which will be reported in detail in the May Business Screen.

ANPA Presents Slidefilm on Industrial Public Relations

◆ **THE BUREAU OF ADVERTISING** of the American Newspaper Publishers Association has available a new color slidefilm concerned with public relations on the community level.

This presentation emphasizes the importance of acquainting employees with work done by management in their interests.



RAY BALLARD

Ballard Joins Frank Lewis as Film Division Executive

◆ News of the appointment of Ray Ballard, writer and producer of commercial films, as vice-president in charge of the film division of Frank Lewis, Inc., Chicago, was announced this month, coincident with the sale of his interest in Ballard-Bowman Films. Further details will be given next month.



N. B. STANTON

Stanton to Florez, Inc.

◆ A new editorial executive with Florez, Inc., Detroit visual training and production firm, is N. B. STANTON, recently named to that post by GENARO FLOREZ, president.

Department of Agriculture Authorizes Film Rentals

◆ Due to increased costs of handling, distributors of Department of Agriculture motion pictures have now been authorized to make a rental charge to borrowers under some conditions.

The new plan, which may be extended to include other government films, allows film libraries to charge one dollar per reel per day providing the total fee per booking does not exceed five dollars. Federal, state and county agricultural agents will continue to have priority on all films.

**Under one roof...**

... a completely integrated photographic service for the production of sound motion picture films ... for industry and education. Recording studio, editing, animation, and laboratory facilities ... for other film producers and photographic departments of other industries. Superior 16mm. duplicates with or without optical effects ... black and white or full color. Write for further information.

- Sound Stage of 8,000 Sq. Feet
- Recording Studio with Seven Channels
- Lab Capacity of 112,000 16 mm. feet per day
- Producing films by the 16 mm. method for 15 years

**THE CALVIN COMPANY**

Especially equipped to make... Large quantities of prints! Color Prints with Optical Effects!

1103 EAST 15TH STREET, KANSAS CITY 6, MISSOURI



N. A. PONTET

**Owens-Illinois Glass Announces Pontet as Film Executive**

◆ News from Toledo, Ohio, this month carries the appointment of N. A. PONTET, of OWENS-ILLINOIS GLASS COMPANY, to head of film activities. Pontet has been in the department since its formation several years ago and is Treasurer of the Industrial Audio-Visual Association.

**WESTERN ROUNDUP**



R. H. BEMILLER

◆ ROBERT H. BEMILLER, experienced animator and photographic

specialist, recently announced the formation of BEMILLER PRODUCTIONS, Alhambra, California.

Bemiller, in association with M. Zukor, will specialize in animation and title work, for both motion pictures and film strips and slides.

Bemiller until recently was an animator at MGM studios, where for the last three years he was a member of the group producing the Academy Award winning cartoon short. He was also the special effects animator for the picture *Quiet Please* and for the cartoon title of the feature *Holiday in Mexico* starring Walter Pidgeon, and worked on the well known cartoon sequence of the Gene Kelly dance in  *Anchors Aweigh*.

In addition to offering a production service to other producers, the company will produce some independent films and filmstrips, in both animation and live action. Currently in production is a 16 mm color animation film *The Creation*, being produced for Christian Mission Films.

\* \* \*

**Eddie Albert and UPA Cooperate on Instructionals**

◆ United Productions of America has been awarded the animation section of Eddie Albert's newest film, being produced for the University of Oregon on sex education. Animation section of the film is a complete film within a film and will give detailed and scientific information on the glandular development of children on reaching maturity as well as the conception of a baby and the nine month development stage.

\* \* \*

**Announces Production Firm Byron Washington Studio Engineered for 16mm Use**

◆ Advance word from Byron Washington, D.C. producer and 16mm, service organization head, discloses that a "dream" studio and laboratory setup, engineered especially for 16mm, will soon be open for review. A laboratory is on the first floor and the second floor is studio space. More than 50 rooms are in the complete layout, featuring novel innovations.

Byron recently produced a Washington, D.C. documentary now showing.

**PRODUCTION UNIT**

Modern Studio, Lighting, Sound, Color  
Immediate high-fidelity playback

Camera & sound men, well-equipped,  
artistically and scientifically skilled

SPECIAL SERVICE: Difficult and unusual photography — microscopy — time-lapse — etc. Engineering.

**ROLAB** Sony Hook, Conn.  
Phone: Newton 581  
PIONEERS FOR MANY YEARS  
Ask for Booklet



**FREE!**  
**NEW 1947 CATALOG**  
**U. S. GOVERNMENT**  
**VISUAL AIDS AND**  
**TRAINING FILMS**

JUST OFF THE PRESS, this big new catalog describes the largest and most important group of visual aids for classroom and factory use yet produced. These low cost training films are being widely used all over America in teaching thousands of workers and students in many fields.

They were produced by the U. S.

Office of Education and other Government agencies with the complete cooperation of the foremost authorities in education and industry.

You, too, can make your teaching of difficult concepts and principles — your training of workers, easier and more effective by using these 16 mm sound motion pictures. Aid your students to *learn faster!*

**A FEW EXAMPLES OF THE MANY SUBJECTS AVAILABLE**



- A New Supervisor Takes a Look at His Job
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**EQUIPMENT HEADLINERS MEET:** at Los Angeles last month. Left to right are D. D. Carson, sales manager, Craig Munn Supply Co.; Harry Monson, vice president and sales director, Ampco Corporation; Fulton Craig, president of the Craig organization.

### Visual Education Dealers Hold Western Regional Meeting

◆ The Western Regional Meeting of the National Association of Visual Education Dealers will take place at the Hollywood-Roosevelt Hotel, Hollywood, California, on April 21, 25 and 26, it was announced by Merriman H. Holtz, President of the Screen Adette Equipment Corporation and NAVED Western Region Director. Better than 100 persons are expected to attend the meeting, including dealers, film librarians, and salesmen.

A feature of this meeting is the "joint educator-dealer session" which is planned for Saturday, April 26. To this session, educators from all Pacific Coast states will be invited. There will be a full day for discussions of the mutual problems of the dealer and the educator, in an effort to strengthen the very great cooperation which already exists between the two.

The meeting will open with a party on Thursday evening, April 21. Sessions for dealers and salesmen will continue all day Friday, April 25. On Friday evening there will be a NAVED dinner for both educators and dealers.

Hotel reservations for the NAVED meeting may be obtained through Mr. Fred Roberts, President, Framing Aids, Inc., 7111 Beverly Blvd., Los Angeles 36, California.

### Bausch & Lomb Opens New Plant at Wellsville, N.Y.

◆ The opening of a manufacturing plant at Wellsville, N. Y., and arrangements to purchase the modern, four-story Navy Building on Champlain Terrace are announced by Bausch & Lomb Optical Company as part of the firm's \$6,000,000 plant expansion and equipment modernization program.

M. Herber, Editor, pres-

ident, said. During the past several months hundreds of thousands of dollars worth of new and improved optical machinery has been purchased. In addition, many new manufacturing processes have been developed and installed by our research engineering and manufacturing divisions to help meet mounting demands for hundreds of ophthalmic products and optical instruments."

Much of the new manufacturing equipment has been installed in the firm's glass plant, lens division and Navy Building. It includes optical glass-making furnaces, batteries of lens grinding and polishing machines as well as

machine tools of every description. Entire departments, particularly at the Navy Building, said to be one of the most modern optical plants in America, have been remodeled and equipped with latest model lens making machinery.

### RCA Victor Division Announces Eades as Southern Regional Mgr.

◆ Appointment of LAMER D. EADES as Regional Manager of the Southern Regional office of the RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA has been announced by Walter M. Norton, Director of Distribution for the Division.



WILLIAM LANGDON PRAGER

### Fonda Signs Westrex Company for Foreign Representation

◆ WILLIAM L. PRAGER, Sales Manager of the FONDA FILM PROCESSING EQUIPMENT DIVISION of SOLAR AIRCRAFT CO., announced recently that agreement was reached in January for the sales representation of Fonda equipment outside the United States and Canada by WESTREX, Western Electric Export organization.

This arrangement adds the Fonda line of laboratory equipment to the already extensive photographic list handled by Westrex, and helps complete its line of products for international market.

Fonda machinery has been moving about as fast as production will permit. P. J. Patel of "Patel, India, Ltd." received their second Fonda machine in February. Ray-Bell and RCA were scheduled for March delivery and Byron Laboratory for April.

### Victor Announces A. E. Victor as Chairman of the Board

◆ The unanimous election of ALEXANDER E. VICTOR as Honorary Chairman of the Board of the Victor Animatograph Corporation subsidiary has been announced by CURTISS WRIGHT CORPORATION, New York City. Mr. Victor resigned the presidency in January at which time SAMUEL G. ROSE, who has been associated with him since 1910, was elected President.

Mr. Rose is on an extended Western trip in late March and early April. He will visit Victor dealers in that area while enroute.



## CAN'T GET STARTED?

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✱ Excerpt from Rockett color motion picture "Years Ahead" produced for Richfield Oil Corporation

# ROCKETT PRODUCTIONS

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**Bell & Howell President  
Cites High Excise Taxes**

◆ With increased costs of labor and materials already boosting quality photographic equipment far above normal price levels, the 15% to 25% Federal Excise tax rate on such products endangers the industry's future, according to J. H. McNabb, president of BELL & HOWELL COMPANY. The House of Representatives recently voted to continue this tax, it is learned, with Senate action under consideration at the present time.

In a letter to Senator Eugene Millikin, Chairman of the Senate Finance Committee, McNabb points out that the retention of such disproportionate levies amounts to dangerous discrimination against manufacturers, retailers, and the general public.

"The 25% rate as it now stands," says McNabb, "is the highest manufacturer's excise tax rate to be imposed on any industry, and is far out of line with the approximate average of 10% paid by other manufacturing industries. The time is not far distant," the Chicago industrialist continues, "when high costs plus the exorbitant excise tax rate will result in partial paralysis of the nation's photographic business, due to the public's expected refusal to pay."

In pointing out that photography no longer is a luxury, McNabb cites the fact that more than 60% of all photographic goods now manufactured are for use by schools, churches, and industry. Furthermore, he avers, thousands of new photographic stores have been opened by veterans all over

the country, and these, together with previously-established dealers and distributors, are reporting grave concern over the consumer's reluctance to pay the excessive tax rate now in effect.

In requesting Senate action to eliminate the photographic excise tax or to reduce it to a maximum level of 10% at most, McNabb explains that failure to do so may cause serious industry-wide setbacks in employment and company earnings. This actually would reduce the manufacturers' direct contribution to Government revenues through corporate income taxes.

**AMPRO SERVICE AWARDS**



PRESIDENT AXEL MONSON (left) congratulates Ampro ad manager Bill Scanton on the latter's ten years of service at company ceremony honoring veteran employees with service awards.

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FOR ANOTHER CLIENT . . . .**

**PHILADELPHIA DAILY NEWS —  
JAN. 7, 1947**

**CROSSTOWN BY  
JERRY GAGHAN**

**ABOARD THE GEORGE WASHINGTON EN ROUTE TO CINCINNATI, Jan. 7.**—Along with 60 other magazine and newspaper writers, travel editors, columnists and authors on the movie picture just witnessed the first commercial presentation of a moving picture aboard a moving train.

First off, let us say it was just like any other movie. We had expected with the movement of the train and the flickering of figures on the screen to get a little bilious before the end of reel one. It didn't happen. We can say that positively the consensus of the scribes was that the Chesapeake and Ohio railroad had something to make life more tolerable for the people who travel on trains at night . . . .

**CLEVELAND NEWS —  
Jan. 8, 1947**

**BY CLAUDE VERNE TALBOT  
News Travel Editor**

**CINCINNATI, O.**—A new feature in railroad travel became a routine matter last night when the Chesapeake & Ohio Railway Co. inaugurated motion picture exhibitions on its superfine train — the George Washington.

The showing was perfect and every word of the dialogue was plainly heard.

**BOX OFFICE —  
Jan. 11, 1947**

**CINCINNATI** — Universal-International and the Chesapeake & Ohio railroad staged something new in exhibition and in railroading Monday night, January 6 — what they called a double world premiere.

It is really something new in the way of exhibition. It is no temporary setup. The dining car and its companion on the train traveling in the opposite direction were specially designed for these shows . . . .

The sound apparatus has been specially designed for railroad use and it measures up to theatre standards.\*\*

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**16MM MOTION PICTURE EQUIPMENT**

**VISUAL TRAINING AIDS**

**REELS AND CANS**

**FILM REJUVENATION — SCRATCHES REMOVED**

**SERVING NATIONAL ACCOUNTS — COAST TO COAST**

**Benograph Division Holds  
Canadian Sales Conference**

◆ Merchandising plans for Canadian distribution of visual and photographic products were discussed at the recent sales conference of the Benograph division of Associated Screen News Limited, Montreal. Field men from Vancouver, Winnipeg, Toronto, and Moncton met with head of his staff to review Benograph's first full year of operation, and to discuss plans and policies.

Three days of the week-long conference were given over to sales clinic talks and demonstrations by representatives of leading suppliers, including Bell & Howell, and Society for Visual Education, Chicago, Castle Films, Chess United, Neumade Products and Pavelle Color, New York, American Optical Company, Buffalo, G. B. Montgomery Mfg. Co., Glasgow.

Conference proceedings were under the direction of Stuart S. Fair, General Manager, and Gilles R. Gauthier, Sales Manager, of Benograph.

**RCA 16mm Equipment Section  
to Hold Planning Session**

◆ A week-long planning meeting to discuss distribution and product plans will be held by RCA's 16mm Equipment Section at the home office in Camden, N. J., April 14 to 18.

O. A. Swisher, Manager of the 16mm Equipment Section, is scheduled to reveal first details of the new line of 16mm equipment to be announced soon. Distribution policy will be outlined by A. G. PIRAVSK, 16mm Equipment Sales Manager, while Ed Jones, Promotional Manager of the Section will present dealer merchandising plans proposed to assist RCA's 16mm dealers in distributing audio-visual devices. W. H. KNOWLES, Manager of the Educational Department, will describe the Section's plans for working with schools across the country.

RCA regional representatives to attend the meeting include Al Josephson and M. E. Blaschke of New York; Hal Winters, Harry Somerville and Mild Remmes of Cleveland; Elmer Ecker and Elmer Bender of Atlanta; Hal Maag, Earl F. Henn and Bob Cleveland of Los Angeles; P. H. Reinholm, Buck Lewis and Bob Hunt of Chicago; Joe Cocks and Max Heidemreich of Dallas.

**Business Screen EXECUTIVE**



*VISUAL INDUSTRY LEADERS at Benograph's Sales Conference banquet in Montreal last month. (left to right) Oscar Neu, Neumade Products; F. J. Schummel, Bell & Howell; B. T. Novak, president, Associated Screen News, Ltd.; H. J. Spess, Castle Films; and Stuart S. Fair, general manager, Benograph Division of Associated Screen News.*

**Quality Optical Printing  
Service by Filmlects**

◆ More than 40 years of experience in optical printing work has been combined with modern precision equipment by FILMLECTS, new Hollywood optical printing service firm formed by Linwood Dunn, director of cinematography at RKO Radio Pictures. CHARLES BERRY, formerly of Universal Studios' optical printing department, is plant manager.



*Linwood Dunn and the Acme-Dunn 35 16 optical printer.*

The Academy Award winning 35 16 optical printer, of which Mr. Dunn is co-designer, is standard equipment. Specialized services available include 16mm Kodachrome and 35mm Ansco Color release printing masters, made either from 16mm color originals or 35mm separation negatives. All types of optical work are offered by the firm. Filmlects is located at 1153 N. Highland Ave., in Hollywood.

**Patents All-Electronic  
Color Television System**

A new all-electronic color television system using a single electronic picture tube has been patented by George J. Sleeper, Jr., and assigned to his firm, Color Television, Inc. of San Francisco.

Sleeper, former engineer with Farnsworth and with CBS, announced that under his system sets can receive either color or monochromatic transmissions. Receiving sets to receive color transmissions under the new system could be manufactured for no more than 85% increase over the cost of present receivers.

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## TOP-FLIGHT PUBLIC RELATIONS

**Film:** Bill Bailey and the Four Pillars. **Producer:** Emerson Yorke Studio. **Exclusive 16 mm Distributor:** American Banker's Association.

★ *Bill Bailey* is an unusual example of the "sponsored" film. Originally planned and independently produced as a documentary subject based on a Reader's Digest article by J. P. McEvoy, the film has been completely allocated to members of the American Banker's Association for exclusive 16 mm distribution. Members utilizing the film are thus not "sponsors" but users of the production on a participating basis. Full ownership of the film rights still rests with its producer, Emerson Yorke.

Unusual, also, is the fact that C. W. "Bill" Bailey who appears in the film as a small town banker in Clarksville, Tennessee, has, since the completion of the production, become President of the American Banker's Association. This appears to be the result of either extraordinary coincidence or considerable foresight, for, though Bill Bailey was, indeed, a successful and astute small town banker, he was only that, when Yorke's cameras framed him in his Clarksville bank.

**Synopsis:** *Bill Bailey and the Four Pillars* is the story of what one man did to bring a better farm economy program to a southern county. Clarksville is located in the "dark-

leal" tobacco district of Tennessee. Generations of Clarksville farmers have raised and cured their crops of tobacco, and tobacco only, resulting in land which was being drained of productivity by the greedy plant. Added to this, the lessened demand for "dark-leal" was causing more and more farmers to go into debt.

Bill Bailey, the local banker, determined to foster a rounded program of farm productivity based on the four seasons. Against the natural reluctance of born-and-bred tobacco farmers who had never known anything but tobacco raising Bailey set up a program of personal help, by the bank's field men, quick loans to help the farmers start the new projects, and by convincing demonstrations he converted Clarksville's economy from complete dependence on tobacco to a four-pillar program of sheep, wheat, cows, and tobacco, all of which proved to be successful on Clarksville farms.

**Technical Notes:** *Bill Bailey and the Four Pillars* is an 18 minute black-and-white sound film, photographed in Clarksville, Tennessee with native farmers, and others, for its cast.

**Distribution:** Members of the American Banker's Association arrange distribution for *Bill Bailey and the Four Pillars* in their own localities. The Association has endorsed the film to its members, but prints are purchased direct from the producer. Spanish and Portuguese versions have been prepared for Latin-American distribution.

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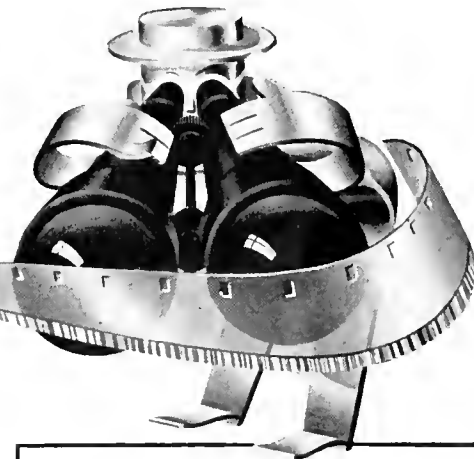
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# NEW PRODUCTS

THE BUYER'S GUIDE TO THE LATEST IN AUDIO-VISUAL EQUIPMENT

THE NEW PRODUCTS parade slowed down a bit during the closing winter months preparatory to what is expected to be a landslide of improved and new projection and accessory devices said to be coming out of the labs in the Spring and Fall months ahead. Items shown recently however were in keeping with the trend toward better illumination and generally efficient projection for the business field.

## Lastman Kodak Previews New Kodaslide Projector

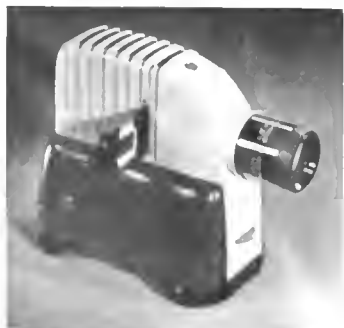
◆ A new slide projector which delivers more light to the screen than any other projector created for 2 X 2 transparencies was previewed in February by the LASTMAN KODAK COMPANY at the 22nd Annual Photographic Trade Show of the National Photo Dealers and Finishers Association at Cleveland.

The new Kodaslide Projector, Master model, was introduced to the trade as a part of the Kodak exhibit although it will not be available commercially for some weeks.

Suitable for uses ranging all the way from home to theatrical projection, the Master Model is supplied with a 100-watt projection lamp and may be used with any of four other lamps of from 300 to 750 watts. Five projection lenses are available for use with it: a 5 inch F 2.3 Projection Ektar, a 7 1/2 inch F 2.3 Projection Ektar, an 11 inch F 3.7 Projection Ektar, a 5 inch F 3.5 Projection Ektanon, and a 7 1/2 inch F 4 Projection Ektanon, subject to requirements.

Interchangeable condenser lens

Kodaslide Projector Master Model



es insure maximum efficiency with whatever type projection lens is used. Condenser and projection lenses are Lumenized—coated with a microscopically thin layer of magnesium fluoride to reduce internal reflection and increase light transmission. The most efficient type heat absorbing glass available is employed in this optical system.

In addition to the heat-absorbing glass, pressurized air helps guard transparencies against excessive heat. The fan is designed to send three separate blasts of air past the lamp, the condenser sys-

## Western Electric Shows New High Speed Camera

◆ The Western Electric *Fastax* is a new high-speed motion picture camera recently offered for sale by the Graybar Electric Company. Developed by Bell Telephone Laboratories and manufactured by the Western Electric Company, the *Fastax* makes available to scientists and industrial engineers a versatile tool for the study of high speed phenomena beyond the perception of the human eye.

The motion of objects viewed frame-by-frame can be measured with great accuracy on the new camera. The pictures are a complete and direct representation of the action, as compared to the indirect and partial representation obtained from such instruments as optical levers, shadowgraphs, oscillographs, oscilloscopes, stroboscopes, flash and spark photographs. Action photographed by the *Fastax* and projected at a slower speed is retarded, or slowed down, by the ratio of the two speeds.

The camera is arranged for taking pictures at a rate of 150 to 8,000 per second, which when projected at the normal speed of 16 frames per second give a time "magnification" of from 10 to 500 times.

The camera is of the continuous moving film type with a rotating prism positioned between the lens and the sprocket. The lens rotates in synchronism with the film creating successive and properly spaced images traveling with

tem, and the slide itself. The slide carrier and film gate are so designed that the blast of air directed at the slide passes both sides of the transparency. Slide temperature, as a result, is no greater than in many projectors using projection lamps of wattages as low as 150.

Made of die-cast aluminum and attractively finished in two shades of gray, the Master model is extremely simple to operate. The lens focusing is controlled by turning the barrel and a single knob controls the tilting mechanism.

the film. The image gathered by the lens is refracted by the prism upward to meet the incoming frame, and as the frame advances downward, the image follows, thereby permitting continued exposure throughout the period that the film passes the aperture.

Two 1/4 horsepower motors drive the camera: one drives the take-up spindle, the other the sprocket and rotating prism. A 100 foot roll of film takes from 11/2 to 25 seconds to pass, depending on the number of pictures per second desired.

Each *Fastax* is equipped with an argon filled glow lamp timer, mounted in such a way that its light can be projected on the edge of the film for accurate timing of a moving subject. When operated at 60 cycles per second, the light gives 120 pulses of light per second. It may be operated at other frequencies, the upper frequency limit is determined by the characteristics of the glow lamp used. The source of ac should have a peak voltage of approximately 130 volts. The timing pulses in no way interfere with the exposure field.

Among the industries to which the *Fastax* may be applied are the electrical (fuse blowouts, governors, generators, arcs, etc.), transportation (airbrake, valve, engines, wind tunnel, spring actions, etc.), photographic (photo flash analysis) and countless others.

At present two models are being offered—8 mm and 16 mm. Price is \$1610.



**PERSONALIZED VISUAL SELLING** is the job for the new Twanlenz Viewer, product of Craftsmen's Guild. Viewer enables salesman to present product demonstration in 3 dimension from single picture slides.

## Former Army Precision Camera Now Available in New Lektro

◆ The American Air Force Movie Camera that determined how many enemy aircraft our pilots and gunners had shot down, has now been made available as a 16 mm motion picture camera for civilians.

Due to its continuous action, which permits the filming of an entire magazine of film in one, unbroken sequence, this camera is of practical value in many instances. Those engaged in the filming of sports, news events, medical and dental techniques, industrial and commercial processes and many other similar subjects, in which a stoppage to wind the camera spring may interrupt important action or completely lose valuable sequences, will find the continuous action this camera affords useful.

The new camera was made during the war by Bell & Howell, Fairchild, and Morse; and was mounted in the wings of battle planes and operated directly from the planes' motors. It proved its worth by filming sequences in such battle epics as *The Fighting Lady* and *Memphis Belle*.

Made to government specification, this precision-tooled instrument, heretofore restricted to the war effort, has been redesigned for general use by Appco Engineering

The 16 mm Lektro Camera





Laboratories. At Appco, it has been stripped of all excess parts and completely rebuilt. The motor now operates from a small, compact Power Pack weighing only one pound; making a lightweight unit of camera and battery housed in a carrying case, the entire weight of the unit being only 5¾ pounds, which can be easily carried. This battery was especially made, after it was discovered that available batteries were unable to give the Lektro Camera its necessary constant power. After much experimentation, the Bright Star Battery Company produced for this camera, a lightweight battery pack that would run at least twenty magazines of film; and a heavy duty pack that would run fifty magazines.

After being tested for film magazines in all stages of operating conditions, and "Strobo-Fac"ed for consistency of speed, voltage maintenance, and power drainage over a period of time, the camera was "dressed" for eye-appeal and christened the "LektroCAMERA."

The finished unit of camera and battery, housed in a leather case, is now being offered.

#### Change in Name of Lens Coating Announced by Bell & Howell

◆ In a move calculated to maintain uniformity in the use of Filtro as a widely recognized symbol of precision, Bell & Howell Company has redesignated as Filtrocoat its lens surface coating. The coating was previously called EXTRA-LIFE.

#### Radiant Corp. Designs New Wall and Ceiling Screen

• RADIANT MANUFACTURING CORPORATION, Chicago, is presenting a completely redesigned and attractive wall and ceiling model screen.

One new feature which will be of considerable assistance to users is the versatile hanger bracket which permits either wall or ceiling installation. The HY-FLECT glass beaded fabric is protected in a dust-proof metal housing and is permitted to roll and unroll smoothly by an automatic spring-roller device, thus assuring perfect operation.

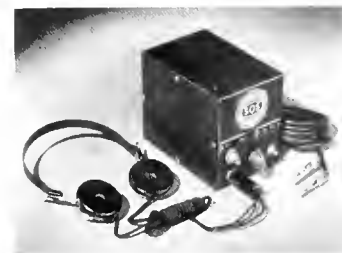
Sturdy streamlined end caps add an attractive contrasting note to the duo-tone finish and provide the roller mechanism with sure protection against rough handling.

#### Opti-Focuser Aids On-the-Spot Sound Optical System Alignment

◆ A brand new solution for an old projection problem—aligning the sound optical system quickly while the show is going on—has recently been introduced by S.O.S. Cinema Supply Corporation of New York. The S.O.S. Opti-Focuser, a completely self-contained amplifier, designed just for this purpose, allows adjustments to be made by novice or expert in just a few seconds on any 16 mm or 35 mm soundhead or sound projector.

Alligator clip leads are provided for connections to any convenient point in the photocell circuit without removing or disturbing any existing wires. A test loop is supplied to run through the projector during the adjustment period. The regular amplifier is not used during the alignment, all necessary power and adjustable PEC voltage being supplied by the Opti-Focuser, which is entirely self-contained except for an external pair of earphones. No additional equipment or accessories are required.

While the adjustment is being made, both hands and both eyes



*New S.O.S. Opti-Focuser*

are free to make the alignment. There are no meters or other visual indicators to distract the attention of the operator, as earphones furnished eliminate all outside noises. The Opti-Focuser allows quick and accurate alignment to be made with perfect ease between reels and while the other projector is running. The S.O.S. Opti-Focuser retails for \$37.50.

#### Eagle-Lion Salesmen Provided With Portable 16 mm Equipment

◆ EAGLE-LION, major entertainment film company, is providing portable 16 mm projection equipment for its salesmen in all 36 of the company's field offices. Salesmen will carry key sequences of various film releases beginning with *Repeat Performance*.

## Available for Immediate Delivery:

### MITCHELL Standard 35mm Camera

Complete with 35mm, 50mm, 75mm, 152mm, Baltar F. 2.3 coated lenses and the following Mitchell equipment — upright view finder, matte box and sunshade, friction head, standard tripod, leather tripod boot, baby tripod, hi-hit, 3-1000 ft. magazines, 110 v. variable speed motor and tachometer, filters, 3 carrying cases, battery case, cables, adjustable aluminum triangle and loading bag.

### BELL & HOWELL Rackover 35mm Camera

Complete with all equipment. 4 lenses, Mitchell upright finder, Mitchell matte box and sunshade, Akeley gyro tripod, 2-1000 ft. magazines, 12 v. D. C. Mitchell variable speed motor, light-weight 12 v. wet battery, battery charger, accessory carrying case, camera case, magazine case, loading bag, triangle, and cables.

*The above two cameras are in excellent condition*

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551 FIFTH AVENUE

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## All Dressed Up— —No Shoes

Like a well-dressed man without shoes, many industrial motion pictures are well-dressed in story and photography, but lack the polish of good music. Leading producers are increasingly turning to Velazco scores for the polish that only GOOD MUSIC can give.

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### Vuette Illuminator Features Brighter Display for Films

◆ Advertisers who utilize color film for promotional display will be intrigued by the versatility of the new Vuette Illuminator, being introduced by Moviette, Inc. of New York.

The new display unit provides an 8" x 10" viewing surface uniformly illuminated through flashed opal, an element formerly imported from Czechoslovakia, made virtually extinct by the war and now trickling back into domestic use. This specially coated glass makes possible brilliant display, day or night for all film, from 2" x 2" color slides up to 8" x 10" commercial enlargements. A clear glass protective covering keeps film free from dust and grime.

The Vuette is A-shaped and occupies a space of only 10 1/4" wide by 8 1/2" deep. While light and compact, it is constructed of sturdy sheet steel and completed in a smart crackle finish that makes it equally attractive in display windows, offices or living rooms.

Without any alteration, the unit can also serve special photographic functions. In laboratory work, it can be used for examining and retouching film negatives, and clips are furnished for efficient viewing of X-Ray films. Its A-shaped design makes it possible for use as a darkroom safe-light. It can also be utilized for all types of sidewall lighting, emitting a soft diffused illumination.

### New Color Process Now Under Development at Polaroid Plant

◆ Film sponsors and producers are expressing considerable interest in a new color process under development by Polaroid Corporation, in Cambridge, Massachusetts. Polaroid's president, Edwin S. Land recently introduced a new camera designed to produce a finished print 50 seconds after exposure. The Polaroid color process is still under wraps and will probably not be officially announced for several months.

### Charles Ross Consults Mole- Richardson on New Arc Lamp

◆ CHARLES ROSS, New York lighting specialist, has been in Hollywood to consult with Mole Richardson Company, which has recently begun production on a new high intensity arc lamp, called "The Brute."

The new arc, primarily for use

in color photography, is also in demand for some black and white shooting. It has been tested by several top cinematographers and received strong endorsement.

### Projection Method of Testing Lens Developed by Bausch, Lomb

◆ A new projection method of testing photographic lenses to insure precision quality control has been developed by Bausch & Lomb.

Designed by WILLARD T. PERKINS and ARTHUR E. INGALLS of the engineering staff, the testing projector is used for final inspection of the completed lens, mounted and ready for shipment to the customer.

The instrument functions like a movie projector, except that the image it throws on the screen remains stationary. Like a movie projector, too, the image is magnified hundreds of times, depending upon the distance of the projector from the screen and the focal length of the lens.

A target, imprinted with a series of minute replicas of a specially designed testing chart, provides the image which is projected through the lens being tested and onto a screen. Each chart is strategically placed on the target so that the entire image field, from the center to the extreme outer edges of the lens, may be examined for all types of aberrations.

Magnification is selected to meet the specific standards required of the lens. For example, a microscopic chart no bigger than the head of a pin, may be magnified 210 times for one type of lens, 300 times for another, etc.

By remote control, an operator standing near the screen moves the lens back and forth within the instrument, until the image is in exact focus. The minute charts, magnified hundreds of times, are sharply defined in all instances, if no aberrations are present in the lens. By means of the image, then, the operator is able to determine whether the lens meets the required standards.

A second operator interchanges the lenses to be tested and checks uniformity of back focal length, another standard of quality. The back focal length is shown by a dial indicator on a micrometer scale attached to the side of the projector's front plate.

A second operator interchanges the lenses to be tested and checks uniformity of back focal length, another standard of quality. The

back focal length is shown by a dial indicator on a micrometer scale attached to the side of the projector's front plate.

Externally, the projector resembles a large, streamlined metal case. Its hood is mounted on slides for quick, easy movement to adjust internal parts, and is designed to fit snugly over the projector, to prevent light leakage that might obliterate the image.

The heart of the projector is its light source—a 500 watt lamp and condenser system. The lamp is placed before a small, precision mirror which redirects some of the light normally lost, through the optical system. A condenser lens, mounted in separate elements directly before the lamp, concentrates and intensifies the light. Aspheric surfaces to provide wide angle coverage are a feature of the condenser lens.

Targets for testing lenses of long focal lengths may be readily interchanged in a rotatable metal holder mounted before the condenser. To keep the target from becoming overheated, the lamp is encased in a ventilated housing. A water cell, installed for the same purpose, is an integral part of the optical system.

A second, or short focus, condensing system, mounted in separate elements, is used to illuminate the screen properly. Directly behind the condenser is a removable ground glass which diffuses the light for certain types of inspection. A second holder, located in front of the short focus condensing system, retains the short focus target.

The lens to be tested is placed in the front plate of the instrument, and projects the target image on the screen. A rotating support, moved by remote control to best operating position, holds the lens in place.

A slow speed, 4 RPM motor provides the motivating force which moves the lens back and

forth along its axis, which is normal, or perpendicular, to the surface of the target. A remote control device, consisting of two switches enclosed in a small plastic case, controls the movement of the lens.

Position of all component parts of the projector may be independently adjusted for maximum performance. All elements are mounted and properly aligned to insure 100 percent accuracy in testing the lens.

#### Midwest SMPE Convention Will Feature 16mm Field

◆ Latest developments in the production and use of 16 mm motion pictures for television, business and education will be presented at the 61st semi-annual convention of the Society of Motion Picture Engineers, to be held at the Drake Hotel, Chicago, April 21 to 25 inclusive.

Major emphasis will be placed on technical papers dealing with various aspects of 16 mm motion pictures, including television and other applications, and all phases of studio and stage techniques applicable to both the narrow films and television.

The coming convention will be the first in several years to be held by the society in Chicago. Past meetings have been held either in New York or Hollywood.

Committee chairman, vice chairman, and assistants for the convention, have been named: *Local Arrangements*, A. Shapiro (Chairman of the Midwest Section of SMPE), chairman; *Papers*, Gordon A. Chambers, chairman, and area vice chairmen R. T. Van Niman (Midwest), 4431 W. Lake Street, Chicago; Herbert Barnett (East Coast), 92 Gold St., New York City; N. L. Simmons (Pacific Coast), 6708 Santa Monica Blvd., Hollywood; and H. S. Walker (Canada), 1620 Notre Dame Street, Montreal; *Publicity*, Harold D. Deslor, chairman, assisted by Leonard W. Bidwell, J. H. Booth, and S. A. Lukes; *Registration and Information*, W. C. Kunzmann, chairman, assisted by E. R. Geib, G. W. Colburn, H. B. Engel, R. E. Lewis, and L. H. Walters; *Luncheon and Banquet*, W. C. DeVry, chairman; *Hotel and Transportation*, H. A. Witt, chairman, with C. H. Stone; *Membership and Subscription* (Midwest Section), Tom Ress, chairman; *Ladies Reception Committee*, Mrs. A. Shapiro, hostess; 35 mm *Projection Program*, S. A. Lukes, chairman.

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 Audio-Visual Corp., 53 Allyn St., Hartford.  
 Bridges Motion Picture Service, 244 Hg. St., Hartford.

**• DISTRICT OF COLUMBIA •**  
 Jam Handy Organization, Inc., Transport Bldg., Washington 7.  
 Paul E. Brand & Son, 115 K St., Washington 7.

**• MAINE •**  
 D. K. Hammett, Inc., 620 Congress St., Portland 3.

**• MARYLAND •**  
 Collins Motion Picture Service, 502 St. Paul St., Baltimore 2.  
 Folkemer Photo Service, 627 Poplar Cross, Baltimore 16.  
 Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.  
 Stark Films, 537 N. Howard St., Baltimore 1.

**• MASSACHUSETTS •**  
 Audio-Video Company of New England, 90 Huntington Ave., Boston 16.  
 Audio-Visual Corp., 116 Newbury St., Boston 16.  
 Jarrell-Ash Company, 165 Newbury St., Boston 16.  
 Wholesale Film Service, Inc., 20 Melrose St., Boston 16.  
 South End Film Library, 50 Valianta Ter., Fall River.  
 Stanley-Winthrops, Inc., 60 Washington St., Quincy 66.  
 Bailey Film Service, 711 Main St., Worcester 8.

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

**• NEW JERSEY •**  
 Art Zeiller, 868 Broad St., Newark 2.  
 Slidecraft Co., South Orange, N. J.

**• NEW YORK •**  
 Hallenbeck & Riley, 562 Broadway, Albany 7.  
 Wilber Visual Service, 119 Stat. St., Albany. Also New Berlin, N. Y.  
 Buchan Pictures, 70 Allen St., Buffalo.  
 Charles J. Gugerich, 200 K. 10th Blvd., Brooklyn.  
 Association Films, 31 Madison Ave., New York 17.  
 Y.M.C.A. Motion Picture Bureau, Bertram Willoughby Pictures, Inc., Suite 600, 600 Broadway, New York.  
 Brandon Films, Inc., 200 Broadway, New York.  
 Catholic Movies, New York.  
 Comprehensive Service Co., 100 St. John St., New York.  
 The Jam Handy Organization, Inc., 177 E. 42nd St., New York 17.

Institutional Cinema Service, Inc., 1500 Broadway, New York 19.  
 King Cole's Sound Service, 340 Third Ave. at 25th St., N. Y. C. 10.  
 Knowledge Builders Classroom Film, 625 Madison Ave., New York 2.  
 Otto Marbach, 630 9th Ave., New York.  
 Mogul Bros., Inc., 68 W. 45th St., New York City.  
 Nu-Art Films, Inc., 145 W. 45th St., New York 19.  
 S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18.  
 Specialized Sound Products Co., 751 E. 14th Ave., New York 17.  
 Sullivan Sound Service, 475 Fifth Ave., New York 17, 29 Salem Way, Yonkers. 34 Palmer, Bronxville.  
 John E. Allen, Inc., Box 383, Rochester 7.  
 Ideal Motion Picture Service, 371 St. Johns Ave., Yonkers 4.

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 Also 152 Pine St., Williamsport.  
 Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7.  
 Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.  
 Jam Handy Organization, Inc., 1928 Forbes St., Pittsburgh 10.  
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**• RHODE ISLAND •**  
 Audio-Visual Corp., 268 Westminster St., Providence.

**• WEST VIRGINIA •**  
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 United Specialties, 816 W. Virginia St., Charleston 2.  
 Apex Theatre Service & Supply, Phone 24043, Box 1389, Huntington.

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 Wilfred Naylor, 1907 Fifth Ave., No., Birmingham 1.  
 Stevens Pictures, Inc., 526 20th St., N., Y.M.C.A. Bldg., Birmingham.  
 Jos. Gardberg, 705 Dauphin St., Mobile 16.  
 John R. Moffitt Co., 191 S. Perry St., Montgomery.

**• FLORIDA •**  
 Norman Laboratories & Studio, Arlington Suburb, Jacksonville.  
 Orben Pictures, 1137 Miramar Ave., Jacksonville 7.  
 Ideal-Southern 16mm Pictures Co., 112 S. Miami Ave., Miami 36.  
 Stevens Pictures, 9536 N. E. Second Ave., Miami.  
 Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

**• GEORGIA •**  
 Calhoun Company, 101 Marietta St., Atlanta.

Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N.E., Atlanta.  
 Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.  
 Strickland Film Co., 141 Walton St., N. W., Atlanta 3.

**• KENTUCKY •**  
 D. T. Davis Co., 178 Walnut St., Lexington 34. (Also Louisville.)

**• LOUISIANA •**  
 Stanley Projection Company, 211 1/2 Murray St., Alexandria.  
 Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.  
 Southern Pictures Company, 1024 Bienville St., New Orleans.  
 Stirling Motion Picture Co., 2005 Ferndale Ave., Baton Rouge 15.  
 Ideal Southern Pictures Co., 826 Barrone St., New Orleans.

**• MISSISSIPPI •**  
 Herschel Smith Company, 119 Roach St., Jackson 110.

**• NORTH CAROLINA •**  
 Carolina Industrial Films, 404 Liberty City Lane, Charlotte 2.  
 National Film Service, 1420 Glenwood Ave., Raleigh.

**• SOUTH CAROLINA •**  
 Calhoun Company, 1110 1/2 Taylor St., Columbia 6.

**• TENNESSEE •**  
 Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.  
 Tennessee Visual Education Service, P. O. Box 301, Journal Bldg., Knoxville.  
 Ideal Pictures Corp., 18 S. 3rd St., Memphis.  
 Southern Visual Films, 687 Shrine Bldg., Memphis.  
 Tennessee Visual Education Service, Maxwell House Office Bldg., Nashville.

**• VIRGINIA •**  
 Walker C. Cottrell, Jr., 408 10 E. Main St., Richmond 19.  
 Ideal Pictures, 219 E. Main St., Richmond 19.  
 National Film Service, 300 E. Main St., Richmond.

**• ARKANSAS •**  
 Democrat Printing and Lithographing Co., Little Rock.  
 Grimm-Blacklock Co., 719 Main St., Little Rock.

**• ILLINOIS •**  
 Father Hubbard Educational Films, 188 W. Randolph St., Chicago 1.  
 Ideal Pictures Corp., 28 E. 8th St., Chicago.  
 International Film Bureau, Inc., 84 E. Randolph St., Chicago 1.

Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.  
 McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4.  
 Midwest Visual Equipment Co., 4509 N. Damen Ave., Chicago 25.  
 Association Films (Y.M.C.A. Motion Picture Bureau), 10 S. La Salle St., Chicago 3.  
 Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.

**• INDIANA •**  
 Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

**• IOWA •**  
 Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids.  
 Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

**• KANSAS-MISSOURI •**  
 Audio Visual Aids, Broadview Hotel Bldg., Wichita, Kas.  
 Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)  
 Erker Bros. Optical Co., 610 Olive St., St. Louis 1.  
 Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

**• MICHIGAN •**  
 Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7.  
 Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.  
 Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.  
 Capital Film Service, 224 Abbott Road, East Lansing, Michigan.  
 Locke Film Library, 120 W. Lovell St., Kalamazoo 8.  
 Gillespie Visual Education Service, 220 State St., St. Joseph.

**• MINNESOTA •**  
 Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3.  
 National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

**• NEBRASKA •**  
 Church Film Service, 2505 Mander-son St., Omaha 11.

**• OHIO •**  
 Franklin Films, Inc., 287 W. Exchange St., Akron 3.  
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**The Dayton Film, Inc.**, 2227 Hepburn Ave., Dayton 6.  
**Twyman Films, Inc.**, 29 Central Ave., Dayton 1.  
**Martin Sound Systems**, 50 Charles Ave., S.E., Massillon.  
**Gross Photo Mart, Inc.**, 524 Madison, Toledo 4.  
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**Oklahoma Visual Education Service**, 312 N. W. Second St., Oklahoma City 2.

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**Cine-Craft Co.**, 1111 S. W. Stark St., Portland 5.

**Evangel Picture Service**, 429 S. W. Washington St., Portland 4.

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

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

**Screen Adettes, Inc.**, 611 N. Tillamook St., Portland 12.

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**Association Films (Y.M.C.A. Motion Picture Bureau)**, 1709 Patterson Ave., Dallas 1.

**Audio Video Institute**, 1501 Young St., Dallas.

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**Audio-Visual Supply Co.**, 1122 E. 8th South, Salt Lake City 2.

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### WASHINGTON

**Craig Visual Aid Service Co.**, 1106 E. Union St., Seattle 22.

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

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**Camera Craft**, 6764 Lexington Ave., Hollywood 38.  
**Coast Visual Education Co.**, 6058 Sunset Blvd., Hollywood 28; 10022 Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.  
**Craig Visual Aid Service Co.**, 1053 S. Olive St., Los Angeles 15.  
**Ideal Pictures Corp.**, 2408 W. 7th St., Los Angeles.  
**Jam Handy Organization, Inc.**, 7046 Hollywood Blvd., Los Angeles 28.  
**Ralke Company**, 829 S. Flower St., Los Angeles 14.  
**Screen Adettes, Inc.**, 1709 W. 8th St., Los Angeles 14.  
**Training Aids, Inc.**, 7414 Beverly Blvd., Los Angeles 36.  
**Carroll W. Rice**, 19 Estrella Ave., Piedmont, Oakland 11.  
**Association Films (Y.M.C.A. Motion Picture Bureau)**, 351 Turk St., San Francisco 2.  
**Craig Visual Aid Service Co.**, 149 New Montgomery St., San Francisco 5.  
**Hirsch & Kaye**, 239 Grant Ave., San Francisco 8.  
**Photo & Sound, Inc.**, 116 Natoma St., San Francisco 5.  
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# IN THE PICTURE PARADE

◆ Hawley Lord, Inc. has recently published a 1947 catalog listing 18 of the company's outdoor subjects and sport films which are available at this time.

New releases which have been added to the list are two Van Campen Heilner pictures, *Blue Gaze* and *Impress*, two ski films, *Ski Safari* and *Ski Novice*, *Wild Fowl in Slow Motion* and Louise Branch's fine new dog picture, *Puppy Trouble*, narrated by Lowell Thomas and Helen Hayes.

In line with the surge of interest aroused in the past year for sport films of all types, Hawley Lord are planning an extensive production schedule during 1947. The new catalog can be obtained by writing to 61 West 56th Street, New York 19, New York.

\* \* \*

◆ Philip Ragan, film producer, and president of Philip Ragan Associates, Inc. of Philadelphia, has completed *One World or None*, an animated motion picture based on the destructive power of atomic energy. The film was produced for The National Committee on Atomic Information in Washington, with the technical assistance of The American Federation of Scientists. Raymond Swing did the commentary.

Ragan is now at work on another film dealing with the positive and constructive aspects of atomic energy. This film and its predecessor are part of a series of Ragan Public Service Films aimed at world peace. Other subjects will include *World Government*, *World Trade*, *Education in the Atomic Era* and *Russia*.

### Projectionist's Handbook Ready

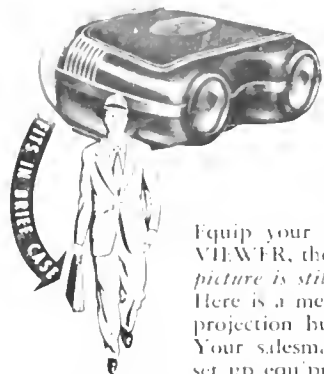
◆ The latest edition of the Audio Visual Projectionist's Handbook, the industry's first completely graphic "visual aid" for good showmanship in the 16mm and slide film field has just been released for national sale. Copies sell at only \$1.00, postpaid, to any where in the U.S. or abroad.

◆ Announcing the recent completion of a thirty-minute animation and live action color film, *Easy Does It*, for the Stokely Van Camp Corporation, Hugh Harman Productions has announced plans for expansion and concentration in the commercial field.

The Stokely picture, which is about 70 percent animation of high theatrical quality, is one of the most extensive dealer sales pictures ever made by this sponsor. The Stokely Van Camp retail selling plan is presented in a cartoon story. The film is designed expressly for showing to retail store owners and managers and will be distributed directly by the Stokely sales organization.

Hugh Harman Productions, formed in 1941, has had extensive experience in the production of special purpose films. During the war, many films were produced for the armed services and for the government. These included several animation live action Technicolor productions for the U. S. Public Health Service. Since the war, Harman has produced several sponsored films including: *Winky the Watchman*, an educational cartoon on care of the teeth, produced for the State of Tennessee under the technical supervision of the U. S. Public Health Service; and *Parade of Progress*, a documentary type of sponsored film, on the growth and development of the San Francisco Bay Area produced for the Key System.

Harman's background and experience in cartoon production began with his association with Rudolf Ising in 1922. Together they originated and produced the first three-year series of *Looney*



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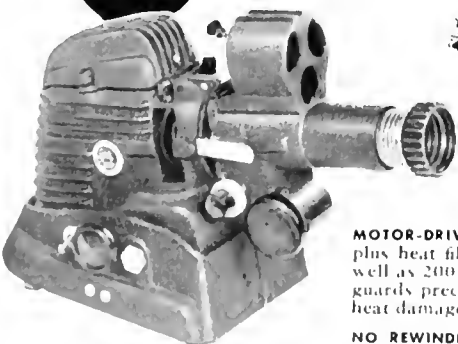


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*Tunes and Merrie Melodies* from 1930 through 1933. From 1934 to 1942 they released their Technicolor cartoons through MGM. These pictures won many awards, including nomination for the Nobel Prize for Harman's *Peace on Earth*.

**"Portrait of a City" is Film for Hamilton, Canada**

◆ One of the first major film promotion vehicles for a Canadian Community is the recently released *Portrait of a City*. The new 16 mm production is in color, 20 minutes' showing time, and was produced for the Chamber of Commerce of the City of Hamilton by Associated Screen News Limited.

Designed to serve for both tourist and industrial promotion, *Portrait of a City* shows early Hamilton, before and during the founding of the city, in a costume sequence. It leads directly into modern life in the city as it is today, showing its strategic location and scenic setting.

**Bolivar Films Purchases U. S. Equipment for Venezuela**

◆ G. VILLEGAS B., president of BOLIVAR FILMS, has announced the recent purchase of over \$100,000 of U.S. motion picture and sound equipment.

Mr. Villegas and his technical representative, FRANK GIOVANELLI, have completed a six weeks tour of the United States and Mexico. He forecasts a greatly expanded Venezuelan movie industry, with the sale to date of several full length feature pictures to American distributing companies in that country. Bolivar Films are now in production on educational and documentary films and newsreels for use in that country.

Among the items of equipment purchased by Bolivar Films were sound recorders, microphones and

stage equipment from Reeves Sound Studios and Reeves International, Mitchell Cameras and Bell and Howell printing machines. In addition, units were secured for reducing 35 mm film to 16 mm, making possible for the first time the production of 16 mm prints for use in Venezuela's expanding field of 16 mm projector owners.

**TELEVISION BRIEFS**

★ Edward R. Evans, formerly with RKO Pathe, Inc., has been appointed film supervisor at WCBS-TV.

\* \* \*

As part of the hearings being conducted by the F.C.C. on a CBS petition for establishment of mechanical color television standards, WCBS-TV recently telecasted an hour-long color program successfully from New York to Bronxville, as a test in broadcasting to "more difficult" locations of the New York area.

\* \* \*

*New Automobiles*, ABC telefilm recently produced for the Automobile Manufacturers' Association, is receiving wide distribution to automobile dealers, business associations, service and luncheon clubs, farm and labor organizations, schools and colleges. It is estimated that 10,000,000 people in the United States and Canada will eventually see the film.

\* \* \*

The May 1947 total eclipse of the sun will be filmed "on location" in Brazil by NBC's television film department. NBC's crew will accompany the AAF-National Geographic Society expedition.

\* \* \*

The National Retail Dry Goods Association is promoting the idea of using film commercials for television sponsorship by retailers.

\* \* \*

◆ Chicago is enjoying a mild television boom with the advent of new DuMont sets, which followed RCA into this mid-western market. WBKB is the sole program outlet except for experimental telecasts but is doing a good job with sports and special events. Receivers have been widely sold to restaurants and cafes where audiences are large.

*In 16mm.*  
**A GOOD LABORATORY**  
*Is Essential*  
**TO GOOD SOUND**

16mm. sound print requirements demand the best in laboratory work. High frequency reproduction, so essential to crisp sound quality, needs super-accurate printing methods and fine grain development.

Precision Film Laboratories specializes in 16mm. sound printing and development, using Maurer Optical Printers and specially constructed automatic developing machinery for the finest results. All sound tracks are printed as a separate operation. Years of research and development, concentrated on the solution of 16mm. problems, are at your service here.

*16mm. Color or Black and White  
Duplicates—from 16mm. or 35mm.*

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**F I L M L A B O R A T O R I E S**

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No one had ever seen what actually transpired inside an electric furnace, in natural color and motion, prior to our shooting "Melting of Huron Steel." The heat scorched the paint on our camera, and the glare made it impossible to see without special dark glasses. But we got the picture—on 16 mm. kodachrome—for Allegheny Ludlum Steel Corporation . . . whose motion pictures we have produced exclusively for the past nine years.

Have you a similar motion picture making problem? We'll be pleased to discuss the possibilities of photographing it.

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James L. Baker, President

**TRANSLUCENT SCREENS**  
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Producers of  
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with  
Personality"

**FOR A TRULY FLATTERING SHOWING OF  
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**WHILE YOUR GUESTS ENJOY COCKTAILS,  
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THAT WILL SELL YOUR PICTURE.**

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Please send me more information about the Preview Room. I am interested in ( ) 16mm show ( ) 35mm show ( ) slide presentation ( ) display with or without ( ) luncheon ( ) cocktails ( ) dinner.

Number of persons:

Name

Address

City

State

## RKO-Pathe N. Y. Studios:

(CONTINUED FROM PAGE TWENTYFOUR)  
that several major theatrical productions will be undertaken in the new building. As several companies may operate simultaneously, RKO Pathe is offering the studios to other producers when facilities are available at \$750 per day for the actual equipment used, or \$2250 per day overall, including all production personnel required.

Pathe Industries, Inc., owner of the building operated by RKO Pathe, will transfer its processing laboratory at Bound Brook, New Jersey, to an adjoining building now under construction next door to the new studio.

Pathe's new facilities are unique in several respects. The studio will be the first fully self-sufficient establishment for film production in the East. It is the only vertical studio in the United States, with stages on four floors.

In the basement and on the ground floor are a modern restaurant, air conditioning equipment, building machinery and the service lab of Pathe Industries.

On the second and third floors is the largest shooting stage (one of five sound stages in the studio), measuring 95 x 80 x 32 feet high. All four walls and ceiling are covered with 2-inch rock wool sound-proofing. Also on these floors are completely equipped carpenter shops, dressing rooms and cosmetician's rooms.

The fourth floor contains laboratory, offices, vaults, cutting rooms and screening room.

On the fifth and sixth floors are two more sound stages, both 63 x 30 x 22 feet, with a storage room between them.

On the seventh and eighth floors are music scoring rooms "A" and "B." "A" is considered the finest music recording room in the East, containing the very latest in modern acoustical equipment. (Capitol records have contracted for night time use of this room for disc recording.) "B" is laid out as a combination theatre and dubbing room. At the projection screen end of the room are hung adjustable drapes to provide for acoustic adjustments. The monitor booth for dubbing and re-recording is located here also.

Ninth to eleventh floors contain offices and cutting rooms.

Two permanent and one mobile RCA sound channels are installed in the new Pathe studio. (One can be used for location work if required.) The two recorders of these channels may be used to record two productions simultaneously or the two recorders may be fed in parallel from either channel synchronously. There are six film dubbing heads. However, two of these film dubbing heads may also be synchronously driven. All dialogue mixing is

accomplished by means of two-way standard monitor speakers supplemented, if necessary, by ear phones. There are two projectors located on the upper or eighth floor level. One of these supplies projection for the theatre recording stage. The other is used to project a picture to the scoring stage screen where both the conductor of the orchestra and the scoring mixer can view it through a triple glass window located between the music scoring stage and the re-recording room. These projectors can be driven by either synchronous or selsyn motors, both types being mounted on a common shaft. If necessary, these projectors may be interlocked with each other and with other component parts of the recording system.

There are two disc recorders driven by synchronous motors. Disc-playback may be had in either or both music scoring stages and re-recording room simultaneously. The recording equipment is located in the central plant with a patch field to all studios. Below this "recording central" and connected by spiral stair well are located the six film dubbing heads. The recording channels are extremely flexible and permit disc to film, film to film, film to disc and disc to disc re-recording.

## • LENSES •

**BARGAIN SPECIALS**  
for use on

### EYEMO CAMERAS

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TRIAL  
BASIS**



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| 1 <sup>st</sup>  | F 4.5 Bell & Howell Wide Angle Anastigmat in fixed mount             | \$ 59.50 |
| 1 <sup>st</sup>  | F 2.8 Kinar Wide Angle in focusing mount. Similar to B&H Baltar      | 99.50    |
| 2 <sup>nd</sup>  | F 1.5 Schneider Xenon in focusing mount, coated                      | 224.50   |
| 2 <sup>nd</sup>  | F 2 Schneider Xenon in focusing mount, coated                        | 118.00   |
| 3 <sup>rd</sup>  | F 2 Stenheil Anastigmat in focusing mount, coated                    | 119.50   |
| 3 <sup>rd</sup>  | F 3.8 Schneider Tele-Notar in focusing mount, coated                 | 95.00    |
| 3 <sup>rd</sup>  | F 2.5 Optis Anastigmat in focusing mount, coated                     | 99.50    |
| 3 <sup>rd</sup>  | F 1.8 Eumelan Elnostar in focusing mount, coated                     | 199.50   |
| 3 <sup>rd</sup>  | F 3.8 Schneider Tele-Notar in focusing mount, coated                 | 129.50   |
| 5 <sup>th</sup>  | F 2.3 Schneider Xenar in focusing mount, coated                      | 325.00   |
| 5 <sup>th</sup>  | F 2.3 Astro Pan Tachar in focusing mount, coated                     | 341.75   |
| 5 <sup>th</sup>  | F 3.5 Eumelan Elnon in focusing mount, coated                        | 144.50   |
| 6 <sup>th</sup>  | F 1.8 Astro Pan Tachar in focusing mount, coated                     | 445.00   |
| 6 <sup>th</sup>  | F 2.4 Astro Pan Tachar in focusing mount, coated                     | 365.00   |
| 7 <sup>th</sup>  | F 3.5 Eumelan Elnon in focusing mount, coated                        | 118.00   |
| 10 <sup>th</sup> | F 1.5 Bell & Howell Anastigmat in focus mount with yellow filter     | 296.25   |
| 10 <sup>th</sup> | F 3.5 Bussor Meyer Tele-Megon in focus mount, coated                 | 199.50   |
| 10 <sup>th</sup> | Loos 35mm Magazines for Bell & Howell Eyemo and Professional cameras | 49.50    |

Sold on 15 day trial basis. Many others available. Write for Lens List 853. Will buy your surplus lenses and cameras for cash. Tell us what you have!

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Motion Picture Projection Service to Clubs, Lodges, Grange, Women's Clubs, Schools and Church showings. Dependable operators and equipment. One time or long runs in Mass., N. H. and Vt. Have excellent list for showings in this area for Quality Industrial and Commercial Films.

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work-saving advantages ... use films,  
advertising's most expressive medium**

Does your product save work? Does it save time? Does it save money?

No matter what your product's particular advantages are, you can demonstrate them most resultfully with sales films.

For, as advertising's most expressive medium, sales films give you *pictures*—to show people what your

product looks like; *motion*—to show how it works; *color*—to make it warm, true to life; *sound*—to explain the "whys" and "wherefores."

**The film medium is now at its best.** As a result of improvements made during the last few years in production techniques, in projection equipment, in distribution methods,

the film medium is now at its most effective best.

To take full advantage of this improved medium, consult a commercial film producer. He will show you how to dramatize your product in terms of greatest customer appeal.

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**... another important function of photography**

**Kodak**



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The delicate nature of human relations, in today's markets, calls for a sensitive touch and a powerful grasp.

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— for sure delivery

Bill Ball



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Victor's new "60"—streamlined in design,  
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16 mm sound motion picture equipment—  
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# Sure, Prices Must Come Down!

## BUT HOW?

### PROOF

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**P**RICES MUST COME DOWN! But how can you bring them down, in the face of insistent and repeated demands for **HIGHER WAGES**? To be paid not for **MORE** work, or **BETTER** work . . . but for the same **AMOUNT** of work, the same **QUALITY** of work!

One thing is clear: If **WAGES** can't be lowered, then millions of Americans must step up their **SKILLS** . . . and must **CHANGE THEIR VIEWPOINT** toward the companies they work for, and the goods they buy . . .

These things being so, Business faces a training task of supreme importance. And no single medium can serve so ably toward the **FULFILLMENT** of this task as the educational motion picture. Here are three specific objectives, as we see them . . .

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—To spread the **TRUTH** about the merits of free enterprise, and to nullify the **HALF-TRUTHS** now being spread so widely by the forces of confusion . . .

—To enable consumers to recognize **TRUE VALUES** in the merchandise or services they buy, so that **THEY** in turn will properly respect the integrity and fair dealing of America's great business enterprises.

To business firms we offer a clear-cut program for the accomplishment of these objectives. A discussion of this program—as it applies to your specific problems—may prove very much worthwhile. Either in your office or in ours.

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**You Get 1947 "FM" Quality with the New Columbia Transcriptions**

Columbia Transcriptions are used on "FM" stations from coast to coast. Insist on having your next slide film transcriptions up to 1947 "FM" standards in every respect. Latest technical advances now make possible remarkably fine reproduction—*don't consider anything else for your next slide film when you can now have these new Columbia Transcriptions.*

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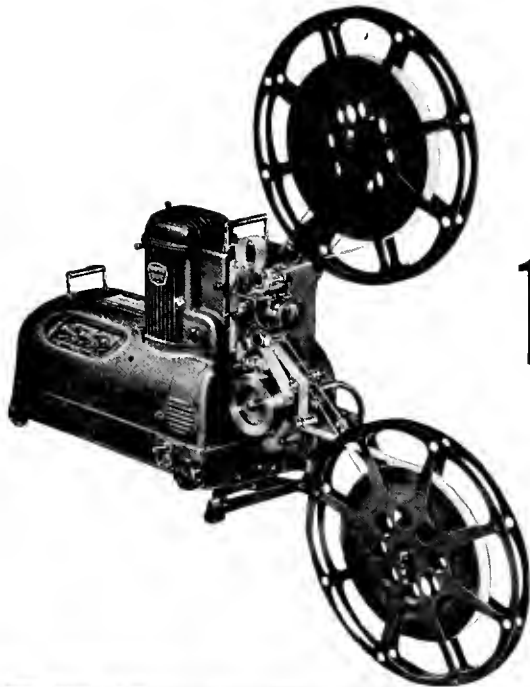
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# the Amprosound "Premier-20" 16 mm. Motion Picture Projector

with

*new* **SWING-OUT GATE**

**For Easy, Quick Cleaning...**

This remarkable new feature permits gate to swing out in one unit for easy inspection and cleaning of aperture plate and pressure shoe. It makes possible a quick, thorough inspection and cleaning without disturbing the focus of the projection lens...a feature that adds greatly to the simplicity and ease of operation.

### New Speaker for Richer Tone Quality

The new "Premier-20" utilizes the latest improved design 12-inch Jensen Permanent Magnet, Dynamic Speaker which has a wide range and adequate power handling capacity for moderate-sized auditoriums.



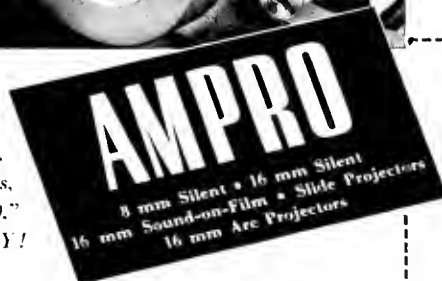
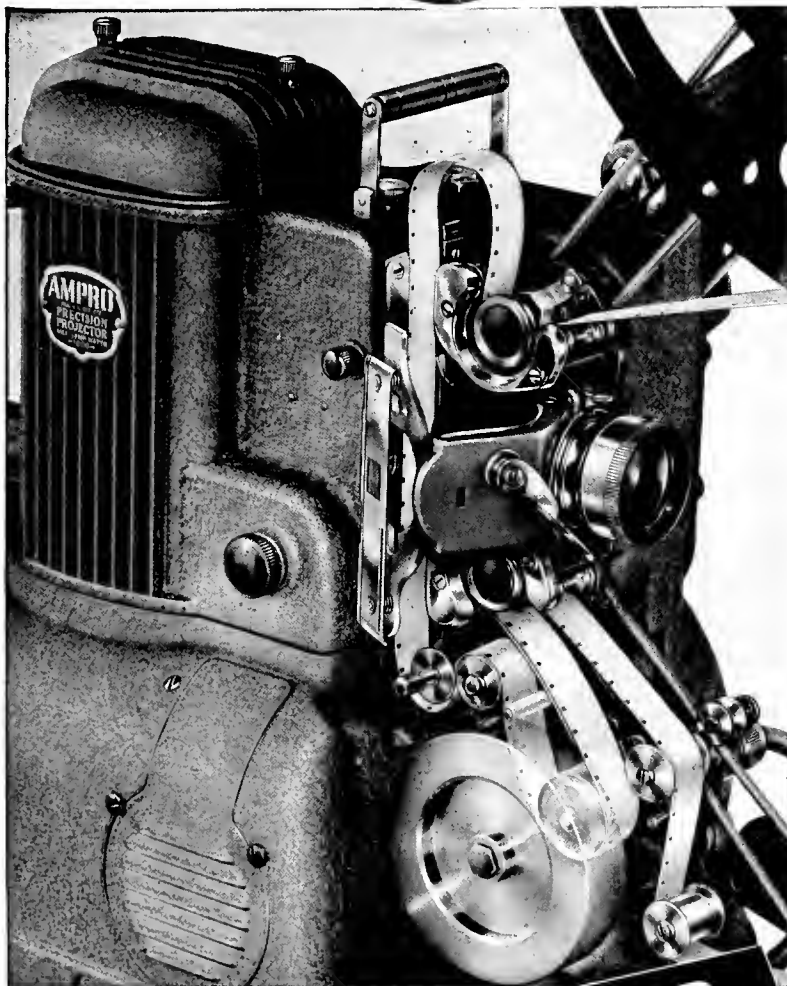
### Streamlined Luggage Type Carrying Cases

It's a real pleasure to handle these new matched handsome "Luggage Type" Amprosound carrying cases for both projector and speaker. They are rugged and scratch resistant... easy to clean... richly finished in simulated leather... and offer complete protection for your Ampro projection equipment.



This newest Amprosound with 750 or 1000 Watt Lamp, embodies the results of many years' experience in designing and producing precision 16mm. sound projectors. The new features of the "Premier-20," listed above—as well as the many other special Ampro features—set new standards of 16mm. sound performance, convenience and efficiency of operation.

NOTE: In the illustration, the flywheel is shown in phantom view so that you can see the complete path of the film through the projector.



• For the complete story,  
including prices, specifications,  
on the new "Premier-20,"  
send coupon TODAY!

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

Please send me full details on the new Amprosound "Premier-20" 16mm. Sound-on-Film Projector. I am also interested in:

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**THE FAMOUS TRI-PURPOSE PROJECTOR...**

**MODEL AAA**—300 watt for single and double frame filmstrips and 2" x 2" slides.

**THERE IS AN S.V.E. PROJECTOR TO MEET EVERY SLIDE OR FILMSTRIP NEED**

In the S.V.E. line, there is a model to meet the requirements of every business organization looking for a projector to show 2" x 2" miniature Kodachrome slides, single frame or double frame filmstrips, or all three.

**THE PICTUROL PROJECTOR...**



**MODEL G**—300 watt for 35mm single frame filmstrips.

The **Miniature line** of S.V.E. projectors is for showing 2" x 2" slides only, the **Tri-Purpose line** for 35mm single and double frame filmstrips and 2" x 2" slides, and the **Picturol line** for 35mm single frame filmstrips only. All are obtainable in units ranging from 100 to 300 watt efficiency.

**THE MINIATURE PROJECTOR...**



**MODEL AK**—300 watt for 2" x 2" slides.

**UNMATCHED IN QUALITY**

In schools, industries and churches, where perfect projection and ease of operation are essential, more S.V.E. projectors are used than any other kind. Years of pioneering in the visual field have resulted in many outstanding S.V.E. features, such as:

- SIMPLE OPERATION** . . . takes only seconds to change from filmstrips to slides.
- UNIFORM, BRILLIANT ILLUMINATION** on the screen.
- STURDINESS** . . . to take hard use.
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- SEMI-AUTOMATIC SLIDE CHANGER** . . . for quick, easy operation.
- LARGE SELECTION OF LENSES** . . . for any length throw or desired picture size, assuring clear definition and sharp images over entire field.
- LIGHT WEIGHT** . . . easy to carry.
- AC OR DC** . . . 32 to 240 volts by merely changing lamps.
- REWIND TAKEUP** . . . protects and rewinds film for next showing.

**IN THIS ISSUE**

★ Superlative films, like *Fantasy in Fashion* and the Atlas Supply program reported on Pages 20 and 21 of this issue, are wholly dependent on the quality of their showing. That is why the Editors of **BUSINESS SCREEN** devote so much time and space to the subject: *Designs for Visualization*. We continue the series into Part Three with this month's presentation of *Projected Selling* and an original plan by our Consulting Architect **CLARENCE NEWTON** for a Commercial Sales Training Center. (See Pages 17, 18 and 19.) There's a sequel to that story on Page 26 where the nationwide audiences now attending Penn Mutual's film shows are described.

◆ It's only natural that this sort of thing should be followed by a national authority in showmanship. Appearing in these pages once again, after a long absence, is **ZINN KAUFMAN**, sales promotion executive for Calvert Distillers and co-author with Kenneth Goode of the justly famed sales tonic *Showmanship in Business*. Zinn describes the current promotion program behind the Calvert picture *Clear to the Top*, on Pages 22-23. The promotion is tops, too.

◆ Not in our family of contributors, yet, but noteworthy be-



**ZINN KAUFMAN**

cause he is an outstanding example of the kind of men now being attracted to this visual industry is **EDWARD I. DICKINSON, JR.**, pictured on this page. Mr. Dickinson has just become vice-president in charge of educational film development and distribution of United World Films. A biographical note appears on Page 36. We're proud to have him with us.

—OHC.

**Industrial Audio-Visual Group Meets in Toledo on June 5-6**

◆ Another meeting of the Industrial Audio-Visual Association will be held at the Hillcrest Hotel, Toledo, Ohio, on June 5 and 6. The program, planned by R. P. Hogan, will cover three subjects: "Reporting Management to Employees and Public," "Distribution of Sponsored Films," and "Self Produced Films."

The topic, "Reporting Management to Employees and Public," will throw light on what various companies have done to present a financial statement in film form. "Distribution of Sponsored Films" is a subject which will be discussed by representatives from Modern Talking Picture Service, Castle Films, and Association Films.



**EDWARD I. DICKINSON, JR.**

**ISSUE 3 of VOLUME 8, 1947 • BUSINESS SCREEN**

*1st National Business Journal of Audio-Visual Communications*

Chicago: 812 N. Dearborn St. New York: 501 W. 113 St.  
Los Angeles: 1132 West 17th St.

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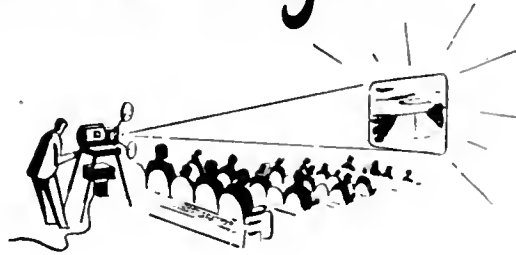
Chicago 54, Illinois

*the all-in-one cabinet motion picture projector for display rooms, department stores, transportation terminals, lobbies, and offices.*



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# CARBON ARC LIGHTING for 16 mm FILMS!

• No other light source can match the carbon arc for screen brightness and quality of color reproduction. That is why it is used in practically all 35 mm movie houses in the country.

In projecting 16 mm film, the carbon arc makes an astonishing difference on your

screen. It brings out detail and color heretofore lost to the audience, thus making *your* picture more interesting and more *effective*.

. . .

For further information, get in touch with your dealer—today.

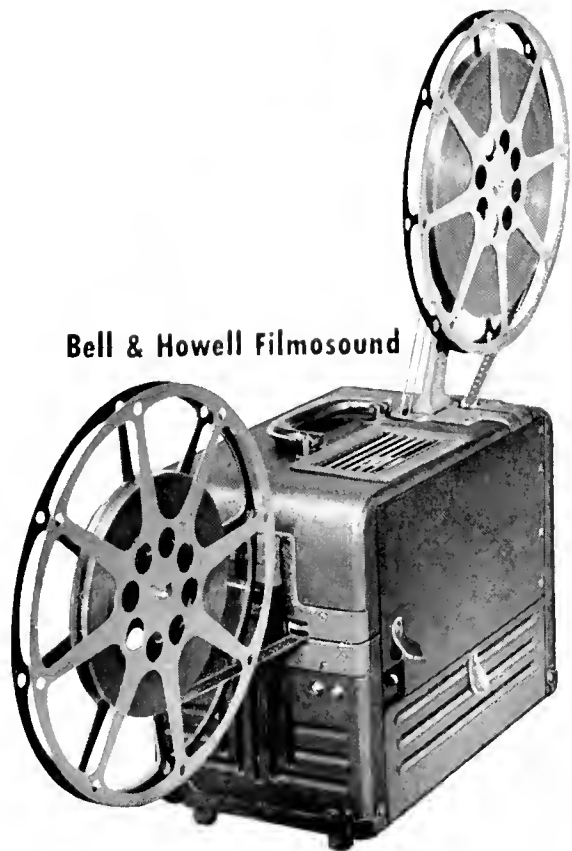
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## Bell & Howell Filmosound

Long preferred by American business, Filmosounds are precision-built with exacting care for years of dependable, trouble-free service. Even in large halls, the 16mm Filmosound floods the screen with bright, clear pictures. At all volume levels, sound is natural and undistorted.

Filmosound *protects* valuable films. It runs cool and quietly. It is easy to operate. Filmosound makes movies do their best for you.

### Write for This FREE BOOKLET

Ask us to send you "Movies Go to Work." This illustrated booklet tells you all the ways that Filmosound movies can work for you in selling, training, and personnel relations. Write Bell & Howell Company, 7108 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.



**The kitchen that  
toured the U.S.A.**

You cannot bring millions of prospects to your headquarters for intensive sales presentations. But you can take your full story to your prospects . . . *with undiminished effectiveness.*

For instance, Westinghouse Electric Corporation takes a model kitchen to millions of women . . . all over the U. S. A. . . . by means of a sound movie. This film teaches, entertains, and sells with all the power of a personal demonstration.

The Westinghouse kitchen film is just one of dozens used by this firm's alert sales department in a continuous program of sales training, sales promotion, and direct selling.

Like hundreds of other experienced users of sound films, Westinghouse has long used Bell & Howell Filmosounds to obtain the theater-quality sound and picture reproduction without which no film program can be fully successful.

What Westinghouse thinks of Filmosounds is indicated by the recent purchase of a large additional quantity, to extend further the company's film service for district offices and distributors.

Precision Made by

**1907-1947... Forty Years of Leadership**

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

*for producers with imagination*

**new...exclusive process**

**color optics**\*

*striking optical effects . . . . color correct prints . . . .*

*... no dye fades or mats*

*... color temperature maintained*

*... costs less*

*... exclusive with*

**\* byron**

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*Creators and Producers  
of Sound Motion Pictures  
for Commercial, Educational  
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ISN'T  
NECESSARY  
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Costly Color Originals In Making

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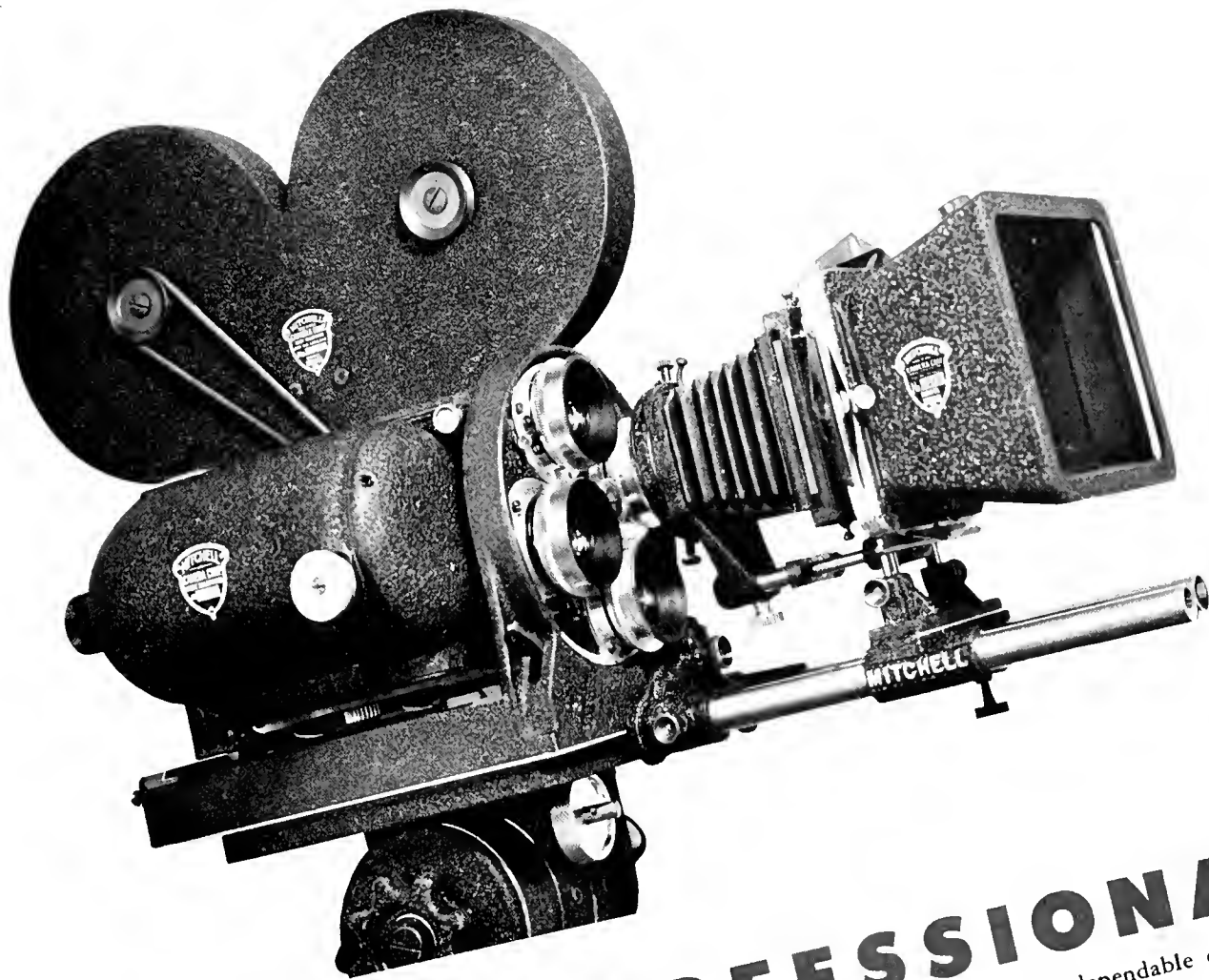
We have set the highest standards in the industry for quality color printing and high fidelity sound, even improving upon the original in many cases of under or over-exposure. Telefilm has the finest equipment in the industry and the most competent trained personnel. You'll get speedy service and the finest prints possible when you send your original color film to...

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Here is the finest 16 mm camera ever built—a camera that will bring absolute perfection to 16 mm films. The Mitchell "16" is a *truly professional* camera for professional results.

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structed for many years of dependable operation. The Mitchell 16 mm Professional incorporates many other features formerly obtainable only in 35 mm studio cameras—features which save both time and money for producers and cameramen. Thoroughly versatile, it may be operated at high speeds, used in conjunction with background projection or employed either as a silent or double-system sound camera. The color corrected lenses permit black-and-white or color photography. For smooth, positive operation, the Mitchell 16 mm Professional has no equal. *When you own a Mitchell, you own one of the world's finest cameras.*

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For the complete story of the Mitchell 16 mm Professional Camera—write today for your copy of this illustrated booklet.



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**Sports, Physical Education  
 & Recreation Film Guide**

The first edition of this new Guide, listing nearly 850 available 16 mm sound and silent motion pictures and filmstrips in the field of sports and recreational interests is ready. Priced at only 50¢ a copy, the Guide may be obtained by writing to Business Screen, 812 North Dearborn Street, Chicago 10.

Complete sources together with a special list of nationwide projection services are provided.

*Another Visual Industry Service*

Published by Business Screen  
*in cooperation with*  
 The Athletic Institute

# Visual Publications Acquire New Home

★ BUSINESS SCREEN'S editors will occupy this magazine's new Chicago headquarters building at 812 North Dearborn Street on May 11. The new quarters, in a remodeled and streamlined Chicago residence on the Near North side, will provide these publications with the finest production, research and circulation facilities of any publication in the audio-visual field.

According to the publisher's announcement, the new facilities will include a preview theater with modern 16 mm sound and filmstrip projection, extensive mailing room and other circulation facilities, complete art and layout studios, as well as extensive production and magazine editorial space.

This forward step marks nearly a decade of progressive service to the visual industry, including the publication of many training manuals, handbooks, film directories and two regular magazines: BUSINESS SCREEN and SEE & HEAR. Offices are maintained in New York, Los Angeles, Madison, and Eau Claire, in addition to the Chicago center.

Latest publication from the BUSINESS SCREEN presses is the Sports, Physical Education & Recreation Film Guide with a circulation of over 15,000 copies in that special interest field.



*Artist's sketch of 812 North Dearborn Street*



Marvin W. Spoor

## MEN OF ATLAS

Marvin W. Spoor — known as "Major" to most of the motion picture industry — is Atlas Vice President in Charge of Production . . . Experience of nearly 40 years behind the camera and in various technical phases of both commercial and theatrical movie making has given him a knowledge few other men have of this highly specialized business. . . . Recently he redesigned the Atlas studio and laboratory facilities and supervised their complete modernization . . . One more reason why this 34-year old organization is better equipped than *ever before* to produce top-quality motion pictures and slidefilms for leaders of American business . . . Your inquiry is invited.

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The Seal of Quality  
 Since 1913

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Now—16mm sound-on-film projection has reached its Sixteenth Anniversary, RCA takes this opportunity of commemorating the occasion. RCA also celebrates its Sixteenth Anniversary in the development and manufacture of top quality 16mm Motion Picture Equipment.

It was the privilege of RCA to pioneer and develop the first successful method of recording sound on 16mm film. In 1931, RCA built the first 16mm projector capable of reproducing synchronized pictures and sound from the same film.

From these early and advanced RCA developments was born the 16mm sound motion picture industry.

RCA pledges a continuance of its leadership in pioneering with new methods—revolutionary new improvements.

When you buy an RCA 16mm Sound Projector, you are assured of all the latest features that bring you better sound, brighter pictures, easier operation. With RCA you get that ultimate in quality of 16mm enjoyment not found with other projectors.

Watch for important announcement of RCA's new postwar 16mm Sound Projector. The greatest 16mm projector in all RCA history.

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**16mm MOTION PICTURE EQUIPMENT**  
**RADIO CORPORATION of AMERICA**  
**ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.**

In Canada: RCA VICTOR Company Limited, Montreal



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ROLAND REED PRODUCTIONS, INC.

*sets the standard of picture quality*

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The outstanding promotion picture of 1947.  
A film which further contributes to our leadership in the field of sponsored motion pictures.

*Our successful experience  
Is your best insurance.*

## Roland Reed Productions, Inc.

*producers of Sales Training, Institutional  
and Public Relations films*

**STUDIO: RKO-Pathe, Culver City, California**

**OFFICES: 275 S. Beverly Dr. Beverly Hills, Calif.**

### OTHER CURRENT ROLAND REED RELEASES:

*Science Spins a Yarn* (Technical) - American Viscose Company.

*This Is My Best* (Technical) - Cresta Blanca Wineries.

*Off the Highway* - Continental Oil Company.

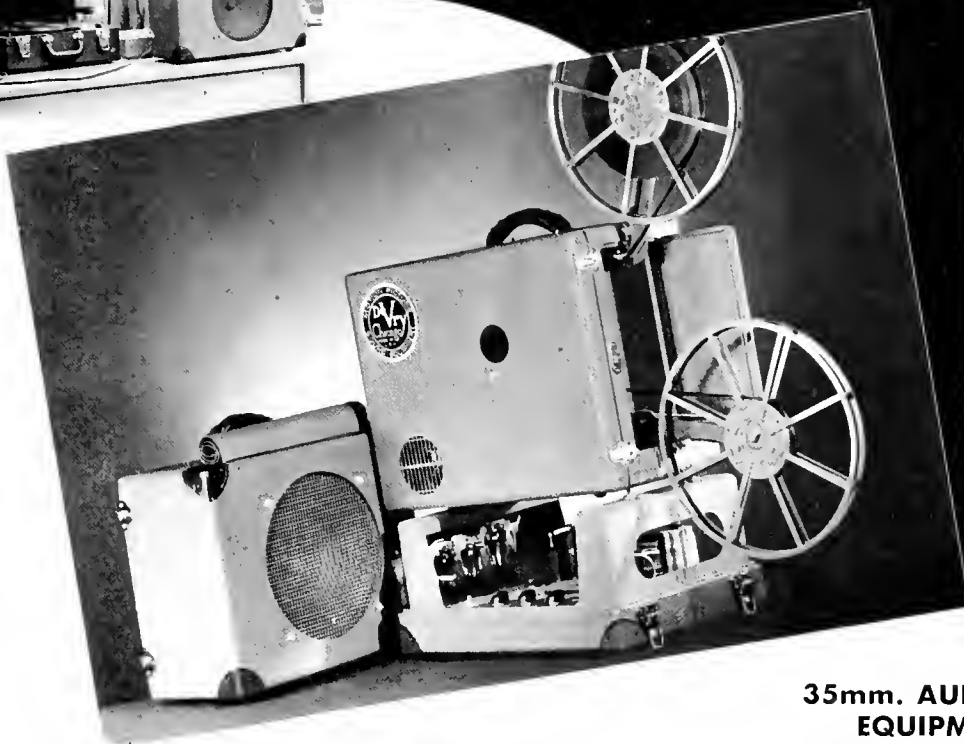
*Clear to the Top* - Calvert Distilleries.

(In preparation) - pictures for U. S. Steel, Continental Oil Co., Lutheran Church of Missouri Synod.



Above: Separate 30 watt amplifier and speaker unit afford portable Public Address facilities for demonstrations, sales meetings, employe assemblies, athletic events, etc.

# THE TEMPO OF MODERN BUSINESS DEMANDS THESE FACILITATING TOOLS

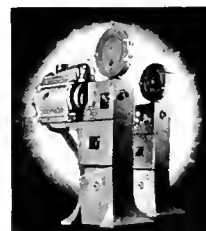


Left: DeVRY Model RS-ND30 16mm. portable projector, shown with 30 watt amplifier and 12" permanent magnet speaker. This 3 - purpose professional sound-on-film projector:

- (1) SAFELY projects both sound and silent films.
- (2) Shows black - and - white and color film without extra equipment;
- (3) Has separately housed amplifier and sturdy speaker which give you amplification for either microphone or turntable.

## 35mm. AUDITORIUM EQUIPMENT . . .

for Auditorium, Assembly Hall and Company Theaters—where 35mm. films are to be shown. Get the facts about: (1) DeVRY Theater Projectors—sturdy 35mm. precision projectors for permanent installations (illustrated); (2) DeVRY Transportable—35mm. sound-on-film projector for use where projector throw does not exceed 60 feet; (3) DeVRY Portable 35mm. sound-on-film projector in matched cases—projector in one—amplifier and speaker in the other. Ideal for road-show and sales or training caravans.



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FOR MORE THAN 34 years, the world's ranking business and industrial concerns and governmental agencies responsible for teaching, training, educating and enlightening personnel, dealers, customers and community groups, have turned to DeVRY for equipment to help them do the job.

Today DeVRY makes available to the needs of audio-visual teaching, training and enlightenment, both 35mm. and 16mm. movie cameras and motion picture projectors; slide and slide film projectors; electric transcription playback units, microphones

and public address equipment, screens—in fact, the world's most complete line of motion picture sound and related equipment, as designed and built to meet the most exacting standards of professional projectionists in the world's finest theaters.

In an age which demands sight, sound, motion and color for the effective transmission of its most important messages, you'll find DeVRY to be your best audio-visual equipment buy. Use coupon below to obtain colorful literature, without obligation. DeVRY Corporation, 1111 Armitage Avenue, Chicago 14, Illinois.



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Chicago 14, Illinois.

Gentlemen: Please send latest literature on Audio-Visual Sales & Training Aids. Please send "Production Pointers" and names of Producers. We are interested in 35mm. motion picture sound equipment, with arc lamp; with Mazda lamp.

Name \_\_\_\_\_

Address \_\_\_\_\_

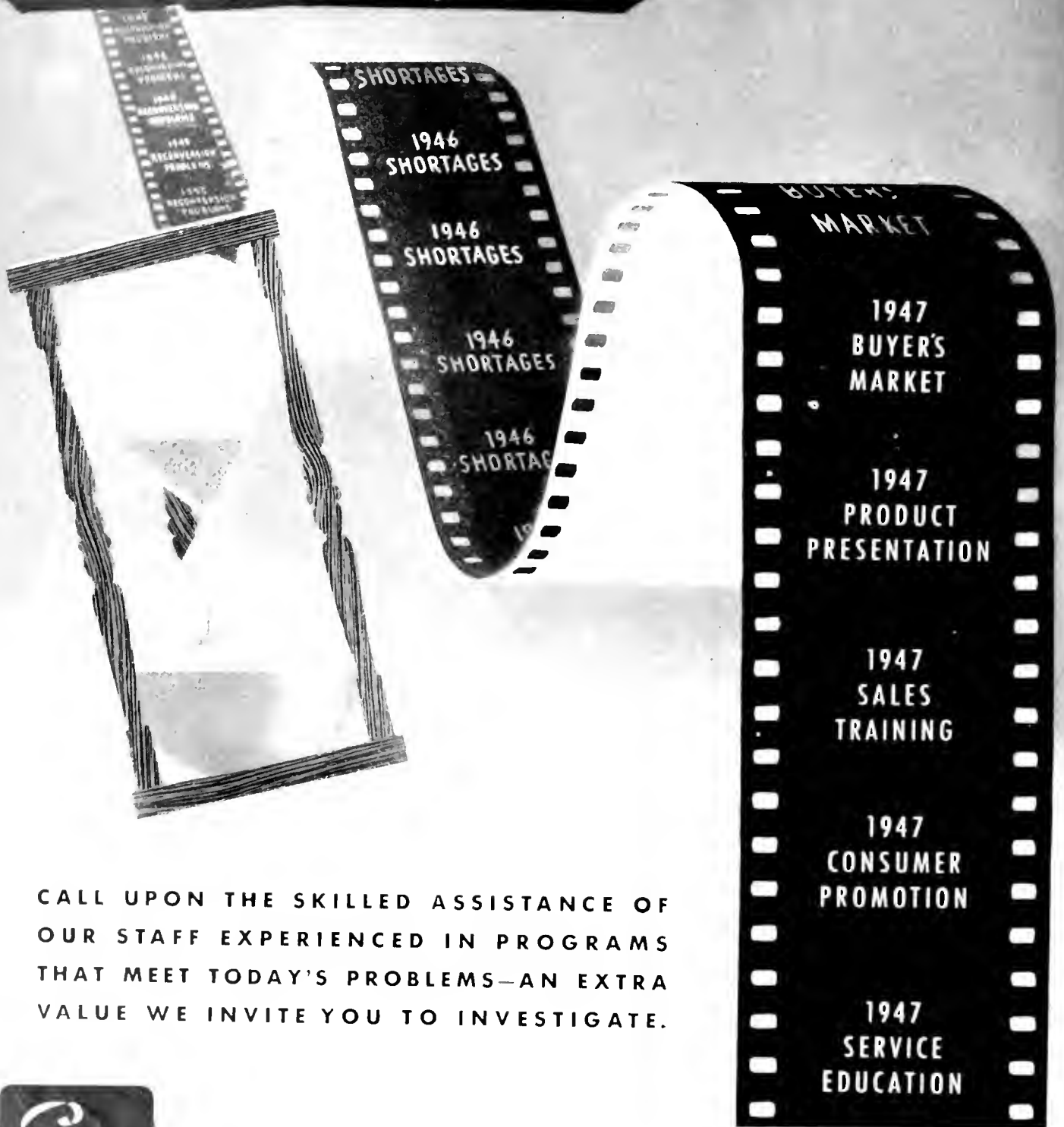
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In Canada, contact Arrow Films, Ltd., 1115 Bay St., Toronto 5, Ontario, Canada

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# PROJECTED SELLING

A WELL-PLANNED SETTING FOR MODERN COMMUNICATION TOOLS  
 ADDS GREATER EFFECTIVENESS TO THEIR USE IN BUSINESS

**T**HE RETURN to a buyer's market in many phases of industry has brought selling and the training of salesmen into sharp focus. From factory to wholesaler and jobber, through to ultimate delivery to the customer, the whole pattern of distribution is showing at the seams.

Today's design for better selling is based on several fundamentals: (1) a clear-cut "chain of command" is the most important of these. A foolproof line of communications between factory sales management and the whole field of sales outlets is especially essential in these days of high production line costs. Material and design changes offering competitive advantage, price fluctuations, new distribution ideas, customer utilization ideas—all these must be carried swiftly and *without change or loss of basic ideas* through the complex network of manpower and sales facilities.

Other fundamentals in the design for selling are (2) thorough consumer education in the personal advantages of the product and (3) *maximum interest* in such educational and informational materials on the part of *both the sales force and the consumer audience.*

## An All-Purpose Conference Room

★ A design for a "model" all-purpose conference room which can be quickly converted to a sales training center or an attractive display room is being offered as a service to businessmen by the Armstrong Cork Company in collaboration with the National Office Management Association.

The layout for this many-purpose room has been designed for flexibility. It can start the day with the correct atmosphere for a director's meeting, be quickly converted for an afternoon sales training session, and wind up as an attractive display room. Valuable office space is conserved and the cost of maintaining several rooms instead of one is eliminated.

So as to include the soundest and most practical ideas in the design, the makers of

Armstrong's linoleum and the National Office Management Association polled the management of many progressive businesses to find out how they would want to use such a room. Then an experienced architect-designer worked closely with Armstrong's Bureau of Interior Decoration to prepare a plan which incorporates these ideas into a room with an extremely wide range of uses.

Also as a result of the study and to supplement the model design, an "Ideas" portfolio has been prepared by Armstrong for free distribution to business organizations. This portfolio explains in detail the specific ideas incorporated in the model plan and presents a number of additional suggestions which can be adapted to meet the particular requirements of a business.

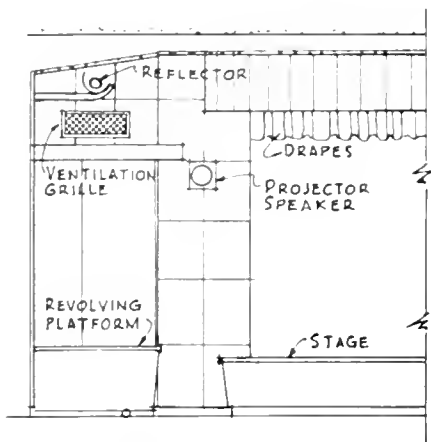
The plan is not offered as a rigid design

for a room, but rather as a collection of sound ideas from which the businessman can select those which best apply to his own particular case. It provides a starting point for businessmen who wish to remodel a conference room or are planning to build a new one. The design can be modified and original ideas easily added as the planning proceeds. Many of the ideas in the "model" design and in the "Ideas" portfolio can be adapted to the average office's needs without major construction changes. Others can be carried out as soon as building materials become more available.

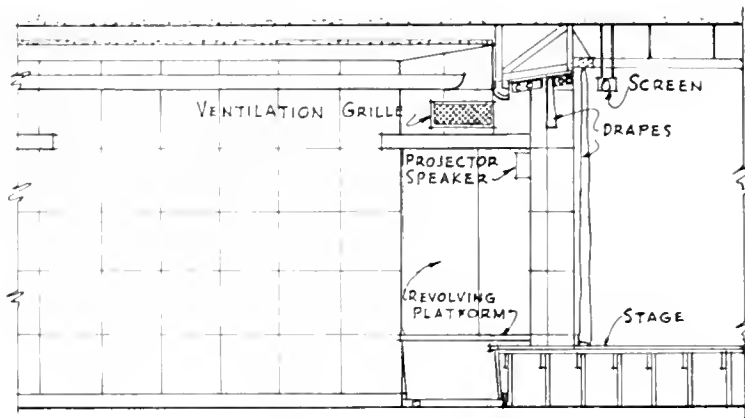
The key to the "model" plan is its emphasis on versatility. Much of this versatility is obtained through the use of wall panel cabinets, which are an attractive part of the decorative scheme when closed. The paneled  
 (CONTINUED ON PAGE THIRTY)

*Design for a model all-purpose conference room described on this page.*





SECTION A-A



SECTION B-B

DETAIL SKETCHES to the left (A-A and B-B) show construction of the stage, including placement of the projection screen, speakers and position of the revolving platforms in relation to stage.

# Plan for a Commercial Sales Training Center

**T**HIS PLAN will be of especial interest to the manufacturer of any durable goods items distributed through jobbers and retailers. A sizeable field sales force in need of training and thorough indoctrination in manufacturing processes, materials, and such problems as installation, maintenance and customer service will be well-served by the facilities provided.

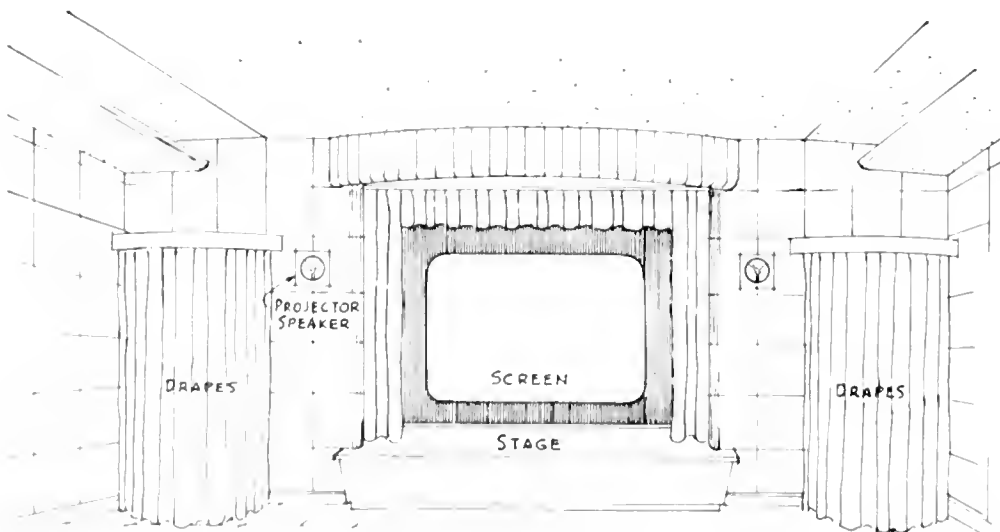
Jobbers and other buyers may also be served and sold through provision for product demonstration at the plant or headquarters offices. The Center has both stage and revolving platforms for this purpose.

The plan is arranged so that the sales

manager and his assistants have complete control of a meeting room session or product display. Facilities may be enlarged by opening the folding doors of space 7. Otherwise this space is separated for use as an additional conference or work room. Both rooms are served by a public address system.

Product displays have been emphasized in the plan; revolving display platforms in both corners of the main auditorium are provided. (See detail sketches on the opposite page, [right] for additional data.) These revolving platforms provide for quick change of products in a minimum space without disturbing the audience.

Front elevation of the stage and revolving platforms (behind drapes) in plan.



AN ORIGINAL BUSINESS SCREEN DESIGN FEATURE BY CLARENCE NEWTON, CONSULTING ARCHITECT

## START YOUR OWN PLANNING FROM HERE

♦ It should be noted that the plans presented in each issue of BUSINESS SCREEN are not intended to offer a ready-made solution for direct adoption. From the *ideas* suggested, the sales or training executive may proceed to better planning of his own specific needs with the company architect. Any plan may be enlarged or reduced to fit specific needs.

Several readers have prepared portfolios of clippings from these pages and other sources. Manufacturers of projection equipment, screens, air conditioning, acoustical materials and lighting are especially helpful sources of other data for such files. Architectural publications such as the FORUM and ARCHITECTURAL RECORD are highly useful sources.

**Design notes:** a separated projection room is provided, with adequate space for film storage, rewinding and inspection. This room also provides the company with a film center for outside uses such as sales showings in the field.

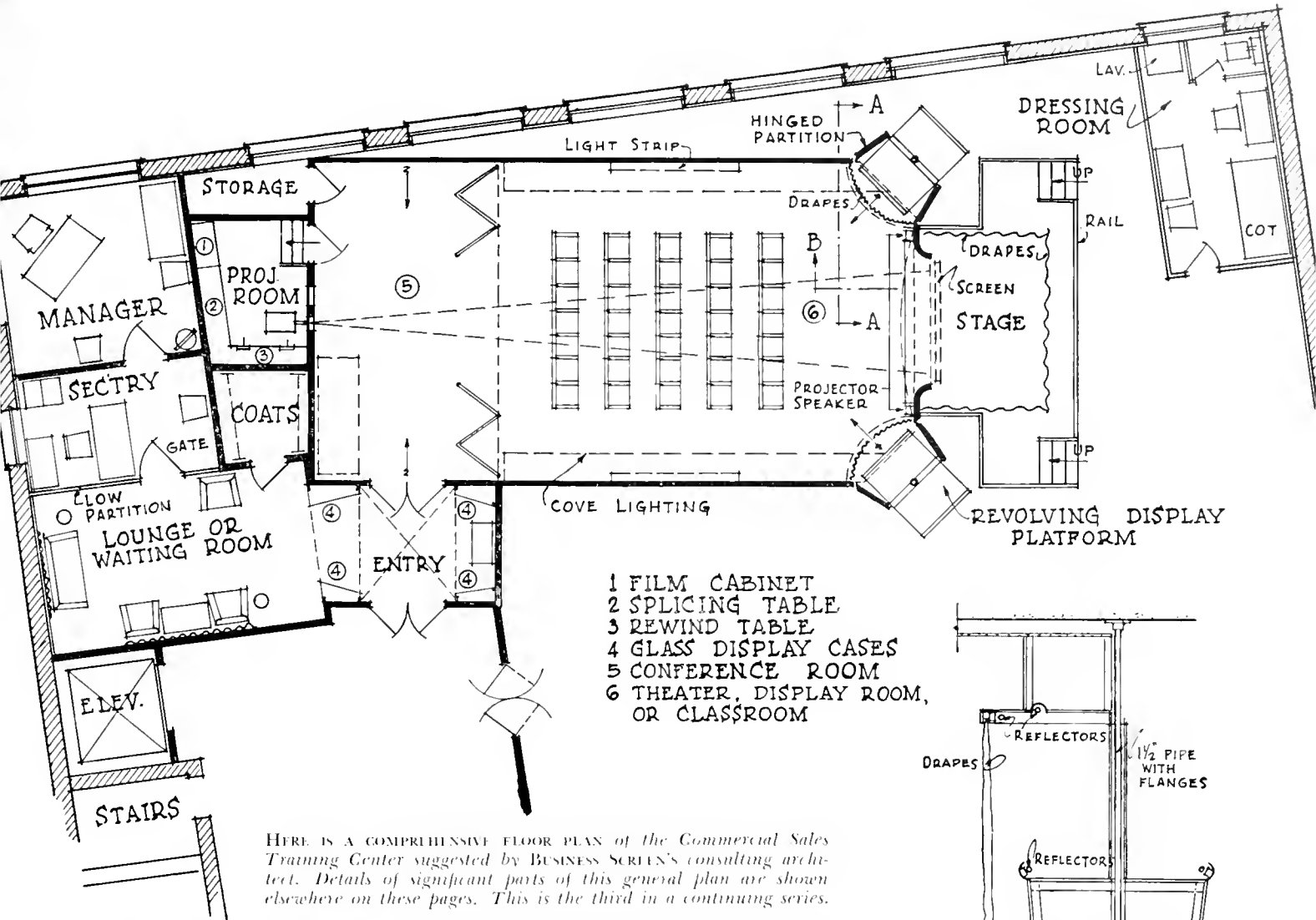
Location of speakers should not be too high above the audience. At the height shown the speakers should be beamed downward toward the audience.

Acoustical treatment of the ceiling is suggested but any installation of acoustical materials should be directed by an expert in this field. Either the manufacturer of these materials or the sound engineer in charge of public address and projection installation may be counted on for advice on this important subject.

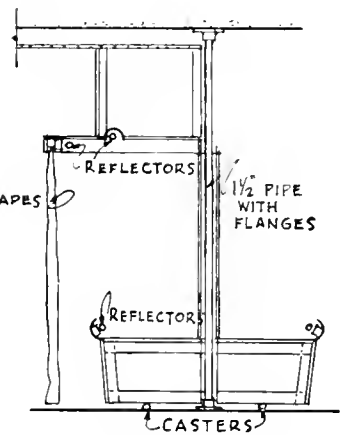
An conditioning is a "must" for an audience room of this type. It will take a fairly large plant to furnish this air supply independently, but if a general office or plant installation has already been made the problem is simply one of proper ducts and adequate supply.

Location of the screen within a curtained opening provides a "shadow box" effect for more brilliant screen illumination. A certain amount of room lighting during film showings is necessary and an area around the screen

(CONTINUED ON PAGE THIRTY)



HERE IS A COMPREHENSIVE FLOOR PLAN of the Commercial Sales Training Center suggested by BUSINESS SCREEN'S consulting architect. Details of significant parts of this general plan are shown elsewhere on these pages. This is the third in a continuing series.



SECTION C-C

DETAILS ABOVE AND BELOW show the construction of the unique revolving platforms for product display which are a part of the Commercial Sales Training Center plan described in these pages.

## USE MOVIES FOR PRODUCT DEMONSTRATION

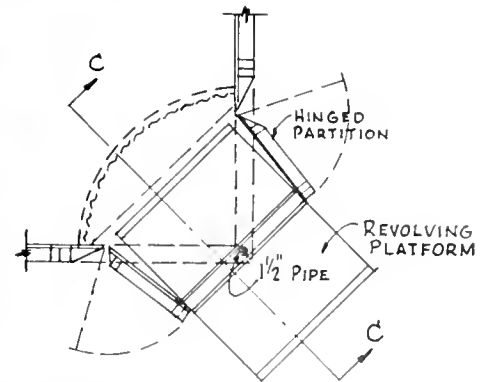
★ Officials of the LeFourneau Company at Peoria, Illinois, planned wisely and well for that organization's 1917 sales meeting. An exhibit of the heavy-duty road and construction machinery for which LeFourneau is world-famed made an inspirational setting for these sessions.

Motion pictures projected on Mills Sono-

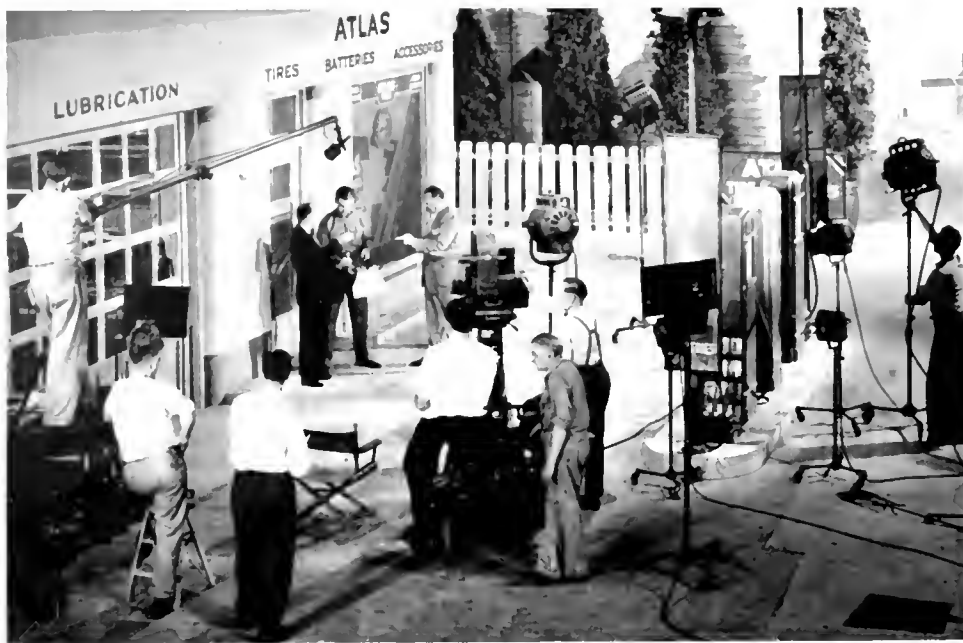
Vision equipment built into the exhibit display framework were a significant part of the show. Photo-murals of machinery on various jobs were thus brought to life in a center panel which contained the rear projection screen.

A full view of the display section showing the motion picture setup appears below.

View showing the motion picture setting in the LeFourneau sales exhibit.



DETAIL OF REVOLVING PLATFORM



On the "production line" during the making of an Atlas Supply film at the Wilding studios.

## Atlas Supply Meets Today's Challenge

A Business Screen Major Training Program Feature Article

**W**AR TIME MARKETING of petroleum products and automotive accessories was almost entirely non-competitive. Customers usually felt they were lucky to get gas, much less be very particular about service or the other niceties they had been accustomed to before the war. Petroleum marketers did their best to maintain morale among dealers and urged the continuance of high service standards, but the results were not always too successful.

The end of the war brought competition and the necessity for high standards back with a bang. Not only did supplies become more plentiful, allowing Mr. Customer to shop for service, but thousands of new men had to be hired and trained who had had no experience in service station work.

On August 11, 1945 Paul F. Belknap, sales promotion manager of Atlas Supply Com-

pany, was in San Francisco finishing up his final presentation of a sales training program to one of the petroleum marketing companies handling the Atlas line of tires, batteries and accessories. On that first day of peace, with post-war problems of reconversion to handle more cars, more customers with better service looming into the sights of all gas station owners and operators, Atlas was ready to fill the bill with a carefully planned, comprehensive training program that was approved and into production within one week after V-J Day.

Preliminary thoughts and outlines had started shortly after the end of the war in Europe, and by late 1945 the Atlas training program was already in effect, though all phases of the plan were not completed until June 1946.

The Atlas post-war program has been in

operation now for over a year. Incorporating seven motion pictures in a series of four sales meetings, the training program has been shown thus far to 100,000 service station owners, operators and employees. Results, judging from sales figures and from the reports of the marketing companies Atlas serves, have been exceptionally good. For this reason, we are presenting a closely detailed story of how the plan operates.

### Produce Seven Films in Series

Atlas planned and sponsored the entire series of film and printed aids for the petroleum marketing companies' use. Prior to production the marketers approved all plans and agreed to underwrite costs of printed materials and print costs of films. Wilding Picture Productions produced all seven films. Ross Roy, Inc. produced the printed material.

The training plan in each case opened by introduction of the idea to division chiefs at the home offices of the various companies, and from then on meetings were conducted in each major locality for groups of dealers by division field men. Presenting the plan to station operators, Atlas distributed a large brochure, *Action With Atlas*, which described the meetings as a "big, dramatic, tire, battery and accessory program providing product knowledge and sales and service training help for every station operator and employee." It urged every operator to "tie into this volume-building activity with full enthusiasm."

### DETAILS OF THE SALES MEETINGS

Meeting I in the series consists of large group gatherings designed to indoctrinate new dealers and employees, and bring them up to date on where the tire, battery and accessory business stands today.

At this meeting one motion picture, *New Horizons*, is shown. This film records the wartime achievements of Atlas dealers and outlines the great future ahead for dealers in Atlas products.

Division managers introduce the film, describe the purpose of the meetings, and point out the potential volume that a dealer should get in tires, batteries and accessories per 1,000 gallons of gas per month. The latter information is based on market research and presented by large charts visually, in addition to the speaker's comments.

The second meeting, on tires, is for smaller

This battered tupper symbolizes "Plug Hat"

On the set for Atlas' "Honeycomb Detour"

Lessons in tire selling from "Inside Story"





groups of 12 to 15 dealers. It is aimed at training all station personnel in effective tire selling methods. Two motion pictures are used. One, *Inside Story*, is a tire product film on the design, testing and manufacture of Atlas tires. Rather than a "nuts and bolts" factory run-around, *Inside Story* concentrates on the engineering and testing of tires. It gets across the idea that the Atlas is built by men who know tires.

Following *Inside Story* is a flip sheet presentation, *Raise Our Sights*, delivered by the meeting chairman. This talk presents tire market information to enable the dealer to forecast his tire merchandising activities.

The second motion picture on tires is *The Love O' Mike*, a dramatic sales training film on strategy in personal selling.

#### QUIZ SESSION ENDS ALL MEETINGS

In conjunction with the tire meeting, as with the accessory and battery meetings later, each man is given a cartoon booklet which outlines the material presented in the meeting. All product meetings are concluded by a True and False quiz. The sheets are not collected, the test being used only for review purposes.

Step III in the Atlas program is a meeting for small groups on accessories. Featured in this meeting are two more motion pictures: *Performance Tells*, a product story which demonstrates proved installation and service methods for oil filters, fan belts, mufflers and other items in the Atlas accessory line; and *Honeymoon Detour*, a sales picture which also incorporates product information on the construction and operation of accessories.

#### A FOURTH SERIES SOON TO BEGIN

The fourth series of meetings, on batteries, has been held off pending the casing of battery supply, and to allow the other meetings to continue building enthusiasm for the program, but this series is now about to begin. Two motion pictures are also to be featured in the battery meetings.

One, *The Magic Box*, is the product film, telling how batteries are designed, built and tested. *Plug Hut*, the second, is an entertaining sales training film telling of the trials of a service station operator who had overlooked battery sales and service, but finds he had missed out on a very profitable business.

#### THE PROGRAM PAYS BIG DIVIDENDS

Atlas' training program is one of the most complete ever devised in the automotive field. It has paid big dividends. Paul E. Belknap, sales promotion manager of Atlas, states, "Our post-war training program of four meetings, seven sound motion pictures, three flip sheet charts, three booklets and three quiz sheets has been worth every bit of time and money we put into it. Of all the sales training activities in which we have engaged this is by far the most successful."

\* \* \*

EDITOR'S NOTE: The Atlas story was told to BUSINESS SCREEN'S New York editor, Bob Seymour, Jr., by Paul E. Belknap, sales promotion manager of Atlas Supply.

# Fantasy in Fashion

Color and Sound Make a Hit in This Clever New Picture

*Lush fashion scenes like the one at right are typical of Roland Reed's production for Sam Friedlander.*



ONE OF THE FIRST really new ideas in film sponsorship to be seen in many a month is Sam Friedlander's new color motion picture, *Fantasy in Fashion*.

Friedlander, a New York dress manufacturer, approached his outlets last year with a plan to produce a film showing 1947 Spring fashions, for the exclusive use of one store in each community.

The plan was a package idea, combining production and supervision by Friedlander of a motion picture, national ad tie-ups in the high fashion magazines, a complete supply of local ad layouts and slugs, publicity stories, and all the dope about the best way to get the most out of the film.

150 stores, in as many communities, plunked down \$750, each, for two films, to be dealt in on the package. They got their money's worth, and then some.

#### FEATURES MOVIE ORIGINAL FASHIONS

Friedlander, who didn't do at all badly either, first made a deal with Enka Rayon to obtain a half million yards of hard-to-get William Rose fabrics. Enka's end of this arrangement was an opportunity to tie-in on all the promotion and reap considerable free publicity on the picture.

With the fabric, Friedlander made up his Spring line of Moven Originals, comprising 12 cocktail dresses, 11 evening gowns and one lounging pajama suit. Each store in on the film promotion agreed to take at least one of each dress, though 50 was about the average.

#### PRODUCED IN MEXICO BY ROLAND REED

*Fantasy in Fashion* was produced in Mexico by Roland Reed. Part of the film was shot in RKO's Mexico City studio. The remainder was purposely photographed showing the gowns against out of door settings of sea and sand.

"Everyone knows you wear a cocktail dress at a bar, an evening gown on a dance floor and a lounging pajama on a terrace," says Friedlander, "but everyone dreams about distant and glamorous shores. Show the dresses against some pounding waves or a Mexican cactus grove; talk about the way you feel when a

zephyr blows, instead of hemlines and necklines, and you're immediately in the mood to wear the dress. You can see yourself in it in its proper setting and you can't wait to try it on. It's amazing how it works."

Nine top fashion models were transported to Mexico for filming *Fantasy in Fashion*. They are shown tossing petals into the wind, nuzzling bouquets, and surrounded by nebulae of tinted stars. Other Dali-like scenes depict them in the midst of cacti and old skulls on a desert.

#### PERFECTLY SUITED TO AUDIENCES

The script is as lush as a perfume ad. Written by Peggy Le Boutillier and narrated by John Nesbitt (*Passing Parade*), it is angled perfectly for a women's audience. One of our feminine editorial assistants who went along with us to review the film assures us it is authentic "Vogue-language."

Each store subscribing to the Friedlander plan received the 22 minute film, the dresses, the promotion plans, simultaneously, accompanied by a booklet telling various ways of using the visual idea. Here are some excerpts from the promotion booklet:

#### BACKGROUND OF STORE PROMOTION

"The initial showing of *Fantasy In Fashion* in your city will be on an exclusive basis. Your store will be the only one to feature the first important visual presentation in the fashion field. You have an obligation to yourself to surround this event with a campaign of sufficient magnitude to create an unforgettable impression. The fact that your store has the exclusive showing of this film places you on the top pinnacle of fashion leadership within your community. Every method of merchandising should be diverted into one gigantic operation so that no avenue of prospective customers is overlooked, from the first direct mail announcement to the final newspaper ad. Proper emphasis should be placed on stressing that the visual method of presenting fashions is new, exciting, revolutionary in scope. The more importance you place

(CONTINUED ON PAGE FIFTY-TWO)

# Calvert's progress: from easel to screen

by Zenn Kaufman, Merchandising Manager  
Calvert Distillers Corporation

A BUSINESS SCREEN editorial digest of the talk given by Mr. Kaufman before the Public Relations Film Forum in Washington, D.C., last month.

**W**E at Calvert take our public relations rather seriously. We feel that our industry has a great responsibility in its role as a trustee for the 21st Amendment, and that it is important for us to share with the public what we know about our product and how it should be used.

Few products are viewed with so many misconceptions as ours. Few industries are as frequently misinterpreted. Hence, it is necessary that we constantly be on the alert with an active program of public relations and consumer education.

We believe in moderation. But belief is not enough. Hence we have always been outspoken in our plea for sensible drinking, not only in our advertising, but also through the consumer education program which I am privileged to describe in these columns.

## CHART PROGRAM INITIATED BACK IN 1922

This program was initiated in 1942 with a 20-minute talk by a Calvert salesman—illustrated by a set of 17 charts (in color). The chart-lecture was the original type of presentation we used. This talk touched first on the place of the liquor industry in the American economy—including our role as a taxpayer. I might add that during the war we included several pages that told about our part in the war effort.

From here we went into an explanation of how whiskey is made and why spirit blend whiskey is the most desirable type for drinking. We wound up with a page giving a few

### A typical Calvert meeting audience



common sense rules for drinking and a plea for moderation. Recently we added to this a page which explains how distillers return grain to the farmer as a high protein feed for cattle.

We were delighted with the reception of this program. Originally planned for luncheon club presentations, we were amazed at the radiation to groups of all kinds such as veterans and fraternal organizations, employee and Union groups. Before we knew it, over 50 different types of groups were booking our meeting.

There was an almost fantastic diversity in the types of groups covered. Our salesmen certainly did a great job in searching out new avenues for presentations.

During the war the presentation was popular in war plants. Many war plants had absentee problems and felt that our message of moderation would be helpful. In one California shipyard, in one day, working around the clock in three shifts, we reached 10,000 workers—over 3,500 at a time. We used a public address system and three of these easels facing the crowd from various angles.

This story was taught to a deaf and dumb man to give to a deaf group.

## AND TRANSLATED INTO SEVEN LANGUAGES

It has been presented in hotel lobbies, nurses homes, at dude ranches, at weddings. In fact our men have even gone out on barges on the Mississippi River to present this story to sailors. Incidentally, it has been presented to many advertising and sales managers clubs.

One of the most interesting features of these programs is the question period that follows our talk. On the last page of the easel we have a group of questions to prime the crowd and once the ball is rolling folks hang around, especially in the evening, for over an hour asking questions about alcoholic beverages.

Before leaving the easel program, I want to mention one incidental benefit accruing to our company and our men. When we first told our Calvert salesmen they would be asked to talk in public many of them said they

couldn't do it. In fact a few quit rather than face an audience. But, once they got a taste of it their first few meetings behind them—they loved it. There was a sense of achievement in getting up before a crowd and the applause sounded sweet in their ears. Question periods proved the interest of the crowd and today our men love this work. It has developed something *within* our men—it has expanded their self-confidence, given them an added sense of dignity and, we feel, made them much better salesmen.

## RESULTS HAVE BEEN VERY SUCCESSFUL

Results of this program were wonderful—soon we were rolling up 1,000 meetings a month, which is what we are doing now. In addition to the meeting there was a benefit from publicity. We received stories both before and after meetings in local papers, also publicity in club bulletins.

We supplemented this group program with a personal presentation through the use of a smaller kit. Recently the kit story was boiled down to pocket size—it's built into a personal wallet which every Calvert man carries and uses four times a day. This alone reaches 1,000 consumers a day or a quarter of a million people a year. Each of these contacts is reported in writing—is spot-checked with a quiz sheet.

The latest step in this program is the movie—*Clear to the Top*. In the movie, of course, we have all the dramatic values of a Hollywood production, as you may see for yourself. We knew from the first previews that this movie was well received because when we passed out audience reaction cards they showed that 9 out of 10 people not only liked our movie, but also learned something from it. When we asked on the cards, "What did you learn?" they told us exactly the things we wanted them to know—namely, our purpose in making the movie.

Now, a word about the distribution of our picture. Far too many pictures are made without a realistic study of distribution problems. Then, many companies are disappointed with



the results. We made our distributing plan before we made the picture—then made our picture to fit that plan.

We decided to do the main distributing job ourselves. We felt we had a real equity in the ability of hundreds of Calvert men to conduct a meeting—hence, we decided to use our own manpower. We bought forty 16 mm projectors—mostly the big machines, some of the light-weights. We brought our men in to a series of meetings—gave them instructions in the operation of the equipment. At the same time we discussed the whole film program—gave each man a complete 40-page manual covering the entire program. This manual is a pretty comprehensive job—it covers the prospecting for and booking of meetings, how to use the exploitation material and publicity, how to handle the question period.

#### A NEW IDEA FOR QUESTION CHART

Incidentally, for a while we were stumped on the matter of how to get the question chart before our audiences. The machines couldn't show slides, we didn't want to give the men anything extra to carry. Finally, we hit on the idea of putting the questions on the back of the screen. That worked just fine. Now, when the film is over we just turn the screen around and we're in business.

The movie has been requested by many groups that might never have seen our case. The University of Southern California not only showed it to a class of 400 students of cinematography, but also asked for a print of it for their library to show in their fraternity houses. Many universities have shown it to classes in advertising, sales and public relations, including Dartmouth, Syracuse and Cornell. The movie has been featured at national meetings of large trade associations and in some cities our distributors had public showings in theatres. Many industrial plants show it to all of their employees as part of their safety program, for moderation and safety go hand in hand.

*Calvert promotion piece for audiences*

Hollywood DRAMA!

Hollywood MUSIC!

Hollywood GLAMOUR!

"Clear to the Top"

A CALVERT DISTRIBUTION CORP. PRODUCTION, N. Y. C.

**At Our Next Meeting!  
A Great Movie!  
Don't Miss It!**

MARK THE DATE on your calendar—don't let anything interfere with your attending our next meeting.

For, in addition to the regular features, we're showing a movie! A great movie! Great entertainment plus an educational angle that will widen your eyes!

It's a star to the top—starring Hollywood players you've seen in scores of Hollywood hits—Juanita Woodbury, Regis Toomey, Stephen Barclay and many others—in a story you'll remember a long, long time.

Here you'll see the how and why of moderation in drinking as brilliantly, frankly, dramatized by a great American distiller. You'll visit a real distillery and see how whiskeys are made, who it is blended. And sit on the edge of your chair every minute of the showing.

Here's a movie no adult American should miss. One we predict will be the talk of the town for weeks to come. So make it a "must" to attend this meeting.

**"Clear to the Top"**

A CALVERT DISTRIBUTION CORP. PRODUCTION, N. Y. C.



*A scene from "Joe's Kid"—veteran film*



*"Joe's Kid" is reviewed on this page*

## Case Histories of the New Films

### FOR EMPLOYEE RELATIONS

**Sponsor:** Standard Oil Company of New Jersey. **Film:** Economics. A Graphic Outline. **Producer:** Philip Ragan Associates.

★ This film was designed to teach the fundamentals of basic economics to Standard Oil of New Jersey employees.

**Synopsis:** Beginning with the simple economy of the cave man as he meets his daily needs, the film goes on to describe our modern economic structure, stressing that man is still the center of any system.

**Technical Notes:** The film is all animation, black and white, 35 and 16 mm and 986 feet long.

**Distribution:** Standard Oil of New Jersey use the film for internal showings to employees.

### A VETERAN'S PROGRAM

**Sponsor:** Veterans of Foreign Wars National Home. **Film:** Joe's Kid. **Producer:** The Jam Handy Organization.

★ A challenge to all communities and philanthropic organizations interested in the care of orphaned children has been set forth in a new motion picture entitled *Joe's Kid*, which dramatizes the care and attention given to orphaned children in a modern children's home.

**Synopsis:** *Joe's Kid* tells the story of a veteran who returns home and wants to help the child of his buddy, Joe, who was killed in action. To his dismay he finds that "Joe's Kid" has been sent to an orphanage. He visits the institution, intending to take the child home with him, but leaves her at the home, convinced that she will be happy there.

The picture shows not only the physical plant and method of operation of an outstanding children's home, but also illustrates how orphaned children of veterans, living in beautiful and healthful surroundings, are provided with all the companionship, affection, and understanding of real family life.

**Technical Notes:** *Joe's Kid* is a 16 mm sound motion picture of 23 minutes' running time.

**Distribution:** For details on the loan of prints of this film, contact the Veterans of Foreign Wars National Home, Eaton Rapids, Mich.

### DYE INDUSTRY SALES

**Sponsor:** Dyestuffs Division, E. I. du Pont de Nemours & Company. **Film:** Harnessing the Rainbow. **Producer:** Sound Masters, Inc.

★ The need for a film of this type is clearly illustrated in the opening sequence of *Harnessing the Rainbow*. That pretty little blue dress of baby's comes out of a washing with blue dye running into the white collar and trimmings—Mrs. Housewife had not bothered to look for a color-fast guarantee label before she bought. But Mrs. Housewife is becoming increasingly more wary of dyed materials which are not color-fast, and before she buys she will insist that a color-fast guarantee is attached.

*Harnessing the Rainbow* is a timely message to converters and manufacturers of textiles to insure that the materials they handle are properly labeled, and that washable or fade-resistant cloth is really capable of performing that function.

**Synopsis:** The film shows, through visits to (CONTINUED ON THE FOLLOWING PAGE)

*A scene from "Harnessing the Rainbow"*







# Penn Mutual Shows Its Story

Nationwide Meetings With New Film to Reach Thousands

★ For a first time film user the Penn Mutual Life Insurance Company is doing a most effective job of promoting its film, *100 Years of Security*, an 18 minute animated report to the stockholders, thereby insuring the utmost in value from the use of the film medium.

The premiere public showing of the film, held in the Ambassador Hotel Theatre in Los Angeles on March 18, was attended by over 600 policy-owners, plus various other interested guests. In addition to the film showing, the guests at the late afternoon reception were briefly addressed by John A. Stevenson, president of the company. The theatre party was followed by an informal buffet tea-supper and reception in the Gold Rooms of the Ambassador.

## SHOWINGS IN 100 MAJOR CITIES

This presentation was the first of about 100 scheduled showings for Penn Mutual policy-owners in major cities throughout the country. If all the meetings are as well attended as this first one was Penn Mutual will reach directly from 30 to 40 thousand of its stockholders. This figure contrasts mightily to the maximum of 500 ever secured previously for annual stockholders' meetings.

In each of these primary showings of the film the local agency will make extensive arrangements for a good presentation and reception. The Los Angeles agency set a fast pace for well arranged presentations with this first showing. The meetings are well publicized through personal invitations, and news paper stories and advertisements.

## BEGAN WITH SPECIAL PRESS PREVIEW

Nationally, good press coverage and reception of the film was assured by a special press preview held in the Waldorf-Astoria, New York, on March 11, where 60 of the 72 invited

THEATRE ENTRANCE DISPLAYS *lend showmanship to the Penn Mutual showing at Ambassador Theatre in Los Angeles.*



press and trade paper representatives previewed the film at an elaborate party arranged by Penn Mutual.

The company experts and local agency representatives, after the first showing, felt they were getting some direct sales results from the film, both in re-selling present policy-owners, and in impressing potential customers.

## BUILDING CONFIDENCE IN COMPANY

But in addition to its direct sales value, the film has other advantages for the company. It reaches and impresses women policy-holders as no other method can do. It apparently creates a sort of "esprit de corps" among local policy-owners, as well as among company and agency personnel.

The film itself uses an interesting technique. Instead of the usual simple line cartoon sketches, much of the art work consists of the detail typical of magazine illustration. A few sections of the film use an animated character, Charlie Chart, to explain the graphs, but much of the "motion" in the picture consists of camera zooms, fades, dissolves and special effects. The results are entertaining and quite well done, but are not animation in the usual sense.

## AN ANNUAL REPORT THEY UNDERSTAND

The film explains the company's operations and its yearly report in a graphic way—and makes quite clear what the usually puzzling figures in an annual report really mean, in terms of people and things.

In addition to these first showings to stockholders, the film is expected to have much continuing use on loan to schools, clubs, special groups, etc. A print will be kept on hand by each major local agency of the company for community use.

OTHER DISPLAYS IN FOYER include stills from the Company's film and scene of the Home Office in Philadelphia.



President John A. Stevenson greets audience.

◆ *100 Years of Security* was previewed at the Waldorf Astoria in New York, in March. John A. Stevenson, president of Penn Mutual introduced the film.

"Naturally, those who are responsible for management realize that even though life insurance itself is simple, the operations of a life insurance company are extremely complex." Mr. Stevenson said. "A business like ours has to have glass pockets, but even though there can be no financial secrets, an organization which involves so many types of operations—actuarial, medical, financial, sales and others—is bound to be a relatively intricate business. I don't suppose there is any single individual in the country who knows all the details of all these operations—certainly I don't."

"The end of a century of service seemed the logical time for us to give our policyowners a good over-all picture of the results which are being achieved. Consequently, we have utilized the modern film technique in order to present our Centennial report—hoping to give a clear account of our stewardship and explain the policies that over the past hundred years have given the company its corporate character and personality.

"The business of an insurance company is naturally so vast and complex that we feel it must be confusing to the average person—dealing as it does with an actuarial maze of astronomical figures. When these billions are broken down into small human units, we believe the story of insurance can be brought home vividly and understandably to those who own it."

ANOTHER GOOD CROWD leaves the Los Angeles showing enroute to reception - also on the Penn nationwide meeting program



# Thanks, Mr. Weston

ETHYL CORPORATION  
CHRYSLER BUILDING  
405 LEXINGTON AVENUE  
NEW YORK 17, N.Y.

April 24, 1947

Mr. Frank K. Speidell, President  
Audio Productions  
Film Center Building  
630 Ninth Avenue  
New York 19, New York

Dear Mr. Speidell:

Many times during the past twelve years that Audio has been making pictures for us, I have wanted to write you of our complete satisfaction with the pictures you have produced for us.

In some cases, as you know, we have started with an idea only and your writing staff, through research and creative thinking, has presented a script that was outstanding. One particular point has impressed us, as well as those to whom the pictures have been shown--the attention to details and the absolute accuracy of facts. This I know is not due to chance but to hard work and the careful checking of all data. The same careful attention is evident in the completed pictures. Direction, casting, sets, and musical scores all combine to make pictures we are proud to show.

You may be interested to know that "The Long Road", our first picture, is still going strong. The picture is as fresh and interesting today as it was in 1935 which I feel is a real accomplishment.

It has been my pleasure to recommend Audio to a number of concerns. I can't think of any better way than this to say how much we like the work you and your organization have done for us.

Sincerely yours

*E. B. Weston*  
Advertising Manager

Send for  
"A Few Facts  
About Audio"

RBW:S

**AUDIO PRODUCTIONS, INC.**  
PRODUCERS OF MOTION PICTURES  
630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.







## FILM REJUVENATION—SCRATCHES REMOVED

## 16MM MOTION PICTURE EQUIPMENT

## VISUAL TRAINING AIDS

## REELS AND CANS

## SERVING NATIONAL ACCOUNTS — COAST TO COAST

# COMPREHENSIVE SERVICE CORPORATION

245 West 55th Street • New York 19, N. Y.

## Projected Selling

(CONTINUED FROM PAGE 17)

back wall of the cabinet interior, territory maps or charts may be hung. Deep shelves in the cabinets may be used to display models. The cabinet at the front of the room can be opened to provide a movie screen which is rolled up to reveal a reversible blackboard, on the back of which is a bulletin board to hold notices or tack-up displays. To provide desk space for trainees, the large conference table can be divided to form two smaller tables.

If an exhibit room for displays of products, building expansion plans, or advertising campaigns is desired, the room can be easily rearranged to meet these requirements. A few quick changes will transform it into an attractive and practical display room.

The hinged tops of the tables are made in three sections which fold together. By raising and folding back the two top sections, which are backed with cork bulletin board, a display pyramid for drawings or printed material is formed. Doors of the wall cabinets fold like a screen to leave windows unobstructed and cabinet open for display purposes.

Finally, a few more easy changes will convert this versatile room into an assembly room which can comfortably seat thirty people for meetings, lectures, or movie projection. Extra chairs fit into the recesses under the wall cabinets in such a way that they form part of the room's decorative scheme. They can be pulled out and arranged in rows, and the tables tucked into the space they formerly occupied. Any chairs which are not needed will fit beneath the tables.

In any room where large numbers of people meet, comfort is an important factor and an con-

ditioning is a must. A simplified air-conditioning unit is concealed by an attractive grille which is styled to fit into the room's overall design.

Hearing comfort is promoted by the use of Armstrong's Cushion-tone on the ceiling. Cushion-tone not only is an integral part of the room's modern appearance but also greatly improves the acoustics.

Two types of lighting supplement each other to illuminate the room for its various uses. Tubular fixtures, placed behind the wall valance, throw light onto the ceiling where it is reflected to provide even, over-all lighting for meetings, and small spotlights built into the tops of wall cabinets dramatize displays of maps or charts when the rest of the room is darkened.

## SALES CENTER

(CONTINUED FROM PAGE 18)

should be softly illuminated so that a gradation from the brightness of the screen to the darkness of the auditorium is evident. This is helpful in avoiding eyestrain.

Provision is also made for dressing room facilities. "Live talent" for dramatized presentations may be engaged on occasion. The projection screen should be of the "Electrol" type, operated by remote control from the projection booth, thus opening the stage to full depth.

**Construction Notes:** Local voltage conditions vary. It is well to provide the projection room with adequate voltage regulation so that sound reproduction will be as near-perfect as possible. Other items such as spotlight, rheostats and dimmers, etc. should be carefully considered.

Always consult local authorities such as audio-visual equipment dealers on ordinances and other conditions to be met in planning such a setup.

★

*A good setting for projection of business films is an essential part of their audience interest. The crowd at the right is typical of those which attended nationwide showings of the new Penn Mutual insurance film.*



# Export Films

★ Short advertising subjects have long been standard fare with the regular feature pictures seen by Latin American film fans. U. S. companies have been eyeing the field with increasing interest in recent months and foreign distribution of this type has attracted at least one newcomer.

Already strongly entrenched, however, is EMILCO CORP. in Buenos Aires which was started in 1935 by FRIDERIC and GRI G. LOWE and now produces and distributes commercial shorts in three South American countries. Claiming exclusive rights to show its domestic and international advertising productions in more than 500 Argentine houses, including all Buenos Aires' first-run theaters, it has also signed up another hundred in Uruguay and Chile through branch offices in Montevideo and Santiago. Expansion into Brazil is expected next year with an office in either Rio de Janeiro or Sao Paulo, and still another branch is contemplated in Bogota, Colombia.

Not long ago the Lowe brothers acquired the Pampa Film Studio, one of Argentina's biggest, and there they are utilizing technicians and equipment to expand their commercial operations while continuing production of Pampa feature films.

The range of visual materials available to sponsors runs all the way from color slides with sound on discs at \$5, through one to three-minute black and white films at costs scaling upward from \$600, to documentaries at a minimum of \$5,000 which demonstrate methods and products but avoid direct selling. Domestic newsreels may also be purchased and unobtrusive advertising inserted; the domestic product usually runs in addition to U. S. newsreels.

Among clients the South American corporation serves are Shell Mexican Oil Company, Moore-McCormack Lines, American Home Products, Bristol Myers, General Mills, Frigidaire, Sterling Drug and Nescalé.



**SALES STORIES** come to **LIFE...**



**on the DA-LITE SCREEN!**

Many an expertly directed and photographed film has suffered from weak, flat screen projection. *Top-flight screening is a "must" for full effectiveness.* That's why so many industrial executives insist on *Da-Lite Screens . . . making sure of projection with a punch* at all approved viewing angles. Too, *Da-Lite* offers outstanding, patented mechanical features . . . sturdy, light weight and service-ability . . . easy 15 second operation . . . clever compactness for easy handling and space-saving storage. Now being manufactured in increasing numbers. Please check with your Visual Equipment supplier on your requirements for *Da-Lite Screens* in advance of your needs.



**THOUSANDS IN USE BY AMERICAN INDUSTRY**

*Sizes and models for every projection need*



Reg. U. S. Pat. Off.

**DA-LITE SCREEN CO., INC.**  
Dept. B55, 2723 N. Crawford Ave., Chicago 39, Ill.

**Pioneering IMPROVED PICTURE PROJECTION Since 1909**

**BUSINESS SCREEN'S READER SERVICE FACILITIES AT THE CHICAGO OFFICES**

Reference books, manuals and personal data on films, production sources and equipment lines may be obtained on request from the Chicago headquarters offices of BUSINESS

SCREEN now located at 812 North Dearborn Street, Chicago 10, Illinois. Orders for books will be filled promptly as a part of this complete reader service bureau.

## High-Budget Films Deserve It . . .

An original score written personally by Emil Velazco for that Important Film . . . created with the fine musicianship, executed with the technical proficiency that leading producers have learned to count on from Velazco . . . is the best risk insurance for a sizeable investment in scenario, studio, talent and camera time. Velazco music adds new color and dramatic intensity to even the finest films.

# Film Music for Your Film

**No producer has to rely on makeshifts to build an impressive sound track. He can have the finest in film music no matter what his budget may be.**

## And Low-Budget Films Demand It

The Velazco Library of Film Music, original creations by Emil Velazco designed specifically for adaptation to films, contains an impressive variety of musical effects for every mood. Even low-cost films can enjoy distinguished and brilliant music with the Velazco Library. The most commonplace sequences reach new dramatic heights against a background of Velazco music.

Among many fine films which are better films because of Velazco music are Form Journal's "Singing Wires," Ford's "Men of Gloucester," Reynolds Metal's "Pigs and Progress," Underwood Type-writer's "Duties of a Secretary" and many others

**emil VELAZCO**

INCORPORATED

1697 Broadway, New York 19 • Phone: Circle 5-6121

## De Vry Expands Facilities to Handle Increased Sales

◆ The overwhelming demand for all types of DeVry motion picture equipment on the part of schools, colleges, universities, churches, hospitals, agricultural organizations, industry, business and motion picture theatres, has necessitated the practical doubling of plant manufacturing and assembling capacity by the DeVry Corporation, 1111 Armitage Avenue, Chicago 11, Illinois, U.S.A.

Mr. W. C. (Bill) DeVry, president of the 34 year old company, who presided at the informal "open house" celebration of the new third floor quarters on Wednesday, April 30, after reviewing DeVry's phenomenal growth, told assembled employees, their wives, husbands and guests that "complete plant modernization for streamlining production methods during the war enabled DeVry to win five consecutive Army-Navy "E" citations, but this alone was not enough to take care of the unprecedented amount of orders from each of the 48 states and the 68 foreign countries in which DeVry equipment is sold. Further expansion was necessary, and today E. B. DeVry and I are proud to have you take part in officially dedicating our new productive and service resources."

## Acme Laboratories' Building New Production Headquarters

◆ The ACME LABORATORIES' building in Hollywood is destined to become a center for non-theatrical production activities, for it now houses companies offering almost every kind of specialized service a film-maker needs.

In addition to Acme's complete

16 mm laboratory facilities, other companies include: Filmeffects of Hollywood, optical printing specialists; Paul J. Fennell Co., animation firm; Highland Studio, a rental studio operated by Filmusic, Inc.; the Wootten-O'Donnell 16 mm Mitchell Professional camera, crew and editing service; and two commercial producing companies.

With all these services available under one roof, producers or sponsors will be provided with a convenient and coordinated headquarters for western production. And for either eastern or western production, the separate companies will provide excellent specialized technical services in their respective fields.

## Northwest Airlines Movies

◆ Some fifty engineers, newspapermen, and film and airline executives recently witnessed Northwest Airlines' first feature movie en route in a Trailblazer DC4, which was equipped with Filmsound. The Northwest Airlines' showing marked another experiment in airline passenger entertainment. Empire Photosound, Inc., of St. Paul, has been working with NWA on details of installation.

## Thom McAn's School Program

◆ The merchandising program of Thom McAn Shoe Stores has been given considerable stimulus by the movie, *The Danger Line*. Theme is based on figures showing that 87% of school-aged children in this country are experiencing faulty foot development by wearing outgrown shoes. School authorities are giving the picture general acceptance.

*Expanded Chicago plant facilities of the DeVry Corporation*



# Labor Idea

★ Plans for establishment of a cooperative, non-profit film center to organize and expand the use of nontheatrical motion pictures on behalf of labor and civic groups have been announced by ROBERT DELSON, 270 Broadway, New York City. Delson, a motion picture and labor attorney, is chairman of the provisional executive committee which met recently at Freedom House and set up a survey committee to decide on the structure, name and concrete organizational program of the organization.

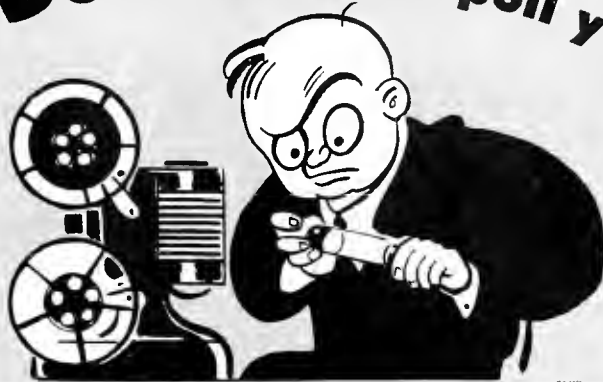
Among objectives listed are establishment of the center's own film library, the cataloging, screening and annotation of all available films dealing with public affairs and social issues, and general promotion and distribution of such films. Although the project calls for establishment of distribution offices in New York, Chicago and Los Angeles, the organization will not at present be concerned with production of any films.

Members of the provisional executive committee include Victor Reuther, United Automobile Workers, CIO; Prof. James Jehring of Cornell University; Eleanor Coit, American Education Service; Steve Ripley, American Newspaper Guild; David Scheyer, United Hatters, Cap and Millinery Workers; Caroline Meyers, National Cooperatives, Inc.; David Sigman, National Labor Service; S. M. Chartok, Cinema Lodge, B'nai B'rith; Ellen Duffy, National Conference of Christians and Jews; Justin Feldman, American Veterans Committee; Irving Salert, Jewish Labor Committee; and Elwood Peoples, Industrial Union of Marine and Shipbuilding Workers of America.

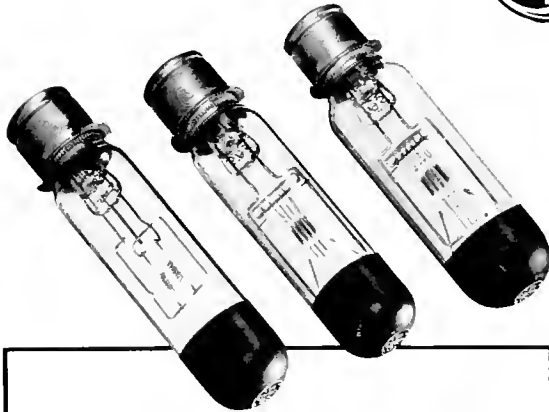
Washington, D.C. Film Cited for Excellence

◆ *Invitation to the Nation*, produced by BYRON, Inc. for the Washington Board of Trade's Greater National Capital Committee, was selected best of its class in a recent judging by the American Public Relations Assn.

Don't let a **BURNOUT** spoil your show



## Get "SPARE" Projection lamps



Be sure they're G-E to be sure of:

1. Greater screen brightness.
2. More uniform screen brightness.
3. Uniformly dependable performance.
4. Constant lamp improvement and development.

Your dealer has plenty of popular high wattage sizes

Don't leave your audience in the dark! Keep "spare" G-E projection lamps on hand and *the show will go on!*

See your dealer and get the "spares" you need... so you'll always be ready for emergencies. Plenty of high wattage sizes for movie projection now available. However, for some slide projectors and projectors using lower wattage lamps, the supply of lamps is still limited.

For better "flash" pictures keep asking for

**G-E midgets!**

Remember... for every photographic purpose

# G-E LAMPS

GENERAL  ELECTRIC



### BUSINESS FILM USERS VALUE THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK

Comments received from large business users of films and equipment who have supplied their representatives and dealers with the Projectionist's Handbook indicate its

value in the field. Order copies today at \$1.00 each from Business Screen, Chicago 10. Write c/o BOOKSHELF DEPARTMENT, 812 North Dearborn Street, Chicago 10, Ill.

**M**ORE THAN 1200 persons are expected to attend the 1917 Convention and Trade Show of the National Association of Visual Education Dealers, which will take place at the Sherman Hotel, Chicago, August 3, 4, 5 and 6. Detailed plans for the convention were announced early this month by NAVEB President BERNARD A. COUSINO, who stated that new and interesting features will be added to make this year's meeting more valuable than the Association's highly successful 1916 convention.

Headline speakers who have agreed to appear on the 1917 program include DR. ROBERT M. THURMUS, Chancellor of the University of Chicago and long-time advocate of audio-visual education; and ARTHUR H. "RED" MORTLEY, Editor of PARADE Magazine, who is one of the country's outstanding speakers on sales topics.

The program will center around a series of "open forum" discussions in which those attending will have ample opportunities to take part. These discussions, which have proven most valuable in NAVEB's previous conventions and regional meetings, will be broadened and given additional emphasis at this year's meeting. One new feature of the 1917 meeting will be an "Educator-Dealer Panel" in which prominent educators will discuss present educator-dealer relationships with a view to better service to the customer.

One of the most important features of the meeting will be the Trade Show, which will include 89 exhibits of audio-visual equipment, films, materials and supplies. This year's Trade Show which will include 89 exhibits of audio-visual equipment, films, materials and supplies. This year's Trade Show runs 4 days, is open an average of 7 1/2 hours per day. Final announcements of the

## National Association of Visual Dealers Holds Chicago Convention in August

Trade Show have been mailed to manufacturers, film producers and distributors; others who are interested but have not received exhibit announcements should write NAVEB at once. In lieu of

film showings in the exhibit halls — which have proven unsatisfactory at previous meetings — the Association has arranged for several "Preview Theatres" where exhibitors' films will be shown

### RCA Representatives Discuss Distribution

◆ A. G. Petrasek, left, Manager of RCA 16 mm Equipment Dealer Sales, discusses 1917 plans on a recent visit to Portland, Oregon, with Merriman Holtz (center), president, Screen Adette Equipment Corp., Portland, and C. A. LaHue, RCA West Coast Regional Manager



under ideal conditions. A printed schedule of film showings in these theatres will be released prior to the opening of the convention. Showings of films in these theatres will be limited to those produced or distributed by Trade Show exhibitors.

Housing for this year's convention is thoroughly adequate. 700 rooms have been reserved in the Sherman Hotel for NAVEB members and guests. All room reservations will be handled by the Association. NAVEB members will automatically receive hotel reservation and registration blanks; others may write to NAVEB, 131 S. Dearborn St., Chicago 5, for the required blanks.

Excellent attendance for the meeting is assured. Several national equipment manufacturers, including Victor, Bell and Howell, Natco, and Ampro, have scheduled their sales meetings immediately before or after the convention. The Industrial Audio-Visual Association, which includes 50 of the largest industrial film and equipment buyers, is planning its meeting to coincide. A recent survey among NAVEB members disclosed that better than 80% of them, including West Coast members, plan to attend.

Further information, hotel reservation and registration blanks, and advance programs may be obtained from NAVEB, 131 S. Dearborn St., Chicago 5, Illinois.

• • •

### Coca-Cola's New Oil Slidefilm

◆ *The Story of Oil*, a 15-minute color slidefilm on the petroleum industry, has recently been released by THE COCA-COLA COMPANY. This picture, produced by THE JAM HANBY ORGANIZATION, is the first of a series on comparable basic industries. It is outstanding in several respects.


A public relations film of the public service type, *The Story of Oil* makes no reference to the product or the sponsor except on the main and end titles. The picture is being shown to oil company employees and service station personnel, schools, clubs and other public gatherings.

The film itself is a quality color production. The script was checked with the heads of the major oil companies and by both the East and West Coast Petroleum Institutes. The picture skillfully blends color wash drawings, hand-colored black and white prints, and original color

*Will your Film  
be a*

# BETTER FILM?

IT WILL IF IT IS MADE  
WITH THE ARTISTRY,  
THE CRAFTSMANSHIP  
AND THE ORIGINALITY  
THAT MARK THE  
PRODUCTIONS OF



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245 WEST 55 TH ST. • NEW YORK CITY

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**POSITION WANTED**

Young man, age 33, college graduate, wants script writing or sales position with producer of business films. Will also join motion picture staff of an advertising agency or an industrial firm. Here is an excellent opportunity to contact a man who has had six years of motion picture script writing, and six years of advertising and sales promotion experience.

Write Box 96  
BUSINESS SCREEN  
812 N. Dearborn St.,  
Chicago 10

**Mullins Manufacturing Company Releases 2 Sound Slidefilms**

◆ *Dream Come True*, a sound slidefilm on its Youngstown kitchens is being released by MULLINS MANUFACTURING CORPORATION, of Salem, Ohio to dealers for showing to prospects in their outlets and through women's clubs and other organizations. Emphasis is on modernization through installation of the Youngstown units. *The Youngstown Kitchen Story*, another new sound slidefilm, is being used in sales training.

**Leader Electric Sponsors First Fluorescent Slidefilm**

◆ Believed to be the first film in the fluorescent lighting industry, *Look to Leader*, 10-minute sound film produced by SARRA, INC. through DUANE WANAMAKER ASSOCIATES, was released this month by LEADER ELECTRIC COMPANY, Chicago manufacturer.

Walter Glass, Leader president, said all company representatives will be equipped with projectors for showings of the film before architects, public utility executives, builders, electrical contractors, wholesalers and their salesmen.

The film, which shows the nation's potential for fluorescent lighting and explains Leader's services and products, was scripted by Joe Betzer and Donald Branch. Cameraman was Jack A. Fenimore and Harry W. Lange produced.

**Voters' School Via Slidefilm**

◆ The voteless District of Columbia League of Women Voters recently held their sixth annual one-day school devoted to a study of the national economy. The slide film, *Economics for Everybody*, supplied a keynote for the discussion which centered around getting women concerned with public affairs. As the schools are held in other centers, the women expect attendance to total a half-million or more women.

**New Haven Railroad Shows Six New "Visual Aids Units"**

◆ New York, New Haven & Hartford Railroad has prepared a series of six teaching-aid "research units" which include live 16 mm sound motion pictures, a series of teacher guides, a series of transportation posters for classroom display, a series of slide films of selected transportation subjects and a group of reference and information booklets, all designed to acquaint pupils in the upper elementary and secondary schools

of New England with the importance of transportation and industry in the region.

Educational authorities in Massachusetts, Rhode Island, Connecticut and New York were consulted both as to nature and scope of the information to be presented and as to methods of presentation that would be most helpful. The kits are available free to public and parochial schools in the New Haven's area.

**"New York Calling" Revised**

◆ A new postwar version of the popular color film *New York Calling!*, produced by the New York Central System, has now been released and may be borrowed from more than thirty film libraries throughout the United States.

The present *New York Calling!*, a complete re-make of the earlier picture, was filmed during 1946 and includes the arrival of the liner Queen Elizabeth on her maiden voyage and scores of New York attractions offered to the postwar tourist.

Narrated by Vincent Connolly, popular radio announcer, the film brings the New York visitor down the scenic Hudson River Valley to detain in wondrous Grand Central Terminal. From here a Grand Tour of the metropolis is made. Boat trips round Manhattan Island and to the Statue of Liberty are followed by stops at world-famous museums, Wall Street, the Bronx Zoo, Botanical Garden, Coney Island, Rockefeller Center, Radio City Music Hall, the Empire State Building and many other points of interest. At night, Times Square and the Great White Way are visited.

*New York Calling!* is New York Central's contribution to the promotion of world-wide interest in the cultural, educational and entertainment facilities of New York City. It is designed to have both an entertainment and educational appeal to a wide variety of audiences, such as school, church, civic and social groups, all of which acclaimed the earlier version of this unusual film. It is available in 16 mm sound only, with a running time of 22 minutes.

A list of film libraries handling this and other New York Central educational films—*The Freight Yard*, *The Steam Locomotive*, *The Railroad Signal*—may be obtained by writing to the Motion Picture Bureau, New York Central System, 166 Lexington Avenue, New York 17, N. Y.

# Train better salesmen in less time with ILLUSTRAVOX sound slidefilm equipment



**F**IELD-TESTED and proved in peacetime and war, Illustravox two-way sales training is *the one best way—the most effective, the least expensive*. Trainees learn as much as 55% faster, and remember up to 70% more and longer than under former training methods.

●● Ideal for training salesmen and other employees, too, Illustravox uses dramatic pictures and spoken words to command interest, and focus full attention on your message. Presented in the home office or in the field, Illustravox sound slidefilms always carry the authoritative voice of headquarters, never vary, never are misinterpreted.

●●● Over 80% of all sound slidefilm equipment now in use is Illustravox. Business leaders agree, Illustravox two-way training proves itself immediately in better trained salesmen (or other personnel) and better sales records. Place your order today. The Magnavox Company, Illustravox Division, Dept. BS-5, Fort Wayne 4, Indiana.

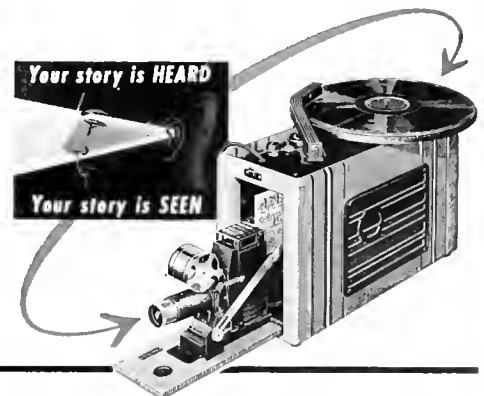
\* \* \*

See "The Illustrated Voice." *Outstanding commercial film of the year, it shows how Illustravox can best be applied to your training and selling needs. Ask your Illustravox dealer or film producer for a showing today!*

## ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE  
**Magnavox**  
COMPANY FORT WAYNE  
MAKERS OF FINE RADIO-PHONOGRAPHS



**THE FIRST COMPLETE GUIDE TO MORE THAN 800 SPORTS FILMS!**  
Just published by Business Screen in cooperation with The Athletic Institute: the Sports, Physical Education & Recreation Film Guide lists more than 800 available films. Order a copy at 50c from Business Screen.

# Business Screen EXECUTIVE



SAMUEL G. ROSE (left), president of Victor Animatograph Corporation, and Robert M. Shapiro, Rio de Janeiro, are pictured above discussing opportunities awaiting American business interests in Brazil and other countries.

## Sales Director of Byington's Visits Victor in Davenport

◆ ROBERT M. SHAPIRO, sales director for BYINGTON AND COMPANY, Rio de Janeiro, Brazil, recently visited the home office and factory of the VICTOR ANIMATOGRAPH CORPORATION, Davenport, Iowa.

Mr. Shapiro's company, distributors in Brazil for Victor 16 mm sound motion picture projectors, is about to embark on a tremendous program of education, using Victor projectors and equipment in schools, churches and among various social groups.

Centers are being set up all over Brazil where film educational libraries will be installed. "Our chief difficulty will be to get film with Portuguese sound track or titles," Shapiro explained.

Brazil offers an unlimited market for American products according to Mr. Shapiro, as the country is now in a period of immense and rapid economic development such as the United States experienced during the last century.

## Edward T. Dickinson Named United World Vice-President

◆ UNITED WORLD FILMS has recently appointed EDWARD T. DICKINSON, JR. to be vice president in charge of educational film development and distribution.

Dickinson has recently been American representative on the Emergency Economic Committee for Europe. He was formerly research assistant to U.S. Steel's Board Chairman, Irving S. Olds. Prior to that he served with WPB, U.S. Marine Corps and OSS.

## Columbia Recording Switch

◆ COLUMBIA RECORDING CORPORATION has changed its name to COLUMBIA RECORDS, INC., it was announced recently by Edward Wallenstein, president of the CBS subsidiary.

## Mills Announces Promotions

◆ DENNIS W. DONOHUE, Executive Vice-President, Mills Industries, Incorporated, announces, effective March 25, the promotions of the following men to key positions in the Company:

George B. Dardwin was appointed Vice-President in Charge of Factory Operations. He joined Mills 7 years ago as a sales engineer. During the war years he headed the Production Costs Department, and last year was promoted to the position of Plant Auditor.

Feris D. Gaskill, Production Manager of Mills for 19 years, was appointed General Superintendent in Charge of Manufacturing.

Lewis A. Carroll, with Mills

## U.S. Projectors to Latin America

◆ Illustrating popularity of U.S. cine equipment in Latin America are these scenes of the shipment of 100 DeVry 16 mm sound projectors and 6 DeVry theatre projectors and sound systems to Argentina. (See the story below)



Cost Department for 14 years, has been appointed Chief Industrial Engineer.

Herbert Bendfelt, a Project

Engineer with Mills for 3 years, has been appointed Chief Engineer.

## DeVry Corporation Ships a Major Argentine Order

◆ DeVry Corporation, pioneer Chicago manufacturers of motion picture equipment, has completed a blanket order for 100 DeVry professional 16 mm motion picture sound projectors and 6 theatre projectors and sound systems for Mr. Eugenio M. Etchegoin, head of Sociedad Argentina de Importacion, Buenos Aires.

The equipment is aboard the new Delta Line passenger ship, Del Sud, and is due to arrive in Buenos Aires April 16th.

Mr. Etchegoin, shown here at his desk, has been an authorized distributor of DeVry motion picture equipment since 1910, and is an ardent believer in the power of the motion picture film.

As is usual with DeVry export and domestic shipments, every precaution is taken to insure safe delivery. Heavy corrugated boxes, special water-proofed paper and reinforced, steel banded wooden boxes are used to pack the equipment.

## William Jordan on Tour of Southwestern States

◆ WILLIAM E. JORDAN (Bill Jordan), 16 mm distribution specialist and former Chicago and New York film executive, has left his recent post here for a tour of Florida and the Southwest. Mr. Jordan is putting the finishing touches on his book, *Motion Picture Profits*, which deals with basic 16 mm industry practices and public exhibition outlets as an extension of existing 35 mm mar-

... and while I'm handing out bouquets, I'm sure you'll be pleased to hear all of us at Dailey Mills feel that the Chubby the Chick character, we've been trying to establish for years, has taken on a new meaning since it was adapted into a color slide film. Its been creating favorable impressions and aiding sales wherever it's shown."

DON R. CALLAHAN, *Advertising Manager*  
DAILEY MILLS, INC., OLIAN, NEW YORK

**dp** EST. 1914  
**PATHESCOPE PRODUCTIONS**  
The Pathescope Company of America, Inc.  
"Pioneer in Industrial and Educational Films"  
580 Fifth Avenue, New York 19, New York



kets, based on a fifteen year survey of the field. He will spend a considerable amount of time in Texas and the Southwest inspecting semi-permanent theatre installations using 16 mm equipment and will arrive in Los Angeles sometime in the summer.

#### Hold Public Demonstration of Aids Projector in Capitol

◆ The first public demonstration of the new Aids automatic sound slide film projector was held recently in the offices of Al Sherman, Washington, D. C. film consultant, before a group of representative government, industrial and trade association executives. Demonstrated by JAMES O. COIT, JR., treasurer and general sales manager for the Aids Equipment Corporation, manufacturers of the new sound slide film projector, the machine was revealed as successfully eliminating the psychologically disturbing audible signal current in present sound slide film projectors.

Invented by Major William Wollner, former radar specialist with the United States Army, the Aids projector uses a high frequency signal that, while inaudible to the human ear, succeeds in securing automatic film frame changes in perfect synchronization with the sound recording.

Among those present at the demonstration were Col. Benjamin F. Castle, president, Milk Industry Foundation; Walter W. Belson, director of public relations, American Trucking Association and president of the Washington Forge, American Public

Relations Association; Major Warner F. Hall, director, Prosthetic Appliances Service, Veterans Administration; Roland Biow, vice president and general sales manager, Biow Associates, consultants in office interior design; Marshall L. Faber, associate and technical adviser for the firm of Al Sherman; Nathan D. Golden, chief, Motion Picture Division, Department of Commerce; Lee Ross, deputy director of information, Office of International Trade, Department of Commerce; Neville Gardner, film officer, British Information Service; Miss Dorothy Hatton, adviser, French Supply Mission; Robert Lewis, supervisor of sales and director of training, Washington Gas Light Company; Hon. Han Olav, counsellor, Royal Norwegian Embassy; Joseph Bokin, Washington attorney; Robert L. Harper, publicity and advertising director, National Ice Industries and National Ice Public Relations, Inc.

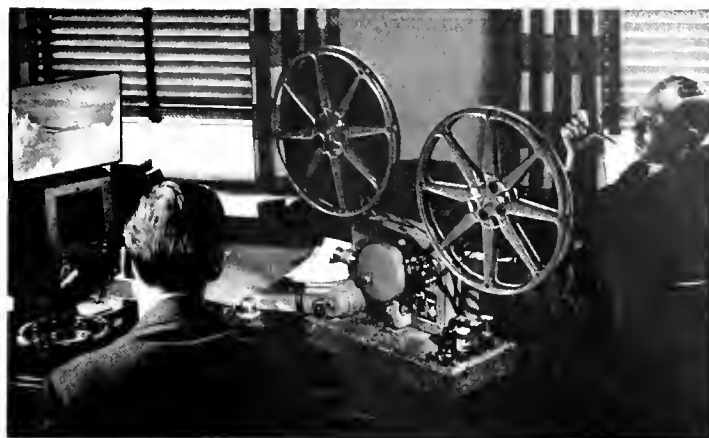
#### World Screen Advertising, Inc. Distributes to Latin America

◆ One new firm has recently been established to help solve the foreign distribution problem. World Screen Advertising, Inc. of New York, through its president Robert H. Kulka, has announced that it has secured the exclusive franchise of distribution networks created by the Victor Animatograph Company in Latin America.

World Screen offers two services to film sponsors: theatre showings of 16 mm and 35 mm minute movies, and 16 mm club and adult

(CONTINUED ON THE NEXT PAGE)

WASHINGTON D. C. GROUP AT DEMONSTRATION of the Aids automatic sound-slide film projector: L. to R. are James O. Coit, Jr., treasurer, Aids Equipment Corp.; Marshall L. Faber, associate of Al Sherman; Al Sherman; Nathan D. Golden, Motion Picture chief at the Dept. of Commerce, and Lee Ross, deputy director of information, Office of International Trade, Dept. of Commerce.



**A Truly Mechanical BRIEF CASE for Your Salesmen, Now!**  
And at **LOW COST** — with

# MOVIE - MITE

**16 mm. Sound-on-Film Projector**

**PORTABLE—Weights only 27½ lbs. complete.**

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

**STANDARD FEATURES**—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable till . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.



Write for  
Interesting  
Folder

"It Makes  
Sense"

See your Industrial Film Producer  
for demonstration and delivery information

**"KEEP YOUR EYES AND EARS ON MOVIE-MITE"**

**MOVIE-MITE CORPORATIONS**

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(CONTINUED FROM PRECEDING PAGE)

group showings of longer films. Tying up with the new service will be Alexander Film Company and its General Screen Advertising affiliate under an agreement providing World Screen with access to Alexander's large minute movie library and General Screen's marketing facilities.

For booking minute movies into 16 mm theatres in small towns, World Screen will charge \$1.00 to \$1.50 per showing. For club and group showings, supplying projection service, the cost will be \$20-\$30. These prices will include such costs as import duties, shipping costs and other such expenses not encountered in the United States.

Kulka, in announcing the new service, declared that sponsored films find a ready acceptance in Latin America. Some 1200 16 mm projectors are now in operation in Brazil alone and several thousand more have been ordered.

#### Royal Photographic Honors to John G. Capstall of Kodak

♦ Award of the 1946 Progress Medal of Great Britain's Royal Photographic Society has been made to JOHN G. CAPSTALL, photographic pioneer and head of KODAK RESEARCH LABORATORIES' photographic department.

The award is made annually by the Society in recognition of "invention, research, publication, or exhibition" leading to an important advance in photography. Capstall was chosen unanimously because of "important contributions" he has made "to the development of photography."

Capstall has been active in photographic research for more than thirty years. As early as 1911 he conceived the idea of applying the photographic "reversal process" to provide motion pictures in black and white and color for amateurs.

A prolific inventor, with some sixty odd patents to his credit, he has worked on optical filters, photographic solutions, special instruments and equipment, processing systems, and color photography.

As a young man in England, Capstall worked at portrait photography. But his interest in experimental photography soon led to a technical position with Dr. C. E. K. Mees at Writton and Wimwright, an English photographic firm. In 1912 Dr. Mees joined Kodak as director of research. Capstall remained in Eng-

## Business Screen EXECUTIVE

land a few months, then came to Kodak Park where he took charge of filter production and related experimental work.

It was during these early years that Capstall worked out his idea to utilize the "reversal process" for amateur movies. Attempts by others to make home movies practical had failed because of the expense involved in making both a negative and positive.

With his improvement of the "reversal process," involving the invention of a controlled second exposure of the film to compensate for the amateur's errors in exposure, Capstall paved the way for inexpensive home movies.

Once the idea of amateur movies was sold to the Kodak

officials, Capstall and Kodak technicians developed the necessary cameras, apparatus, and processing equipment, and the amateur motion picture system was announced in 1923. The same simple and inexpensive "reversal" method was applied later to production of 8 mm motion pictures.

Recognized as a pioneer in color photography, Capstall worked out a 2-color subtractive process in 1914. A year later his color transparencies on glass plates were exhibited at the World's Fair in San Francisco. About the same time the process was adapted for 35 mm motion pictures and found limited use in the 1920's.

His research played an important part in development of the



JOHN G. CAPSTALL

lenticular process of color photography placed on the market in 1928. This was the film which brought color to amateur motion pictures.

Other Capstall inventions include several continuous 16 mm and 35 mm film developing machines, photographic printers and projectors, and special instruments, such as the Eastman Densitometer.

His discovery that a yellow dye improves films used for making duplicate negatives led to the introduction of special emulsions for that purpose. He introduced the modern motion picture practice of duplicating original negatives, a considerable improvement in technique.

In 1927 he established the formula for a new fine-grain developer which was widely used by amateur and professional photographers. This was the famous D76.

For his key inventions, which formed the basis of amateur movies, Capstall received a Modern Pioneers Award of the National Association of Manufacturers in 1940.

In 1941 he was made an honorary fellow of the Royal Photographic Society. During that same year he received the Progress Medal of the Society of Motion Picture Engineers.

His design of a processing machine incorporating several new principles drew him honorable mention from the Academy of Motion Picture Arts and Sciences in 1945.

There have been five other Kodak recipients of the important RPS Progress Medal: Dr. C. E. K. Mees in 1913, the late George Eastman in 1927, Dr. Samuel F. Sheppard in 1928, the late Nahum Embosch, and Dr. F. A. Jones in 1935.

**Under one roof...**

... a completely integrated photographic service for the production of sound motion picture films... for industry and education.

Recording studio, editing, animation, and laboratory facilities... for other film producers and photographic departments of other industries.

Superior 16 mm. duplicates with or without optical effects... black and white or full color. Write for further information.

- Sound Stage of 8,000 Sq. Feet
- Recording Studio with Seven Channels
- Lab Capacity of 112,000 16 mm. feet per day
- Producing films by the 16 mm. method for 15 years

**THE CALVIN COMPANY**

Especially equipped to make... Large quantities of general Color Prints with Optical Effects

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OLIVER N. WILTON, well-known in the visual industry, has just been named General Sales Manager of the Da-Lite Screen Company, Chicago screen manufacturer.

**Oliver Wilton Becomes  
Da-Lite Sales Manager**

♦ OLIVER N. WILTON has been appointed General Sales Manager of the DA-LITE SCREEN COMPANY, Chicago, according to announcement by CHESTER C. COOLEY, President.

A graduate of the University of Illinois in Mechanical Engineering, Mr. Wilton is widely-known in the photographic trade and brings a wealth of experience to his new post with this pioneer manufacturer of projection screens. Associated with Bell & Howell for many years as Assistant Vice President in charge of Domestic and Export Sales, he has visited most of the United States, Europe, Mexico and Cuba.

During the war he acted as Liaison Engineer to the Army Air Force and Navy Bureau of Ordnance, and was instrumental in the design and production of numerous optical and photographic devices. Mr. Wilton and his family live in Chicago, where he is a member of the University Club.

\* \* \*

**RCA Announces "Showroom" as N.Y. Exhibition Center**

♦ STEPHEN J. DE BAUN, formerly with the press department of N.B.C. is now publicity director of THE RCA SHOWROOM, which will open sometime this month at 36 West 19th Street in New York.

The RCA Showroom will be a public exhibition of the various products and activities of RCA, such as RCA-Victor radios, phonographs, records, NBC, RCA electron microscope, and other scientific equipment, RCA motion picture projection and sound equipment.

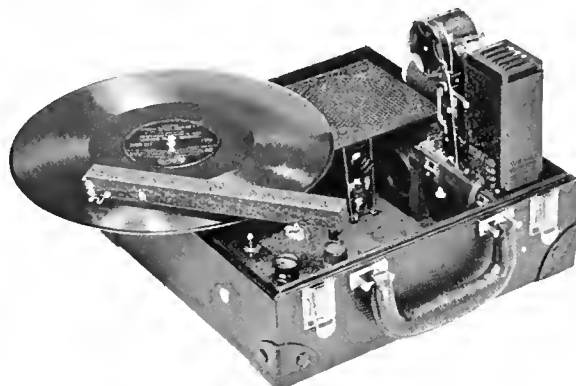
**SALES MANAGER  
Seeks Change  
Available July 1st**

Desires connection with progressive and reliable audio-visual products manufacturer. A spot where creative sales ideas and promotion are encouraged. Excellent background in education and business. Best of references. Middle forties, in good health, neat dresser. Home is in Chicago.

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# PICTUREPHONE

Made  
in  
8  
Sizes



The only complete line of Sound Slide-Film Equipment on the market

## OUR POLICY—A PICTUREPHONE FOR EVERY PURPOSE

- MODEL M**—Junior size, plays 16-inch records, carries 12-inch.
- MODEL J**—Junior size, plays and carries 16-inch records.
- MODEL JB**—Junior size, 16-inch capacity, 300-watt projector.
- MODEL U**—Junior-senior size, two-speed, public address, 300-watt projector.
- MODEL A**—Auditorium size, two-speed, public address, 300-watt projector.
- MODEL B-6**—Combination play-back and sound slide-film machine. Two-speed.
- MODEL B-8**—Combination play-back and sound slide-film machine. Two-speed, public address.
- MODEL B-12**—Combination play-back and sound slide-film machine. Two-speed, public address, three speakers. Extra large auditorium size. Superb music player.

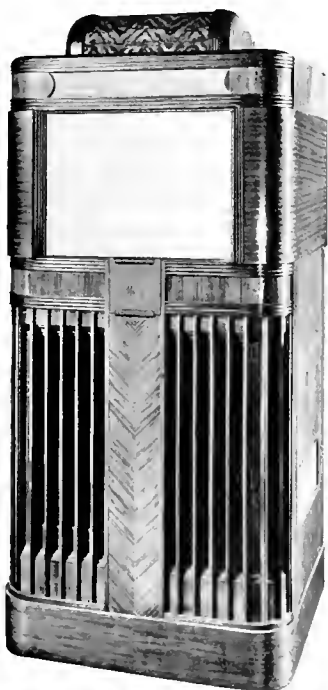
*We have manufactured this type of equipment for ten years.  
Write us about your requirements.*

## O. J. McClure Talking Pictures

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or  
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with or without  
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Sound Projection  
— or —  
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Projection  
Silent or with  
Wire Recording  
Sound



**TRANSLUCENT  
SCREENS**  
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CHICAGO, ILLINOIS

## Men Who Make Pictures

NEWS AND COMMENT ABOUT THE COMMERCIAL STUDIOS

### Kling Studios in Chicago Opens New Film Division

◆ JACK LIEB for 15 years with Metro-Goldwyn-Mayer and since 1937 Midwest Bureau Manager of the M. G. M. News of the Day Newsreel Department, President and organizer of Teletone Films, Inc., now heads up the Kling Studios Motion Picture and Slide Film Division. Mr. Lieb has for many years been recognized in the trade as one of the country's outstanding photographers. He has made news reel motion pictures in practically every county in the world. He covered the Normandy invasion for the American News Reel pool. He has produced a

number of shorts for the Magic Carpet of Movie Tone-tom of which were made in South and Central Africa. He also "shot" considerable footage used in major Hollywood motion picture productions.

### Teletone Industrial Film Division Enlarges Facilities

◆ Teletone-Young America Industrial Film Division, which has been operating more or less under wraps during the past year, has now moved into new and larger quarters at 18 East 48th Street in New York.

This move may forecast increased activity in Stuart Shelton's

plans for bids, not only into the educational film field, but also in the line of industrials and theatrical short subjects.

Backed by Young America magazine and the Teletone chain of newsreel theatres, the film divisions may eventually operate on as broad and large a scope as March of Time or RKO Pathe.

### Herrick Productions, Inc. Announced in New York City

◆ HERRIK PRODUCTIONS, INC. has recently been organized to engage in the production of special purpose films, and the management of studio facilities at 112 West 89th Street, New York.

Officers in the new company include F. B. MANNON, Chairman of the Board, F. HERRIK HERRIK, president, and THOMAS R. COX, JR., general manager. JOSEPH BRATTAIN, assistant radio director of Erwin, Wasey & Co., is associated with the firm as Public Relations Director.

112 West 89th Street, formerly a building occupied by a telephone exchange, is being completely remodeled as a sound motion picture studio. Facilities will include sound recording rooms, two or three stages, prop and dressing rooms. Besides operating as a headquarters for Herrick Productions and Visual Arts Corporation (another Herrick property, formerly of 2 West 16th Street) the new studio will also be available to other producers on a rental basis.

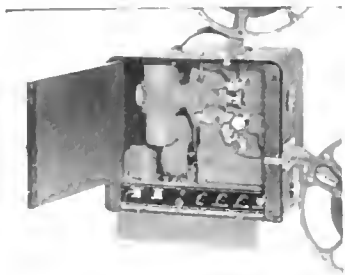
### Nassour Studios Renting Space And Producing Commercials

◆ Edward Nassour, head of Nassour Studios, Hollywood, recently announced the current production of a merchandising picture for the Fount-O-Ink Pen Company. It is to be the first in a series of such films, and is the first commercially sponsored film to be produced on the newly completed Nassour stages.

The film is scheduled for showing in department stores as point of sale advertising.

Mr. Nassour states that his own production will be largely in the commercial field, although he may do some theatrical production as well.

First production completed on the Nassour stages was the Pine Thomas production of Albuquerque for Paramount release. Future stage time is already pretty well tied up with theatrical producers such as Sol Wurtzel, William Wilder, Walter Colmes, hav-



THE NEW KOLOGRAPH 16 mm sound motion picture projector featuring a "rock-still" intermittent movement has just been announced. (see story below)

## NEW PRODUCTS

### New Kolograph Projector Enters 16 mm Sound Field

◆ A new 16 mm sound film projector featuring "Rock-still" pictures made possible with a novel intermittent mechanism has been released by the KOLOGRAPH CORPORATION, 223 West Maryland St., Indianapolis, Indiana, it has been announced by LAWRENCE D. KOHNMEYER, president of the manufacturing firm.

No newcomer to the sound projection field, having built the first 35 mm sound projector for Dr. Lee DeForest in 1916, Mr. Kohnmeyer states that his latest development, the "Rock-Still" intermittent (which runs silently completely immersed in oil), is the foundation around which the new unit has been designed.

Special development of the cooling system permits the instrument to be used with a 1250-watt lamp, without burning the film or causing appearance of the well known "door knob" on the globe.

Designed for use from either 117 volt AC or DC source, the projector features a 2" coated lens, F 1.9, as standard equipment but the lens mount will accommodate any other type or size. The condenser system is especially designed with a larger diameter than has ever been used in 16 mm work.

Other features of the new Kolograph 16 mm projector include: Microphone may be used simultaneously with sound on film, the large 1-20 bulb may be employed without fear of overheating, and conditions of low or exceptionally high line voltage.

Available shortly at selected dealers. BOB B. OLIVER, well known figure in the 16 mm projector field, is handling national sales distribution at 188 West Randolph Street, Chicago 1.



## IS HIS BUSINESS IN HIS HAT?

When you select a film producer you expect more than an idea. You want to know that he has every production facility necessary for a complete and thorough job — plus years of experience. Here in our Hollywood studio you will find both.

# ROCKETT PRODUCTIONS

BUSINESS MOTION PICTURES • SOUND SLIDE FILMS  
6063 SUNSET BLVD. • HOLLYWOOD 28, CALIF.

SINCE 1925

ing contracted for stage rentals.  
Tests and actual production on the stage so far have indicated that it is really soundproof and that even passing planes need not interrupt shooting.

Nassom emphasized that the stages will be available for rental to any producer when they are free, but that probably, except for his own sponsored production, only the major commercial productions will need or can afford such major stage space.

**Telefilm Studios Builds New Hollywood Laboratories**

Construction is under way on the new developing and recording laboratories at TELEFILM 16 MM STUDIOS in Hollywood as part of the firm's \$1,500,000 expansion program for 1947, president Joseph A. Thomas announced. The new laboratories are an addition at the rear of the Telefilm Building at 6039 Hollywood Blvd.

**Atlas Produces Slidefilms on Wide Range of Subjects**

ATLAS EDUCATIONAL FILM CO. of Oak Park, Illinois reports production of slidefilms to meet a wide range of client objectives, from illustrating a talk on the functions of the endocrine glands to presenting a comprehensive picture of organization and sales outlets of a steel company. The former film was made for a leading medical specialist, the latter for the Ceco Steel Products Corporation.

Other current slidefilm productions announced by Robert B. Wesley, president, include a visualized committee report for a national association of brokerage firms, a stoker installation training film for the Link-Belt Corporation and an employe indoctrination film for Lytton's, mid-western retail clothiers. The Lytton film was made in cooperation with the Joseph W. Hicks Organization of Chicago.

Atlas is now completing a series of sound slidefilms to recruit, indoctrinate and train drivesalesmen of the Furst-McNees Company. Eli Lilly & Company, pharmaceutical manufacturer has used a slightly different medium in blueprinting a long-range employe training program to top executives of the company by means of an Atlas-produced Visual-Cast presentation.

James Stevenson Productions, New York City, has moved to 133 East Fifty-fourth Street.

**Vancouver Production Co. Enlarges Sound Facilities**

With the recent acquisition of modern sound equipment, NORTH AMERICAN PRODUCTIONS, LTD., at Vancouver, Canada is now in a position to produce complete industrial, educational and entertainment movies from script to screen. SMUR WILSON, prominent Canadian sound engineer, has just arrived in the West and will be in charge of all sound recording at N.A.P. Studios.

One of Mr. Wilson's first chores will be the supervision of sound track recording for *North-West Package*, North American's first cartoon feature. It deals with timber and lumbering and revolves around two characters—Butch Bear and Buddy Beaver—created by John Barker.

One of North American's young players, Carol Thomas, who has the title role in *The Changeling Princess*, recently won new honors in Vancouver's Speech Arts Festival.

Interested visitors from all parts of the world will have an opportunity to see N.A.P. films displayed at the B.C. Products Fair in Victoria, March 28 and 29. Films, stills and drawings will be shown and Bob Willett, director of public relations, will be in attendance. Outstanding feature of the display will be the castle used in *The Changeling Princess*, truly a work of art on the part of North American's art director, Frank Vivyan.

**PRODUCER NOTES**

RAMSEY PICTURE CORPORATION has moved its offices from New York to 1323 Kirby Building, Dallas, Texas. John H. Hicks, Jr., formerly vice-president of Wrathier Productions, has joined Ramsey as a vice-president.

Charles V. Martignoni and William McKinley Osborne have organized Visual Enterprises in New York to specialize in visual aids for training programs.

TED BYRON, of N. W. AYER's motion picture department, New York, has been commissioned by the Army Recruiting Service to produce a series of short subjects.

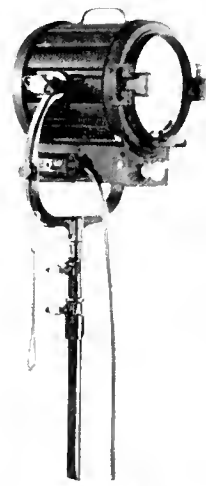
Academic Film Company has moved to new and larger quarters at 113 West 12nd Street, New York City 18.



**REMEMBER WHEN...**

... Movies couldn't talk and motinee idols wore sideburns? It was in that era that Mole-Richardson revolutionized motion picture lighting with high wattage incandescent lights. One of the first deliveries of these new lights was made to the old Universat lot, where they were used with precedent setting success on the "Broadway" set... first of the "super-colossal" musicals.

**In 1947 Mole-Richardson Wins Another "Oscar"**



This year the Academy of Motion Picture Arts & Sciences awarded a third citation to the Mole-Richardson Co., for developing a new high intensity arc light. The Solarspot, pictured at left, was an "Oscar" winner too, receiving an Academy award in 1944. Made in 750, 2,000 and 5,000 watt sizes, it is universally preferred by those who demand perfection in lighting equipment.

**"MOLIGHTING" EQUIPMENT**

<b>"MOLINKIES"</b>	<b>"MOLARCS"</b>
Midget Spot	Duorc ..... 40 Ampere Flood
Baby Solarspot	Type 90... 120 Ampere Spot
Junior Solarspot	Type 170... 150 Ampere Spot
Senior Solarspot	Type 450... 225 Ampere Spot
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Single Side Lamp	See This Equipment at Your Dealer or Write for Catalog!
Double Side Lamp	



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*Photographic Lighting Equipment Since 1927*

**YOU NEED THE "AUDIO-VISUAL PROJECTIONIST'S HANDBOOK"**

Order a copy today of the 36-page color and graphic manual on good showmanship for 16 mm sound and 35 mm slidefilm presentations. Step-by-step lessons plus two-color threading diagrams of all standard machines. Only \$1.00 postpaid from Business Screen, 812 N. Dearborn St., Chicago (10) Illinois.



# NEW PRODUCTS

THE BUYER'S GUIDE TO THE LATEST IN AUDIO-VISUAL EQUIPMENT

CHICAGO, host city to the Society of Motion Picture Engineers' 61st Semi-Annual Convention during the week of April 21 to 25, saw quite a few innovations in the audio-visual equipment field and heard a lot of talk about "things to come" from the laboratories and production lines of the respective manufacturers. Here is some other news of the current month's product activity:

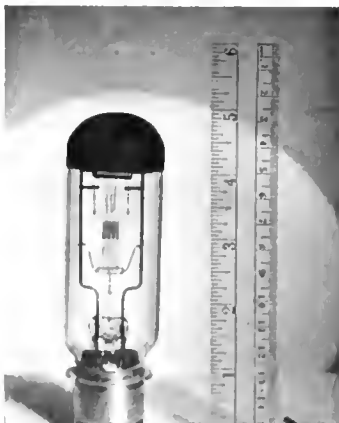
## New Slide Film Projection Lamp Announced by Westinghouse

◆ A new high efficiency tungsten filament lamp for slide film projectors that brings new sparkle and added beauty to colored film is available from the WESTINGHOUSE ELECTRIC CORPORATION.

This new lamp has very definite advantages over those now used in slide film projectors, principal of which are: 1) Forced ventilation is not required to cool the lamp; 2) The eight element biplane filament developed by Westinghouse 15 years ago, assures brighter screen illumination as there is less light lost in the optical system; 3) The float mounting of the biplane filament assures a more rugged lamp; and, 4) The slightly larger bulb diameter assures satisfactory lamp life with very little light depreciation throughout the life of the lamp.

Essential data on this new projection lamp are: 300 watts, 115, 120, 125 volts, 1 1/2 black top bulb, medium prefocus base, C3D biplane filament 67 mm wide by 6.7 mm high, 25-hour

Westinghouse 300-watt  
Slidefilm Lamp



life, 25 lumens per watt, 23 1/16 inches to light center, and 5 inches over all length.

Further information on this projection lamp may be obtained from the Lamp Division, Westinghouse Electric Corporation, Bloomfield, New Jersey.

## Radiant Manufacturing Corp. Announces Low-Priced Model

◆ To satisfy the demand for an economically priced screen, especially for the 8 mm field and the slide market, RADIANT MANUFACTURING CORPORATION has designed a new lower priced tripod model which will be known as the Model "Q."

The features of this newest Radiant Screen include a self-locking lowering and raising device on the extension rod, for easy instantaneous adjustment in screen height. The new Model "Q" is portable, the curved metal handle making it easy to carry. This screen can be set up anywhere since the tripod legs are so constructed as to be easily adjusted to various heights and positions. The modern appearance of the "Q" is achieved by an eye-appealing duo-tone finish.

This new tripod model was designed for the consumer who is looking for an outstanding projection screen within range of every pocket. It is manufactured in the 30 x 10 and 40 x 10 size to accommodate distances of between 10 to 15 feet between projector and screen.

For further information write to the Radiant Manufacturing Corporation, 2627 Roosevelt Road, Chicago, Ill.

## Western Electric Unveils Single-Unit 16 mm Speakers

◆ First showing of a new, small, single unit loudspeaker in connection with 16 millimeter sound projection was made by the WESTERN ELECTRIC COMPANY during the April 21-25 Convention of the Society of Motion Picture Engineers in Chicago.

The new speaker, the 756A, may be operated as part of a standard 16 millimeter sound projector and will produce sound more life like than formerly possible with speakers of its type. Its



NEW WESTERN ELECTRIC 756A 10-inch single-unit 16 mm speaker is shown above.

output of 20 watts is sufficient for any ordinary 16 mm showing, while its 10-inch cone, small depth, and low required baffle space add measurably to its portability.

In charge of the demonstration was C. R. KITH, New York engineering representative, and G. E. GRAVISON, contract relations representative of the Company's Electrical Research Products Division.

## Charles Ross to Introduce New Line of "Rosslites"

◆ CHARLES ROSS, INC., New York lighting specialists, will soon introduce a new line of "Rosslites."

Manufacturing is not a new venture for Ross. Except for a lapse during the war time years, he has been making incandescent lighting equipment for studio use for 31 years.

Charles Ross, Inc. will continue as Eastern distributors for the complete Mole-Richardson line.

## Jerry Fairbanks' Zoomar Lens Is Termed "Outstanding"

◆ DR. FRANK G. BACK'S Zoomar Lens introduced at the SMPTE meeting a year ago (BUSINESS SCREEN, June 1946), has been adapted for use in television and demonstrated last month by NBC television in New York.

The lens, now called the Jerry Fairbanks' Zoomar Television Lens, was described by John F. Royal, NBC television chief, as "an outstanding contribution to television technique." O. B. Hanson, NBC chief engineer, predicted that the lens would become standard television equipment.

The Zoomar lens obviates the necessity for turret lenses, as did



JERRY FAIRBANKS checks the new Fairbanks Zoomar television lens at recent N.Y. showing.

ferent focal lengths can be obtained with a simple lever adjustment, maintaining, at the same time, good definition and constant light transmission.

Royal pointed out that the Zoomar would be especially applicable to such swiftly moving subjects as a baseball game, where a close-up of a batter hitting the ball could be instantly opened back to a long shot of the holding action on the entire field.

The Zoomar has been tested in the field by various commercial producers during the past year. Hartley Productions' Irving Hartley reported excellent results last summer in shooting scenes of aircraft zooming over an airport.

Jerry Fairbanks, Inc. now has full rights to the lens for marketing purposes, in both the straight motion picture and television camera versions.

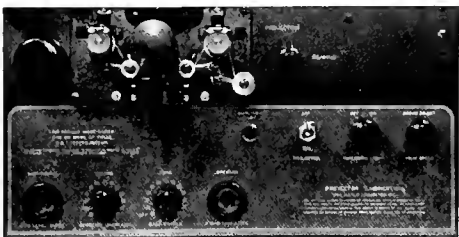
## Movie Kodaguide Is Now Available for Exposures

◆ A simple, new exposure guide for the movie maker—the Movie Kodaguide—has just been announced by Kodak. Similar in format to the internationally famous Snapshot Kodaguide, the new Movie Kodaguide covers practically all movie-making situations. It provides an easy method of calculating correct camera settings for the exposure of Cine-Kodak black and white films and of Kodachrome film outdoors and indoors with Photoflood lamps.

Issued in the familiar four-page, single fold style, the Movie Kodaguide has two dials—one on the front for determining exposures outdoors and one on the back for Photoflood exposures indoors. The two inside pages contain helpful suggestions on movie making and a lighting diagram for picture making with Photoflood lamps.



NEW NATCO MODEL 3019-2 16 mm sound motion picture projector with controls re-arranged for convenience of the operator. New centrifugal power switch and a new, easily-operated tilting mechanism are features.



ABOVE: Simplified control panel on the new NATCO MODEL 3019-2 16mm sound projector. Knob in upper right is the threading knob. Sound controls are at lower left.

### Natco Announces Price Reduction

★ NATCO, INC., Chicago, has announced the first general price reduction for its line of 16 mm sound motion picture projectors, along with several new design improvements that will increase the film life and permit even more faithful reproduction of sound. Announcement of the new NATCO Model 3019-2, was made by WILLARD GIDWITZ, executive vice-president and treasurer of NATCO.

The new NATCO Model 3019-2, first presented at the Cleveland convention of the Master Photo Dealers and Finishers Association and scheduled to appear on dealers' shelves May 1, is priced at \$469, complete, a reduction of \$28 under the price of the current model.

Important among the new features of the improved NATCO projector is the centrifugal switch controlling both the projector motor and projection lamp. The new switch, developed by Natco engineers, eliminates all danger of burning the film by permitting the projector motor to attain operating speed before projection lamp is turned on.

According to Mr. Gidwitz, the reduction in price for the new NATCO Model 3019-2, was prompted by several factors. These included the rapidly expanding demand for the Natco projector, a comparative newcomer in the 16 mm sound motion picture field; enlarged plant facilities for volume production and accessibility of basic materials. The company makes practically all projector components.

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- The New Haven R. R.
- Nedick's Inc.
- Empire Crafts Corp.
- Robert Reis & Co.
- Gregg Publishing Co.
- Remington Rand Inc.

### Depicto Film

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New York 19, N. Y.

## New 1947 **RADIANT** Screens offer many wonderful features...

### Make Your Pictures "POP OUT" Clearly

Whether it's training movies or sales stills . . . your pictures seem to leap out of the screen with breathtaking realism. Black-and-white pictures take on added sparkle and clarity . . . color pictures sell your product in all its natural beauty. This wonderful improvement in screen performance is due to the New Radiant "Hy-Flect" screen surface. Countless tiny glass crystals embedded in the clear white screen surface reflect light instead of absorbing it.

#### Plus all these Wonderful Exclusive New Features

1. Automatic Leg Opening (Pat. Pending)
2. Screen Leveller (Pat. Pending)
3. Shoeproof Safety Catch
4. Feather Touch Adjusting Handle (U. S. Patent)
5. Double-Action Auto-Lock (Pat. Pending)
6. Built-In Shock Absorbers (Pat. Pending)
7. Automatic Leg-Lock
8. Rubber-Dall Tripod Feet
9. Triangular Steel Tube Construction
10. Automatic Leg Adjustment
11. Finger Grip Carrying Handle
12. Streamlined Design and Duo-color Scheme

Adaptable to all projection conditions, instantly set up . . . 1947 Radiant Screens make picture projection more effective, more enjoyable.



#### Send for FREE Screen Guide

"Secrets of Good Projection," a 32-page booklet, gives proper screen sizes, correct projection lenses, tips for improving projection and many other valuable facts. Mail coupon for your FREE copy.

The Radiant "DL" here illustrated is portable, sturdy, compact, easily set up, quickly adjustable. The Radiant line includes Wall, Ceiling and Table Models in sizes 22" x 30" to 20 feet by 20 feet and larger.

## **RADIANT**

BETTER SCREENS FOR BETTER PROJECTION

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# SMPE Holds 61st Sessions

PROMINENT motion picture scientists and engineers gathered at the Drake Hotel in Chicago from April 21 to 25 for the sixty-first semi-annual convention of the Society of Motion Picture Engineers. The program for the convention, which was prepared under the direction of President Loren E. Ryder of the S.M.P.E., encompassed in a wide variety of interests in the visual industry, emphasizing the development of the 16 mm field.

"Movies on Wheels—Sound Motion Pictures for Passenger Trains" was the subject of a paper by JOHN R. BITEL of the Comprehensive Service Corp., New York. In his paper, Mr. Bitel told of the practicability of converting existing railway diner cars for the presentation of motion pictures as a medium for relaxation while still retaining the use of the car for restaurant service.

A paper presented by J. McWILLIAMS STONE, Operadio Manufacturing Co., St. Charles, Illinois, entitled "A New Sound Slidefilm Projector," revealed electrical and mechanical details of a new sound slidefilm projector which is intended for educational, point of sales selling, and visual training purposes.

OSCAR B. DUPRE, one of the pioneers of the film and equipment industry, and a partner in many of the ventures of Burton Holmes, the celebrated travelogue exponent, offered a paper which gave an intimate chronological account of his experiences with Mr. Holmes, entitled "My First Fifty Years in Motion Pictures."

"A New 16 mm Color Printer" was the subject of a paper by ROBERT M. GRUBB, Anco Film Laboratories, and ARTHUR REEVES, Motion Picture Equipment Co., Hollywood. Discussion concerned the design of a new color printer which was prompted because of the difficulties encountered in re-designing most printers for color work. It was revealed that the new color printer has an automatic exposure changing device, an automatic scene for scene filter change for color correcting individual scenes, an automatic fade

**Movies and Video Get Together—**  
L to R: W. C. Kunzman, SMPE convention v.p.; Loren E. Ryder, President; Capt. W. C. Eddy of WBKB and Paul Larsen, SMPE's video chairman.



device, and various other constructions.

LOYD THOMPSON of The Calvin Company, Kansas City, Missouri, submitted a paper which described the work of 16 mm service studios as related to direct 16 mm production, "The 16 mm Service Studio and Laboratory."

REID H. RAY of Ray Bell Films, Inc., St. Paul, Minnesota, who has

produced nearly one hundred training films, presented a paper, "Training Film Production Problems," which offered an explanation on why distinct patterns are followed in training film production.

"Psychology of the Sound Film" was the topic of the paper by L. MERCER FRANCISCO of Francisco Films, Chicago, which discussed

the sound film as an educational instrument for influencing people in groups and bringing to bear factors on social as well as individual psychology.

EDWIN AUBREY, the motion picture actor who has entered the educational and training film production field as Eddie Albert Productions of Hollywood, submitted a paper entitled "Educational Films for a Democratic Tomorrow." In his paper, Albert offered the motion picture as an educational answer to the problem which is based on the fact that Americans, instead of participating actively in their government, are falling into the terrifying complacency of letting others think for them.

"The Motion Picture Screen" was the title of a paper presented by ABRAHAM WIRTHNER of Radiant Screen Manufacturing Corp., Chicago. Consideration was given in the paper to projector light output, screen reflectors, the effect of variation in brightness level, and the characteristics of various screen surfaces.

## Other Important Papers

◆ Other papers on the final program of the convention included: "Sound on Disc With 8 mm Film," by LLOYD THOMPSON, the Calvin Co., Kansas City; "Magnetic Sound With 8 mm Projection," by MARVIN CAMRAS, Armour Research Foundation; "Synchronized 16 mm Sound and Picture for Projection at 16 Frames Per Second," by GEORGE E. H. HANSON, Warner Bros. Pictures; "A Portable 16 mm Sound Projector," by H. H. WILSON, Ampco Corp.; "The Application of Volumetric Methods to Analysis of Anso Color Processing Solutions," by ROBERT H. ZAPFERI, Anso; "A Procedure for Producing A Metallic Salt Sound Track on Anso Color Film," by JOHN L. FORREST, Anso; "Calculation of The Light Distribution on A Motion Picture Screen From Brightness Measurements of The Carbon Arc Caster," by M. E. JONES, National Carbon Co.; "An Electronic Carbon Arc Feed Mechanism," by J. K. EIDERKIN, Forest Manufacturing Corp., Newark, N. J.; "The History of Continuous Screen Illumination By Dual Projection Method," by THOMAS C. HOVD, General Theatre Supply Co., Ltd., Toronto, Ontario, Canada; "Some New Uses of Inverse Feedback in Theatrical Sound Systems," by R. W. FLETCHER, General Precision Lab.

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*a full line of*  
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## OIL COMPANY TRAINING

**Sponsor:** Cities Service Oil Company. **Film:** Help Yourself. **Producer:** RKO Pathe, Inc. **Agency:** Foote, Cone & Belding.

★ Anticipating the buyers' market in petroleum service station products, the great turnover in station personnel since pre-war days, and the necessity for emphasis on service in station operations, Cities Service (through Foote, Cone & Belding) has prepared a new training film, *Help Yourself*, for showing to retailers throughout the country.

**Synopsis:** The picture opens at a dealer meeting where Joe, a station owner, is telling some of his fellow owners how he had been able to jack up his sales and turn a doubtful operation into a very profitable business.

Through flashbacks, Joe's problems and how he solved them are illustrated on the screen. The problems are primarily the same ones always confronting petroleum retailing—clean stations, plugging accessory sales and lube jobs, follow up on regular customers through calls and postcard reminders, etc. One new idea introduced—and a prime cause of Joe's success—is the hiring of one more man than he had thought he needed. The new man, a marine veteran, takes over most of the routine station jobs that had used up so much of Joe's time, allowing Joe to spend more time in supervising overall operations and promotion of special services.

**Technical Notes:** *Help Yourself*, produced entirely in RKO Pathe's new studio, is a 20

minute black and white sound film, 35 and 16 mm.

**Distribution:** A sales training film, *Help Yourself* will be used in dealer meetings conducted by Cities Service field men.

### Notes About Film Sponsors

◆ Promotion of New York State 1947 summer vacation facilities got under way last month as the State Commerce Department opened an elaborate exhibit and travel information center on the east balcony of Grand Central Terminal in New York City.

The exhibit, which features a continuous display of slides on a 16 by 20 foot screen, is an expanded version of the winter sports exhibit and information center, sponsored last winter by the Department of Commerce.

Adjoining the large slide display screen is an information center where information on 450 resort communities in the state is available, in addition to weather reports, sale of hunting and fishing licenses and other special services.

One of the alcoves on the east balcony has been converted into a small theatre where New York State films will be shown at regular intervals. The opening attraction was *New York State—The Vacation Empire*, a new 22 minute sound film in color.

◆ ABC's television film production *New Automobiles*, sponsored by the Automobile Manufacturer's Association, has been booked for over 500 showings in its first three months of distribution, it was announced by the association recently.

### Hollywood Film Enterprises, Inc. Hollywood's PIONEER Laboratory Specializing in Kodachrome Duplicates

#### 16MM KODACHROME

16mm silent Kodachrome prints from 16mm Kodachrome or 35mm color prints.  
16mm silent Kodachrome prints from A and B rolls.  
16mm Kodachrome prints from A, B and C rolls.  
16mm sound Kodachrome prints from 16mm Kodachrome or 35mm color prints.  
16mm sound Kodachrome prints from A, B and C rolls.

#### 16MM BLACK & WHITE

Developing negative.  
16mm black & white print from 16mm or 35mm negative.  
16mm duplicate negative from 35mm or 16mm positive.  
16mm fades—black & white.  
16mm wipes.

#### 8MM BLACK & WHITE

8 mm black & white prints from 35mm negative.  
8mm black & white prints from double-8 negative.  
8mm double-8 negative from 35mm or 16mm positive.

#### 8MM KODACHROME

8mm Kodachrome prints from double-8 master.  
8mm Kodachrome master from 35mm or 16mm color positive.

Quantity prices on 8mm black & white or Kodachrome prints, 16mm Kodachrome prints, or 35mm slide films gladly supplied on application, for each particular job.

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...because they dramatize, demonstrate and convince. Audiences are waiting in your sales territories to see your films and learn why your products are desirable and how they should be used. Tell your product story to these interested audiences, and prepare for tomorrow's competition.

De Frenes and Company furnishes complete service including planning, script writing, producing, and in showing your film to these audiences. Write for information.

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- MOTION SLIDE FILMS
- SLIDE FILMS
- TRANSPARENCIES
- GLASS SLIDES
- RECORDINGS
- CHARTS
- PLAYLETS
- DISPLAYS
- PICTORIZED TEXTS
- CONVENTIONS

The Florez Method of utilizing audio-visual media provides an effective, time-tested way to insure clear, correct transmission of your methods for producing, selling, servicing, and using your product.

Sixteen years of working with some of America's best-known organizations prove to us that no one media is in itself a panacea. Our approach is: First the Problem—Then the Plan—Then the Media.

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COMPLETE TRAINING AND PROMOTION SERVICE • Established 1931

**BLOWER COOLED** AND LIGHT WEIGHT, TOO

*Triple Purpose*

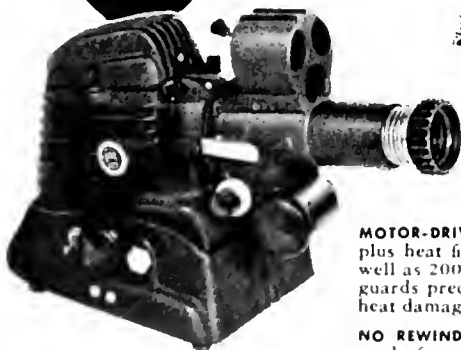
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SLIDE AND FILM STRIP PROJECTOR

*Goldf*

**USE 3 WAYS...**

- For Single Frame Slidefilm
- For Double Frame Slidefilm
- For 2 x 2 (35 mm) Kodachrome or Black and White Slides



**MOTOR-DRIVEN FORCED AIR COOLING** plus heat filter permits use of 300 as well as 200 or 100 watt lamp, yet safeguards precious slides or film against heat damage.

**NO REWINDING NECESSARY...** film is ready for showing right after use.

**SMOOTH PRECISE FOCUSING** to hairline sharpness.

**ANASTIGMAT PROJECTION LENS** (5" f:3.5).

**EASILY ADJUSTABLE** for either horizontal or vertical pictures.

**MANUMATIC SLIDE CARRIER** automatically stacks slides in sequence.

**MORE BRILLIANT PROJECTION!**  
**GREATER SLIDE PROTECTION!**  
**MORE CONVENIENT OPERATION!**

The Goldf Filmatic enables you to make the most effective use of all three types of still projection material. Can be changed from film to slide showing in a jiffy!

**Goldf Manufacturing Co.**

Dept. B, 1220 West Madison St.  
Chicago 7, U. S. A.

## Picture Awards

♦ Motion pictures were an important factor in winning for the American Red Cross and the American Transit Association the awards for "meritorious public relations performance" at the second annual convention of the American Public Relations Association held last month.

A one-reel film, *It's Wanton Murder*, which has been seen by 21,000,000 persons in the United States, Canada, Puerto Rico, Hawaii and foreign countries, helped win the award for Richard H. Amberg, Director of Public Relations of the American Transit Association, New York. The film, made and distributed within the past year, has been widely acclaimed by traffic and safety organizations as one of the best traffic safety films ever produced. *The Newark (N.J.) Evening News* thought so highly of the film that it purchased 21 prints and sponsored showings throughout New Jersey. The Transit Association was so pleased with results that it presented a special award to the producer, Mr. William J. Ganz, of the William J. Ganz Company, New York.

The APRA award to the Red Cross was presented to Howard Barnum, Vice President in charge of Public Relations, Washington, D.C. The number and variety of motion pictures portraying and interpreting various phases of the Red Cross program, prepared under the direction of Mr. Barnum, were an important phase of Mr. Barnum's public relations program. In this case also, the films were produced by the William J. Ganz Company, which has for many years been retained by the Red Cross as its consultant and producer of films. Over the years the Institute has made and distributed more than fifty films for the Red Cross.

States Combine on Cotton Film

♦ Ten cotton-growing states (through Agricultural Extension Services) joined with agencies of the U. S. Department of Agriculture in sponsoring *Men Who Grow Cotton*, latest USDA film. This 20-minute color film broadly surveys the cotton problem.

## Television Notes

♦ Continuing the series *American Business on Parade*, designed to present commercial films of an institutional nature to the viewing public, NBC television presented Frigidaire's *Frozen Freshness* last month on WNBC (New York) and WPTZ (Philadelphia).

The twenty minute film was shown on sponsored time bought by GM's Frigidaire Division through Foote, Cone & Belding.

♦ *End of A Titan*, a special documentary film including first shots of Henry Ford's funeral in Detroit, was shown last month over NBC's WNBC in New York.

The 11 minute motion picture, photographed in part by NBC's film department and including other scenes supplied by the Ford Motor Company, described the late industrialist's life and pictured the effect this one man had on the face of a nation. Scenes of the massive Ford empire, of the Ford assembly line that wrought a revolution in American industrial methods, were included with personal glimpses of Henry Ford, himself.

♦ Recent sponsors of filmed television shows include Alexander Smith Carpet Co., U. S. Rubber Co., Chevrolet Div. (GM), Du Mont, and Botany Woollen Mills over WABD; Botany, Firestone, Ford, Esso and RCA Victor on WNBC; and Esso and Sears Roebuck over WPTZ.

♦ To cut costs of film rentals which are beyond the means of some telecasters, Du Mont's WABD is setting up a new distribution system. Current plans call for renting a film from a motion picture distributor for use over several TV stations rather than individual rentals by each station.

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**Ted Westermann Joins Staff of Wilding N.Y. Office**

◆ T. H. (TED) WESTERMANN has resigned as Sales Manager of Sutherland Productions Hollywood, to join WILDING PICTURE PRODUCTIONS in an executive capacity, it was announced recently by J. W. Inglefield, Vice-President of Wilding, in the New York office.

A producer of business films since 1935, Mr. Westermann was co-founder of Willard Pictures, New York; wrote and directed some of the first sponsored movies photographed in Kodachrome; and during the war produced for the Navy more than 100 reels of training films, among them *Cast-away* and *The Armed Guard*.

Mr. Westermann will act as consultant to advertising agencies and public relations counsels in the development of film programs and television commercials for their clients, with particular emphasis on "minute movie" pro-

grams and public relations films for theatrical distribution. Wilding Picture Productions, with offices in New York, Chicago, Cleveland, Detroit and Hollywood, is the leading producer of institutional, sales promotion, and dealer training film programs.

Mr. Westermann is the author of several film manuals, such as *The Advertising Agency Film Department*. His headquarters will be Wilding's New York office at 385 Madison Avenue.

\* \* \*

**Bernard C. Lizenby, Veteran Equipment Executive, Dies**

◆ The sudden passing of BERNARD (BERT) C. LIZENBY, Central Division Manager of the Ampro Corporation, who died on April 25 of a heart attack, came as a shock to his many friends in the visual industry.

One of the veteran sales executives in the field, Bert had been associated with leading projection equipment companies for several decades. He had been very active in industry affairs and was on his way home from SMPTE sessions at the Drake Hotel in Chicago when the fatal attack occurred.

His presence will be sorely missed by all who knew him as a friend and tireless co-worker. Last year he was in full charge of NAFED banquet arrangements for the annual convention at the Hotel Continental.

\* \* \*

**A. K. Levy in Production Post**

◆ Appointment of ALFRED KALIN LEVY as production manager was announced last month by Midwest Film Studios, Chicago producer of motion pictures and slidefilms for commercial and television use.

Mr. Levy was formerly with the motion picture department of the Reynolds Metals Company, Louisville. He has also worked on government film production programs in recent years.

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D. K. Hammett, Inc., 620 Congress St., Portland 3.
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Collins Motion Picture Service, 502 1/2 & 506 St. Paul St., Baltimore 2; Also 4 Race St., Cambridge.  
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Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.  
Stark Films, 537 N. Howard St., Baltimore 1.
- MASSACHUSETTS •  
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Audio-Visual Corp., 116 Newbury St., Boston 16.  
Jarrell-Ash Company, 165 Newbury St., Boston 16.  
Wholesome Film Service, Inc., 20 Melrose St., Boston 16.  
South End Film Library, 56 Val-lonia Ter., Fall River.  
Stanley-Winthrops, Inc., 90 Wash-ington St., Quincy 69.  
Bailey Film Service, 711 Main St., Worcester 8.
- NEW HAMPSHIRE •  
A. H. Rice and Company, 78 W. Central St., Manchester.
- NEW JERSEY •  
Art Zeiller, 868 Broad St., Newark 2.  
Slidecraft Co., South Orange, N. J.
- NEW YORK •  
Hallenbeck & Riley, 562 Broadway, Albany 7.  
Wilber Visual Service, 110 State St. Albany. (Also New Berlin, N. Y.)  
Buchan Pictures, 79 Allen St., Buf-falo.  
Charles J. Giegerich, 42 29 Kissena Blvd., Flushing.  
Association Films, 347 Madison Ave., New York 17.  
(Y.M.C.A. Motion Picture Bureau)  
Bertram Willoughby Pictures, Inc., Suite 609, 1600 Broadway, New York.  
Brandon Films, Inc., 1600 Broad-way, New York 19.  
Catholic Movies, 220 W. 42nd St., New York.  
Comprehensive Service Co., 245 W. 55th St., New York 19.  
The Jam Handy Organization, Inc., 1775 Broadway, New York 18.

- Institutional Cinema Service, Inc., 1560 Broadway, New York 19.  
King Cole's Sound Service, 340 Third Ave. at 25th St., N. Y. C. 10.  
Knowledge Builders Classroom Film, 925 Madison Ave., New York 2.  
Otto Marbach, 630 9th Ave., New York.  
Mogul Bros., Inc., 68 W. 48th St., New York City.  
Nu-Art Films, Inc., 145 W. 45th St., New York 19.  
S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18.  
Specialized Sound Products Co., 551 Fifth Ave., New York 17.  
Sullivan Sound Service, 475 Fifth Ave., New York 17, 29 Salem Way, Yonkers. 34 Palmer, Bronxville.  
United Specialists, Inc., Pawling.  
James E. Duncan, Inc., Motion Picture Service, 65 Monroe Ave., Rochester 7.  
Morris Distributing Co., Inc., 412 S. Clinton St., Syracuse 2.  
Ideal Motion Picture Service, 371 St. Johns Ave., Yonkers 4.
- PENNSYLVANIA •  
J. P. Lilley & Son, 277 Boas St., Har-risburg.  
Also 152 Pine St., Williamsport.  
Harry M. Reed, P. O. Box No. 447, Lancaster.  
Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7.  
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- ALABAMA •  
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Stevens Pictures, Inc., 526 20th St., N., YMCA Bldg., Birmingham.  
Jos. Gardberg, 705 Dauphin St., Mobile 16.  
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- FLORIDA •  
Norman Laboratories & Studio, Arlington Suburb, Jacksonville.  
Orben Pictures, 1137 Miramar Ave., Jacksonville 7.  
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Stevens-Pictures, 9536 N. E. Sec-ond Ave., Miami.

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- GEORGIA •  
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Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N.E., Atlanta.  
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Strickland Film Co., 141 Walton St., N. W., Atlanta 3.
- KENTUCKY •  
D. T. Davis Co., 178 Walnut St., Lexington 34. (Also Louisville.)
- LOUISIANA •  
Stanley Projection Company, 211 1/2 Murray St., Alexandria.  
Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.  
Southern Pictures Company, 1024 Bienville St., New Orleans.  
Stirling Motion Picture Co., 2005 Ferndale Ave., Baton Rouge 15.  
Ideal Southern Pictures Co., 826 Barrone St., New Orleans.
- MISSISSIPPI •  
Herschel Smith Company, 119 Roach St., Jackson 110.
- NORTH CAROLINA •  
Carolina Industrial Films, 404 Lib-erty Life Bldg., Charlotte 2.  
National Film Service, 14-20 Glen-wood Ave., Raleigh.
- SOUTH CAROLINA •  
Calhoun Company, 1110 1/2 Taylor St., Columbia 6.
- TENNESSEE •  
Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.  
Tennessee Visual Education Serv-ice, P. O. Box 361, Journal Bldg., Knoxville.  
Ideal Pictures Corp., 18 S. 3rd St., Memphis.  
Southern Visual Films, 687 Shrine Bldg., Memphis.  
Tennessee Visual Education Serv-ice, Maxwell House Office Bldg., Nashville.
- VIRGINIA •  
Walker C. Cottrell, Jr., 408 10 E. Main St., Richmond 19.  
Ideal Pictures, 219 E. Main St., Richmond 19.  
National Film Service, 309 E. Main St., Richmond.

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Democrat Printing and Litho-graphing Co., Little Rock.  
Grimm-Blacklock Co., 710 Main St., Little Rock.
- ILLINOIS •  
Father Hubbard Educational Films, 188 W. Randolph St., Chi-cago 1.  
Ideal Pictures Corp., 28 E. 8th St., Chicago.  
Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.  
McLennery Educational Films, 64 E. Jackson Blvd., Chicago 4.

- Midwest Visual Equipment Co., 4509 N. Damen Ave., Chicago 25.  
Association Films (Y.M.C.A. Mo-tion Picture Bureau), 19 S. La Salle St., Chicago 3.  
Visual Research Company, 30 N. Dearborn St., Chicago 2.  
Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.
- INDIANA •  
Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.
- IOWA •  
Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids.  
Ryan Visual Aids Service, 409-11 Harrison St., Davenport.
- KANSAS-MISSOURI •  
Audio Visual Aids, Broadview Hotel Bldg., Wichita, Kas.  
Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pic-tures)  
Erker Bros. Optical Co., 610 Olive St., St. Louis 1.  
Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.
- MICHIGAN •  
Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7.  
Englemao Visual Education Serv-ice, 4754-56 Woodward Ave., De-troit 1.  
Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.  
Capital Film Service, 224 Abbott Road, East Lansing, Michigan.  
Jensen-Wheeler, Inc., Hotel Durant Building, Flint 1.  
Locke Film Library, 120 W. Lovell St., Kalamazoo 8.  
Gillespie Visual Education Service, 220 State St., St. Joseph.
- MINNESOTA •  
Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3.
- National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.
- NEBRASKA •  
Church Film Service, 2595 Mander-son St., Omaha 11.
- OHIO •  
Franklin Films, Inc., 287 W. Ex-change St., Akron 3.  
Lockard Visual Education Service, 922 Roslyn Ave., Akron 2.  
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 Murray Motion Picture Service Co., 879 Reibold Bldg., Dayton 2.  
 The Dayton Film, Inc., 2227 Hepburn Ave., Dayton 6.  
 Twyman Films, Inc., 29 Central Ave., Dayton 1.  
 Martin Sound Systems, 50 Charles Ave., S.E., Massillon.  
 Gross Photo Mart, Inc., 524 Madison, Toledo 4.  
 E. L. Moyer, P. O. Box 236, Wayne.  
 Thompson Radio and Camera Supplies, 135 S. 6th St., Zanesville.

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 Gallagher Film Service, Green Bay. Also 639 N. 7th St., Milwaukee 3.

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 Donald Reed Motion Picture Service, 8737 Wilshire Blvd., Beverly Hills.  
 Camera Craft, 6764 Lexington Ave., Hollywood 38.  
 Coast Visual Education Co., 6058 Sunset Blvd., Hollywood 28.  
 Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.  
 Craig Visual Aid Service Co., 1053 S. Olive St., Los Angeles 15.  
 Ideal Pictures Corp., 2408 W. 7th St., Los Angeles.  
 Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.  
 Ralke Company, 829 S. Flower St., Los Angeles 14.  
 Screen Adettes, Inc., 1709 W. 8th St., Los Angeles 14.  
 Training Aids, Inc., 7414 Beverly Blvd., Los Angeles 36.  
 Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11.  
 Association Films (Y.M.C.A. Motion Picture Bureau), 351 Turk St., San Francisco 2.  
 Craig Visual Aid Service Co., 149 New Montgomery St., San Francisco 5.  
 Hirsch & Kaye, 239 Grant Ave., San Francisco 8.  
 Photo & Sound, Inc., 116 Natoma St., San Francisco 5.  
 Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.  
 Shadow Arts Studio, Wickenden Bldg., P. O. Box 471, San Luis Obispo.

Herbert M. Elkins Co., 10116 Ora Vista Ave., Sunland, L. A. County.

## • COLORADO •

Ideal Pictures Corp., 714 18th St., Denver 2.

## • IDAHO •

Howard P. Evans, Audio-Visual Equipment, 305 N. 9th, Boise.  
 Williams Photo Service, 1007 Main St., Boise.

## • OKLAHOMA •

Vaseco, 2301 Classen, Oklahoma City 6.  
 Oklahoma Visual Education Service, 312 N. W. Second St., Oklahoma City 2.

## • OREGON •

Cine-Craft Co., 1111 S. W. Stark St., Portland 5.  
 Evangel Picture Service, 420 S. W. Washington St., Portland 4.  
 Ideal Pictures Corp., 915 S. W. 10th Ave., Portland.  
 Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5.  
 Screen Adettes, Inc., 611 N. Tillamook St., Portland 12.

## • TEXAS •

Association Films (Y.M.C.A. Motion Picture Bureau), 1700 Patterson Ave., Dallas 1.  
 Audio Video Institute, 1501 Young St., Dallas.  
 The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.  
 George H. Mitchell Co., 712 N. Haskell, Dallas 1.  
 National-Ideal Pictures, 2024 Main St., Dallas.  
 Visual Education, Inc., 12th at Lamar, Austin. Also, 602 N. St. Paul, Dallas 1; 1012 Jennings Ave., Ft. Worth; 3905 S. Main St., Houston 4.

## • UTAH •

Audio-Visual Supply Co., 1122 E. 8th South, Salt Lake City 2.  
 Evangel Picture Service, 237 East 1st South, Salt Lake City 1.

## • WASHINGTON •

Craig Visual Aid Service Co., 1106 E. Union St., Seattle 22.  
 Rarig Motion Picture Co., 5514 University Way, Seattle 5.  
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 Rarig Motion Picture Co., East 1511 Third Ave., Spokane.

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More than a hundred of the firms listed in these pages served as official U.S. government film depositories during the war period and after. Practically all represent leading national equipment and accessory lines. They offer you the *best* in projection and service, backed by principles and ethics of a national dealer organization.

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## News about events

# IN THE PICTURE PARADE

◆ Revision of *Spokane and Its Inland Empire* to bring up to date the 15-minute sound-color film produced in 1940 for the Washington city's *Spokesman-Review* and *Spokane Daily Chronicle* will extend its showings during the next year to an estimated audience of a million people. Originally utilized on a nationwide tour as a presentation of the Spokane market and the newspapers' services, showings were also made to around 100,000 people who buy newspapers. Approximately 2,000 advertisers and distributors have seen it.

The revised version, planned to meet a continuing demand for screenings, includes views of the completed Grand Coulee Dam, the Columbia Basin project which will create a new farm empire west of the city, and of the atom bomb plant at Hanford, Washington, one of the war's top secrets. Sixty prints of the revised film have been placed in leading college and state educational film libraries.

## WINE GROWER PUBLICITY

Sponsor: Mission Wine Corp.  
 Film: From Grapes to Glass.  
 Producer: Brownell Picture Productions.

★ Film is a 30 minute color picture of the wine-making process as exemplified by the operation of the Mission winery.

The picture begins with some beautiful mountain scenery, and tells the story of the watershed from which the water comes to irrigate California's central valley where the grapes are grown. The water is followed from its source to the vineyards.

## Sound Slidefilms for Your Program

◆ A new sound slide film for general program use, titled *Barber Shop Harmonies* is available at low cost sale from Carlton Films, 519 W. Randolph Street, Chicago. This firm has also produced other sound slidefilms for general business use. Catalog detail on request.



From the vineyards the film follows the grapes to the winery and through the wine-making process. The picture ends with some scenes of a company sponsored mammoth barbecue to celebrate the harvest festival.

Film is technically good, and contains some interesting material, but has a little too much advertising to be popular for general audience use. It was made primarily for showing to dealer groups, and to them the subject matter should be very interesting. Distribution will be handled by the Mission sales organization.

## FOOTBALL PROMOTION

Sponsor: Los Angeles Dons. Film: Major League Football. Producer: Television Art Enterprises.

★ The subject is one that should be of interest to practically all men's groups, and to many women's groups, as well as to most students. It should receive wide local circulation.

The film is a two reel color documentary on the training and life behind the scenes of a professional football team, the Los Angeles Dons.

It's essentially a feature story on how a team is made. Shown are the practice sessions, working out of the team, selection and weeding out of players, how the players live on trips and travel by plane.

Picture is climaxed with a series of scenes taken from past games showing fast and exciting action on the gridiron.

The picture is scheduled for local showings in the Los Angeles area, to stimulate ticket sales.

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ALL THESE PEOPLE TO MAKE A PICTURE: *The complete crew and some of the cast for Roland Reed's production in Mexico of Sam Friedlander's "Fantasy in Fashion."* See Page 20 for details.

### YMCA Membership Drive Short Completed by Arthur Florman

◆ ARTHUR FLORMAN OF ARTHUR FLORMAN ASSOCIATES, 70 WEST 45th St., New York City, announces the completion of a five-minute film short entitled, *Preparing for Tomorrow*, for the Hollywood Motion Picture Productions. The film which was produced in 35 mm sound, was made for the Jersey City YMCA and is being shown in local New Jersey theatres for membership recruiting purposes.

An interesting sidelight is that the film was completely photographed with the new German Arriflex 35 mm camera.

\* \* \*

### Film Weapon Against Cancer

◆ *The Little Red Door*, newest informational weapon against cancer, has been released by the New York City Cancer Committee for free showings by interested groups. The short color film deals with detection and treatment of the disease and the role played by cancer information centers.

### All-Scope Pictures, Inc. In Production on 3 New Films

◆ GORDON S. MITCHELL, President of ALL-SCOPE PICTURES, INC., has announced the start of three additional films slated to go into production soon.

A 16 mm Kodachrome color film, on the history of the prune industry in California, titled *A Fortune in Two Trunks* will start this month under the direction of Nick Grinde, with photography by Frank Silsby, from script by R. F. Engel.

A black-and-white 35 mm film, tentatively titled *Peanuts* was started on Friday, April 11, at Suffolk, Virginia, with B. F. McEveety directing, Fred Mandl photographing, from a script by Michel Amestoy.

A black-and-white 35 mm film *Soybeans*, detailing the culture of soybeans as well as the industrial uses of soybean product, was scheduled to start on April 21 also under the direction of B. F. McEveety. This film is sponsored by the Office of Cultural Information and Affairs of the Department of State for release overseas.

\* \* \*

### Telefilm Studios Set for Video

◆ With facilities to film and televise a complete production under one roof, cutting costs, Telefilm Studios, Hollywood, is making available to sponsors television films to meet present-day budget problems. A 6-minute fashion short was recently produced as an example of the kind of film suited to video.

## STEP PRINTING

... is the best method for retaining in the print the over-all sharpness of your 16mm original—black and white or color. The intermittent picture printer works like a fine camera. Original and print are held immovable during the exposure of *each frame*. Pilot pins maintain super-accurate registration. Not a system for turning out a million feet of film a week—but a system for producing picture prints of the sharpest possible definition.

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## OPTICAL PRINT OF SOUND TRACK

... After the picture is printed, the film is transferred to the Maurer Optical Printer. There the track is printed from a 35mm or 16mm original as a *separate operation*; an example of Precision's system of using the best possible method for each individual job. Not a way of turning out track prints cheaply—but a way of keeping the highest fidelity your track negative holds.

Precision release prints are made exclusively by these methods.

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Westinghouse Electric Corporation had hundreds of requests for "Adventures in Research" ... a demonstration lecture, by Dr. Phillips Thomas, delving into the miracles of electrical research. In order to satisfy these many groups, Westinghouse engaged Mode-Art to produce a motion picture featuring Dr. Thomas' amazing program.

Now, instead of one daily appearance, this lecture is given each day before an average of 300 audiences throughout the country. And, through use of close-ups, each part of the dramatic demonstration is actually presented more clearly.

Films can increase the scope of your activities, too!

Ask Mode-Art to explain how ... there's no obligation.

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James L. Baker, President

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## STOCK FOOTAGE

### WHAT WE DO —

Search all film sources and select only the scenes best fitted for your script, and only good negative stock.

Forward to you scratch print for your inspection and editing.

Purchase for you the fine grain or dupe negative footage you may finally select.

### WHAT YOU PAY —

Only library list price for scratch print (we make no charge for this service).

Only library list price for fine grain positive or dupe negative you may purchase, plus our service charge of ten cents per foot (minimum charge fifty dollars).

## FILM RESEARCH ASSOCIATES

Third Floor—18 East 41st Street—New York 17

# Fantasy in Fashion:

(CONTINUED FROM PAGE TWENTY-ONE)  
upon your own promotional methods, the more lucrative will be the results and the more dominant your position as a fashion leader.

*Fantasy In Fashion* will undoubtedly attract new customers into your store, and at the same time will induce them to try on the Moven Originals. Here is a motion picture in magnificent color made by the top production experts of Hollywood. A brilliant musical score and a novel narrative provide twenty-two minutes of sheer entertainment. There are many advantages to this method of selling. Customers can see the film, try on the samples and make their choice. You in turn have a solid basis on which to compute your merchandise orders to the manufacturer. The advantages to customers are equally obvious. The bustle and rush of shopping is over. A prospective buyer can sit quietly in a darkened area and watch scenes unfold on the screen showing her dresses she can wear, at prices she can pay, looking as they will when she wears them. The customary distractions of the run-of-the-mill fashion show do not exist and she can concentrate fully on the models displayed.

#### STORE COMMENTS ARE ENTHUSIASTIC

Here are some advance comments on *Fantasy In Fashion* which came in unsolicited as a result of the preview showing of the film:

Mrs. William Loweth of William Loweth Inc. says: "Visual selling is a blessing to store and customer. Wait and see—everyone will be demanding it."

David Nemerov of Russeks Fifth Avenue states: "It couldn't have been done better. The color, the technique, the dresses... design to a woman's taste."

Lloyd Liebes of H. Liebes Co., San Francisco, enthuses: "It's the millennium in selling... and one we've all been waiting for."

Adele Elgart, Specialty Stores Association Inc. says: "Never before have I seen fashions more attractively displayed. This is the last word in appealing to customers."

Cathryn Walters, Mutual Buying Syndicate, Inc., states: "*Fantasy in Fashion* has given new impetus to the ready-to-wear field. It is a mile ahead of any selling methods ever used."

The plan has been very well received all over the country. One California store took 12 billboards to announce the coming of the film. A store in Pennsylvania has booked 300

showings in women's clubs, church functions, etc. A Texas store is showing the picture in a restaurant during the luncheon hour several days each week. In New York, a press preview for fashion editors was held at a hotel, and the store with exclusive rights is presenting the film daily on a special floor it has set aside for the sale of Friedlander Mover Originals. Other stores have used direct mail, elevator placards, radio spots, publicity releases, special previews by invitation, newspaper ads, window displays, and sponsored showings in local theatres.

#### SECOND FILM FOR FALL RELEASE

The response to his first effort has been so overwhelming that Friedlander is now busily engaged in plans for his second opus to go into production soon. Tentatively titled *Out Of This World*, the new film will be released about September 15th. Participants in the plan will preview the clothes to be featured in the Fall film on June 5th at the Astor Hotel in New York.

To meet a special demand from smaller outlets to participate in the film promotion, Friedlander is offering the new film to stores in cities of less than 50,000 population for \$150. This will be for a one week rental basis of the film rather than permanent possession, but includes all the other features of the merchandising package.

"In the future," Sam Friedlander states, "visual selling in stores will be developed to the point where a customer can come in, state what type of gown she wants, and be shown a film displaying a line of dresses with the proper accessories from which she can pick an outfit which can then be ordered complete from one manufacturer."

"A prospective bride will be able to see several types of complete wedding scenes—a church, a garden, a home, a hotel. She can choose a wedding gown, bridesmaids' gowns—tell the store what she wants and leave it to them. Even floral decorations can be ordered direct from the film."

Friedlander sees the day coming when a man can plan a business or convention dinner from a movie where he sees various table decorations and seating arrangements. "The future of the motion picture as a direct sales medium is unlimited," he maintains. "I plan to sponsor at least two every year."

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Please send me more information about the Preview Room. I am interested in ( ) 16mm show, ( ) 35mm show, ( ) slide presentation, ( ) display with or without ( ) luncheon, ( ) cocktails; ( ) dinner.

Number of persons \_\_\_\_\_

Name \_\_\_\_\_

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





**YOU CAN GET** so much more out of your training program—with films!

You get more interest because films enable you to present processes and procedures in a fresh, lively, colorful way . . . to dramatize shop situations that might otherwise seem dull.

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Bringing any cargo of ideas to port through the storms or down the fairways of modern distribution and human relations calls for the light of long experience.

When going into motion pictures or other visual aids, get the benefit of the light which a long experienced producer can throw on any problem of production and utilization.

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To Get Understanding

# BUSINESS SCREEN



AWARDS  
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THE NATIONAL BUSINESS MAGAZINE  
OF AUDIO-VISUAL COMMUNICATIONS

- ★ *Human Relations and the Screen*
- ★ *National Safety Film Awards*
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ISSUE FOUR OF VOLUME EIGHT • 1964 • 50¢



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**B**UYERS TODAY are growing happier by the minute! For the time is approaching when they'll be free once more to PICK AND CHOOSE. By this same token, salesmen WITH A PATHETIC IGNORANCE OF WHAT THEY HAVE TO SELL AND HOW TO SELL IT will be shortly meeting the sales-resistance they so well deserve.

What an opportunity for Sales Executives! For those managers—to be specific—who are quick to put into effect an all-out training program. **BASIC TRAINING! RETRAINING! CONTINUOUS TRAINING!** Not only for **NEW** salesmen, but for so-called **EXPERIENCED** salesmen. And for **DEALERS**—wholesale and retail—all up and down the line.

Caravel has had many years' experience in engineering programs of this type. It is prepared to work shoulder-to-shoulder with top executives (1) to conduct preliminary research as to what is needed, (2) to counsel in the selection of the best **TRAINING MEDIA**—whether motion pictures, slidefilms, manuals, or a combination of all three . . . and (3) to produce, if desired, a **FULLY INTEGRATED TRAINING PROGRAM**.

In the interest of constructive action, may we suggest an early appointment to discuss with you your training problems. No obligation, of course—and such a meeting may prove very much worth while.

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Just off the press is the first post-war issue of Reel News, a sort of house organ which we of Wilding produce now and then. In many pictures and fewer words, it tells something about what we have been doing in the past half dozen years and about our personnel and our facilities with which we hope to accomplish much more in years to come.

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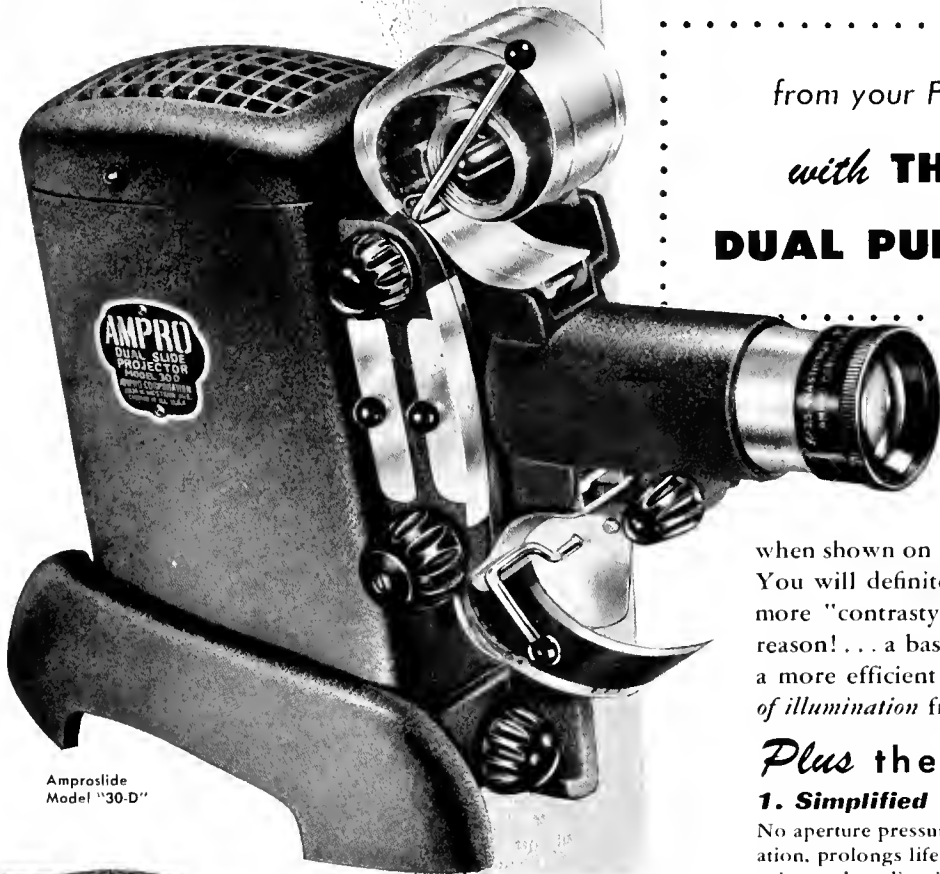
*Creators and Producers  
of Sound Motion Pictures  
for Commercial, Educational  
and Television Application.*



## Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

# New Brilliance Extra Sharpness



Amproslide  
Model "30-D"

from your Filmstrips and 2" x 2" Slides  
with **THE NEW AMPRO**  
**DUAL PURPOSE PROJECTOR**

You will notice a remarkable improvement in brilliance and clarity in both your filmstrips and slides when shown on this new Model "30-D" Ampro Projector. You will definitely see that black and whites are crisper, more "contrasty". . . colors are richer and truer. The reason! . . . a basically improved condenser system—with a more efficient design that assures *maximum utilization of illumination* from 300-watt lamp.

## Plus these added features:

### 1. Simplified Threading

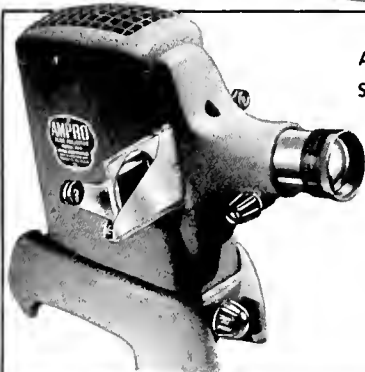
No aperture pressure plates . . . patented curved gate simplifies operation, prolongs life of film, keeps film position accurately on optical axis . . . threading is quick and simple.

### 2. Simpler Operation

Dual sprocket design allows smooth movement of film in both FORWARD and REVERSE . . . "hair-line focus" lens assures instant, finger-tip positive focusing . . . simple framing control and quick, smooth, tilting mechanism . . . condenser system in one unit, easily removable and replaceable for cleaning . . . for slides, patented self-centering slide carrier positions slides accurately on optical axis . . . lift-off case with projector mounted on base, ready for instant use.

### 3. Split-Second Interchangeability

Really TWO projectors in ONE—can be instantly changed from filmstrips to slides, and back, without installing or removing additional units. Has separate apertures for slides and filmstrips located in correct position on optical axis for maximum light efficiency. Many other important features. For full details, specifications and prices, fill out and mail coupon TODAY!



## Also Brighter, Sharper 2" x 2" Slide Projection—with new Ampro Model "30-A"

Has improved condenser design that delivers maximum illumination from 300 watt lamp . . . self-centering slide carrier positions each slide accurately on optical axis . . . "hair-line focus" lens with instant finger-tip positive focusing and many other features.

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16mm Sound-on-Film • Slide Projectors

16mm Arc Projectors

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●●● Field-tested and proved in peacetime and war, Illustravox comprises over

80% of all sound slidefilm equipment now in use. In all types of sales, industrial and service training, business leaders agree, *Illustravox two-way training is the one best way.* Plan now to put Illustravox to work for you. Place your order today. The Magnavox Company, Illustravox Division, Dept. BS-6, Fort Wayne 1, Ind.

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See "The Illustrated Voice." *Outstanding commercial film of the year, it shows how Illustravox can best be applied to your training and selling needs. Ask your Illustravox dealer or film producer for a showing today!*

## ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE  
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## Washington Letter

**M**ONEY, notoriously the root of all evil, clearly is at the root of the current uncertainty which shoots through all phases of Government film production. Congressional determination to slash expenditures may provide a pleasant thrill for the constituents back home, but legislators unfamiliar with the needs and uses of audiovisual materials in supplying vital information who take axes to informational services may ultimately do those same constituents far greater harm than would come from a continued high individual tax bill.

It is not necessary to proceed step-by-step in appraisal of the effect of lowering taxes through eliminating films. One example should suffice. Consider the matter of natural resources. The Department of Agriculture now has in production for the Bureau of Entomology and Plant Quarantine six pictures on white pine blister rust damage and control. There will be six two-reel 16 mm films in color—one of a general nature and others designed to meet the specific needs of the following regions: northeast, lake states, south, inter-mountain and Oregon-California.

Suppose the economy-minded Congressmen decided this work was unimportant; with that decision would probably go a crippling cut in forestry personnel so that the control of blister rust would have to be left up to private individuals. Who would do the job? Who would do the basic research on the problem of control and who would disseminate the information? And in the absence of centralized information and action, how long would it take blister rust to take over our white pine forests? That done, where is our source of lowest-cost durable timber for building the

houses we need so badly, the packing crates for machinery, the boxes for shipment of oranges? And with timber destroyed, what happens to our watersheds—to our water level, to the topsoil, to the flow of water that means electrical power? Perhaps this example is the most dramatic of those which might have been chosen, but the possible far-reaching effect should be quite evident.

### The State Department Budget:

◆ Of all departments under consideration for budget reductions, State Department—and the American people—appear to have most to lose. The Department's Office of International Information and Cultural Affairs this year had a \$20,207,038 figure which provided: 36 radio stations to broadcast the Voice of America in 25 languages; a Russian-language magazine; showings of films to ten million people a month; 70 libraries in 10 countries...

During April, in a secret session the House Appropriations subcommittee dropped the entire program from the budget for the fiscal year beginning July 1. Rep. Walt Horan (R) of Washington cancelled the State Department's request for the approval. Under the Congressional Reorganization Act of 1946 an objection by any member of Congress can kill a budget item not specifically provided for by law—and the OIC is operated by presidential order.

Britain reportedly spends more than \$10,000,000 a year for propaganda, France more than \$5,000,000, Russia an unknown but obviously large sum. The State Department requested \$31,000,000 to maintain and expand its program during the coming year, adding Turkish, Greek and Arabic broadcasts and two more foreign radio relay points, as well as increasing the number of American representatives abroad. The film program would be continued. (CONTINUED ON PAGE TWELVE)

### ISSUE 4 of VOLUME 8, 1947 • BUSINESS SCREEN

1st National Business Journal of Audio-Visual Communications

Chicago: 812 N. Dearborn St. New York: 501 W. 113 St.  
Los Angeles: 3118 Gardendale Lane

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With this all-in-one cabinet motion picture projector, *which requires no darkened room*, you can take your full sales presentation — in picture, motion, and sound — to the public at the retail point of sale!

Installed behind or beside counters, on display floors, in lounge and rest rooms, it graphically presents your full story in sound motion pictures — continuously, and without the presence of an operator. All components — projector, screen, speaker, and amplifier — are housed in the attractive cabinet. Starting with a simple push of a button, set-up time and special rooms are unnecessary. It is an asset to any motion picture sales program.



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The same technical staff writers and directors; cameramen; sound engineers; artists; animators; laboratory staff remain ready to serve as in the past. We're proud of our staff of 72 employees. Those who have been with us more than five years are:

Howard W. Cross	22
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C. A. J. Abbott	21
Herbert C. Oslund	19
John W. Pared	19
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M. J. Allen	12
Leonard M. Fichten	12
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Charles A. Nquist	11
F. Vernez Dahl	10
Bernard H. Schleuter	10
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**W**ITH the retirement of Charles E. Bell, Vice President, and with the acquisition of his stock by the controlling management, it is our belief that this change of name is more definite and will be welcomed by those who know us. We feel that the name of a creative and highly specialized enterprise should reflect the ability of the guiding management.

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Sportsmen who take a fishing trip via the sound motion picture "Hook, Line and Safety" return with (1) new knowledge of how to avoid fishing trip accidents and (2) a feeling of gratitude toward Ætna Life Affiliated Companies.

This is typical of the two-fold value realized from all Ætna films. The movies build good will by providing safety information of direct benefit to the groups which see them. They reduce losses by teaching people to recognize and avoid the causes of accidents, fires, and other mishaps in homes and factories, on

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Ætna's story is one more example of how motion pictures excel in meeting varied sales, sales promotional, and public relations needs. But although film needs and film stories differ widely, *one* need is found in *every* case . . . the need for fine, always-dependable projection.

That's why Ætna uses forty-five Bell & Howell Filmosound 16mm sound film projectors, and why Filmosounds are the choice of hundreds of other experienced sound film users.

Filmosounds reflect Bell & Howell's forty years of experience in building Hollywood's preferred professional motion picture equipment. They flood the screen with bright, clear pictures. Sound is natural and undistorted. Operation is simple and dependable. Film is fully protected from damage.

**How you can use sound movies**

Free booklet, "Movies Go to Work," tells all the ways Filmosound movies can serve you as powerful aids in selling, training, personnel relations, and entertainment. Write for your copy today.

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Since 1907 the Largest Manufacturer of Professional Motion Picture  
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Forget, if you will, the studio's cheers...

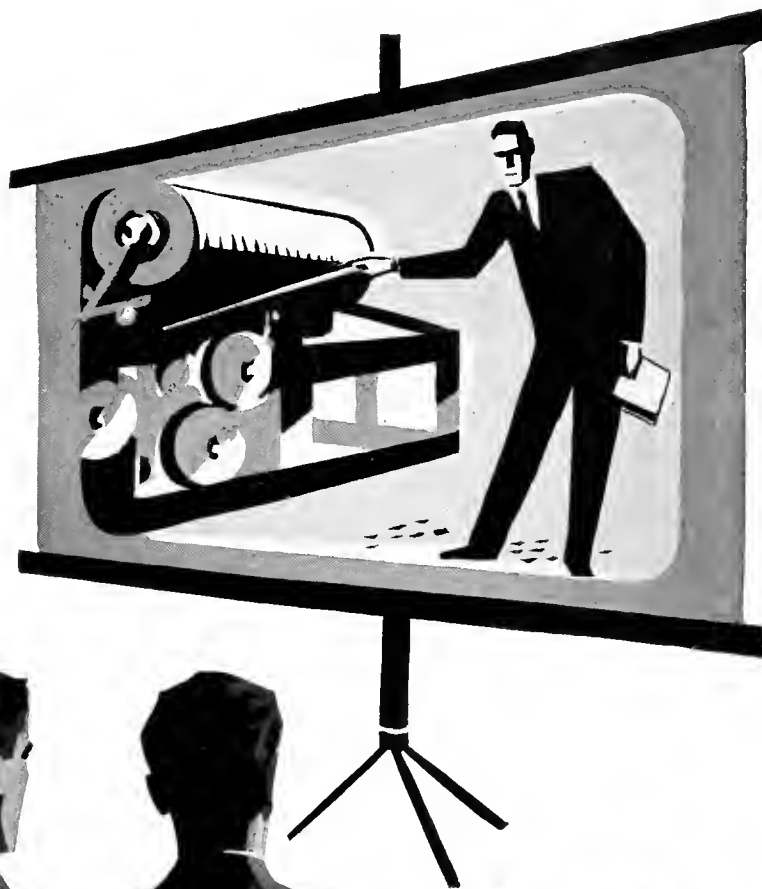
... How does it sound

to your prospects'



For a real test, try your new Columbia slide film transcription on the portable equipment that's usually used in the field—not on some "sure-to-sound-good" top-flight studio playback. Once you hear how much clearer Columbia transcriptions sound under conditions of actual use, you won't think of using any other service. Try Columbia, and see!


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*Columbia  
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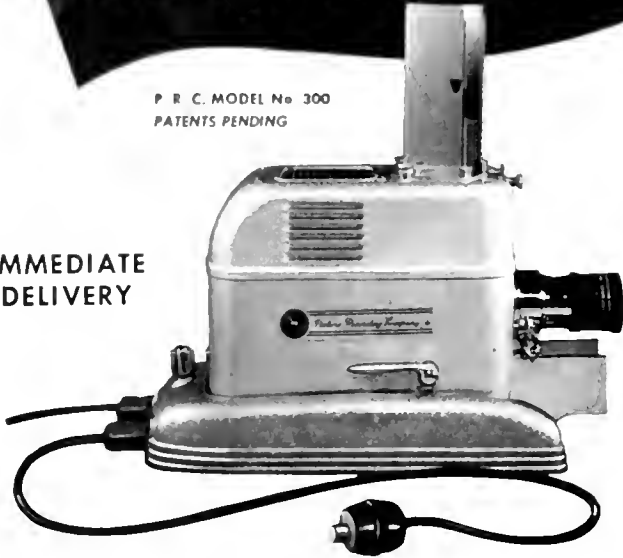
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**SLIDE PROJECTOR**

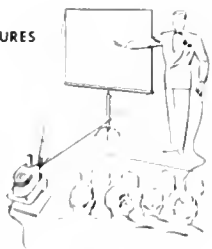
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**IMMEDIATE  
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The new P.R.C. automatic slide projector is electrically operated with *trouble free* remote control Push Button Slide Changer! Handles 75 ready mount or 35 glass slides. Slides are automatically filed after showing in proper sequence ready for re-showing. Ideal for home use, lectures, schools and colleges, sales promotion, conventions.

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The new P.R.C. automatic slide projector boasts of such desirable features as: pre-projection warming chamber to prevent buckling and out-of-focus images; projects 2" x 2" ready mount or glass slides; patented slide changing mechanism operates by gravity; friction drive micro focusing device; ventilated lamp house; cast aluminum base; shell finish in two-tone gray baked enamel; complete with 5" Coated lens. *Immediate delivery.*

**FOR SALES  
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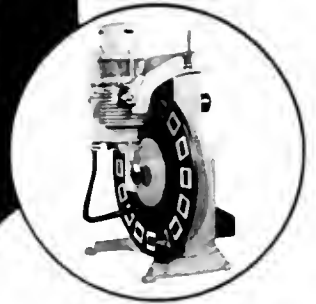
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*Amazing New*  
**SOLARBRITE**  
CABINET PROJECTORS

MODEL No M-20

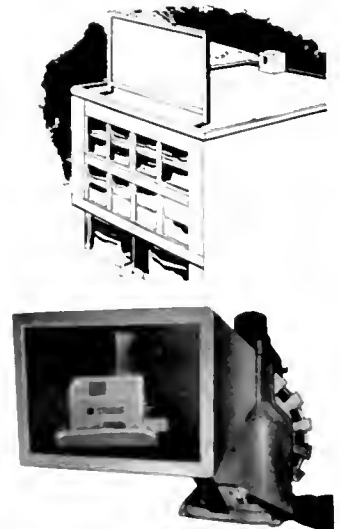
Equipped with P.R.C. Solarbrite projector, Mahogany frame, burgundy leatherette finish on cabinet



P.R.C. Solarbrite Projection Cabinets drive home your story with all the drama of a Hollywood hit . . . right at the point where sales are made . . . in the display room . . . on your sales floor . . . 16 full color kodachrome slides flashing into view every six seconds—automatically!

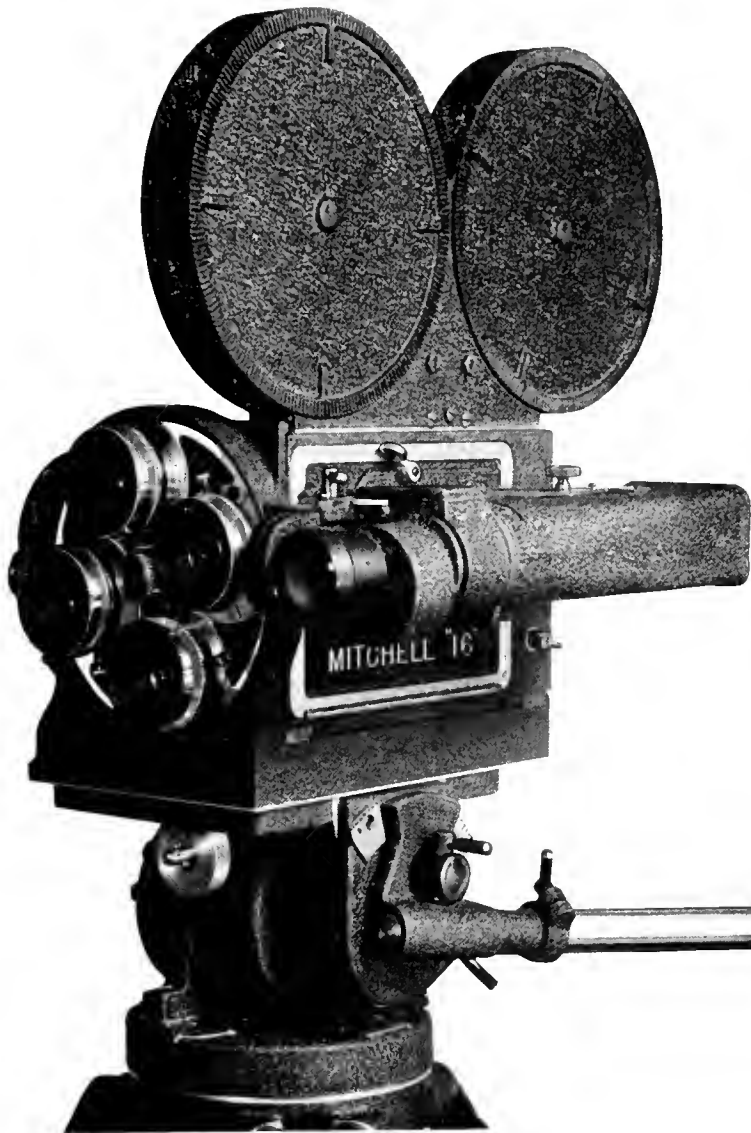
Solarbrite Projectors bring new life, new color and increased visibility to your outdoor sales message. Pictures projected in vivid color, flashing a new sales message every six seconds and visible from two blocks away. *Illustrated* MODEL NO L-39 consists of 9" x 12" rear projection screen, P.R.C. Solarbrite projector and all-weather projector housing, completely packaged ready for delivery.

Ideal for travelling, conventions and field use. Solarbrite projector with quickly assembled 10 x 15 inch portable viewing screen. Easily packed in carrying case. *Immediate delivery.*





# 16<sub>mm</sub> Professional



The new Mitchell 16 mm Professional Camera will, at last, bring truly professional quality to 16 mm films. Its smooth, flexible performance emphasizes the many advantages of using a professional camera for professional results. With the Mitchell "16" you have positive control at all times, and guesswork is eliminated. Use it for high speed or normal speed operation—with a sound recorder and with background projection. Every type of photographic effect is possible with this great, versatile, new camera.

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## C O R P O R A T I O N

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## Washington News

(CONTINUED FROM PAGE FOUR)

—Is the film program effective? John M. Begg, assistant director of the OIC, recently reported the world "on a cultural shopping spree" in the matter of films. The State Department is trying to put this country's wares on the counter, carrying out President Truman's directive to see to it "that other people receive a full and fair picture of American life and of the aims and policies of the United States Government."

Distribution has been built up largely with the cooperation of local organizations in the different countries, so there is no fixed pattern for it. It is true, however, that only a small part of the actual distribution and projection is done by State Department employees or is paid for by the United States.

In England the Central Film Library makes prints from U. S. negatives for showing in schools. In Norway OIC films are shown in more than 200 labor "temples" run by the Workers Education Association of the Labor party. In Sweden distribution is handled chiefly through the cooperatives. Out of a population of 6,500,000,

more than 3,000,000 saw 10 U. S. films—and it should be noted that one co-op has films from 19 countries including 10 from the U. S., more than that from the United Kingdom, and 100 titles from Russia. In Poland, primary distribution is achieved through the government Education Film Office. In Czechoslovakia youth organizations and technical schools are the distributing agencies.

### *New Government Film Directory:*

◆ The Motion Picture Division of the Library of Congress is preparing its first publication, a Directory of U. S. Government Motion Pictures. Some 1200 motion pictures from 37 different agencies will be described to enable the user to select and order a Government film from the film library nearest his home. This will be the first general guide to Government films since the U. S. Office of Education issued its wartime catalog in 1915.

### *Veterans Administration News:*

◆ The Veterans Administration audio-visual section reports it has had more than 10 individual exhibits this year, and many window displays. An excellent held setup, providing still laboratories at key points, has made it possible to service newspapers with an abun-

dance of material. As many as 2200 photographs have been made in a single month. This work is closely integrated with that of public relations.

The special services section has entertainment material to provide individual ward shows in hospitals, and each hospital has its own theater with 35 mm projection equipment. Other standard VA equipment includes ceiling and story book projectors. Each branch has one or two motion picture projectors for use at the branch and for loan as occasion demands. Seventy-five motion picture libraries throughout the states and territories stock and distribute VA films and filmstrips which now total more than 20, not including special films used in medical work and obtained from Army and Navy sources.

### *Armed Forces Postwar Activity:*

◆ Film programs of the Army, Navy and Air Corps include both the preparation of new material and the replacement of obsolete films with new treatments. Extent of this work justifies a separate postwar report.

### *USBM Film Attendance Figures:*

◆ For the last quarter of 1947, through its chief distribution center in Pittsburgh and the 37 de-

positories, the Bureau of Mines reports 14,309 showings to 3,158,729 persons of its 85 current subjects.

### *CAA Needs Traffic Program:*

◆ The Civil Aeronautics Administration has just released a brochure on "Aviation Education," and a catalogue of more than 150 motion pictures and slide films distributed by CAA through nine regional offices and the headquarters in Washington. The Administration's policy is one of short term loans for integration of the films into the aviation programs of schools, private flying organizations and other centers.

Present CAA production is limited to sound slide films made in color from 2x2 slides on such subjects as air traffic control, control procedures and safety regulations. It is pointed out, however, that everything in traffic control is done by mental picture, requiring a basic knowledge of procedures. And landings call for a projected mental image of what does or must or could happen. Visual aids are thus not only a natural but a necessity here, and CAA anticipates production of some 16 mm films starting with training problems stemming from the adaptation of new electronic devices to control.



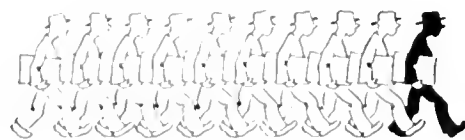
## Recruiting ~ ~ ~ ~ ~



## Training ~ ~ ~ ~ ~



## Sales Tools ~ ~ ~ ~ ~



## Public Relations

### Sales Managers

... of many top-rating companies repeatedly retain Atlas to create and produce visual sales training and selling media ... These sales managers have learned that Atlas writers and technicians work purposefully and efficiently in the client's interest ... Motion pictures — slidefilms — manuals — visual presentations ... Your inquiries will be answered promptly and without obligation.

**ATLAS EDUCATIONAL FILM CO., OAK PARK, ILL.**



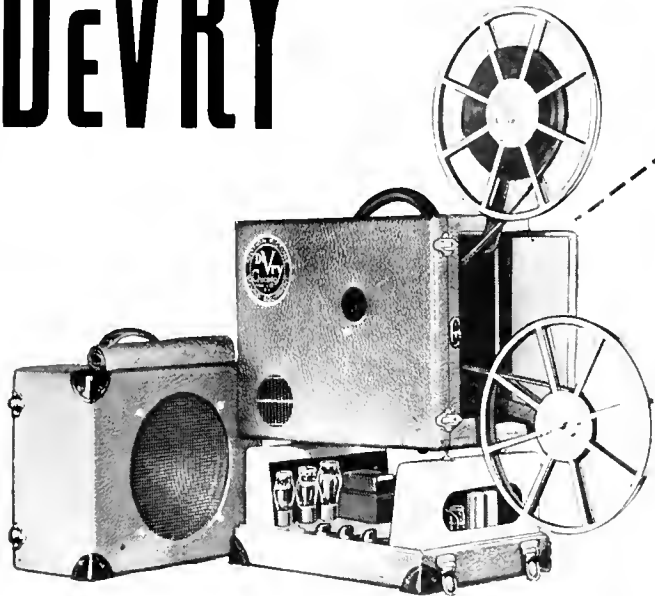
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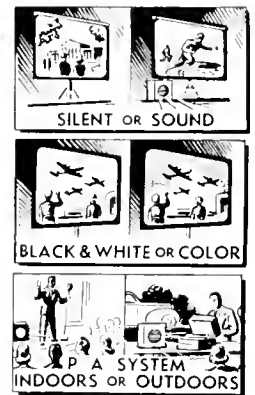
**DeVRY**



**BUY THE 3-PURPOSE  
 DeVRY PROJECTOR**

The *versatile* tool Business and Industry require, the NEW DeVRY 16mm. portable is a 3-purpose projector that:

- [ 1 ] SAFELY projects both sound and silent films;
- [ 2 ] shows *both* black-and-white and color film without extra equipment; and
- [ 3 ] has separately housed 30-watt amplifier and sturdy 12-inch permanent magnet speaker which affords you portable public address facilities, indoors or out.



**W**HETHER your message is verbal, pictorial — or a combination of sight, sound and motion — DeVRY's dependable audio-visual training and selling equipment meets the most exacting requirements of business and industry.

For instance, DeVRY's Model RS-ND30 portable 16mm. sound-on-film projectors are flexible — are as effective for an audience of 3,000 as for a group of three; and their separately housed amplifier and speaker system provide you with excellent public address facilities in situations where your program is limited to audio presentation.

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value in the field. Order copies today at \$1.00 each from Business Screen, Chicago 10. Write c/o BOOKSHELF DEPARTMENT, 812 North Dearborn Street, Chicago 10, Ill.

## Picture Parade:

### Industrial X-Ray Film Shows Quality Control

◆ X-Ray Incorporated, 1525 Twelfth Street, Detroit, has announced a new sound motion picture, *Quality Control*, which depicts quality control for foundries, fabricators, manufacturers, etc., through the medium of a well systematized and correlated radiographic and general testing laboratory.

The film, which has a running time of 15 minutes, portrays a typical foundry problem by demonstrating the value of industrial X-Ray as a development and control adjunct of metallurgy. Available for free loan, the picture evaluates and depicts several types of metal defects with good image fidelity of example radiographs.

### Timely USDA Picture Shows Flood Problems

◆ *Flood*, a new sound motion picture produced by the Soil Conservation Service of the U.S. Department of Agriculture, is now being distributed by Castle Films, Division of United World Films, Inc., 30 Rockefeller Plaza, New York City 20.

The devastation brought about by floods annually costs the population of the United States more than \$100,000,000. The film *Flood*, which has a running time of eight minutes, vividly shows the causes of floods and the effect which they have on the farmers and on the nation, and illustrates various ways individuals can aid in preventing floods.

### Commerce Magazine Lists 1200 U.S. Films

◆ *FEDERAL SCIENCE PROGRESS*, U. S. Department of Commerce magazine, carried in its April issue an effective summary of wartime production of Government training films and outlined availability of more than 1,200 of them through purchase, rent or loan for general use by industry. Author of the article, ARCH A. MERCY, held the wartime rank of commander in the USCGR and is now with the Interim Commission at the World Health Organization.

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The satisfaction of successful production for a new account is second only to the privilege of working for many established business leaders through periods of many years. Such relationships build stability for both client and producer.

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SLIDE  
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## Chicago Film Studios

CHICAGO FILM LABORATORY, INC.

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SUSTAINED GROWTH OVER THE YEARS MUST COME FROM JOBS WELL DONE. OUR SEASONED STAFF AND COMPLETE FACILITIES BEHIND THIS RECORD OF ACHIEVEMENT ASSURE SATISFACTORY HANDLING OF YOUR PROJECT.



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# Sight and Sound in the News

TAFT-HARTLEY AFTERMATH • COMMUNIST FILMS • NAVED CONVENTION

**P**ASSAGE of the Taft-Hartley labor bill has many implications for members of this industry as well as the thousands of industrial concerns and labor organizations which it serves.

Not for many months, and possibly years, will either labor or management really know the full meaning of its various powers but this much is sure: the measure was enacted by the Congress by an overwhelming majority because these elected representatives of the people felt the balancing of labor's powers to be the will of the electorate.

### LITTLE CHANGE IN STUDIO RELATIONS

Meanwhile, studio executives interviewed by **BUSINESS SCREEN** see no change at all in relations. Some, in fact, have already been quick to assure union leaders that their cooperation can be expected to maintain high production standards and full employment. Projection equipment manufacturers express similar satisfaction with the status quo, feeling that at least the threat of the jurisdictional strike which plagued one Chicago firm this Spring has been removed.

What effect the measure will have on picture subject matter was hard to guess. Management has an opportunity to present its full and fair story to members of its worker family—but in reality it has always enjoyed that right. Abuse of the privilege of a free screen, now more adequately guaranteed management by the Taft-Hartley measure, would be as great an evil as the past abuses practiced by some of the union people.

### FULL PRODUCTION IS THE REAL NEED

We want no more *Deadline for Action* films — from either labor or management. Neither should there be avoidance of truth by either party on the American business scene. *Full production* remains the main issue, however, and the glory of either side's position had better be given second consideration for a long time to come.

Full production alone can lower prices and maintain the full purchasing power of the American people on which our whole system now so completely depends.

### Sequel to a Production Story

★ The Federal sentence of one to three years imprisonment imposed on Carl Aldo Marzani, producer of the UAW-CIO film *Deadline for Action*, had nothing to do with the film activities of this proven Communist agitator. But we cannot escape the significance of his connection with the propaganda efforts of this powerful union and the presence of other known Communists in its member-

ship. They are beyond the power of the Federal courts which held Marzani guilty. But they remain living testimony of the need for our unrelaxed vigilance.

A vigilant press is one of the safeguards of our democracy. Our publication of the behind-the-scenes story of this vicious film propaganda and its terrible effect on the morale of workers and young people exposed to it, was the only article carried by any business magazine in the United States. Why is the mighty force of so many great business journals stilled on vital subjects such as this?



ADVANCING INTERNATIONAL TRADE. J. H. McNabb (right) president of Bell & Howell Company, was the recent Chicago host to J. Arthur Rank, British industrialist and film magnate. John Davys, Mr. Rank's second in command, is seated at left before a map showing the world-wide interests of Mr. Rank.

### National Association of Visual Dealers Announce Details of Chicago Convention

★ The largest display of audio-visual equipment and materials ever assembled — at any time, any place — will be presented in connection with the 1947 convention of the National Association of Visual Education Dealers, at the Sherman Hotel in Chicago, August 3-6. 69 firms, including every major manufacturer of projection equipment and accessories, plus all prominent educational film, filmstrip and slide producers, have booked exhibit spaces.

Although the NAVED convention is designed primarily for visual education dealers and film library owners who are members of the association, a most cordial invitation to attend has been extended to business film executives, producers, and to all other persons professionally interested in audio-visual communications. The program of the convention features a few highly selected speakers, plus a series of 12 "open forums" for free discussions of audio-visual problems. One of these, "Distributing and Showing Business Films," is planned (CONTINUED ON THE FOLLOWING PAGE)

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especially as a cooperative forum between dealers, library operators, and business film executives, with a view to improving present distribution and exhibition standards. Other forums on the list include "Film Library Techniques," "New Equipment and Materials," and "Equipment Maintenance Repair."

**THREE PREVIEW THEATERS IN OPERATION**

Among the most interesting features of the convention are three "Preview Theaters" which will operate 7 1/2 hours daily during the 4-day show. In these, films produced and distributed by firms exhibiting at the Trade Show will be presented under ideal conditions. A printed schedule of film showings will be available prior to the convention.

Association policy is to restrict the "formal sessions" at its convention to an absolute minimum, and to offer in them only top-notch, interesting speakers. This year, the formal sessions will run only 2 hours per day. Dr. Robert M. Hutchins, Chancellor of the University of Chicago, will speak on "Adult Education for World Peace"; and Arthur H. ("Red") Motley, President of Parade Publications, Inc., will speak on "Picture Power." Mr. Motley is well known as one of the country's outstanding speakers on sales topics.

**LARGEST ATTENDANCE IN YEARS ANTICIPATED**

Last year's NAFED convention assembled 982 persons from all parts of the United States. This year, with a considerably bigger show and a much more favorable hotel situation, the Association expects a minimum attendance of 1200 and a possible attendance far in excess of that number. Several of the largest 16 mm equipment manufacturers have scheduled their dealer sales meetings immediately following the NAFED convention, and various other educational and audio-visual groups are planning national meetings to coincide.

**Business Leaders Discuss Training:**

★ Emphasizing the importance of the role played by education in industry today, the training directors of some of the top manufacturing and industrial firms of the country explained before the recent Conference in Training and Education in Industry, held in New York City, the training methods used by their companies.

Approximately 300 executives, training directors, personnel managers, government administrators and educators met at the Conference to review some of the outstanding contributions made in the cause of improved thinking, planning, methods, procedures and aids in training and education as a means of promoting voluntary productivity in industry.

The Conference was held at the Waldorf-Astoria Hotel on May 26 and 27 under the sponsorship of the New York Chapter of the Society for the Advancement of Management and the Evening and Extension Division of the City College School of Business of New York City. On the program were F. R. Chappell, Manager of Training, Standard Oil Co. of New Jersey and Merrill E. Kilby, of the Calco Chemical Division, American Cyanamid



**Norman E. Wilding**

★ The industry lost one of its great builders this month as Norman E. Wilding, president of Wilding Picture Productions, Inc., died in Wesley Memorial Hospital, Chicago, after some months of illness. His mother and his wife, Mrs. Jessie Wilding, survive him.

The official accounts say that Norm was a pioneer in the field of commercial films and he was, having started his business career in 1918 photographing Grand Rapids, Michigan, local color movies to be sent to Army personnel overseas. Three decades of constant business development and growth followed until he had made the present corporation, which he founded in 1927 in Detroit, one of the two largest commercial film producing organizations in the world.

**WE REMEMBER THIS ABOUT HIM**

There are some very big things and a host of little ones that men and women in all walks of life, particularly in his own industry, will remember about Norm. His lifelong quest of the bigger side of this medium is exemplified in the high professional screen quality which is the hallmark of a Wilding picture. But one of the things that endeared him most to a multitude of business leaders, workers and friends was his mastery of the story-telling art and his contagious humor. A laugh can be worth a million. He gave them lavishly.

The road upward wasn't easy. The vast outlay for the best in studio personnel and equipment, the constancy of cost against the inconstancy of customers in the depression and pre-war years all these were met and overcome as the Wilding organization expanded from coast to coast. Today, there are studios and offices in Chicago, where operating headquarters are maintained, and in Detroit, New York, Cleveland and Hollywood. The Chicago studios alone, with their huge stages, plentiful equipment and very complete laboratories, are a monument to Mr. Wilding.

**NEW STUDIO IN CALIFORNIA OPENED**

The modern plant just recently completed for studio and offices in Hollywood, one of the few owned outright by a commercial film producer in that area, is another tribute to his foresight and business ability. Since 1941, the company has also occupied its own studio

and office quarters at 1925 Cadieux Road in Detroit.

The men around Mr. Wilding in these recent years symbolize his organizing ability. Less and less active following the terrific pace he maintained during the company's years of war training film operations, the present Wilding executive staff in command was long ago set up to make his early and complete retirement possible.

**LOOKED FORWARD TO GREAT NEW ERA**

His business was probably pretty much Norm's whole life. Born September 1, 1891 in Kansas City, Missouri, he was schooled in San Francisco and Warrenton, Maryland. Except for a brief tenure as an air cadet in World War I, this business *was* his life work. He has left far too soon, for he was one of the first to foresee the tremendous audience possibilities of television for his films. As one of the outstanding users of color in film, he also envisioned making high quality color available to all clients at an increasingly less cost in the years ahead.

These lines fit together into the pattern of an obituary. But mere words, in this instance, are far less fitting to this Showbusinessman than the deep-throated sound and bright images of the silver screen he helped to fill so splendidly. Wilding Pictures made us proud of the medium we help to serve. They are his heritage. —OHC

**Right Off the Reel**

◆ FIRST it was the dentists who began to use movies to distract sufferers' attention from what was being done to them. Now another group of sufferers finds similar relief. In Harvey's, Nashville, Tenn. department store operated by an enterprising Fred Harvey unrelated to the restaurateur, beauty shop patrons no longer thumb dog-eared magazines, listen to gossip or concern themselves—much—with the instruments of torture known as dryers. Instead they, too, watch movie shorts projected by a portable unit. They like it.

**Nutrition Education Via General Mills**

◆ How nutrition information can be integrated into regular classroom studies is the theme of *And So They Learn*, 16 mm film (13 minutes) now being introduced by General Mills. The film records an actual project in nutrition education, demonstrating children raising a garden, painting a mural about foods and family eating, planning a picnic around the Basic 7 Food Groups, using animal experiments to learn the value of a balanced diet. *And So They Learn* shows how teachers, working with parents and other groups, can apply nutrition information to daily life and school and community problems.

**Transfilm Elects Two Vice-Presidents**

◆ WILLIAM MITSIGAKI, president of TRANSMILM, INC., has announced that PUD LANE, art director in charge of the slide film division, and KURT SCHELLING, director of the Kurt Schelling Studio for commercial photography, a division of Transfilm, have been elected vice presidents of the corporation.

# camera

**Dow Previews in the Nation's Capitol:** The recent Washington, D. C. inaugural showing of a new agricultural motion picture *Death to Weeds* was sponsored by Dow Chemical Company officials and attended by a select audience of Washington celebrities pictured on this page. A valuable and too-briefly observed formality in the business film field, the preview and its attendant hospitalities help to launch useful screen fare to an auspicious start. Other sponsors might well emulate this type of event.

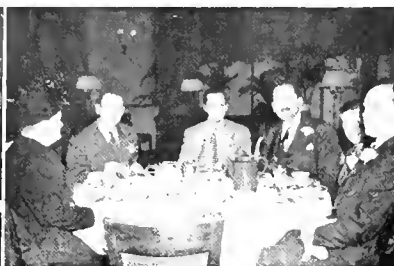
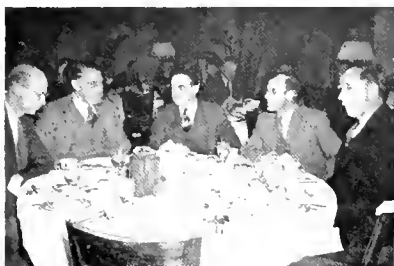
The latest screen offering by this Midland, Michigan chemical industry leader helps to meet one of the agricultural problems of the nation, increasing food production through modern chemical weed control methods. The Jam Handy Organization, Detroit, was the producer for Dow. Film is already being distributed for nationwide showing to farm groups.



AT THE FOREGROUND TABLE (l to r) starting with man in profile: Vice Admiral Alexander Sharp, USN, retired, a Dow executive; Col. J. B. Gordon, USMC; Capt. T. W. Parish, Jr., USN; Mrs. Alexander Sharp; and B. N. Woodson, Sp. Asst. to Sec'y. of War, War Dept.

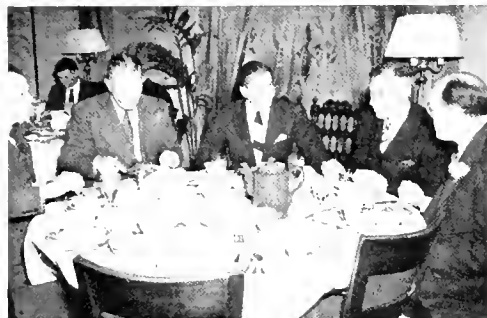


AN HONORED GUEST REGISTERS: (above) Brig. Gen. B. M. Fitch, General Headquarters, USA.



ABOVE (l to r) Andy Chambers, CAA, Dept. of Commerce; W. R. David, Supt. of Grounds, Bureau of Standards; Clifford R. Mason, CAA; J. P. Quarles, B. H. Bogle Co.; C. M. Rathliff, Eng. Dept., Southern R.R.

ABOVE: India Edwards, Ch. Women's Natl. Dem. Com.; Harry Watts, Jam Handy, Mil. Ind. Hooker, Adv. Mgr. of Dow; George B. Finch, Jam Handy; W. T. Richards, Dow; and Fanny Southwick, Dow.



AG. LEADERS (l to r) R. J. Webster, Assn. Dir. of Info., USDA; A. H. Hollenberg, USOE; W. J. Huff, Future Farmers of America; F. J. Johnson, USOE; Ag. Div.; and Richard Dorn, Jam Handy.

HONORED GUESTS (l to r) Edgar Markham, Farm Journal; Louis H. Wilson, Amer. Plant Food Council; Dr. Lloyd C. Balchouson, Natl. Gauge; and J. R. Fatimer, J. W. Fulmer; W. H. Barnard, Jr., all of Eng. Dept., Southern R.R.

PREVIEW PERSONNELS: J. M. Schaffer, Prod. & Marketing Adm.; L. J. McDougle, Assn. of Amer. RR; F. C. Stewart, Dow; Dr. Fanny Davis, USOE; J. J. Sinclair and Arthur Mendling, Jr., both of Assn. of Amer. RR, Washington.

BELOW: (l to r) J. B. Bogle, R. H. Bogle Co.; Howard F. Island, CAA; Malcolm Russell, Country Gauthman; Morris F. Trotter, Jr., CEE; and D. Thur C. Sylvester, Dept. of Commerce. The CAA men are airport planning executives.



BELOW: (l to r) Dean R. McCumber, Asst. Dir. Information, Amer. Farm Bureau Fed.; Bronie Leicht, Editor, Farm Bureau Commodity Letter; C. Dana Bennett, Farm Film Foundation; Keith Homebaugh, Dir. of Info., USDA; C. M. Weiting, Natl. Council of Farm Co-ops; John Beckmidge, attorney.



ABOVE (l to r) Mrs. Helen M. McHenry, Kiplinger staff (back to camera); E. W. Walbaum; Leile Walbaum; E. O. Flowers; Dr. Henry Monat; Grace E. Khar and Janet Jackson, Asst. Social Sec'y. for the White House and (back to camera) A. Smith Bowman, Jr., Pres. A. Smith Bowman Distilleries.



# Seeing is Selling for Stitch-Master

• SONO-VISION AIDS DEMONSTRATOR PROGRAM •

**T**o the growing popularity of audio-visual devices in the retailing field, add the testimony of Sylvester Bugmal, president of Stitch-Master, whose new home sewing machine attachment has been most successfully demonstrated through the use of Sono-Vision continuous motion picture units. Here is the way Stitch-Master handled store demonstrations for this new device:

In promoting Stitch-Master in stores such as Gimbel's in New York, Milwaukee, Pittsburgh, and Philadelphia, Bloomingdale's in New York, Stix Baer and Fuller in St. Louis and many of the State Street Stores in Chicago and in many other leading department stores throughout the United States, Sono-Vision machines have played an important part in the success Stitch-Master has met with in the great premiere introductions. Having laid the proper background with extensive national advertising in leading home magazines backed up by local ads by the department stores themselves the tie-in, with the Sono-Vision adding the necessary "oomph" that gave the product the outstanding air of impressive importance.

**IMPORTANT IN ATTRACTING STORE TRAFFIC.**

When Sono-Vision units were used, its pulling and attention power was tremendously important in attracting the traffic and arousing interest in the product. The pictures

aroused the consumer interest to a desire to see the actual demonstration of Stitch-Master in action and when used in conjunction with a demonstrator, the sales of Stitch-Master were increased many fold. Many of the stores set up spectator chairs and Sono-Vision units attracted the attention of traffic from all departments on the floor.

**PRODUCTION NOW GREATLY INCREASED.**

Stitch-Master was introduced to the public in New York on January 20th, at which time the production was running about 500 units a week. They are now being produced at the rate of 15,000 a week on three shifts around the clock. The factory has grown from a small machine shop to a modern factory employing about 150 people. The assembling is done by women on a modern production line system.

Stitch-Master will be carried by department stores in every city and hamlet in the United States. Firm is in the process of setting up an export department which will enable people in all parts of the world to enjoy this little time-saving attachment. Stitch-Master is distributed by the sewing machine companies and they welcome the added importance it lends to the sewing machine in that it now enables the sewing machines to do the entire job instead of half. Films helped sell this advantage and the sponsor's product.



*Here's the Driverometer in action!*

• A SPECIAL DEVICE REPORT •

## They Drive 'Em to Films

◆ The Acna Driverometer, a unique new safe driving test developed by the ACTNA LIFE AFFILIATED COMPANIES of Hartford, Conn., received a thorough testing by Dr. Gordon S. Seagrave, famed author of *Burma Surgeon* and *Burma Surgeon Returns*, prior to its first public showing at the 17th annual safety convention and exposition of the Greater New York Safety Council, held March 25 through 28 at the Hotel Pennsylvania in New York City. The Driverometer, by means of a motion picture screen, gives drivers a "road test" covering such points as the speed with which they react to danger, their ability to distinguish colors, the acuteness of their hearing, their ability to estimate speeds of other cars, and the amount of attention they pay to the road ahead. The Driverometer will be exhibited by the Actna at large conventions and other gatherings throughout the country.

First shown to the public at the seventeenth annual convention and exposition of the Greater New York Safety Council, noted, the Driverometer is equipped with a steering wheel, accelerator and brake pedals. The "windshield" consists of a motion picture screen upon which are shown a number of different driving situations which end in an emergency.

Careful selection of these situations makes it possible to test drivers on a number of safety factors including the speed with which they react to danger, their ability to distinguish colors, the acuteness of their hearing, their ability to estimate speeds of other cars, and the amount of attention they pay to the road ahead.

The motion picture film, in color and with sound accompaniment, depicting these situations was made by the Actna's Motion Picture Bureau especially for use in the Driverometer. Besides adding greatly to the realism of the tests, it gives each driver an entirely different set of conditions and makes it difficult for him to anticipate the signal.

Safety authorities who have seen the Driverometer are agreed that it represents an important new achievement in the educational loss prevention field. The Driverometer will be shown by the Actna at company sponsored exhibits at large conventions and other gatherings throughout the country.

*A typical department store section, showing placement of self-contained picture equipment.*





A SUPPLEMENT TO

# The Index of Training Films

Listings of Motion Pictures  
& Slidefilms Now Released

## CUSTOMER RELATIONS

**Partners.** International Nickel. (Slide-film)  
• Reviews available means to assist customers in the promotion of products case histories of application of these marketing facilities.

## FOUNDRY & FORGING

**Meehanite Means Better Castings.** (30 min) 16sd. Meehanite Metal Corp.  
• Describes Meehanite castings and shows how they can be used  
**Pathways to Progress.** (25 min) 16sd-color. Clark Equipment Co.  
• Presents close-up sequences of such manufacturing processes as: forming a one-piece forged heat treated housing for commercial axles from a single rolled steel plate; making high speed twist drills by making forged blanks, and twisting them white hot into spiral form; silent riveting from one side of the work—the Clark “blind” rivet

## MACHINE SHOP

**Precision and Skill.** (40 min) 16sd  
Greenlee Bros. & Co.  
• Shows the construction and operation of the Greenlee Six-Spindle Screw Machine, which is classed as an automatic lathe and which is used in the mass production of a great variety of small parts from bar stock of such materials as steel, brass, and aluminum

## MATERIALS & METALS

**Keys to Better Treatment.** (23 min) 16 sd-color. Jos. T. Ryerson & Son, Inc.  
• Describes the steps taken in selecting, testing, and shipping Ryerson Certified alloy steel to customers. Stresses how the alloy report, furnished as a guide to heat treatment, is prepared and shipped with the order.

## PAINT MANUFACTURE

**The Design, Operation, and Maintenance of a Detrex Degreaser.** (25 frames) sd. Detrex Corp.  
• Discusses the design of a degreaser, also showing operation and maintenance techniques. Designed to give a clear understanding of solvent vapor degreasing and its application in modern metal cleaning.

## COMPRESSED AIR

**Our Industrial Air Power.** (26 min) 16 sd-color and B & W. Quinex Compressor Co.  
• Explains characteristics and methods used in producing compressed air. Principles of compressed air are described in animated phantom drawings. Uses of compressed air are shown, and stop photography is employed to illustrate assembling compressor.

THESE NEW LISTINGS SUPPLEMENT  
MENE INDEX OF TRAINING FILMS

## MATERIAL HANDLING

**It's Your Money.** (38 min) 16sd. Yale and Towne Mfg. Co.  
• Shows how industry cuts production costs by the use of proper materials handling equipment.  
**Up and Over.** (19 min) 16sd. American MonoRail Co.  
• Describes MonoRail and what it does for industry. Shows the possibility of using overhead handling equipment for various handling jobs.

## PRINTING INKS

**Keeping in Touch.** (22 min) 16sd-color. International Printing Ink Co.  
• Shows actual ink manufacturing operation, beginning with a small test batch, together with the many types of basic research used in many ink developments and how these developments are applied to commercial printing. Importance of color is stressed, and the most scientific methods of color matching are shown.

## PIPE MANUFACTURE

**Making Welded Line Pipe—the Smith-way.** (15 min) 16sd. A. O. Smith Corp.  
• Shows unique process of manufacture. Of general interest because of the gigantic size of materials handled and the automatic equipment which handles them.

♦ *This Is Aluminum*, a new sound motion picture which describes the production of aluminum from raw ore to finished materials, has been added to the Bureau of Mines' extensive film library, which now includes more than 75 subjects.

Produced in cooperation with Alcoa, the film is now available for free loan to industrial and vocational training groups, schools and colleges, and other organizations, according to an announcement by Dr. R. R. Savers, Bureau director.

The film, which runs 30 minutes, contains scenes of the mining of bauxite, depicts the crushing, washing, and drying of this material for shipment to huge mills where the alumina is extracted. Quicklime and sodium carbonate are added to pulverized bauxite at the alumina mills, also shown.

♦ Now in production are two new films which will add to the ever-increasing total of pictures serving the farm field, *From Good Earth to Good Tables*, sponsored by the Minnesota Valley Canning Company, and *The Challenge*, sponsored by the Challenge Cream and Butter Association.

Raphael Wolff of the Raphael G. Wolff Studios, Hollywood, which is producing *From Good Earth to Good Tables*, is now on a two-month Eastern trip in conjunction with the filming of the picture. He is also personally shooting various sequences for *The Challenge*.

## TELEVISION AND INTRA-STORE BROADCASTING

# Spot News Via Tele-Films

### • EDITOR'S REVIEW OF "ROBOT SELLING" •

♦ AMERICAN BROADCASTING COMPANY, the PHILCO CORPORATION and EASTMAN KODAK RESEARCH LABORATORIES recently combined to demonstrate an unusual last film developing process useful for on-the-spot news telecasts. System is an Eastman Kodak war baby involving the use of heated, quick-acting chemicals and a heat-resistant film.

Starting from Philadelphia's Southwest Airport a United Airlines passenger plane flew to Atlantic City where Emerson Yorke filmed a mock rescue by the U.S. Coast Guard. Returning to Philadelphia, the film was rushed, developed and ready for use, to Philco telestation WPTZ in Wyndmoor, Pennsylvania. Entire elapsed time, from takeoff to televising of the film, was 100 minutes.

### Sponsors of Tele-films

♦ Recent sponsors of filmed television shows include Alexander Smith Carpet Co., U. S. Rubber Co., Chevrolet Div (GM), Du Mont, and Botany Worsted Mills over WABD; Botany, Firestone, Ford, Esso and RCA Victor on WNBT; and Esso and Sears Roebuck over WPTZ.

### Intra-Store Broadcasts

♦ Store broadcasting, use of public address systems for commercials, motion picture and slide film projectors, electronic devices and intra-store television were listed by ENR (May 9) as media for delivering a sales message at point-of-purchase — as devices for "robot selling" or "automatic sales persuasion."

Explaining the growing interest of advertising men in robot selling, Tim cites the frailties of salespeople and the difficulties of getting and keeping good personnel, the growing availability of automatic selling devices, the return to competitive selling which has made them desirable, the growing unionization of salespeople which means higher wages, and the spread of self-service in grocery and variety stores.

Commenting on the use of robot selling up to now as slight

and often experimental, the magazine quotes a definition from Grey Advertising Agency, Manhattan, which calls it utilizing "sight or sound to supplement human selling on the retail floor. In some cases it is undoubtedly destined to supplant retail salespeople, as well as supplant them." Yet, notwithstanding detractors, some of whom have damned it as "cheap, tawdry, a nuisance" while others have insisted its depersonalization rules it out of specialty shops catering to upper income people, Tim believes it will become increasingly significant in coming months.

The magazine appraises broadcasting and public address system experience in stores and considers some of the problems related to use, comments on the effectiveness of films in selling and on comparative costs of robot selling and live demonstrators, and takes a preliminary look at intra-store television.



# World of Tomorrow in Audio-Visual Exhibits

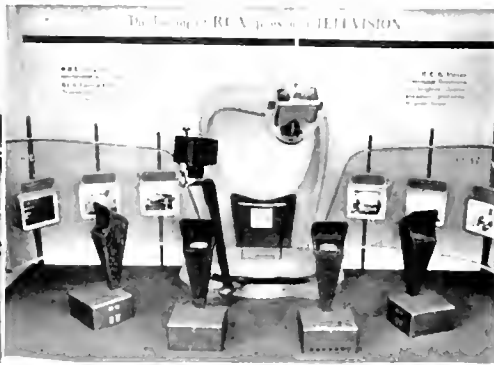
RCA EXHIBITION HALL IN RADIO CITY  
TURNS DREAMS INTO DRAMATIC REALITY



THE JOHNNY VICTOR THEATRE features regular daily programs of films, talks, radio and television demonstrations.



RADIO AND TELEVISION are audio-visually demonstrated in these fascinating exhibits.



A CLOSEUP of TELEVISION displays in the Exhibition Hall is shown above.



THE COMMUNICATIONS STORY is dramatically told in exhibits of RCA products and research.



Above, the abstract wire screen map of two hemispheres shows communications lines around the world. Below, audio miniatures.



★ Currently attracting thousands of visitors daily is RCA's new Exhibition Hall in Radio City. A permanent showcase for exhibiting RCA products, facilities and services, it combines a display of technical achievement with entertainment to appeal to both the communications industry and the general public.

On the main floor, fronting 19th Street, and opposite the RCA building, are exhibits of various RCA divisions and subsidiaries—NBC, Television, RCA Victor Records, RCA Communications, Radiomarine, RCA Laboratories, Home Instruments, Engineering Products and Tubes.

## TELEVISION IS A TOP ATTRACTION

One of the most popular features of the RCA Exhibition Hall is the television display. Here the visitor can stand before a television camera mounted on a movable boom and be televised from several angles, while his image can be seen on four viewing screens in front of the display. He may satisfy his own curiosity about his telegenic qualities by watching at the very moment he is being televised his own image on a viewing screen suspended from the ceiling.

A large abstract wire screen map of the two hemispheres shows in neon tubing RCA Communications lines around the world. In front of the map is a keyboard identifying the communications terminal points. Pressure on a button lights up on the map the communications line to a particular city. At the same

time, a dummy message is radio-teletyped on a machine alongside the keyboard. This message can be taken away as a souvenir. The simulated message, in code form, is also seen and heard on an adjoining oscilloscope and loudspeaker.

## EXCELLENT SMALL THEATRE PROVIDED

On the lower level concourse beneath the main floor is the Johnny Victor Theatre, seating 81 persons. At regular intervals throughout the day programs of films, talks, radio and television demonstrations are presented. Designed for many purposes, the Theatre is equipped to operate as a television studio with monitor control, as a radio studio, and as an exhibit of RCA motion picture equipment, including 35 mm. and RCA sound RCA 16 mm. projectors, and screens, seats, carpets, etc. manufactured or distributed by RCA.

Charles Kellner, RCA's Supervisor of Projection, is in charge of all operations in the theatre. Arrangements may be made in advance for special showings or demonstrations for RCA distributors, licensees or prospective customers.

Film programs in the theatre usually consist of one or two reels of news or entertainment supplied by RCA licensees, plus a short RCA-sponsored picture, such as William J. Gaetz's *Lesson in Business Cooperation*. "It's an eye-billing show."

# The National Safety Film Awards

"PRICELESS CARGO" WINS TOP MOTION PICTURE HONORS;  
THREE SOUND SLIDEFILMS ALSO CITED BY NATIONAL JURY

**T**OP HONORS for the year's outstanding non-theatrical motion picture in the field of traffic safety, annually presented by the American Automobile Association, have been awarded to the Superior Coach Corporation of Lima, Ohio, for the film, *Priceless Cargo*, produced by The Jam Handy Organization.

The award to *Priceless Cargo*, made on the recommendation of the National Committee on Films for Safety, highlights the news of the Committee's 1947 selection of motion pictures and slidefilms given "Safety Oscars" for having contributed the most to the cause of safety education in the past year.

*Priceless Cargo* marks the fourth Jam Handy production to be awarded the "Safety Oscar" within the past ten years. The film, which dramatizes the significance of increased public education for safe transportation of school children, was acclaimed the motion picture in its class "which best serves to encourage accident prevention."

## TWO AWARDS TO SARRA PRODUCTIONS

Also selected by the National Committee, which represents 17 organizations, was the outstanding sound slidefilm in the field of traffic safety, *Mary Jones Goes to Court*, produced for the National Safety Council by Sarra, Inc.

In the field of general safety, the "Safety Oscar" was awarded to *For You and Yours*, sound slidefilm also produced by Sarra for the Safety Council.

The prize-winning motion picture in the occupational safety field is *Men Who Come Back*, produced by the Industrial Commission of Ohio. *Your Future Is in Sight*, produced for the Zurich Insurance Company by MacDonald Productions, received the "Safety Oscar" for the best sound slidefilm in the field of occupational safety. Award plaques for the outstanding motion picture and slidefilm in the occupational safety field will be pre-

"It's YOUR HOME . . . plan it safely" was one of the honorable mention sound slidefilms.

sented to the sponsors by the National Safety Council.

*Traffic with the Devil*, a Metro-Goldwyn-Mayer release produced by Herbert Morgan in cooperation with the Associated Press, was judged the best theatrical motion picture on safety. The picture receives the David S. Beaver Award, presented by Liberty Mutual Insurance.

*Mary Jones Goes to Court*, winner of the sound slidefilm award in the traffic safety



THE SCHOOL BUS DRIVER is a key figure in the prize-winning film "Priceless Cargo."

class, is a film which has a three-fold purpose: (1) to acquaint the public with the many things a typical city police department does to help prevent traffic accidents; (2) to illustrate how traffic courts function in the interest of public safety; (3) to present an appeal for better compliance with traffic regulations.

The only recipient of an award in the general safety field, *For You and Yours* is dedicated to the ideal that all America may live in freedom from the tragedy of accidents. It dramatically describes the fast-growing, nationwide safety movement and the part the National Safety Council, the Community Safety Council, and other organizations play in it.

The General Motors film, *Doctor in Indus-*

"FOR YOU AND YOURS" was selected as one of outstanding sound slidefilms on general safety.

try, produced by The Jam Handy Organization, although not a safety film, was cited for its excellence and the indirect contribution it makes to industrial health and safety. A special citation was given *The Giant Story*, produced for the Public Service Corporation of Newark, New Jersey, for its effectiveness in teaching safety to children of the grade-school level.

## FOUR RECEIVE HONORABLE MENTIONS

Honorable-mention awards in the traffic safety field were presented to *Time to Stop*, motion picture produced by Telepix Productions for the Cleveland Police Department, and *It's Wanton Murder*, motion picture produced by the Wm. J. Ganz Company for the American Transit Association. *Voice of Safety*, motion picture produced by Raphael Wolff Studios for the General Electric Company, received an honorable-mention award in the field of occupational safety. The Actna Casualty & Surety Company's motion picture, *There's No Place Like Home*, was selected for an honorable-mention award in the home safety field.

## OTHER HONORABLE MENTION WINNERS

Sound slidefilms to receive honorable-mention awards include *Prevention Is Better*, (Occupational), produced by Sarra, Inc., for the Railway Express Agency; *Here's the Dope*, (Commercial Vehicle), produced for the Zurich Insurance Company by MacDonald Productions; and *It's Your Home . . . Plan It Safely*, produced by Sarra, Inc., for the National Safety Council.

"MARY JONES GOES TO COURT" won the award for the best sound slidefilm of the year.





ABOVE: The Monte Carlo's lavish Preview Room facilities.

**I**N RESPONSE to numerous queries coming into our New York, Chicago and Los Angeles offices, BUSINESS SCREEN herewith presents a round-up of information on preview rooms and theatres which offer screening facilities for sponsors of business films. The series begins with New York City.

The need for screening rooms is varied. Producers or sponsoring companies may need facilities for a good showing of a newly delivered picture, partially completed film, press preview, trade showing, advertising promotion, or any of a dozen other reasons. Audiences to be accommodated may vary from one person to several thousand. The showing may be just a film screening, or it may be part of a fancy exhibit, business luncheon, banquet, or cocktail party. Thus, according to what is required, prices of the available facilities may vary from several dollars to several thousand dollars.

In presenting this report we have taken into consideration the following criteria:

1. Projection and Sound Equipment.
2. Audience Accommodation Equipment.
3. Catering Facilities.
4. Hours available.
5. Cost.

#### **BONDED FILM STORAGE COMPANY** 1600 Broadway

• **Projection and Sound Equipment:** Two Century 35 mm projectors with RCA High Fidelity Sound, interlock projection for separate picture and sound tracks, loop equipment for dubbing, one Ampco incandescent sound projector.

**Audience Accommodation Equipment:** Clox lined small theatre seating 35 persons.

**Catering Facilities:** None.

**Hours Available:** Any hour, day or night, phone Circle 6-0081 for reservations.

**Cost:** \$7.50 per hour, 35 or 16 mm. \$10.00 per hour for interlock or loop projection. Extra charge for night or holiday showings.

Bonded Film Storage also has the largest film storage vaults in the East.

#### **CHANIN AUDITORIUM** 122 East 42nd Street

• **Projection and Sound Equipment:** Any type of motion picture or slidefilm equipment can be made available. Concrete projection

booth meeting all fire regulations. Extra charge for equipment and operator.

**Audience Accommodation Equipment:** Two story modern auditorium seating 192, good acoustics. Located on 50th floor of Chanin Building, express elevators.

**Catering Facilities:** Outside caterers will provide food or drinks. Facilities are excellent; full capacity crowd may be served in foyer of auditorium or in other attractive lounges on the same floor. Excellent view of city.

**Hours Available:** Any hour, day or night, phone MUrray Hill 1-9839.

**Cost:** Auditorium rents for \$75 on weekday mornings or afternoons, \$125 all day, and \$135 in the evenings. On week-ends the rental is \$125 for mornings or afternoons, \$225 all day and \$200 in the evenings.

Chanin Auditorium, in addition, offers full stage and dressing-room equipment.

#### **MILES-LLOYDS PROJECTION THEATRES** 729 Seventh Avenue

• **Projection and Sound Equipment:** 35 mm Super-Simplex heads with Brenkert Arc Lamps, Simplex and RCA sound, newest type beaded screens, phonograph turntables and microphone. 16 mm Ampco incandescent sound projectors, sound slidefilm equipment.

**Audience Accommodation Equipment:** Two theatres seating 50 persons in one theatre and 25 in the other, air conditioning, modern and scientifically designed for acoustical quality.

**Catering Facilities:** Outside caterers will provide food or drinks. "Party" facilities are limited.

**Hours Available:** Any hour, day or night, Phone Columbus 5-5100 for reservations.

**Cost:** Either theatre rents for \$7.50 per hour



Broadway's useful Preview Theatre

# New York Previewing

☆  
**BUSINESS SCREEN TOURS  
THE SCREENING ROOM**

for regular 35 mm or 16 mm screening. Nominal extra charge for night or holiday showings.

Miles-Lloyds also offers facilities for cutting and editing; 35 mm movieclips, synchronizers, hot splitters, darkrooms, etc. plus storage of film in any quantity by reel or vault.

#### **MONTE CARLO PREVIEW ROOM** 51 East 54th Street

• **Projection and Sound Equipment:** Fire-proof, cement-lined projection booth, two 35 mm Super-Simplex Magna-Arcs, Altec Sound, seamless, permanently installed, non roll-up screen, hidden behind end-wall curtains which part at the push of an electric control button. Two 16 mm Bell & Howell Film-arcs with independent sound systems. P. A., phonograph, sound or silent slidefilm or slide projection also available. There is no exposed equipment or sound of projectors; the room was originally designed as a newsreel theatre and acoustics are perfect.

**Audience Accommodation Equipment:** A beautifully decorated dining room seating 125 persons. Dance floor, cocktail bar, speakers platform, podium, spotlight, Muzak, music by regular Monte Carlo orchestra or accordionist available. Any type of advertising or decorative display will be erected as required. Arrangements may be made under some circumstances to make the main dining room available, allowing a capacity of 350 and simultaneous showings in both rooms. Filler programs of entertainment films can be arranged from several large film libraries offering practically any type of film desired.

**Catering Facilities:** Luncheon, dinner, tea, cocktails served from famous Monte Carlo restaurant kitchens and bar, or from private bar set up in the preview room.

**Hours Available:** Monte Carlo is not in the screening room business, as such. It is designed for combination lunch, cocktail, dinner or supper showings at the following hours: 12 to 3 p.m. (Lunch), 3 to 7 p.m. (Cocktails), 7 to 12 p.m. (Dinner or Supper). Phone Plaza 3-5100 for reservations.

**Cost:** For single showings, however long: \$75 for 16 mm; \$125 for 35 mm. For a series of showings: \$25 plus \$5.00 per person for 16 mm; \$50 plus \$5.00 per person for 35 mm. These charges include all equipment and an extensive operating personnel. Luncheons begin at \$3.50 per person. Cocktail Parties at \$2.50, Dinners and Suppers at \$5.00.

Monte Carlo is the only complete dining screening room in New York offering showings and catered affairs on a "package" basis. Thoroughly trained projectionists, serving people, electricians and manager insure that every showing goes off perfectly.

#### **PREVIEW THEATRE** 1600 Broadway

• **Projection and Sound Equipment:** 35 mm E-7 Simplex heads with Peerless Magna-Arc lamps, Simplex sound, seamless plastic screens, interlock projection for separate picture and

(CONTINUED ON PAGE FIFTY-TWO)

# VISUAL TRAINING REPORT

## Teamwork on the Missouri Pacific

• A SOUND SLIDEFILM SERIES FOR TRAINMEN •

**R**AILROADER'S enthusiasm for travel films is well known but meanwhile sober, efficient and not so glamorous training programs are doing a big job "all along the lines." A case in point, emphasizing as well the usefulness of the sound slide-film for this type of training, is the new production report of the Missouri Pacific Railroad. The report reviews the latest of a long and successful series of similar jobs,

### A REFRESHER COURSE ON ROAD RULES

★ The Missouri Pacific Railroad has recently completed a new sound slidefilm titled *Analysis of Rules Providing Safety at the Meeting Point*. This production, one of a series of similar visual training aids, is being shown to employes in train, engine, and yard service as a kind of refresher course in the details of the various rules that govern trains running on single track.

This slidefilm stresses the importance of team work on the part of the members of a train crew in doing the things that must be done to provide safety at "the meeting point," which, in railroading means any place designated in train orders or the timetable where two trains are to meet from opposite directions, or where one train is to await a following train to allow it to pass in the same direction.

The responsibility of the conductor and the engineer; the importance of proper organization and supervision of the various phases of the work; the application of a working knowledge and proper understanding of the operating rules and the constant reminder that "no detail is unimportant" are a few of the principles sought to be put over to the railroad's employes in this new film.

### DETAILS SHOW INTENSIVE SUBJECT MATTER

The film begins with a discussion of train orders, and describes proper interpretation of "meet," "wait" and "right-over" orders, and the duties of crew members in the execution of those orders.

How orders are changed to have a new one supersede a previously issued order, and how existing orders are annulled, are dwelled on at considerable length.

How "extra trains" are governed by train orders with respect to meeting other trains is covered in some 15 frames, and is then followed by a study of three accidents in which details at the meeting point were not properly cared for.

This delineation of actual case histories of several train accidents showing what happened, why it happened, and how it could have been avoided, is a feature of the film

and has been successfully used in other sound slidefilms put out by the railroad.

Initial stages of production were handled within the railroad's own facilities. Preparation of the scenario by the company's chief rules examiner and his pencilled sketches of what each frame of the final film was to show were co-ordinated with the public relations staff which furnished technical assistance in the actual photography of scenes of the employes required to act out the roles in the picture. The department arranged for such drawings and track diagrams the script specified, and designated necessary photo retouching on the pictures, assembled all the material and finally brought the completed art work on the frames to the point where, after final checking with the edited and approved script, it was turned over to an outside film producer to transfer to a 35 mm film strip. The narration was recorded by a professional radio voice. *The Meeting Point* production consists of 137 frames and requires 43 minutes screening time.

### ALL DIVISIONS EQUIPPED WITH PROJECTORS

Missouri Pacific Lines maintain sound slidefilm projectors in all divisions, those with extra large territory having two machines. Division superintendents are furnished sets of the films and records as soon as they are released. Division trainmasters direct the showings of the film to all division forces.

Other recent Missouri Pacific sound slidefilms include *Rules Governing Operation of Switches*; *Rules Governing Operation of Trains by Block Signals* (in color); *Disaster at the Fouling Point*, and others on rules, as well as one subject on fuel conservation, and another for employes and the public on grade crossing accidents.

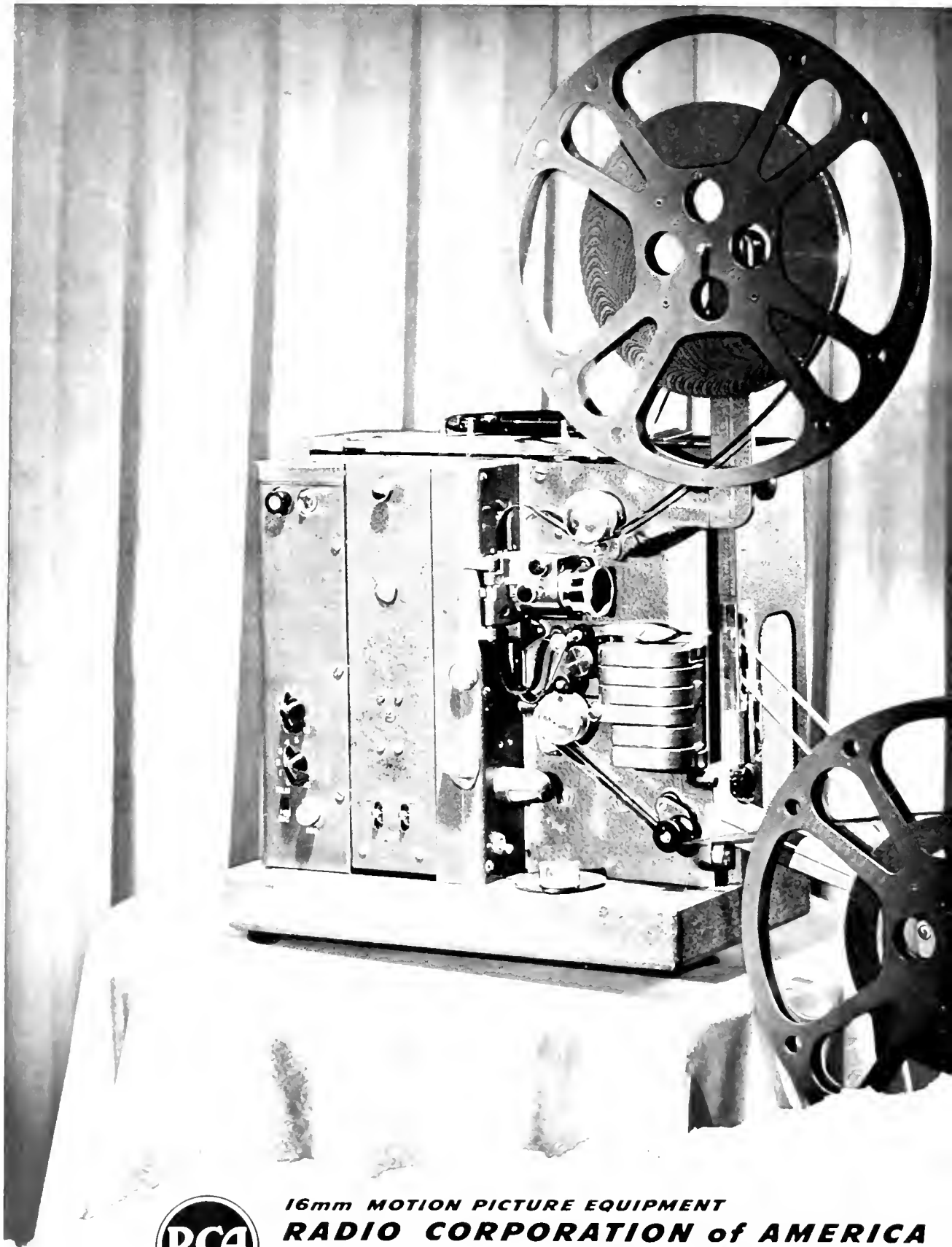
### The Commercial Newsreel

◆ **GETTING UNDERWAY** from Washington headquarters, the National Association of Ice Industries is turning to films as part of an all-out educational program operating concurrently with its campaign for increased consumer acceptance of ice in the home. Eight films, dealing with all phases of ice, its history and sales, and with safety measures, are tied-in with booklets and programs for classes in sales and customer relations to be given by managers to all ice company personnel, including route men.

◆ Effective July 1, film-lending activities of the Pan-American Union will be discontinued. Present material and all new film acquisitions will be made available through film libraries—both those of universities, and commercial companies.



Above: Top to bottom is a brief pictorial review of the latest Missouri Pacific sound slidefilm "Analysis of Rules" showing the nature of screen material applied, including actual work orders. Real life characters from the road add human interest; simple and familiar diagrams make simple and clear the procedure being explained.



*16mm MOTION PICTURE EQUIPMENT*  
**RADIO CORPORATION of AMERICA**  
*ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.*

In Canada: RCA VICTOR Company Limited, Montreal

Announcing the new

## 16mm Projector

### Theatre-Like Sound

Your sound films are reproduced with the dramatic realism and tone shadings of theatre-like sound. Voices, music, and sound effects are heard at the exact pitch at which they were originally recorded on the film.

### Professional Performance

You get brighter, clearer, rock-steady pictures, in black-and-white or full color in all their true photographic values. New exclusive mechanical improvements assure easy threading and complete protection to films. Professional quality performance.

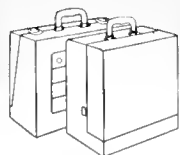
### Compare with any other projector

Before deciding to buy any projector, make a *proof-test* with your own 16mm sound films. Your RCA 16mm Equipment Dealer will gladly arrange for a demonstration of your sound films on the new RCA "400" Projector.

SEE IT...

HEAR IT...

with your own  
sound films



FIRST IN SOUND...  
FINEST IN PROJECTION

RCA 16mm Motion Picture Equipment, Dept. 20-F  
Radio Corporation of America  
Camden, New Jersey

Please send me complete information on RCA 16mm Projectors and name and address of nearest RCA 16mm Equipment Dealer.

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

# CASE HISTORIES

## A Technical Review of the New and Current Industrial Films Including Their Production Background and Distribution Data

GATHERED AND PREPARED BY STAFF WRITERS IN THE NEW YORK, CHICAGO AND LOS ANGELES EDITORIAL BUREAU OFFICES OF BUSINESS SCREEN MAGAZINE

### FARM IMPLEMENT EPIC

Sponsor: Massey-Harris. Film: *A Romance of Two Hemispheres*. Producer: Associated Screen News. (Canada)

★ *A Romance of Two Hemispheres*, the film story of a great Canadian company, will be one of the main features of the Massey-Harris centenary celebrations, taking place this year. Produced for Massey-Harris by Associated Screen News of Montreal, the motion picture is in color, and, as it is intended for worldwide distribution, it has been recorded in three language versions—English, French and Spanish.

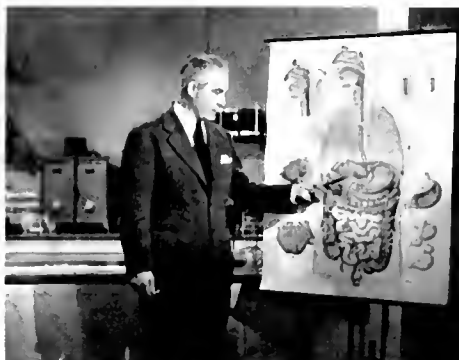
John Martin, Massey-Harris' Advertising Manager, prepared the scenario for the film and supervised production, making a trip across the Atlantic to give his personal attention to the filming of some of the European sequences.

After briefly tracing the history of the worldwide Massey-Harris organization, from its modest beginnings in a blacksmith shop in Brantford one hundred years ago, the film circles the globe to show the varied farm equipment in use.

Canadian agricultural history is marked by the appearance of one after another of the modern farmer's implements—and a trans-Canada tour by film shows the variety of products and tremendous importance of the Dominion's largest single industry.

The United States' mass production methods have been applied to the manufacture and to the use of MHI equipment for over 60 years now, and the endless miles of growing food testify to the incredible production figures that manpower alone could not achieve.

*A Romance of Two Hemispheres* is a trip around the world—on a "self-propelled" film—that tells much of the countries through which it passes and of their people, that tells the picture story of world agriculture, and marks the centenary of a mighty company.



Scene from "Candy and Nutrition"



"The Station Installer" practices courtesy

### CANDY AND NUTRITION

Sponsor: National Confectioner's Association. Film: *Candy and Nutrition*. Producer: RKO Pathe, Inc. Distributor: Modern Talking Picture Service.

★ This film is another in Pathe's growing series of sponsored public relations films produced in the style of the *This Is America* pictures.

*Candy and Nutrition* is designed to inform parents, educators and students of candy's high nutritive value. It seeks to counteract the belief that sweets are merely a special occasion treat. The film discusses basic metabolic requirements and summarizes the virtues of all foods needed for an adequate diet. It shows candy as a source of quick energy for use as desserts or between-meals pickups.

**Technical Notes:** Charles Underhill produced the two reel black and white film; Lloyd Durant directed.

**Distribution:** The National Confectioners Association plans extensive showings via the Modern network to school classes, club meetings, and Parent-Teacher Associations. Two hundred 16mm prints will be available, and 35mm prints will be used for a few special showings, including theatre previews.

### PHONE INSTALLER'S JOB

Sponsor: American Telephone and Telegraph Company. Film: *The Station Installer*. Producer: Audio Productions

★ Designed as an introduction to the job of installing a telephone, this new training film is a part of the telephone company's fine library of visual aids covering most phases of the company's operations.

Opening with an explanatory sequence illustrating how every job fits into company service, and how each is important to the whole, the film describes a typical home installation job and how it was handled. Special

attention is given to each installer's opportunity to create good will for the company by his courteous relationship with the subscriber.

Better than most films of this well-standardized type, *The Station Installer* hews to the line of straight information with little superimposed plot hokum. There is a story in the picture, but it falls very naturally within the script structure.

For the new installer-repairman there is a wealth of background knowledge to take into his new job, and there are some good hints for the old hand as well.

**Distribution:** Entirely internal through regular telephone company channels.

### RADIO FREQUENCY HEATING

Sponsor: Westinghouse Electric Corporation. Slidefilm Series: *Radio Frequency Heating—Fundamentals and Applications*.

★ **Problem:** Although scientific research has established thousands of practical radio frequency heating applications in industry, information concerning this modern heating method has been expressed consistently in terms understandable only to electronic specialists.

**Solution:** Realizing that this situation has existed, Westinghouse has utilized the sound-slidefilm medium as a way of presenting the fundamentals and applications of radio frequency heating in a manner that is tangible to the typical plant electrical man.

**Synopsis:** The purpose of the series *Radio Frequency Heating—Fundamentals and Applications* is to hasten the spread of the use of radio frequency heating in such fields of industry as plastics, rubber, wood, food, and textiles. The series offers a study of the fundamentals of radio frequency heating, presents a comprehensive analysis of the practical side of induction radio frequency heating, and deals with the practicalities of dielectric heat





ing. Titles of the various slidefilms in the course include: *What Is Radio Frequency Heating?*, *When Induction—When Dielectric?*, *How Electronic Tubes Generate RF Current*, *What a Tank Circuit Is and How It Functions*, *How a Tank Circuit Functions*, *How Power Supply Is Controlled*, *Units of Heat and Power Measurement*, *Basic RF Heat Equation*, *Induction Heating Basic Theory*, *Dielectric Heating Basic Theory*.

**Technical Notes:** The series consists of fifteen sound slidefilms, with booklets, and quiz questions sufficient for a class of twenty.

**Distribution:** The course is available from the Technical Press Service, Westinghouse Electric Corporation, Pittsburgh 30, Pennsylvania. The price is \$185 for the complete series.

## CADILLAC'S WAR STORY

**Sponsor:** Cadillac Motor Car Division, General Motors Corporation. **Film:** *In Our Stride*. **Producer:** Sound Masters, Inc.

★ Cadillac can well be proud of its service to the national war effort in the years before and during the war. A record of what Cadillac accomplished was felt to be a fitting means of preserving the story for years to come and a source of inspiration to Cadillac people everywhere.

A motion picture telling Cadillac's story has been produced by Sound Masters as a company record, and for use in showings to Cadillac personnel.

**Synopsis:** *In Our Stride* depicts the conversion of Cadillac from a manufacturer of fine precision-made motor cars to a producer of finely tolerated aircraft engines and armored vehicles.

Early in the war Cadillac began production development on the Allison engine, which later powered the P-38, 39, 40 and 51 fighters, constantly increasing its horsepower to the highest peak of efficiency for its size and weight.

Cadillac armored vehicles from early production of light tanks, to the tremendous heavies which drove to victory in 1915, are described as the world's finest of their time during each stage of development.

And the same know-how and application which produced this magnificent war service is illustrated as being once again making the Cadillac the "Standard of the World."

**Technical Notes:** *In Our Stride* is a 30 minute black and white sound film. It includes, besides scenes of production in Cadillac plants, war footage of Cadillac products in action, and visits with Cadillac production men, engineers and workers to hear their story of how it was done.

**Distribution:** *In Our Stride* is a company record and will be used for showings to Cadillac employees.

## FOR MATERIAL HANDLERS

**Sponsor:** Automatic Transportation Company. **Film:** *Skylift Newsreel*. **Producer:** William J. Ganz Company.

★ *Skylift Newsreel* is a short picture which will

be shown concurrently with *Pay Loads Pay Off*, another Automatic Transportation Company film reviewed in Issue Three. It is designed to introduce the Skylift, a new industrial fork truck.

**Synopsis:** *Skylift Newsreel* puts the new fork truck through its paces in a Canada Dry bottling plant. It shows how anyone who drives a car can operate the Skylift, with its automotive type controls.

**Technical Notes:** The film is 8 minutes long, 16 mm, black and white; narrated by Gregory Abbott (Paramount News).

**Distribution:** *Skylift Newsreel* is offered for free distribution by the Institute of Visual Training to industrial firms, engineering societies and colleges, and other groups interested in modern materials handling.



## FIRE PREVENTION FILM

**Sponsor:** National Fire Underwriter's Board.

**Film:** *Crimes of Carelessness*. **Producer:** Audio Productions.

★ As a part of its campaign to promote better knowledge of how fires start and the simple safety rules which should be followed to prevent fires, the National Board of Fire Underwriters has recently sponsored *Crimes of Carelessness*, a new 9 minute black and white motion picture.

**Distribution:** Plans for circulating *Crimes of Carelessness* are now under consideration. Wide scale use is scheduled for Fire Prevention Week next fall. The film was shown at the Fire Underwriter's Convention in Washington last month.

## EMPLOYEE'S THRIFT PLAN

**Sponsor:** Standard Oil Company of New Jersey. **Film:** *Employee's Thrift Plan*. **Producer:** Philip Ragan Associates, Inc.

★ *Employee's Thrift Plan* explains the advantages of the company's thrift plan to employees and tells how it operates.

**Synopsis:** Following a typical oil worker's life span, it shows how the government social security does not always provide enough for old age security. By means of the thrift plan an employee can face old age with confidence and independence.

**Technical Notes:** *Employee's Thrift Plan* is in both 35 and 16 mm, black and white animation, 767 feet long.

**Distribution:** Standard Oil of New Jersey will show the film to employees everywhere.



Historic scene in "Science Spins a Yarn"

## RAYON'S PRODUCT STORY

**Sponsor:** American Viscose Corporation.

**Agency:** J. M. Mathes, Inc. **Film:** *Science Spins a Yarn*. **Producer:** Roland Reed Productions.

★ Unlike nylon, which met immediate favor and great public demand on its first introduction several years ago, rayon has been constantly battling for increased public acceptance through all its long and useful appearance on the American market. Though it is inexpensive, attractive, and widely adaptable, the problem of weaning consumers away from such potent rayon competitors as silk and cotton has been a difficult one.

In the forefront of this program of encouraging knowledge of rayon, its care and uses, has been American Viscose Corporation's Consumer Service Program.

Visco's Consumer Service consists of three parts: (1) school service; (2) Women's Club service; and (3) Editorial News Service. The school service regularly reaches teachers and students with graded teaching materials in the form of student booklets, reference leaflets, display kits, and audio-visual aids. The Woman's Club Service provides planned club programs complete with publicity releases and suggested demonstrations of the care and use of rayon. The educational news service sends out monthly radio and press releases on buying and caring for rayon to thousands of radio stations, newspapers and magazines.

A few statistics will illustrate the extent of this program. Each year, it is estimated, Visco material reaches 82,000 teachers and their 3,000,000 students. 12,000 Women's Clubs, (CONTINUED ON THE FOLLOWING PAGE)

Laboratory scene in the Viscose picture



## CAVE TRAVELOGUE

(CONTINUED FROM PREVIOUS PAGE) constituting over 1,000,000 home-makers, devote better than half an hour to the study of rayon care and uses each year, based on publicity material supplied by Avisco.

By the quality of material provided, and by sheer volume alone, Avisco's program is influencing the public. Rayon today is higher in public esteem than ever before in its history.

As the latest addition to the School Service, Avisco has just released *Science Spins A Yarn*, a new technicolor film on the history of rayon. Based on extensive research and advice from educator committees, the new film has been thoroughly tested during all stages of production before release.

**Synopsis:** Primarily a background film, *Science Spins A Yarn* is intended to give audiences a clearer understanding of rayon's growth and its current importance in the textile field. It graphically illustrates how rayon, unlike natural fibres, can be controlled during production and how it may be spun in a multitude of lengths and thicknesses, making possible a great variety of finished rayon fabrics.

The film also shows how rayon opened up new industries, created new jobs and made possible luxury fabrics at moderate prices.

In addition, the film dramatizes some of the problems of early rayon scientists. With the theme setting in a modern textile research laboratory and a cast constituting an average American family, historical flashbacks provide chronological links to the story.

**Technical Notes:** *Science Spins A Yarn*, 25 minutes running time, is one of the first 16 mm technicolor films reviewed in New York in a long time. Regis Toomey, well known Hollywood featured player, is cast as the textile scientist. Production by Roland Reed, direction by Nick Grindle, supervision by J. Mathes, Inc. Reed also produced *Fantasy In Fashion*, reviewed in the previous issue, and also featuring rayon in Sam Friedlander's dresses.

**Distribution:** *Science Spins A Yarn* will be promoted through Avisco mailing pieces, magazine advertising and will be distributed by Association Films (Y.M.C.A.)

**Sponsor:** Luray Caverns Corp.  
**Film:** *Luray Caverns and Shenandoah National Park.*  
**Producer:** Cavalier Pictures.

★ Luray Caverns Corp. has long been a regular sponsor of visual aids for classroom use in schools, and for free loan to interested adult groups. In addition to booklets, 35 mm slides, and silent movies, Luray has sponsored sound films in color for several years.

Latest and sixth in a series of Luray films is *Luray Caverns and Shenandoah National Park*, produced for the corporation by Cavalier Pictures of Richmond. The new film will supplant other Luray films now in circulation which will be withdrawn.

Instead of concentrating purely on the Caverns, the film pictures



the surrounding regions—the Shenandoah National Park, the Skyline Drive over the Blue Ridge Mountains, Camp Sites, the Appalachian Trail—in addition to scenes in Luray. It is designed for a broad appeal to all visitors to Western Virginia.

**Technical Notes:** LeRoy Anderson, of Cavalier Pictures, supervised production of the two reel film in conjunction with Robert C. Hansberger of Luray who acted as technical advisor. Many problems were encountered in filming the cave sequences. The temperature in the cavern is 54 degrees, winter and summer. Accompanying the film is a special music score by Emil Velazco.

**Distribution:** *Luray Caverns* will be distributed through the Virginia State Conservation Commission Film Library and is available for free loan.



Three scenes from the Bil Baird puppet film "Party Lines"

## Puppets for Public Relations

### TELEPHONE SERVICE

**Sponsor:** American Telephone and Telegraph Company.  
**Film:** *Party Lines.* **Producer:** Bil Baird's Marionettes.

★ Concurrent with the present shortage of telephones, many subscribers have accepted party line service. Knowing well that party line service is only as good as the courtesy and forbearance of its users, the Telephone Company has taken considerable pains to promote these qualities among its patrons.

One project in this program is a new color film, *Party Lines*, featuring the marionettes of Bil and Cora Baird. Photographed in Kodachrome by Vernon Lewis, the picture is an amusing story of how telephone discourtesy can clog up the lines, spoiling service for other subscribers, and conversely, how consideration makes for good service.

*Party Lines* will have a wide distribution through member companies of the Bell System. Original print orders were for 400 16mm versions and 100 35 mm.

◆ Bil and Cora Baird have long been the country's foremost puppeteers. Big favorites on the stage and in night clubs, the Bairds have appeared in the Ziegfeld Follies, and at Radio City many times.

Bil Baird recognized long ago the possibilities his puppets could have as an advertising medium, and appeared with them at the World's Fairs in 1934-39-40 for Swift and Company. Later he sent out special showmobiles for Shell with a marionette play stressing safety.

During the war, capitalizing on the traditional and extraordinary appeal of marionettes for Spanish speaking peoples, the government commissioned the Bairds to make

two films for showing in South and Central America—one on gardening and the other on the qualities of milk as a food for older children and adults.

With these two successful films as a background, the Bairds determined to strike out into the motion picture field and concentrate on developing new ideas for puppets in films.

Cancelling months of personal appearance bookings last fall, they made *Party Lines*, and have recently completed a theatrical short with Burl Ives.

Bil Baird says that making puppets for use in films is very different from stage puppets. "The modeling of the faces must be much smoother. Whereas a stage puppet is often most effective as a broad caricature, the filmed puppet must be less angular. However, naturalism should not be carried too far. A marionette show is a fantasy; it sets up its own standards and if the puppets are too human, the fantasy is lost."

*Party Lines* opens with a medium shot of the puppets moving and hands above operating the strings. "This is to establish the fact that the figures are puppets," Cora Baird says. "We can obliterate the strings and do to a great extent, but from reactions and tests so far, people seem to prefer to know how it's done."

**PUPPET AS PRODUCT SYMBOL:** a near-perfect example of puppet use for trademark identification.



Thanks, Mr. Parker

memo

Dear Ott Coelln,

Please repeat this ad.  
It pulled a number  
of inquiries.

Best wishes and regards,

*F. K. S.*  
F. K. S.

AL PAUL LEFTON COMPANY INC.

*Advertising*

1617 PENNSYLVANIA BOULEVARD  
PHILADELPHIA 3, PENNSYLVANIA

December 5,

Mr. Frank K. Speidell, President  
Audio Productions, Inc.  
Film Center Building  
630 Ninth Avenue  
New York 19, N.Y.

Dear Mr. Speidell:

Some time has elapsed since Audio Productions finished our PRR motion picture, "Clear Track Ahead." Before we close the file, I want to include my personal expression of appreciation for all that you and your associates have done to give us a most excellent picture.

Those who have not been on the inside during production may not appreciate the many technical and production problems that had to be solved to tell this complex railroad story in a fast-moving and interest-holding twenty-five (25) minute picture. They will never know the infinite patience and the "know how" which Audio provided to give us the end result we were after.

Thanks for all that. Having lived with this picture and worked with a lot of your people from its start to finish, I have tremendous admiration for your organization and what it is able to do.

Sincerely yours,

*A. McC. Parker*

A. McC. Parker  
Vice President  
Publicity and Public Relations

Send for  
"A Few Facts  
About Audio"

NEW YORK PHILADELPHIA CHICAGO

**AUDIO PRODUCTIONS, INC.**  
PRODUCERS OF MOTION PICTURES  
630 NINTH AVENUE · FILM CENTER BUILDING · NEW YORK, N. Y.

NUMBER ONE · VOLUME EIGHT · 1947

# ANA Names Hobbs Film Chairman

★ The appointment of DOUGLAS B. HOBBS, Aluminum Company of America, as Chairman of its Films Committee has been announced by the Association of National Advertisers. Mr. Hobbs succeeds W. B. POTTER, Eastman Kodak, who served as Chairman during the past two years.

The Films Committee has just adopted a 3-point program for the future which will include the preparation of a catalog of A.N.A. members' film, a study of film producer-client relationships, and a comprehensive study of non-theatrical film distribution.

## 70% OF MEMBERS USE FILMS

The A.N.A. Films Committee collects and disseminates information for advertisers on the production and distribution of business films. In 1946, under the Committee's direction, a comprehensive study on the uses for such films was made. It showed, among other things, that 70% of all A.N.A. members use, or plan to use, films for promotional and educational purposes.

Mr. Hobbs has been an active member of the A.N.A. Films Committee since its inception. At Alcoa he is in charge of all motion picture, educational and publicity activities. Following his graduation from the University of the South, Sewanee, Tennessee, in 1920, Mr. Hobbs did graduate work in metallurgy at Lehigh University and then joined Alcoa in 1923. He is the author of several magazine articles on aluminum and has written two books on uses for aluminum.

## THE ANA FILM COMMITTEE:

The members of the A.N.A. Films Committee are: KENNETH ABELL, General Electric Company; AUSTIN BENDER, General Motors Corp.; GORDON BIGGAR, Shell Oil Company; A. R. BOWLZER, The B. F. Goodrich Company; J. Y. BRAMI, Celanese Corporation; ALBERT BROWN, The Best Foods; B. R. DONALDSON, The Ford Motor Company; ROBERT M. DISS, Ansco, A Division of General Aniline & Film Corp.; R. G. EAGAN, The Procter & Gamble Company; HARVEY HOBBS, Owens-Illinois Glass Company; T. G. GERBER, Johnson & Johnson; ROBERT M. GRAY, Standard Oil

Co. of N. J.; T. W. HOPE, General Mills, Inc.; JAMES L. MADDEN, Metropolitan Life Insurance Co.; LEIGH METCALFE, National Cash Register Company; MARIO MORRIS, Bristol Myers Company; DWIGHT W. NORRIS, N. Y. New Haven & Hartford R.R.; GORDON M. PULLIOTT, Ralston Purina Company; W. B. POTTER, Eastman Kodak Company; J. M. SHAW, American Telephone & Telegraph Company; A. L. SIMPSON, E. I. du Pont de Nemours; JOHN LOYD AND, Hiram Walker & Sons; LAWRENCE LOBIN, Standard Brands Incorporated; GERALD M. WALKER, Caterpillar Tractor Company and STANLEY WHITE, Aetna Life Affiliated Companies.

## SPRING MEETING IN CHICAGO

The recent 38th Annual Spring Meeting, held in April at Chicago, featured a film session "How to



DOUGLAS B. HOBBS

Get Better Results," at which Mr. Hobbs presided. MERLE JOHNSON of General Motors, GORDON BIGGAR of Shell, A. R. BOWLZER of Goodrich and JOHN FLORY of Grant, Flory and Williams were the featured speakers.

## SELECTIONS for YOUR Reference List

◆ Initial distribution of a 20-page three-color illustrated descriptive booklet of the Santa Fe Railway's 16 mm films is underway to personnel directors and public relations representatives of industry and business.

Descriptions of 200 to 300 words are carried on each of the company's 22 subjects dealing with travel, education and railroad safety. Subjects are distributed through the line's Film Bureaus at Chicago, Topcka, Los Angeles, Oklahoma City, Amarillo and Galveston.

The booklet gives complete details of availability of prints and is being used to stimulate showings in personnel, sales and social meetings of industrial and business firms. Requests for the brochure should be addressed to Santa Fe Film Bureau, 80 East Jackson, Chicago.

## The Growing Church Field:

◆ Now available for use in church visual-aid programs is a new 34-page, two-color booklet, "Teaching Eternal Truths," published by the BELL & HOWELL COMPANY. The booklet covers such subjects as how and when to use visual aids in church programs, the selection and procurement of films and slides, the making of local church films, and the choice and operation of equipment. For additional information write to the Educational Division, Bell & Howell Company, 7100 McCormick Road, Chicago 15, Illinois.

\* \* \*

## Matson Navigation Liners

### Install DeViv Projection

◆ Matson Navigation Company, San Francisco, is now installing DeViv projectors and sound systems aboard its new passenger ships as a part of the company's complete rebuilding and modernization plan, according to an announcement by W. C. DeViv, president of the DeViv Corporation, Chicago.

Equipment is being supplied and installed by the C. R. Skinner Manufacturing Company, San Francisco, DeViv distributor, and includes the DeViv projector models which were extensively used during the war aboard U.S. warships, at land bases, and in Army camps throughout the world.

*Will your Film  
be a  
**BETTER  
FILM?***

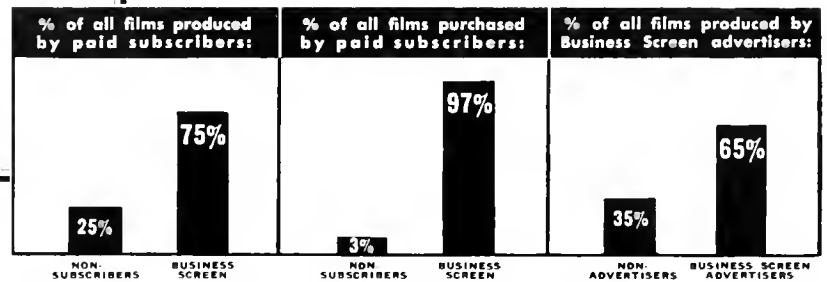
IT WILL IF IT IS MADE  
WITH THE ARTISTRY,  
THE CRAFTSMANSHIP  
AND THE ORIGINALITY  
THAT MARK THE  
PRODUCTIONS OF

**LOUCKS & NORLING**  
*Studios*

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

# YES... BUSINESS SCREEN Sticks to BUSINESS\*

★  
FIRST OF A SERIES OF PROGRESS REPORTS  
TO MEMBERS OF THE AUDIO-VISUAL INDUSTRY



WITH a total editorial effort directed at the advertising, sales, promotional and training executives of American business, BUSINESS SCREEN fulfills an important obligation to the members of its advertising family—Producers, distributors and equipment manufacturers.

We reach the people who *buy* business pictures.

Only companies who buy custom or ready-made business films (or rent them regularly for internal company purposes) are real prospects for production and distribution services or equipment and accessory purchases. *Only buyers count* as the buyer's market returns to the American business scene once again.

Here are some interesting survey facts just completed:

A thorough survey of all sponsored films released during 1946-47 was made, using every published source available as well as our own decade-long experience and contacts. All films mentioned were listed and none were added or omitted. The total compilation (of motion pictures only) consisted of 415 films, their sponsors and 87 commercial film producers.

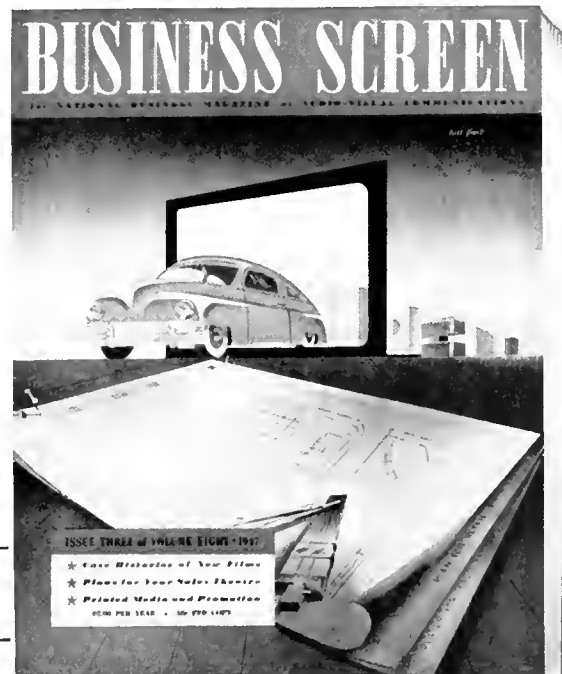
This coincidence developed in our analysis of these lists: We found that BUSINESS SCREEN subscribers (paid readers) sponsored 75% of all films listed; over three times as many as were sponsored by non-subscribers. But, BUSINESS SCREEN subscribers purchased 97% of all films listed not produced by the sponsors themselves; *over thirty-six times as many were produced by non-subscribers.*

But carrying this a bit further, we found that BUSINESS SCREEN advertisers produced almost 65% of all the films listed as being produced by any commercial film companies; *over 83% more than all production by non-advertisers.*

In other words BUSINESS SCREEN subscribers are sponsoring and purchasing a great majority of all films being produced in this field — and BUSINESS SCREEN advertisers are getting most of the business.

That's why BUSINESS SCREEN sticks to BUSINESS.

**BUSINESS SCREEN MAGAZINE**  
812 N. Dearborn St., Chicago 10, Illinois



◆ Loads that climb walls—bugs flying in tandem... 111-degree heat... sand bars in Galveston Bay... if you want to be a motion picture producer, you have to prepare for the unusual.

So reports GAIL PARNIAL, production manager for the RAYBURN G. WOLFE Studios in Hollywood, producers of *Lease on the Future*, the General Electric picture showing the benefits of increased oil field electrification, now in the final stages of completion.

The roads, says Gail, have suction pads on their feet that enable them to climb not only walls but windows, and there they hang, leaning on bugs that are attracted by the lights beyond the glass. Gail's most frequent bug visitors came in pairs. The female, being larger, was constantly towing the male around. So thick were they in Texas that a camera on tripod left unguarded for a few moments would be covered with them.

In Bakersfield, California, the camera crews worked in 111-degree heat; in Galveston Bay they worked on a barge just 10 miles from ill-fated Texas City, arising at 1:00 a.m. to get the barge in time to work, the crew failed to judge tide and sand bars properly. Result: stuck. The next day the motorboat caught fire. Life on production is more than turning a crank.

#### Hardware Association's New Water Heater Slidefilm

◆ *A 3-part Plan For the Hardware Man*, 15-minute sound slide film released by the NATIONAL RETAIL HARDWARE ASSOCIATION, explains the association's merchandise promotion calendar, its advertising services and its weekly window display services. About 1,200 hardware stores now use all three services of the association which has its headquarters in Indianapolis, Indiana.

#### Portland Gas Company Shows New Water Heater Slidefilm

◆ *Hot Water Helps*, 15-minute sound slide film released by PORTLAND GAS & COKE COMPANY, Portland, Oregon, combines photographs and wash drawings to promote the uses and conveniences of hot water in the home and automatic gas water heaters as a means of supplying it. First shown to members of the Pacific Coast Gas Association at a Home Service Work Shop of home economists and gas company executives, production is slated for further showings in sales training classes,

## News about events

# IN THE PICTURE PARADE

dealer meetings and women's groups. According to Fred M. Kimball, sales promotion manager of PG&C, plans are being completed to make the film available to gas companies in all parts of the country.

Continuity and production of the film were under direction of Margaret Griffith, account executive of McCann-Erickson's Portland office.

#### Eastern Airlines Sponsors Film History of Aviation

★ CAPTAIN EDDIE RICKENBACKER, America's Ace of Aces, will appear in a motion picture now being filmed by JERRY FAIRBANKS PRODUCTIONS which will depict the history and overall importance



Fairbanks crew films historic plane.

of aviation. The production is being prepared for EASTERN AIR LINES, of which Rickenbacker is president.

Rickenbacker, who became a legendary hero in American aviation when he shot down 26 enemy planes in World War I, will play

himself in scenes which will show his 91st "Hat In The Ring" squadron Spad, the type of plane he flew in the first world war. Sequences in which Rickenbacker will appear will be filmed at Van Nuys, and the present-day 91st squadron, composed of jet-propelled planes, will also be shown in the film.

More than two months of shooting is scheduled and much aerial photography is planned. Locales for the production will include New York, Miami, Atlanta, Mexico City, Trinidad, Puerto Rico, and other Caribbean air stops. Picture will be photographed in color.

\* \* \*

#### AIR TRAVEL: Scenic Southwest Pictured in Trans World Film

◆ Scenic wonders of the Southwestern section of the United States, including Grand Canyon and Death Valley, will be pictured in a forthcoming motion picture, being prepared by TRANS WORLD AIRLINE in cooperation with FRANK DONOVAN ASSOCIATES.

Designed to stimulate travel interest in the Southwest, the film will deliver a practical message to tourists by highlighting available living accommodations. Numerous sequences will be devoted to depicting such Southwestern recreational activities as hunting, fishing, pack trips, and dude ranches.

According to an announcement by JAMES C. DELOSC, TWA Advertising Director, the production will be photographed in Kodachrome and will employ a cast of professional actors. Material for the motion picture has been prepared by FRANK DONOVAN and FRANK HARGROVE of TWA following an extensive tour of the Southwestern area. Part of the film will be shot on location and part in the studio.

#### Cotton Mill Training Subject Distributed by Academic Film

◆ THE ACADEMIC FILM COMPANY, Inc., 113 West 42nd Street, New York City 18, has obtained exclusive distribution rights to a new 35 mm sound and color slide training film, *Waste Isn't Waste*, which is designed to train operators of cotton cards to reduce the high percentage of cotton waste.

Produced under the supervision of WERNER FUSCHER CONSULTANTS, the new slidefilm is unsponsored and can be applied in the training of cotton mill operators.

Prints of *Waste Isn't Waste* are available for purchase by cotton

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"Great economic and social forces flow with a tidal sweep over communities that are only half conscious of that which is befalling them. Wise statesmen are those who foresee what time is thus bringing, and endeavor to shape institutions and to mold men's thought and purpose in accordance with the change that is silently surrounding them."—John Morley



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"Pioneer in Industrial and Educational Films"

580 Fifth Avenue, New York 19, New York

mills through the Academic Film Company's state franchise distributors located in Texas, Alabama, North Carolina, Georgia, Tennessee, South Carolina, Virginia, and New England.

### Story of the Storage Battery in Bureau of Mines Library

◆ DR. R. R. SAYERS, Director of the Bureau of Mines, has announced the availability of a new 16 mm sound motion picture, *The Story of the Storage Battery*, for showings to various organizations in this country.

The film, which has a running time of 28 minutes, was produced in cooperation with the Willard Storage Battery Company, which defrayed all costs incidental to production and provided copies for the Bureau of Mines' film library.

In tracing the development of the storage battery, the film shows that the basic principle which governs the present-day battery is the same as was evolved by Alexander Volta, the Italian scientist whose "Voltaic pile" first produced an electric current in 1800.

In disproving the theory that the storage battery actually "stores" electricity, the picture explains that the action of the electrolyte upon two unlike metals or different forms of the same metal produces the electric current.

Scenes of the manufacturing process are depicted, including the following: the molding of the containers; molding of the lead grids and the preparation of the lead peroxide, called the active material; cutting and preparation of wood separators; molding of cell covers and filler caps of rubber; filling the cells with electrolyte; and the sealing of the finished battery. Five principles

for insuring longer life for automotive batteries are also portrayed.

Applications for loan of *The Story of the Storage Battery* should be addressed to: Graphic Services Section, Bureau of Mines Experiment Station, 1800 Forbes Street, Pittsburgh 13, Pennsylvania. Borrower should state specifically in application that he is equipped to show 16 mm sound films.

### Lutheran Laymen's League Produces Inspirational Feature

★ Just completed by Roland Reed Productions, Inc., Beverly Hills, Calif., is a 90 minute feature film *Messenger of Peace*, produced for the Lutheran Laymen's League, Missouri synod.

The film is the story of a minister's life from the seminary to his retirement, covering a forty year period. It will be shown in Lutheran churches throughout the country and will also be available to other denominations.

The picture was filmed at RKO-Pathé Studios, Culver City, Reed's production headquarters.

Cast of the film includes: John Beal, who was in the N. Y. cast of *Voice of the Turtle*, as the minister; Peggy Stewart, his wife; Adelaide De Walt Reynolds, who played the part of Barry Fitzgerald's mother in *Going My Way*, as the mother; and about 35 other prominent character actors.

Production was complicated by the makeup job required in aging all the continuing characters in the film some 10 years to cover the span of the story.

◆ Also in production by Reed are two films for the Continental Oil Company, *Mister N. Time Shows the Way*, a training film in live action and animation for service station employees, and *The Story of Nth Motor Oil*.

\* \* \*

### Magazine Production in New British Film

◆ *Picture Paper*, a 20-minute 16 mm motion picture depicting the production of one of England's great picture magazines, has been released by the British Information Services, 30 Rocketteller Plaza, New York City 20.

The full-time activity of a reporter on the staff of the English magazine is shown in the film.

## CONVINCING TESTIMONY TO S.V.E. SUPERIORITY

**S.V.E. projectors are standard equipment in all leading sound slidefilm units**



Manufacturers of sound slidefilm units know the necessity of having a completely reliable projector in their equipment . . . a projector proved by time and built to meet the most exacting projection requirements. That's why leading sound slidefilm unit manufacturers use S.V.E. projectors exclusively. S.V.E. projectors have been America's preferred projectors for 23 years . . . incorporate many exclusive features that assure maximum picture brilliancy, and easy, dependable operation.

Whatever your projector needs, as part of sound equipment or for showing silent double- or single-frame filmstrips and 2" x 2" slides . . . be sure you get an S.V.E. Consult your dealer or write direct for full information. Address Dept. 35H.



S.V.E. projectors are used in the Magnavox, Operadia, and other sound slidefilm units.

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**7" MM CAMERAS** Bell & Howell, Wall, Eyemo, Arriflex, Cineflex, Akeley, Mitchell, all types.

**16MM CAMERAS** Berndt, Maurer, Filmo, Aurican, Cine Special, Bolex, Victor.

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Dept. 85, 449 West 42nd St., New York 18



### Camel Tests New Ad Series for General Theatre Use

◆ Camel Cigarettes are sponsoring a new series of one-minute, color film shorts designed to test the reactions of audiences to commercial advertising in motion picture theatres, including overseas markets.

The advertising filmlets being prepared by JERRY FAIRBANKS for Camel differ from previous types of commercials in that production values are emphasized. The shorties are narrated by well-known radio announcers and are filmed in Ansco color against such settings as the Stork Club and a Hollywood star's swimming pool decorated with a bevy of girls.

Filed several months ago, the initial one-minute filmlet was tested in South African theatres and was found to be readily accepted by all types of audiences. Advertising, innocuously written into the script, was favorably received. The second commercial is being prepared for tests in South America. Results of the showings will determine if the shorts will be used in U. S. theatres.

In preparing the filmlets, Fairbanks is utilizing the same staff of writers and technicians that prepare his *Speaking of Animals*, *Unusual Occupations* and *Popular Science* short subject series released through Paramount.

### Westinghouse Research Film Widens Demonstration Field

★ Westinghouse Electric Corporation's 20 minute 16 mm sound motion picture, *Adventures in Research*, has proved conclusively the far reaching benefits that can be derived from the film medium.

For years Dr. Phillips Thomas, well known research engineer, has been touring throughout the nation, daily staging the Westinghouse road show, *Adventures in Research*. Hundreds of requests for presentations of the show constantly poured in on Westinghouse, and, as it would have been impossible for Dr. Thomas to give his lecture demonstration to such a vast audience, Westinghouse

# IN THE PICTURE PARADE

contacted Mole Art Pictures, Inc., in Pittsburgh, Pennsylvania, to make a sound film of the show.

The result is that now an average of 300 audiences throughout the country see the lecture-demonstration each day, whereas Dr. Thomas could make only one daily appearance.

In *Adventures in Research* Dr. Thomas shows various types of vacuum tubes and numerous uses of the device in communication, industry, health, and entertainment. Demonstrations include the cathode-ray tube, the photoelectric cell, the Stroboscope, and others. The latter half of the film is devoted to a study of radar, the

device which proved so successful during the war.

For information concerning free loan of the film, write to the Westinghouse Motion Picture and Speakers Bureau, 1108 First National Bank Building, Pittsburgh 30, Pennsylvania.

### Yellow Cab of California Uses Driver Training Film

◆ WILLIAM FOX PRODUCTIONS have just completed a training film for the Yellow Cab Co. of California. Purpose of the 16 mm color feature, *The Force of Yellow Cab*, is to aid student cab drivers to learn more quickly the routine and rules of driving in the city of Los Angeles.

... a completely integrated photographic service for the production of sound motion picture films... for industry and education. Recording studio, editing, animation, and laboratory facilities... for other film producers and photographic departments of other industries. Superior 16mm. duplicates with or without optical effects... block and white or full color. Write for further information.

- Sound Stage of 8,000 Sq. Feet
- Recording Studio with Seven Channels
- Lab Capacity of 112,000 16 mm. feet per day
- Producing films by the 16mm. method for 15 years

Especially equipped to make... Large quantities of prints! Color Prints with Optical Effects!

**THE CALVIN COMPANY**  
1105 EAST 15TH STREET, KANSAS CITY 6 MISSOURI

The film, shot under the direction of William Fox of 6511 Sunset Bl., Hollywood, has a running time of approximately 50 minutes and took about four months to complete. Script was prepared by and under the direction of Maxwell L. Thayer, Yellow Cab's publicity and public relations counsel.

### Army Air Forces Complete Research-Engineering Show

◆ American Film Producers announce the completion of a two-reel motion picture for the Army Air Forces entitled *Dividends for the Future*. The film dramatizes the many civilian benefits which accrue from the Air Forces research and engineering programs.

This film will be made available through AAF film libraries throughout the country. Arrangements for outright purchase of prints will be made with the United States Office of Education.

The film was given the benefit of full-scale feature production facilities, with all-union crews and RCA licensed sound, according to Robert Gross, Executive Producer for American Film Producers. Director was Lawrence A. Glesnes, with J. A. Yovin and Donald E. Baruch acting as advisors.

### First McGraw-Hill Films Set for Early July Release

◆ The McGraw-Hill Text-Film Department of the McGraw-Hill Book Company, Inc., New York City, has announced that July 1 is the approximate date set for the distribution of their "package" trio of textbook, motion picture, and filmstrip, which the company has prepared in various college and high school subjects.

Included in the initial phase of the program are the following textbooks: Schorling's *Student Teaching*, for normal schools, teachers colleges, and "in service" teacher training programs; French's *Engineering Drawing*, for colleges and technical institutions; French and Svendsen's *Mechanical Drawing*, for high schools, and Diehl's *Textbook of Healthful Living*, for college hygiene courses.

Each of the books is supplemented by a series of Text Films, consisting of six or seven 16 mm sound motion pictures and the same number of coordinated silent filmstrips. The filmstrips are designed to follow up corresponding motion pictures, each of which asks review questions, presents additional factual material, and re-emphasizes key points in both



motion picture and textbook. The three units of the "package" all use the same terminology and the same basic approach to the subject in question.

Industrial film producers active in the program include Audio Productions, Caravel Films, and Patheoscope, all of New York City.

#### FAIRCHILD PLANT FOR LOCATION

◆ Documentary motion pictures showing employes of the FAIRCHILD CAMERA AND INSTRUMENT CORPORATION demonstrating modern engineering and shop practices are being made in the Fairchild plant at 88-06 Van Wyck Blvd., Jamaica.

The films are to be shown in high schools and colleges throughout the country, serving as adjuncts to current McGraw-Hill textbooks on engineering and mechanical drawing.

The Fairchild company was chosen as the principal subject for the movie because of its great variety of precision manufacture, using the most modern production methods in a light, airy, photogenic plant.

Technicians of Patheoscope Productions, New York, recently engaged in work on the movie *Boomerang*, handled the job.

#### All-Electric Kitchen Program Offered to Local Utilities

◆ RICHARD CANNING, vice-president of J. D. WRATHER PRODUCTIONS, commercial film studio, is arranging distribution of firm's latest film, *Buffet Time*.

Twenty-eight minute picture was shot in Kodachrome at the Audio Pictures Studio in Hollywood and is the story of a young, postwar couple and their all-electric kitchen, presided over by "Matchless Mike." Film will be shown by various electrical utilities corporations, women's groups, home economics classes and high schools and colleges around the country.

*Buffet Time* is an elaborate 16 mm commercial film and features a complete musical score to highlight the story and narration. Four prints are now available and a fifth is currently being shown at the Southeastern Electrical Exchange Conference now in session in Birmingham, Alabama.

J. D. Wrather Productions is the 16 mm subsidiary of Jack Wrather Productions which has made two feature length films, *The Guilty* and *High Tide* for Monogram.

\* \* \*

#### Radiant's Colorful Screen Catalogue

◆ A new 24-page slick maroon and gray catalogue, which pictures and describes the numerous projection screen products of the RADIANT MANUFACTURING CORPORATION, Chicago, is now available.

The catalogue, which features the latest streamlined screen models and illustrates many recent advances in Projection Screen design, also includes complete information on various specialized projection screens such as the new "Automatic" motor-driven model, the "Fold-Pak," a new portable folding-type screen, and Theatre type styles.

Also for use as a reference book, it contains several useful charts showing screen sizes, lens focal lengths, audience capacities, and seating plans.



# the music

# is there... the credit, unsung!

When Business Screen selects films for review and comment in its crowded pages, it picks the most outstanding, the most important industrial films released from issue to issue.

In its last issue, Business Screen commented editorially — and favorably, too — on five significant films for which Emil Velazco created and executed the sound track. In future issues, comment on Velazco-scored films is bound to be even more impressive as this organization creates music for an increasing number of quality-minded, budget-conscious clients and producers. The fact that music credits are not customarily granted may cause this fact to pass unnoticed.

But credit line or no, there's a moral here: *More and more important producers are counting on the Emil Velazco organization to make a significant contribution to their most important film projects.* They have learned that Velazco resources and specialized services can meet their requirements for the ultimate in fine film music, no matter what the budget.

Ford Motor Co., "*Men of Gloucester*" page 21

Ford Motor Co., "*Southern Highlanders*" page 24

General Electric Co., "*Lease on the Future*" page 25

Underwood Corp., "*Duties of a Secretary*" page 23

New York Central RR., "*New York Calling*" page 35

The Emil Velazco Organization will compose and record an original score for your film, create a sound track from its extensive library of music-on-film, or write and perform original organ music.

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Developing negative.  
16mm black & white print from 16mm or 35mm negative.  
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16mm fades — black & white.  
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8 mm black & white prints from 35mm negative.  
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##### 16MM KODACHROME

16mm silent Kodachrome prints from 16mm Kodachrome or 35mm color prints.  
16mm silent Kodachrome prints from A and B rolls.  
16mm Kodachrome prints from A, B and C rolls.  
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16mm sound Kodachrome prints from A, B and C rolls.

##### 8MM KODACHROME

8mm Kodachrome prints from double-8 master.  
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Quantity prices on 8mm black & white or Kodachrome prints, 16mm Kodachrome prints, or 35mm slide films gladly supplied on application, for each particular job.

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# Business Screen EXECUTIVE



A. J. PALMER

## A. J. PALMER IS NAMED PRESIDENT OF AMPRO

time primarily to guiding Ampro's operations.

Since Mr. Palmer has been associated with General Precision Equipment Corporation for over ten years, and since Ampro has been a subsidiary of General Precision since 1941, the new president is expected to further correlate Ampro's operations with the resources and technical skills of its parent company.

### Pioneer Founder Retires

★ Axel Monson, who is widely recognized throughout the motion picture industry for his pioneering efforts in the building of improved non-theatrical projec-

tion equipment, has retired following 32 years of active duties as president of Ampro Corporation and its antecedent company.

Mr. Monson, one of the early manufacturers in the field, has been closely linked with the development and production of the modern 16 mm silent and sound on film projectors and 8 mm silent projectors. He will serve as chairman of Ampro's board, and on his return from a trip to Europe will act in a consultant capacity.

Born in Sweden where he received his first training in precision manufacturing in gun factories, Mr. Monson later came to



AXEL MONSON

this country and learned American organization and production methods while connected with several large companies. He organized Ampro Corporation and has been its president since its inception.

Mr. Monson is known throughout the photographic industry for his integrity, sincerity, and for making fine precision products.

### DuPont Photo Products Office Established for New England

◆ THE PHOTO PRODUCTS DEPARTMENT OF E. I. DU PONT DE NEMOURS AND COMPANY announced today that it has established a new district sales office with headquarters in Boston. Designated as the New England District, the new organization will handle all Du Pont photo products sales in the New England states which were formerly included in the Eastern District.

FREDERICK B. ASLEY, formerly Eastern District sales manager with headquarters in New York, has been appointed district manager.

### Screen Adettes Completes Sales Staff With Five Appointments

◆ THE SCREEN ADETTE EQUIPMENT CORPORATION has temporarily completed its West Coast sales staff quota with the addition of five new men. The new representatives are W. C. ROSE and MAURICE LISS, JR., San Francisco; F. C. ZIEGLER and A. SCHLITZ, Los Angeles; and ROY SELLERS, Los Angeles.

President MERRIMAN H. HOLZ has announced that new additions will be made as more products become available for the industrial, school, and church markets.

**GUIDED MISSILES**

V-2 Rockets fired aloft in New Mexico have reached hitherto unheard of heights.

**VISUAL PROGRAMS, too, are opening up new horizons in Selling, Training and Promotion.**

**The guided missile is designed to reach its target accurately and produce a predetermined result.**

**ROCKETT planned Visual Programs have become the guided missiles of management in obtaining desired results.**

**ROCKETT PRODUCTIONS**  
Producers for nearly a quarter of a century of  
**BUSINESS MOTION PICTURES • SOUND SLIDE FILMS**  
**6063 SUNSET BLVD., HOLLYWOOD 28, CAL.**

A. J. PALMER, a prominent figure in the 35 mm equipment industry throughout the past decade, has been appointed president of AMPRO CORPORATION, Chicago manufacturers of 8 and 16 mm movie projectors.

The announcement of Mr. Palmer's appointment follows the resignation of AXEL MONSON, founder of Ampro Corporation, who had served as president since its inauguration. Mr. Monson will continue to serve in the capacity of chairman of Ampro's board.

Mr. Palmer has been associated with General Precision Equipment Corporation and subsidiary companies since August, 1936, having joined its predecessor company, General Theatre Equipment Corporation, as assistant to the president Earle G. Hines.

In the course of his business career, Mr. Palmer has become vice president and director of General Precision Equipment Corporation of New York, executive vice president and director of International Projector Corporation of Bloomfield, New Jersey, president and director of Cine Simplex Corporation of Syracuse, and a director of the following companies: Askania Regulator Company of Chicago, Bizzelle Cinema Supply Corporation of New York, Labrascope, Inc., of Burbank, California, J. E. McAuley Manufacturing Company of Chicago, Motion Picture Engineering Corporation of Chicago, National Simplex Bludworth, Inc., of New York, Strong Electric Corporation of Toledo, Theatre Equipment Contracts Corporation of New York, and General Precision Laboratory, Inc., of Pleasantville, New York.

Although he will continue to hold the aforementioned positions and directorships, Mr. Palmer will establish his headquarters in Ampro's plant and will devote his

**ADVERTISING HONORS TO VICTOR ANIMATOGRAPH**

◆ VICTOR ANIMATOGRAPH CORPORATION of Davenport, Iowa, was presented an honor award for the outstanding product-selling color ad in business and trade magazines at the fifth annual awards luncheon held by the Chicago Federated Advertising Club last month.

The Victor ad, which appears in the pages of this month's issue of BUSINESS SCREEN, was prepared by the L. W. RAMSEY ADVERTISING AGENCY and was the original idea of PAUL NORTON, art director for the Ramsey firm. The award for the prize-winning ad was presented to ROBERT DELAY, Victor ad executive representing the Victor advertising department, before

an assembly of nearly 500 people at the Continental Hotel in Chicago.

Of the 443 entries in the contest, awards to winners were made in ten different classifications. The prize-winning ads will soon be taken on a nation-wide exhibition tour.

\* \* \*

**Public Relations Association Cites Ganz' Safety Film**

◆ American Public Relations Association honors for outstanding public relations service were recently accorded the William J. Ganz film *It's Wanton Murder*, produced for the American Transit Association.

**Agency and Client Receive Award:**

◆ Robert DeLay, Victor ad executive (right) receives ad award from Bettie Thomas (center) Chicago model. Paul Norton (left) L. W. Ramsey art director and originator of the ad, holds the prize-winning display.



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**TRAINING FILMS**

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- Robert Reis & Co.
- Gregg Publishing Co.
- Remington Rand Inc.
- National Coal Association

*Depicto Film*

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New York 19, N. Y.

**New Ad Education Directory Available**

◆ The Advertising Federation of America, 330 West 12nd Street, New York City 18, has announced that copies of its *Directory of Advertising and Marketing Education in the United States* are now available at \$2.50 per copy.

Included in the Directory is a listing of 3,381 advertising and related business courses offered by 796 degree-granting colleges and universities. There is also information on correspondence courses available from University Extension Departments and Private Home Study Schools in addition to courses offered by advertising clubs.

\* \* \*

◆ A new Sports Film Guide listing 818 films has just been completed by BUSINESS SCREEN MAGAZINE.



**A Truly Mechanical BRIEF CASE for Your Salesmen, Now!**  
And at **LOW COST**—with

**MOVIE - MITE**

**16 mm. Sound-on-Film Projector**

**PORTABLE—Weighs only 27½ lbs. complete.**

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

**STANDARD FEATURES**—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.

See your Industrial Film Producer  
for demonstration and delivery information



Write for  
Interesting  
Folder

"It Makes  
Sense"



"KEEP YOUR EYES AND EARS ON MOVIE-MITE"  
**MOVIE-MITE CORPORATION**

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KANSAS CITY 6, MISSOURI



★ An unusually interesting assignment was carried out last year by Lewis Sound Films of New York City. It was the making of a story in color and sound of rubber production in the Republic of Liberia, from the planting of the trees to the shipment of crude rubber to this country, for the use of the Firestone Tire and Rubber Company. The picture also covered the lives of the natives, both on the plantation and in the surrounding country.

**A HOT MOIST CLIMATE**

The successful production of rubber requires a hot, tropical climate with a large amount of moisture. Some twenty odd years ago Harvey Firestone, Sr., considered the desirability of establishing a rubber plantation in Liberia and selected a location some fifty miles from Monrovia, the capital of Liberia, at Harbel, which has an annual minimum rainfall of about 100 inches. Under such conditions rubber trees reach productive maturity in six to eight years. The trees should then be at least four inches in diameter at the height of a man's waist. The plantation and crude rubber factory is operated by a Firestone



subsidiary, the Firestone Plantation Company. During the war it put on a most intensive tapping program, being the only plantation where double panel tapping has been done.

Leaving by Pan American plane last October, the Lewis party flew to Monrovia by way of Newfoundland, Iceland, Lisbon and Dakar. 1,000 pounds of cameras and sound recording equipment were taken on the plane, while heavy lighting equipment was shipped by boat.

**COMPLETE EQUIPMENT CARRIED**

The party was composed of Vernon Lewis, producer, who did the camera work; Mrs. Lewis, script girl and assistant director; Richard Patton, sound recorder; and Joseph Kolm, director. The camera equipment included a Bell

**Industrial Film Adventure: Shooting the New Firestone Tire and Rubber Color Production on Location in Distant Liberia**



ON LOCATION IN AFRICA against the colorful background of a Firestone rubber plantation village, the production crew begins work.

and Howell 35 mm, a Bell and Howell 16 mm, a Maurer 16 mm, and an Eastman Cine Special; with a new Maurer 16 mm Sound Recorder.

While it was thought that both 16 mm and 35 mm sound tracks might be needed for future use, it was decided to take only the Maurer 16 mm because of its portability, with the idea of making recordings later to any desired medium. The results justified the decision, as every sound track was perfect. To power the sound recorder a small gasoline motor generator, fitted with a muffler, was employed. It worked with complete success, no trouble being experienced by any noise from the unit. The Maurer Camera was the first one completed of the new postwar model. Mr. Lewis did not have time to make any tests before leaving for Africa, but the camera's performance was highly satisfactory.

**PORTABLE GENERATORS USED**

For the lighting equipment several powerful generators, mounted on truck trailers, were used. They were needed on all locations where interiors were shot, for there was not sufficient power otherwise available even in the factory. At one time a full length speech by President Tubman of Liberia was recorded on the Maurer Sound Recorder, while pictures in color were simultaneously shot on the Maurer 16 mm.

Many delays were occasioned by irregularity of sunlight caused by the frequent passage of clouds, and an eight-week period was required for making the pictures, the work being completed late in December. Some 25,000 feet of Kodachrome was shot, and a large amount of synchronized sound was shot in the open with the Maurer equipment.

**EQUIPMENT PERFORMS PERFECTLY**

During this time the cars and trucks used to haul the equipment traveled some five thousand miles, under extremely hot and humid conditions. Despite such difficult circumstances, not once did the cameras or the sound recorder fail to perform perfectly.

From the material secured the Firestone Tire and Rubber Company is planning to release several subjects for educational, entertainment and advertising purposes.

**EDITOR'S NOTE:** Stories of production problems, unusual technical angles, etc. are welcomed. Let us hear from you.

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Incandescent and Arc Lamps  
Cables — Boards — Boxes  
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**MOLE-RICHARDSON CO.**  
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Hollywood • California

Your requirements for interior  
or exterior locations taken care  
of to the last minute detail.

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New York 19, N. Y.      Circle 6-5470-1

**PRODUCTION CREDIT**

◆ In the story *Calvert's Progress: From Easel to Screen* by Zenn Kaufman in the last issue of Business Screen we neglected to mention the producer of *Clear to the Top*, which has been such an important and successful part of the Calvert public relations program. It is only fair that Roland Reed Productions get the credit for the production of this well-received business film.

**California State Resources Film on Rockett Production Schedule**

◆ Production has started on what will probably be a year long shooting schedule for the film *California and Its Natural Resources*, being produced by FRED ROCKETT PRODUCTIONS, Hollywood, for the RICHFIELD OIL COMPANY.

The picture, which will be a 30 minute color presentation of California's natural resources and the industries that have grown up based on them, will be distributed by the U. S. Bureau of Mines to schools and interested groups throughout the country.

The film calls for field shooting under almost all seasonal conditions, which accounts for the long production schedule. A special musical score is being written for the film, and on completion the production is expected to give a very comprehensive overview of the state's wealth and development.

Recently completed Rockett Productions include the first two of a projected series of five fishing pictures for Evinrude Motors, and a sales training slidefilm, called *Sell 'Em Right*, for the Payne Furnace Company, Beverly Hills, Calif.

The two completed Evinrude

films are *Salmon Run on the Rogue*, and *Evinruding for Colorado River Bass*. These two and subsequent Evinrude-sponsored films deal with various kinds of sport fishing, and will be distributed free by the Evinrude Company, Milwaukee, to sports interested groups.

**New System of Account Control Described in Remington Picture**

◆ A radically new, yet basically simple system of accounts receivable control is dramatically and dynamically presented in the new twenty minute, full color, sound motion picture *Saving With SULAP* released recently by the Systems Division of Remington Rand Inc. SULAP denotes the Simplified Unit Invoice Accounting Plan that speeds and facilitates receivable procedures.

*Saving With SULAP* traces the development of accounts receivable from the "spindle" credit system of an old fashioned country store through the stages of bound books and loose leaf ledgers to systems of machine posting and the new ledgerless accounts receivable plan. It shows how this work saving plan, through the elimination of all posting, provides remarkable speed and accuracy and how positive control over credit and collection activities is established through the use of colored Graph-A-Matic signals.

The advantages of a unit operation, where one operator handles all credit, accounting and collection operations for a group of accounts, is portrayed in action and dialog. How records are provided with certified fire protection at the point-of-use and other unique features of the system are presented clearly and convincingly.



# A New Picturephone To Meet A New Sound Slide-film Need

**THE PROBLEM:**

With color film coming into general use, the projectors usually found in small machines are not powerful enough.

And users become more exacting after experience with the small equipment. They want more illumination, even for black-and-white films.

And yet they don't want to carry big machines where big capacity is not needed.

**THE SOLUTION:**

The New Picturephone - Model J3 - is a small size machine with a 300-watt projector. A little heavier, of course, but light enough to get around with.

It has all the qualities of our smallest machines - even distribution of sound - AC-DC amplifier protects against instant damage from plugging into direct current - super quality of sound - eight records carried and protected against warping, breaking, and dirt - built-in shadow-boxed screen - tone control - 20-foot cord - safety switch - elevator - projector in the only convenient location - completely enclosed case -

And, our auxiliary 12-inch speaker can be plugged in, making J3 into a big size machine, with the speaker up front, and capacity for several hundred people.

**THE NEW J3 PICTUREPHONE**

Gives you 300-watt illumination for all your showings.

Is larger than a senior size machine for your showings before your larger groups.

*We manufacture the only complete line of Sound Slide-film equipment on the market. Write us.*

## O. J. McClure Talking Pictures

1115 1/2 WEST WASHINGTON BOULEVARD  
CHICAGO 7, ILLINOIS  
Telephone CANal 4911

## New! TELEFILM'S "Lok-On" Flange



**Used by Leading Hollywood 16mm Editors and Producers for Editing and Re-winding**

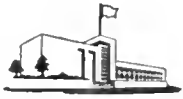
It's Telefilm's latest 16mm time saver! Sides are of heavy gauge clear plastic. Engraved footage scale on inside surface shows amount of film on spool. One side removable - so you save time by slipping on film without winding. Nothing ever like it for winding short lengths of film into coils quickly, without endangering emulsion surfaces. Outer side has specially-made locking device, allowing removal of film by means of a simple lock. Core takes standard lab pack spools, fits a standard 16 or 35 mm. rewind.

**TRY IT 10 DAYS - MONEY BACK!**

May be purchased complete, 8 inch size \$17.50 or 9 1/2 inch size \$18.50, or the face side with spool may be purchased separately at half above prices. Immediate delivery. Use it 10 days then money back if not delighted.

**TELEFILM INC.**

**HOLLYWOOD 16mm HEADQUARTERS**  
6039 Hollywood Blvd., Hollywood 28, Calif.



# NEW PRODUCTS

THE BUYER'S GUIDE TO THE LATEST IN AUDIO-VISUAL EQUIPMENT

**M**ANUFACTURERS in the audio-visual industry, with a few notable exceptions, were ironing out final production kinks and solving material shortages, looking to pre-fall showings at the mid-summer NAFED Convention at Chicago's Hotel Sherman in early August.

One new and widely rumored model was shown in New York.

## Unveil "Sound King" Projector

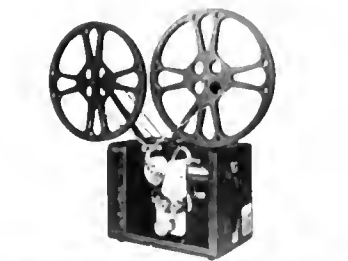
◆ The Empire Sound King, a new 16 mm sound-silent motion picture projector, was unveiled early this month in New York City before a critical audience.

According to an announcement by Laurence D. Ely, president of the Empire Projector Corporation, 60 McLean Avenue, Yonkers, New York, the Sound King is designed for business, schools, homes, institutions, churches, and clubs.

The manufacturer claims that almost half of the usual moving parts have been eliminated in the new projector model, giving it simplicity in design and operation. One of the features of the Sound King is a streamlined threading procedure.

The projector weighs 27 pounds and the speaker assembly weighs 11 pounds, materials of high tensile strength being used in its manufacture and the use of heavy castings avoided. Design of the projector makes the carrying case its own chassis. Retail price of the Sound King has been set at \$297.50.

*SOUND KING Views showing projector and amplifier mechanisms.*



## Huge Rear Projection Screen Installed by the Bodde Company

◆ One of the largest non-theatrical screen installations in the country was made recently by the BODDE SCREEN COMPANY, Los Angeles.

The special 20 by 26-foot rear projection screen was hung in the Salt Lake City Tabernacle for the projection of backgrounds for the Mormon Message of the Igey pageant. The screen is made of translucent plastic and is supported by special rubber mountings for equal surface tension in a 3 1/2-ton frame.

This is one of the recent Bodde screen installations. Others include the screen for the PIXAR sign on Broadway, and the slide display screen in Grand Central station, both of which were shown in recent issues of BUSINESS SCREENS, and a 12' by 72' rear projection screen in the N. Y. City Music Hall.

The Bodde line of equipment includes the process screens, rear projection screens for auditorium, advertising and special uses and two-way viewing screens.

## New GoldE 500-Watt Projector

◆ The new GoldE 500 Watt Master Projector makes it possible to show the full range of color as well as black and white slides from 3 1/4 x 4 down to 2 x 2 (35 mm) plus single and double frame filmstrip. Equipment on the projector includes Anastigmat projection lens, ahead filter, a knob for rapid tilt adjustment, a non-slip focusing mechanism, and an adjustable light source.

Additional information may be secured by writing to GoldE Manufacturing Company, 1214 1220 West Madison Street, Chicago 7.

## Adjusto-Stand for Projection Offered by Visual Education, Inc.

◆ VISUAL EDUCATION INC., Texas visual equipment and film distributor, has just announced the national distribution of the ADJUSTO-STAND—a new projector stand. Adjustable to heights ranging from 33" minimum to 57" maximum, the stand can be used in every situation. Adjustable for tilt to take care of uneven floor level and yet give perfect alignment

with the screen, the stand answers a great need in auditorium and out door projection.

Collapsible into one compact unit and light of weight—only 12 pounds—it is easily carried or stored. Built of strong, permanent finish, aluminum alloy the stand is capable of supporting 300 pounds. The extra large top measuring 12 x 22 inches will hold all makes of projectors.



*Adjusto-Stand for Projection*

## New Stevens Camera Drive

◆ The new Stevens Camera Drive, now available for immediate delivery, makes it possible to shoot as much film as is desired in a single scene without being restricted by the limited scene-coverage of spring wind cameras.

Designed especially for Bolex H16 and Cine Kodak Special cameras, the entire mechanism of the unit weighs only 12 ounces. Camera alterations are not necessary. The entire unit consists of motor with mounting bracket, cord with switch, battery connectors, and a top grain leather carrying case for a DC power pack.

The motor of the Stevens Camera Drive is designed for high efficiency with extremely low current drain, and draws only 100 milliamperes when operating at 24 frames per second, which is less than half of the current needed by an ordinary three cell flash-light. The motor is rated at 1.10h h p. and constantly smooth

operation is assured by the makers.

List price for the unit is \$85 complete. It is being distributed exclusively by J. B. Perrin and Company, 5606 Sunset Boulevard, Hollywood 28, California.

## Unitized Amplifier System

◆ The Unitized Amplifier System, designed for the special needs of the sound recording industry, has been announced by the FAIRCHILD CAMERA AND INSTRUMENT CORPORATION of Jamaica, New York.

Ranging in applicability from the simplest portable sets to the extensive multiple channel installations in professional recording studios, the Unitized Amplifier System consists of twelve units. Of the twelve, the No. 620 power amplifier and the No. 621 microphone pre-amplifier are now available for delivery. Additional units which will make their appearance in the near future are pre-amplifiers and boosters for pickup and line; output switch panel with volume indicator and monitor take-off; input switch panel; N.A. B. and variable equalizers; mixer; volume indicator panel; bridging device; auxiliary power supply.

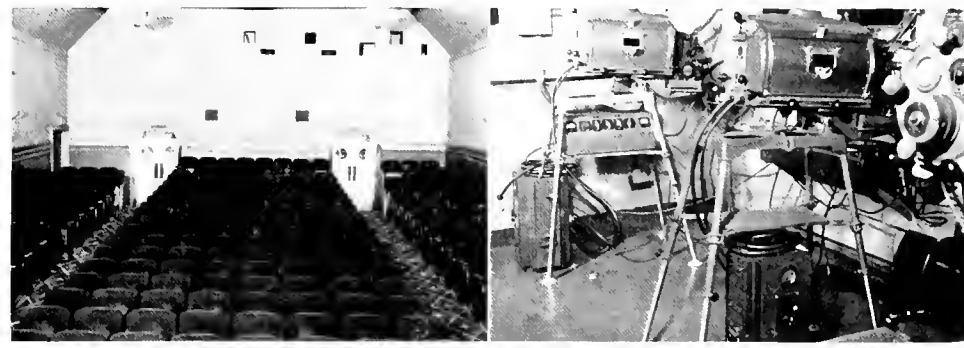
The units of the System are matched for easy mounting on the customer's rack. Thirty or more different combinations can be derived from the group without obsolescence of any basic component. If a portable amplifier is needed, it can be furnished by assembling the needed components into a special truck. Such arrangements can provide the utmost flexibility in multiple channel amplifier systems, and for many other applications in the recording industry.

Inquiries concerning the Unitized Amplifier System should be sent to C. V. Kettering, Fairchild Camera and Instrument Corporation, 88-06 Van Wyck Blvd., Jamaica 1, New York.

## Fairchild Unitized Amplifier



**BUSINESS THEATRES:** San Francisco Theatre Company Provides House for Regular "Dark Hour" Showings



Vogue Theatre Interiors: (left) seating accommodations and (right) 16 mm arc equipment



MODERN THEATRE FRONT of the Vogue.

◆ The long-recognized need for "big theatre" presentation of industrial and advertising films has been met in San Francisco with the opening of the new Vogue Business Theatre at Sacramento and Presidio Avenue.

Irving M. Levin, district manager of San Francisco Theatres, Inc., today announced completion of the installation of interchangeable 16 mm and 35 mm film and sound equipment, for screening of all types of non-theatrical motion pictures during weekday hours from 8 A.M. to 5

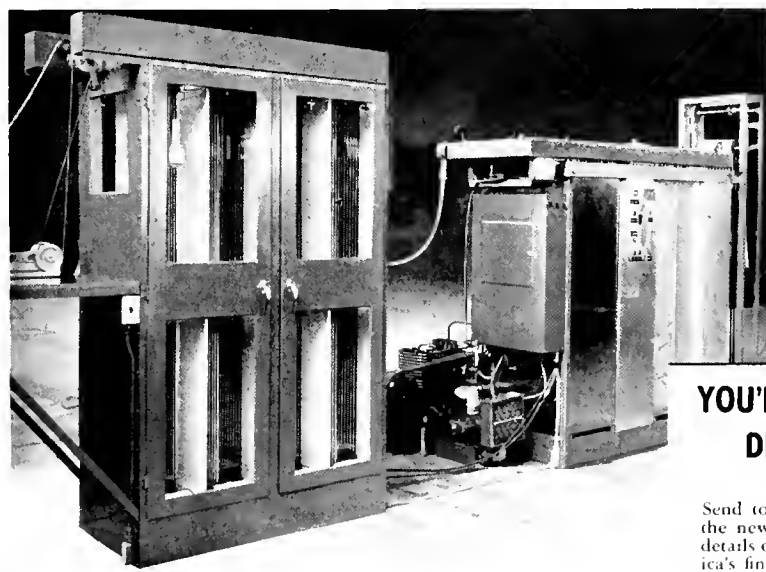
P.M. This will not interfere with the present evening and week-end entertainment.

"When one important wine company in San Francisco asked for the use of this 375-seat theatre for the showing of a documentary film to their sales executives," explained Levin, "it gave us the idea that theatre atmosphere, theatre seating, full lighting and enclosed sound proof booths were missing from ordinary presentations. Upon investigation, we discovered that many businessmen had sought just such a theatre

where narrow gauge 16 mm film could be presented with the same clarity of sight and the same fidelity of sound that might be expected in an ordinary entertainment motion picture. That is why we have installed complete equipment to handle industrial, advertising, educational, travel, promotional, religious and foreign films for special daytime audiences. We believe our Vogue Business Theatre will take its place in San Francisco business as a regular means of audio-visual communication."

Almost all business and documentary type films are made in 16 mm. Impromptu showings in ordinary halls with improper light and noisy equipment has reflected in poor presentation, and in the opinion of Mr. Levin, has been simply "poor business."

This will be the first "business theatre" in the West. If an increased attendance is desired, larger units in the circuit are available. Executive offices for the Vogue are at 995 Market Street, YUkon 6-2112.



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

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

Address Fonda Division, Solar Aircraft Company, 2208 Pacific Highway, San Diego 12.

FONDA FILM PROCESSING EQUIPMENT DIVISION  
**SOLAR**

**STAINLESS PRODUCTS SAN DIEGO 12, CALIF.**

## Men Who Make Pictures



HENRY CLAY GIBSON

### EAST COAST NOTES

#### Filmfax Productions:

◆ A new commercial film organization, Filmfax Productions, 995 First Avenue, New York City 22, has been founded by Henry Clay Gibson, former production director of Films, Inc.

Gibson, who served during the war as general manager of Springer Pictures of Detroit and New York, is the author of *Films in Business and Industry*, an illustrated book which will be issued by McGraw-Hill in September. He has produced pictures for General Electric, Western Electric, and Ford.

#### Pat Powers, Incorporated:

◆ PAT POWERS, INC., consultants in film planning, production, and distribution, has announced the opening of its main office at 6 East 16th Street in New York City and branch offices at 1317 New York Avenue, Washington, D.C., and 801 Plaza Building, Pittsburgh. The company, which will distribute films domestically and overseas, is headed by PAT POWERS, formerly of 20th Century Fox and Jetty Fairbanks Productions.

A. BERTRAND CHAYSON, the firm's vice president, was formerly Supervisor of the Audio Visual Aids Department for the School of Business Administration at the College of the City of New York. Supervisor of production will be Sidney Kaufman, who was associated with Howard Dietz, Walter Wanger, and Gabriel Pascal before the war, and also headed the Realfilm documentary unit.

#### John Sutherland Productions:

◆ HARRY F. FLOYD, formerly eastern sales manager for WALL DISNEY PRODUCTIONS, Commercial Film Division, and more recently director of sales for the PRINCE

FILM CENTER, has resigned to become sales manager of JOHN SUTHERLAND PRODUCTIONS, Hollywood producers of commercial, educational and entertainment films. Prior to joining Disney, Floyd was assistant to the merchandising director of Johnson & Johnson and has held several important advertising posts. Headquarters are in Sutherland's New York office at 522 Fifth Avenue.

#### Willard Pictures, Inc:

◆ I. W. WILLARD, president of WILLARD PICTURES, INC., of New York, has announced that D. K. STANFORD, recently associated with Eagle Lion Studios in Hollywood, has joined the company as a spe-

cial account representative. Formerly advertising and sales promotion manager of Wesco Water-paints, Inc., and affiliated companies, Stanford served during the war in the Chemicals Bureau of W.P.B. and subsequently with Reichhold Chemicals, Inc.

#### Ross-Federal Change:

◆ GILFORD B. ROSS, former president of Ross-Federal Research Corp., has resigned from ownership and management of the corporation. He is succeeded by William P. Reed.

Ross Films, Inc., no longer connected with the Research Corp., will continue at 18 East 18th Street, New York, with Mr. Ross as president.

## FILM REJUVENATION—SCRATCHES REMOVED

## 16MM MOTION PICTURE EQUIPMENT

## VISUAL TRAINING AIDS

## REELS AND CANS

## SERVING NATIONAL ACCOUNTS — COAST TO COAST

# COMPREHENSIVE SERVICE CORPORATION

245 West 55th Street • New York 19, N. Y.

◆ H. LASH BAUMAN of the Connecticut Film Service, New Haven, Connecticut, announces the formation of a new producing company to be known as CHARTER OAK FILMS.

Charter Oak Films will specialize in color filmstrips in the educational field. One package on elementary science is ready and two more are in production. Charter Oak Films will temporarily be located at 212 Crown Street, New Haven, Connecticut, and would like to have dealer inquiries.

## MIDWESTERN NEWS

#### The Jam Handy Organization:

◆ ROGER PETTIT, whose short stories have appeared in Saturday Evening Post and American Legion Magazine, has joined the writing department of THE JAM HANDY ORGANIZATION, Detroit.

Pettit has been a compiler of technical materials for McLaughlin-Carr Associates, New York pamphlet publishers, and has also written technical features for trade journals.

After attending Harvard Business School and graduating from Wesleyan University, Connecticut, Pettit served in the Navy as a Lieutenant Commander.

#### Marshal Templeton, Inc:

◆ DANIEL W. GOODENOUGH, attorney and member of the board of directors, is the newly-elected secretary of MARSHAL TEMPLETON, INC. (formerly Benedict, Inc.), which has offices at 1856 Penobscot Building in Detroit.

MARSHAL TEMPLETON is the president of the firm, which deals in creating and producing visual training and promotion programs for sales, service, and personnel.

In charge of the Indianapolis branch office of MARSHAL TEMPLETON, INC., is WILLIAM C. BYERS, *Wilding Picture Productions:*



◆ The bowling team of Wilding Picture Productions, Inc., Chicago studios, won the Chicago Uptown Industrial League championship last month. Members of the team are John C. Fuller, Captain, and Carl Humm, Lee Hafferkamp, Frank Hobbs, Frank Kornash and Edward Schwartz.



## New Byron Studios Open in Washington

ALREADY OCCUPIED and in use even though some finishing touches are still to be applied, BYRON'S new studios in the Georgetown section of Washington, D. C. stand out not only as the newest of the nation's industrial film plants, but certainly as one of the most striking. What once was as dirty and disreputable a pool hall as could have been found in any slum area has been rebuilt and furnished as a thing of beauty and as a highly efficient center for the production of films.

### FACILITIES ARE EXTENSIVE

The two-story building covers an area of 140 by 55 feet with an 18-foot ceiling, contains 50 rooms including reception, customer's service room, rental cutting room, laboratory and film storage on the ground floor, and offices, cutting and screening rooms, recording studios and a 40 by 55-foot stage on the upper floor.

Designed for work-flow, the laboratory incorporates a number of unique and practical features among which are doorless ready rooms into all printing and developing areas, so designed as to form perfect light traps yet providing very easy access. Compressed air outlets throughout the laboratory supply a convenient means of cleaning equipment. New optical effect printers designed here have been installed for color work. The building is air-conditioned throughout.

### SOUND STUDIOS ON UPPER FLOOR

Sound studios on the upper floor have four 16 mm and two 35 mm sound heads in operation, together with four disc tables, and microphones and linking plugs are scattered all over the place.

There are three sound centers in all, and the main screening room is tied in with the sound control room. Three large cutting rooms, each adequate for simultaneous work on several productions, are linked by a projection room solely for the editors.

### OTHER PHYSICAL ASSETS NOTED

Firm has its own library of 35 mm track and disc recordings. Although there's no nitrate stock in the place, carbon dioxide fire extinguishers are spotted throughout at a maximum of 20 feet apart as an added safety measure.

With laboratory and production men, artists and writers on the staff, and even a smartly-decorated entertainment room provided for gala occasions, Byron's could quite reasonably claim to have "everything under one roof."

On any trip to Washington the plant is well worth a visit.

### Roshon's Distribution Setup

◆ The RUSSELL C. ROSHON ORGANIZATION, longtime entertainment film road show men, have recently announced a new division to handle promotion, booking and exhibition of sponsored films.

The new division, NATIONAL INDUSTRIAL PIX, INC., will be headed by R. C. ROSHON, JR., and will utilize the facilities of Roshon's 23 owned, controlled and staffed exchanges.

### Frederic House's Overseas Office

◆ Frederic House's overseas operations have faced the vital problem of training inexperienced workers in new skills in a minimum period of time in order to re-establish European industries. The Paris branch is now servicing clients in France, Belgium and England. A continent-wide service is contemplated.

### Announce Film Guild of America

◆ FILM GUILD OF AMERICA, INC., with offices and library in Chicago, has been named the exclusive Midwest distributor of Official Films.

Officials of the new film concern include GEORGE P. ALLEN, president; GRANT FELCH, vice-president; GORDON B. MILLS, chairman of the board, and FRANCIS PRIESTER, acting secretary and treasurer.



## "OUT WHERE WESTERNS BEGAN"



"Drop that thar shootin' iron Padner... We're Aimin' to end cattle rustlin' in these hyar parts... Round up a posse boys... They went thataway!"

About the time these spine-tingling phrases were first recorded on motion picture sound track, Mole-Richardson pioneered efficient lighting equipment. Since 1927 "Molinkies" and "Molarcs" have illuminated over 90 percent of all Hollywood productions. "Horse Operas" may not change, but lighting technique has advanced steadily, thanks to the never-ending research of Mole-Richardson Co. Winner of five Academy citations, "Molights" are preferred by professional photographers everywhere.

### THE CINELITE

An important member of the Mole-Richardson family, this 1000-watt incandescent flood provides ideal basic light. Weighing only 27 pounds, it can be quickly disassembled into three easy-to-handle components: dome, folding stand, and cord. It's perfect for "location" jobs.

### "MOLIGHTING" EQUIPMENT

"MOLINKIES"	"MOLARCS"
Midget Spot	Duarc..... 40 Ampere Flood
Baby Solarspot	Type 90... 120 Ampere Spot
Junior Solarspot	Type 170... 150 Ampere Spot
Senior Solarspot	Type 450... 225 Ampere Spot
Cinelite	
Single Side Lamp	See This Equipment at Your Dealer or Write for Catalog!
Double Side Lamp	



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Photographic Lighting Equipment Since 1927

## PRODUCTION UNIT

Modern Studio, Lighting, Sound, Color  
Immediate high-fidelity playback

Camera & sound men, well-equipped,  
artistically and scientifically skilled

SPECIAL SERVICE: Difficult and unusual photography — microscopy — time-lapse — etc. Engineering.

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PIONEERS FOR MANY YEARS  
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## YOU NEED THE "AUDIO-VISUAL PROJECTIONIST'S HANDBOOK"

Order a copy today of the 36-page color and graphic manual on good showmanship for 16 mm sound and 35 mm slidefilm presentations. Step-by-step lessons plus two-color thread-

ing diagrams of all standard machines. Only \$1.00 postpaid from Business Screen, 812 N. Dearborn St., Chicago (10) Illinois.

# BLOWER COOLING gives you

## Safer, More Brilliant Projection

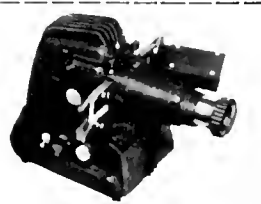


### TRIPLE PURPOSE FILMATIC Slide and Filmstrip PROJECTOR

- Projects Single and Double Frame Filmstrip and 2 x 2 (35mm.) Color and B & W Slides
- Built-in Motor-Driven Forced Air Cooling
- Takes 300 as well as 200 or 100 Watt Lamp
- Anastigmat Projection Lens • Sharp Focusing
- Exclusive GoldE Self-Rewind Design
- Easily Adjustable for either Horizontal or Vertical Pictures • Instant Framing
- Manumatic Slide Carrier—stacks in sequence
- Rugged • Stable • Portable • Light Weight
- Substantial Carrying Case—Lift-up Cover

Write for Filmatic Bulletin No. 452

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



#### NU-MANUMATIC SLIDE PROJECTOR

• Blower-Cooled. Designed for 2x2 slides. Readily converted for filmstrip of any future time by securing GoldE Filmatic Head. Write for Bulletins 451 and 463.

### STRICTLY PERSONAL:

McGraw-Hill Text-Films Name Strom as Consultant  
♦ David E. Strom, director of the Audio-Visual Aids Center at the University of Connecticut for the past six years, has been appointed to the position of educational consultant of McGraw-Hill Text Films. In his new capacity he will serve as advisor to the users of McGraw-Hill Text Films, which are scheduled for distribution about July 1.

Previous to his association with the University of Connecticut, Strom was director of the Visual Aids Department of the Minneapolis Public Schools. Strom also majored in social studies in the School of Education at the University of Minnesota, working with the University Visual Education Service. He was appointed by the Minneapolis Public School System in 1931 to organize an Audio-Visual Aids Department, remaining as director for seven years. He was active during that period in the planning of various audio-visual education projects throughout the state of Minnesota. In 1911 he was selected by the University of Connecticut to organize and direct their Audio-Visual Aids Center.

In addition to his duties at Connecticut, he served during the war as Chief of the Film Section of the Connecticut State War Council. He also served on advisory committees on several Federal Government Agencies, and was appointed 16 mm Motion Picture Consultant to the United States Treasury for the Victory Loan Drive. Strom, in addition, was one of the founders of the Film Council of America, and was first vice-president representing the National University Extension Association on the Film Council.

#### Cornell Adds Photography to Current Summer Session Course

♦ Cornell University has added a short course in photography and visual aids to its 1947 Summer School and has selected Don Bennett as instructor. Bennett is a



DAVID E. STROM member of Shappe-Wilkes Advertising Agency of New York, and heads the technical department of the agency's photographic and electronic division.

The course is scheduled for July 7th through 26th and will include photographic practice, color slides, slide films, movies, pictures for newspaper use, exhibits, models and window displays. Bennett is conversant with the visual aids needs of extension workers through his eight years with the Extension Service of the U.S. Department of Agriculture. Before that he taught photographic theory and motion picture practice at the N.Y. Institute of Photography. He was editor of "Photonews" and is affiliated with the Photographic Society of America.



DON BENNETT

#### New Index of Training Films

♦ A new edition of THE INDEX OF TRAINING FILMS has just been completed for early release via the Advertising Department, Eastman Kodak Company

#### 16mm. Producers Laboratory Service

Sound recording studio, latest L'auer equipment . . . Processing . . . Work prints . . . Release prints . . . Titles.

#### General Pictures Productions, Inc.

Depr. B, 621 Sixth, Des Moines, Iowa

## Houston Processing Machines

### For 16mm film users

## FAMED FOR QUALITY PERFORMANCE

New models and engineering refinements constantly incorporated into standard types, enable "Houston" to stay in the forefront of film processing. Houston is the choice of all who demand the best results obtainable.

PORTABLE MODEL 11 for complete daylight processing of 16mm. negatives, positive and reversal film, up to 22 ft. per minute, is fully automatic, instantly ready to deliver high quality, high speed production *on the spot*. Constant temperature of developing solution is maintained by thermostatic control of heating-cooling coils.



Write for descriptive folder

#### THE HOUSTON CORPORATION

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PRINTERS. CRANES. LABORATORY EQUIPMENT

# Business Screen EXECUTIVE

## RCA Names Bob Cleveland New Western Representative

◆ R. L. CLEVELAND, former eastern regional sales director of the AUDIO-VIDEO INSTITUTE of Dallas, has been appointed district representative for RCA 16 mm Motion Picture Equipment Sales in the Western region, according to an announcement by O. V. SWISHER, manager, 16 mm Motion Picture Equipment Section, RCA.

Before his affiliation with the Audio-Video Institute, Mr. Cleve-



THOMAS J. McGRATH

land served for 16 years as regional director for the Automatic Electric Sales Corporation and the General Electric X-Ray Corporation, Chicago.

Mr. McGrath, who will be responsible for RCA 16 mm sales and dealer activities in nine Western states, will maintain headquarters at 621 S. Hope Street, Pacific Finance Building, in Los Angeles.

While in the Technical Training Command during the war, McGrath made large use of Jam Handy visual aids for training. Prior to his new affiliation with The Jam Handy Organization, he was sales manager for Control Instrument Company. Previously he specialized in exhibit and convention displays as an account executive for the Gardner Displays Company.

Elgin President to B&H Board

◆ The recent election of T. ALBERT POTTER, President of the Elgin National Watch Company to the Board of Directors has been announced by J. H. McNABB, President of BELL & HOWELL.



R. L. CLEVELAND

Thomas McGrath Joins JHO for Special Devices Sales

◆ THOMAS J. McGRATH, who served as a Major in the Technical Training Command of the

## Film Center Opens

◆ THE FILM CENTER of Washington, D.C., Inc., formerly owned and controlled by Superior Equipment and Television Corporation, has been purchased by the CMC Corporation.

Newly elected officers of CMC are JOHN A. MORROW, president; E. E. CARTER, vice president; and G. T. CHANDLER, secretary and treasurer.

**SPECIALISTS IN ART FOR PROJECTION**

INDUSTRIAL, TRAINING & EDUCATIONAL SLIDE FILMS

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- ▶ CREATIVE PHOTO/RETOUCHING
- ▶ COLOR CARTOONS & TECHNICALS
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 Bridges Motion Picture Service, 244 High St., Hartford 5.  
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 Jam Handy Organization, Inc., Transport Bldg., Washington 6.  
 Paul L. Brand & Son, 2153 K St., Washington 7.

**• MAINE •**

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

**• MARYLAND •**

Collins Motion Picture Service, 502½ & 506 St., Paul St., Baltimore 2; Also 4 Race St., Cambridge.  
 Folkemer Photo Service, 927 Poplar Grove, Baltimore 16.  
 Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.  
 Stark Films, 537 N. Howard St., Baltimore 1.

**• MASSACHUSETTS •**

Audio-Video Company of New England, 30 Huntington Ave., Boston 16.  
 Audio-Visual Corp., 116 Newbury St., Boston 16.  
 Ideal Pictures, 40 Melrose St., Boston.  
 Jarrell-Ash Company, 165 Newbury St., Boston 16.  
 Wholesome Film Service, Inc., 20 Melrose St., Boston 16.  
 South End Film Library, 50 Valonia Ter., Fall River.  
 Stanley-Winthrops, Inc., 90 Washington St., Quincy 69.  
 Bailey Film Service, 711 Main St., Worcester 8.

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**• NEW JERSEY •**

Art Zeiller, 868 Broad St., Newark 2.  
 Slidecraft Co., South Orange, N. J.

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Hallenbeck & Riley, 562 Broadway, Albany 7.  
 Wilber Visual Service, 119 State St., Albany. (Also New Berlin, N. Y.)  
 Buchan Pictures, 79 Allen St., Buffalo.  
 Charles J. Giegerich, 42 20 Kissena Blvd., Flushing.  
 Association Films, 347 Madison Ave., New York 17.  
 (Y.M.C.A. Motion Picture Bureau)  
 Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.  
 Brandon Films, Inc., 1600 Broadway, New York 19.  
 Catholic Movies, 220 W. 42nd St., New York.  
 Comprehensive Service Co., 245 W. 55th St., New York 19.

The Jam Handy Organization, Inc., 1775 Broadway, New York 18.  
 Institutional Cinema Service, Inc., 1560 Broadway, New York 19.  
 King Cole's Sound Service, 340 Third Ave. at 25th St., N. Y. C. 10.  
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 Otto Marbach, 630 9th Ave., New York.  
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 Specialized Sound Products Co., 551 Fifth Ave., New York 17.  
 Sullivan Sound Service, 475 Fifth Ave., New York 17, 29 Salem Way, Yonkers, 34 Palmer, Bronxville.  
 United Specialists, Inc., Pawling.  
 James E. Duncan, Inc., Motion Picture Service, 65 Monroe Ave., Rochester 7.  
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 Ideal Motion Picture Service, 371 St. Johns Ave., Yonkers 4.  
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 Harry M. Reed, P. O. Box No. 447, Lancaster.  
 Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7.  
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 Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.  
 Karel Sound Film Library, 410 Third Ave., Pittsburgh 19.  
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 Audio-Visual Corp., 268 Westminster St., Providence.  
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 United Specialties, 816 W. Virginia St., Charleston 2.  
 Apex Theatre Service & Supply, Phone 24043 Box 1389, Huntington.

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 Stevens Pictures, Inc., 526 20th St., N. YMCA Bldg., Birmingham.  
 Jox. Gardberg, 705 Dauphin St., Mobile 16.  
 John R. Moffitt Co., 191½ S. Perry St., Montgomery.  
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 Orben Pictures, 1137 Miramar Ave., Jacksonville 7.  
 Ideal-Southern 16mm Pictures Co., 1348 N. Miami Ave., Miami.  
 Stevens-Pictures, 9536 N. E. Second Ave., Miami.

Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.  
 Southern Photo and News, 608 E. LaFayette St., Tampa.  
**• GEORGIA •**  
 Calhoun Company, 101 Marietta St., Atlanta 3.  
 Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N.E., Atlanta.  
 Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.  
 Strickland Film Co., 141 Walton St., N. W., Atlanta 3.  
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 Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.  
 Southern Pictures Company, 1024 Bienville St., New Orleans.  
 Stirling Motion Picture Co., 3152 Florida St., Baton Rouge 9.  
 Ideal Southern Pictures Co., 826 Barrone St., New Orleans 13.  
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 Herschel Smith Company, 119 Roach St., Jackson 110.  
**• NORTH CAROLINA •**  
 Carolina Industrial Films, 404 Liberty Life Bldg., Charlotte 2.  
 National Film Service, 14-20 Glenwood Ave., Raleigh.  
**• SOUTH CAROLINA •**  
 Calhoun Company, 1110½ Taylor St., Columbia 6.  
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 Ideal Pictures, 105 W. 8th St., Chattanooga 2.  
 Frank L. Rouser Co., Inc., P. O. Box 2107, Knoxville 11.  
 Tennessee Visual Education Service, P. O. Box 361, Journal Bldg., Knoxville.  
 Ideal Pictures Corp., 18 S. 3rd St., Memphis 3.  
 Mid-South Training Film Service, 166 Monroe Ave., Memphis 3.  
 Southern Visual Films, 687 Shrine Bldg., Memphis.  
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 Grimm-Blacklock Co., 719 Main St., Little Rock.  
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 Ideal Pictures Corp., 28 E. 8th St., Chicago.

Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.  
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 Association Films (Y.M.C.A. Motion Picture Bureau), 19 S. La Salle St., Chicago 3.  
 Visual Research Company, 30 N. Dearborn St., Chicago 2.  
 Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.

**• INDIANA •**

Ideal Pictures, 1214 Pennsylvania, Indianapolis.  
 Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

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 General Pictures Productions, 621 Sixth Ave., Des Moines 9.

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Audio Visual Aids, Broadview Hotel Bldg., Wichita, Kas.  
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 Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

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 Jensen-Wheeler, Inc., Hotel Durant Building, Flint 1.  
 Locke Film Library, 120 W. Lovell St., Kalamazoo 8.  
 Gillespie Visual Education Service, 220 State St., St. Joseph.

**• MINNESOTA •**

Ideal Pictures, 301 W. Lake St., Minneapolis.  
 Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3.  
 National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

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Church Film Service, 2505 Mander son St., Omaha 11.

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**H. de Lanauze**, 1027 Bleury St., Montreal, Quebec.  
**Radio-Cinema**, 5011 Verdun Ave., Montreal, Quebec.

**Lockard Visual Education Service**, 922 Roslyn Ave., Akron 2.  
**D. T. Davis Co.**, 911 Main St., Cincinnati 2.  
**Ralph V. Haile & Associates**, 215 Walnut St., Cincinnati.  
**Manse Film Library**, 2514 Clifton Ave., Cincinnati 19.  
**Fryan Film Service**, 3228 Euclid Ave., Cleveland 15.  
**Sunray Films, Inc.**, 2108 Payne Ave., Cleveland 14.  
**Visual Communications, Inc.**, 2108 Payne Ave., Cleveland 14.  
**Jam Handy Organization, Inc.**, 310 Talbot Building, Dayton 2.  
**Murray Motion Picture Service Co.**, 879 Reibold Bldg., Dayton 2.  
**Twyman Films, Inc.**, 29 Central Ave., Dayton 1.  
**Martin Sound Systems**, 50 Charles Ave., S.E., Massillon.  
**Gross Photo Mart, Inc.**, 524 Madison, Toledo 4.  
**F. L. Moyer**, P. O. Box 236, Wayne.  
**Thompson Radio and Camera Supplies**, 135 S. 6th St., Zanesville.

• WISCONSIN •

**Photoart House**, 844 N. Plankinton Ave., Milwaukee.  
**Gallagher Film Service**, Green Bay. Also 639 N. 7th St., Milwaukee 3.

**Hirsch & Kaye**, 239 Grant Ave., San Francisco 8.  
**Screen Adettes, Inc.**, Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.  
**Shadow Arts Studio**, Wickenden Bldg., P. O. Box 471, San Luis Obispo.  
**Herbert M. Elkins Co.**, 10116 Ora Vista Ave., Sunland, L. A. County.

• COLORADO •

**Ideal Pictures Corp.**, 714 18th St., Denver 2.

• IDAHO •

**Howard P. Evans, Audio-Visual Equipment**, 305 N. 9th, Boise.  
**Williams Photo Service**, 1007 Main St., Boise.

• OKLAHOMA •

**Vaseco**, 2301 Classen, Oklahoma City 6.  
**Oklahoma Visual Education Service**, 312 N. W. Second St., Oklahoma City 2.

• OREGON •

**Cine-Craft Co.**, 1111 S. W. Stark St., Portland 5.  
**Ideal Pictures Corp.**, 915 S. W. 10th Ave., Portland 5.  
**Moore's Motion Picture Service**, 306-310 S. W. Ninth Ave., Portland 5.  
**Screen Adettes, Inc.**, 611 N. Tillamook St., Portland 12.

• TEXAS •

**Association Films (Y.M.C.A. Motion Picture Bureau)**, 1700 Patterson Ave., Dallas 1.  
**Audio Video Institute**, 1501 Young St., Dallas.  
**The Educational Equipment Co.**, David F. Parker, 1909 Commerce St., Dallas 1.  
**George H. Mitchell Co.**, 712 N. Haskell, Dallas 1.  
**National-Ideal Pictures**, 2024 Main St., Dallas.  
**Visual Education, Inc.**, 12th at Lamar. Austin. Also, 602 N. St. Paul, Dallas 1; 1012 Jennings Ave., Ft. Worth; 3905 S. Main St., Houston 4.

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**Audio-Visual Supply Co.**, 1122 E. 8th South, Salt Lake City 2.  
**Ideal Pictures**, # 10 Post Office Place, Salt Lake City 1.

• WASHINGTON •

**Craig Visual Aid Service Co.**, 1106 E. Union St., Seattle 22.  
**Rarig Motion Picture Co.**, 5514 University Way, Seattle 5.  
**Rarig Motion Picture Co.**, East 1511 Third Ave., Spokane.

• HAWAII •

**Ideal Pictures**, 1370 S. Beretania St., Honolulu, T. H.  
**Motion Picture Enterprises**, 121 S. Beretania Honolulu, T. H.

## BUSINESS AND INDUSTRIAL FILM USERS PLEASE NOTE:

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As a service to business and industrial film users the Editors of BUSINESS SCREEN provide this national directory service to help you contact convenient, local sources for projection equipment, maintenance and repair, projection service, accessories and film library facilities. These are the *specializing* visual education dealers who can help meet your audio-visual problems and needs.

More than a hundred of the firms listed in these pages served as official U.S. government film depositories during the war period and after. Practically all represent leading national equipment and accessory lines. They offer you the *best* in projection and service, backed by principles and ethics of a national dealer organization.

*There's a visual education dealer in your town or nearby!*

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## WESTERN STATES

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**Donald Reed Motion Picture Service**, 8737 Wilshire Blvd., Beverly Hills.  
**Camera Craft**, 6764 Lexington Ave., Hollywood 38.  
**Coast Visual Education Co.**, 6058 Sunset Blvd., Hollywood 28.  
**Hollywood Camera Exchange**, 1600 N. Cahuenga Blvd., Hollywood 28.  
**A-1 Talking Picture Service**, 901 W. 18th St., Los Angeles 15.  
**Craig Visual Aid Service Co.**, 1053 S. Olive St., Los Angeles 15.  
**Ideal Pictures Corp.**, 2408 W. 7th St., Los Angeles 5.  
**Jam Handy Organization, Inc.**, 7046 Hollywood Blvd., Los Angeles 28.  
**Ralke Company**, 829 S. Flower St., Los Angeles 14.  
**Screen Adettes, Inc.**, 1709 W. 8th St., Los Angeles 14.  
**Training Aids, Inc.**, 7414 Beverly Blvd., Los Angeles 36.  
**Carroll W. Rice**, 19 Estrella Ave., Piedmont, Oakland 11.  
**Association Films (Y.M.C.A. Motion Picture Bureau)**, 351 Turk St., San Francisco 2.  
**Craig Visual Aid Service Co.**, 149 New Montgomery St., San Francisco 5.

USE THIS DIRECTORY FOR EQUIPMENT, FILMS AND PROJECTION SERVICE



View from north of Hughes factor, Barking, London

★ Preparations have been completed by the AMPRO CORPORATION of Chicago for the manufacture and distribution of Ampro's 16 mm sound and silent motion picture projectors in Great Britain.

SIMPLEX AMPRO LTD., a new distributing company which is located at 167-169 Wardour Street in London, will handle sales of Ampro projectors in Great Brit-

ain, Ireland, and the continental markets. Manufacture of the equipment will be directed by MESSRS. KELVIN, BLOOMBY, AND BAIRD LTD. of Glasgow, Scotland, and Basingstoke, England, HENRY HEATH & SONS LTD., an associated firm at Barking, London, will be in charge of optics for the units.

Directors of Simplex Ampro Ltd. include F. Chilton and E. Imms, joint managing directors

of J. Frank Brockliss Ltd., G. B. G. Potter and F. A. King, joint managing directors of Kelvin, Bloomby, and Baird Ltd., Rar Lawrence, of M. W. Duncombe Ltd., 5 St. Augustine's Parade, Bristol, England, a former Ampro distributor, has been named sales manager and will handle distribution and sales activities.

Previous to the conclusion of the last war, the Ampro Corporation of Chicago had manufactured projectors for worldwide distribution, but now, with operations underway for the production of the equipment in Great Britain, a closer contact to the European markets for Ampro projectors has been obtained. Simplex Ampro 16 mm projectors will be made in accordance with the specifications and design of the Ampro equipment which is manufactured in Chicago. Full scale production of equipment in Great Britain is expected to be reached by mid summer or late autumn.

**Motion Picture Enterprises Plans Far Eastern Branch**

◆ Plans are now underway for the opening of a Far East branch office of MOTION PICTURE ENTERPRISES, which has headquarters in Honolulu, Hawaii.

E. J. YOUNG, owner and manager, and FERN JEBENS, his assistant manager, left for the Orient in the early part of this month. In the course of from six weeks to two months, they plan to make a survey trip to Shanghai, Nanking, and Manila in the preparation of inaugurating their new branch office.

While touring China and the Philippines, they plan to contact various governmental officials, educational institutions, and business enterprises to learn what the present needs of the Orient are in the motion picture field.

**WORLD REPORT ISSUE**

★ For those interested in the progress of visual education programs abroad, the Editors of SEE & HEAR, educational film journal, have completed a special World Report Issue. Factual news on more than 30 foreign countries is included. England, the Scandinavian countries, Australia, New Zealand, and the Philippines are surveyed in the special issue. Copies may be obtained at 812 N. Dearborn St., Chicago 10.

**VICTOR EXPORT NOTES**



View Bruce Harris (left), official of F. E. Harris Co., Christchurch, New Zealand, talks over sales plans with F. E. Burrows, general sales manager at Victor Animatograph Corp., Danapur



View E. J. Young (left), manager of Victor Animatograph Co., London is seen on his recent visit to Victor Danapur plant talking with Comp. Sales F. E. Burrows

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**DeVry Export Chief Reports on Markets**

◆ NORMAN OLSEN, DeVry Export Manager, recently returned from a Latin American tour, including Caribbean lands, reports great enthusiasm for 16mm operations. Opening of new theatres in remote regions has been expected by current 16mm entertainment programs offered by major U.S. companies.

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**American Television Society  
Elects Don McClure President**

◆ DON McCLURE, N.W. Ayer tele executive, was elected to the office of president of the American Television Society at its May election of officers and directors in the Advertising Club in New York City.

Other new officers, all of whom serve for one year, are Bert Taylor, Jr., of Dumont Television, vice president; Miss Dian Dincin of Pictorial Research, Inc., secretary; and Archibald U. Braunfeld of the accounting firm of Braunfeld, Platto, and Wolman, treasurer.

New members of the board of directors for the Society include George Shupert, the retiring president, Charles A. Alicoate, Charles J. Durban, Jack Levine, Paul Mowrey, Edward Sobol, and Edward Stashell.

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**George Long is Midwestern  
Representative of Radiant**

◆ GEORGE LONG, who was in charge of a large film production and field operation for the United States Navy Training Program during the war, has been added to the executive staff of the RADIANT MANUFACTURING CORPORATION, Chicago.

The addition of Long, who will cover the Mid-Western area, extends Radiant's sales structure from coast to coast. His many years in the photographic trade include experience in sales promotion and management, motion picture writing, and production.

**Natalie Guard Joins Staff  
of Midwest Film Studios**

◆ NATALIE GUARD is the newly-appointed Continuity Editor and Recording Director of MIDWEST FILM STUDIOS, 1740 Greenleaf Avenue, Chicago.

Miss Guard, recently associated with Universal Pictures and the National Broadcasting Company, is a Phi Beta Kappa graduate of the University of Southern California. She served as a first lieutenant in the Women's Army Corps.

**Pare Lorentz Leaves Army  
as Civil Affairs Pix Chief**

◆ PARE LORENTZ, who has become widely known for his work in the governmental documentary film field, has resigned from his position of Chief of the Civil Affairs Division Films and Theater Section, Reorientation Branch, according to a recent announcement by the War Department.

Lorentz, who as a lieutenant colonel in the Army Air Forces during the war produced many of the briefing films used in training Air Transport Command crews, had served since last August in the key role of acquiring, adapting, and producing documentary films for use in occupied areas reeducation programs in Japan, Germany, Austria, and Korea. He was also responsible for furnishing newsreels and stage plays and for the selection of feature American films for showing in occupied territory.

The War Department stated, in releasing Lorentz from his assignment, that he had performed an outstanding service during a most critical period of the reorientation program and that he was leaving entirely of his own volition. Lorentz has not made his plans for the immediate future known to the War Department.

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**N. Y.'S PREVIEW FACILITIES**

(CONTINUED FROM PAGE TWENTY-FOUR)  
sound tracks, phonograph turntables, microphone, 2 RCA and 3 Ampro 16 mm incandescent sound projectors, and an Ampro 16mm Arc projector.

**Audience Accommodation Equipment:** Two theatres seating 70 persons each, air conditioning, modern scientific design for optimum acoustical quality.

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**Hours Available:** Any hour, day or night, phone Circle 6-0865 for reservations.

**Cost:** Either theatre rents for \$7.50 per hour for regular 35 mm or 16 mm screening, \$10 for interlock. Nominal extra charge for night or holiday showings.

Preview Theatre also offers facilities for cutting and editing: 35 mm or 16 mm movieolas, synchronizers, hot splicers, darkrooms.

**NEW YORK HOTELS**

• Although some hotels can make sound projectors available, few offer adequate facilities for motion picture showings. This is caused by a lack of trained projectionists, quality sound equipment, permanent screens, projection booths, darkening curtains and the sense of proper timing required for a showmanlike presentation.

Too often a hotel showing will result in something like this: After an elegantly served round or two of cocktails and canapes, an attractive display of the sponsor's wares or ideas, friendly talk, and the assembled guests, welcomed and backpatted, are ready for the "message" — the speech — the film — and more cocktails. At the proper time the guests are herded into the chosen screening room and seated in haphazardly arranged chairs. A ragged, dirty screen hangs upon one wall. Then comes the welcoming speech—nine times out of ten the mike is not adjusted and often not even turned on, if there is one. But the speaker goes ahead, anyway, and finally announces the premier presentation of his prize project—his \$50,000 super-special film.

"Lights, please," he says, and the hotel minions scamper about turning out lights until all is dark. "B-r-r-OOP," goes the projector. The screen, meanwhile, is displaying a series of numbers, and the audience is counting in its mind "9-8-7-6-5-4, etc." until a luzzy title lights up. After 30 seconds of frantic focussing the show is really on.

Business Screen's editors have been witnessing screenings in New York hotels for eight years—in all that time, very, very few

have met good standards of timing, showmanship, or have been satisfactory visually or auditorily.

Until adequate screening facilities are provided, and they certainly should be, New York hotels are not recommended for showings of sponsored films. It is most unwise to invest money in fancy suites, catering facilities and then submit to a "home-movie" style showing of a good, professional motion picture.

**NEW YORK THEATRES**

• Some small New York theatres may be rented for special showings of 35 mm films only, in the afternoon. It is understood that under certain conditions the Park Avenue and the Sutton may be obtained.

**Projection Service  
LOS ANGELES AREA**

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1 1/2"	F 1.9	BIRNHOFF ANASTIGMAT in focus mount	\$52.60
1 1/2"	F 3.5	WOLLENSAK TELEPHOTO in focus mount with Yellow Filter	39.50

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1 1/2"	F 2.3	ASTRO PAN TACHAR in focus mount	143.75
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**FOR MITCHELL CAMERAS**

1 1/2" to 1 1/8"

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Sold on 15 day trial basis. Many others available. Write for Lens List 853. Will buy your surplus lenses and cameras for cash. Tell us what you have!

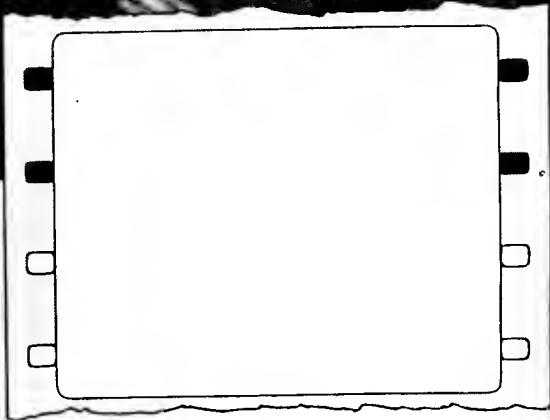
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Nothing like them to increase interest. They liven up shop situations . . . make the acquisition of skills seem dramatic and important.

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**Kodak**

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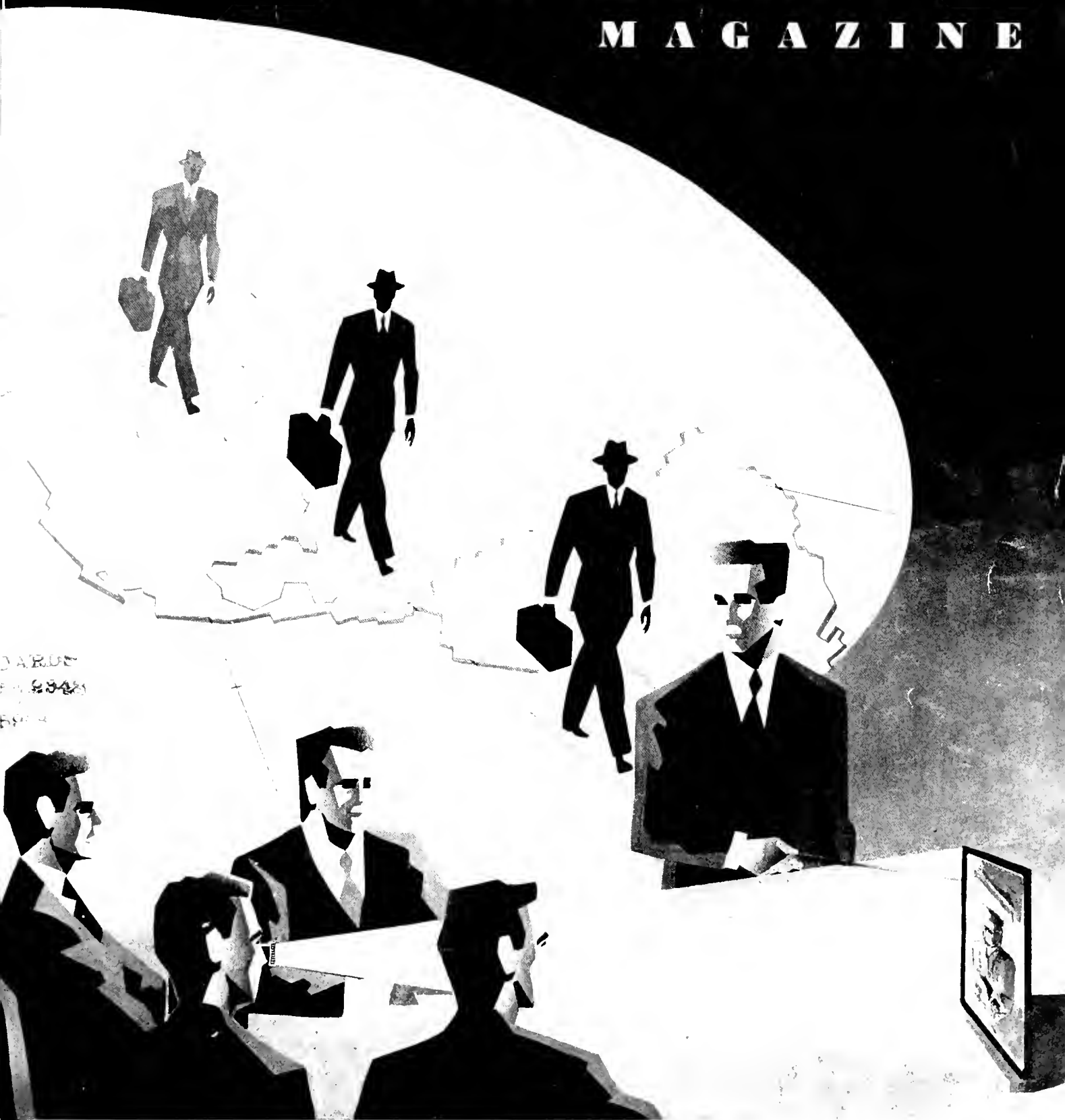
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Superior Coach Corporation  
the 1947 National Award for the  
Best Motion Picture in the Traffic Field

• This is the fourth motion picture produced by the Jam Handy  
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# BUSINESS SCREEN

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ISSUE FIVE OF VOLUME EIGHT • AUGUST • 1917 • SINGLE COPY FIFTY CENTS



*... 16mm sound motion picture projectors*

*Superb Performance Plus a Proven  
Heritage of Service in School.*

*Church, Industry and Home*



*The new model "60"*

*Victor Animatograph Corporation*

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MAKERS OF MOVIE EQUIPMENT SINCE 1910

# Sure, Prices Must Come Down!

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**P**RICES MUST COME DOWN! But how can you bring them down, in the face of insistent and repeated demands for HIGHER WAGES? To be paid not for MORE work, or BETTER work . . . but for the same AMOUNT of work, the same QUALITY of work!

One thing is clear: If WAGES can't be lowered, then millions of Americans must step up their SKILLS . . . and must CHANGE THEIR VIEWPOINT toward the companies they work for, and the goods they buy . . .

These things being so, Business faces a training task of supreme importance. And no single medium can serve so ably toward the FULFILLMENT of this task as the educational motion picture. Here are three specific objectives, as we see them . . .

—To increase the skill of all people engaged in SELLING, so that distribution costs can be materially lowered . . .

—To spread the TRUTH about the merits of free enterprise, and to nullify the HALF-TRUTHS now being spread so widely by the forces of confusion . . .

—To enable consumers to recognize TRUE VALUES in the merchandise or services they buy, so that THEY in turn will properly respect the integrity and fair dealing of America's great business enterprises.

To business firms we offer a clear-cut program for the accomplishment of these objectives. A discussion of this program—as it applies to your specific problems—may prove very much worthwhile. Either in your office or in ours.

## CARAVEL FILMS

INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6111

**S**ince the first of the year, we have released or we now have in production for 13 clients a total of 47 reels of sound pictures in color—Technicolor and Kodachrome.

The interests of these clients are wide and many. They include turbines and soap, lumber and watches, printing presses and gas ranges, petroleum and rubber products, a beverage, a newspaper and a transportation system.

Keeping pace with new developments in color photography, we have trained our personnel in the various processes involved in shooting Technicolor and Kodachrome. Further, we have continuously expanded our facilities, acquiring two 16 mm cameras, a Mitchell and a Maurer, portable generators and more arc-lighting equipment. Current releases may be seen now at any Wilding office.

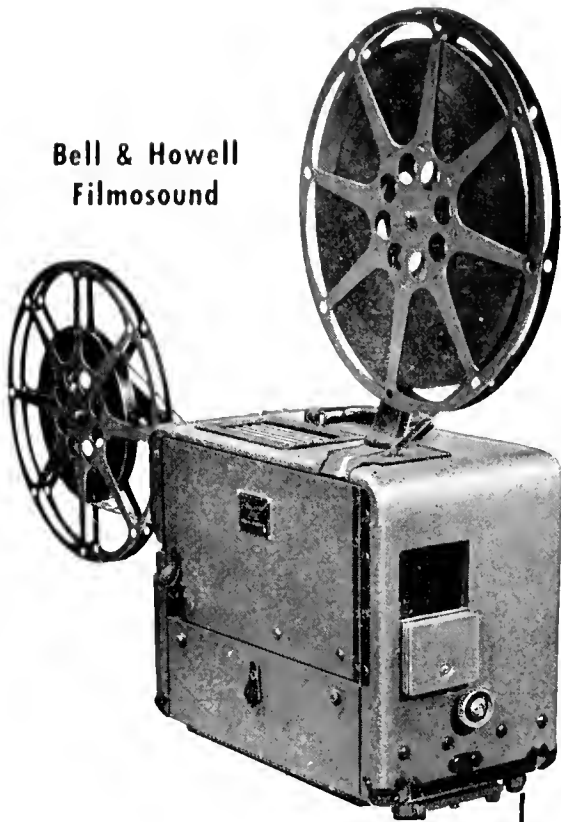
*Creators and Producers  
of Sound Motion Pictures  
for Commercial, Educational  
and Television Application*



## **Wilding Picture Productions, Inc.**

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**Bell & Howell  
Filmosound**



**at an infinitesimal cost per person,"  
says International Harvester Company**

In their sound and picture quality and in their lasting dependability, Filmosounds reflect a rich heritage . . . Bell & Howell's forty years of experience in supplying Hollywood's most exacting equipment needs. Filmosounds are easy to operate, too. And they offer built-in protection for valuable films. Those are a few of many reasons why Filmosounds are widely accepted as the standard of quality in sound film projectors.

**Write for this FREE BOOKLET**

"Movies Go to Work" tells how to make motion pictures serve you profitably—in training and inspiring salesmen, in schooling factory workers, in selling, and in improving personnel relations. Write for your free copy. Bell & Howell Company, 7108 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.



Building good will . . . introducing new products . . . making out-of-season demonstrations . . . instructing in product maintenance and servicing—International Harvester Company does all these things successfully with motion pictures. Thirty-six years of experience have proved to IH that motion pictures are amazingly effective in reaching the minds of millions—convincingly and at low cost.

Latest of about 40 IH sound movies now in active use is "County Fair," a 22-minute sound film in full color which entertains while it supports the firm's two

sponsored 4-H Club contests in field crops and frozen foods. More than 100 prints of this film were busy all last winter at "Family Parties"—evening entertainments by IH dealers for local farm families.

**Thirty-two Filmosounds insure fine projection**

Like hundreds of experienced sound film users, IH knows that no film program can be fully successful without fine sound and picture reproduction. That's why this commercial film pioneer recently bought 32 new Bell & Howell Filmosound 16mm sound film projectors.

Precision Made by



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

# ILLUSTRAVOX two-way presentation delivers your training message the ONE BEST WAY



**P**ORTABLE, inexpensive Illustravox sound slidefilm training assures maximum two-way effectiveness at minimum expense. Trainees learn faster and remember longer than under former training methods, and make more valuable, more efficient employees.

●● Illustravox uses attention-arresting pictures and spoken words to command interest. Your training story is seen and heard... never varies, never is misinterpreted. Whether presented in the home office or in the field, it always carries the authoritative voice of headquarters.

●●● Field-proven in peacetime and

war, Illustravox comprises over 80% of all sound slidefilm equipment now in use. In all types of sales, service, and other industrial training, business leaders agree, *Illustravox two-way training is the one best way.* Place your order with your Illustravox dealer today or write The Magnavox Company, Illustravox Division, Dept. BS-8, Fort Wayne 1, Ind.

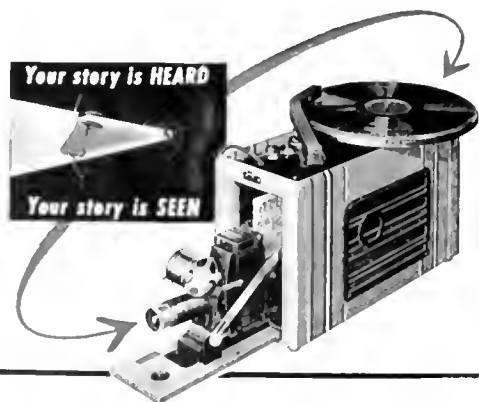
\* \* \*

See "The Illustrated Voice." *Outstanding commercial film of the year, it shows how Illustravox can best be applied to your training and selling needs. Ask your Illustravox dealer or film producer for a showing today!*

## ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE  
**Magnavox**  
COMPANY FORT WAYNE  
MAKERS OF FINE RADIO PHONOGRAPHS



Your story is HEARD

Your story is SEEN

## IN THIS ISSUE

★ **BUYER STANDARDS** take precedence this month as both producers and increasing thousands of new business film buyers enter another fall and winter season, leading into 1948 programs.

Nearly 10 years ago, we published our first editorials and articles on this subject, repeated in different phases year after year to help guide the buyer into successful experiences with this medium, to reduce the number of failures and to make this industry a good and profitable place in which to live and work.

Now, for the benefit of members of the NAF and our own producer field directly and immediately, we will push this program strenuously. An introduction appears on Page 17.

### NAFED'S Convention Week

◆ The 1300 members and friends of the National Association of Visual Education Dealers have concluded a most successful convention and trade show in Chicago this early August week. The story is on Page 18 and two significant pictures are also on this page. These are the men and women who serve business, industry, schools, etc. on the local community and state level as equipment sales and service outlets, film distributors and projection service organizations. All success to them!

### Case History Emphasis

◆ Because so many readers have responded with unqualified ap-



ARTHUR H. (RIG.) MOTLEY, leading speaker at NAFED'S convention, center, with Scott Fletcher, defty president of EB Films, Inc., and Bernard J. Consoni (right) outgoing president of NAFED. (Rus Arnold Photo)



NEWLY ELECTED NAFED OFFICERS pictured in Chicago include (front row, l to r), Douglas Hammett, New England regional director, Hazel Calhoun, 2nd vice pres., Olson Anderson, new president, and Lynn Ryan, Plains States regional director. (Row, 1 to 3): F. F. Carter, Southeastern regional director; Merriam Holtz, 1st vice pres.; and Howard Smith, Western regional director. (Rus Arnold Photo)

proval, there are more pages of Case Histories, detailing the production efforts of individual sponsors, than ever before. The Los Angeles Transit story which appears on page 27 and for which credit is due Dick Westen of Belmont Pictures, the producer, is one such example.

Carried over into our next is a great Shell Oil story, the remarkable distribution facts obtained by General Electric on its *Clean Waters* program produced by Raphael Wolff and a good yarn on Vocational Guidance Films for Industry which we owe to Carl Mahucke, its Iowa creator.

### ON SEPTEMBER 15th

◆ We bring you OIL: Its Screen Story, a review of films in the oil industry; a Caterpillar Tractor film story by Paul Smith and an outstanding new business theatre presentation in pictures.

Now writing is a great yarn on the film program of major league baseball of which Lew Fonseca is the head man. Millions of Americans who have seen and will see Lew's annual programs will testify that is one of the biggest shows of them all!

Plus more Case Histories and other outstanding features, including a complete Television department.

ISSUE 5 of VOLUME 8, 1947

BUSINESS SCREEN

1st National Business Journal of Audio-Visual Communications

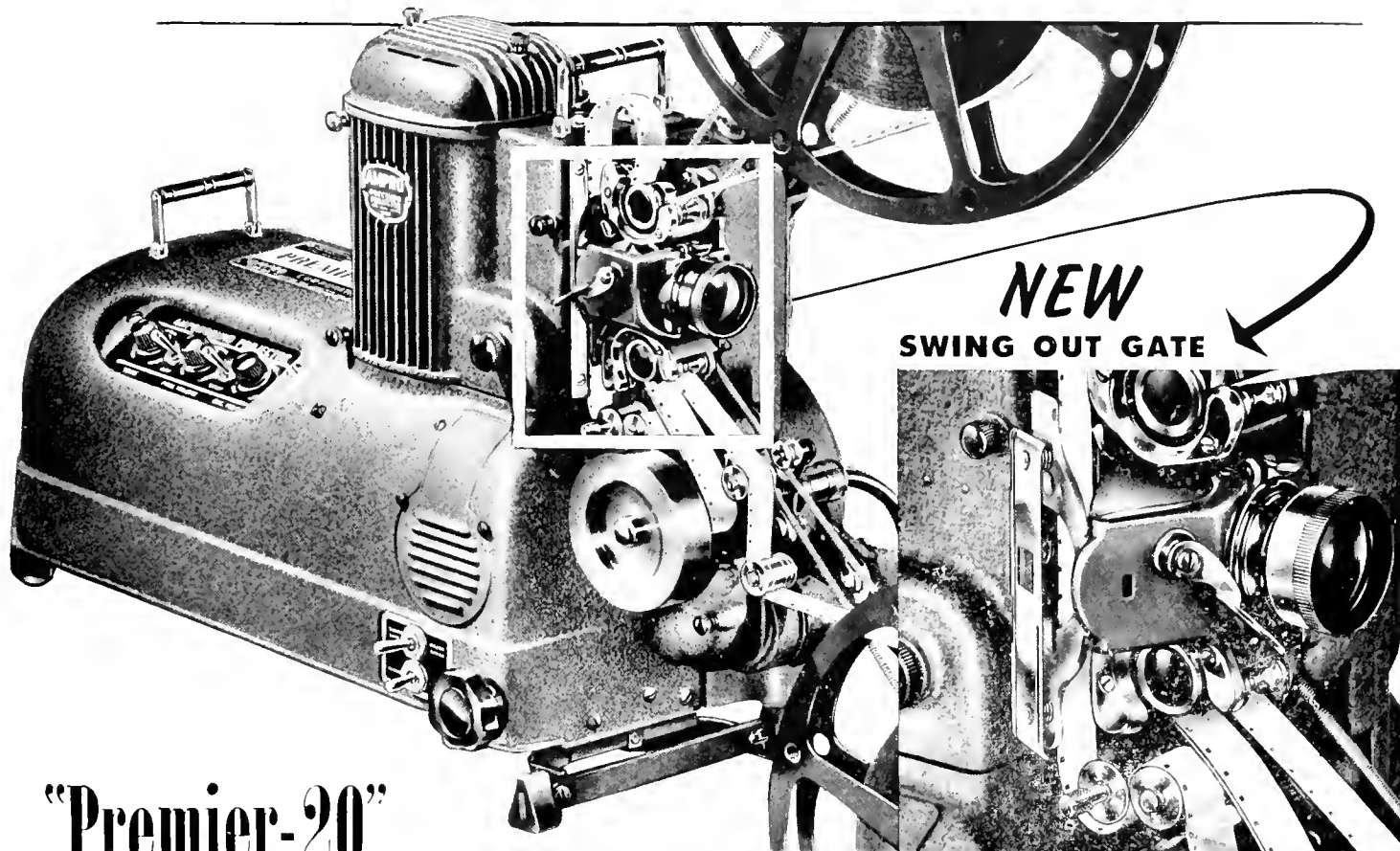
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Los Angeles: 3118 Gardendale Lane

Issue Five Volume Eight of Business Screen Magazine Published August 1947 Issued 8 times annually at six week intervals at 812 N. Dearborn St. Chicago, by Business Screen Magazines, Inc. Phone WHitchall 6807-8. O. H. Coelin, Jr., editor and Publisher. William Ball, Art Director. Donald Shields, Assistant Editor. Robert Ranch, Circulation Mgr. In New York: Robert Seymour, Jr., Eastern Editor. 501 W. 113th Street. Phone UNiversity 46670. In Los Angeles: Edmund Kerr, Western Editor. Subscription \$2.00 domestic, \$3.00 foreign. Entered as second class matter May 2, 1946 at the post office at Chicago Illinois under Act of March 3, 1879. Entire contents Copyright 1947. Trademark registered U. S. Patent Office.



# Improved 16mm. sound projection



## "Premier-20"

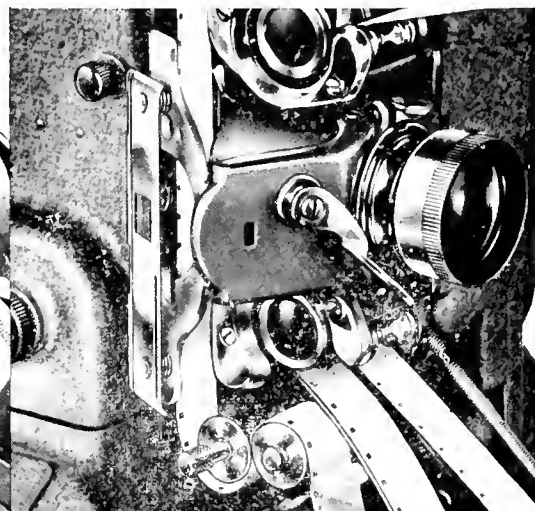
16MM. SOUND PROJECTOR

Enjoy the thrill of brilliant, clear pictures . . . natural, life-like sound reproduction with the new improved Ampro "Premier-20" 16mm. Sound Projector. Simplified controls, lightweight portability, ease of threading . . . all combine to make this the ideal projector for 16mm. talking pictures in the home, school, church or club. The new Swing-out Gate, shown at the right, permits easy cleaning of the aperture plate and pressure shoe . . . without ever disturbing the focus . . . Many other important features.

**NEW RICHER TONE QUALITY**—The latest 12-inch Jensen Permanent Magnet Dynamic Speaker reproduces sound faithfully, realistically . . . has adequate power for moderate size auditoriums.

**STREAMLINED CARRYING CASES**—Rugged . . . scratch-resistant . . . easy to clean, they offer complete protection for your Ampro projection equipment.

**NEW**  
**SWING OUT GATE**



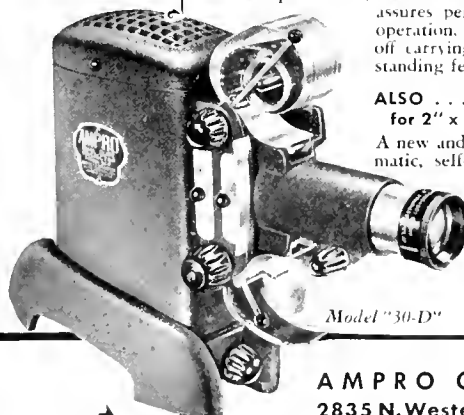
*Close-up of new swing-out gate, showing gate in open position.*

### New Ampro Slide and Filmstrip Projector

This Ampro Model 30-D Projector for 2" x 2" slides and 35mm. filmstrips is *new from every angle*. Simplified operation . . . curved film guideways guide filmstrip into exact position . . . automatic self-centering slide carrier assures perfect focus—with one-hand operation. Quick-tilting . . . handy lift-off carrying case . . . many other outstanding features.

### ALSO . . . A New Ampro Projector for 2" x 2" Slides—Model 30-A

A new and improved model with automatic, self-centering snap-action slide changer . . . brilliant 300 watt light . . . ample heat dissipation . . . simple one-hand operation—PLUS many other exclusive features for better slide projection.



*Model "30-D"*

# AMPRO

8mm Silent • 16mm Silent

16mm Sound-on-Film • Slide Projectors

16mm Arc Projectors

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Mail coupon today for illustrated circulars giving full details, specifications and prices on these as well as other Ampro projectors . . .

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

- "Premier-20" 16mm. Sound-on-film Projector
- Amproslide Model "30-A"—2" x 2" Projector
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- 8mm. Silent Projector

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# WHAT A DIFFERENCE CARBON ARC PROJECTION MAKES!

IT'S SO  
BRIGHT!

PERFECT!

WHAT  
DETAIL!

ASTONISHING!

SUCH  
COLOR!

• When you view a 16 mm color film projected on a screen with the carbon arc, you will see an astonishing difference. The picture will be much *brighter*. Detail will be *sharper*: objects heretofore hidden in shadow or washed out will be plainly seen. And the color will be richer, more *natural*.

*In short, projection with the carbon arc leaves the impression you are viewing an entirely different and more lavishly produced film!*

In this way, carbon arc projection makes films more interesting... more instructive... and more effective. It thus gives you a greater return on your 16 mm film investment.

For more information, get in touch with your dealer—today.

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MAKE  
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## with full-color motion pictures and Sono-Vision

Sono-Vision — the all-in-one cabinet motion picture projector — handles color film as efficiently as black and white. The ingenious new Mills Humidifier, standard equipment on every unit, permits delicate color film to roll on and on, regardless of humidity changes.

Thus either color or black and white films can be used in your sales, advertising, or training programs — used at point-of-sale, in lobbies or display rooms, or right in plant or office!

For Sono-Vision requires no darkened room, no constant operator attention, no wasteful “setting-up” time. Its simplicity and versatility will give a broader horizon to your film program.

# Sono-Vision

MILLS INDUSTRIES, Incorporated • Office and Display Room: 2212 Merchandise Mart • Dept. 306 • Chicago 54, Illinois

# G-E Projection Lamps in ALL SIZES

now readily available!



**Don't let a burnout spoil your show!**  
See your dealer for "spares".



All sizes of G-E Projection lamps are now in good supply . . . both the low wattage sizes used in many slide projectors and the higher wattage sizes for movie projectors. And there's a G-E lamp for practically every type projector.

Don't let burnouts spoil the presentation of your story. Make sure that every pro-

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*And it pays to insist on G-E . . . to be sure of:*

- more light
- more uniform screen brightness
- uniformly dependable performance
- constant lamp improvement and development

*Remember . . . for every photographic purpose*

# G-E LAMPS

GENERAL  ELECTRIC



"A Miracle for Mrs. Smith"  
Released by Western Electric

◆ A new two-reel sound motion picture, *A Miracle For Mrs. Smith*, has been released by the Western Electric Company for distribution by the operating telephone companies of the Bell System. The picture demonstrates the close working relationship between the Bell System's research organization (Bell Telephone Laboratories), its manufacturing and supply unit (Western Electric) and the operating telephone companies. The combined efforts of these three groups, the picture indicates, produce the "miracle" of present-day telephone communications which Mrs. Smith, "her majesty, the American housewife," has come to take for granted as an indispensable tool of modern living. The film was produced by Wilding Picture Productions, Inc.

The picture takes its audience into the laboratory to show the intensive research that lies behind each piece of equipment that contributes to telephone service. The camera visits Western Electric's plants, focussing in the precision manufacture which helps make telephone communication what it is today and on the assembly line techniques that during 1946, turned out a greater volume of equipment than in any single year since the telephone's invention.

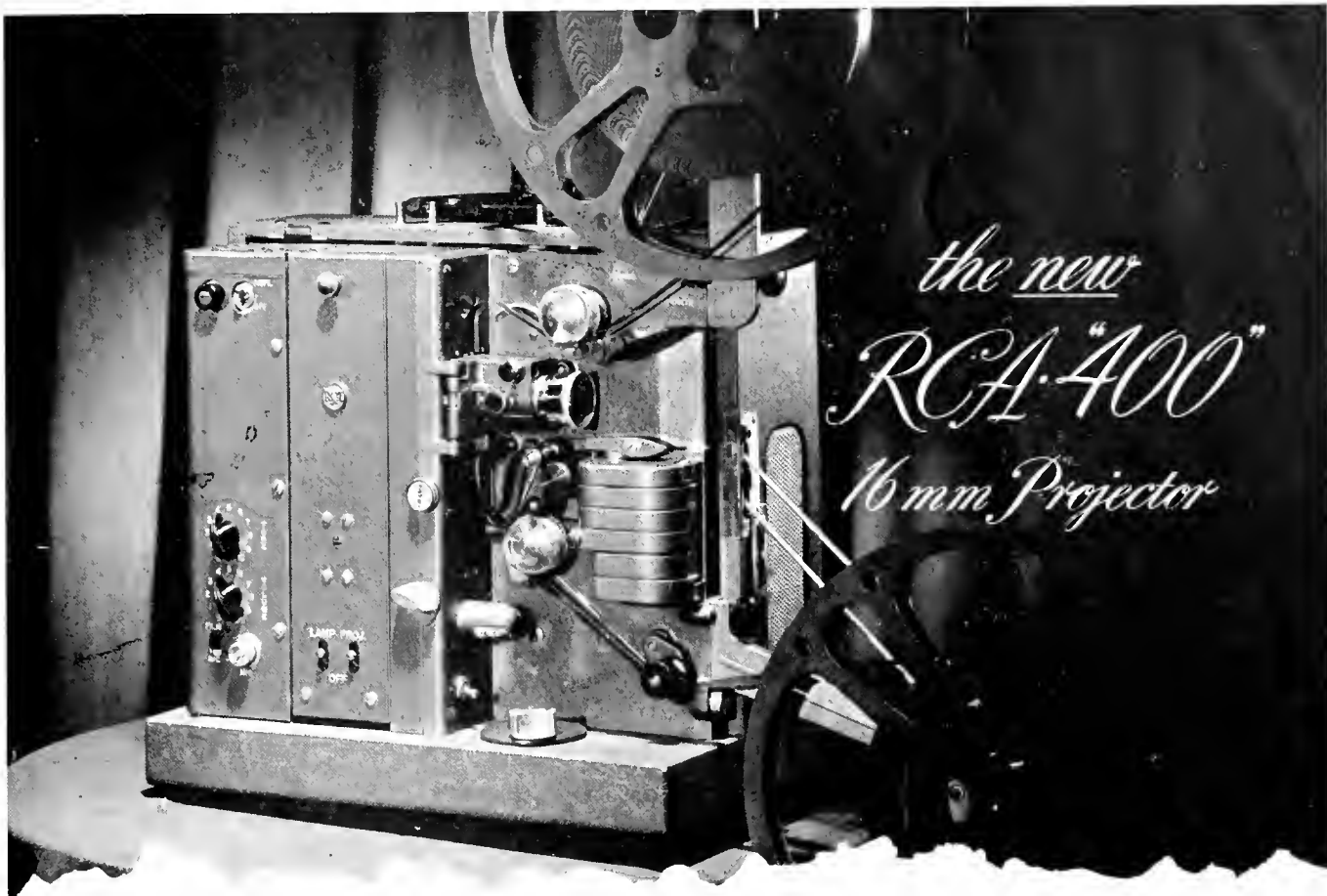
*A Miracle For Mrs. Smith* points up, too, the Western Electric Company's contribution to Bell System "logistics" through its centralized purchasing operations and its nationwide chain of distributing houses. Western Electric installers are shown at work in telephone network. An graphic feature of the picture relates Western Electric's main functions — manufacturing, purchasing, distribution and installation — to the efficiency and economy of Bell System telephone service.

◆ The first edition of *The New 65 Recreation and Utility Lists & Guide*, listing 8000 motion pictures and film strips is now available from BUSINESS SCREEN 506

BUSINESS AND INDUSTRIAL READERS USE OUR FREE REFERENCE SERVICES!

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Street, Chicago 40. Inquiries will be handled promptly. Where considerable research is required, time charge estimates will be supplied on request. Write for our publication lists.



*the new*  
**RCA "400"**  
*16mm Projector*

**Tops in performance . . . quality . . . and operating ease**

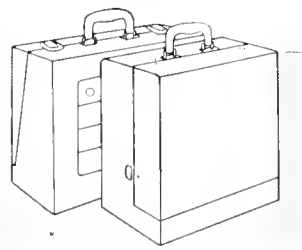
The new RCA "400" Projector is the result of sixteen years of leadership in research and development by RCA—the pioneer in 16mm sound-on-film equipment.

This newest of RCA 16mm Projectors combines striking beauty with outstanding performance.

- **Better Sound.** Precision sound scanning system . . . matched amplifier and new type 16mm loud-speaker—reproduce voices and music with the dramatic realism of theatre-like sound.
- **Brighter Pictures.** RCA's "true optical-axis" system . . . theatrical framing . . . coated lens . . . 1,000-watt projection lamp give you increased picture contrast and clarity. Full-color and black-and-white pictures are clearer, more brilliant.
- **Easier Operation.** Threading diagram embossed on side of projector . . . cushion-action sprocket shoes . . . conveniently located controls—*plus* many more

new improvements mean trouble-free performance, longer life for films.

- **Available in Two Models.** Sound speed only and Sound and Silent speeds. Select the model best suited to your utilization need.



**SEE IT . . .  
 HEAR IT . . .**  
*with your own*  
**sound films**

*Compare the RCA "400" with any other projector. Your RCA 16mm Equipment Dealer will gladly arrange a demonstration for you. For complete information, and name of nearest dealer, write: RCA 16mm Motion Picture Equipment Dept. 20-II, Camden, New Jersey.*

FIRST IN SOUND . . . FINEST IN PROJECTION



**16mm MOTION PICTURE EQUIPMENT**  
**RADIO CORPORATION of AMERICA**  
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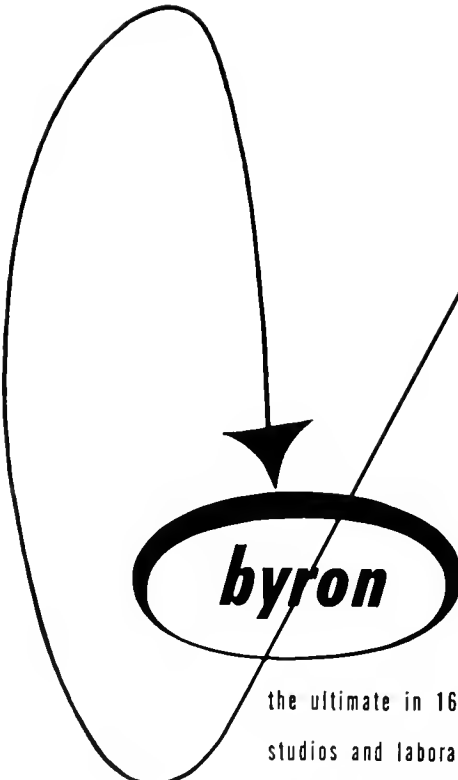
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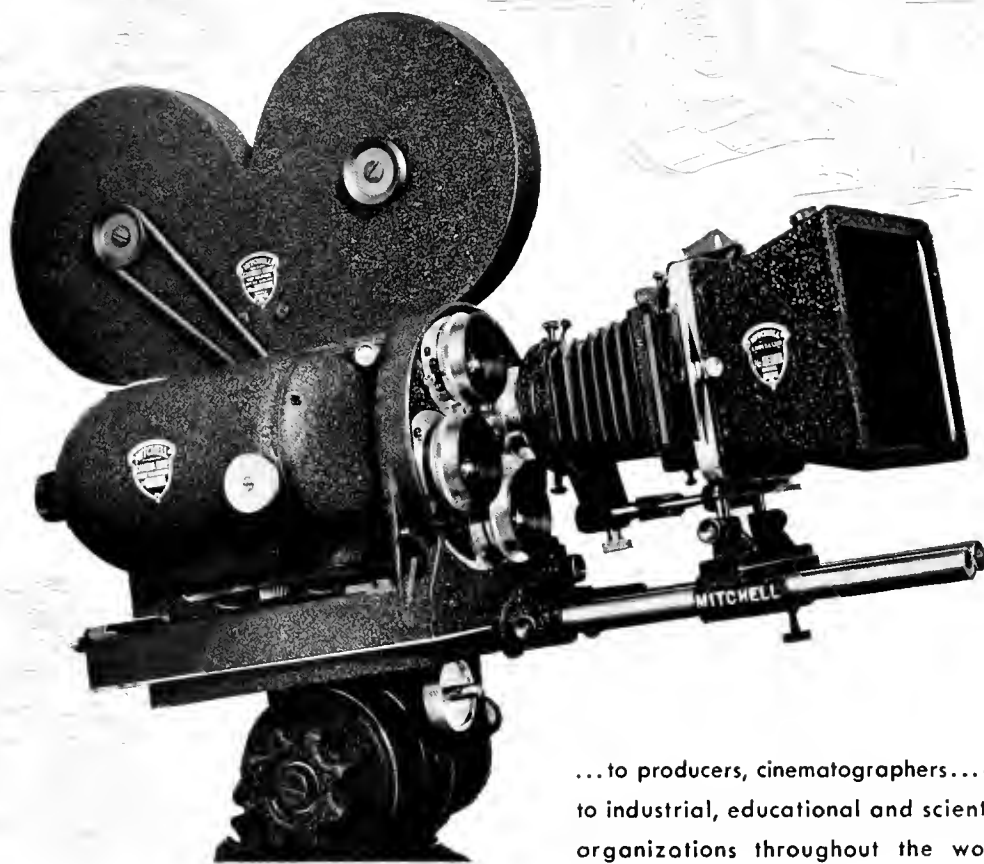
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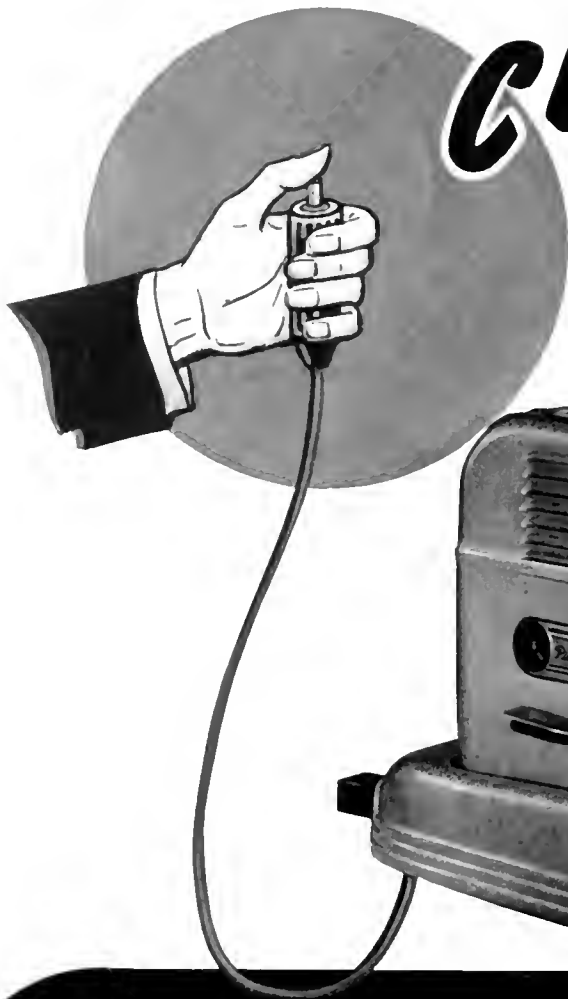
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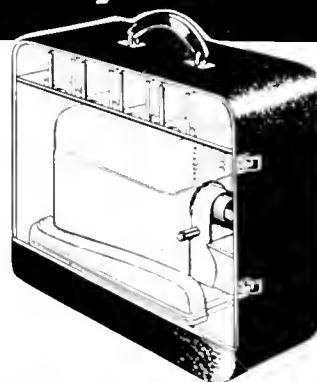
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LIKE *Magic*  
FROM TEN  
FEET AWAY!**

## **P.R.C. AUTOMATIC SLIDE PROJECTOR**

- Pre-projection warming chamber to prevent buckling and out-of-focus images.
- Friction-drive micro focusing device.
- Patented slide changing mechanism operates by gravity without injury to slides.
- Only Slide Projector with shutter that automatically shuts off picture while slide is changing.
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# **P.R.C. SLIDE PROJECTOR** *Fully Automatic! Fully Perfected!*

The one! The only! The original P.R.C. Automatic Slide Projector, electrically operated with *trouble-free* remote control push-button slide changer! The only slide changer with shutter that *automatically* closes while slides are changing! Handles 75 ready mount or 35 glass slides . . . then automatically files them (after showing), in proper sequence for re-showing! Ideal for home use, lectures, schools and colleges, sales promotions, conventions.



*Carrying case sturdily constructed of plywood. Beautifully finished in tan and brown combination leatherette. Projector fits in case with lens in place. Space for electric cord. Four compartments for slide holders and two compartments for extra lenses.*

**P.R.C. AUTOMATIC SLIDE  
PROJECTOR COMPLETE  
WITH CARRYING CASE**

# **\$125**

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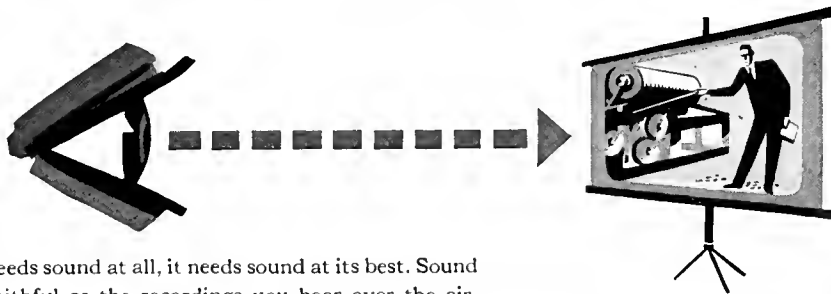


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that helps them understand

what they **SEE**



If your slide film needs sound at all, it needs sound at its best. Sound just as clear and faithful as the recordings you hear over the air.

And that's exactly what you will get, if you insist on the new Columbia Transcriptions for your next slide film. For Columbia's new technique uses pure Vinylite pressings to reproduce your sales story with the most life-like fidelity and the utmost freedom from surface noise. Further, in recording these slide film transcriptions, Columbia adheres to all standards adopted by the National Association of Broadcasters for radio transcriptions.

These new Columbia Transcriptions are flexible. They can be mailed safely—for they won't break readily, even if dropped. But their greatest advantage is their superiority in tone and their perfect clarity. No one ever has to strain to get your sales story. From your opening fanfare, through your sales message to the closing signature every note and word comes across clearly and distinctly—nothing is missed. May we demonstrate the difference to you?

*Columbia  
transcriptions*

DIVISION OF COLUMBIA RECORDS INC.  
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Chicago: Wrigley Building, 410 North Michigan Ave.  
Whitcomb 6000  
Hollywood: 6624 Romaine Street. Granite 4134



Trade-marks "Columbia" and  Reg. U. S. Pat. Off.

**T**HE GRADUATE SCHOOL of Business Administration, Harvard University, aware of the increasing use of films and other audio-visual aids by commercial groups, established in 1946 a research project to study business sponsored, nontheatrical films. Under the direction of Assistant Professor J. Sterling Livingston, the project was expected to disclose significant trends, evaluate the effectiveness of audio-visual media for business purposes, and, incidentally, to locate films suitable for use in the courses at the School.

#### 350 BUSINESS FILMS STUDIED IN DETAIL

The results of the study thus far have been fairly rewarding. Some 350 business-sponsored films have been studied and reviews and comments of each have been prepared. Fifty films have been worked into the teaching curriculum (in addition to the forty films already in use in the Production course) and more will be added from time to time. An intensive report on the use of audio-visual aids in department and specialty stores is expected to be completed in the near future. This is the first of a contemplated series of studies on the experience of particular industrial or commercial groups with the film medium.

While a general appraisal of the effectiveness of business films cannot be made at this time, a report on the manner in which some of the films have been used in classes at the School might prove of value to educators and businessmen interested in audio-visual aids.

Courses at Harvard Business School are taught by the case study system. Thousands

### A Report on the Audio-Visual Study at Harvard Business School

— BY PAUL R. IGNAVIUS —

of business problems taken from actual companies have been developed through the year-to-year teaching of marketing, accounting, purchasing, and other business subjects. Each case serves a dual purpose: to convey realistic information related to the general area of study in which it is presented; and to provoke discussion of the problems raised, leading toward an evaluation of the manner in which the particular company concerned solved these problems. The emphasis on realism is paramount and the effort to arouse hearty discussion of actual problems faced by businessmen is considered to be an effective way to instruct students of business administration.

#### FILMS MUST RELATE TO SCHOOL PROBLEMS

Into this academic structure good business films can be readily integrated if searching questions based on the film and leading toward intelligent discussion can be devised. Simply screening the film without comment or discussion would be contrary to the basic teaching policies of the School. The film must be related to the problems presented by the cases or contrasted with plans of action as indicated in the cases.

The members of the film research staff are graduates of the School and familiar with the

contents of the various courses offered. When they see a film that appears to have relation to one of the courses, the instructors concerned are invited to view the film and to consider its use. If it is decided to use the film, departmental conferences are held to determine how best the film may be used as a springboard for discussion.

A typical use of films at the School was made by the Marketing Department at the outset of the course. The introductory cases had suggested some of the considerations involved in setting up organizations to market various types of goods. As a further means of stimulating critical thought, films concerned with the marketing of soft drinks, office supplies, and automotive accessories were shown. The students viewed the films with the following questions in mind:

- 1) What are the duties of the salesman as shown in these films?
- 2) What relationship should there be between these duties and the company's marketing organizations?
- 3) What problems might the company have in establishing and operating the type of organization suggested in your answer to the preceding question?
- 4) What evidence does the film give you concerning the problems facing the company in more aggressively promoting its products?

One film was shown each day over a period of three days. Prior to each showing, the instructor reviewed the contents of the film (CONTINUED ON PAGE TWENTY)



Frederick K. Barber

## MEN OF ATLAS

Frederick K. Barber, Secretary of the company, heads the Creative Staff . . . Broad experience with major film producers in writing both motion pictures and slidefilms gives him the background essential to supervision of a top-flight group of writers . . . At Atlas, the Creative Staff functions as a team — no matter how brilliant the work of an individual writer, it is always fortified with the practical viewpoint that results from the combined *group thinking* of specialists . . . Still another reason why Atlas is better equipped than ever before to serve the leaders of American business . . . Your inquiry is invited.

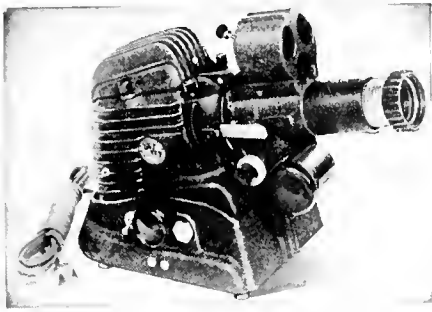
*Atlas — for dramatic productions!*



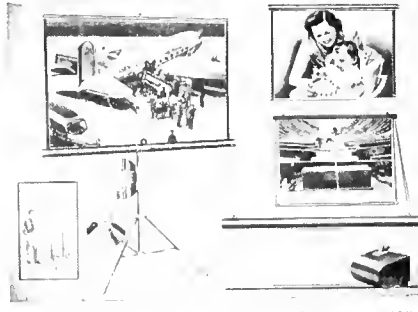
The Seal of Quality Since 1913

**ATLAS EDUCATIONAL FILM CO., OAK PARK, ILL.**

# To Meet TODAY'S & TOMORROW'S Needs For Audio-Visual Sales & Training Aids....



DeVRY Triple-Purpose Slidefilm Projector for (1) 2" x 2" (35mm) paper and glass slides; (2) for single-frame slidefilm; (3) for double-frame slide film — with motor-driven, forced-air cooling.



DeVRY motion picture screens are sized from 30" x 40" to 20' x 20' — portable, wall, wall & ceiling models. New tripod model has automatic leg opening, screen leveler, shake-proof safety catch, etc.

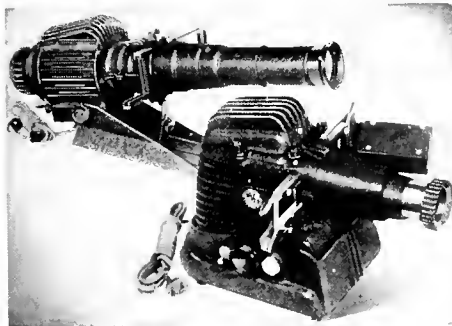
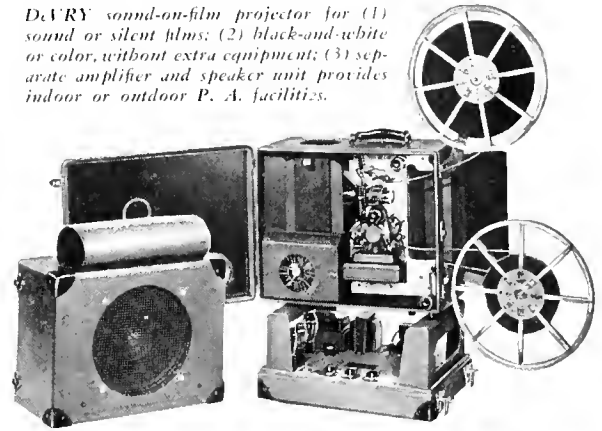


DeVRY High-Impedance microphones deliver high-quality reproduction. Fit any standard stand. DeVRY electric record turntables take records up to 16" diameter . . . two speeds, 33; and 78 r.p.m. For AC operation only.

## Slide or Slide Film, 16mm or 35mm, Movie Projectors— Turntables, Mikes & Amplifiers—Your Best Buy is a DeVRY...

**M**ANY, VARIED—and steadily increasing—are the uses to which modern Industry is putting audio-visual sales and training aids. Thanks to the simplicity and efficiency of DeVry cameras, motion pictures now bring to board rooms distant or inaccessible operations—in motion, sound and color. In turn—due to the portability, adaptability and durability of DeVRY projectors—Business today is able to send to these distant operations its actual management voices and personalities—as well as their messages of inspiration and instruction. Through motion pictures, DeVry equipment is helping teach workers new trades—as well as helping sales outlets sell new merchandise; and service personnel to better understand new mechanisms. There is DeVry equipment for helping Business and Industry get the most out of all its audio-visual sales and training assignments. Colorful literature on DeVry products, as used by the nation's foremost enterprisers, is available without cost or obligation. Write DeVry Corporation, 1111 Armitage Ave., Chicago 14, U.S.A. *Inventors and developers of audio-visual equipment since 1913.*

*DeVRY sound-on-film projector for (1) sound or silent films; (2) black-and-white or color, without extra equipment; (3) separate amplifier and speaker unit provides indoor or outdoor P. A. facilities.*



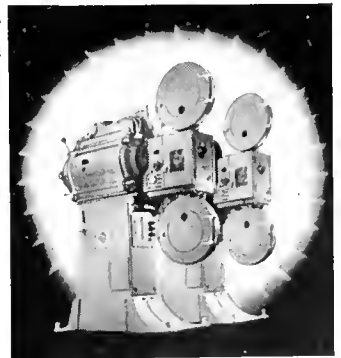
DeVRY stereopticon (top) with lamp capacity up to 1000-watts for 3 1/2" x 4" slides. DeVRY slide projector (bottom) with 300-watt lamp for 2"x2" paper or glass slides. Motor-driven, forced-air cooling!



SHOOT your own or your company's films with the 16mm. version of the movie camera news cameramen prefer for shots that permit no retakes—the camera that recorded the V-2 Rocket expedition to the Ionosphere, 65 miles up.

### 35mm. AUDITORIUM EQUIPMENT . . .

For auditorium, assembly hall and company theaters where 35mm. films are to be shown. Get the facts about: (1) DeVRY's new "12000 Series" projectors and amplifiers. (illustrated); (2) DeVRY Transportable 35mm. sound-on-film projectors; (3) DeVRY portable 35mm. sound-on-film projector in matched cases—projector in one—amplifier and speaker in the other. Send for colorful literature — FREE!



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MOTION PICTURE CAMERAS AND PROJECTORS

Only 5-TIME WINNER of Army-Navy "E" for the production of motion picture sound equipment

DeVRY CORPORATION, 1111 Armitage Ave., Dept. BS-D8  
Chicago 14, Illinois

Gentlemen: Please send latest literature on Audio-Visual Sales and Training Aids. Please send "Production Pointers on Promotion Films" and names of producers. We are interested in 35mm. motion picture sound equipment; with arc lamp; with Mazda lamp.

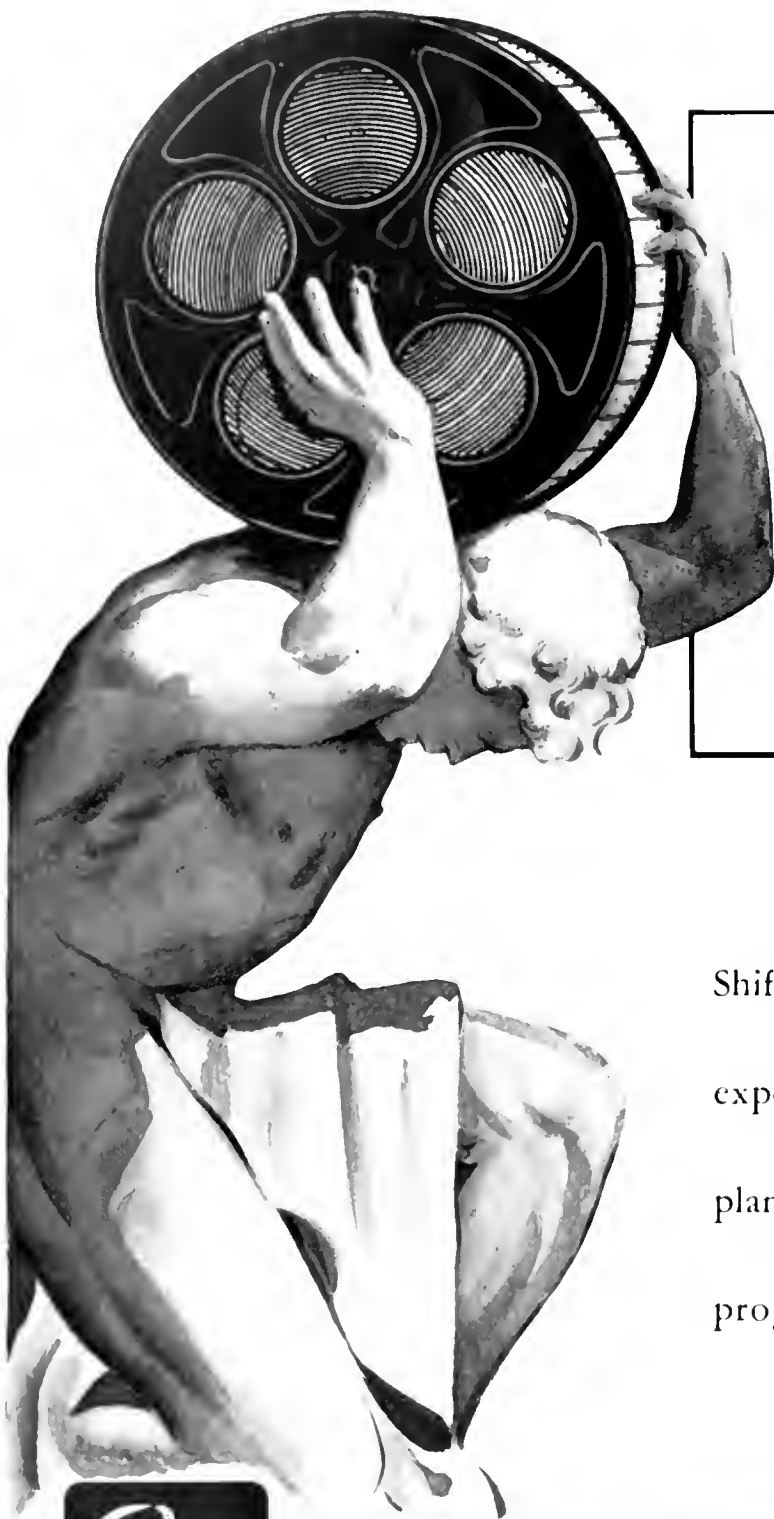
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In Canada, contact Arrow Films, Ltd., 1115 Bay St., Toronto 5, Ontario, Canada



# CARRYING A WORLD ON YOUR SHOULDERS?

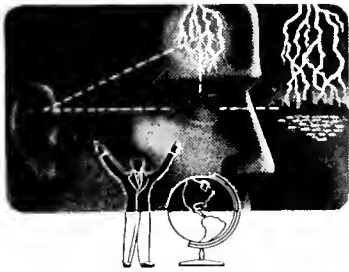
Shift your film problems to an organization experienced in handling every phase . . . ideas, planning, production and application to your program. Consult us without obligation.



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MOTION PICTURE  
AND SLIDE FILM  
PRODUCTIONS

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# What Are Our STANDARDS?

**BOTH BUYER AND MAKER OF BUSINESS FILMS HAVE REAL NEED FOR CLEAR STATEMENT OF RESPONSIBILITIES AND POTENTIAL AUDIENCE**

**F**OR NEARLY A DECADE, the Editors of BUSINESS SCREEN have placed the subject of standards for the producer and picture buyer foremost. The responsibilities of both producer and client are mutual: the solid advancement of this medium depends on the existence of a *specialized* body of producing companies willing to engage in *all aspects* of motion picture and slidefilm production for business and an increasing number of clients utilizing films and other related media on a *regular, integrated* basis.

There is grave hazard in the absence of definitive standards as increasing thousands of business executives are attracted to films for training industrial and sales personnel, for product advertising and demonstration, and for the myriad of other institutional, public relations and general business purposes. Well-meaning but ill-equipped and financially unstable production sources picked at random from classified directories are a grave menace. The early demise of many of these war-born "producers" recently reported by the WALL STREET JOURNAL is indicative, but others remain, living in hope and insecurity.

#### THE BUYER NEEDS THESE STANDARDS

Actually, there are a few basic and simple standards which will protect the buyer of business films. If he will consider these points instead of depending on outward appearances or enthusiasm for an idea or the all too-familiar "outline," there is a good measure of security in their strict adherence:

1. **EXPERIENCE:** look at the pictures your potential producer has made. *Know* that he *actually produced* them from idea to screen. *Know* the *number of years* his company has engaged in this business. Judge the *quality and interest* of the pictures submitted.
2. **FINANCIAL STABILITY:** can your producer fulfill the terms of his contract, meeting salary and (2) other cost obligations over a period of months without undue risk or strain?
3. **PRODUCTION RESOURCES:** what is the actual extent of his creative and production staff, permanent or otherwise? What are his past relationships with key supplier sources?
4. **CLIENT RELATIONSHIPS:** has the producer made more than one picture for the same

client? That simple factor may be all-revealing. Were his promises and obligations discharged with complete satisfaction on the part of recent clients?

#### ARE THESE YOUR FILM PITEFALS?

Enthusiasm for a good idea, particularly one submitted by an affable stranger, needs to be tempered by sound business judgment. A good outline may be evidence of originality but it is no proof of picture-making ability.

The Good Samaritan who helps the newcomer produce a good "sample" can get better odds at a race track. *Not that freshness and originality should be discouraged*—but they are the province of the experienced buyer and are risky business unless accompanied by stability and the ability to deliver.

Another familiar case is that of the producer "who's going to show me his costs" and is so ready and willing to take your picture on a "cost-plus" basis. Experience and past reputation are essential in this instance; working

on unknown "costs" with a little known producer is foolhardy.

#### THE FUTURE CAN BE VERY GOOD

The existence of many experienced and capable production sources makes such hazardous buying wholly unnecessary. It is significant that more than 30 such producers have been in this business for more than two decades; some for nearly 30 years. You can do business safely by checking previously stated qualifications against such experience.

Production is a vitally important part of your picture story but it is only the first half. As one experienced buyer wrote us recently: "the needs of the film medium are associated with *distribution* to a much greater degree than with production." That's putting it strongly, but the *potential audience* and the *utilization* of any film, whether in training or advertising, are vital factors in its success.

Tens of thousands of new sound projector and filmstrip units are pouring into the U.S. field alone from our world-leading manufacturers. They represent new audiences in the community, churches and schools as well as in factories, dealer salesrooms and offices.

Existing distribution agencies are doing a great job of keeping up with these self-equipped audiences, just as they have done in the past with projection service. But no single agency or group is *keeping ahead* and no standards exist for the guidance or assurance of the potential sponsor excepting those set by the commercial distributor. Plainly there is need for an audit bureau and research agency, supported by all concerned and fully responsible to business film sponsors.

A dual program is therefore indicated: (1) A frank and fair statement of producer and client responsibilities, worthy of acceptance by the Association of National Advertisers, the four A's, and all reputable producers. (2) A full view of the present and potential field of film distribution, including the classification and location of audiences together with standards acceptable to sponsor and distributor.

We will not leave this subject in these pages until this has been accomplished. That is our pledge.

—OHC

#### No. 1 Potential: Picture Audiences Reached Via Projection & Television



60,000 16mm sound projectors are in the U.S. field, serving communities, churches and schools. Television grows apace, reaching a different home audience. New groups are becoming available to the picture sponsor as equipment flows into the field. Let us know the size, rate of growth and program interests of this vast audience.

# NAVED Concludes Its Biggest Show

• MEETINGS AND TRADE SHOW ATTRACT NEARLY 1300 VISITORS •

**N**EARLY 1300 NAVED members and guests registered for the most successful convention in the organization's history at the Hotel Sherman, Chicago, August 17c. In addition to regular sessions, convention activities included a Trade Show, panel discussion conferences, keynote speakers, and Preview theaters showing latest educational films.

Outstanding feature of the 1947 convention was the Trade Show at which more than 100 manufacturers, producers and distributors exhibited their latest products to the dealers.

## New Audio-Visual Equipment Shown

◆ Prominent among the exhibitors in the projector field were Ampiro, Bell & Howell, Natio, RCA, and Victor Anamagraph. Leaders in the slide and slide film projector showings were SVE, Charles Besler, GM Laboratories, Three Dimension, and Picture Recording. Stencils and accessories were displayed by DeLute, Radian, Neumade Products, and many others.

Convention visitors were also given the opportunity to examine such products as the new, low priced, Empire Sound King projector which weighs only 38 pounds. Kolograph displayed a projector featuring an intermittent sprocket instead of the conventional claw mechanism for moving film. RCA exhibited its Model PG-100 projector, weighing 39 pounds. Webster Chicago, WiRecorder Corporation, and the Brush Development Company attracted much attention with their respective displays of magnetic recorders of both wire and paper types.

The Meissner Phonoscope, shown by Angli Products, employs a beam of light to synchronize a phonograph record with a musical or verbal score. Picture Recording Company displayed an electrically operated automatic slide projector which handles up to 75 ready-mount or 35 glass slides at a time and changes them by remote, push-button, control. A new Amicon single system sound on film camera was exhibited for the first time by Berndt Bach, Inc. Also shown were items including record players, carrying cases, splicers, and other equipment.

## Convention Speakers Keynote Problems

◆ Conventions heard the galaxy of keynote speakers. Robert M. Hutchins, Chancellor of University of Chicago, Arthur H. Red Motley, President Parade Publications, and Howdy E. Brooker, Chief, Visual Education Section, U. S. Office of Education, outlined and emphasized NAVED's role in the present world crisis.

Chancellor Hutchins, long an advocate of

audiovisual education, declared that "the task of our generation is to establish peace."

Stating that "the widespread distribution of educational films might do more than any other single thing to unite the world and save us from destruction," the Chancellor called upon NAVED members to realize their grave responsibilities, which he said are greater than those of ordinary business.

"It is impossible to exaggerate the urgency of our task," Dr. Hutchins declared. "We know that some other country will have the atomic bomb within five years . . . and the simultaneous explosion of just two of the atomic bombs that can now be manufactured could make the United States uninhabitable."

Declaring the film "the most economical, as well as most dramatic method of communicating the leading facts and ideas in many fields," the University of Chicago chancellor said films have a force, impact, and power no other medium can command.

Hutchins' emphasis on the power of films has been previously underscored by Arthur Motley who spoke on "Picture Power."

"Audio Visual education is a force that can be more powerful than the atomic bomb or any other super duper bomb that will be developed in the next hundred years," declared Motley, urging his listeners to act on the full possibilities of their medium.

"In the field of education," the publisher said, "progress in the years ahead will depend upon how well you people persuade everyone of the real power in pictures."

Motley also pointed out the fact that in his opinion picture power was being badly sold and he challenged NAVED members to do something about it. He offered a formula: Adequate sales force, Selection, Framing, and Indoctrination, as a means of getting the job done.

Brooker said that education by films, which is quicker and better than traditional methods, is an absolute necessity if the world is to be saved from a new Dark Age. "We have more to teach than ever before, and less time in which to teach it," he said, as he pointed out that new problems demand new answers.

"We must remember," warned Mr. Brooker, "that we are never more than one generation from darkness. If we do not educate the younger generation in all the knowledge mankind has amassed up to date, we will fall back on the march to civilization."

"We must teach with films now," he declared, "our children cannot wait."

## Convention Business—Panel Results

◆ Between general sessions of the convention twelve panel discussions groups met to examine the particular problems of the visual

education dealer. One group indicated the need for a film, or series of films, which would enable the visual education dealer to sell his product *visually*. In another panel dealers agreed unanimously not to release products for use in television, believing that this is strictly a matter for producers. A group discussing film distribution recommended that films be sent parcel post, special delivery, and asked that the association investigate forms for uniform booking procedure. A suggestion was also submitted looking to the establishment of a clearing house for credit and reference information.

In the church and industrial panels the need for personnel training was strongly underscored. Buyers should be approached only by salesmen who understand their particular needs and who are prepared to offer definite programs for filling them. An appeal was made that NAVED issue a procedure manual for use in competitive demonstrations. Some dealers object to selling equipment under this method—one that is being requested with greater frequency by church and school purchasing committees. The dealers were especially hopeful that the official Blue Book now being prepared by the Editors of BUSINESS SCREENS be issued as soon as possible.

An important recommendation of the Education Committee suggested the establishment of a National Training Institute for dealer employees. Northwestern University in Evanston, Illinois, has agreed to cooperate in holding such an Institute during the week immediately preceding the annual convention. Under this plan salesmen and members of NAVED would receive training in practical matters of audiovisual education, possibly along with some educational theory with emphasis on specialized applications in churches, schools and industry.

## New Officers Elected for 1947-48

◆ At the concluding session of the convention, Olson Anderson of Bay City, Michigan, was unanimously elected president of NAVED, succeeding Bernard A. Cousino, Toledo, Ohio. Mr. Anderson has been engaged in audiovisual education for the last 17 years.

At the same time NAVED members elected Merriman H. Holtz of Portland, Oregon, as first vice president, and Hazel Callhoun of Atlanta, Georgia, as second vice president, both are visual education dealers in their own cities. Miss Callhoun is outgoing secretary, treasurer of the organization, and Holtz has been a regional director.

Miss Rora Kraft Birch of Milwaukee, Wisconsin, was named secretary treasurer for 1947-48, while directors at large selected are M. E. Stoppeworth of Indianapolis, Indiana, and E. H. Stevens of Atlanta, Georgia.

All the above will serve for one year. At the same session four zone directors were named for terms of three years each. They are: Eric Ryan of Davenport, Iowa, for the Plains States; E. E. Carter of Raleigh, North Carolina, Eastern States; D. K. Hammet of Portland, Maine, New England States; and Howard Smith, Los Angeles, Pacific States.

# TRENDS

IN THE FIELD OF BUSINESS FILMS

★ The WALL STREET JOURNAL recently ran a pretty good article about business films headed: "Rush of New Producers To Make Selling Films Brings Many Failures." "Total Sales Are 50% Above Pre-war; But 75% of New Makers Go on Rocks."

75% of new makers failing seems a little high to us, but without doubt many of those who rushed in haphazardly to cash in on an expected big post-war boom have been forced out, and, unfortunately, some sponsors have, in good faith, been burned in the process, leaving the idea around that business film making, and sponsorship, is at best a hazardous operation. That definitely isn't so.

We have a strong belief in open opportunity for all. This industry, as does every industry, needs a constant influx of new men with enthusiasm and originality, and we hope the many new producers who have survived may continue and prosper, but, as the saying goes, "Let the Buyer Beware."

We can't help but point out that of all the sponsored film producers who have advertised in BUSINESS SCREEN for the past two years, every one is in business today, and has met all commitments. Buying a film is a lot different proposition from buying a pair of shoes—and the classified telephone directory is not the place to find a good producer.

## Film Distribution Via Libraries:

★ PUBLIC LIBRARIES in many communities have become active in handling and distributing sponsored films. For instance, in Stamford, Connecticut, a town of 65,000 population, the library's monthly film audience is reputed to be something like 75,000.

On first consideration this would seem to offer wonderful possibilities in obtaining good circulation for film sponsors. Merely by depositing a print in the library the film will circulate widely among Stamford's 67 known 16 mm sound projectors, half of which are privately owned and all of which are said to rely on the library for free films.

But there are several serious drawbacks which make the total advertising or public relations impact of dubious value. No public libraries we have heard of are stalled to offer advance notices to the sponsor or accurate audience size calculations. Moreover, with a valuable print circulating among home-owned projectors the damage is certain to be extraordinarily high per total audience reached. As many sponsors have ruefully discovered—it is far better to make no showing at all than to offer a scratched, battered print to tell a public relations story or sell a product.

However, the public library's function in



*The "Leaf Story" will be told with sound slidefilms as salesmen are equipped in new program.*

film distribution will bear considerable study and evaluation. If distribution could be limited to definite group audiences in each community, the library might have some possibility. But under present methods of operation we doubt if it can become any answer to efficient, inexpensive, mass circulation, any more than dropping 22,000,000 leaflets from an airplane would equal an insertion in *Life*.

## Leaf Gum Arms the Sales Force:

★ The most extensive promotional campaign in the history of the Leaf Gum Company was revealed at the company's annual sales meeting on July 11 and 12 at the Continental Hotel in Chicago. Sound slidefilms via company salesmen equipped with projectors are an integral part.

Paul R. Trent, director of sales and advertising, and Paul Rosenau, his assistant, joined with Bozell & Jacobs, Inc., the Leaf advertising agency, to dramatically outline the huge campaign.

"Total sales in the national chewing gum industry total more than \$175,000,000," Mr. Trent declared in outlining the growth of the Leaf Gum business. "Leaf has become one of the leaders in the five-cent package field through effective advertising and high quality of the product. We are planning to secure 15 per cent of this market through distribution in the regular channels of trade."

In that connection, every salesman was equipped with the most modern type of sound-slide projector with sound attachment and a recently produced sound slidefilm, outlining the development of Leaf operation and the gains in consumer demand for Leafmint and Leaf Spearmint gum.

The film, entitled *It's Your Business, Too*, is directed to jobbers, according to Mr. Trent, who said that "every confectionery jobber in the country will want to see it. Every one of

our salesmen will be able to show the film with no delays of any kind."

## Screen Advertising on Upgrade:

★ Increasing interest among national advertisers in the field of 60-second advertising movies for regular theatrical release is evidenced by increased production of the shorts by West Coast commercial producers.

Major accounts are allocating increasing percentages of their budgets to the movie medium, and greater emphasis is being placed on professional productions for their audience receptivity.

John Sutherland Productions, Hollywood, has just completed a series of the shorts for Spic & Span. Each of the capsule playlets depicts an amusing household incident centering around the use of the Spic & Span cleanser.

Roland Reed Productions has also moved into this field with four Ansco color productions for Rit. United States Productions and the George Fox Company have been concentrating on the theatre shorts for years, with a recent increase in production all around.

With the coming television market promising a greatly expanded field for movie spot announcements, many new companies are buying and experimenting with these "minute movies."

Whether for theatres or television, or both, the new demand for short shorts will grow and develop as competent, experienced commercial producers provide basic knowhow and the highly professional screen quality demanded by the theatre exhibitor for his paying guests.

## DeVry Announces Lightweight Model:

★ W. C. DeVRY president of the DeVRY CORPORATION, 31 year old Chicago manufacturer of motion picture equipment, announces that his firm will soon introduce a new, lightweight, low priced, 16mm sound film projector

## A Report on the Audio-Visual Study at Harvard Business School

(CONTINUED FROM PAGE FOURTEEN) indicating important points it emphasized. At the conclusion of the screening, the film was discussed for approximately a half hour with the instructor summarizing the discussion briefly at the end of the period.

The case assignment following the three films required the students to appraise the marketing organization of a company which was reconverting to peacetime production. Each student was expected to make changes in the structure which would facilitate the more effective marketing of the company's products. The experience of having seen the films and discussed the different considerations arising from marketing the diverse products presented sharpened the students' perception and led to a more realistic evaluation of the problems presented in the written case assignment.

In the section of the Financial Accounting course on the responsibility of the corporation to its stockholders, the General Mills' motion picture *Operation '46* was shown. This film is a visualized report to stockholders and was produced to be shown at regional stockholders' meetings. Prior to the showing the instructor asked his students to keep the following questions in mind as they saw the film:

- 1) Is the film medium a good method of reporting to stockholders? Should more companies try a similar approach?
- 2) Where in the film do you find errors in financial vocabulary?
- 3) Consider the company's responsibility to employees or the general public as opposed to stockholders. Should the film be shown to employees? To the public?

At the conclusion of the film a lively discussion developed over the General Mills' experiment. The film was contrasted with the published report to stockholders, copies of which were brought to class for the students to see. The wisdom of using the film medium for reporting to stockholders was argued at some length.

An interesting attempt through the film medium to teach effective two-way communication between supervisors and their subordi-

nates was made in the Administrative Practices course. This course, based in part on the contributions of Professors Mayo and Roethlisberger, is concerned with the business administrator's need to get things done through people. A film on getting ideas across to subordinates and superiors was shown to the class with the producer of the film present during the discussion. The class was divided into two groups, one to view the film from the point of view of foremen and the other to consider it from the point of view of top management. The broad scope of the film and its important human implications brought forth a lively analysis of some of the psychological and economic factors which the supervisor must face in fulfilling his day-to-day responsibilities. Many students felt that in human conflict situations the emotional forces present would limit the success of the team step formula advocated in the film for accomplishing effective communication. Some thought that the formula would lead to "high-priced thinking on the part of low priced help."

Another phase of the research project is represented by the report on the use of films and other audio-visual aids in department and specialty stores which will be ready for publication in several months. Much of the field work in this study is being done by Mr. H. M. Hague, a specialist in retail training. Mr. Hague has interviewed training and personnel directors in many of the large stores east of Chicago. Comprehensive questionnaires are being sent to those stores not personally visited. The questionnaires are designed to obtain information on the current use of audio-visual aids and to provide a means for the training directors to indicate the type of audio-visual aids they desire in the future. It is expected that the completed report will be of interest to training directors since it will enable each one to profit from the collective experience of all. Moreover, the report might attract the attention of film producers and manufacturers contemplating the production of new films since it will indicate the types of films and general areas which training directors feel need more adequate coverage.

The activities of the audio-visual aids study have been directed by Assistant Professor J. Sterling Livingston. A specialist in the field of marketing, Professor Livingston was on leave of absence during the war serving with the rank of Commander in the Navy's Bureau of Supplies and Accounts. In that capacity he developed an extensive program for the Navy involving the production of a series of illustrated manuals and 23 films. The visualized program treated with the myriad problems relating to naval supply, finance, and accounting.

The activities of the Harvard study as reported here are but a foreshadowing of the research that might be accomplished in the field to assist ultimately the producers and users of audio-visual aids. Other business schools might be encouraged to establish similar studies both in the interest of significant business research and to locate films which can be employed to increase the range of their own teaching programs. ●

## N.Y. State Commerce Department Expands Its Film Activities

MORE THAN A YEAR AGO the New York State Department of Commerce, Division of State Publicity, began the development of a program of motion picture activities, both in 16 mm and 35 mm. Under the direction of Commissioner M. P. Carlinwood, an experienced staff was assembled to develop a program of distribution, film library and production activities.

It is intended that these activities should be integrated as closely as possible with the other programs of the Department and its subdivisions. In film library activities integration is achieved in part through the functioning of a board of review which evaluates and approves or disapproves all films which are considered for addition to the film library. Evaluation and approval of a film are based primarily on how it relates to departmental programs. Of course, all the usual criteria and values are also taken into consideration, including the quality of sound, narration and photography, as well as informational, educational and promotional values. The evaluation procedure does not define completely the character and content of the library since a limited number of films acquired by other agencies of New York State government are also being circulated and distributed.

The film library service met with immediate acceptance among non-theatrical exhibitors in New York and demands for the service have exceeded anything that had been anticipated. The library now contains more than 150 subjects, many of which were part of a library of World War II films assembled by the former New York State War Council. Since the library is emphasizing the addition of subjects informing about or promoting various aspects of New York State industry, commerce, business, recreation and resources, exhibitors having an interest in these fields are rapidly availing themselves of the service. One indication of the extent of the service is a statistical report for the month of January which shows more than 1100 exhibitions reported with a total attendance of over 300,000. Another indication of exhibitor's interest in the service is the extent of advance bookings. By October, 1946, hundreds of such bookings had been made into June, 1947. There are some bookings which carry through into May and June of 1948.

Up to this point only 16 mm production has been considered, but the department has been active also in the 35 mm field. Last year the March of Time was employed to produce a 10 minute film entitled *You and Your State*. This was distributed to 700 theatres throughout the State and it met with wide acceptance. It is now available in 16 mm for statewide distribution.

As the Department of Commerce program continues to develop, periodic announcements of activities will be made. ●







Three frames from a time-lapse reel show budding yeast, from single cell to culture of hundreds of cells within 5 hours.

# SEEING the Unseen

as told to the Editors of BUSINESS SCREEN by HENRY ROGER

## A MOTION PICTURE FIELD OF UNLIMITED POSSIBILITIES

**T**HE HUMAN MIND is inquisitive and restless. There would be no progress if we were satisfied with things as they are or as they have been. Many beliefs and superstitions, still persisting among us, are gradually being replaced by actual knowledge as the processes of nature are revealed by scientific methods. We all have witnessed and benefited by the application of new developments and discoveries in our everyday life, in health and sickness, in activities at home and in business, in communication and manufacture of goods. As many of us may well remember, science and research were quite remote from business and manufacture, not so long ago.

The ever increasing knowledge of actual

facts and of properties of things produce of course a more critical audience. In the motion picture field we begin to realize that it is not always wise to prove a point or to explain a fact or action by the old and well-known method of "sugar coating," by silly and unnatural presentations or by other high-pressure sales tricks. Facts speak louder than words; therefore, facts should actually be demonstrated whenever feasible.

It should, of course, not be denied that motion picture animation, today developed to a high degree of perfection, is of tremendous importance and of help in simplifying and explaining more or less complicated messages and theories. Animation, however, does not possess

the power of evidence and actuality, and therefore may not always be convincing to the spectator.

Science has taught us ways and means to extend the limits of human vision, and today we are able to observe phenomena which are too small, too fast or too slow to be seen by the unaided eye. Here the motion picture, which by the way originated in the research laboratory, is ideally suited to let us see the unseen.

To capture these hidden facts on celluloid requires special skills, experience and, of course, a lot of equipment. For many years our laboratories specialized in this field of unusual photography by supplying the industry and various institutions with sequences which later become parts of feature films. Many scientific, industrial and classroom films in circulation everywhere today contain sequences which have originated in our laboratories.

Where are those hidden facts and how can they be demonstrated? To best answer to this question, let us take a recent example: Rolab Studio was called upon to produce a color motion picture on chicken hatching by mass production. The sponsor of this film wished to show his customers, mostly poultry farmers, his production and distribution methods. The story as furnished by the sponsor called for scenes such as delivery of fertile eggs to the plant, preparing eggs for the incubators, operation of incubators, safety devices, candling of eggs, removing the hatch, sorting the chicks, sexing, packing, shipping, cleaning and disinfecting of incubators and other equipment, various breeds of chicks, etc.

What the sponsor failed to include in his story was the "inside story" of the egg. What takes place during the 24 days while the egg is being kept in the incubator at body tem-

(CONTINUED ON THE FOLLOWING PAGE)



PHOTOGRAPHING FLIES ON MILK BOTTLE: The author films a sequence for "The House Fly." Flies are in glass cage surrounding bottle in front of the camera lens.

meanings. Apparently the person did not see the possibility of showing such a sequence in motion pictures.

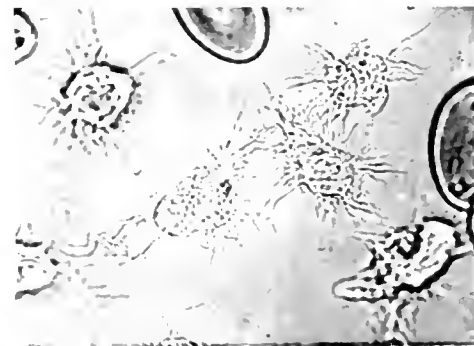
It did not require much persuasion to induce the sponsor to have such a sequence included in the final film. Scenes taken in our micro motion picture laboratory show the first signs of life after only 24 hours in the incubator. Although the embryo is extremely small, a tiny white dot which is hardly visible in the magnified picture, it already shows the formation of the spine and even a small transparent heart which is beating. At successive stages we are able to discern the head, the eye and the many blood vessels connecting the yolk with the embryo. At high magnification one may observe clearly single blood corpuscles rushing through arteries, veins and capillaries to carry nourishment to the developing embryo. As the embryo grows older and larger it begins to move and twitch. We see the formation of the wings and feet. In its final stages the young chick occupies practically the entire egg, having absorbed most of the yolk. It is very inactive in its coiled up position.

On the 21st day we observe on the outside shell a small crack which becomes larger and larger as a few hours pass. From the inside the chick picks and hammers against its enclosure, the whole egg rolls and moves until finally the shell breaks open and an exhausted and wet little chick emerges.

The inclusion of this *Inside Story* made



*Living and beating frog's heart taken at maximal speed with objective extended.*



*Single white blood corpuscle of neotoma at very high magnification. 1 frame per second.*

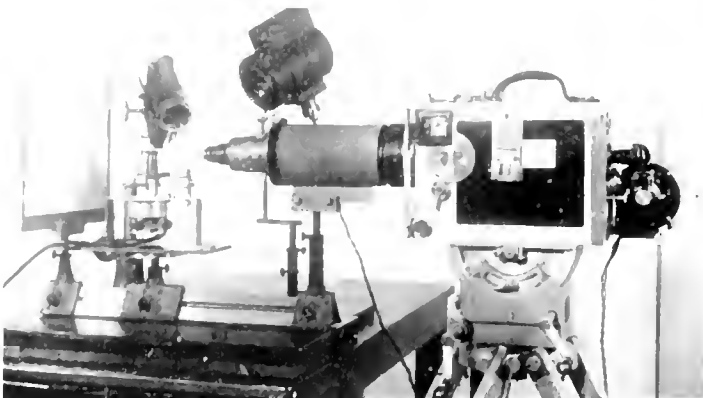
the film. When a brief resume was reported in this magazine the response was remarkable, judging from the many letters received by the sponsor.

Inside stories, such as this, create interest and fascination and may constitute the backbone of otherwise dull and commonplace subjects.

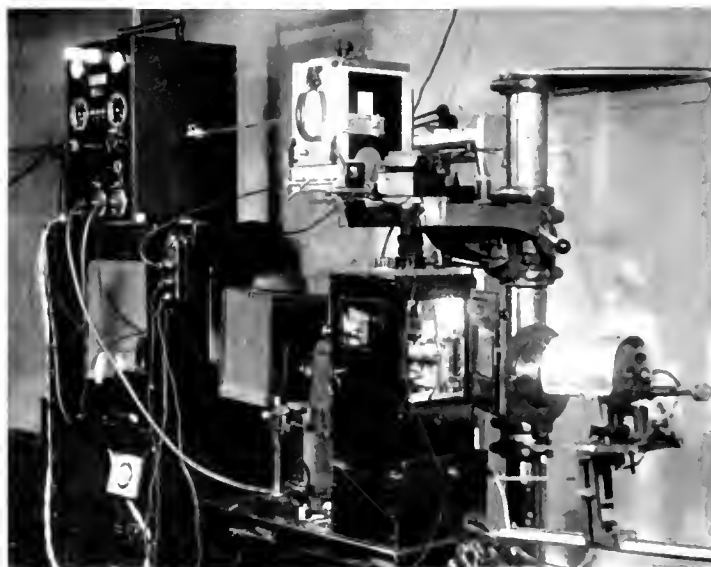
Another film, *Micro Baking*, produced for

Swift & Co., shows in vivid colors what happens inside a cake when baked in the oven. The observer also gets a good idea of what is wrong with a cake when it "falls" due to the wrong proportioning of the ingredients. Among many other beautiful shots we see the sugar crystals in the dough in vivid colors by the application of polarized light.

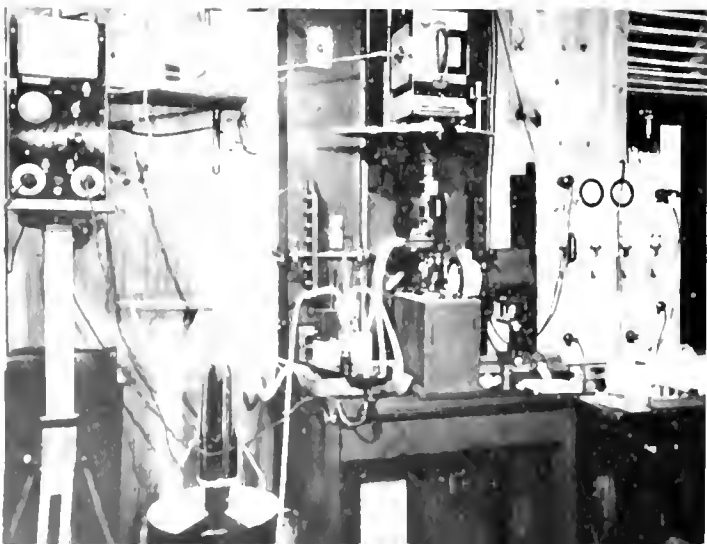
The use of polarized light makes tiny was



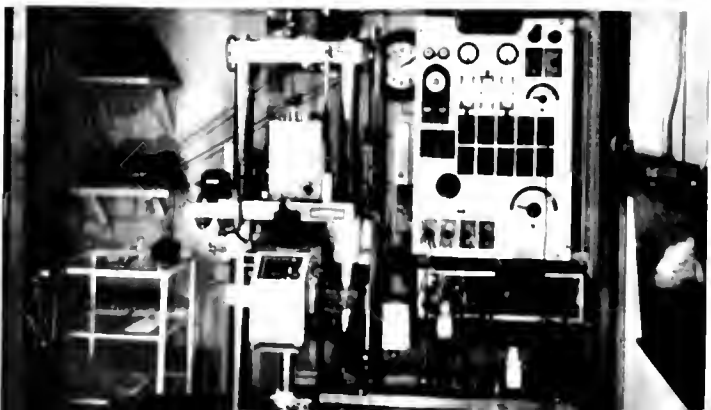
*MICROMOTION PICTURE SETUP—photo 2, isolating carbon particle on paraffinets shown above. (BELOW) Micro-motion picture setup for experiments at low temperatures. Ice freezing device is in left foreground. Note formation of ice on all rubber tubing.*

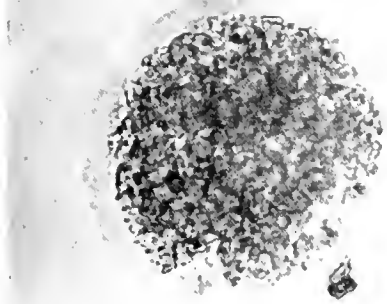


*MICROMOTION PICTURE APPARATUS, showing use of monochromatic light (left) and high intensity arc lamp (right). The microscope is inside an incubator with heat controlled by thermostat. Camera is directly connected by telescope shaft.*



*BELOW—STANDARD MICROKINEMA APPARATUS, designed by the author, of heavy construction with numerous precision adjustments for correct optical alignment. Incubator at center below camera keeps both microscope panel and specimen at required temperature. Electric control panels is at the right. Driving motors are shown to the left.*

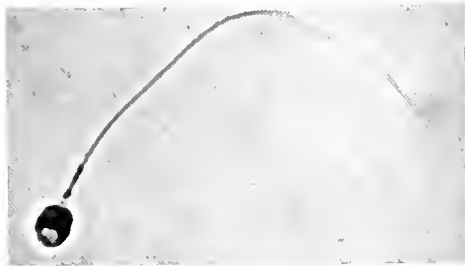




*A high magnification photograph of a human ovum is shown above.*



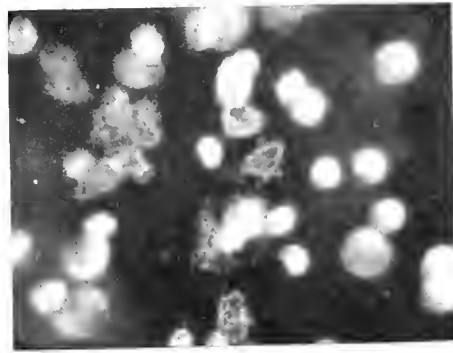
*High magnification photograph of a single human spermatozoon.*



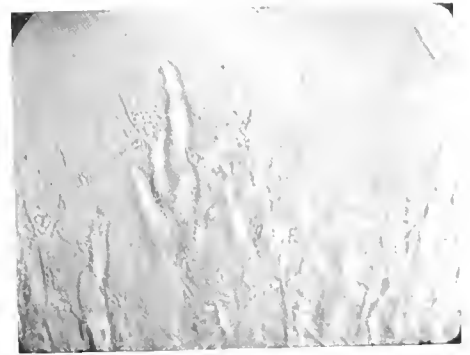
*Another human spermatozoon photograph for a film on fertilization.*

crystals visible forming in a drop of motor oil when exposed to freezing temperatures. In ordinary motor oils these threadlike crystals would grow together, forming a network, and making it hard for your automobile starter to turn the engine over. In specially prepared winter oils these crystals remain small and isolated from one another, keeping the oil more fluid. These and other sequences were the subject of a film sponsored by the Standard Oil Co.

Films produced for various American industries reveal to the observer many interesting actions which were known to exist or to take place on a "stage" much too small for the unaided eye to see. To make these visible, elaborate equipment is required. Our laboratory has, in the course of years, developed apparatus to expose various materials or specimens to extreme cold or heat, to gases or to liquid reagents, to radiations of various kinds, to ultra-violet or infra-red light. Scenes were photographed showing iron oxide particles in a magnetic field, the migration of ultra-microscopic particles in the electric field, the Brownian Movement of liquid and gaseous suspensions, such as particles of tobacco smoke suspended in air, the effect of corrosion, of capillary action, the effect of soap on dirt



*Culture of white blood corpuscles, darkfield illumination for scene above.*



*Culture of fibroblasts (tissue cells). Medium high magnification sequence.*

and grease, the action of various agents on human sperms, properties of various kinds of abrasive materials, weave construction of various textiles showing the difference between flat weave and circular weave, between poplin and seersucker, between gabardine and satin, etc. With the aid of extreme close-up motion pictures we are able to observe the minutest details of a watch or other precision instrument being assembled or tested, and appearing on the screen as if they were parts of an engine in a giant ocean liner. The list of examples which lend themselves for interesting material may go on indefinitely.

How often do we read in advertisements or have to listen to radio commercials of slogans and assurances that certain products do this or that for us. Of course, we are skeptical. However, what could be more convincing than the truth as evidenced by actual photography? Here the power of the spoken word has to give way to the picture of action, the motion picture.

Today, science has learned to deal with infinitesimal quantities, and the general public begins to realize that many factors controlling life and death, health and sickness, have extremely small beginnings. Especially the medical and biological sciences have greatly benefited by discoveries made with the aid of the microscope. We have learned much about the structure of our body and its function. We have found the secrets and cure of many infectious diseases, such as cholera, typhus, diphtheria, smallpox, syphilis, etc. We have studied many other illnesses, such as cancer, and we will in time find the answer to many open problems while penetrating deeper and deeper into this rich and fascinating world of microscopic dimensions, called microcosm.

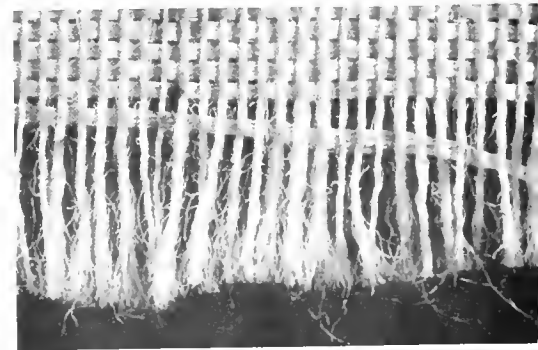
The writer of this article, for eleven years himself a research associate of Dr. Alexis Carrel—winner of the Nobel Prize in 1912—at the Rockefeller Institute, has demonstrated the usefulness of micro motion pictures as applied to medical research. In collaboration with Dr. Carrel he produced the motion picture, *The Structure of Living Cells*, showing the life and action of living blood and tissue cells as never observed before. In this film we see the growth of normal and malignant cells, cell divisions, phagocytosis, single nerve fibres, red and white blood corpuscles, how the white

corpuscles remove foreign matter in the blood serum. It has been discovered by this photographic method that the white corpuscles possess an undulating membrane, much larger than the cell itself, which detects foreign material apparently far away from the body of the cell.

Other films on living microorganisms, such as bacteria, their destruction by various agents, the blood flow in the human body, were also made, to mention only a few.

As the above films showed for the first time what is actually going on inside of our body in health and disease, they aroused a great deal of interest wherever shown, here and abroad, at scientific and public gatherings.

It has always been said of motion pictures that they can do the impossible. Indeed, the possibilities of motion pictures have been greatly extended by the use of sequences depicting "inside stories" which cannot readily be seen by the unaided eye, but which can be photographed and rendered visible and understandable to anyone through the medium of the screen.



*Textiles hold no secrets from the micro-cinema expert. (BELOW) The crowd's multiple eyes are revealed by the micro-photographer.*



# CASE HISTORIES

## A Technical Review of the New and Current Industrial Films Including Their Production Background and Distribution Data

GATHERED AND PREPARED BY STAFF WRITERS IN THE NEW YORK, CHICAGO AND LOS ANGELES EDITORIAL BUREAU OFFICES OF BUSINESS SCREEN MAGAZINE

### INDUSTRY'S CONSTANT NEED

Sponsor: Procter & Gamble. Film: *Under These Stars*. Producer: Films for Industry, New York.

★ Procter & Gamble has long had cause to be proud of a progressive employee relations program. It has often been cited as a model for industry.

Among the list of large companies to institute a guaranteed employment policy, P & G is usually known, in the cities where its plants are located, as a "good place to work."

To tell this story to its present 12,000 employees and to job applicants in the future, the company has sponsored *Under These Stars*.

**Synopsis:** The film opens with a job applicant filling out a form. He wonders why the company wants to know all these answers, and asks him to put pegs in holes and assemble blocks. *Under These Stars* tells why it is important to select carefully the men and women accepted so that the team can operate efficiently.

But it also states P&G should really fill out a form for the applicant, telling what P&G does, why it is a good place to work, and what it will mean to the employee's future.

**Technical Notes:** Kodachrome, 30 minutes. A well-written, reasonable script over factory run-around scenes. This example of a modern employee relations picture is a far cry from that typical of a decade ago. Remember the NAM taking its nauseous characters into church to thank God that the factory had located in their town?

**Distribution:** Internally to all P&G employees.

*Sequence from the Procter & Gamble film "Under These Stars" received above.*



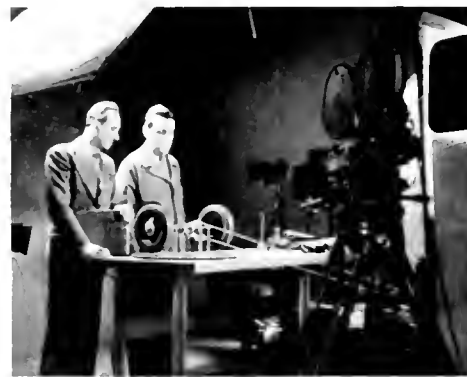
### EXPLAINING NEW PRODUCTS

Sponsor: Detroit Automotive Products Corporation. Film: *Pulling for Profits*. Producer: The Jam Handy Organization.

★ **Problem:** The sales force of the Detroit Automotive Products Corporation was experiencing considerable technical difficulties in explaining the operation and performance of a new type of motor truck differential in simple terms to prospects. How could the firm make the product take on new meaning and new life for its distributor organization? **Solution:** Because mere words and still pictures were not enough to explain such a highly complex mechanical operation, Detroit Automotive hit on the motion picture medium as a "natural" for the job of building up enthusiasm for the differential. By having *Pulling for Profits* produced by The Jam Handy Organization, President E. D. Knoblock of Detroit Automotive claims: "We were able to tell a complete, simplified, and easy-to-understand story of the differential's operation—and present a convincing, sales-producing story of its performance—in a package that can be used to reach either mass audiences or individual prospects. Only the motion picture is capable of doing all these jobs simultaneously, and on a national scale." **Synopsis:** Semi-scale models, designed and built specifically for the motion picture, are combined with stop-motion photography to demonstrate the basic fundamentals of the differential's operation. Staged demonstration, and action photography on location, are used to illustrate under varying conditions the performance of motor trucks equipped with NoSpin Differentials.

**Technical Notes:** *Pulling for Profits* has a running time of 20 minutes, and has been released in both 16mm and 35mm sizes.

**Distribution:** Arrangements for showings of the film can be obtained by writing to Detroit Automotive Products Corporation, 8701 Grand Avenue, Detroit 13, Michigan.



### RUBBER IN WORLD TRADE

Sponsor: United States Rubber Company. Film: *Two Way Street*. Producer: RKO Pathe, Inc.

★ The ingredients of the hot dog you buy at the corner Nedick's include spices which have come from 25 different countries. The frankfurter skin is made of materials from 36 countries. A new automobile contains 300 imported materials from 55 countries.

This is the introduction to U.S. Rubber's new motion picture *Two Way Street*. Designed to explain the importance of world trade, the film goes on to list many other items necessary to our economy or well being but not indigenous to the United States, coffee, tea, sugar, pepper, nickel, rubber, flax, silk and industrial diamonds.

We must realize, the film tells us, that every dollar we spend for imports always comes back to us. For example, before the war 20% of our farm implements and 40% of our automobiles were manufactured for export. The world needs these goods today as it never has before, but without dollar credits obtained from supplying us with the raw materials we need the world cannot pay for American manufactured materials.

So, let us encourage trade and travel—let us take the goods the world offers without the crippling restrictions of high tariffs.

This is the important message of *Two Way Street*. An interesting, well done film. Business Screen recommends it to all audiences interested in world trade, including other industries, schools, colleges and other groups.

**Technical Notes:** *Two Way Street* is a 20 mm. ntc, black and white, sound film, both 16 and 35 mm. It incorporates many good shots taken from RKO Pathe's extensive library of newscast and *This Is America* footage.

**Distribution:** *Two Way Street* was originally produced for showing at a convention for all divisions of the company at which U. S. Rubber Export Company was host. In broad

terms, it was designed to explain how the export company operates. Concluding the film, the president of the export company spoke specifically to the convention in a specially photographed sequence. This has been changed to a general message for wider distribution of the picture.

One print of *Two Way Street* will be sent to each U. S. Rubber plant for showing to 80,000 employees. Other prints will go to the company's 40 branch offices to be loaned out locally or for use as an informative film at sales meetings.

The home office at 1230 Sixth Avenue in New York will keep prints in the film library to loan to schools, colleges or interested groups on request.

## ON FARM ELECTRIFICATION

**Sponsor:** The Farm Journal. **Film:** *Singing Wires*. **Producers:** S. R. F. Pictures.

★ *Singing Wires* is designed to present a clear picture of what complete electrification can mean to a farmer—both in greater profits and in better living.

**Synopsis:** In a simply told dramatic story, the film contrasts the advances made by one farm family living on a completely electrified farm against the harried, burdensome—and unprofitable—daily life of a second family struggling for a foothold against the mountain of tasks required on every farm. A romance between children of the two families heightens the plot interest.

**Technical Notes:** *Singing Wires* is a 22 minute black and white sound film, in both 35 and 16 mm. Emil Velasco wrote and conducted an original musical score.

**Distribution:** Farm Journal is offering the film on a sale basis to electrical manufacturers and others serving the farm market, at \$50 for the 16 mm version and \$75 for 35 mm. Farm and school groups may obtain the film from manufacturers' representatives, utility companies or local offices of The Farm Journal on free loan. National Electrical Manufacturers' Association is cooperating on distribution of prints to their members through direct mail promotion. Prints have also been supplied to some state and university film libraries.

SHIPS AND PLANES make great pictures as this scene from the "Phantom" film shows.



## CARGO AIR CONDITIONING

**Sponsor:** Cargocaire Engineering Corp. **Film:** *Cargocaire for Cargo Comfort*. **Producer:** Palmer Pictures. **Agency:** Campbell-Ewald.

★ The purpose of this new film is to demonstrate dramatically the advantages of Cargocaire air conditioning to eliminate sweat damage in cargo shipments by water.

Opening with a general plug for world trade, the film goes on to explain how humid air condenses in a hold and spoils a cargo. By technical animation, the effects of Cargocaire on air in the hold are demonstrated. **Technical Notes:** *Cargocaire* . . . is an 11 minute Kodachrome. Palmer Pictures specializes in marine films and consistently turns out good pictures of ships, cargo, harbors, foreign places, etc. Along with excellent photography,



a top-notch Emil Velasco sound track does much to make this film among the best in its class for 1947.

**Distribution:** *Cargocaire* . . . is a promotional film—will be used to urge shippers to select Cargocaire equipped vessels, and steamship lines to install the equipment.

### McDonnell Films The Phantom

◆ In the tradition of speed, McDonnell Aircraft Corp., St. Louis, has released a new sound film on the jet-propelled Phantom, pride of the Navy's fleet air arm. Production was by Princeton Film Center. Typical scenes illustrated below.

McDONNELL'S ST. LOUIS PLANT from the air, a scene from the current "Phantom" film.



## BETTER CARPET SELLING

**Sponsor:** Carpet Institute, Inc. **Film:** *Adventure in Style*. **Producer:** Willard Pictures. **Agency:** Fred Eldean Organization (Public Relations Counselors).

★ Carpet merchandising and sales technique have often been symbolized by a rug department that looks like a warehouse, advertising which stresses price only, and sales personnel who know only sizes and weave.

Research has shown that by smart selling, advertising, and publicity designed to create a demand for latest styles and colors, the women's clothing industry has increased its dollar volume many times over in the past two decades, while the carpet industry, hampered by old fashioned methods, has progressed only slightly.

Nevertheless, a tremendous demand exists today, and instead of a reasonable 10% volume increase expected by many retailers, the pentup demand created by war-time shortages, the new smart colors and fabrics recently introduced by carpet manufacturers, and a budget of \$2,750,000 for advertising, should really forecast a 50% increase to the dealer who will back up his suppliers with modern merchandising methods.

Foremost in encouragement and cooperation to carpet retailers is the Carpet Institute, Inc., formed by the leading manufacturers. To take this story to dealers directly, the Institute is sponsoring a series of retail merchandising "clinics" featuring *Adventure in Style* throughout the country.

**Synopsis:** The film tells the story of Bill Norton, a retailer of home furnishings, who is planning his business to step up volume over pre-war years. Through flashbacks of a panel discussion which Norton had attended the week before, we see how he can get this 50% increase by following the practical advice of the group of carpet merchandising experts who compose the panel. Using animation, live action and live sound, the film follows Norton as he (1) modernizes his department, (2) slants his advertising to do a long term job (instead of flash-in-the-pan price selling), (3) sees that his sales people get the training

(CONTINUED ON THE FOLLOWING PAGE)

JET PROPELLED ACTION is stopped in mid-air as the camera catches the new "Phantom".



CONTINUED FROM THE PRECEDING PAGES: the need to talk color and style to customers, and (3) puts the industry's new basic color merchandising scheme into operation.

The film urges retailers to use the excellent sound slide-film series on floor covering selling sponsored by the National Furniture Retailer's Association in training the carpet department staff.

**Technical Notes:** Kodachrome, 70 minutes. Combined live action, animation and motion-side. Written and directed by Mue Welty, photography by Norman Dyhrenfurth; art and animation by Jack Zander. Excellent title and art work.

**Distribution:** *Adventure in Style* is aimed at top management exclusively. It will be shown in meetings arranged by the Institute in cooperation with carpet clubs and floor covering associations. A two-color cartoon booklet will be distributed to audiences in conjunction with showings of the film.

### ON HANDLING CUSTOMERS

★ All customers are difficult some of the time, and some are difficult all of the time. . . . BUT, difficult or not, they *have* to buy somewhere. Will it be in your store? Not unless the girl behind the counter knows how to recognize and handle the difficult customer—and no customer is really difficult when the sales girl knows how to handle her.

A new ten-minute 35mm sound slide training film, entitled *Handling Difficult Customers*, just released by the Visual Training Division of the trade magazine SYNDICATE STORE MERCHANDISER, is now available to instruct salesgirls in handling such customers.

The film, a digest of customer-salespeople relations, shows how common sense, correctly applied, tames the most difficult customers. It analyzes the Hard-to-Please, the Impatient, the Undecided, the Just-Looking, and the Rude or Angry types of difficult customer and illustrates simple psychological techniques of handling them.

Methods are also portrayed for handling unintentionally difficult customers such as two people shopping together, once-a-week shoppers, older or timid people and foreign speaking customers.

A "Photo Quiz," following the sound portion of the film, gives the audience an opportunity to participate in handling a series of "difficult customers" in typical shopping situations.



### ● BUSINESS SCREEN CLIENT REPORT ●

#### MEEHANITE'S FILM RESULTS

★ In January, 1946, the entire Mechanite direct mail list of 26,000 names received an announcement of the production and availability of the motion picture *Mechanite Means Better Castings*. In addition, hundreds of magazines received a notice and later in the year advertisements made mention of the picture.

As a result of this publicity and promotion over 300 requests for showings were received. These requests were in turn delegated to a local Mechanite foundry for handling.

In all cases those who received the film were requested to give a report as to the size of audience, and as far as can be estimated today, some 15,000 people in industry interested in castings have viewed this film. Reports were overwhelmingly favorable and the power and influence of this medium has definitely been proved. A few positive comments are quoted below:

"We were very pleased to view your film on Mechanite. We found it both interesting and instructive. The scene in which the metallurgist flexes a coil spring made of Mechanite is really astounding."—Magnesium Casting Co., Hyde Park, Mass.

"The properties of Mechanite were very thoroughly presented in the film and we thought it a first rate job. One of its chief merits, in my opinion is the fact that it discusses a technical subject in technical terms and does not attempt to water down the subject matter into what is called 'non-technical terms.'"—Edwards Company, Sanford, N. C.

"As a matter of fact we believe that it has given us the answer to one of our casting problems which in the past has been very difficult. Our engineers feel that they have learned a great deal about Mechanite."—Standard Machinery Company, Providence, R. I.

"Since viewing the film, various groups in our organization are specifying Mechanite Castings for certain parts, which had not been done previously."—Corning Glass Works, Corning, N. Y.

"We received your film *Mechanite Means Better Castings* on March 20 as scheduled. It was shown to our application instructors who received it with pleasure. They agreed that this film was most informative and very well presented."—New York Naval Shipyard, Brooklyn, N. Y.

In addition a total of 25 foundries in the

United States and abroad secured for their own local use personalized prints of this film. These companies held customer and personnel meetings and dinners at which time the film was shown.

### MAIN STREET MERCHANTS

Sponsor: Sun Oil Company. Film: *Merchant On Main Street*. Producer: Films For Industry.

★ There has long existed a more or less subconscious social inequality between the successful owner of a gasoline service station and other local merchants. This has been true, in some cases, in spite of (or, perhaps, because of) the American citizen's overwhelming opinion that the service station supplies more courtesy and free service than any other type of business. This has proven true in any number of public opinion polls. The service station man is ever on his toes, hustling, and he is every man's servant.

Nevertheless, although he gets his hands dirty, the local gasoline dealer is not "just a grease monkey"—he is usually a reputable, and successful, business man.

As one means of reaffirming the dealer's rightful place in the community, the Sun Oil Company has sponsored *Merchant On Main*



*Street*. The picture has three main purposes:

(1) to increase the service station operator's prestige among his fellow merchants, (2) to increase prestige in his own eyes, and (3) to aid in attracting good young men, solid citizens, into the petroleum retailing business.

**Synopsis:** *Merchant On Main Street* shows Main Street, U.S.A., as the longest street in the world. Among its successful business men are many service station owners and lessees, men who not only keep the nation's cars moving, but sell more batteries, tires and other accessories than any other stores of any kind. In other words, he is the backbone of many grain industries.

**Technical Notes:** Kodachrome, 20 minutes. One of the most likeable-looking characters we've seen on the screen in a long time is the Sunoco dealer in this picture. He appears to be nameless, but is a non-professional, a trainee in the Sun Sales Department, and a definite asset to the purpose of the picture.

**Distribution:** To local business groups through promotion and contact by Sun field staff and local dealers.

You Are Invited to submit films or data for these Case History pages of BUSINESS SCREEN. Contact the regional office nearest you.

## UNION'S SAFETY FILM

**Sponsor:** Chicago Local 1031 of the International Brotherhood of Electrical Workers (AFL). **Film:** *It's Your Life, Brother*. **Producer:** Eddie Albert Productions.

★ There's an interesting story behind the production of this labor-sponsored safety picture, produced by Eddie Albert Productions for Chicago Local 1031 of the International Brotherhood of Electrical Workers (AFL). **Problem:** Frank Darling, president of Local 1031, which consists of some 15,000 workers in the radio assembly industry, became convinced of the need for a safety film aimed at workers' carelessness.

The problem was first taken to management, but plant officials, while receptive to the idea, could not be persuaded to finance such a film.

Still convinced that effective safety training was urgently needed, and that a film could do the job better than any other method, Darling got in touch with Eddie Albert Productions for a discussion of what could be done.

**Solution:** Sure that the film was needed and that nothing but a film could do the job he had in mind, and pleased with the suggested film treatment made by the Albert organization, Darling authorized production from his own local's budget.

Result is this simple but excellent plant safety picture, sponsored by one local of a Union, but applicable to any industrial safety program.

Official premiere of the film was given recently at the national convention of the Radio Manufacturers' Association. It received an enthusiastic response, and officials of many plants made plans for buying prints and using the film in their safety training.

**Synopsis:** The film is not propagandist for any point of view but that of safety. It is a well dramatized message, told from the worker's standpoint, of the dangers of carelessness on the job.

The featured players are a young man and woman planning to be married on the income from their respective jobs. But carelessness, a temporary infringement of the plant safety rules, brings tragedy to them.

The girl, in order to preserve her new \$3.00 permanent, neglects to wear the cap required on her job and has most of her hair torn out in a very harrowing accident. The young man, worried by this unexpected blow to their marriage plans, disregards safety rules in his hurry to release a jam on his press, raises the

(CONTINUED ON PAGE FORTY-EIGHT)

### Emphasis on Case Histories

◆ Because business readers have responded enthusiastically to the increased space given our exclusive Case Histories feature, editorial emphasis is given these helpful background reviews. Your interest and inquiries are most welcome to the Editors.



## Transit Lines Pioneer a New Field

• LOS ANGELES TRAINING PROGRAM SHOWS WHAT CAN BE DONE •

**T**HE COST to a business organization of a film program usually represents a considerable investment. The value of this investment to the sponsoring company must be measured in terms of the results obtained by the film program. To insure as much as possible, the achievement of results is a job requiring research, study and planning. The case history that follows is of one method of pre-production planning that is adaptable to many situations, if not in exact form, in the basic principles applied. Whatever the method used, it is a big job.

*It's a Big Job* is also the title of the initial motion picture of the Los Angeles Transit Lines' film program which was designed after more than six months of research and study. The story of "why" and "how" this thorough planning was done is of interest not only to companies who plan the use of films for the first time, as in the case of the Transit Lines, but to all companies using the medium and to producers.

The Los Angeles Transit Lines' film program is designed as an integral part of their training program for street car and coach operators. When the revision of the latter was contemplated, the major concern of the Transit Lines was with meeting the demands of their expanding transportation system. But this basic problem was complicated by two other factors. One was a high personnel turnover among trainees, a large percentage of whom failed to finish the costly and time consuming training program, and the second was a relatively high accident rate in which operators with less than six months experience figured largely.

Obviously a good deal of the trouble lay with the training program, but locating causes was another matter, and remedies for them still another. Films had been considered by the company officials as a means of improving the program. They were aware of the potentialities of the audio-visual medium, but they did not feel qualified to state where or how it could be best utilized or in what form. Nor were they sure how to determine these needs

When one of the many producers to approach the Transit Company came to them with a plan to survey their training and operational routine and outline for the company what could be done effectively with a film program and how it could be built into the over-all training program, it made sense to the company.

The method used in the survey was to have a creative specialist follow through the entire program from employment application to street car operation. It was done by his going into the company as just another employee. His identity was not known to any personnel other than the executives who arranged for the survey nor was anyone aware that such a study was being made. The advantages of this were:

1. *Insuring the usual routine in all phases of the program during the survey.*
2. *Allowing sampling of candid opinions, attitudes and employee problems.*

(CONTINUED ON THE FOLLOWING PAGE)

IN THE PICTURES: Close attention to detail pays dividends in Transit training films.



(CONTINUED FROM THE PRECEDING PAGE)

3. *First hand experience by a visual specialist with the problems to which the visual medium was to be applied.*

A daily record was to be kept during the survey which, with company data, would form the basis of analysis and recommendations. The survey was made over a four month period and while it was a continuous procedure it can be broken down into four phases.

1. *Employment Application and job in doctriuation.*  
 2. *Rough Edge Instruction Classroom work and actual car operation on practice and regular runs as a student.*

3. *Line Instruction. Learning the various routes as a student operator on regular runs.*

4. *Actual operation Car operation as a full fledged operator on assigned runs.*

The daily record was a detailed report of routine followed, methods used, teaching techniques, personal reactions as a trainee, opinions and reactions of other students, as well as of company personnel from operators to superintendent. Weak points and strong points were noted, particularly those related to the major problems of accidents and turnover. Lesser problems and the contributing causes were uncovered in the course of the survey. During the operational phase the man making the survey, though not planning on overdoing his research, even had an accident with his street car which added to his store of valid experience.

When a period of several weeks as an operator was concluded, it was felt that sufficient data had been accumulated, and when put

(CONTINUED ON PAGE FORTY FOUR)

## WATCHMAKING VISUALIZED

**Sponsor:** Gruen Watch Company. **Film:** *Guardians of Precision.* **Producer:** Films For Industry.

★ Watch and clock manufacturers have long wanted detailed but clear instructional material on how to take a timepiece apart, clean, oil and assemble it. This has been partly accomplished by books, charts, slides, movies and by actual demonstration, but never before as precisely and beautifully as in Gruen's new picture *Guardians of Precision.*

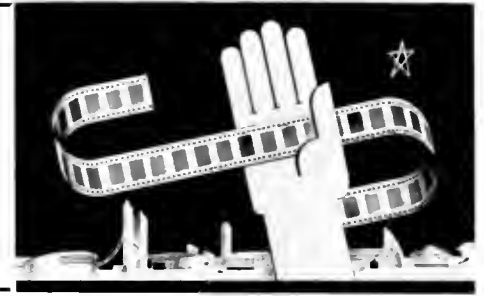
**Synopsis:** The new film is simply a photographic record of how to clean a watch. While this might seem to be dull fare for any but a watchmaker or repairman, this reviewer found it so engrossing that if prints could be provided, the film should be most successful as a release to schools and clubs.

**Technical Notes:** Commercial Kodachrome, 30 minutes. Directed by Max Lasky and photographed by Dave Quaid and Olle Comstedt. Technical supervision by Dan Geeding of Gruen. The film is notable for brilliant color rendition, a very wide depth of focus for such close scale work, and smooth zoom effects created by the Fairbanks Zoomar lens.

**Distribution:** *Guardians of Precision* will be distributed by Gruen and is primarily directed to watch departments and jewelers.

## Cited for Honors

Two Current Business Pictures Are Honored by Special Awards Given for Outstanding Service



RESULTS, in terms of sales, training effect or public approval, are the best measures of business films. The recent selection of two business pictures for special honors given by disinterested business groups is worthy of special mention. More of these should be given and more widely sought by sponsors.

★ The first "Oscar of Industry" trophy offered in a competition of motion picture films on corporation annual reports has been won by General Mills, Inc., for its movie short, *Operation '46*, according to Weston Smith, director of the Financial World Annual Report Survey. (BUSINESS SCREEN, No. 1, 1947). *Operation '46* was produced for General Mills by the Calvin Company of Kansas City.

The film, taken in technicolor, explains the company's operations for the fiscal year ended May 31, 1946, and is highlighted by a running commentary by James E. Bell, chairman of the board. Honorable mention in the film classification goes to Penn Mutual Life Insurance Company for a black-and-white subject, which not only reviewed the company's past year, but also commemorated its 100th anniversary. (BUSINESS SCREEN, No. 1, 1947).

The bronze "Oscar" will be awarded to General Mills, Inc., at the Financial World Annual Report Awards Banquet in the Grand Ballroom of the Hotel Pennsylvania in New York on Friday, October 10th. At the same affair bronze trophies also will be awarded to corporations winning "Best-of-Industry" ratings, and from these will be selected the winner of the golden "Oscar" for the best printed annual report of "All Industry." Last year Chesapeake & Ohio Railway Company was judged as having the best 1945 annual report of all industry, and Robert R. Young, chairman, attended the banquet to accept the golden trophy.

*Typical General Mills stockholder screening*



★ In announcing the winners of its Better Copy Contest, the Public Utilities Advertising Association recently named *My Dad's Company*, a sound motion picture produced for the Detroit Edison Company by the Jam Handy Organization, the outstanding entry in the film classification. This first award was presented recently at the Association's annual convention in Detroit.

*My Dad's Company* is an institutional picture designed to describe the place of the electric utility in the community—its contributions,



achievements and responsibilities. The dramatic interest of the film is centered on a young high school boy who, in preparing for an oratory contest, selects for his subject, "My Dad's Company." His recitation of the company's physical aspects is interrupted by his father, who emphasizes the importance of the personnel in an organization—of their skills, knowledge and experience in contributing to the community. Included in the film story is a pictorial tour of the company's many facilities.

### A Word About Other Achievements

★ Although BUSINESS SCREEN is principally concerned with the reporting of new pictures and film usage as a business tool, some consideration should occasionally be given to the merits of the individual technical achievements of the men who make them.

In this vein, our hats are off this month to Jack Zander of Willard Pictures for art direction on the Carpet Institute *Adventure in Style*, and to Dave Quaid and Olle Comstedt of Films For Industry for photography in Gruen's *Guardians of Precision.*

It is outstanding craftsmanship of this type which will continue to make the modern commercial film not only a good business proposition to its sponsor, but a credit to the motion picture industry as a whole.



★ MONTGOMERY WARD is sponsoring an "Efficiency and Service to Customers" training program covering more than 600 retail stores, from Coast to Coast, with a total employee roster of more than 45,000. This training program is undoubtedly the greatest event of its kind ever staged in retailing.

A local point of this training will be to give both selling and non-selling retail personnel and managers alike complete training in merchandise facts, the skills necessary for efficient selling, and an attitude of friendliness, thoughtfulness and enthusiasm in customer contacts.

The training program centers around individual store managers who employ sound films and training Manuals. Each film runs for about 15 minutes and illustrates the many ways in which employees can be more efficient and more courteous. Each Regional, District and Store manager has been "trained to train" their subordinates.

"During the war the retail world suffered many disasters and one of these was the loss of selling skills and common helpfulness in retail stores," stated one Ward official. "The end of the war spelled the end of that bad situation, and a new era of efficiency, friendliness and courtesy is here again. The winning of friends and customers applies to Ward executives, managers, non-selling employees, and service employees as well as salespeople.

The planned program has begun in all stores, and will be continuous. Plans for 23 sound films have been completed. Beginning July 23 a film and training manual will be released every two weeks to each store.

The program will be supervised to insure a quality and quantity training on an unprecedented scale.

#### THE WARD TRAINING PLAN

◆ Here is a description of the way the Ward training plan operates:

##### 1. Sound Slidefilms for the Manager

So many store managers need a sales talk on the need of training their employees. There are many, however, who will argue that they do not have the time to do a training job. Therefore, in what is probably the first film of its type, managers are shown both the need for training and why a properly constructed training plan actually saves time.

One hard-hitting point in the film, *Profit-*

*GILL PACKAGES* of better retail training are suggested by this slidefilm scene.



## Montgomery Ward in Visual Training

● by KENNETH B. HAAS, Retail Training Director

able Retail Training For Wards, is the dramatization showing the countless incidents that absorb a manager's already rationed time. For example, the film shows some of the things a manager does to cover up employee's mistakes; the waste involved in attempting on-the-spot training for a single employee when group training is needed. This film emphasizes the fact that many managers go on day after day throwing their time away on individual incidents. These are the same managers and people who resist training meetings because they "take time." Two other films for managers (or specified trainers in larger stores) are *Tips For Training Individuals* and *Better Retail Training In Less Time*.

These films were developed to help the manager conduct training for individuals and for groups of employees. These films are excellent guides. They should be reviewed several times until the points stressed are thoroughly understood by the store manager. In that

USE ALL FORMS OF "VISUALS" in retail training, including easels and charts.

portion of theme where schedules for training people are furnished, the manager who finds the schedule difficult will have to adjust it until it fits into his operation. . . . But in any event, there must be a reasonable adherence to the plan shown.

##### 2. Sound Slidefilms for Employees

Slide films with sound have been prepared specifically for Ward retail store employees. These films, it should be noted, are for all store employees and all must see them. All retail store people are engaged in one undertaking: distributing merchandise to customers. Therefore, the distributive process must be well done all along the line both in retail selling and in operating. Employee training films begin with the kodachrome sound slidefilm *This Is Wards*. This beautiful and inspiring film is historically true in every detail. It conveys a realistic, practical, and honest message about the growth of Wards from an

(CONTINUED ON PAGE FORTY-THREE)  
WARD'S RETAIL PROGRAM is a very complete package containing all these integrated media.



## CASE HISTORIES: Cont'd.

### A SALES MAKER

**Sponsor:** Frigidaire Division, General Motors. **Film:** *Timed for Action*. **Producer:** The Jam Handy Organization.

**\* Problem:** To demonstrate the construction, operation, and sales features of the new Frigidaire Automatic Washing Machine.

**Solution:** This 20 minute film, another in the long line of Frigidaire and General Motors visual sales aids, which gives a more detailed and thorough explanation and demonstration of the product for an audience of one or a thousand than even a direct demonstration could do.

**Synopsis:** The picture is a factual presentation of the vital information about the Frigidaire washer, complete with a demonstration of the whole washing procedure, and diagrammatic explanations of the working of the machine.

Featured is the full story of "live water" action, the new tested Frigidaire method of agitation, principle sales point of the new product.

**Technical Notes:** The film is a competent production job made for direct informational presentation and not unnecessarily glamorized.

**Distribution:** Primary showings will be to regional meetings of the 40 national sales districts of the company. As a direct product story the picture will be shown to all company and dealer salesmen and representatives, and will also be used for consumer sales promotion.

### SOAP PROMOTION

**Sponsor:** Los Angeles Soap Company. **Film:** *Lave-e-ll to Blue Monday*. **Producer:** Wilding Picture Productions.

**\* Purpose** of this picture is, of course, the promotion of the use of White King soap and related products manufactured by the Los Angeles Soap Company. But it is done by presenting useful information on correct laundering procedures, wrapped up in an entertaining story framework.

No special emphasis is laid on White King soap. Name of the sponsoring company is on the beginning and end titles, and White King is shown as the soap used in the picture, but heavy handed

### Color Helps Sell White King Soap

◆ The new Kodachrome Commercial was employed by Wilding's California studio in making the luscious color footage for the White King Soap film described here.



product promotion is avoided.

The film is designed for showings to school groups, home economics classes, etc., and to women's groups of all kinds.

The story itself is an incident of Grandpa buying Grandma a new washing machine "to surprise her." The fact that Grandma had engineered the purchase indirectly is lost on Grandpa.

Within the framework of the story is a complete clothes washing sequence, conducted by Grandma and her grand-daughter, in which the older and younger generation compare notes on washing methods and exchange tips on good laundering procedure.

The film will be of interest and value to all girls and women, and because of the non-brand promo-

tion will be acceptable to all groups.

**Distribution** will be in the territory west of the Mississippi, the area covered by the Los Angeles Soap Company. Castle Films will handle general requests for showings, while a number of prints will be placed on permanent loan to selected school systems.

**Technical Notes:** This 33 minute color film was produced by Wilding Pictures in the company's California studio.

### FARMER'S PROBLEM

**Sponsor:** E. I. DuPont de Nemours Company. **Film:** *The Modern Pied Piper*. **Producer:** John Sutherland Productions. **Distribution:** Various audience channels, such as county agents, Granges.

*The Modern Pied Piper*, an aptly titled picture, is a good consumer sales subject, dealing with a problem that is of real interest.

Not depending on a "gimmick" presentation, this ten-minute black and white motion picture is a straight-forward educational short on the menace of farm rats.

Rats have always been a detriment to successful farming, and their extermination remains one of the farmer's prime concerns. In *The Modern Pied Piper* the subject is well handled. The film's narrator directly addresses the typical farmer portrayed in the film. The narrator's comments point out the unnoticed signs which indicate the presence of rats and give facts on the dangers and costs of permitting rats to go unchecked. The farmer's reactions are entertaining without detracting from the film's factual approach.

The farmer, convinced that his farm is plagued by rats, is shown preparing and using an Antu product, and the next morning's results demonstrate effectively, although somewhat guessemely, that the poisoned bait can take a surprising toll of rats.

*The Modern Pied Piper* is a good example of manufacturer support of subsidiary product distributors, for Antu is the original DuPont product, although it is mixed in various forms and distributed under numerous brand names by other companies. The film serves notice, by avoiding excessive brand name promotion, that the field of consumer education on basic products has many motion picture applications not yet touched by industry.

## FILM REJUVENATION—SCRATCHES REMOVED

## 16MM MOTION PICTURE EQUIPMENT

## VISUAL TRAINING AIDS

## REELS AND CANS

## SERVING NATIONAL ACCOUNTS — COAST TO COAST

# COMPREHENSIVE SERVICE CORPORATION

245 West 55th Street • New York 19, N. Y.

# Thanks, Mr. Bowman

THE CARBORUNDUM COMPANY  
NIAGARA FALLS, NEW YORK



June 19, 1947

Mr. Frank K. Speidell, President  
Audio Productions, Inc.  
Film Center Building  
630 Ninth Avenue  
New York 19, New York

Dear Mr. Speidell:

It is a pleasure indeed to have this opportunity, in behalf of my company, of paying a few compliments to your organization.

Over a period of years you and your associates have rendered notable service to The Carborundum Company in producing two splendid industrial films entitled "Higher Production and Greater Precision Through Grinding," and "First Principles in Grinding."

The production of both of these films called for not only outstanding creative and photographic art and originality in the treatment of the respective scripts, but also a clear understanding of the technical aspects of our stories. All of these factors were so skillfully handled that both pictures have been outstanding successes. Hence our compliments and expressions of appreciation.

I want to add a personal word or two in order to let you know how much I have enjoyed the warm, friendly cooperation I have had from you and your staff. This cooperation has been so complete that I have always felt that we received more than the scripts or the contracts really called for.

Sincerely yours,

THE CARBORUNDUM COMPANY

*Francis D. Bowman*  
Director of Public Relations

Send for  
"A Few Facts  
About Audio"

F.D. Bowman  
IK

ABRASIVE AND REFRACTORY MATERIALS

## AUDIO PRODUCTIONS, INC.

PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

FILMS from many phases of industry and in varied fields of sport and fraternal promotion were in the news of the past month. Here are a few of the headlines, briefly noted for the production record:

**INDUSTRIAL: American Cyanamid Co. Offers Two New Films**  
 ♦ *Portrait of an Industry* and *The Story of an Ore Sample* are two color-and-sound motion pictures which are serving as goodwill ambassadors in the field of customer relations for the Calco Chemical and the Mineral Dressing Divisions, respectively, of the American Cyanamid Company.

To show its nation-wide plant facilities to customers in the textile and paint industries, the Calco Chemical Division utilized the far-reaching benefits of the film medium in sponsoring *Portrait of an Industry* (33 minutes). The film depicts the manufacturing of organic dyes and Calco's testing service for customers with specialized problems.

*The Story of an Ore Sample* (22 minutes) offers a step-by-step visualization of the processing of an ore sample and includes sequences of laboratory testing methods. The picture is slanted for the mining industry.

Prints of *Portrait of an Industry* may be obtained on free loan by application to E. K. Hunt, Calco Chemical Division, American Cyanamid Company, Bound Brook, New Jersey. *The Story of an Ore Sample* is available on free loan from the Mineral Dressing Division, American Cyanamid Company, 30 Rockefeller Plaza, New York 20.

**RUBBER INDUSTRY: Two Pictures Tell Production Story**

♦ Two 16mm sound motion pictures relating to the rubber industry, *Pellet Rubber* and *Rubber at the Rouge*, are available for loan from the Farel Birmingham Company, Inc., Ansonia, Conn.

*Pellet Rubber*, which has a running time of about 12 minutes, pictures the processing of rubber in pellet form to facilitate further manufacturing operation and storage. Old methods, still in use, of piling, trucking, and storing rubber in bulky slabs or sheets are contrasted with the simplified handling of free flowing pellets that can be transported on continuously moving conveyors and stored in space-saving

News about events



# IN THE PICTURE PARADE

overhead bins. The film shows the cutting of crude rubber in the bale cutter, breaking down of rubber in plasticator-pelletizer, making crude pellets, mixing of pellets in the Bumbury, and again the transformation of the mix into pellets for further processing or storage.

The former River Rouge Tire Plant of the Ford Motor Company, which was dismantled and sent to Soviet Russia under lend-lease arrangement with the United States Government, provides the background for the motion picture, *Rubber at the Rouge*. Throughout its 35 minutes of projection time, the picture takes the audience on a trip through the

former River Rouge plant, showing the processing and handling of rubber and other materials used in making tires. The film also depicts the building of tires, from the landing of baled rubber at the Ford docks to the finished tires mounted on a Ford automobile.

**OIL INDUSTRY: Shell Revises Wartime Petroleum Product Film**

♦ *Oil for Aladdin's Lamp*, Shell Oil Company film produced during the war, is being revised to place more emphasis on peacetime uses of petroleum and its products.

Also being incorporated in the revised version are new applica-

tions of oil by-products in plastics, agriculture and industry of all kinds, developments that are being added daily in fast-moving war and post-war petroleum research.

Production of the new edition of the film is being handled by W. E. Hockey and Associates, San Francisco. Additional scenes were shot by Rocket Productions.

**AUTO SAFETY: Photo & Sound Makes Wheel Film for Miricorp**

♦ *A New Wrinkle—Safety on Wheels*, a one-reel safety motion picture designed to show how a process developed by Miricorp, Inc., can minimize the danger which results from blow-outs, is now being produced by Photo and Sound of San Francisco.

The film will first present a vivid dramatization of the effects of a blow-out with standard wheels. The precision rolling machine, manufactured by Miricorp, Inc., which makes it possible to transform any automobile wheel into a "Miracle Wheel," will then be shown in action.

Following the shots of the rolling machine will be sequences of a stock model car, equipped with "Miracle Wheels," racing at high speed around a track. When a dynamite cap is exploded on the sidewall of one of the stock car tires, duplicating the effect of a blow-out, the ensuing scenes will show how the flat tire hugs the rim, enabling the driver to slow to a smooth stop by eliminating the dangerous side-to-side swerving that usually takes place in the event of a blow-out.

**ANNUAL REPORT: Jewel Tea Co. Shows Stockholders Slidefilm**

♦ The Jewel Tea Company, Inc., of Barrington, Illinois, has announced the release of a new full-color sound slidefilm, *The Annual Report of 1946*, for loan to interested businesses, schools, and other organizations.

The film, which has a running time of twelve minutes, tells the story of Jewel's 1946 operations.

Robert E. Stevens, Chief of the Sales Personnel Division, reports that Jewel is very pleased with the results attained from showings of the slidefilm and hopes that other companies will do something similar. "We think it would be good for them and good for the health of our economy," claims Stevens.

More News About Pictures  
 Appears on Page 34

"Great economic and social forces flow with a tidal sweep over communities that are only half conscious of that which is befalling them. Wise statesmen are those who foresee what time is thus bringing, and endeavor to shape institutions and to mold men's thought and purpose in accordance with the change that is silently surrounding them."

—John Morley

**ONE SURE WAY TO CUT PRODUCTION COSTS**

There's no one reason for high production costs. Industrial output depends upon more than machine efficiency, managerial skill, wages or working conditions. Job interest, job knowledge, company loyalty and other intangibles increase employee effectiveness.

Pathscope's studies have shown that satisfaction can result from both frustration of the individual's political motives (desire to work as a member of a group or team) and from frustration of the individual's creative instinct (desire to already some work with his company's product).

Slidefilm films can form the dramatic and vivid connecting link between the worker and the vast productive effort of which he is a part. Clear messages have proven that these entirely different message pictures have made employees just that they are corporate members of a productive team that their work constitutes an essential contribution to their company's finished product—that they are not mere cogs in a great industrial gear.

Progressive firms are being Pathscope's design. Arrange Museum Pathscope to have made and to increase production. May we arrange a showing for you in our projection room or in your office? Write us for further information.

**CAN WE ELIMINATE UNREST...**

There's no one reason for labor unrest. Many wage conflicts, for example, are caused by relations (rather than actual relations) between management and workers.

Pathscope's research has shown that one of the best ways of eradicating unrest is to present women to certain types of work.

Slidefilm films as developed by Pathscope emphasize that the three most serious causes of unrest are: (1) the worker's desire to work under a more progressive management; (2) the worker's desire to work under a more progressive management; (3) the worker's desire to work under a more progressive management.

**THE MONKEY WRENCH OF INDUSTRIAL PEACE**

There's no one reason for labor unrest. Many wage conflicts, for example, are caused by relations (rather than actual relations) between management and workers.

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**PATHSCOPE PRODUCTIONS**  
 The Pathscope Company of America, Inc.  
 "Pioneer in Industrial and Educational Films"  
 580 Fifth Avenue, New York 19, New York

**Louis de Rochemont Group Doing 86 Geography Films**

◆ LOUIS DE ROCHEMONT ASSOCIATES, INC., recently organized as film publishers, has announced that it will begin production early in September on the first of its 86, two-reel geographical color films to bear the series' title *Your World and Mine*. The series is being made exclusively for classroom use and will be distributed by United World Films, Inc., a subsidiary of Universal-International Pictures.

LOUIS DE ROCHEMONT, president of the company, also announced the appointment of JOHN J. WINGERTER as vice president and general manager, F. BORDEN MACE as executive assistant to the president, JOHN A. HAESELER as technical and educational consultant, and VICTOR JURGENS as unit producer for the Far East, with headquarters in Bombay.

Mr. Wingertter resigned last week from TIME INC., after twelve years' service in various executive capacities. He worked with Mr. de Rochemont in the organization of THE MARCH OF TIME IN 1934.

Mr. Haeseler was formerly the Director of the University Film Foundation at Harvard University and has long been an independent producer of educational and theatrical films.

Mr. Mace, a Lieutenant in the Naval Reserve during the war, helped to organize the Navy Department's training films' section and was later photographic officer of the U.S.S. Bennington. He was one of the first naval officers to make photographs over Tokyo during the war. Prior to the war, he was assistant in charge of the Bureau of Visual Instruction at the University of North Carolina.

According to Mr. de Rochemont, the *Your World and Mine* series will be an integrated course of educational films embodying those aspects of the world and its people which can best be presented through the medium of the motion picture in sound and natural color. The first group of 36 is designed for the fourth, fifth, and sixth grades, with an additional series of 50 for the high schools.

# Right! DA-LITE...



Just compare these 1937 and 1947 prices on popular sizes of Da-Lite's widely-used Challenger and Model B Projection Screens!

	1937	1947	
MODEL & SIZE	LIST PRICE	LIST PRICE	CHANGE
Challenger...30x40	\$20.00	\$15.75	DOWN 21%
Model B...30x40	10.00	10.00	NONE
Challenger...37x50	30.00 (39x52)	22.00	DOWN 26%
Model B...37x50	12.50 (36x48)	14.00	UP 12%
Challenger...45x60	45.00	30.00	DOWN 33 1/3%
Model B...45x60	22.50	20.00	DOWN 11%

Quadrupled demand. Streamlined manufacturing and assembly. Post-war tooling and new production machines. Tripled plant area. Simplified design. 38 years experience in screen research and manufacturing. These are the reasons Da-Lite, the leader since 1909, can bring you completely new, vastly improved screens at 1937 prices and less. For price and performance, ask your dealer for Da-Lite—America's Finest Projection Screen. Sizes and models for every need.

Da-Lite Research sets the pace . . . as with the internationally-famous New Challenger, offering exclusive features that make it the greatest improvement in screens in nearly four decades. It's PERFECT for PROJECTION!

- FULLY PROTECTED SCREEN FABRIC with New, "No-Rub" Flat-Baek Octagon Case.
- MODERN DESIGN for Compact Storage and Easy Handling.
- LIGHTNESS PLUS STRENGTH Assured by New, Gable-Roof Leg Design and Octagon Case.
- SMOOTH, SIMPLE OPERATION Automatic Height Adjustment—No External Locking Devices—Sets Up in Less Than 10 Seconds, Down in 5.
- Plus many other features that make the Challenger America's Favorite Portable Screen for Movies . . . Slides . . . Film Strips!
- SMART APPEARANCE All Metal Parts Richly-Plated or in Finest "Wrinkle Finish."
- PICTURES "COME TO LIFE!" On Premium-Quality Crystal Beads, Permanently Fixed to Pyroxylin Base.
- GROOVED ROLLERS Take up Screen Smoothly, Evenly To Protect Its Perfect Surface.
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DA-LITE SCREEN CO., INC.



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"World's Largest-Selling Screen for 38 Years"

**BUSINESS FILM USERS VALUE THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK**

Comments received from large business users of films and equipment who have supplied their representatives and dealers with the Projectionist's Handbook indicate its

value in the field. Order copies today at \$1.00 each from Business Screen, Chicago 10. Write to BOOKSHELF DEPARTMENT, 812 North Dearborn Street, Chicago 10, Ill.

**WINES:** Mission Bell Film Shows it "Grapes to Glass"

◆ *Grapes To Glass*, Mission Bell's 16mm color production which depicts the operations of a large winery, is now available to organizations desiring to show the film to their members.

The picture traces the agricultural development of the fertile San Joaquin Valley in California and follows the grape from the planting of the vine through the various stages of production to the bottling and labeling of the finished wine.

Prints of the film can be obtained through the Chicago, New York, and California branch offices of K. Arakelian, Inc.

**WAITER SERVICE:** Dining Car Waiters Get Visual Training

★ *Don't Go Up a Tree*, a 15-minute sound slidefilm designed for the training of dining car waiters, is available for purchase by outside organizations from The New York, New Haven and Hartford Railroad Company, Grand Central Terminal, New York City 17.

The primary purpose of *Don't Go Up a Tree* is to create pride in the profession of being a dining car waiter. The film endeavors to demonstrate that the waiter who is kind, polite, courteous, and who really knows how to properly wait on tables will reap a greater return not only in pleasure but also in tips from customers.

**SPORTS:** Los Angeles Rams Use Film Promotion Program

◆ The Los Angeles Rams, who joined the ranks of the National Professional Football League when the franchise was switched from Cleveland to Los Angeles, are doing a clever bit of promotion to pep up attendance at their forthcoming 1947 games with a 16mm film showing action shots from their 1946 contests, *Ram Highlights*.

The picture, which was originally ordered by the Rams' manager, was subsequently turned over to Helms Bakeries for title sponsorship credits.

Edited and produced by John Canady Productions in Culver City, California, *Ram Highlights* puts the spotlight on some of the Rams' stand out performers of '46, including Bob Waterfield, ex-FCIA All-American quarterback and Tom Harmon, Michigan backfield ace. Distribution is limited

# IN THE PICTURE PARADE

ited to the southern California area.

**FRATERNAL:** Order of Eagles Program Reviewed in Films

◆ Now in the final stages of production in the Atlas studios in Oak Park, Illinois, is a three reel film in sound and color being produced for the Fraternal Order of Eagles. The film will have its premier showing at the Grand Aerie convention in Chicago this fall, according to Lester H. Loble, Helena, Montana attorney, who is chairman of the public relations division of the Eagles, as well as being a Past Grand Worthy President.

The patriotic and humanitarian works of the order, including

its baby clinics, youth program, and recreational and social activities, are portrayed in the film.

**JUDO:** Widening Range of the Sports Film Now Includes It

◆ Judo, the ancient Japanese wrestling art, will be the subject for a series of three film shorts to be produced for the International Judo Association by Audio Pictures of Los Angeles.

According to plans formulated by Dr. Ferenc H. Fodor, president of Audio, and Mrs. June Legner, head of the association, the series will be composed of one educational film for prospective Judo students, another for child audiences, and a third for general audience entertainment.

**REEL NEWS:** Business Pictures That Merit Headline Notice

◆ U.S. Steel took several minutes during its Theatre Guild on the Air program last month to tell of *Soul and the South*, made for its subsidiary, the Tennessee Coal, Iron & Railroad Co., by Loucks & Norling Studios.

U.S. Steel is proud of the picture, and considers it a welcome addition to the story of "The Industrial Family That Serves The Nation."

◆ We got an advance peek the other day at a fine new cartoon film **TED ESPERTEGA** has just completed for Whitehall Pharmaceutical on Kolynos Toothpaste.

A very extensive distribution is planned and we'll try to have all the dope on it for a good story next month.

◆ **RKO PAMM** has started production on the last edition of a Screen Magazine for farm audiences, sponsored by the Texas Company.

◆ The Hawaiian Pineapple Company, via N. W. Aver advertising agency, is completing negotiations with Jerry Fairbanks Productions of Hollywood for a new film program to portray the company's island facilities and operations.

The production will be a comprehensive treatment, showing agricultural, shipping, and canning processes.

**TRAILER COACH:** Schult Makes a Full-Color Sales Film

◆ *Adventure Ahead*, a full-color 16mm sound film that traces a family's trailer coach travels through the west, is available from Schult Corporation, Elkhart, Ind., and Schult dealers throughout the country.

The 22 minute film shows the family and their Schult "Luxury Line" trailer coach on a scenic tour through Bryce Canyon National Park, Grant Teton National Park, Zion, Yellowstone and other colorful areas. The simplicity of trailer coach travel is graphically illustrated in this film which includes some good outdoor photographic scenes.

◆ Also widening the trailer coach field is the Trailer Coach Manufacturers Association film, *Ad. Count See the Light*, 30 minute subject that shows how good trailer parks improve civic profits and other values. Distributing via Modern Talking Picture Service.



**FI LMS for  
INDUSTRY**

**"STEAM PROGRESS"**

Just as history is revealed in the biographies of men who have made history, the story of progress in any field of industry is revealed in the origin and growth of industrial organizations that have made industrial progress.

"Steam Progress", a Kodachrome sound film, tells such a story in depicting the growth of Combustion Engineering Company, Inc. and in dramatizing the part this company has played in the field of steam generation.

When deciding to use motion pictures to tell your company's story, it is wise to avail yourself of the complete services of a small, compact producing organization with many years' experience in serving the nation's largest industries.

**LOUCKS & NORLING**  
*Studios*

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

**DeVry Sells Film Library:  
to Specialize in Equipment**

◆ THE DEVRY CORPORATION, 31 year old Chicago manufacturer of motion picture equipment, has disposed of its 16mm film rental library to the AMERICAN FILM REGISTRY, 28 East Jackson Blvd., Chicago, operated by Mr. Lee Robins who is widely known throughout the 16mm film industry.

In announcing the transfer of the library, one of the largest in the nation, to its new owners, W. C. DeVry, president stated reasons for the sale.

**PRODUCTION SPACE NEEDED**

"First and foremost was the urgent need for increased manufacturing facilities. Although we have just added another floor to our main DeVry plant on Armitage Avenue, an addition that enabled us to practically double our productive capacities, DeVry motion picture products have met with such universal favor both here and abroad, that much more space was needed—and at once to take care of these orders. The transfer of our film library from the DeVry factory gives us this needed room.

"Secondly, we felt that it was only a matter of time before the DeVry Corporation would have to concentrate its vast resources exclusively to the manufacture of its extensive line of motion picture products, rather than divide its interest between this important activity and the handling of the rental and sale of 16mm films, slides and filmstrips.

**TEACHING FILMS PIONEER**

"When 16mm film was introduced, DeVry, in collaboration with many eminent educators, produced a series of 86 classroom

teaching films, the first available to American schools. The 16mm film has since proved its worth as a teaching medium. A recent private survey discloses that more and more commercial outlets are distributing 16mm film on a rental or sale basis to the schools. As a result, the need for a manufacturer like DeVry to distribute teaching films has passed.

**RECALLS NATIONAL CONFERENCE**

"A like situation existed with the National Conference on Visual Education, an organization originated and sponsored by DeVry to help standardize, develop and improve visual teaching methods, applications and materials. After more than a decade of service to the educators of the country, this National Conference gave way to state and sectional group conferences held annually in most of the 48 states.

"The DeVry Corporation will henceforth devote its entire facilities to the manufacture of motion picture equipment."

\* \* \*

**United Nations Shows First Picture: "The Peoples' Charter"**

◆ Nation-wide distribution is now being planned for the first United Nations Film Board picture, *The Peoples' Charter*, which was recently previewed by the Museum of Modern Art in New York for members of the National Board of Review and the New York Film Council.

The film, which is a two-reel documentary showing the birth, purposes, and human significance of the United Nations, was produced by the United Nations film unit. In addition to the planned distribution in the United States, the picture will also be released in the near future in Canada, Latin America, France, and England. It will be available for both theatrical and non-theatrical use.

**National Film Group Serves United Nations**

◆ Formation of the American National Film Committee to advise and consult with the United Nations Film Board was announced in July. The American Committee, like the French and British Committees already organized, will work closely with the Department of Public Information for Films and Visual Education.

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at Lectures and Conventions  
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Overhead Daylight Projector**

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**16mm Sound Film Projectors**

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**Mobile Sound Units**

**Opaque Projectors**

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**screens  
reels • cans • lamps  
& accessories**

**SPECIALIZED SOUND  
PRODUCTS inc.**

*551 Fifth Ave. • New York*

**EQUIPMENT SPECIALISTS**



Reid H. Ray Film Industries

Announced in Corporate Change  
♦ A change in the name of one of the oldest commercial motion picture producers in the country has been announced. Since 1925, when Reid H. Ray purchased interest in the named company, Mills & Bell Motion Pictures, this company has been known as Ray-Bell Films, Inc. The firm was originally located on University Avenue in St. Paul and in 1936 moved to its own studio-laboratory on Ford Parkway.

**BELL RETIRES FROM COMPANY**

With the retirement of Charles E. Bell from the company, and the acquisition of his interests by the present management, the name of the corporation was changed July 1, 1947, to Reid H. Ray Film Industries, Inc. The film company, which employs 75 persons, produces advertising, institutional and educational motion pictures and slide films. A division of the firm also sells and distributes theatre screen advertising in ten Mid-West states. Their business is on a national scope as many of their clients are large Eastern and Mid-Western manufacturers, and the camera crews travel in at least 22 states each year making scenes "on location". During the war years, the company produced more than 100 training films for Government agencies.

**FOUNDED BACK IN 1910**

The original company was founded by the late Otto Rathis, prominent Northwest theatre man, in 1910, for the purpose of making local newsreels to be shown in Mr. Rathis' St. Paul Gaiety Theatre. Mr. Bell was employed as a cameraman at that time, and until recently has been active in the production department of the company. In 1921 the firm underwent a re-organization when the late W. R. Mills bought a portion of Mr. Rathis' interests, and the company operated for a few years as Rathis, Mills & Bell. Then Otto Rathis retired and the firm name was changed to Mills & Bell.

Mr. Ray came to St. Paul in 1921, and in 1925 took over active management of the company. At that time the company became Ray-Bell Films, Inc.

The present officers and board of directors, all active in the management of the company, are Reid H. Ray, President; Alice M.

**Men Who Make Pictures**

Griswold, Secretary; Chas. A. Nyquist, Treasurer; Wm. H. Ringgold, Vice-President. Mr. Ringgold was appointed to succeed Mr. Bell as Vice-President at a recent directors' meeting.

A new addition to the plant on Ford Parkway, which will add 6,000 square feet of space, is nearing completion. The new building will contain the laboratory for two automatic film developing machines designed and built in Hollywood; four cutting rooms, two film vaults, printing rooms, generator room, screening room, and entirely new quarters for the Art Department. Sales, Accounting, and Service Departments will expand into the space made available by the new addition.

**EASTERN ROUNDUP**

**Art for Business Pictures:**

★ We paid a visit to Frank Kullak and Herb Webb, president and vice-president of Visual Illustrations, Inc., recently.

With over twenty years experience in preparation of photographs for reproduction, both Kullak and Webb have now developed one of the foremost art service organizations for producers of motion pictures and slide-films in the country.

"Our position in this field is simple," Kullak says. "We take over all the art, title and retouch problems for producers, and we don't compete with them—we're a



FRANK KULLAK

service organization—completely."

"Yes, and to get the most out of projection art, you've got to specialize in it—there just aren't enough men who know this work inside and out in the field today," adds Webb. "That's why we consider ourselves as really part of the staff of our producer-clients."

Visual Illustrations' service includes art titles, cartoons, technical drawings, maps, graphs, murals, montage, and the whole gamut of services that any producer might require in this line.

We were particularly interested in the retouching section. Kullak, who is probably the leading retouch artist in New York, claims that almost without exception every photograph for projection use will be improved by retouching. This is caused because dense areas usually take on at least 75% more intensity under projection and lose all detail, while light areas just become a glare upon the screen.

We pointed out that though this might be true, we thought a photograph obviously retouched was just phony looking.

"That is because the retouching is not done right—it takes a light hand and a lot of care," Kullak said, "and as you can see here—this projection frame has been retouched on the original, but I'll bet you can't tell where."

We couldn't.

• • •

**Ullman Becomes RKO Producer**

♦ The big deal completed late last month in which Warner Brothers purchased the newsreel facilities of RKO Pathé, Inc., was forecast earlier by the resignation of president Frederic Ullman, Jr., to become a producer for RKO.

Warner's has acquired all assets and equipment of Pathé's newsreel division, including personnel who wish to transfer from

**GUIDED MISSILES**

V-2 Rockets fired aloft in New Mexico have reached hitherto unheard of heights.

**VISUAL PROGRAMS, too, are opening up new horizons in Selling, Training and Promotion.**

**The guided missile is designed to reach its target accurately and produce a predetermined result.**

**ROCKETT planned Visual Programs have become the guided missiles of management in obtaining desired results.**

**ROCKETT PRODUCTIONS**  
Producers for nearly a quarter of a century of  
**BUSINESS MOTION PICTURES • SOUND SLIDE FILMS**  
**6063 SUNSET BLVD., HOLLYWOOD 28, CAL.**



RKO Pathe to Warner Pathe News. The transaction does not include commercial films, short subjects, studio or other activities not connected with the news-reel.

Local rumors forecast much increased activity in the commercial line as a result of the reorganization.

◆ In order to better identify the activity of its transcription department, Columbia Records, Inc. has named it COLUMBIA TRANSCRIPTIONS, and has established it as a separate division of the parent company, it was announced recently by Robert J. Clarkson, General Manager of the division.

At the same time, William A. Wheeler, former sales representative for World Broadcasting System, was appointed manager of the Hollywood office.

Columbia Transcriptions is a commercial service which for the past seven years has been recording broadcast transcriptions for ad agencies, library services and radio production companies. A more recent but increasingly important operation of the division is the production of slidefilm transcriptions.

◆ FILM COUNSELORS has signed with two new clients, both trade associations, for research and counsel on film problems. E. R. Murkland, former war-time Signal Corps writer-director, has been engaged in a research capacity.



MAX LASKY (left) and David Quaid (at the camera) use the new 16mm Zoomar Lens (see below).

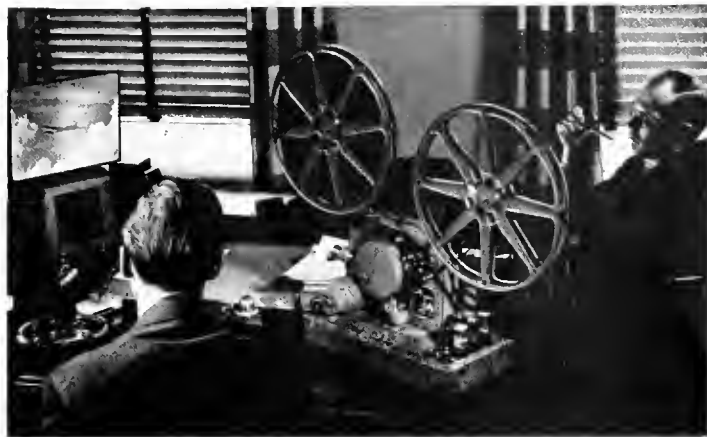
◆ DAVID QUAID, at the camera, and MAX LASKY, director, appear in the picture on this page taken at the Gruen Watch factory in Cincinnati, using the new 16 mm Zoomar lens. The recent "candid" scene marks the final shot of a new Gruen picture, which is a dealer-instructional film on the proper method of cleaning watches. This series is probably the first "candid" sequence of the lens in use.

The lever which works the "zoom" effect is being operated by Mr. Lasky. In the rear, or "down" position, the lens is at the close-up stage. The scene shows a watchmaker who has just disassembled, cleaned, and re-assembled the watch. As he puts it to his ear with a smile of satisfaction, the camera goes into a big close-up.

Now being shown at trade meetings and conventions with a good response, the film was produced for Gruen by FILMS FOR INDUSTRY.

◆ ALFRED Y. LYTLE, supervisor of the motion picture bureau of the Aetna Life Affiliated Companies, has been engaged as a temporary special consultant by Pan American World Airways. Lytle is on leave of absence granted by Aetna to help make a film on the folk arts, transportation systems and scenic highlights of Central American countries.

A member of Aetna's bureau since its inception in 1940, he has been its supervisor since November, 1944. To his credit are a number of educational films, including such subjects as home and highway safety.



**A Truly Mechanical BRIEF CASE for Your Salesmen, Now!**  
And at **LOW COST**—with

# MOVIE - MITE

**16 mm. Sound-on-Film Projector**

**PORTABLE—Weighs only 27½ lbs. complete.**

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

**STANDARD FEATURES**—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.

See your Industrial Film Producer for demonstration and delivery information



Write for Interesting Folder

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## 16mm. Producers Laboratory Service

Sound recording studio, latest Mourer equipment . . . Processing . . . Work prints . . . Release prints . . . Titles.

## General Pictures Productions, Inc.

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Through Micro Motion Pictures



Secrets of life, blood flow, cell division, growth of tissue, digestion, fermentation, germs and molds in action, inside stories of foods during cooking and baking, cleansing action of soap, perpetual motion of ultramarine. Particles in fluids and air, dust, inside a drop of motor oil below freezing, texture of textiles, structure of materials, chemical reactions, etc.

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**MOVIE-MITE CORPORATION**  
1103 EAST 15TH ST. KANSAS CITY 6, MISSOURI

# Men Who Make Pictures



THE RELAYS SOUND STUDIOS at 301 East 11th Street, formerly the Beaux Arts Institute of Design, this building has been remodeled.

## EASTERN NOTES

◆ RELAYS SOUND STUDIOS, long a fixture at 1600 Broadway, has moved to a new building at 301 East 11th Street.

Reeves new studios now occupy all five floors of the former Beaux Arts Institute of Design, and include facilities for sound recording on film (both 16mm and 35mm, Western Electric and RCA) radio transcription, disc cutting, and television.

Reeves will offer its clients not only complete sound facilities but also shooting stages, carpentry shops, make-up rooms and other paraphernalia for photographic use.

◆ PREVIEW THEATRE, INC., of which Reeves is a partner, has recently purchased 215 West 5th Street, long the home of many companies in the film business.

W. B. Gulette, president of Preview, plans to remodel about half the building for his own use, and lease the rest to present tenants.

It is understood that Du Art Labs and Loucks & Norling Studios came in on the building deal after Preview's purchase.

◆ In the general exodus from 1600 Broadway (Reeves, Preview, etc.) which was recently purchased by Forws, Inc., can also be listed BONDEN FILM STORAGE CO., which has announced plans for two new buildings on west 13rd street between 11th and 12th avenues. One, a 12 story office, will house film exchanges and others in the trade, while the other, 13 stories, has 180 film vaults.

## New York Personalities:

◆ IRVING HARTLEY, of Hartley Productions, recently returned from the West Indies, Guatemala and Mexico where he photographed scenes and recorded track for two new Pan American Airways films: *Wings To Guatemala and Mexico* and *Wings Over The Caribbean* scheduled to be released in September.

◆ ERWIN H. EZZES, who has been in charge of Branch Operations for UNITED WORLD FILMS, INC., since its inception, has been appointed manager of the company's Non-Theatrical Entertainment Film Division.

◆ ALFRED DIPIETRO, who has

been associated with FILMS, INC. for more than eleven years, has announced his resignation from the position of Vice President in Charge of Operations.

## WESTERN ROUNDUP

◆ JACK W. CARRICK, who is in charge of sales activities for RKO PATHES Chicago branch office, has become a Director of the Executives' Club of Chicago.

◆ G. W. WYDE-BROWN, noted cameraman from South Africa, has been delegated by LITTLEB, Hollywood, to shoot newsreel shots in Durban, South Africa, for the 16mm studio's television reels.



HANS A. ERNI

## Florez Names Executives

◆ HANS A. ERNI has been appointed vice president of FLOREZ, INC., Detroit, Michigan, according to an announcement by G. A. FLOREZ, president and chairman of the board.

On completion of his work in the Detroit area as Director of Visual Education in the Development of Vocational Training for War Workers, Erni rejoined the Florez organization in 1944. He is an account executive on the following accounts: The Eureka Division of the Eureka Williams Corporation, The Nash Division of the Nash Kelvinator Corporation, and the Gulf Oil Corp.



H. ALLEN SMITH

◆ H. ALLEN SMITH has joined Florez, Inc., Detroit, in an editorial capacity. The move marks a return to his home town after an absence of some seven or eight years during which time he was associated with Henri, Hurst and McDonald, Incorporated, of Chicago and the Gardner Advertising Company of St. Louis. Previously, Mr. Smith was advertising manager of the home furnishings division of the J. I. Hudson Company in Detroit.

◆ JOHN ZIGLER, former western sales representative for J. D. WRAYTER PRODUCTIONS, has joined JOHN SUTHERLAND PRODUCTIONS in a similar capacity.

**Under one roof...**

... a completely integrated photographic service for the production of sound motion picture films... for industry and education.

... film lab, studio, editing, animation, and laboratory facilities... for other film producers and photographic departments of other industries.

Superior 16mm. duplicates with or without optical effects... black and white or full color. Write for further information.

- Sound Stage of 8,000 Sq. Feet
- Recording Studio with Seven Channels
- Lab Capacity of 112,000 16 mm. feet per day
- Producing films by the 16mm. method for 15 years

**THE CALVIN COMPANY**

Especially equipped to make... Large quantities of prints! Color Prints with Optical Effects

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**MEN WHO MAKE PICTURES**

◆ REMY HUDSON, who has resigned his position as president of EDDIE ALBERT PRODUCTIONS, announces the formation of his own commercial producing company, HUDSON PRODUCTIONS, LTD.

Associated with Hudson in the new enterprise is EDWARD L. KORNIG, formerly an account executive with HONIG-COOPER advertising agency, who, as vice president, will be in charge of sales and advertising for Hudson Productions.

Also making the shift with Hudson is BOYD CORRELL, previously on the writing staff of Albert Productions, who will occupy duties in charge of research and script development for the new company.

Two films are reported in production by the new organization, one for the Illinois Tool Works and another for the Sister Kenny Foundation.

**TYPE TITLES**

... built up to a **STANDARD**  
not down to a **PRICE**

**THE KNIGHT STUDIO**

Type Titles for Motion Picture  
and Slidefilm Producers

341 E. OHIO STREET • CHICAGO 11, ILL



For 16mm. Film — 400 to 2000' Reels  
**Protect your films**  
**Ship in FIBERBILT CASES**  
Sold at leading dealers



◆ WATSON JONES, who has been active in Hollywood for the past seventeen years in the sales and installation of RCA equipment in leading studios, has been appointed manager of RCA's HOLLYWOOD FILM RECORDING SALES.

**Zenn Kaufman Switches to Philip Morris from Calvert**

◆ ZENN KAUFMAN has been appointed merchandising director of PHILIP MORRIS & CO. LTD., effective on August 1, according to an announcement made recently by ALFRED E. LYON, president of the company.

Mr. Kaufman was formerly merchandising manager of Calvert Distillers Corporation, and prior to that was associated with Lennen & Mitchell, Inc. He has been active in the use of films for dealer and sales promotion purposes in recent years.

**Muntz-Shore Productions Are Organized in Hollywood**

◆ A newcomer in the lists of commercial film producers is MUNTZ-SHORE PRODUCTIONS, Hollywood.

Headed by Earl Muntz and Michael Shore, the new firm expects to apply to motion pictures the principles of attention-catching advertising learned in promotion of Muntz's used car business in southern California.

Muntz is the same "Madman" Muntz who skyrocketed to prominence as the chief exponent of wacky advertising in this land of screwball promotion. Together with Shore, who guided his well-known advertising and publicity campaign, Muntz built a several million dollar business in just a few years.

Turning their attention to business-sponsored motion pictures, the team promises new concepts and developments in production and treatment of films, and a wholly new distribution method, not yet unveiled.

First productions on the slate for Muntz-Shore are a series of films for Kaiser-Frazer. Muntz is the southern California distributor for the new auto firm.

Production is scheduled to begin soon in the newly reconstructed studio owned by Muntz-Shore. The studio, one of the first Hollywood film stages, has been converted for sound productions, and will be fully equipped with its own sound system, offices, laboratory, machine shops, dressing rooms, etc. The stage is 77 by 105 feet with a grid 38 feet high.

**CONVINCING TESTIMONY  
TO S.V.E. SUPERIORITY**



Manufacturers of sound slidefilm units know the necessity of having a completely reliable projector in their equipment . . . a projector proved by time and built to meet the most exacting projection requirements. That's why leading sound slidefilm unit manufacturers use S.V.E. projectors exclusively. S.V.E. projectors have been America's preferred projectors for 28 years . . . incorporate many exclusive features that assure maximum picture brilliancy, and easy, dependable operation.

Whatever your projector needs, as part of sound equipment or for showing silent double- or single-frame filmstrips and 2" x 2" slides . . . be sure you get an S.V.E. Consult your dealer or write direct for full information. Address Dept. 83511.



S.V.E. projectors are used in the Magnovox, Operadia, and other sound slidefilm units.

**SOCIETY FOR VISUAL EDUCATION, INC.**  
*A Business Corporation*  
100 East Ohio Street Chicago 11, Ill.

# Business Screen EXECUTIVE

## AMPRO NAMES 3 REGIONAL SALES REPRESENTATIVES



LOU H. WALTERS



JAMES J. GRAVES



GEORGE SCHICKMAN

◆ With the addition of three new regional representatives to its sales staff, AMPRO CORPORATION, Chicago projector manufacturer, is continuing a sales expansion program designed to give the company's dealers more intensive personal assistance.

LOU H. WALTERS is the Ampro sales representative for the South Western Division. He has had 38 years of experience in the industry, 10 of which were spent with the Leans Theatre Supply Co. of St. Louis. He joined National Theatre Supply Co. in 1926 and was later appointed manager of this firm's Drive-In Theatre Dept. He became president and manager of the Cine Supply Co. of St. Louis in 1945, an RCA agency, and remained there until joining Ampro on June 1st. He has been an active member of the SMPA for many years.

GEORGE J. SCHICKMAN is now Ampro sales representative for the midwestern division. His background in the industry covers over 15 years, 10 of which were spent with the Central Camera Company of Chicago as store manager. He is the founder and past director of the Chicago School of Photography and has conducted many lectures and demonstrations before classes, gaining particular recognition in the field of photographic color processes. He is also an active member of the Biological Photographers' Association.

JAMES J. GRAVES, new Ampro sales representative for the Central Division, has had over ten years of experience in the industry, five of which were spent with distributors and manufacturers of optical equipment. He then became associated with Monon Picture Engineering Corporation, a subsidiary of General Precision Equipment Corporation, where he has served until his recent transfer to Ampro.

Sieburg is RCA Plant Manager

◆ DONALD K. SIEBURG, associated with RCA since 1938, has been appointed plant manager in

charge of Manufacturing of 16mm Motion Picture Equipment, Theatre Equipment, and Test and Measuring Equipment in the

Engineering Products Department of RCA Victor Division, Radio Corporation of America.

### Bell & Howell Acquires Microfilm Recording Company

◆ J. H. McNABB, president of the BELL & HOWELL COMPANY, Chicago, announces the purchase of the MICROFILM RECORDING COMPANY, 221 N. LaSalle Street. The transaction became effective August 1, 1947.

Bell & Howell's microfilm sales, service, and repair departments, and processing laboratories were moved August 1, to Suite 518, in the LaSalle-Wacker Building, the quarters now occupied by the Microfilm Recording Company. All microfilm equipment manufactured and sold by Bell & Howell will be marketed under the trade name, "Microfilmo".

### Stanley Bracken to Become W.E. President on Sept. 30

◆ STANLEY BRACKEN, executive vice-president of Western Electric, will step up to president, succeeding Clarence G. Stoll, when the latter retires on September 30, after 11 years with the company.

### Berndt-Bach Corporation is Announced in Name Change

◆ Announcement of a name change has recently been made by the F. M. Berndt Corporation, manufacturers of Auricon sound camera equipment. New name of the organization is BERNDT-BACH, INCORPORATED.

WALTER BACH, whose name is added to the corporate title, has been with the company for fourteen years, having started with Berndt in New York soon after he began manufacturing 16 mm sound and camera equipment.

Berndt-Bach will continue to do business as before in the manufacture and distribution of Auricon equipment. Only change is in the corporate name and joint management structure.

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**Russell Yankie is Appointed  
NATCO Educational Director**

◆ RUSSELL H. YANKIE, NATCO southern district sales manager, has been promoted to the position of Educational Director for



RUSSELL H. YANKIE

Natco motion picture projector equipment. In addition to his duties as educational executive, Mr. Yankie will continue as Southern District Sales Manager for Natco.

**New Standards Are Announced  
for Lantern Slide Fields**

◆ A subcommittee of the American Standards Association Sectional Committee on Standardization in the Field of Photography has issued a proposed standardization of dimensions for intermediate and larger lantern slides for projecting pictures onto a screen.

The proposed standard, which is scheduled to undergo a year's trial and criticism, provides dimensions for 2 3/4 x 2 3/4-inch and 4 x 5-inch slides.

Copies of the Proposed American Standard Dimensions for Intermediate and Larger Lantern Slides, Z38.7.18, can be obtained from the American Standards Association, 70 East 45th Street, New York City 17.

**Max R. Klein Opens Chicago  
Office as Audio-Visual Specialist**

◆ MAX R. KLEIN, well-known figure in the audio-visual educational field, is now operating as industrial and educational audio-visual aids consultant in his own office at 27 East Monroe Street, Chicago 3.

Klein, former Director of Visual Education of the Cleveland Public Schools, is also serving as manufacturers' representative of a line of audio-visual aids and equipment. He recently resigned from an executive position as sales manager of Optron, Inc.

His sales office will handle a photographic viewer, play back units for recordings and transcriptions, recorders, exclusive distribution of a portable welder, some school publications.



MATHEW J. BETLEY

**Radiant Names Betley as  
New Plant Superintendent**

◆ MATHEW J. BETLEY has been appointed plant superintendent of RADIANT MANUFACTURING CORPORATION, Chicago. In his new position he will have full responsibility of production, service, and personnel.

Betley has served in similar executive capacities for more than thirteen years, having previously been associated with the Tractor Division of the Automatic Products Company of Milwaukee, the Belmont Radio.



# A New Picturephone To Meet A New Sound Slide-film Need

**THE PROBLEM:**

With color film coming into general use, the projectors usually found in small machines are not powerful enough.

And users become more exacting after experience with the small equipment. They want more illumination, even for black-and-white films.

And yet they don't want to carry big machines where big capacity is not needed.

**THE SOLUTION:**

The New Picturephone -- Model J3 -- is a small size machine with a 300-watt projector. A little heavier, of course, but light enough to get around with.

It has all the qualities of our smallest machines -- even distribution of sound -- AC-DC amplifier protects against instant damage from plugging into direct current -- super quality of sound -- eight records carried and protected against warping, breaking, and dirt -- built-in shadow-boxed screen -- tone control -- 20-foot cord -- safety switch -- elevator -- projector in the only convenient location -- completely enclosed case.

And, our auxiliary 12-inch speaker can be plugged in, making J3 into a big size machine, with the speaker up front, and capacity for several hundred people.

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Gives you 300-watt illumination for all your showings.

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# NEW PRODUCTS

THE BUYER'S GUIDE TO THE LATEST IN AUDIOVISUAL EQUIPMENT

◆ The new postwar RCA 16mm sound motion picture projector, radically new in design, equipped with new operational features, and lighter in weight than any previous standard size 16mm sound projector, has been announced by the RCA 16mm Motion Picture Equipment Section.

Weighing only 39 pounds and newly styled and engineered throughout, the widely heralded new RCA "100" projector was introduced in conjunction with the Sixteenth Anniversary of 16mm Sound celebrating RCA's development of the first 16mm sound on-film projector in 1931. According to Mr. Swisher, Manager of the 16mm Motion Picture Equipment Section, the RCA "100" will be the object of one of the most comprehensive promotional campaigns in the history of the company's 16mm activities.

A material reduction in the overall size of the new projector was accomplished by the use of a new "E" shaped amplifier mounting. Styled with a striking blue-green hammertone finish, the unit embodies the results of 16 years of RCA research in the 16mm field. Two models will be available, one providing both sound and silent speeds, the other, sound speed only.

Among the new operational features of the projector is a new tilt wheel which permits rapid



*RCA's Model "100" 16MM SOUND MOTION PICTURE PROJECTOR is of radically new design and combines greatly simplified operation with a marked reduction in weight. A direct descendant of the first 16mm sound projector, introduced by RCA 16 years ago, the new projector includes many features previously found only on professional models.*

raising and lowering of the projector by fingertip operation of a small dial. A second new feature, formerly found only on professional theatre projectors, is "theatrical type" framing which adjusts the position of the film in the gate without moving the aperture plate.

The well-known RCA "simplified film path" design is incorpo-

rated in the new projector, with a wide-swinging film gate, "cushion action" sprocket shoes, and an embossed guide line for easy threading. Rewind of film is an automatic operation and does not require changing reels. The RCA "even tension" take-up, which maintains the proper tension on the film regardless of the amount of film on the reel, has been further improved in the new model.

Newly designed, the powerful four stage amplifier in the projector delivers a full 10 watt output at less than five percent distortion throughout the 16mm recording range. Also of new design is the "100" speaker, utilizing the super-sensitive RCA ME 6333-B mechanism, which is engineered to deliver an optimum of high quality 16mm sound reproduction regardless of speaker location. A rubber gasket around the speaker case lid assures an acoustical fit for the cover, eliminating the the "barrel" effects caused by loose fitting covers.



1,000-Watt Still Projector

## New Golde All-Purpose Unit

◆ The new Golde Double Blower Cooled 1,000 Watt All-Purpose Projector, which handles everything from 3 1/4 x 4 down to 2 x 2 (35mm) slides plus single and double filmstrips, is now available for immediate delivery from the Golde Manufacturing Company of Chicago.

One of the features of the new projector is a front blower which directs a stream of cold air over the small slides or filmstrips being used. Other features include a spiral focusing thread, which permits critical focusing to hair-line sharpness; easily removable lens, to facilitate cleaning; low center of gravity on base, to prevent shaking or tipping; rubber base legs, to prevent surface scratching; positive tilt control; ground and polished condensing lens plus heat absorption filter; and a heat-proof pre focus socket, for aligning filament on correct optical axis.



The Film Defect Indicator

## F&H Film Defect Indicator

◆ In an attempt to control the discomfort that motion picture audiences experience when a film showing is interrupted, the Bell & Howell Company has placed a new Film Defect Indicator on the market, designed for rapid and thorough mechanical inspection of 16mm sound and silent film perforations.

The new product, entirely different from a similar device offered before the war, is so con-



OPERADIO EXPANSIBLE INDICATOR - 12-watt sound slidefilm unit with microphone input. Projects strip film or slides, has two-speed turntable and can be used as regular public address system. Made by Operadio Mfg. Co., St. Charles, Ill.

WATCH FOR THE GUIDE!

## Montgomery Ward's Current Visual Retail Training Program:

(CONTINUED FROM PAGE TWENTY-NINE)  
extremely small office-warehouse to the present organization which employs more than 80,000 people.

### 3. The Managers' Meeting Guide

The Managers' Meeting Guide is an informal outline and accompanies each sound slide film. The guide:

a. Gives a time allotment for the meeting and divides the meeting time into four divisions of subject matter.

b. Provides appropriate opening remarks for the meeting chairman. These remarks can be read; they can be used as an outline; they can be used as a guide for an "ad lib" introduction.

c. Tells when to show the film.

d. Provides discussion topics and questions for each meeting.

e. Gives a summary of the present film and a preview of the next film.

f. Prompts a "thank-you" to the members of the group for their attention, interest, and cooperation.

g. Reminds the instructor to give each person who attended the meeting a copy of the related training booklet.

Thus in five or six pages you are provided with all the details needed for a successful meeting. Every detail is worked out for the busy manager; the manager who does not like to speak in public; the manager who would otherwise forget small but important items

that make or break a sales training meeting.

### 4. Employee Meeting Booklet

Each sound slide film is supplemented not only by a Meeting Guide, but also by a booklet for employees. These booklets are pocket size with attractive covers, and have a clearly printed message which is easy to read. The content is brief and pointed. The booklets bear the same titles as the films and their content is taken from the film message. This close relationship between film and booklet provides greater learning values. In other words, after seeing and hearing the film instruction, the employee has the added opportunity of reviewing the film content, re-living the film experiences, repeating the message through the printed word. The booklet becomes a "take-home piece" for ready reference for a long time.

### 5. Training Manuals

In addition to the "take-home" booklet that supplements each film there are training manuals. These training manuals are factual in nature and designed to promote personal effectiveness and productivity.

The first of these training manuals is "Guide for Training Retail Store Employees." This manual is a guide to the entire training plan and is basic reading for all Ward store managers. There are also operating manuals, manuals for assistant managers, merchandise information manuals, department head manuals, service manuals, manuals for office jobs, and manuals for salespeople. These manuals, as well as the sound slide films, are part of the training library of each store.

## Successful TRAINING FILMS

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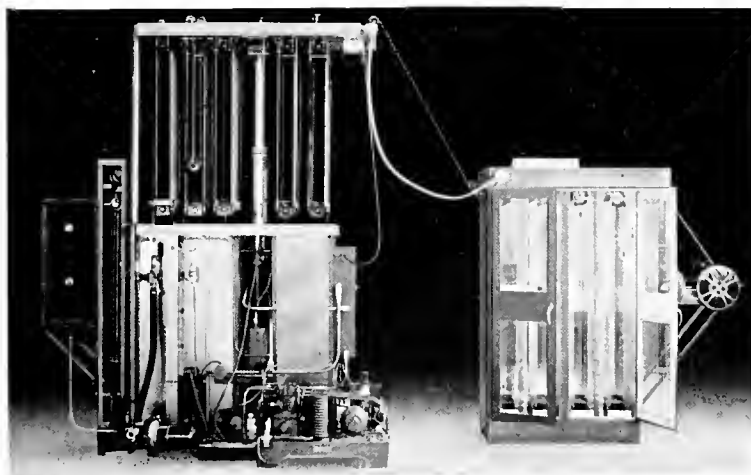
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## NEW PRODUCTS:

(CONTINUED FROM PAGE 12)  
 structured that as the film is wound through the machine, the perforations are mechanically inspected, and when a broken or damaged perforation is encountered, a warning light calls the attention of the operator to the imperfection.

The Indicator may be removed from its base and mounted on a Bell & Howell Filmotion Viewer base, thus combining the Indicator and the splicer in one unit. The new device is fitted to take the standard Bell & Howell connecting rods and may be used between Bell & Howell Heavy Duty Rewinds. The exterior of the Indicator has a brown wrinkle finish.



### Griswold Line to Neumade

◆ The appointment of NEUMADE PRODUCTS CORPORATION, New York City, as sole and exclusive distributors of the widely used, lifetime Griswold splicers for 8mm., 16mm., and 35mm., has been announced by L. E. JONES, sales manager. The Griswold splices silent or sound film quickly and accurately.

### New Equipment at NAEED

◆ Hundreds of dealers and distributors who visited the National Association of Visual Education Dealers' trade show August 3-6 in Chicago saw the widest range of products ever exhibited, from slide projectors to television.

### Arcadia Company Shows New Viewer

◆ THE COMMANDER, a new hand-operated illuminated viewer which shows double frame Kodachrome strips, is now available from the Arcadia Manufacturing Company, Chicago. Originally designed as a handy editing device for the amateur, this well-designed plastic unit has a double battery compartment. Size is slightly larger than two packs of cigarettes.

## TRANSIT TRAINING:

(CONTINUED FROM PAGE 28)  
 together, several distinct causes stood out in relation to the basic problems. Also the interrelation of the two problems was much more clearly defined. Without regard to order of importance, a few of the findings were:

1. Greater emphasis needed on employee orientation with special attention on the job requirements and future offered.

2. Need for increased standardization of procedure among instructors and in operational methods taught. This was responsible for perpetuation of a number of unsafe and hazardous practices.

3. Weakness in individual teaching abilities and methods.

4. Need for safety campaign covering all employees.

From the survey a critical analysis of the entire training program was made and a proposed film program drawn up, setting forth where, why and how the application of films would do a more effective job. A tentative outline was made for each proposed motion picture or slide film. Recommendations on the use of other supplementary visual media, and specific suggestions with regard to other problems encountered were included. This was then submitted to the Transit Lines by Belmont Pictures.

It was at this point that the value of and need for such a thorough study became most apparent:

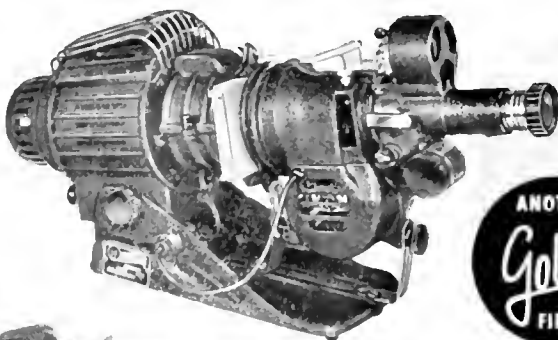
1. The Transit Lines had a clear understanding of the specific relation of films and other visual media to their problems.

2. The producer had a clear understanding of the training problems of the company to which he was to apply his specialized abilities in visual programming.

## New All-purpose 1000 WATT Projector

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3. The specific needs for film treatment had been determined, insuring the creation of films, each with a definite objective and purpose.

The Transit Co. and producer together were able to build a training program which incorporated films as a vital functioning part.

*It's a Big Job* revealed by the survey to be the most needed film, headed the production schedule. It is designed for employee orientation and will be shown to new employees in small groups, after employment application and initial personnel counseling. The film shows the prospective operator a thorough preview of his training, what the job calls for and the opportunities it offers him. By telling a straight-forward story, the Transit Lines expect the film to discourage the mildly interested applicant, or the one looking for any job until "something better comes along". On the other hand it provokes the thoughts of men who may not have considered the career possibilities of the transportation industry.

While designed specifically for the above purpose, the film has a secondary function. As a graphic illustration of company approved training procedure and routine, it sets the pattern for the instructors to follow. The story is narrated as though by an operator recalling his training and the transition from an awkward trainee to his present position with an assured future.

Other films planned for the program include a motion picture on safety, another motion picture to be used with a training device developed as a result of the survey, and three teaching slide films on street car, coach and trolley coach operation respectively.

With such a foundation of care-

ful study and planning and by utilizing the specialized abilities required for the job, the Los Angeles Transit Lines has assured itself of a training program that will produce results. And to have an accurate record of their investment, the Transit Lines is going to gather data over the first six months period of the program's use for comparison with a like period prior to the full use of the films.

Credit goes to both the Los Angeles Transit Company and to Belmont Pictures, as consultants and producers, for the development of a visual program which realizes the maximum effectiveness of the medium through careful analysis and planning.

#### New Hollywood Quarters for Screen Adettes Are Announced

◆ New quarters have been obtained in Hollywood for occupancy by SCREEN ADETTES on August 25, MERRIMAN H. HOLTZ, President of Screen Adettes, Inc. and The Screen Adette Equipment Corporation, has announced. The new address is 8479 Melrose Avenue at the corner of LaCienega Blvd.

Approximately 1200 square feet will be devoted to 16 mm films and audio-visual equipment and materials. A modern screening room and service department will be a feature of the new location.

#### Delivers Film and Equipment by Plane in Northwoods Area

◆ BENTON C. BLACK, owner and manager of EDUCATIONAL PROJECTION SERVICE of Chicago, has initiated an Amphibious Motion Picture Service. Equipment and film deliveries will be made in a Republic SeaBee amphibian airplane to the front door of hotels, camps, and summer resorts in the Northwoods area.

#### Model Preview Room in St. Louis

◆ E. K. STOPPEWORTH, head of the progressive PICTOSOUND organization in St. Louis has added another customer service. Matching the company's mobile service is the new St. Louis preview room, said by a recent BUSINESS SCREEN observer to be a model of its type for dealer showrooms.

Preview facilities bring both business and organization customers to the dealer's place of business.

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Bridges Motion Picture Service, 244 High St., Hartford 5.  
Pix Film Service, 34 E. Putnam Ave., Greenwich.  
Eastern Film Libraries, 95 N. Main St., Waterbury 14.

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Jam Handy Organization, Inc., Transport Bldg., Washington 6.  
Paul L. Brand & Son, 2153 K St., Washington 7.  
The Film Center, 615 12th St., N.W., Washington.

• MAINE •

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

• MARYLAND •

Collins Motion Picture Service, 502½ & 506 St., Paul St., Baltimore 2; Also 4 Race St., Cambridge.  
Folkemer Photo Service, 927 Poplar Grove, Baltimore 16.  
Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.  
Stark Films, 537 N. Howard St., Baltimore 1.  
Howard E. Thompson, Box 294, Mt. Airy.

• MASSACHUSETTS •

Audio-Video Company of New England, 30 Huntington Ave., Boston 16.  
Audio-Visual Corp., 116 Newbury St., Boston 16.  
Ideal Pictures, 40 Melrose St., Boston.  
Jarrell-Ash Company, 165 Newbury St., Boston 16.  
Wholesome Film Service, Inc., 20 Melrose St., Boston 16.  
South End Film Library, 56 Valonia Ter., Fall River.  
Stanley-Winthrops, Inc., 90 Washington St., Quincy 69.  
Bailey Film Service, 711 Main St., Worcester 8.

• NEW HAMPSHIRE •

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

• NEW JERSEY •

Art Zeiller, 868 Broad St., Newark 2  
Slidecraft Co., South Orange, N. J.

• NEW YORK •

Hallenbeck & Riley, 562 Broadway, Albany 7.  
Wilber Visual Service, 119 State St., Albany. (Also New Berlin, N. Y.)  
Buchan Pictures, 79 Allen St., Buffalo 210.  
Community Movie Circuit of Western New York, 1285 Badley Ave., Buffalo 6.  
Loomis and Hall Camera Supplies, 364 N. Main St., Elmira.

Charles J. Gregerich, 42 20 Kissena Blvd., Flushing.

Association Films, 347 Madison Ave., New York 17.

(Y.M.C.A. Motion Picture Bureau)  
Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.

Brandon Films, Inc., 1600 Broadway, New York 19.

Catholic Movies, 220 W. 42nd St., New York.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

King Cole's Sound Service, 340 Third Ave. at 25th St., N. Y. C. 10.

Knowledge Builders Classroom Film, 625 Madison Ave., New York 2.

Otto Marbach, 630 9th Ave., New York.

Mogul Bros., Inc., 68 W. 48th St., New York City.

Nu-Art Films, Inc., 145 W. 45th St., New York 19.

S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

Sullivan Sound Service, 475 Fifth Ave., New York 17. 29 Salem Way, Yonkers. 34 Palmer, Bronxville.

United Specialists, Inc., Pawling.

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

Duncan, James E., Inc. Motion Picture Service, 65 Monroe Ave., Rochester 7.

Morris Distributing Co., Inc., 412 S. Clinton St., Syracuse 2.

Ideal Motion Picture Service, 371 St. Johns Ave., Yonkers 4.

• PENNSYLVANIA •

J. P. Lilley & Son, 277 Boas St., Harrisburg.

Harry M. Reed, P. O. Box No. 447, Lancaster.

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

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

News Reel Laboratory, 1733 Sansom St., Philadelphia 3.

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

Karel Sound Film Library, 410 Third Ave., Pittsburgh 19.

Clem Williams Films, 311 Market Street, Pittsburgh 22.

I. C. Vath, Visual Education Supplies, Sharpville.

• RHODE ISLAND •

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United Camera Exchange, Inc., 607 Westminster St., Providence 3.

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

• WEST VIRGINIA •

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United Specialties, 816 W. Virginia St., Charleston 2.

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• ALABAMA •

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

Stevens Pictures, Inc., 526 20th St., N., YMCA Bldg., Birmingham.

Jos. Gardberg, 705 Dauphin St., Mobile 16.

John R. Moffitt Co., 19½ S. Perry St., Montgomery.

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

Orben Pictures, 1137 Miramar Ave., Jacksonville 7.

Florida School Book Depository, 700 E. Union St., P.O. Box 36, Station G, Jacksonville, 7.

Ideal-Southern 16mm Pictures Co., 1348 N. Miami Ave., Miami.

Stevens—Pictures, 9536 N. E. Second Ave., Miami.

Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

Southern Photo and News, 608 E. LaFayette St., Tampa.

• GEORGIA •

Calhoun Company, 101 Marietta St., Atlanta 3.

Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N.E., Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

Strickland Film Co., 141 Walton St., N. W., Atlanta 3.

• KENTUCKY •

D. T. Davis Co., 178 Walnut St., Lexington 34. (Also Louisville.)

Hadden 16mm Film & Projection Service, 424 W. Liberty, Louisville 2.

National Film Service, 424 W. Breckenridge, Louisville. (Also Lexington)

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

Southern Pictures Company, 1024 Bienville St., New Orleans.

Stirling Motion Picture Co., 3152 Florida St., Baton Rouge 9.

Ideal Southern Pictures Co., 826 Barron St., New Orleans 13.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

• NORTH CAROLINA •

Carolina Industrial Films, 404 Liberty Lane Bldg., Charlotte 2.

National Film Service, 1420 Glenwood Ave., Raleigh.

• SOUTH CAROLINA •

Calhoun Company, 1110½ Taylor St., Columbia 6.

• TENNESSEE •

Ideal Pictures, 108 W. 8th St., Chattanooga 2.

Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.

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

Tennessee Visual Education Service, P. O. Box 361, Journal Bldg., Knoxville.

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

Mid-South Training Film Service, 166 Monroe Ave., Memphis 3.

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, Maxwell House Office Bldg., Nashville.

• VIRGINIA •

Capitol Film & Radio Co., Inc., 19 W. Main St., Richmond 20.

Walker C. Cottrell, Jr., 408 10 E. Main St., Richmond 19.

Ideal Pictures, 219 E. Main St., Richmond 19.

National Film Service, 309 E. Main St., Richmond.

Presbyterian Committee of Publication, 8 N. Sixth St., Richmond 9.

• ARKANSAS •

Democrat Printing and Lithographing Co., Little Rock.

Grimm-Blacklock Co., 710 Main St., Little Rock.

• ILLINOIS •

Father Hubbard Educational Films, 188 W. Randolph St., Chicago 1.

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

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

McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4.

Midwest Visual Equipment Co., 4509 N. Damen Ave., Chicago 25.

Association Films (Y.M.C.A. Motion Picture Bureau), 19 S. La Salle St., Chicago 3.

Visual Research Company, 30 N. Dearborn St., Chicago 2.

Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.

• INDIANA •

Ideal Pictures, 1214 Pennsylvania, Indianapolis.

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

Pratt Sound Film Service, 805 Third Ave., S. E., Cedar Rapids.  
 Ryan Visual Aids Service, 409-11 Harrison St., Davenport.  
 General Pictures Productions, 621 Sixth Ave., Des Moines 9.

• KANSAS-MISSOURI •

Audio Visual Aids, Broadview Hotel Bldg., Wichita, Kas.  
 Kansas City Sound Service Co., Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)  
 Erker Bros. Optical Co., 610 Olive St., St. Louis 1.  
 Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.  
 Pictosound Movie Service, 4010 Lindell Blvd., St. Louis 8.

• MICHIGAN •

Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7.  
 Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.  
 Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.  
 Capital Film Service, 224 Abbott Road, East Lansing, Michigan.  
 Jensen-Wheeler, Inc., Hotel Durant Building, Flint 1.  
 Locke Film Library, 120 W. Lovell St., Kalamazoo 8.  
 Gillespie Visual Education Service, 220 State St., St. Joseph.

• MINNESOTA •

Museum of Visual Materials, Kenyon.  
 Ideal Pictures, 301 W. Lake St., Minneapolis.  
 Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3.  
 National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• NEBRASKA •

Church Film Service, 2595 Mander-son St., Omaha 11.

• OHIO •

Franklin Films, Inc., 287 W. Ex-change St., Akron 3.  
 Lockard Visual Education Service, 922 Roslyn Ave., Akron 2.  
 D. T. Davis Co., 911 Main St., Cin-cinnati, 2.  
 Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.  
 Manse Film Library, 2514 Clifton Ave., Cincinnati 19.  
 Academy Film Service Inc., 2300 Payne Ave., Cleveland 14.  
 Fryan Film Service, 3228 Euclid Ave., Cleveland 15.  
 Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Visual Communications, Inc., 2108 Payne Ave., Cleveland 14.  
 Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.  
 Murray Motion Picture Service Co., 879 Reibold Bldg., Dayton 2.  
 Twyman Films, Inc., 29 Central Ave., Dayton 1.

James B. Upp Motion Picture Service, 750 Broadway, Lorain.  
 Martin Sound Systems, 50 Charles Ave., S.E., Massillon.  
 Cousino Visual Education Service, Inc., 1221 Madison Ave., Toledo 2.  
 Gross Photo Mart, Inc., 524 Mad-ison, Toledo 4.  
 E. L. Moyer, P. O. Box 236, Wayne.  
 Thompson Radio and Camera Sup-plies, 135 S. 6th St., Zanesville.

• SOUTH DAKOTA •

Harolds Photo Shop & Camera Clinic, 308 Phillips Ave., Sioux Falls.

• WISCONSIN •

Meuer Photoart House, 411 State St., Madison 3.  
 R. H. Flath Company, 2410 N. 3rd St., Milwaukee 12.  
 Photoart House, 844 N. Plankinton Ave., Milwaukee.  
 Gallagher Film Service, Green Bay. Also 639 N. 7th St., Milwaukee 3.

• CALIFORNIA •

Donald J. Clausonthue, 1829 N. Craig Ave., Altadena.  
 Donald Reed Motion Picture Serv-ice, 8737 Wilshire Blvd., Beverly Hills.  
 Camera Craft, 6764 Lexington Ave., Hollywood 38.  
 Coast Visual Education Co., 6058 Sunset Blvd., Hollywood 28.  
 Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.  
 A-1 Talking Picture Service, 901 W. 18th St., Los Angeles 15.  
 Craig Visual Aid Service Co., 1053 S. Olive St., Los Angeles 15.  
 Ideal Pictures Corp., 2408 W. 7th St., Los Angeles 5.  
 Jani Handy Organization, Inc., 7046 Hollywood Blvd., Los An-geles 28.  
 Ralke Company, 829 S. Flower St., Los Angeles 14.  
 Screen Adettes, Inc., 8479 Melrose Ave., Los Angeles 46.  
 Training Aids, Inc., 7414 Beverly Blvd., Los Angeles 36.  
 Carroll W. Rice, 19 Estrella Ave., Piedmont, Oakland 11.

Association Films (Y.M.C.A. Mo-tion Picture Bureau), 351 Turk St., San Francisco 2.  
 Craig Visual Aid Service Co., 149 New Montgomery St., San Fran-cisco 5.

Hirsch & Kaye, 239 Grant Ave., San Francisco 8.  
 Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Fran-cisco 4.  
 Shadow Arts Studio, Wickenden Bldg., P. O. Box 471, San Luis Obispo.  
 Herbert M. Elkins Co., 10116 Ora Vista Ave., Sunland, L. A. County.  
 • COLORADO •  
 Ideal Pictures Corp., 714 18th St., Denver 2.  
 Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

• IDAHO •

Howard P. Evans, Audio-Visual Equipment, 305 N. 9th, Boise.  
 Williams Photo Service, 1007 Main St., Boise.

• OKLAHOMA •

Vaseco, 2301 Classen, Oklahoma City 6.  
 H. O. Davis, 522 N. Broadway, Okla-homa City 2.  
 Oklahoma Visual Education Service, 312 N. W. Second St., Oklahoma City 2.

• OREGON •

Cine-Craft Co., 1111 S. W. Stark St., Portland 5.  
 Ideal Pictures Corp., 915 S. W. 10th Ave., Portland 5.  
 Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Port-land 5.  
 Screen Adettes, Inc., 611 N. Tilla-mook St., Portland 12.

• TEXAS •

Association Films (Y.M.C.A. Mo-tion Picture Bureau), 1700 Pat-terson Ave., Dallas 1.  
 Audio Video Institute, 1501 Young St., Dallas.  
 The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.  
 George H. Mitchell Co., 712 N. Haskell, Dallas 1.  
 National-Ideal Pictures, 2024 Main St., Dallas.

Visual Education, Inc., 12th at La-mar. Austin. Also, 602 N. St. Paul, Dallas 1; 1012 Jennings Ave., Ft. Worth; 3905 S. Main St., Houston 4.

• UTAH •

Audio-Visual Supply Co., 1122 E. 8th South, Salt Lake City 2.  
 Dezeret Book Company, 44 E. So. Temple St., Salt Lake City 10.  
 Ideal Pictures, #10 Post Office Place, Salt Lake City 1.

• WASHINGTON •

Craig Visual Aid Service Co., 1106 E. Union St., Seattle 22.  
 Rarig Motion Picture Co., 5514 University Way, Seattle 5.  
 Rarig Motion Picture Co., East 1511 Third Ave., Spokane.

• HAWAII •

Ideal Pictures, 1370 S. Beretania St., Honolulu. T. H.  
 Motion Picture Enterprises, 121 S. Beretania Honolulu, T. H.

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 Arrow Films Limited, 1115 Bay St., Toronto 5, Ontario.  
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 Tel. Hillside 2181

**CASE HISTORY: Union Safety Film**

(CONTINUED FROM PAGE TWENTY-SEVEN)

guards contrary to regulations and has two fingers taken off. The film pulls no emotional punches in depicting the accidents and conveys an impact that the audience is not apt to forget.

The couple, partially recovered from their accidents, plan to sue the company for a large sum. Then they discover that the \$18,50 per week that they have been getting under Workmen's Compensation laws is the only payment they are entitled to beyond the actual cost of medical care. As the result of their own carelessness they have no legal recourse. Their union can't help them either, for it too abides by plant safety rules.

In addition to the physical and financial losses suffered in the accidents, the workers find themselves with a poor safety record which makes their reemployment difficult.

The strongly-made point of the film is that there is no compensation for carelessness; that the Workmen's Compensation laws in the various states only provide for a very minimum of security, and that it is up to the workers themselves to obey safety rules.

To be careless is to be a "sucker," according to the film, and *It's Your Life, Brother* puts across its message with maximum effectiveness and in language and under sponsorship that every worker will understand and heed.

**Technical Notes:** This 15-minute black and white film was shot largely on location in the Jefferson Electric plant in Chicago. The two featured players from Hollywood, Kirby Grant and Linda Johnson, are the only professionals in the cast; balance of the actors are regular plant employees and Union members.

The picture is effectively conceived, written, directed and photographed. An excellent special musical score, arranged by Al Columbo and played by his orchestra, accompanies and underscores the film action and narration. **Distribution:** To be handled by the Union itself to its own members, of course. Prints will also be sold to other Unions and companies desiring to use the picture.

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2	5	F 1.5 HUGO MEYER PRIMORIAN in focusing mount for Mitchell or B & H Professional, Lenskoted	199.50
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1	27	F 2.3 SCHNEIDER XENON in focusing mount for Eyemo 'C', Lenskoted	325.00
6	11	F 1.8 ASTRO-TAN TACHAK in focusing mount for Eyemo 'C', Lenskoted	445.00
6	11	F 2.3 ASTRO-TAN TACHAK in focusing mount for Eyemo 'C', Lenskoted	395.00
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7	11	F 1.8 ASTRO-TAN TACHAK in focusing mount for Eyemo 'C' Camera Lenskoted	445.00
7	11	F 1.8 BELL & HOWELL ANASTIGMAT in focusing mount for Eyemo 'C'	219.50
<b>FOR 8mm CAMERAS</b>			
1	11	F 1.8 SCHNEIDER XENON in focusing mount for Eyemo 'C'	\$ 42.00
1	11	KINAX KINAX ANASTIGMAT in focusing mount for 8mm cameras. Reverse is level 1.8, \$ 42.00	42.00
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1	11	F 1.8 SCHNEIDER XENON in focusing mount for Eyemo 'C'	74.50
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*Guatemala, Paris, Yellowstone Park . . .  
there are beauty, romance, excitement,  
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And if you want to give the public a chance to realize this . . . and act upon it . . . use an advertising medium that's dynamic enough for the purpose. Use films . . .

Then you can really weave a spell . . . really "tell" a story that will do justice to the beauty, to the romantic possibilities of a place—that will enable you to picture the excitement and

fun that are to be had there—picture all these things realistically, colorfully, excitingly.

**The ideal medium for travel promotion . . .** Now that travel is coming into its own again, a good film may be just the thing you and your travel agents need to sell the public on your line . . . your state . . . your town . . . your resort. For help, see a commercial producer. As a result of recent advances in production, projection, and distribution techniques, you can now do a better job with films than ever before.

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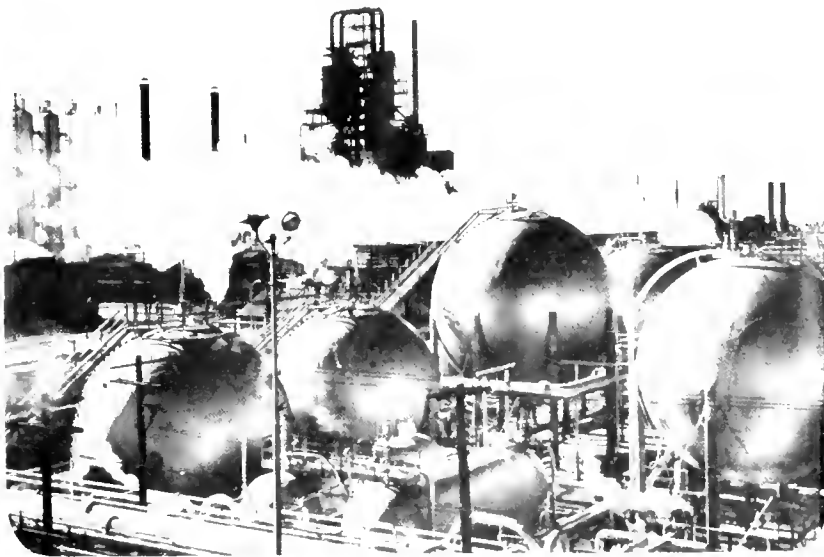
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# BUSINESS SCREEN

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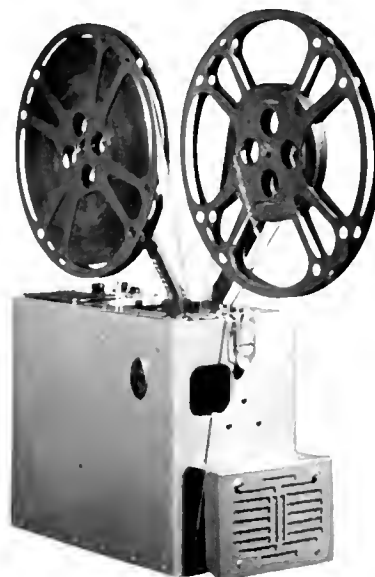
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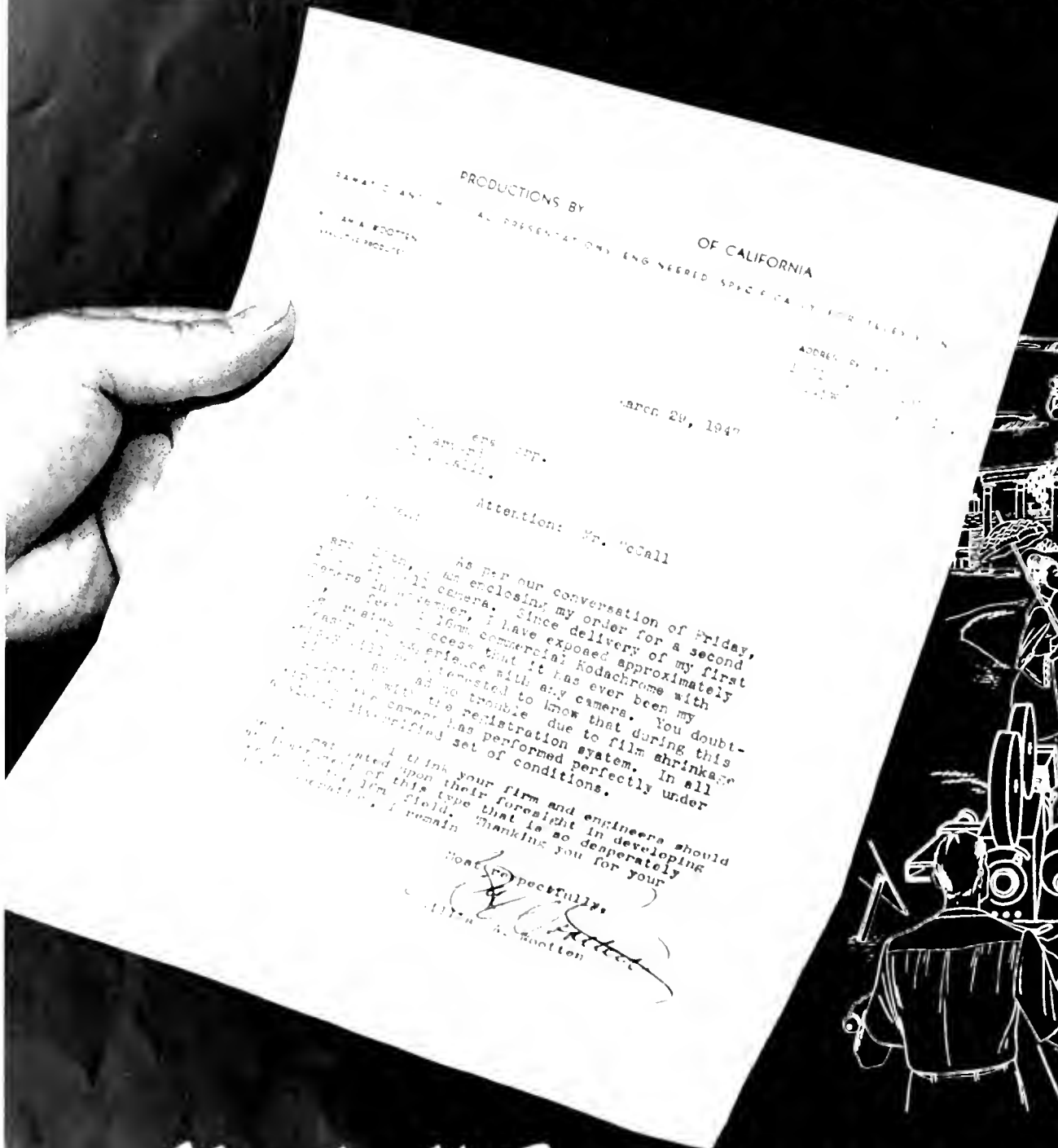
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# Subject: \*

## Mitchell 16mm Professional Camera



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 OF CALIFORNIA  
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March 29, 1947

Attention: Mr. McCall

As per our conversation of Friday, I am enclosing my order for a second Mitchell camera. Since delivery of my first camera in order, I have exposed approximately 100 feet of 16mm commercial Kodachrome film. My experience with any camera. You doubtless will be interested to know that during this time I had no trouble due to film shrinkage. The camera has performed perfectly under a varied diversified set of conditions.

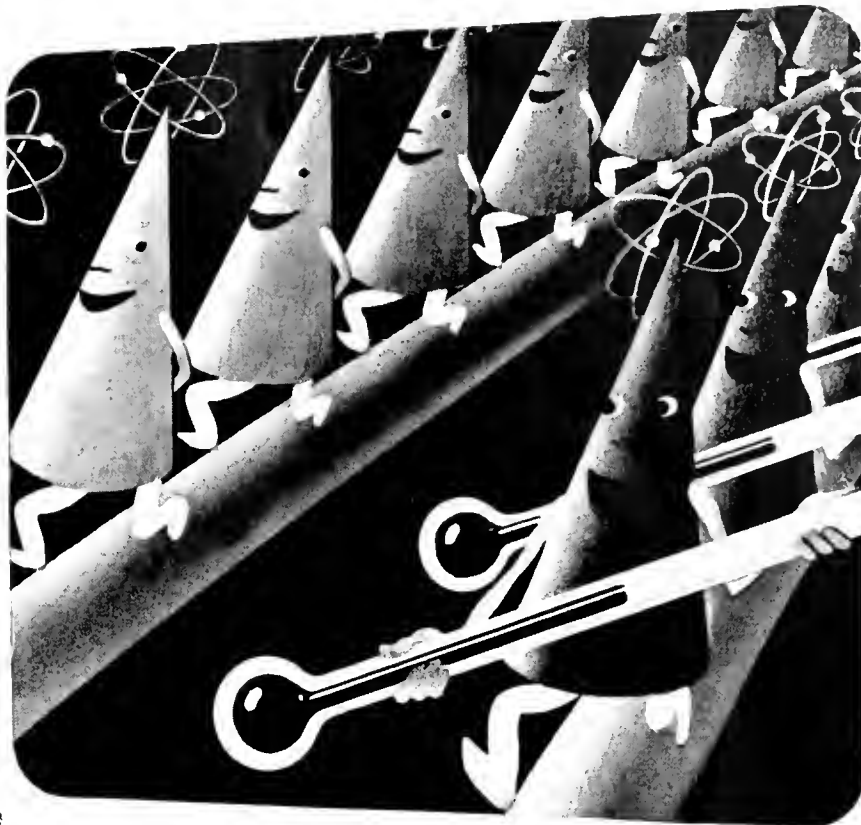
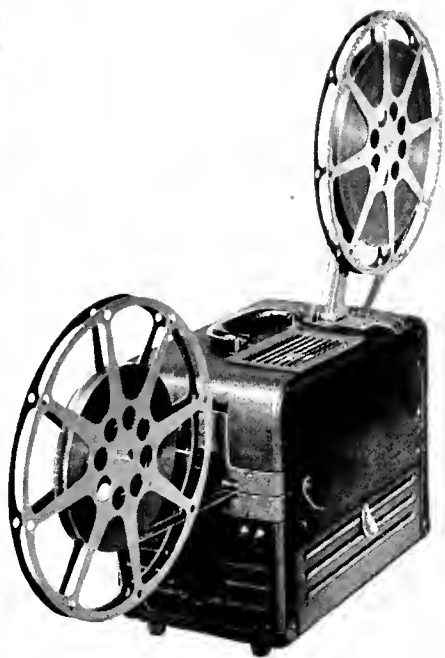
I think your firm and engineers should be commended upon their foresight in developing a registration system that is so desperately needed in the 16mm field. Thanking you for your attention, I remain

Most respectfully,  
 William A. Rooten

# Mitchell Camera CORPORATION

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



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Preferred by American business . . . preferred by schools and colleges . . . because they are *precision-built* to be dependable, trouble-free, long-lasting in rugged service. In conference rooms, in large halls, Filmosound floods the screen with brilliant, clear pictures. Sound is *natural* at all volume levels.

Filmosound shows both sound and silent 16mm movies. It *protects* valuable films, performs coolly and quietly.

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Everybody talks about electronics, but few people can explain what it is. Then how do you explain an electronic product so clearly and simply that every retail salesman can sell it with effective understanding?

Simmons Company, manufacturers of the Simmons Electronic Blanket, solved the problem with sound moving pictures . . . and with Filmosound, the Bell & Howell 16mm sound-film projector.

A 3-part sound film presents a sale being developed in the store, use of the blanket in the home, and, in an animated sequence, technical

operation of the product. "Warmth Electrons" and "Control Electrons," as pictured above, make a complex story understandable to everyone.

### Filmosounds used by Simmons salesmen in training store personnel

Like hundreds of other manufacturers who use the fast and effective motion picture for sales training and development, Simmons Company chooses Bell & Howell Filmosounds for film projection. Simmons salesmen are sure of always getting the theater-quality sound and picture reproduction which are so essential to a successful film program.

Precision-Made by



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●● Portable, inexpensive. Illustravox sound slidefilm training assures maximum two-way effectiveness at minimum expense. Dramatic pictures and spoken words command interest, focus full attention on your message.

●●● Trainees learn as much as 55% faster, and remember up to 70% longer than under former training methods. They are ready to meet your public with

efficiency and complete knowledge of your product, plant and services.

●●●● Field-proven in peacetime and war, Illustravox comprises over 80% of all sound slidefilm equipment now in use. In all types of sales, service and industrial training, Illustravox presentation is *the one best way*. The Magnavox Company, Illustravox Division, Dept. BS-9, Fort Wayne 1, Indiana.

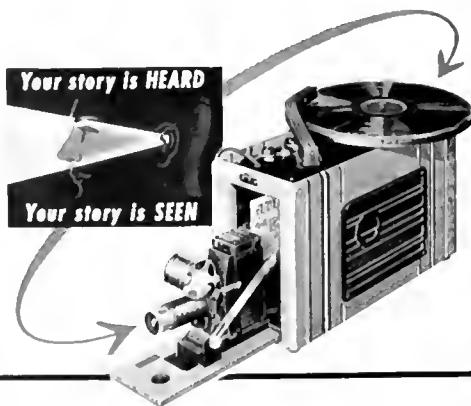
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See "The Illustrated Voice." *Outstanding commercial film of the year, it shows how Illustravox can best be applied to your training and selling needs. Ask your Illustravox dealer or film producer for a showing today!*

## ILLUSTRAVOX

THE ILLUSTRATED VOICE

DIVISION OF THE  
**Magnavox**  
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MAKERS OF FINE RADIO PHONOGRAPHS



## IN THE NEWS OF THIS REGENT MONTH

◆ Appointment of J. C. Gibson as manager, visual education division, was recently announced by J. S. Smith, manager of the advertising and sales promotion divisions of General Electric's apparatus department at Schenectady, New York. In his new position, Gibson will be responsible for the planning and preparation of all Apparatus Department motion pictures and slidefilms, the development of special visual presentations, and the preparation of all types of models, displays, and exhibits.

Gibson has been affiliated with the visual education division since July, 1945, and has served as supervisor of its project supervision section for the past 15 months.

A native of Illinois, Gibson has been with G.E. since 1936, when he entered the company's Business Training Course at Schenectady following his graduation from DePauw University.

### Bell & Howell Establishes New International Division

◆ BELL & HOWELL COMPANY, Chicago, precision manufacturer of motion picture equipment, announces the establishment of its new International Division, which will handle overseas distribution and sales for other manufacturers of photographic equipment, as well as the company's own motion picture cameras, projectors, and accessories.

E. E. Schimmel, Bell & Howell export manager who heads the new division, reveals that contracts for exclusive export rights have already been signed with the Elwood Pattern Manufacturing Co., Indianapolis, manufacturer of photo enlargers and accessories; Busch Precision Camera Corp., Chicago, manufacturer of "press type" still cameras;

Webster Industries, Inc., Rochester, manufacturer of 35mm still cameras; and with the Radiant Manufacturing Corp., Chicago, manufacturer of a complete line of motion picture screens.

Schimmel added that exclusive export contracts with other firms are now in process of negotiation.

\* \* \*

### Pathe Reports on Commercials

◆ Commercial film production at RKO Pathe reached a new high for that studio during August.

Timing at a million dollar gross volume for 1947, RKO Pathe had 23 sponsored films in various stages of completion at one time during the month.

Included in the line-up were pictures for Sparks-Withington (Spartan radios), U.S. Navy Recruiting Service, National Infantile Paralysis Campaign (fifth in a series), The Episcopal Church, Fisk Rubber, Texas Company, and the Lederle Division of American Cyanamid.

## NAMES MAKE NEWS

◆ Appointment of G. REED SCHREINER as Director of Advertising, United States Steel Corporation of Delaware, was announced this week by David F. Austin, U. S. Steel sales vice-president. Mr. Schreiner succeeds Charles R. Mollatt, who retires at the end of the month.\*

\* \* \*

◆ THE BRITISH INFORMATION SERVICES announces the appointment of Norma Barts as assistant in the Film and Publications Section of its Chicago office. Miss Barts was formerly director of the Film Division of the DeVry Corporation.

\* \* \*

◆ FRED CRAWSTAW, until recently an executive of PHOTO & SOUND, San Francisco, has joined the staff of GARFIELD & GUILD (agency), same city, as vice president and senior account executive.

## ISSUE 6 of VOLUME 8, 1947 • BUSINESS SCREEN

1st National Business Journal of Audio-Visual Communications  
Chicago: 812 N. Dearborn Street New York: 501 W. 113 Street  
Los Angeles: 3118 Gardendale Lane

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"My business is different," a prospective client frequently tells us,\* and after a quarter century in this visual training field, we know it certainly is.

No two manufacturing, distributing or merchandising operations that involve commercial pictures are identical, so Wilding productions do not follow a set formula. Whether you wish to teach manual skills, to demonstrate sales methods or to instill company ideals, we offer no prepared panacea.

Experience has taught us that each business IS different, so we study each problem as a unique challenge to our creative and production staffs. Perhaps that's why our clients often say that Wilding pictures, too, are different.

\*This advertisement appeared in *Business Screen* in August, 1946, and they're still telling us!

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



## Wilding Picture Productions, Inc.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

efficiency **up**

costs **down**

quality **still unexcelled**

simplified new price list

makes your cost estimating easy . . . .

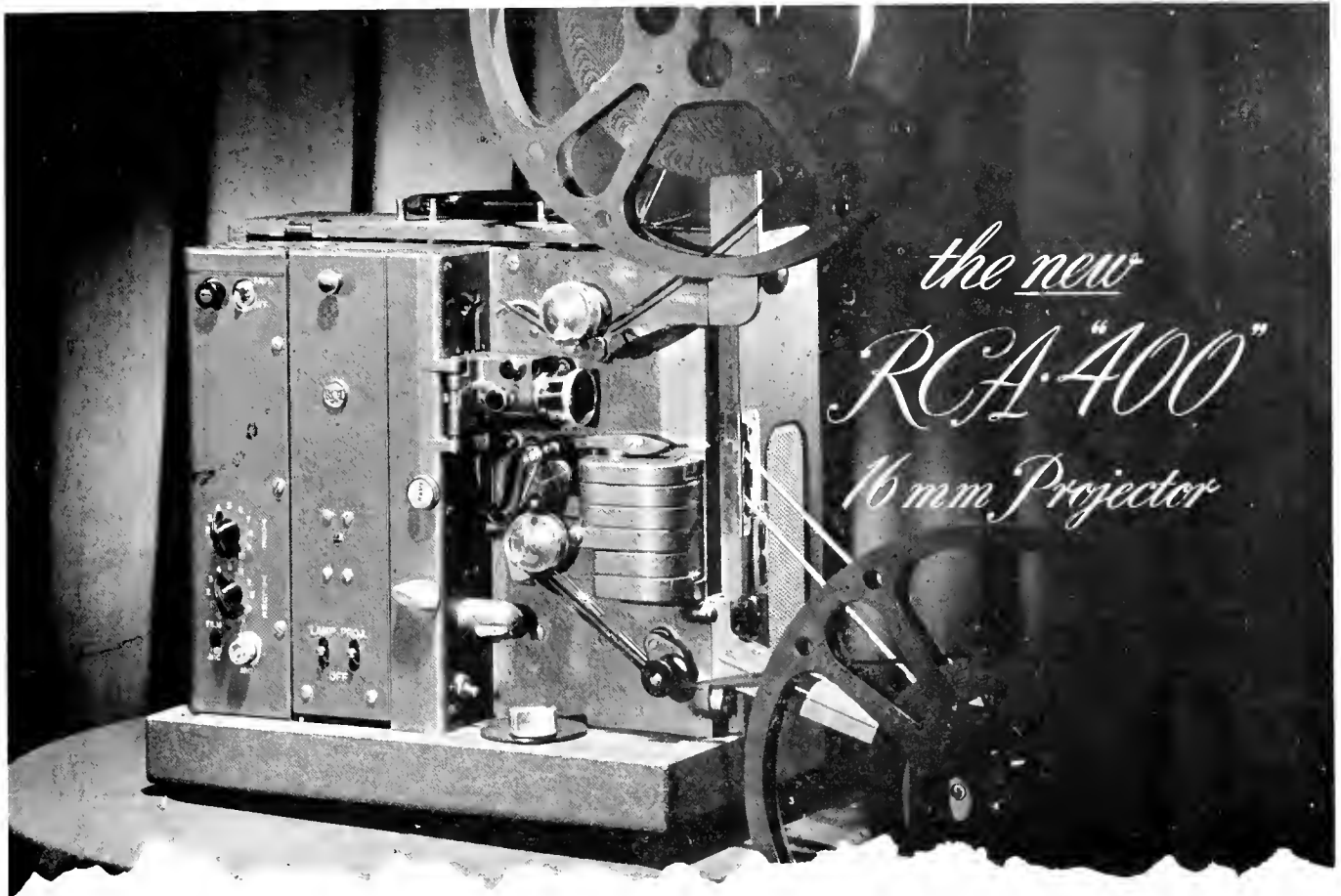
ask for a copy

**byron**

the ultimate in 16 mm.

studios and laboratory, 1226 wisconsin ave., washington 7, d. c.

color correct prints . . **72 hours**



*the new*  
**RCA "400"**  
*16mm Projector*

**Tops in performance . . . quality . . . and operating ease**

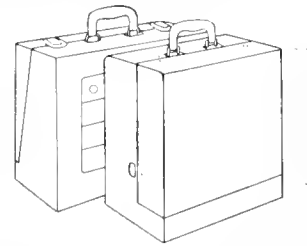
The new RCA "400" Projector is the result of sixteen years of leadership in research and development by RCA—the pioneer in 16mm sound-on-film equipment.

This newest of RCA 16mm Projectors combines striking beauty with outstanding performance.

- **Better Sound.** Precision sound scanning system . . . matched amplifier and new type 16mm loud-speaker—reproduce voices and music with the dramatic realism of theatre-like sound.
- **Brighter Pictures.** RCA's "true optical-axis" system . . . theatrical framing . . . coated lens . . . 1,000-watt projection lamp give you increased picture contrast and clarity. Full-color and black-and-white pictures are clearer, more brilliant.
- **Easier Operation.** Threading diagram embossed on side of projector . . . cushion-action sprocket shoes . . . conveniently located controls—*plus* many more

new improvements mean trouble-free performance, longer life for films.

- **Available in Two Models.** Sound speed only and Sound and Silent speeds. Select the model best suited to your utilization need.



**SEE IT . . .  
 HEAR IT . . .  
 with your own  
 sound films**

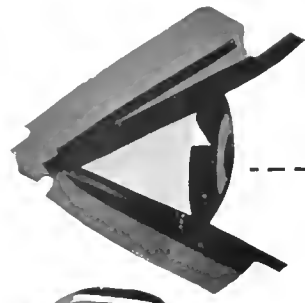
*Compare the RCA "400" with any other projector. Your RCA 16mm Equipment Dealer will gladly arrange a demonstration for you. For complete information, and name of nearest dealer, write: RCA 16mm Motion Picture Equipment Dept., 291, Camden, New Jersey.*

**FIRST IN SOUND . . . FINEST IN PROJECTION**



**16mm MOTION PICTURE EQUIPMENT  
 RADIO CORPORATION of AMERICA  
 ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.**

In Canada: RCA VICTOR Company Limited, Montreal



the eyes learn WHAT



but the ears learn WHY!

So insist on having COLUMBIA'S true 1947 "FM" quality in your next Sound Slide Film Transcription

Columbia Transcriptions are now used on "FM" stations from coast to coast. For your next slide film, don't accept anything less than the crystal-clear "FM" brilliance and fidelity of Columbia Transcriptions!

Columbia's slide film transcriptions have the benefit of the latest and most advanced studio equipment. Columbia follows all N.A.B. technical standards. And Columbia Transcriptions are pressed of pure "Vinylite" for freedom from surface noise and true 1947 "FM" quality. From opening fanfare to closing signature, every word, every note, is *sparkling* clear with Columbia Transcriptions! May we demonstrate the difference?



**Order COLUMBIA Transcriptions For True 1947 "FM" Performance!**

1. Most Advanced Studio Recording Equipment — every latest technical development.
2. Pure "Vinylite" Pressings — for utmost fidelity, minimum surface noise.
3. Extreme "FM" Clarity — every word, every note, is crystal-clear.
4. Flexible — shipped safely, reducing breakage costs.
5. Full Responsibility — Columbia handles the *entire* job — promptly!

*Columbia*  
transcriptions

Division of Columbia Records Inc.  
799 Seventh Avenue, New York, N. Y. Circle 5-7300  
Chicago: Wrigley Building, 410 North Michigan Ave.  
Whitehall 6000

Hollywood: 6624 Romaine Street. Granite 4134  
Trade marks "Columbia" and  Reg. U. S. Pat. Off.





if it's color you want

USE  
SONO-VISION



Color your sales approach . . . color your advertising story . . . color your training methods literally and figuratively.

Sono-Vision does it literally because even delicate color film can be used with complete success in the Sono-Vision cabinet. The effects of humidity changes are nullified by the ingenious Mills automatically-controlled Humidifier so that color film can be used as satisfactorily as black and white.

Figuratively, a motion picture that can be shown at point-of-sale, in a store window, in offices and lobbies, in classrooms — almost *anywhere* the people you wish to reach may be — cannot help but give colorful drama to your sales, advertising, or training story. Sono-Vision, because it contains all parts in a single cabinet and requires no darkened room, does that, too!

Sono-Vision

MILLS INDUSTRIES, Incorporated • Office and Display Room: 2212 Merchandise Mart • Dept. 306 • Chicago 54, Illinois



**NORTH • SOUTH      EAST • WEST**

*Reid H. Ray*

**Camera Crews are Filming the Best  
in COMMERCIAL PRODUCTIONS  
and THEATRICAL RELEASES too!**

---

---

Yes, once again, we're happy to have spent this summer filming another theatrical release for WARNER BROTHERS. This is the fourth picture we have produced for that major Hollywood Studio.

Our same professional motion picture know-how . . . skilled craftsmen . . . and budget consciousness are daily being combined with

our complete laboratory facilities—and under the planning of creative writers and directors we are making all types of business films—traveling crews from Canada to Texas, from East to West.

May we explain how we may be of service to you?

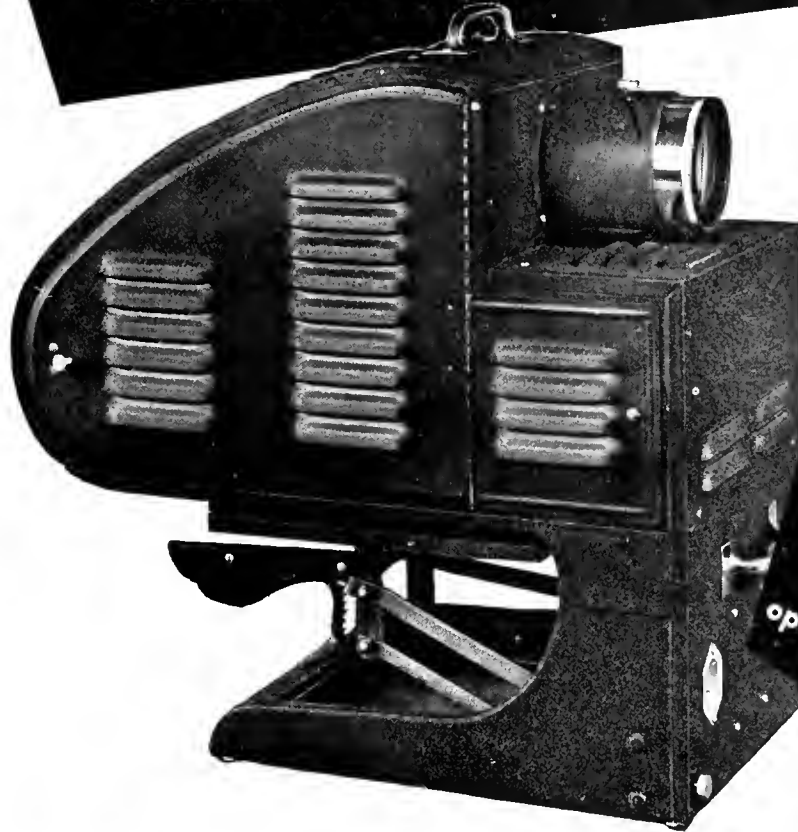
*Reid H. Ray*

FILM INDUSTRIES, Inc.  
(formerly Ray-Bell Films, Inc.)

2269 Ford Parkway

St. Paul 1, Minnesota

**FREE DEMONSTRATION**



of the  
amazing  
new

**BESELER  
MODEL  
OA3**  
opaque projector

**first and only projector to project FULL PAGE MATERIAL**

Now you can see for yourself . . . without cost or obligation . . . how the Beseler Model OA3 clearly projects full pages in magazines and books, as well as maps and other large size material. We are prepared to have this fine opaque projector demonstrated anywhere in the United States in your own office, classroom or church.

The Beseler Model OA3 has met with enthusiastic response wherever it has been shown. Modern in design, compact and quiet, it delivers brilliant screen illumination, outstanding in an opaque projector. The Model OA3 accommodates an 8½" x 11" page, the actual projection area being 7½" x 10".

*Mail the coupon today for Free Demonstration of the Beseler Model OA3 Opaque Projector.*

Added features of the Model OA3 are self leveling platen with ratchet handle, permitting the use of both hands while inserting copy, and concealed elevating legs. Air cooling system assures adequate cooling of the two 500 watt medium prefocus lamps.

The BEST Projector is the BESELER Projector  
**CHARLES BESELER COMPANY**  
243 East 23rd Street New York 10, N. Y.

Charles Beseler Company, Dept. E  
243 East 23rd Street, New York 10, N. Y.  
I would like to have a free demonstration of the  
Beseler Model OA3 Opaque Projector.

Most convenient time .....  
Your name .....  
Your position .....  
(Firm, School, Church)  
Address .....

# THE OFFSCREEN Voice

## ARE YOU POSTED

on the Best 16mm  
SHORT SUBJECTS?  
Educational... Entertaining!

### NATURE...

Birds of the Barrier  
Coral and its Creatures  
Secrets of the Sea  
Strange Sea Shells  
Catching Crocodiles  
People of the Ponds

### HISTORY...

Our Declaration of Independence  
Our Constitution  
Our Bill of Rights  
Our Louisiana Purchase  
Our Monroe Doctrine

### MUSIC...

Liszt Concert, with Georgy Sandor  
Seven Songbook in Color, Six Subjects:  
America  
End of a Perfect Day  
Home on the Range  
Jingle Bells  
Old Black Joe  
Home Sweet Home

### "STRANGE AS IT SEEMS"...

Emperor Norton Gold and Man  
Mark Twain Little Jack Horner  
Lafayette Fifty Year Barter  
Silver Threads Star Gazers

These and other excellent new releases  
are available at leading Film Libraries  
—for rental or sale. For the complete  
list of Post Pictures, write for FREE  
catalogue to Dept. 26. PLEASE NOTE  
OUR NEW ADDRESS.



**POST PICTURES CORP.**  
115 W. 45th St., New York 19, N. Y.

★ THE MOST INTERESTING (and interested, too) audience for good informational films in these United States are the farmers and small town dwellers of Rural America. They like commercial movies at the crossroads and in the meeting halls—maybe just as much as the stuff Hollywood puts out over at the Bijou. Check the annual audiences served by the farm implement companies and the groups assembled by the farm organizations and county agents.

Rural America likes down-to-earth films and that's no pun. Business should plan and direct better products to this audience and has plenty of reasons: *10 billions of them* as a matter of fact. That's the amount of savings in rural banks and there is an additional 5 billions invested by the farmer in government bonds. Guess whose cash income is more than three times that of 1939. It's the farmers who have reduced their mortgage in indebtedness by \$1,500,000,000.

Check these figures: nearly 1,000 county agents of the 3,000 in service are equipped with 16mm sound motion picture projectors. Nearly all farm implement company dealers own or have access to similar equipment. A growing number of consolidated rural schools are acquiring machines. The National Grange

recently ordered 500 new projectors.

But there's a big hole in the available outstanding farm pictures aimed at this important consumer group. Business may be missing a good bet. It may be a very long time before television is made practical outside the big cities. Meanwhile here are *sight and sound* audiences waiting for you.

### Not on the Shooting Script:

★ EXAMINE the Library of Congress as a key Federal agency in the handling of war and postwar films. Congress cut Luther Evans' budget to ribbons—probably because of lack of understanding of worthy objectives—but also because Congressman Sol Bloom, Democrat, appeared before the Republican appropriations committee to make an impassioned appeal for sufficient funds to insure the safe-keeping for posterity of precious Charlie Chaplin films.

★ POSTWAR ARRIVALS in the field of purely educational films have made a sizeable contribution to the library of classroom films for that field—now some wonder if it was a charity contribution. There's a terrific need for organization among the companies in this field: if only to avoid wasteful duplication of similar titles but perhaps also to find the meaning of "in unity there is strength."

★ ENGLAND is having its financial troubles, but one advertising medium goes rolling along: the budget for theatre screen advertising is about a million pound annually. Nearly all of England's theatres show them.



# IMPACT!

Your motion picture can achieve audience impact when interpreted from an intelligent script, by a highly competent director!

In product selling, employee training, or public relations, Atlas dramatic treatment gives you this impact!

Atlas offers complete modern studio and laboratory facilities, the finest in camera and lighting equipment, RCA Sound, and high quality craftsmanship!

**ATLAS . . . for dramatic productions!**

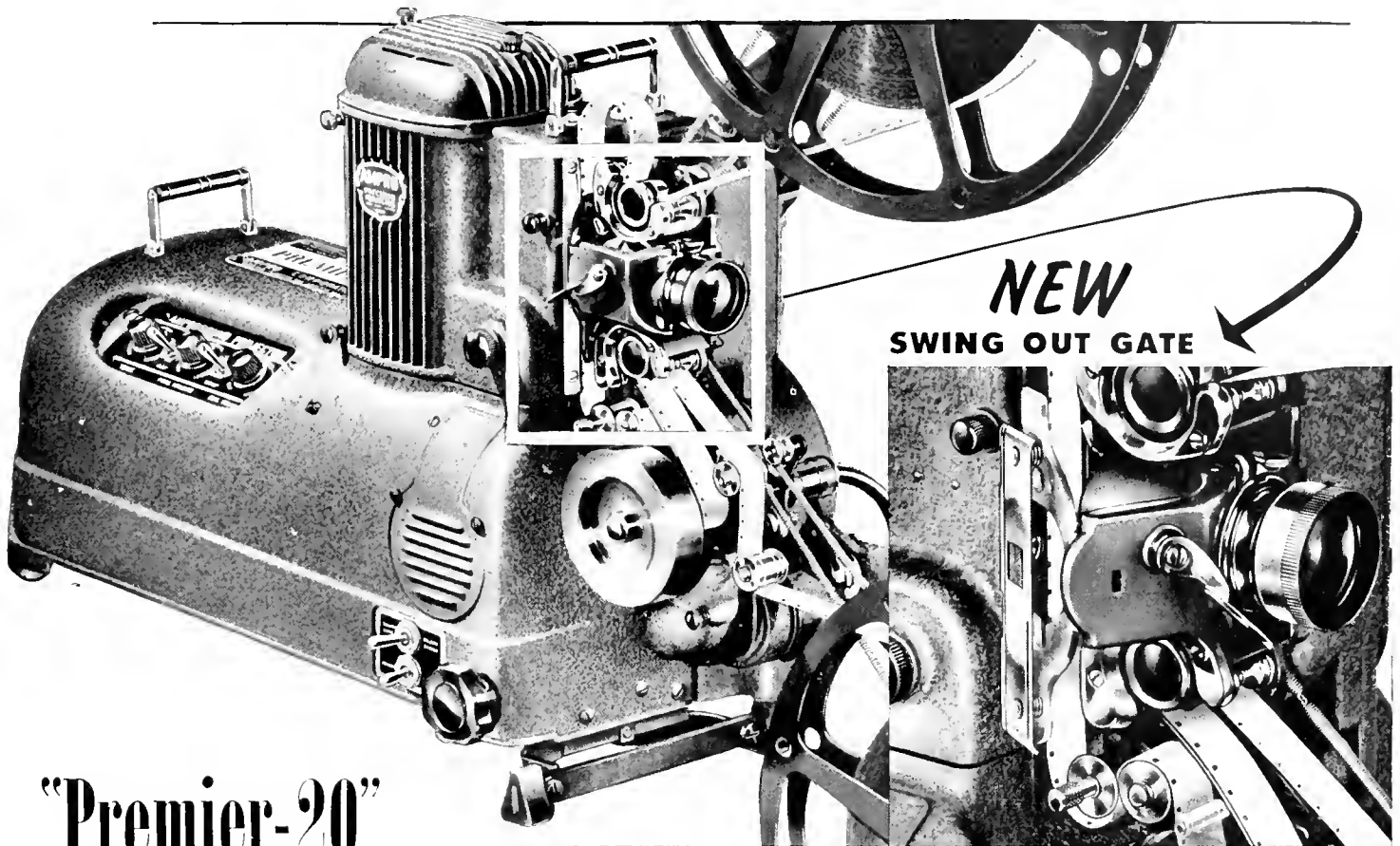
**ATLAS EDUCATIONAL FILM CO., OAK PARK, ILL.**



The Seal of Quality

Since 1913

# Better Performance on 16mm. Sound



## "Premier-20"

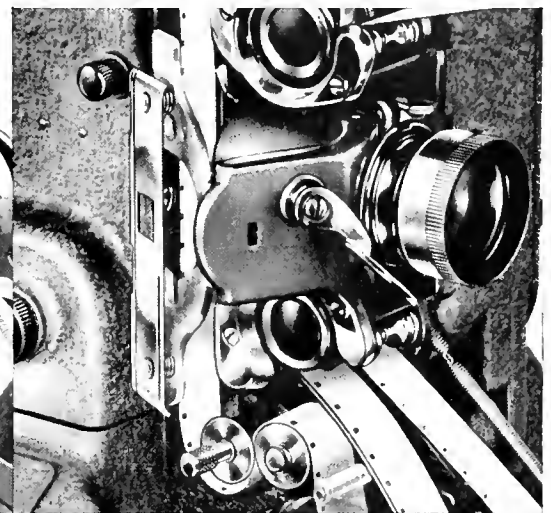
16MM. SOUND PROJECTOR

Enjoy the thrill of brilliant, clear pictures . . . natural, life-like sound reproduction with the new improved Ampro "Premier-20" 16mm. Sound Projector. Simplified controls, lightweight portability, ease of threading . . . all combine to make this the ideal projector for 16mm. talking pictures in the home, school, church or club. The new Swing-out Gate, shown at the right, permits easy cleaning of the aperture plate and pressure shoe . . . without ever disturbing the focus . . . Many other important features.

**NEW RICHER TONE QUALITY**—The latest 12-inch Jensen Permanent Magnet Dynamic Speaker reproduces sound faithfully, realistically . . . has adequate power for moderate size auditoriums.

**STREAMLINED CARRYING CASES**—Rugged . . . scratch-resistant . . . easy to clean, they offer complete protection for your Ampro projection equipment.

**NEW  
SWING OUT GATE**



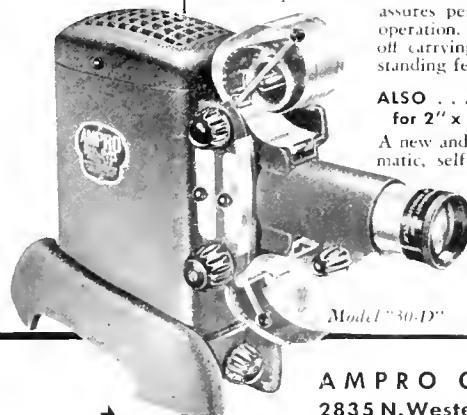
*Close-up of new swing-out gate, showing gate in open position.*

### New Ampro Slide and Filmstrip Projector

This Ampro Model 30-D Projector for 2" x 2" slides and 35mm. filmstrips is *new from every angle*. Simplified operation . . . curved film guideways guide filmstrip into exact position . . . automatic self-centering slide carrier assures perfect focus— with one-hand operation. Quick-tilting . . . handy lift-off carrying case . . . many other outstanding features.

### ALSO . . . A New Ampro Projector for 2" x 2" Slides — Model 30-A

A new and improved model with automatic, self-centering snap-action slide changer . . . brilliant 300 watt light . . . ample heat dissipation . . . simple one-hand operation — PLUS many other exclusive features for better slide projection.



*Model "30-D"*

# AMPRO

8mm Silent • 16mm Silent

16mm Sound-on-Film • Slide Projectors

16mm Arc Projectors

*A General Precision Equipment Corporation Subsidiary*

**Write  
Today . . .**

Mail coupon today for illustrated circulars giving full details, specifications and prices on these as well as other Ampro projectors . . .

BS86

**AMPRO CORPORATION**  
2835 N. Western Ave., Chicago 18, Ill.

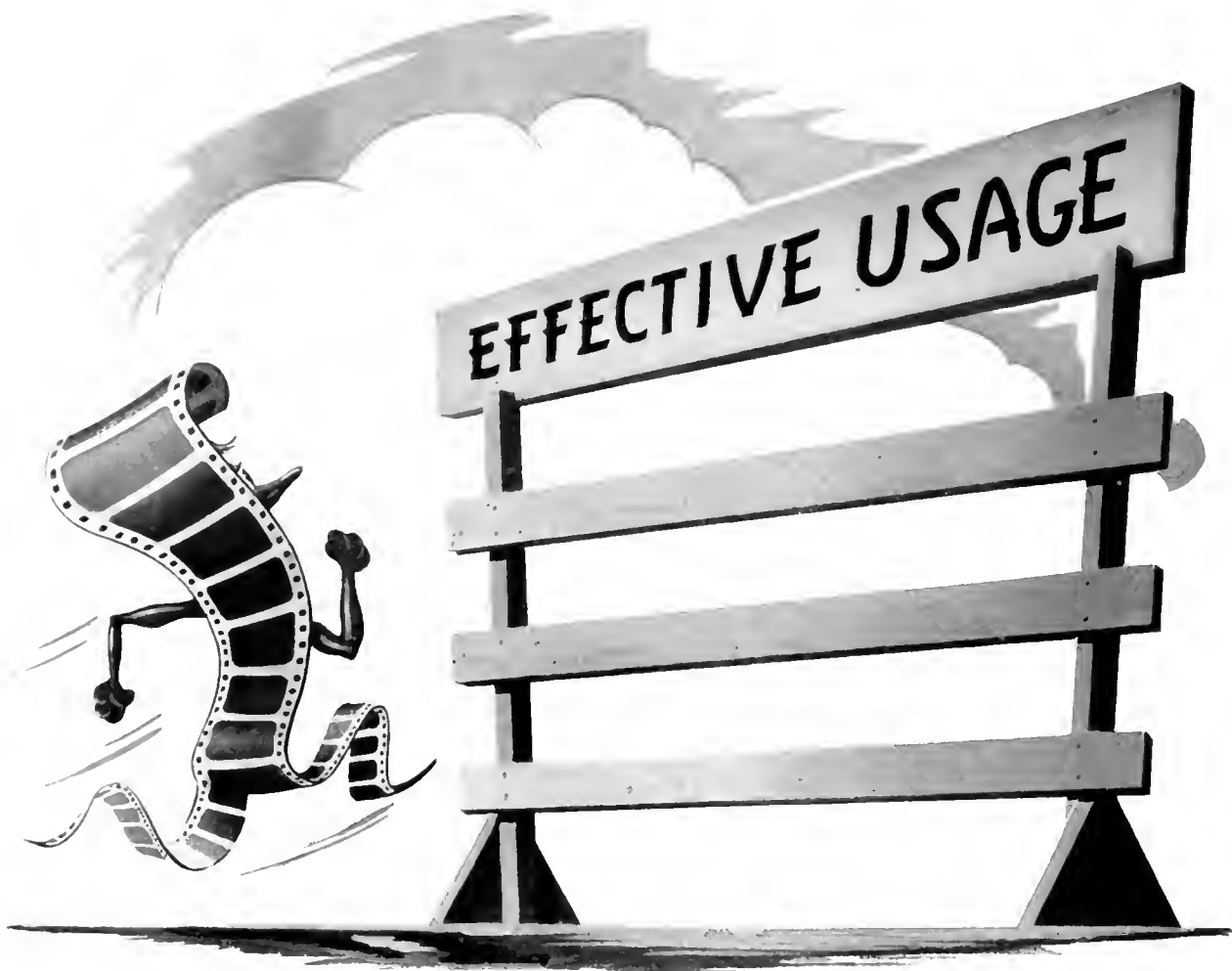
- "Premier-20" 16mm. Sound-on-film Projector
- Amproslide Model "30-A"—2" x 2" Projector
- Amproslide Model "30-D" Dual Purpose Projector
- 8mm. Silent Projector

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

# CAN YOUR FILMS TAKE THIS HURDLE?



Films produced with this obstacle in mind have little trouble getting over it. We offer unexcelled experience in the appli-

cation of films to specific problems and programs. Without obligation, let us explain how this experience can benefit you.



*Sound Masters, Inc.*

MOTION PICTURE  
AND SLIDE FILM  
PRODUCTIONS

165 WEST 46TH STREET — NEW YORK 19...3010 BOOK TOWER — DETROIT 26

by Lew Fonseca

Director, Motion Picture Department  
American & National Baseball Leagues

6,000,000 PEOPLE have seen the motion picture programs of the American and National Leagues of Professional Baseball Clubs in the 13 years since this public relations activity was inaugurated by Lew Fonseca, its director and organizer.

Those million-told audiences, including a goodly number in South Africa, Holland and other distant parts of the globe, are the nucleus of one of the interesting and valuable efforts in better human relations ever achieved through the medium of the screen.

During World War II, official Washington recognized the tremendous morale effect of the annual World Series' films which are a basic part of this program. "They're more important to our boys than training films," said the admiral who set aside camera crews assigned for that purpose. In the critical days of film shortages, any amount of negative and print stock required was top priority in assuring the armed forces of a fast and plentiful supply of new World Series programs.

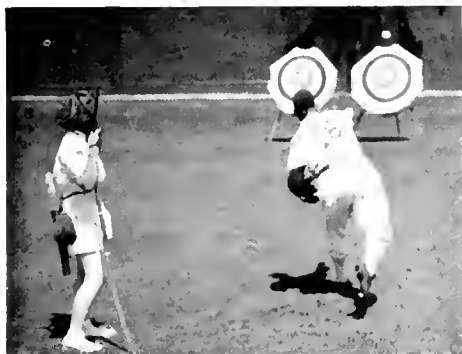
FILMS OF INTEREST TO PEOPLE EVERYWHERE

But, primarily, this story belongs to the entire American people and to the peoples of every land where baseball is achieving a growing popularity. And it belongs to all ages, from youngsters to oldsters, who make up the capacity audiences which throng meeting places whenever a new baseball film is announced as the main event.

Baseball, unlike any other sport, has a truly national appeal and every section of the country responds with nearly equal interest to this film program. The public relations result of the films is in their effect in achieving a widespread friendly atmosphere between those who direct the destinies of the National Game and the people (especially adult groups) as well as encouraging participation in the game itself by thousands of youngsters.

"You can talk to the kids all day long," says Lew Fonseca, "but we didn't get half

ARCHERY STAR AS PITCHING MASTER: Ted Lyons (16) shows his control in a league film shot for one of the recent pictures.



Big league baseball's DeMille is Lew Fonseca, shown above (top figure) at a familiar chore.

# WORLD SERIES ...all year around

the interest or attention from them that we do with film."

HERE'S HOW IT ALL BEGAN

Away back in the early 1930's a picture-minded professional baseball manager for the Chicago White Sox had begun taking silent movies of his team. A former American League batting champion (1929) Lew Fonseca was selected in 1931 to take charge of the motion picture educational program for that League, which his efforts helped to inaugurate.

Lew's own silent film played to 10,000 that

first year with only two prints in action, shown mostly through his own personal appearances. In 1935 the first of a long and continuous series of 16mm sound motion pictures was produced. A long 4-reeler titled *Play Ball*, it consisted largely of highlights of the previous season's games in the American League plus some of the fundamentals. That film reached an audience of 750,000 in a year, nearly 19 times more people than the first pioneer effort in this public relations program. (CONTINUED ON THE NEXT PAGE)

PITCHING 'EM INTO THE CAMERA (without breaking those fragile clay pipes) is the object of this control shot for a baseball film.

BOB FELLER SHOWS HIS SPED (and control too) as his first pitched ball sails through the bulls-eye and beats the motor-cyclist.





PITCHING FUNDAMENTALS are demonstrated by knuckle-ball artists Dutch Leonard (left) and Ted Lyons (right) who practice control by pitching thru these zones in a film sequence.

## THE WORLD SERIES

(CONTINUED FROM PRECEDING PAGE)

The increase in audiences and interest has doubled and trebled each year since; the second sound film in 1936 was *Take Me Out to the Ball Game* and the audience total reached 1,500,000! 1946 figures reached the record to date of 7,500,000 and might have been far greater.

In the five most active months of this film program, January through May, the Department is obliged to turn down 30 to 40% of all requests because of print limitations. Today nearly 750 distribution agencies from coast to coast help in this effort, cutting down print travel time and increasing the number of showings for each print in use through local and regional promotion efforts. From 200 to 250 prints a year are put into circulation.

### ALL ORGANIZED BASEBALL MAY PARTICIPATE

A good many of the major league ball clubs are already staunch supporters of the film program. Boston, Brooklyn and others release prints and accompany showings with personal appearances of their star players during the off season. But the prospect for the future is even brighter as both major and minor leagues begin to handle the films universally.

"By next year," says Fonseca, "we hope that all organized baseball (totaling some 350

MORE IMPORTANT THAN RATONS and Army and Navy brass hats of World Series films, Babe Ruth (center), leaning on film shipment to overseas forces) helped send off one vital shipment. Onton Hicks, then Colonel in charge of film distribution, is at the far right.



clubs from majors through all classes of the minors) will maintain some local or regional phase of this program. They are all very much interested and official recognition of their participation has already been given at this year's league meetings."

At present all prints are made available through the cooperation of A. G. Spalding & Bros. and the Hillerich & Bradby Company (cosponsors with the two leagues). Capacity bookings continue through the first five months, fall off to 50% of capacity during the summer months and move up to 75% of capacity through the fall. No direct advertising is carried, bookings are achieved through natural public interest and regional efforts such as newspaper publicity, etc.



HISTORICAL BACKGROUND was provided in the 1939 film "First Century of Baseball." Lew Fonseca is the chap in modern clothes holding an early model bat.

### TRAINING USEFULNESS NOW IS RECOGNIZED

Most coaches and athletic leaders appreciate the value of action films for the study of team play and individual traits. While the leagues' program has been largely a matter of nationwide goodwill and public relations for baseball, a separate training film has been produced each year since 1944. These include *Inside Baseball* (1944), *Crushing the Bases* (1945), *Batting Stars of Baseball* (1946), and a pitching film now in production for 1947. Young players in high school, college and private schools as well as sandlot players, industrial recreation and church leagues and the minors can and do benefit immensely from these skillfully produced subjects.

Slow motion, high speed action, animation and other techniques catch the perfection and skill of the national game's brightest stars for the guidance of younger players. No lesson ever written or spoken could match the magic lure of these stars in action!

### PRODUCTION HAS BEEN ESPECIALLY GOOD

Capturing the elusive thrills of each World Series game has been one of the most difficult and interesting assignments in factual film history. Action is unbelievably swift and the atmospheric tense, sometimes with little warning to the camera crews. Four of these crews are in action around the ball park, armed with hand and studio cameras, including 12 inch telephoto lenses. Special backdrops,

portable camera stands and tarpaulins are used where experience has taught need for backgrounds to help focus on the action.

Every single play must be caught, with emphasis on close-up action. To accomplish this miracle, an average of 40,000 feet of negative are exposed for an average Series and cut to a final 3,000 feet. Lighting is the most difficult handicap, especially in the late afternoon as home plate is shrouded in semi-darkness from the adjacent stands while the outfield is still bathed in sunlight. Action is spread over the entire area of the park and a missed fly ball in extreme center field is just as likely to be the decisive play of an entire Series as the passed ball at home plate was in another recent and memorable game. Following the elusive ball from shadow to sunlight for a couple of hours each day is guaranteed to turn any cameraman's hair grey!

For the seventh straight year, Chicago Film Studios has served as the leagues' exclusive producer, filming six World Series from 1940 to 1946, the All-Star Games of that period and an additional educational film each year since 1944. A feature-length historical subject, *First Century of Baseball*, was produced by Wilding Picture Productions in 1939. Several other Wilding produced subjects, co-sponsored by Fisher Body, are still being widely circulated.

### MOST OF THE FILMS STILL POPULAR

As a matter of fact, some of the first films still retain their popularity and are still going strong but emphasis is on each new World Series picture.

The audiences themselves make a fascinating story. Dozens of prints circulate regularly through the veterans hospitals and nearly a hundred will go to occupation forces overseas through the facilities of the Army Motion Picture Service which has once again urged the early delivery of prints for the field.

Penitentiaries and churches, at the opposite ends of our society, share a common and vast enthusiasm for these ball games on cellulose. Lew notes the swift increase in projector ownership among churches in the upward trend of bookings, particularly among Protestant denominations.

The response of Americans and of groups abroad to this outstanding public relations effort is evidence of the popularity of baseball. But in the final standings, the records should show the flawless team play and winning spirit of Lew Fonseca. Advisers told him the program wouldn't "take" back in 1934. He has not only proved them wrong but has contributed an immense and immeasurable good to the youth of our own and other countries as well as increasing the respect and admiration of countless millions for the game. ●

### FILM DIRECTOR AVAILABLE

experienced in all phases of business film production, including direction, editing. Recent studio assignments completed and available at once.

Address inquiries to Box 1094  
BUSINESS SCREEN • 812 N. DEARBORN  
CHICAGO (10)



## Sinclair Trains for Selling

• SALES PERSONNEL BENEFIT FROM COMPREHENSIVE PROGRAM •

**T**HE SINCLAIR REFINING COMPANY, one of the big names in oil, is now engaged in a most comprehensive and intensive training program for sales personnel.

After a full year of planning and preparation of materials, the program got under way last May. By the end of 1947 it is expected to have been completed for all sales employees. It is a continuing plan, however, and will be used for indoctrination and training of new men as they join the company.

Sinclair's training program for its active sales personnel (men on the company payroll—not dealers nor station employees) is but one phase of the company's overall training operations. It is conducted quite separately from dealer training, both in preparation and execution. Under the direction of C. F. McGoughran, the Sales Training Department

study includes light oils, lubricating oils, specialties, industrial oils, etc. Included also in the five-day program is a full day study of salesmanship and the application of practical, up-to-date sales principles.

E. H. Hughes, vice-president of Sinclair Refining Company, states that the company's training program was developed as a refresher for veteran members of the Sinclair sales force, and as indoctrination for all future sales representatives. It is now a permanent part of the sales department activities. Advanced specialized training will be offered to those completing the basic course.

Conferences: Atlas Educational Films, Audio Productions, Caravel Films, Castle Films, Jam Handy, Vocablum Corporation and Wilding Picture Productions. The entire Sinclair Sales Training Conference program was developed with the idea of obtaining the maximum advantage from the use of audio-visual media.

The Sinclair program is without doubt one of the most practical and all-inclusive training programs in industry today, and is being studied by many business leaders interested in this type of industry education.

Below: C. F. McGoughran, Manager of Sales Training, Sinclair Refining Company.



A scene from the Sinclair salesmanship film "To Err is Human."

developed and produced all materials used. All books, manuals, and other printed matter were produced by the company and are copyrighted material. The Sinclair training program includes, in addition to four publications on the industry and the new Sinclair Sales Manual, twenty-one motion pictures and three slidefilms. It also includes original lubrication chart presentations and chart studies of the internal combustion engine.

### USE CONFERENCE METHOD OF TRAINING

In bringing this elaborate outlay of materials to salesmen, the conference method of training is used. Training conferences are being held throughout the 35 states making up the Sinclair distribution area. Each conference consumes five full days with study material assigned each evening.

Those attending Sinclair sales training conferences are provided with several specially prepared publications highlighting phases of the industry, together with a new General Sales Manual, all of which are used as text material during the entire conference session. The material covers everything from the evolution of the oil industry—the Sinclair Refining Company as a unit in that industry—and the individual's place and responsibility in the company. The selection, training and placement of new employees is also covered.

The study of the new general Sales Manual includes all products which the company manufactures, and their application. This

### PRACTICALITY IS THE KEY WORD

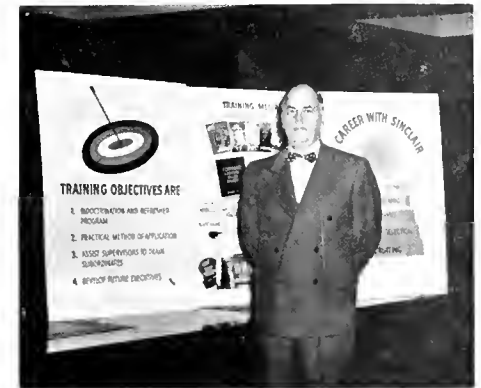
C. F. McGoughran, sales training manager, states: "We have developed the Sinclair Training Program on the theory that practical application of basic principles depends upon the material used and the manner and method of presentation. We have tried to make all of the training media and the training conference procedure of immediate practical application."

"Visual media have enabled our training conferences to complete as much training in five days as it would take other methods to accomplish in five weeks," Mr. McGoughran added.

### PROGRAM TIME PLANNED WITH CARE

The Sinclair films have been carefully integrated into the conference so that each performs a certain function at the most propitious place in the program.

Films produced by the following companies are used during the Sinclair Sales Training



EDITOR'S NOTE: The oil companies have set a notable example for all industry in the scope and thoroughness of their postwar sales training programs. It is especially noteworthy that audio and visual media have played such an important part in the planning of these sales personnel programs.

A scene typical of Sinclair's Sales Training Conferences at work



# Swift's Modern Film-Presentation Center

WELL-DESIGNED ROOM SETS EXAMPLE FOR BUSINESS



## Three Functional Purposes:

1. AS A COMPANY PREVIEW THEATRE *The Swift Company* film presentation room furnishes an ideal setting for company previews of new film productions and for the study of other audiovisual presentations.

2. AS A PRESENTATION CENTER *where* *its* *material* *for* *advertising* *and* *sales* *is* *presented* *to* *the* *general* *public* *and* *disclosed* *to* *executive* *groups.* *The* *film* *presentation* *room* *is* *equipped* *with* *the* *latest* *special* *effects* *equipment* *and* *is* *designed* *to* *present* *the* *most* *effective* *and* *impressive* *presentations.*



AS AMERICAN BUSINESS faces into critical months of sales and service regeneration all across the nation's marketing map, the need for making audio-visual, printed and verbal sales presentations effective from the very outset is recognized as paramount. That need begins with the first internal testing of new ideas, new sales campaigns and new business films within the company organization itself.

Among the leaders in recognizing that need is Swift's Company, meat packer and food processor for the nation. In its multi-storied office headquarters in the sprawling vastness of Chicago's Union Stock Yards, Swift has created one of the most utilitarian modern business theatres we have seen.

A presentation and conference room as well as theatre, the new Swift audiovisual center is comparatively small in size but a near perfect example of what business can accomplish with careful planning toward this objective. Within an area of little more than 600 square feet, the room itself is 27 by 23 feet. Facilities have been provided for merchandising, sales and advertising purposes.

## NEED TO MAKE PRESENTATIONS EFFECTIVE

The initial approach to the planning of these facilities was based on *functional use*. For example, the frequent need of executive preview and review of sales presentations was a primary factor. Therefore, physical features, devices and the general plan were developed around the following thoughts:

- (a) The value of progressive disclosure of each element of the presentation.
- (b) The value of effective use of lighting, both direct and indirect, so as to achieve spot lighting of parts of the presentation or individual sections of a printed campaign, and to provide dramatic lighting patterns for overall effect.
- (c) The value of convenience and accessibility. For example, presentations must be easy to mount and stage, and supplemental materials easily reached.
- (d) The value of effective audio-visual presentation at the required time in the program.

and with utmost screen effectiveness of the motion pictures, filmstrips, or slides.

#### PHYSICAL ASPECTS MUST BE RIGHT

In such a setting, basic physical aspects such as room temperature, acoustics, comfortable and efficient furniture, and dependable, first-line projection equipment are equally important. The Swift center gives considerations to all these points.

Air conditioning fixes room temperature at a constant comfort level the year around and also provides an adequate supply of fresh air for ventilation. Well-engineered acoustical treatment provides near-perfect reproduction of film, disc and microphone sound effects.

Simple, durable and smart-looking seating and accessory furniture is a distinctive feature. The most interesting facet is that the room at first glance is extremely clean-looking, cool and simple. Neither furnishings, room color nor accessories distract from the very apparent business purposes for which the space was designed. The color scheme was purposely selected to create an atmosphere of ease and relaxation.

#### HERE ARE SOME INTERESTING FEATURES

The pictures on these pages describe more adequately than words the various special purposes of the Swift center. The need for a chalkboard has been anticipated. The need for various sizes of screens is met by having several sliding panels behind the curtained front section of the room. Electrically-operated sliding doors open at the touch of a button when films are shown. All projection screens have been carefully masked with black velvet to provide a clear-cut picture image.

Room lighting consists of indirect illumination from cove sections at the ceiling lines and special direct spots for a central conference table as well as the spot-lighting of the 10 presentation panel sections. All room lights can be slowly and effectively dimmed by a Modulite switch controlled from either the room itself or from the projection booth.

#### PROJECTION AND EQUIPMENT FEATURES

Behind the all-purpose conference room-theatre, separated by a fire-proof wall, is a very complete projection booth. The booth is about four feet above room level and the space beneath has been cleverly utilized for storage of additional materials, extra chairs, and a removable conference table. Low trucks have been provided so that all this low storage space may be fully utilized with maximum convenience and efficiency.

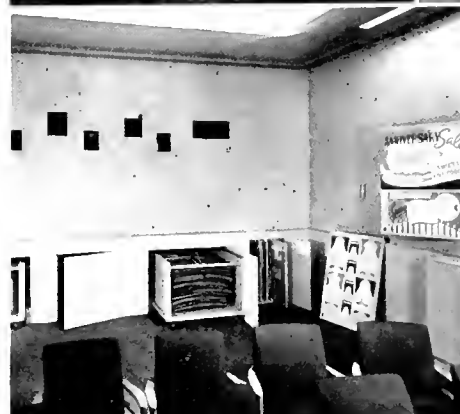
Within the booth itself, projection equipment has been provided for both 35mm and 16mm sound motion pictures, sound and silent slidefilms and slides. Both 2 x 2 and 3 1/4 x 1 1/4 slides and slidefilms are projected with maximum brilliance of 750-watt illumination. Light cues and unobtrusive change of slides has been carefully thought out.

35mm theatre-type projection is available for the occasional newsreels, theatrical shorts and other 35mm films which must be occasionally shown. This equipment is of the portable type because of its comparatively infrequent use.

16mm sound motion picture projection is always in position for immediate use with instant change-over equipment. Change-over boxes are mounted on projector stands instead of in ports to avoid noise distraction for the audience. Sound reproduction for all projectors is channeled through a single orchestric-type speaker built into the front section of the main room.

A portable turntable for sound slidefilm presentation is also channeled through the motion picture projection speaker. Dual speed motor facilitates use of either 33 1/3 or 78 rpm recordings. Monitor speakers enable the booth operator to control sound volume within the audience room.

Storage of 35mm and 16mm films, slidefilms and recordings is provided in a specially designed and humidified storage cabinet within the projection room. A small annex space just outside the projection room contains facilities for editing and film repair. ●



IN THE PICTURES ABOVE (top to bottom) are views within the projection room of the Swift & Company center showing 16 and 35mm projectors and film storage; (center) film editing facilities are also provided, and (below) a view of the unique materials storage cabinet provided below the projection booth.

3. AS A DISPLAY CENTER where new advertising proofs and store display materials may be pre tested and studied before reaching the field, the new Swift center fills an important need for advertising and merchandising.



Picture  
 U. American Worker.  
 French Worker. His voice is only faintly heard.  
 American Worker.  
 SCOLVE TO  
 ip loading freight in harbor.  
 SCOLVE TO  
 S. Empire State Bldg. and Manhattan skyscrapers.  
 SCOLVE TO  
 camera dollies in on Dr. Riefler who is sitting at a desk, on which stands a 16 mm. projector. He looks up and speaks:  
 He picks up and a book and starts to open it.  
 He picks up a reel, puts it on the projector and switches off the light.  
 ANIMATION SEQUENCE  
 Model of the U.S. seen from above. Goods collect, pile up, and move to the seacoast.  
 M.S. Similar to above.  
 Similar to above looking East, camera pans up over Atlantic where ships are sailing to Europe.

AMERICAN WORKER: I'm not going to be the fall guy on this deal!  
 NARRATOR: Wait just a minute, boys. Looks like we've got to find out where we are.  
 Some of our friends abroad think we should send them all the machinery they need.  
 But our people at home are afraid that the goods made on those machines are going to compete with our own products. I think we've heard most of these arguments before. It's high time we call in someone who can give us the facts.  
 This is Dr. Winfield Riefler. He's an economist with a lot of practical experience in foreign affairs. Think you could help straighten us out on this, Doctor?  
 RIEFLER: You were right. All this did happen before - unfortunately. As a matter of fact it's all been well documented.  
 Shall we take a look at the record? Here are the figures for 1920. In that year -  
 NARRATOR: Couldn't we have something a little more exciting. This is a movie, you know.  
 RIEFLER: Why, certainly. I've got a film right here that ought to make things much clearer.  
 For ten years after the first World War, as today, there was a great demand for our products all over the world. This scramble for world markets resulted in some pretty shortsighted thinking.  
 For instance, some people reasoned that we had to do



Machinist: "I don't wanna see some American lose his job on account of what that Limey is going to make on our own machines."

ANSWERS to that vital question "just how important is our foreign trade to America?" are beginning to come in strong, clear and meaningful. Events like the recent Parker Pen Company's partial salary payment in Mexican pesos to all employees at their Jamesville, Wisconsin, plant help to impress the significance of overseas markets on our economy.  
 Of real effectiveness in this campaign and helping Americans understand the Advertising Council's slogan "part of every dollar you get comes from world trade" is the new Twentieth Century Fund motion picture *Round Trip*. This 20 minute film sound film is being made available nationally to business, community and educational groups. Subtitled *The U.S.A. in World Trade*, it was produced by The World Today, Inc.  
 Winfield W. Riefler, professor, at the Institute for Advanced Study in Princeton, N. J., and Paul G. Hoffman, president of the Studebaker Corporation are fellow members of the Committee on Foreign Economic Relations of the Fund and principal narrators in the film. Mr. Hoffman's significant answer in one sentence is worth noting:  
 "... that extra production for export (10% of our total business and more) is a very vital factor. It not only means more jobs in plants like ours, but it also means lower costs and therefore means lower prices for the home market as well as the export market."  
 Secretary of Commerce Hanman has endorsed the film and 15 Department of Commerce field offices will be premiering the film as part of their international trade activities. 1,500 local chambers of the U. S. Junior Chamber of Commerce will also premier the film on the community level. The League of Women Voters are giving an official place to *Round Trip* at their nine regional trade conferences in October. The film is being released October 1 by Film Program Services through five regional distributors serving the entire U. S.

# ROUND TRIP

*Twentieth Century Fund Picture Shows Role of "The U.S.A. in World Trade"*



Engineer: "We've got to see that everybody everywhere gets a fair chance to stay in business or keep a job. This foreign trade now—it's like a round trip—it works best when there's a full load coming and going."



Housewife: "Aren't the consumers the ones who have to pay for all this protection? Perhaps you could explain that."

# Get More Employe Suggestions

• ILLINOIS CENTRAL RAILROAD TELLS VISUAL PROGRAM RESULTS •

HERE'S a personal report from the visual aids executive of the Illinois Central Railroad on one of industry's most important interests:

The Illinois Central Bureau of Audio-Visual Aids was established in 1911 through the joint efforts of the Employees' Suggestion System and the Personnel Department, with Mr. J. T. Hawkinson, personnel assistant, in charge.

Shortly after it was organized, a motion picture was produced for the Employees' Suggestion System entitled, *I Suggest That...* It was coordinated into our program, along with a chart talk that I presented to the employes. This combination was very effective in producing results. *I Suggest That...* is a 10-minute, 16 mm. documentary motion picture in color and sound. It is narrated by John Holtman. It illustrates the old and new methods of two award-winning ideas, with the suggestors and associated employes acting their respective parts. It emphasizes how employes' ideas have benefited not only the railroad, but the employes as well.

Over a span of eight years, more than six suggestions have been received for each employe. According to the information we have about other companies, this performance is about three times the average participation. We believe this reflects, to a large degree, the effectiveness of the visual aids we have used to present programs of interest to all employes and supervisory forces.

In all our programs we have made liberal use of visual aids, such as 16 mm motion pictures, charts, graphs, photographic blow-ups, booklets, posters, demonstrations and exhibits of working models to supplement oral presentations. Visual aids have been used at breakfast, luncheon and dinner meetings with supervisors, as well as with meetings of employes in the shops and on the right-of-way on company time and at evening meetings sponsored by our Employees' Service Clubs.

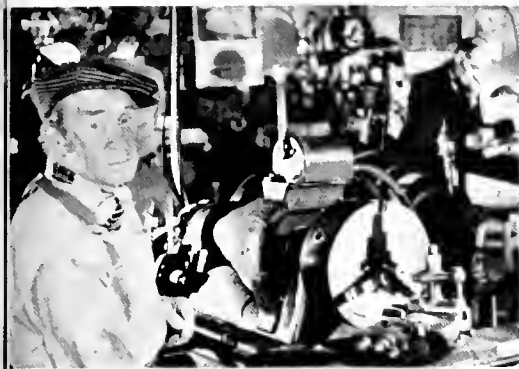
On the success we had with *I Suggest That...* we included in our plans for our 1945 program the production of another and

more extensive motion picture for use in our campaign for "15,000 in '45." The Bureau of Visual Aids produced a motion picture entitled, *Suggestions Unlimited*. It is a 30-minute, 16 mm. documentary motion picture in sound and color. It is narrated by Paul Harvey and John Holtman, and contains many scenes synchronized with sound interspersed throughout the picture. Ten award-winning ideas are illustrated, with the suggestors and associated employes again acting out their respective parts. The motion picture was so designed that every employe on the railroad seeing the picture would be able to match his or her status and experience with it. It also shows, in synchronous dialogue, how suggestions are considered by the General Suggestion Committee. The finale is a direct sound picture of our president, Wayne A. Johnston, endorsing the Employees' Suggestion System and his appealing to employes for more and better ideas to improve Illinois Central service.

*Suggestions Unlimited* was first presented in many communities on the railroad at evening meetings, so the families of the employes could attend. To attract employes and their families we prepared a unit presentation consisting of entertainment by outstanding local talent, *Suggestions Unlimited*, and an audience-participation Quiz Show similar to the radio program "Dr. J.Q." with a pay off of silver dollars. These meetings were well advertised in advance. Advertising handbills were also distributed.

This presentation was made to capacity audiences in high school, and other auditoriums, with seating capacities as high as 2,000 persons. In addition, *Suggestions Unlimited* also has been shown to employes on company time in shops, roundhouses, and other locations on the railroad.

You will note from the record that, as a result of the campaign, the goal of "15,000 in '45" was exceeded 171 suggestions. The use of *Suggestions Unlimited* was continued in a limited way during our eighth year, bringing it up-to-date to continue using it in our 1947 campaign.



fishman: "But we have to import food. So that means have to sell goods."



thern Farmer: "But how can I compete with someone gets only half the wages I get?"



o Worker: "There's somethin' fishy about the low-wage ment somewhere. You know, in England the same as- sly line job pays about half what we get."



l G. Hoffman: "Extra production for export is a very l factor. It not only means more jobs but lower costs."

## A PROGRESS CHART OF THE ILLINOIS CENTRAL SUGGESTION SYSTEM

Annual Period	Average Employment	Suggestions Received	Suggestions Adopted	Per Cent Adopted	Cash Awards
1st Yr.	30,700	16,092	1,147	7.1	\$ 10,565.50
2nd Yr.	31,600	18,011	2,123	11.8	21,128.80
3rd Yr.	35,100	18,820	2,115	13.0	27,160.00
4th Yr.	41,700	21,515	3,166	11.7	35,120.00
5th Yr.	42,200	21,578	1,620	18.8	19,810.00
6th Yr.	42,500	29,039	6,276	21.6	71,000.00
7th Yr.	40,000	45,171	9,177	20.2	122,730.00
8th Yr.	39,500	36,602	6,799	18.6	90,860.00
	TOTALS:	210,161	35,753	17.0	\$131,701.30



*Tough jobs and tough machines to handle them sometimes mean tough photographic conditions such as this close-up of shooting the Caterpillar color film "Boss of the Bulldozers."*

**I**N A LONG RACK in the "Caterpillar" film vault at the Peoria plant stands a row of cans labeled "Historical - World War I." They contain reel after 1000-foot reel of 35mm negative that is now over thirty years old. It tells a specialized story of tractors pulling supply trains, guns, ammunition, food, tools, and forage through mud, across desert wastes, along tortuous mountain trails, or straight across country fording streams and riding over undergrowth. Frequently there are close-ups of Pershing, Funston, Swinton or many another allied general intently observing the proceedings. This footage marks the birth of "Caterpillar" motion pictures, which have been playing an increasingly important part in our advertising program from that day to this. They helped sell 10,000 tractors to the allied governments then. They are building markets for many more thousands of tractors, diesel engines, motor graders and earthmoving equipment now.

**MOVIE CHANGES HAVE BEEN MANY**

Perhaps no advertising medium has gone through as many changes or grown so much in a comparable length of time. Back in those early days of 1911-18 everything was silent 35 millimeter film. In the 20's one or two of the early color processes were introduced and a "Caterpillar" orchard picture of that era was

produced in this medium. In 1927 the first sound picture came out of Hollywood and soon the commercial movie makers saw the possibilities of this medium. The early "talkies" were, of course, sound on disc—the whole process being akin to a marriage between the motion picture projector and the phonograph. But when sound on film became available a few years later the motion picture really came into its own. At last the screen had come completely to life and the potentials of movies not only as entertainers but as salesmen and educators zoomed upward. Close on the heels of sound came color and then came World War II which taught everyone much about many things including the greatly expanded usefulness of the motion picture. We were all well aware of its power in the entertainment field, but only a comparatively few companies really appreciated its full stature as an advertising and selling medium, while its potentials in the field of education had hardly been explored. But the record made by films in training our armed forces changed all that. When the facts and figures first started pouring in, educators from coast to coast learned that a new giant stood ready to go to work in the classrooms.

As a consequence we have seen a staggering demand for sound projectors followed by an

even greater call for good educational films to be shown in them.

**NEW OPPORTUNITIES FOR FILMS**

This new demand has been very exciting to advertisers and film producers alike, and has doubtless played a major part in encouraging many new concerns to go into the production of commercial films.

With such a greatly increased audience waiting with libraries everywhere clamoring for films, many old producers of commercial movies and countless new ones are rushing productions through to completion. Many of them will be highly successful, hundreds will attain average results and a few will fail miserably because of widely varying skill in planning and presenting the story as well as the widely varying facilities for distribution that will be set up for these films.

To be successful, motion pictures, like other advertising and the products it promote, must serve all customers well. Too many films are still produced primarily for the president or the board of directors. They talk too much about how big and fine and strong the company is and not enough about how well it serves its customers. Too many movies are still produced with no definite idea of how circulation is to be obtained and scores of these languish on the shelves of film libraries all over the country.

**MAKING THE MOST OF OPPORTUNITIES**

To guard against these things a basic need for pictures must be demonstrated and an overall plan for their production and distribution established. What will this medium do better than any other? To whom shall the stories be directed? What shall the stories be? How shall circulation for them be obtained after they are produced?

Those who formulated the basic motion

(CONTINUED ON PAGE FIFTY-SIX)

# Two decades of CATERPILLAR FILMS

• by Paul B. Smith

*The dynamic nature of Caterpillar products and the industries they serve, readily lends itself to fine photographic effects and real screen interest for the films*



## United Air Lines Educational Program Extends Film Utilization

★ United Air Lines has one of the most comprehensive personnel training programs for its employees who meet the public of any major transportation company.

New employees in the classifications of reservation clerks, passenger agents, traffic agents and stewardesses are given short intensive training courses at United's school. The school, formerly located in Chicago, now has its own campus in Cheyenne, Wyoming.

The Educational Service Division of United, headed by Dan B. Woodvatt, has turned recently to the use of films in these training courses and has found that films can save both time and money in the training program.

First film produced for United was *Reservations, Please* (reviewed in Case Histories, Issue 8, '46), which has been used in training the reservations clerks. The picture was produced by Eddie Albert Productions.

Not only was the film very well received by United officials, instructors and students, but estimates made by United show that the film is actually saving both time and money in the training program.

According to Remy Hudson, formerly of Albert Productions, United officials estimated that the film paid for itself in about three months in training time saved, and that this rate of saving projected over a year would mean about \$80,000 saved.

Naturally, with this sort of tangible proof of the value of training films before them, United continued with the development of a complete training film program.

The second film in the series, completed by Eddie Albert Productions in February, is called *All Mainliner Passengers* and is being used in the training of passenger agents.

*All Mainliner Passengers* was even more enthusiastically received by United Air Lines than the first film had been, and understandably so, for it is a much better production job, although the first film was good for training.

This second picture, like the first, is designed for thorough classroom utilization. The main body of *All Mainliner Passengers* consists of a series of dramatized, sometimes humorous, sometimes serious situations in which a passenger agent might find himself—and after each situation is presented the projector is stopped and a class discussion ensues.

### CREDIT ACKNOWLEDGMENT

THIS MONTH'S COVER: Acknowledgment is gratefully made for the dramatic oil refinery photograph on which our cover is based to the Public Relations Department, Standard Oil Company of New Jersey.

A CORRECTION: The article "SEEING THE INVISIBLE" in our last issue (No. 5) was written by Mr. Henry Roger.

## FILM AUDIENCE TECHNIQUE



PLENTY OF LIGHT FOR NOTE-TAKING AND REFERENCE NEEDS as new and brighter still-picture projection is made possible through 1,000-watt illumination and a fast lens.

### Hammermill Paper Company Films Build National Goodwill, Sales

★ *The Gift of Ts'ai Lun — Paper*, a 16mm sound film sponsored by the Hammermill Paper Company almost two years ago, is still carrying its message to clubs, professional groups, and students all over the country.

*The Gift* incorporated a good many of the advances in technique that have been made in sound, narration, and photographic effects of recent years. Because the final steps in the papermaking process are colorful, a concluding sequence was filmed in Kodachrome. *The Gift* was a far cry from the company's first film—a 35mm amateur production on inflammable stock done in 1918—in which the "actors" were members of Hammermill's sales and advertising departments.

*The Gift of Ts'ai Lun* is educational in type and utilizes Hammermill's position as an integrated mill to tell a complete papermaking story from forest to printshop.

Hammermill films have been produced with the intent of creating good will and, indirectly, to create sales for the company's product by picturing the mill's high standard of manufacturing operations. These films are also used in sales training programs by the mill's merchant-distributors, to indoctrinate new employees, and to give visitors an understanding of the papermaking process prior to an actual tour of the plant. Their educational content, which keeps advertising at a minimum, has made high school and college classes their largest audience. It has also made them

popular with widespread general audiences throughout the country including advertising and printing groups, church groups, service clubs, and various business and professional organizations.

Distribution of these films is handled from the mill itself, from the company's own New York and San Francisco branch offices, by wholesale paper merchants who distribute Hammermill products, and through semi-permanent loans to state universities and similar non-commercial film libraries. Except for the usual request that borrowers pay transportation costs, distribution is free of charge.

\* \* \*

### Projection Without Total Darkness

◆ The unretouched photograph on this page—a short time exposure made without artificial light—illustrates how Kodak's new Master Model Kodaslide Projector ends the need for total darkness when projecting slides or transparencies.

Although sufficient light came from the conference room windows to permit the audience to take notes, and to permit making this photograph, the screen image stands out clearly.

Secret of the Master Model's ability to produce clear screen images under such conditions lies in the fact that the projector delivers more light to the screen than any other projector ever created for 2 x 2 slides and transparencies. This is made possible through the use of a 1000 watt projection lamp and extremely "fast" lenses, coated with a microscopically thin layer of magnesium fluoride to increase light transmission.

# CASE HISTORIES

## A Technical Review of the New and Current Industrial Films Including Their Production Background and Distribution Data

GATHERED AND PREPARED BY STAFF WRITERS IN THE NEW YORK, CHICAGO AND LOS ANGELES EDITORIAL BUREAU OFFICES OF BUSINESS SCREEN MAGAZINE

**T**HIS PERIOD once again demonstrates the versatility of the visual medium. Motion pictures and slideshows produced by business and industrial companies range from oil, rubber, communications and other major industries through to the training of "car hop" waitresses on the West Coast. There's a definite proven trend toward programs rather than "one shot" films in all lines of business. The steady influence of this movement is felt in better utilization by sponsors as well as in the studios which serve them.

### PROGRESS THRU PRECISION

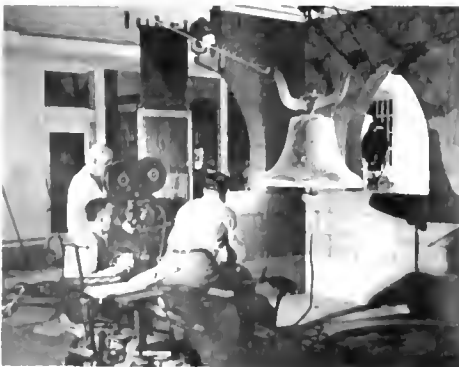
**Sponsor:** Western Electric Company. **Film:** *Precision Measurements*. **Producer:** Wilding Picture Productions, Inc.

★ Taking as its premise Lord Kelvin's statement that "progress starts when man learns to measure his observations and direct his actions by measurement," Western Electric's latest film demonstrates modern man's day to day dependence on metrology, the science of measurement. Actual "stars" of the film are the incredibly precise sets of telephone test equipment manufactured by the sponsor.

**Synopsis:** *Precision Measurements* opens with a brief look back into the early days of telephony when the performance of telephone sets was tested by ear. The scene changes to the Western Electric factories where electronic instruments test equipment with a precision far beyond the power of the human eye or ear. Ultra-precise measuring instruments are shown to be the basis for present day quantity manufacturing and, in the case of Western Electric, to result in better service for the telephone subscriber.

**Technical Notes:** *Precision Measurements* is black and white sound motion picture available in both 16mm and 35mm forms.

**Distribution:** The film will be distributed through the operating telephone companies of the Bell System.



Scenes from the Associated Merchandising Supervisory film *It's Up to You* (reviewed below)

### DEVELOPING STORE LEADERS

**I**T'S A SIGN of an unusually valuable training film when many commercial and industrial organizations prevail upon its private owner to make the picture available to them. That's what happened after word got around among training executives about *It's Up to You*, the Associated Merchandising Corporation's new supervisory development film.

For several months the twenty-three department stores affiliated with the Associated Merchandising Corporation have been using *It's Up to You* with great success in their supervisors' and executives' development programs. But, while the picture was made for their exclusive use, word of its unique qualities was passed around among training executives with the result that many of these outsiders requested that A.M.C. relax its policy and make the picture available generally so that other companies could obtain its advantages. Aware of the sincerity of these requests, A.M.C. decided to release the picture as a contribution to the general field of supervisory training.

The unusual feature of the picture lies in the fact that, although it falls in the general category of "training films" it does not teach.

This paradox was deliberate because the Committee of A.M.C. Training Directors, which was responsible for the picture, was of two definite opinions. First, that it is impossible to "teach" men and women to become supervisors and executives in "one easy lesson" through a motion picture. Second, the greatest value of a visual aid in the executive development field is its power to motivate the audience to action and open minds to future development. The assignment to develop a "motivator" was not an easy one, but the committee headed by Miss Georgia Wittich, training director at Saks, Baer & Fuller, St. Louis, Missouri, tackled the job.

Although motivation is the main intent of

*It's Up to You* the characters and episodes are carefully constructed so that they provide a basis for follow-up conferences and discussions among supervisors and executives. It is in these groups that conclusions regarding attitudes and methods are developed—the picture does not do the thinking for the audience.

Like the first A.M.C. picture, *More Power to You*, *It's Up to You* is the product of a committee of training directors, each of whom is well-informed in the general field of visual aids. The final shooting script was prepared by F. Burnham MacLear, of Caravel Films, Inc., who were also the producers.

### MIRROR INDUSTRY PROGRAM

**Sponsor:** Mirror Manufacturers Association.

**Slidefilm:** *It's Done With Mirrors*. **Producer:** Wilding Picture Productions, Inc.

★ *It's Done With Mirrors*, a sound slidefilm in color illustrating attractive and utilitarian use of mirrors in modern interior decoration schemes and providing interesting non-technical information on their manufacture is now being made available to department stores, retail furniture outlets, and interested women's groups by the Mirror Manufacturers Associa-





tion, Chicago. It is the mirror industry's first use of audio-visual media in its public relations or sales program.

The Mirror Manufacturers Association, according to Minita Wescott, executive secretary, has long felt the need for closer contact with the ultimate consumer of its product and chose the sound slidefilm medium as the best and most efficient method of obtaining the desired result.

While primarily intended for showing to customers in department stores and furniture houses, *It's Done With Mirrors* can also be used as a training demonstration in the proper selling of mirrors. At consumer showings it is planned to distribute sales promotion leaflets illustrating scenes from the film.

**Problem:** To obtain closer contact between consumer and manufacturer and to provide information concerning new and unusual ways of using the product, thus stimulating sales.  
**Solution:** A multi-purpose sound-slidefilm combining non-technical data on the mirror manufacturing process with scenes illustrating their use in creating bright modern interiors.  
**Synopsis:** A young woman narrator "takes" her audience through a series of tastefully decorated rooms—much as a housewife showing visitors her new home—explaining how mirrors have been used to enhance and emphasize the interior decoration schemes. A series of before-and-after frames illustrate use of mirrors in giving the illusion of depth to small rooms and in bringing light into poorly illuminated ones, etc. Frames showing novel and imaginative uses of mirrors are also included.

An important feature of the slidefilm is that all but fifteen of the interiors shown are actually "lived-in" rooms in consumers homes and apartments — not artificial studio sets. These interiors include living rooms, entrance halls, dining rooms, kitchens, bedrooms, and baths, and are alternated with a few scenes describing various parts of the manufacturing process.

**Technical Notes:** 35mm sound-slidefilm in full color. 133 frames; running time: 20 min. The interiors were chosen by Marc E. Neilson, Chairman of the Board, American Institute of Decorators.

**Distribution:** Initially it is planned to circulate *It's Done With Mirrors* to department stores and retail furniture outlets, but it will also be made available to church groups, women's clubs, interior decorators, etc. For further information write: Executive Secretary, Mirror Manufacturers Association, 2217 Tribune Tower, 135 N. Michigan, Chicago, Ill.

### Case Histories for Next Month

★ In these pages next month, the Editors bring you case histories of new visual programs for Crown-Zellerbach Corporation (paper); South Bend Lathe Works (machine tools); Standard Oil Company of California (oil); and many others of technical interest.

One of the most comprehensive sales training programs of the past decade is the Good-year Tire & Rubber presentation of its products and their sales potentials (produced by Wilding Picture Productions).

## SHELL PETROLEUM SERIES

**U**NDER THE SERIES title *This Is Oil* the Shell Company is preparing seven informational motion pictures to cover all phases of the petroleum industry.

Designed for consumer showings, the series will be a film presentation of the history of the oil industry, and facts about its place and importance in modern economy. The films will be without extensive Shell product plugging, and so will be acceptable to schools and to all general audiences.

The series is a logical outgrowth of the experience of the Shell Company in film use. Having had very satisfactory results with the public relations' value of individual films in the past, company officials realized the follow-up and continuing contact values of a co-ordinated film program and made plans accordingly.

*Prospecting for Petroleum* was the first film in the series to be completed. A 23 minute Technicolor picture, it was produced by George Pal Productions, Hollywood, using the Pal "puppetoon" technique of three dimensional miniature animation.

This is the first adaptation of puppetoon animation to the commercial film field in this country, although Pal's first entrance into motion pictures was via advertising shorts in European theatres.

The subject of *Prospecting for Petroleum* is the history of man's search for oil deposits, from the first crude guesswork of divining rods, to the application of modern instruments for exploring the earth's crust with highly developed technical instruments.

Oil was first located and drilled for only in spots where surface leakage betrayed its pres-



HERE'S THE MEDICINE SHOWMAN from "Prospecting for Petroleum." In the middle 1800's, he and others like him towed the countryside

ence. Later, the type of land conformation that suggested oil pockets below was explored, usually with test wells. Today, special instruments like the gravimeter are used to plot the underground formations. But pointed out by the film is the fact that still all that can be determined is the most effective scientific measurements is the comparative likelihood of finding oil, not the certainty. And the location of petroleum reserves is an important and difficult job requiring constant research and development.

**Subject matter** of the film is presented in an (CONTINUED ON THE NEXT PAGE)

TECHNICIANS ARRANGE MINIATURE MODELS for the medicine show scene in "Prospecting for Petroleum." The tiny "actors" were only a few inches high, the sets no larger than a kitchen table. To achieve the illusion of motion, cameramen had to take separate pictures of each step involved in the moving of an arm, leg or head, using a special camera.



CONTINUED FROM THE PREVIOUS PAGE—entertaining style. Introductory sequence establishes the importance of oil products to all phases of modern life. Historic events in petroleum development are re-enacted by Pal puppets. Geological structure of the earth's surface is illustrated by animated cut-aways of underground strata, and the operation of the scientific tools for underground exploration is graphically presented in a way that no other medium of factual presentation could do as successfully.

This first film is entirely animation. Other films in the series will use both animation and live action as the subject matter dictates. Second picture, now in story board form at the Pal studio, will be called "Birth of an Oil Field." Subsequent films will deal with other special phases of petroleum operations.

**Distribution:** of the films is handled by the Shell Oil Company Public Relations Department, San Francisco. Requests for individual showings or permanent school loans should be addressed to this department or channeled through Shell's local offices.

### TRAINING SERVICE HELP

**Sponsor:** Robert C. Wiant Enterprises. **Film:** *Car Hop*. **Producer:** Robert Allen Productions.

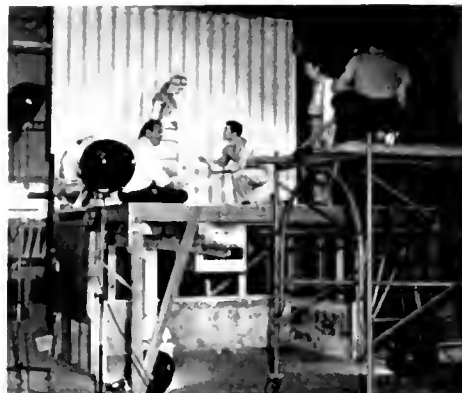
★ **Problem:** To attract the right type of girl to jobs as waitresses, or "car hops," in drive-in restaurants, and to give them the basic instruction in the "dos and don'ts" of the business.

**Solution:** A 25-minute color film which does a good job of making this type of work attractive; also showing right and wrong ways of serving the customer.

**Synopsis:** The film tells the story of Eve, the kind of girl who makes a good "car hop," from her application for the job through her training period to her "graduation" as a good example of efficient and courteous service.

One sequence shows Patsy, a flippant, talkative, gum-chewing horrible example of what a car hop shouldn't be, while the continuing story of Eve shows the qualities and methods necessary for good serving.

**Technical Notes:** The film is well produced and is accomplishing its purpose. Sound, color, photography are all very good. It was written and directed by Alfred Smalley; photography by Bill Wooten on the 16mm Mitchell camera, direct 16mm sound recording and color printing by Telefilm.



In production on a Payne Furnace Co. film.

### FILMED SALES CONVENTION

**Sponsor:** Payne Furnace Company, Beverly Hills, Calif. **Titles:** *Sell 'em Right!*, *Install 'em Right!* **Producer:** Rockett Prod.

★ **Problem:** Finding that an annual sales convention for all distributors, dealers and salesmen was a mighty expensive proposition, not to mention the fact that cramming all the necessary sales information into a few convention sessions often left too few lasting impressions, the Payne Furnace Company decided on a series of sales training slidefilms to do the same job.

Now, the sales conventions need be attended by only a few key men from each territory, while the sales training program is being carried directly to every salesman in a most effective manner.

The first two films of the series, *Sell 'Em Right!* and *Install 'Em Right!* produced by Rockett Productions, Hollywood, are 15 minute, approximately 75 frame films, each designed to present a specific training lesson for the salesmen and field representatives of the Payne dealers.

Early reception of the slidefilms has been excellent and Payne Company officials are sold on the value of these film aids to their training program.

### SERVICE STATION SELLING

**Sponsor:** Warner Patterson Company, Chicago. **Film:** *Double Take*. **Producer:** The Calvin Company, Kansas City.

★ **Problem:** When a car rolls into a service station these days and the driver fires the familiar words, "Fill 'er up," at the attendant, he wants more than gasoline—he wants personal attention, too. During the war the customer was happy with his limited gasoline quota, but now, with wartime shortages vanishing, the service station operator has to work to make a go of his business.

In sponsoring *Double Take*, the Warner Patterson Company wanted to relay such worldly wisdom to unsuspecting service station attendants without making the message sound like a cold, impersonal sales manual.

**Solution:** To solve the problem which was posed because of this situation, Calvin hit on an idea incorporate the message into dialogue and let the service station operator's



A scene from the film "Watts in Glass."

conscience or better judgment show him his mistake.

**Synopsis:** The story evolves around the solution that was advanced. Clever dialogue is used in an attempt to drive home to the service station operator the ways he can double his profits and improve his business.

**Technical Notes:** The film is in full color, sound, and features double-exposed photography.

**Distribution:** *Double Take* will be shown to service station personnel throughout the nation. Several large oil companies have also expressed wishes to obtain prints of the film for showings to their own personnel. The Warner-Patterson Company, 920 South Michigan Avenue, Chicago 8, is handling distribution.

### GLASS PRODUCT PICTURE

**Sponsor:** Owens-Corning Fiberglas Corporation. **Film:** *Watts in Glass*.

★ As its title implies, *Watts in Glass* is an explanation of those qualities in glass fibers which have led to their growing use in electrical insulation. The picture is designed to interest engineers, manufacturers, and users of electrical equipment, as well as repair shop men and others associated with the electrical industry.

**Synopsis:** Answers to the solution of problems concerning the maintenance and performance of electrical equipment are supplied by numerous sequences showing Fiberglas insulated products operating under severe conditions of high temperatures, high humidity, corrosive fumes, and overloads. A parade of glass objects, including the original Edison light bulb, is shown to demonstrate how glass has contributed to the harnessing of electricity. Other scenes include spectacular shots of traveling cranes in a Pennsylvania foundry that carry 10 ton ladles of molten metal from furnaces to molds.

**Technical Notes:** *Watts in Glass* is a 16mm sound and color motion picture with a running time of 25 minutes. To shoot the film, the camera crew traveled more than 10,000 miles and visited 22 locations.

**Distribution:** Arrangements for showings can be made through Owens-Corning Fiberglas Corporation, Film Department, Toledo 1, Ohio.

# Thanks, Mr. Hofmann

Ortho Pharmaceutical Corporation

Raritan, New Jersey  
August 7, 1947

Mr. Frank K. Speidell, President  
Audio Productions, Incorporated  
Film Center Building  
630 Ninth Avenue  
New York 19, New York

Dear Mr. Speidell:

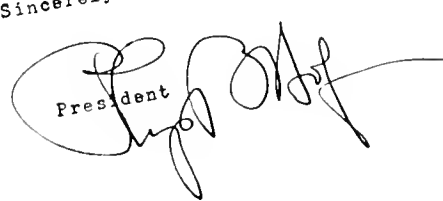
Out of sight does not mean out of mind. It has been a long time since I have had the pleasure of seeing you and expressing to you our appreciation for the excellent job that Audio has done in making motion pictures for us. I do think, however, you will be interested in knowing the results.

It matters very little whether you or I like the picture; the crux of it is what those to whom we show the film think of it. Several years ago your organization, in collaboration with ours, made a highly-technical, medical motion picture entitled "Studies in Human Fertility." It has had an acceptance, a use, has produced business for us, and has provided a teaching medium to a degree far beyond our fondest hopes. That is why, when we had a subsequent picture to make, we again knocked on your door.

With every good wish, I am

Sincerely yours,

President



Philip B. Hofmann  
hln

Send for  
"A Few Facts  
About Audio"

## AUDIO PRODUCTIONS, INC.

PRODUCERS OF MOTION PICTURES

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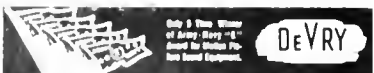
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## FILM FOR LATIN AMERICA

Sponsor: American Home Products Corporation. Film: *The White Guard*. Producer: Ted Eshbaugh Studios, Inc.

★ For over forty years the Kolynos Company and its successor, the American Home Products Corporation, have been engaged in educational work in foreign markets. Very few other companies have done as much in this line, especially in Latin America.

Twenty-five years ago the first Kolynos film, silent, was released for showing in Latin America. Since then a succession of pictures has been regularly supplied, all devoted to the advancement of dental hygiene in the home. Many of these films were silent, and some are still in use in remoter regions. However, as sound machines are becoming more and more available, sound films probably reach the bulk of Kolynos audiences today.

Before the war, the need for a new film especially for educational use was recognized, but just as plans were materializing the war began and production was shelved for the moment. In 1945, however, the outline for *The White Guard* was revived, and production began the following year.

**Technical Notes:** *The White Guard* is a delightful fantasy, photographed in Kodachrome. Animation is excellent, both for motion and for elaborate background work. **Distribution:** *The White Guard* will be distributed on as large a scale as possible. Prints in Spanish and Portuguese have been supplied to all Kolynos distributors in Latin America. Distribution in the U.S. and in other countries is under consideration now. The film is suitable for all types of audiences, both juvenile and adult. Distributed with the film are booklets containing a picture story of the movie printed in four color.

The plan and execution of *The White Guard* originated on the desk of W. E. Shugg, advertising manager of American Home Products foreign division, and formerly advertising manager of Kolynos.

In an interview recently, Mr. Shugg told us that, "The use of educational films has been a major factor in building Kolynos sales in foreign markets.

"We have been carrying on this program for 25 years in Latin America and in many other countries as well. In fact, one film released before the war had nine language versions.

"At present, we have probably as good a distribution system for our films as it is possible to get. It isn't perfect, and it involves a lot of mechanical handling problems that we'd just as soon not contend with, but as there is no distribution agency we know of set up to do the job right, we have had to develop our own system. This varies a good deal in each country, and is supervised by our representatives on the spot in each locality.

We get a lot of fine cooperation from both national and local educational and health authorities. We know that a picture like *The White Guard* is not only a good business proposition for us, but it really fills a need



A scene from "Winning Seals of Approval"

## GAS RESEARCH STORY

Sponsor: American Gas Association. Film: *Winning Seals of Approval*. Producer: Wilding Picture Productions, Inc.

★ Founded in 1919, the American Gas Association is a non-profit organization of member companies in the gas industry. Besides acting in the capacity of research, public relations, and merchandising counsel for the industry, the association conducts elaborate testing laboratories to insure that standards of workmanship in gas appliances are being maintained.

*Winning Seals of Approval* is an exposition of the activities and methods of the testing laboratories designed for showings to schools and women's clubs.

**Synopsis:** The film's protagonist is an old stage voice who views the many new features of modern gas ranges with a "Well, what do you know about that!" type of expression. Constantly amazing this character are such wonders as automatic tuning, glass wool insulation, complete safety from monoxide, safety pilot lights, and accurate temperature control.

**Technical Notes:** *Winning Seals of Approval* is 18 minutes in length, photographed in commercial Kodachrome.

**Distribution:** Via Modern Talking Picture Service to schools, clubs. Member gas companies will use prints for local promotion and educational purposes.

## STONE INDUSTRY FILM

Sponsor: Indiana Limestone Institute. Film: *The Nation's Building Stone*. Producer: Burton Holmes Films, Inc.

★ *The Nation's Building Stone* was sponsored by the Indiana Limestone Institute for the purpose of educating audiences to the advantages and benefits of using Indiana oolitic limestone in all types of business construction. A secondary purpose was to provide enough background and semitechnical material to make the film useful in elementary architectural classes in colleges and engineering schools.

**Technical Notes:** *The Nation's Building Stone* is a 16mm black and white sound film with narrative voice and musical background used throughout. 22 min running time.

**Distribution:** By Indiana Limestone Institute, Bedford, Indiana, for general circulation as well as to architectural schools and colleges.

# We Have to Know Your Problems Before We Make a Picture for You

• BY DICK WESTEN, PRODUCER-DIRECTOR, BELMONT PICTURES INC. •



**W**E HAVE a street car, a bus and a trolley coach operator on our staff—not that we're planning on starting a Transit Company. We have just finished a 16mm color film, "It's a Big Job," the first picture in a series for the Los Angeles Transit Lines. They are a big organization and like any other they have their own particular problems. We could see some of these problems from the outside, but we didn't understand all the factors involved until we had made an inside study of those problems. As a result of his thorough research, one of our men is now a full fledged transit operator.

In recommending motion pictures for this client, we could have gone to him and said, "We know you have problems here and we think we can help you clear them up with a motion picture—or a series of motion pictures." Many commercial film producers did just that and they quoted prices ranging from \$500.00 to \$25,000.00 for the finished picture. They were asking the Los Angeles Transit Lines to spend as much as \$25,000.00 on a picture without having any clear idea themselves what that picture would encompass.

## DIAGNOSIS NECESSARY

Naturally, they were turned down. No legitimate doctor will diagnose a man's maladies or prescribe for him until he has examined the man and knows the history of his symptoms. And before

*Operator starts training on dummy controls*



we can make recommendations for a film program for any company, we have to gain a knowledge of their special problems and the causes. That is how we approached the Transit Lines. We went in and said, "We know you have problems here. We feel that we can help you, but before we suggest films to you, let us put one of our research men in here to study your problems." They agreed to this.

## ANALYSIS MADE

To all intents and purposes, the man was a new employee, going through the training necessary to become an operator of street cars, busses and trolley coaches. No one except the executives knew his connection with us. He stayed there a number of weeks, absorbing everything possible about the business and the problems under study and getting the reactions of everyone with whom he came in contact. When he completed his research, we had an insight to the problems of the company that we could have gotten in no other way.

## PROGRAM OUTLINED

With it, we were able to analyze, plan and go back to the executives and say "Here are the causes we found, and here are our recommendations, and here is how films will help alleviate the trouble." The executives felt it was the most comprehensive analysis of that phase of their business that they had ever seen. It was not only concerned

*Rough edges are removed on practice track*



with the application of films, but included recommendations on all aspects of their training problems and the uses of other audio-visual materials. They had no hesitation about going ahead with the recommended film program because they knew our inside knowledge of their problems would enable us to do the best possible job.

## RESEARCH MEANS BEST PICTURES

Client research is a basic part of Belmont Pictures' service. We feel that it is the only way to do the job, because when we have completed the research we have the knowledge of what your organization needs, we can explain that in terms of your business, and you are assured that the money you put into your training, education, public and industrial relations films will bring you the greatest returns.

## OUR PLANS FOR YOU

We would like to tell you more about our plans for client research, how a survey may be made to determine what can be done effectively for you with a film program and how it can be built into the over-all plans of your company. Call or write us any time at Belmont Pictures, 6063 Sunset Blvd., Hollywood 28, California, Telephone Hillside 0228. If you would like to see the Transit Lines' first film, *It's a Big Job*, just mention it and we will bring a print along.

*First passengers on operator's solo run*





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**SWANK MOTION PICTURES, Inc.**  
514 NORTH LA PALM BLVD. SANTA ANA, CALIF.

**THE STORY OF ALUMINUM**

Sponsor: Reynolds Metal Company. Film: *Pigs and Progress*. Producer: Reynolds Photographic Department.

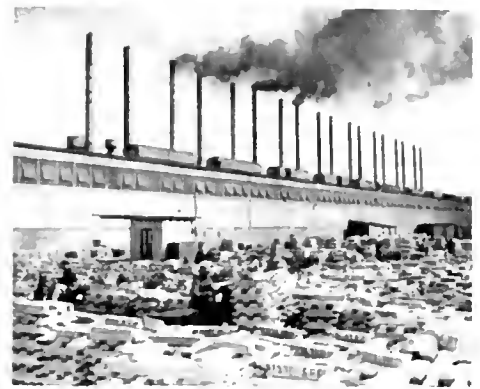
★ Over 8% of the earth's crust consists of aluminum. It is the most common of all metals in its natural state, more than twice as abundant as iron.

But, whereas iron and copper ores have been easily reduced to usable metal for thousands of years, pure aluminum, until the past fifty years, has been a rarity. Even now, although it is well established, new scientific applications are constantly being found for aluminum, and the light, firm metal is taking the place of other metals for countless uses.

A major reason for the late introduction of aluminum is the long expensive process necessary to convert it from ore (Bauxite) to metal. To make one ton of aluminum 20,000 kilowatt hours of electricity are consumed. At Jones Mills, a Reynolds plant, enough electricity is consumed to supply a city of 600,000 population.

In the new educational film *Pigs and Progress*, Reynolds Metal shows where bauxite is found, how it is converted to alumina, and eventually to pure aluminum pigs. It tells of the thousands of new ways aluminum is being used to provide beauty, less weight, and greater strength per pound in such commodities as shingles, Venetian blinds, boats, golf clubs, lightning, freezers, ranges, radios, etc.

*Pigs and Progress* also points out the value



of competition in reducing raw aluminum prices. Reynolds, which began operations in 1911, was a war baby, lathered by fat government contracts. It was Alcoa's first large competitor. Now, with peace time merchandising problems to meet, Reynolds is striving to hold its place against potent Alcoa competition, and keep its 57 plants in full production.

**Synopsis:** After a few scenes showing new aluminum products in use, *Pigs and Progress* consists of detailed description of aluminum mining and reduction in Arkansas and Washington state.

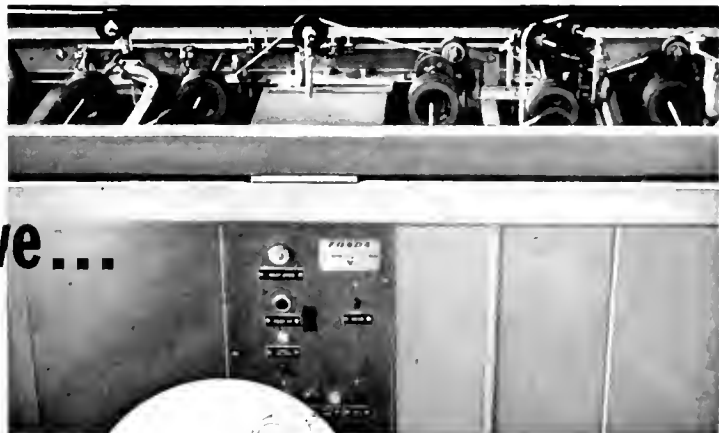
**Technical Notes:** Photographed in Kodachrome under direction of Leonard Shafitz, head of Reynolds motion picture department. Musical score by Emil Velasco. Narration by Andre Bauch. Optical effects by Calvin.

**Distribution:** Under consideration. Suitable for clubs, schools and business groups.

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**New Highway Safety Film**  
Released by Aetna, Hartford  
★ Release of a unique new highway safety motion picture titled *Live and Let Live* has been announced by the Aetna Casualty and Surety Company of Hartford, Conn.

The 16mm color sound film, demonstrating ten of the leading causes of accidents in the country today, was produced in the Aetna home office motion picture studio and three-dimensional animation—a technique entirely new to traffic safety educational motion pictures—was used in its filming.

In making the film, miniature sets—entire towns, multi-lane highways, railroad sidings and grade crossings, lakes and rivers, traffic lights and warning signals—were painstakingly constructed by the Aetna's motion picture staff.

The camera follows the action from above to show with panoramic effect how accidents happen, why and how to avoid them. As a result, the audience can see the cause and effect of unsafe driving practices and the reason for each safety suggestion more clearly than would be possible through any other technique.

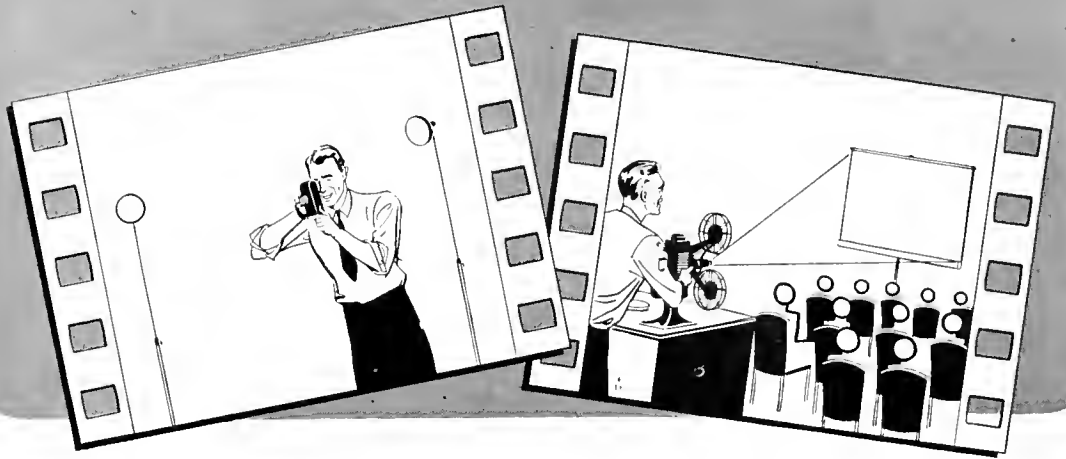
To produce movement of the sets, entire traffic sequences were planned in detail and graduated distances figured mathematically. Then, tiny trucks and automobiles were moved manually, at times less than a quarter of an inch, and a single frame of motion picture film was exposed. In the finished film, the model vehicles move apparently under their own power.

Prints of the film *Live and Let Live* are made available, free of charge, by the Aetna as a public service to all public organizations for specific showings, and may be requested through any Aetna agent or from the Public Education Department of the Aetna Casualty and Surety Company in Hartford, Conn.

#### New Sports Film Guide

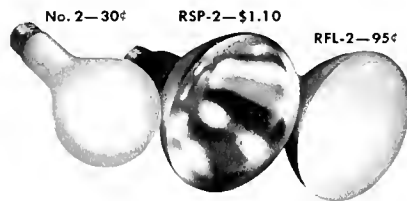
◆ More than 800 sound motion pictures and filmstrips are concisely reviewed (and sources provided) in the new Sports & Recreation Film Guide recently prepared by the Editors of BUSINESS SCREEN.

# Let FILMS tell your story..



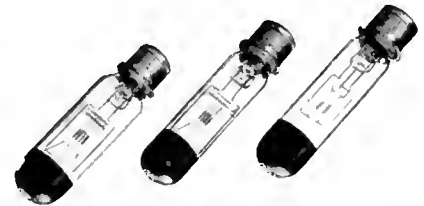
## ...let G-E LAMPS

help both camera and projector tell it better!



#### G-E PHOTOFLOODS for taking pictures

Their brilliant, high-efficiency light is always great help . . . especially when there's any question of over-loading lines. Handy new reflector-type lamps come in two beam spreads: wide, flood spread (Reflector Photoflood RFL2); narrow photospot beam (Reflector Photospot RSP-2) with 7 times the light or same light same coverage at 3 times the distance. (A good lamp for special effects) Ask your G-E lamp supplier.



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Now readily available in ALL SIZES. And it pays to insist on G-E . . . to be sure of:

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Don't let a burnout spoil your show . . . get a spare G-E projection lamp for emergencies.

Remember . . . for every photographic purpose

# G-E LAMPS

GENERAL  ELECTRIC



#### BUSINESS SCREEN'S READER SERVICE FACILITIES AT THE CHICAGO OFFICES

Reference books, manuals and personal data on films, production sources and equipment lines may be obtained on request from the Chicago headquarters offices of BUSINESS

SCREEN now located at 812 North Dearborn Street, Chicago 10, Illinois. Orders for books will be filled promptly as a part of this complete reader service bureau.



A scene from *Everybody Benefits*

## TRAINING FUND RAISERS

★ *Everybody Benefits, Everybody Gives*, is a new sound slidefilm produced by the Jan Handy Organization for Community Chests and Councils, Inc. Designed to train the Community Chest representatives who will make collections in factories and industrial plants this fall, the slidefilm will also be screened for company chairmen of the Drive, showing them how their work paves the way for the solicitor's success.

Opening with an initial interview between Community Chest representatives and company executives, the 15-minute film shows the appointment of the company chairman, a representative plant committee, and how the chairman and committee plan their campaign. We see Jack Brendt, a typical factory worker, learning the story to tell, practicing his "sales"

talk, and then trying it out successfully on a fellow worker. The film points out how Jack avoids pitfalls in his approach to prospects, and gives four easy sales steps to be followed.

*Everybody Benefits, Everybody Gives*, stresses teamwork among the various volunteers engaged in the campaign, gives valuable publicity hints, and includes a quick general view of the types of Red Feather services supported by the Campaign. It closes with the reminder that Red Feather services are not charity, but rather services which benefit every member of the community by making it a healthier, safer, and better place in which to live.

## INDUSTRIAL PRODUCT SALES

Sponsor: Armstrong Machine Works. Film: *Trapping for Profit*. Producer: Burton Holmes Films, Inc.

★ *Trapping for Profit* is an educational promotional film designed to give the lay audience a working knowledge of steam trap operation, and to show the advantages that result from proper installation.

Synopsis: A portrayal of the various uses of steam in industry is followed by examples of the dangers to men and equipment which result from lack of careful control of steam. The film shows how factories can greatly reduce their losses through use of one of the sponsor's products: a steam trap which discharges condensate and air without permitting the escape of live steam. Through ani-

# "TRAPPING FOR PROFIT"

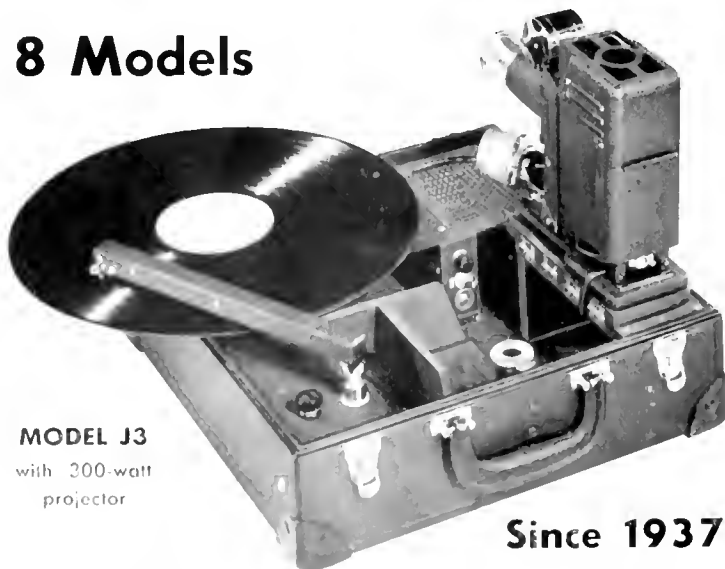
imated drawings and a glass model, the action of the trap is clearly demonstrated. Manufacturing operations, from the inspection of rough castings to the testing of the finished trap, are presented in a short trip through the Armstrong plant. Closing scenes depict, by animation, steam "short circuiting" and how it is prevented by "unit trapping."

Technical Notes: *Trapping for Profit* is a 16mm black and white sound film utilizing both dialogue and narrative techniques, with a musical background for the opening and closing titles. Running time: 22 min. The film is also available with a Spanish sound track for distribution in Latin American countries.

Distribution: Information regarding showings of the film can be obtained by writing to the Armstrong Machine Works, Three Rivers, Michigan.

# The PICTUREPHONE

## 8 Models



MODEL J3  
with 200-watt  
projector

Since 1937

## O. J. McClure Talking Pictures

### Solves Your Every Sound Slide-Film Projection Problem

**BUILT-IN** or removable speakers • Speaker size, 5 inch to 12 in. • Audience capacity up to 2000 • Three single-speed models • Five dual speed models • Three models with separate motor starting switch • Four models with built-in screen • Four models with public address • Two models with dual control • Smallest to largest: projectors • Single or tri purpose projectors • Four models with projectors built-in • One model with projector compartment • Three models with projectors separate • All models have tone controls • All models play 16 inch records • Seven models carry 16 inch records • One model carries 12 inch records • Five models have Auto Weight Pickup • Built-in or removable needles • All models have outlet for additional speaker • Three models superior music record players • Power lines from 20 to 50 feet • Speaker cables 50 feet • Single or two case construction • Seven models convertible from AC to AC DC • One straight AC model - protected from DC damage • Two models convertible to greater volume

1115 1/2 WEST WASHINGTON BLVD. • CHICAGO 7



**Movie Film Standards Announced by Association**

◆ Five revised national standards in the field of motion picture films are now available to the public. P. G. AGNEW, vice president of the AMERICAN STANDARDS ASSOCIATION, has announced.

They include cutting and perforating dimensions for 8mm motion picture negative and positive raw stock, 16mm silent motion picture negative and positive raw stock, 16mm sound motion picture negative and positive raw stock, and 35mm motion picture positive raw stock.

Also included is a revised standard for dimensions for 16-tooth 35mm motion picture projection sprockets. The standard has been revised with the purpose of lengthening the life of motion picture release prints in theaters throughout the world.

The committee in charge of the revision known as Z22 was under the chairmanship of C. R. KEITH of the WESTERN ELECTRIC COMPANY. The Society of Motion Picture Engineers was the official sponsor for the project.

**Everlast Metal Products Shows Aluminum Picture**

◆ *Entertaining Is Fun*, a new 16mm color-and-sound film sponsored by Everlast Metal Products Corporation, manufacturers of aluminum giftware and home accessories, is now being distributed to schools and interested club groups.

Produced by Ben Parker with script by Jack Yarnove, the film runs about eight minutes and is narrated by Adelaide Hawley, radio and newscast commentator.

Designed as an informational-promotional picture, *Entertaining Is Fun* portrays the varied industrial uses of aluminum and follows the manufacturing of Everlast products through the Corporation's New York plant.

◆ THE SECOND EDITION of the Index of Training Films now lists more than 2,000 subjects for your shop or office training program.

# Right! DA-LITE...



Just compare these 1937 and 1947 prices on popular sizes of Da-Lite's widely-used Challenger and Model B Projection Screens!

	1937	1947	
MODEL & SIZE	LIST PRICE	LIST PRICE	CHANGE
Challenger... 30x40...	\$20.00	\$15.75	DOWN 21%
Model B... 30x40...	10.00	10.00	NONE
Challenger... 37x50...	30.00 (39x52)	22.00	DOWN 26%
Model B... 37x50...	12.50 (36x48)	14.00	UP 12%
Challenger... 45x60...	45.00	30.00	DOWN 33 1/3%
Model B... 45x60...	22.50	20.00	DOWN 11%

Quadrupled demand. Streamlined manufacturing and assembly. Post-war tooling and new production machines. Tripled plant area. Simplified design. 38 years experience in screen research and manufacturing. These are the reasons Da-Lite, the leader since 1909, can bring you completely new, vastly improved screens at 1937 prices and less. For price and performance, ask your dealer for Da-Lite—America's Finest Projection Screen. Sizes and models for every need.

Da-Lite Research sets the pace... as with the internationally-famous New Challenger, offering exclusive features that make it the greatest improvement in screens in nearly four decades. It's PERFECT for PROJECTION!

- **FULLY PROTECTED SCREEN FABRIC** with New, "No-Rub!" Flat-Back Octagon Case.
- **SMART APPEARANCE** All Metal Parts Richly-Plated or in Finest "Wrinkle Finish."
- **MODERN DESIGN** for Compact Storage and Easy Handling.
- **PICTURES "COME TO LIFE!"** On Premium-Quality Crystal Beads, Permanently Fixed to Pyroxylin Base.
- **LIGHTNESS PLUS STRENGTH** Assured by New, Gable-Roof Leg Design and Octagon Case.
- **GROOVED ROLLERS** Take up Screen Smoothly, Evenly To Protect Its Perfect Surface.
- **SMOOTH, SIMPLE OPERATION** Automatic Height Adjustment—No External Locking Devices—Sets Up in Less Than 10 Seconds, Down in 5.
- **NEW, POLISHED TRIPOD FEET** Break-proof, Loss-proof, Can't Mar the Finest Floors.
- Plus many other features that make the Challenger America's Favorite Portable Screen for Movies... Slides... Film Strips!

DA-LITE SCREEN CO., INC.



REG. U.S. PAT. OFF.

CHICAGO 39, ILLINOIS  
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## "World's Largest-Selling Screen for 38 Years"

BUSINESS AND INDUSTRIAL READERS: USE OUR FREE REFERENCE SERVICES!

● Properly accredited company representatives are invited to address source inquiries, reference requests and other needs to the Reader Service Bureau of BUSINESS SCREEN, 812 N. Dearborn

Street, Chicago 10. Inquiries will be handled promptly. Where considerable research is required, time charge estimates will be supplied on request. Write for our publication lists.

## Detroit School Children Learn Safety on Television

◆ School children in the Detroit, Michigan area are receiving instructions in safety by an entirely new method of teaching—the reproduction of images and sound via the air waves . . . television—according to an announcement by radio station WWJ, operating Detroit's television station, WWDF.

In a recent experiment, television receiving equipment was installed in four widely scattered schools in Detroit, and an unusual safety program was telecast to an audience of several hundred youngsters.

Feature of the program was the movie, "Priceless Cargo," which was recently designated by the National Safety Council as the outstanding safety film of the year. *Priceless Cargo*, a dramatic 18-minute, all-sound film produced for the Superior Coach Corporation, Lima, Ohio, by the JAM HANDY ORGANIZATION, Detroit, emphasizes the need for safety-consciousness among school children, for adequate training of school bus drivers, and for the cooperation of motorists in complying with traffic regulations, particularly as they affect school bus traffic. The film further outlines a constructive program to be taken by the public, civic groups, educators, and school bus manufacturers to insure greater safety in the transportation of the "most precious cargo" in the world—the nation's school age youngsters.

Rounding out the show was an interesting "chalk talk" on safety by a representative of Detroit's police department, whose talents as a cartoonist made his presentation particularly impressive.

The television experiment, which was pronounced a distinct success by city safety officials and teachers, as well as by technicians at WWJ's television studio, was re-televised to a night-time audience of approximately 2000 adults.



Above: Telescreening of the "Priceless Cargo" motion picture.

## Austrian Joins Foote, Cone

◆ RALPH B. AUSTRIAN has resigned as president of RKO Television Corporation to become

vice-president in charge of television for FOOTE, CONE & BIRDING advertising agency.

RKO's television operations will now become a department of RKO PATHE, INC.

• • •

◆ GENERAL FILM PRODUCTIONS has completed the eighth in a series of film shorts for use on the Bristol Myers television program, starring Tex McGrary and Jim Falkenburg.

## Bergen Re-elected President of Academy of Television

◆ EDGAR BERGEN, radio and screen actor, has been re-elected president of the new Academy of Tele-

vision Arts and Sciences in Hollywood. Until the recent formal election, Bergen had served as head of the organization on an interim basis since its inception in the latter part of 1946.

Other elected officers of the Academy are: RAY MONFORT, Los Angeles Times Television, first vice president; EARL EBB, J. Walter Thompson, second vice president; DON McNAMARA, Telefilm, treasurer; GAYLE GILBERMAN, MGM, corresponding secretary; MIRIAM LANE, recording secretary; BARBARA FURSE, secretary to the treasurer; and DR. FRENZ FODOR, Audio Pictures, Academy secretary.

Modeled along the lines of the Academy of Motion Picture Arts and Sciences, the Academy of Television Arts and Sciences is an organization for the advancement of television and the exchange and correlation of information in the video field.

## Florez, Inc., of Detroit Sets Up a Video Department

◆ In direct response to numerous inquiries and requests from advertisers and advertising agencies, FLOREZ, INC., of Detroit has established a television department under the direction of CHARLES E. SKINNER, whose experience in the field began in the experimental days of 1933.

The department, which is already in production on films especially adapted for telecast, was formulated because Florez wants to see advertisers, through their agencies, take full advantage of the opportunities offered by television, according to a statement by President Genaro Florez.

Because of his recent experience with television in New York, where he directed both live shows and films for telecast, Skinner was selected to serve in the consulting and producing capacity of the new department.

Skinner produced commercial films for The Jam Handy Organization prior to the war, and, while in the Army Pictorial Service, he produced training and morale films at the Signal Corps Photographic Center, Astoria, Rhode Island. He is a member of the Screen Directors' Guild and of the American Television Society.

“G

reat economic and social forces flow with a tidal sweep over communities that are only half conscious of that which is befalling them. Wise statesmen are those who foresee what time is thus bringing, and endeavor to shape institutions and to mold men's thought and purpose in accordance with the change that is silently surrounding them.”

—John Morley



**ONE SURE WAY TO CUT PRODUCTION COSTS**

There is no one reason for high production cost. Industrial output depends upon more than machine efficiency. Management skill, wages, working conditions, job interest, job security, company loyalty and other intangibles in crowd employee efficiency.

Pathscope's studies have shown that inefficiency can result from both frustration of the individual and political conflict. Liberty to work as a member of a group or team and from frustration of the individual's creative interest (desire to identify one's work with his company's product).

Attitude alone can form the dramatic and vital connecting link between the worker and the vast productive effort of which he is a part. Close success have proven that these generally different means pressure have made employees feel that they are important members of a productive team that their work constitutes an essential center that their work constitutes an essential center that they are not mere cogs in a great industrial gear.

Progressive films are being Pathscope design. Attitude alone. Pictures to beam muscle and to increase production. May we arrange a screening for you in our program room or in your office? Write us for further information.

**PathSCOPE PRODUCTIONS**  
The Pathscope Company of America  
580 Fifth Avenue, New York 19, New York

**CAN WE ELIMINATE UNREST...**



**THE MONKEY WRENCH OF INDUSTRIAL PEACE**

There is one reason for labor unrest. Many wage conditions are simple in essence. Relations far in excess and result relations.

Pathscope's research has shown that one of the main sources of trouble can be traced to psychological and physiological reactions of men and women to certain types of work.

Attitude films as developed by Pathscope emphasize that the ideal way nature men and women spontaneously work in groups. This team work helps individual persons and their primary group productivity. The emphasis of these generally different means pressure have been designed to make men feel that they are important members of a productive team that their work constitutes an essential center that they are not mere cogs in a great industrial gear.



PATHSCOPE PRODUCTIONS

The Pathscope Company of America, Inc.

"Pioneer in Industrial and Educational Films"

580 Fifth Avenue, New York 19, New York

## More News About Television

◆ As television sales warrant and facilities increase, the Editors of BUSINESS SCREEN are devoting increasing space to this important media phase.

**HomEase Products Film  
On Water Softening Shown**

◆ A new informational film which tells the dramatic story of the manner in which soft water saves money and reduces household drudgery will be the spearhead of a nation wide accelerated sales campaign on water softeners being launched by the HomEase Products Division of Bogue Industries, of Paterson, N. J. It was announced today by Vincent F. Lamela, sales manager.

A 16mm production in sound and color by Murphy Lillis, the film is stated by Lamela to be the first of its type to be utilized in a sales campaign for water softening equipment. It is being distributed by the company direct to dealers for showing at their own sales meetings and at women's club, lodge, family, school, P.T.A., YMCA, and church gatherings in their respective territories. Running time is 20 minutes.

Lamela pointed out that by the skillful interpolation of demonstrations and factual information in graphic form into the "before" and "after" experiences of a typical family living in a hard water area, a dual dealer-general public appeal has been created without sacrifice of interest to either type of audience. Irritating problems and annoyances resulting from, but not always recognized as being caused by hard water, are realistically portrayed.

Availability of the new sound and color film has been announced to the HomEase dealer and distributor organization in a 4-color, 1-page brochure.

**New Film Demonstrates  
Use of High Speed Camera**

◆ *Time Magnification*, a new 16mm silent motion picture illustrating the use of high speed motion pictures to study swift, blurred, or transient action is available from the Eastman Kodak Company, 313 State Street, Rochester 1, New York.

Film shows riveting machine, high speed cutting tools in operation, and an electric welding arc, with latter sequence in color.

# Field Report

on the New Maurer Camera and Sound Recorder

**CLASS OF SERVICE**

This is a full-rate Telegram or Cablegram unless so indicated by a suitable symbol above or preceding the address.

## WESTERN UNION

JOSEPH L. SOAN  
PRESIDENT

**SYMBOLS**

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

QB73 AAUA1230 NL PD=MINOCQUA WIS JUNE 28 1947

MESSRS MAURER AND MORLEY, J A MAURER INC=

3701 31 ST LONG ISLAND CITY NY=

JUST COMPLETED THIRTY NINE DAYS SHOOTING SCHEDULE SUCCESS  
STORY STARRING JOHN CARRADINE, STU PRITCHARD, AND TUBBY  
TOMS FOR SOUTHBEND BAIT COMPANY, PENNYAN BOATS, EVINRUDE  
MOTORS, AND BALLBRAND RUBBER COMPANY ON LOCATION IN  
WISCONSIN USING MAURER CAMERA AND RECORDER. ALL KODACHROME.  
ALL DIALOGUE. CAMERA AND RECORDER PERFORMED BEAUTIFULLY.  
CONGRATULATIONS TO YOU FOR FINE CONTRIBUTION 16MM FIELD.

REGARDS=  
F HERRICK HERRICK, PRESIDENT,  
HERRICK PRODUCTIONS INCORPORATED.  
CARRADINE STU 16MM ALSO PENNYAN.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

**Exclusive features of the Maurer 16-mm Professional Camera**

**235° Shutter** — shoot with 1/3 less light.

**Critical Focusing System** — you'll never shoot another picture that's not sharp.

**Largest and Clearest View Finder**—anastigmatically corrected coated optics, automatic parallax correction.

**Clear Glass Viewing System**—see directly through the taking lens, even if stopped down to f/22.

**Automatic Fades**—2-speed automatic fade device, 40 frames and 64 frames, as well as manual fades.

**Gear-Driven Magazines** — 200 ft., 400 ft., or 1200 ft. capacity.



**J. A. MAURER, INC.**

3102 37th Avenue, Long Island City 1, N. Y.

Professional Motion Picture Cameras and Recording Equipment for the Production of Industrial, Educational and Training Films

**BUSINESS FILM USERS VALUE THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK**

Comments received from large business users of films and equipment who have supplied their representatives and dealers with the Projectionist's Handbook indicate its

value in the field. Order copies today at \$1.00 each from Business Screen, Chicago 10. Write c, BOOKSHELF DEPARTMENT, 812 North Dearborn Street, Chicago 10, Ill.



## OIL COMPANY SALES

**Sponsor:** Continental Oil Co.  
**Film:** *Mr. N-Tane Shows the Way*. **Producer:** Roland Reed Productions, Inc.

★ **Problem:** To sell the company developed service station maintenance and merchandising plan to Continental Oil Co., *Conoco* dealers and personnel.

**Solution:** *Mr. N-Tane Shows the Way* dramatizes the value of the sales program in a way that should impress every company representative.

**Synopsis:** A Continental dealer has been resisting the efforts of the company's representative to get him to clean and dress up his station and to modernize his sales methods.

The dealer's son, just out of the Air Force, returns to the station with some big ideas about increasing business, and he is willing to listen to the Continental representative.

Home with the son has come a reconverted Gremlin of the helpful type. This cartoon character, whom only the son can see, is re-christened Mr. N-Tane, and joins forces with the Continental representative to sell the son on proper station operation.

Together Mr. N-Tane, the company man and the son manage to sell the father on the value of the company suggestions, and the results are shown to include greater profit and steadily growing business.

The film presents in an entertaining manner the main points of the company sponsored merchandising program, and assures complete attention to the presentation, as only a motion picture can do.

**Technical Notes:** This 30 minute black and white film is well produced, in a combination of live action and animation. A professional cast carries the story effectively.

**Distribution:** Entirely internal, through Continental Oil Company representatives to all dealers and service station personnel.

## PRODUCT SERVICE

◆ *The Service Angle* is the title of a ninety frame sound slide film sponsored by the Paasche Airbrush Co., Chicago, manufacturer of a variety of airbrush painting, finishing, and coating equipment

Departing somewhat from usual procedure, the sponsor itself produced the film, without the aid of a professional producing company.

Conceived as an educational film, *The Service Angle* tells the story of Paasche products and provides instruction in the proper use and servicing of airbrush equipment. It will be shown to new company employees, distributor's sales and service departments, and operating men in customer's plants.

The script has been worded to make it acceptable for external distribution to vocational and trade schools.

### Warner & Swasey's "Chips" Continues in Wide Circulation

★ The effectiveness and versatility of a well made industrial training film is illustrated by

*Chips*, a 30 minute sound motion picture sponsored several years ago by Warner & Swasey Company, manufacturers of turret lathes and precision instruments. Produced during the war as part of the company's program to instruct relatively inexperienced machine operators in the proper grinding and setting of cutters for turret lathes, *Chips* continues in wide international circulation despite the fact that postwar conditions have eliminated most of the need for the elaborate training program.

The sponsor has been sending prints to its European representatives for use in a sales promotion campaign marketing its products abroad, and has also found it effective as a supplement to lectures before technical and engineering societies. Frank P. Cave

naugh of Warner & Swasey reports that many industrial organizations use the film for apprentice training and in refresher courses for returning service men. Sinclair Refining Company recently purchased six copies for use in a nationwide dealer training program.

Impressed with the results of *Chips*, Warner & Swasey have produced another motion picture showing its new Gradall earth remover in operation. This film, a 16mm silent production in color, is shown directly in the sales field through company representatives and dealers.

## DISTRIBUTION

### National School Showings:

◆ *This Is New York*, a two reel black and white sound film produced by the William J. Ganz Company for the Empire State Building, is an excellent example of a business-sponsored type of educational picture that has won large school audiences because of its intelligent, carefully planned handling of subject matter.

Distributed through the Institute of Visual Training, New York, it has been seen by more than half a million students during its first six months in circulation. The film shows points of interest in New York City, featuring Fifth Avenue, churches, hotels, the theatres, Chinatown, the waterfront, Coney Island, the Statue of Liberty, and of course the Empire State Building.

Mr. William J. Ganz, head of the Institute of Visual Training, broke down distribution figures as follows, showings in public schools through the nation totaled 167,100 between January, when the film was released, and the end of the school year in June. In addition 23 prints were supplied to the New York City school system for showings as part of the regular curriculum. 73,000 children saw these prints. Arrangements for showing in parochial schools were entered into with the Roman Catholic Archdiocese of New York, and thousands of pupils in these schools also saw the film.

*This is New York* is available for showings anywhere in the U.S. without charge, except for transportation both ways. These fees are kept at a minimum as prints are shipped from the nearest of 17 distribution centers.

**WHO IS  
RESPONSIBLE  
for what?**

The Association of National Advertisers has asked this question: "What is the producer's responsibility, and what is the client's responsibility, in the production of motion pictures for industry?"

Where there is *teamwork*, the question answers itself.

The client knows *his* business. He tells us the story he wants pictured — analyzes for us the audience he wants to reach.

We know *our* business. It is our job to interpret his thinking — his product or service — in vivid, effective motion pictures. It is our responsibility to see that costs are fully understood to deliver 100-cent value for every dollar.

In more than two decades of working with motion picture users, this organization has never failed to satisfy a client by our definition of *teamwork*.

**LOUCKS & NORLING**  
*Studios*

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

## SERVICE STATION MORALE

Sponsor: Socony-Vacuum Oil Company, Inc.  
 Film: *A Good Neighbor*. Producer: Wilding Picture Productions, Inc.

★ Among the prime requisites for any large scale merchandising operation is a high dealer morale. The methods of obtaining this happy situation are countless in number, and using more of them than any other industry are the great petroleum marketing companies.

High in the list of their morale boosting media is the dealer meeting movie. Practically all the oil companies use them, and in general the message is about the same—"You're well oiled, boys; you've got a great little business; the community really needs you; you'll make a mighty fine living if you'll just use the tried and true methods of Joe Tankload" (our hero).

### PICTURES SERVE HUMAN RELATIONS NEED

These pictures do a good workmanlike job, because in most respects they are quite true, and the dealers like a reassuring pat on the ego as much as the next man. It's the same old oil, but it wears pretty well.

Typical of the dealer meeting movie is the new Socony-Vacuum picture, *A Good Neighbor*. It tells in dramatic form the story of Frank Evans. Frank goes through such early 1920 problems as wanting to get a job where he can keep his hands clean, and learning that gasoline retailing is primarily a service operation. During the war he finds that he is needed to keep the neighborhood cars running—the doctor's, the plumber's, and so on. And post-war, he finds that unless he jacks up his service and spruces up his place he'll lose a lot of customers.

### IMPROVING THE DEALER'S MORALE

But primarily, *A Good Neighbor* is concerned with its title phrase. Frank Evans is a man to be reckoned with in his community. It seems to say—Mr. Dealer, get rid of that inferiority complex, you're as good a man as an ace socially, or in a business or community sense.

There seems to be a concerted drive in the petroleum industry recently to better the social prestige of its dealers. Last month we noted that Sun Oil is attacking the problem by a booster movie for business clubs. Others have done similar films in slightly different ways.

Technical Notes: *A Good Neighbor* is black and white, thirty minutes.

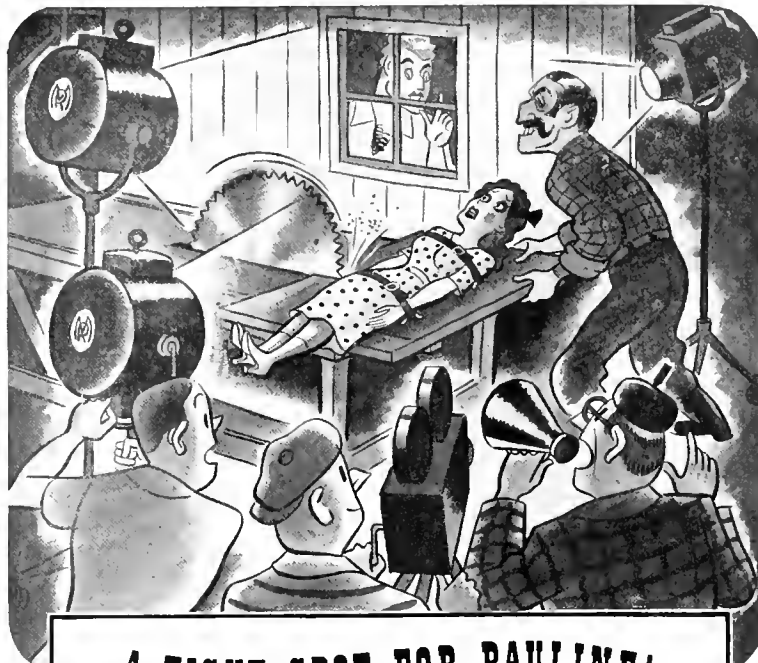
Distribution: Entirely internal to dealer meetings of Socony organization.

### 16mm. Producers Laboratory Service

Sound recording studio, latest Maurer equipment . . . Processing . . . Work prints . . . Release prints . . . Titles.

### General Pictures Productions, Inc.

Dept. B, 621 Sixth, Des Moines, Iowa



## A TIGHT SPOT FOR PAULINE!



... but never fear 'couse Roger is on the way. In all of her hazardous adventures, Pauline has always been saved in the nick of time.

Hollywood Cinematographers also get into "tight spots". . . new films, new movie techniques present new and difficult lighting problems. Mole-Richardson has "saved the day" many times through its endless research in the illumination field. Since 1927, "Molinkies" and "Molarcs" have illuminated over 90 percent of Hollywood's productions.

Winner of five Academy citations, Mole-Richardson lights are preferred by professional photographers everywhere.

**SIDE LAMPS** Exceptionally flexible, the Mole-Richardson single and double side lamps, provide even, diffused, soft light for general illumination. They are light and easily disassembled for use as a portable unit, yet ruggedly built to give years of trouble-free service.

### "MOLIGHTING" EQUIPMENT

"MOLINKIES"	"MOLARCS"
Midget Spot	Duorc . . . . 40 Ampere Flood
Bobby Solarspot	Type 90 . . . 120 Ampere Spot
Junior Solarspot	Type 170 . . 130 Ampere Spot
Senior Solarspot	Type 450 . . 225 Ampere Spot
Cinelite	
Single Side Lamp	See This Equipment at Your Dealer or Write for Catalog!
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## MOLE-RICHARDSON CO.

937 NORTH SYCAMORE • HOLLYWOOD 38, CALIFORNIA  
*Photographic Lighting Equipment Since 1927*

**"Films of the World" Council Festival Opens in Chicago**

◆ Documentary and other informational films gathered from producers all over the world will be shown in Chicago during October and November at a "Films of the World" festival to be held in the Surf Theater under the auspices of the Chicago Film Council, according to an announcement by the Council president, Ralph Green.

The film festival, which will show the outstanding informational films produced in the United States, Canada and other lands, is expected to draw interested spectators to the Surf every Saturday afternoon while the festival is in progress. Each week films on different subjects will be shown. Motion pictures in the biological, physical and social sciences, on travel, arts, crafts and music, and sponsored films will be screened.

**MANY GROUPS COOPERATE**

Cooperating with the Film Council in the project are the General Federation of Women's Clubs, Parent-Teacher Associations of Chicago and Illinois, the University of Chicago, Northwestern University, the Junior Red Cross, the national Film Council of America, the National Association of Visual Education Dealers, and leading producers of films in Chicago.

Producers of informational films throughout the world are invited to submit their best motion pictures for entry in the festival. Panels of impartial judges will be appointed to review all films submitted and select the outstanding ones for showing at the festival, according to Green.

**MILWAUKEE MAY TRY IT**

Plans were laid for the festival, reported to be the first of its kind ever held in the United States, at a luncheon of the Film Council held recently. It was also announced that a group of film enthusiasts in Milwaukee will adapt the Chicago Film Festival idea to Milwaukee and continue the progress there after they have been shown in Chicago. The Film Council of America is also expected to encourage local councils throughout the country to launch similar festivals.

Chairman of the "Films of the World" festival in Chicago is Wesley Green, President of the International Film Bureau.

**News about events**

**IN THE PICTURE PARADE**

**Audio Completing Four New Agricultural Motion Pictures**

◆ Ready now for fall release are four new agricultural films produced by Audio Productions, New York.

One, in two versions, will be *Patterns for Progress*, for the Ethyl Corporation. It is a color film on the changes in one family, on one farm, since 1900, caused by the introduction of mechanical power to agriculture.

Two more color films, for the Texas Company, are on apples and poultry.

Another, for the American Plant Food Council, is *First in the Heats of the Farmers*, title

suggested by the film's story of George Washington, probably the nation's first scientific farmer.

Also in production at Audio are films for Upjohn, the Iodine Institute, Edison Battery, McGraw-Hill Book Company (Text Films Division), and the U.S. Navy.

**Crawley's Housing Pictures**

◆ Crawley Films, Ottawa, has recently completed *Houses in Jig Time*, a color film sponsored by the Central Mortgage and Housing Corporation. The new picture demonstrates houses being assembled on the spot by production line methods.

**Standard Oil Company of Ohio Is Completing Resources Film**

◆ *Ohio and Its Mineral Resources*, a new color-and-sound three reel motion picture sponsored by Standard Oil Company of Ohio is now in final production stages at the Atlas Studios in Oak Park, Illinois.

The film shows how Ohio's primary mineral resources of oil, coal, and natural gas are combined with her other minerals—limestone, clay, silica sands, dolomite, salt, and gypsum—to produce the equipment and products which have made the state an industrial leader. It points out that although Ohio is but thirty-fifth in area among the forty-eight states, it has achieved ninth rank in terms of mineral production.

Differing in treatment from most pictures of this nature, *Ohio and Its Mineral Resources* is not a straight documentary, but is woven around a dramatic story and includes both exterior and studio recording. Scheduled for release in the near future, it will be distributed by the film library of the United States Bureau of Mines.

**RADIO: Slidefilm Used to Launch Merchandising Plan**

◆ The Radio Manufacturer's Association, through the Fred Elden Organization, has just released a new sound slidefilm in color, titled *Let's Get Personal*.

Picturing the radio as an essential part of family life, the film urges the retailer to continue to push the family console model, but in addition to plug the idea of a radio for every member of the family—Mother, Dad, Sis and Brother—thus multiplying the present market by four. Stressing display methods and special occasions such as Mother's Day, birthdays and commencement as times when a radio is the perfect gift, the film points the way for retailers to achieve RMA's long-term goal of "A radio in every room."

Willard Pictures produced the new film, which will launch RMA's public relations merchandising program.

**Telefilm Billing Increase**

◆ Indicative of the boom in the 16mm film industry is the report to stockholders issued by J. A. Thomas, president of Telefilm, Inc., that August, 1947, billings were four times greater than those of August, 1946.

**Rockett**  
**PLANNED VISUAL PROGRAMS**

ARE YOUR  
**GUIDED MISSILES**

**for greater Sales results**

**for faster Job training**

**for better Public Relations**

**ROCKETT PRODUCTIONS**  
 Producers for nearly a quarter of a century of  
**BUSINESS MOTION PICTURES • SOUND SLIDE FILMS**  
**6063 SUNSET BLVD., HOLLYWOOD 28, CAL.**

**VISUALCAST PROJECTOR  
IS A TRAINING TOOL**

♦ The VisualCast overhead projector is a training tool that has secured wide use in retail store and industry training programs and in schools, as illustrated by the report on Macy's, N. Y. department store, use of the VisualCast in Issue 2, Vol. 8 of BUSINESS SCREEN.

The VisualCast is a front-of-the-room projector for transparent materials. Its main features are: elimination of the need for blackboards and wall charts, permits the instructor to stand or sit facing the class, is instructor operated, can be used in daylight or under normal lighting conditions in a well ventilated room.

**OFFERS GREAT FLEXIBILITY**

The instructor may draw or write on transparent plastic sheet on the VisualCast table, or he may use previously prepared materials either in color or black and white. The material is projected on the screen behind and over his head.

Much greater flexibility of presentation than a blackboard permits is provided by the VisualCast's use of prepared materials; diagrams, charts, photographs, etc.

Transparencies are easily prepared by the instructor with special VisualCast materials, and photographic film positives can be made by any photographer.

**VARIED TRAINING USES**

Training applications of the VisualCast are many and varied. The demonstration of clerical forms and the way they should be filled in is one very effective use. Placing a transparency of the sales slip or report form on the VisualCast, and supplying the trainees with the actual blanks,

the instructor, facing the group, can demonstrate the proper method of completing the form.

Starting with a prepared diagram or sketch, or making it as he goes along, an instructor can present the ideas involved while seated or standing at his desk.

Getting into more advanced use of the VisualCast, transparent overlays may be used for illustrating the steps in a complicated assembly, transparent plastic working models with the important parts in varied colors can be projected to show vividly the model in operation, and opaque materials may be projected in silhouette showing, for example, two saw edges for comparison.

The VisualCast is made of magnesium and weighs only 21 lbs. Retail price is \$185.00. Additional accessories, carrying case, clear plastic in rolls and sheets, colored inks, pencils, pens, brushes, stands for holding the VisualCast for sitting and standing, and film holders are available from Victorlite Industries, manufacturers of the VisualCast, and through VisualCast representatives and dealers.

\* \* \*

**S.O.S. Corp. Issues Catalog**

♦ S.O.S. Cinema Supply Corporation, 449 West 42nd Street, New York, has just issued a new 1947-48 catalog containing about 900 different items for film production and projection use.

The new catalog commemorates the firm's 21 years in business, and lists both new and rebuilt merchandise at savings of 25 to 40% and more. S.O.S. maintains a good-sized factory on the premises, devoted to renewing stocks of slightly used apparatus purchased from government surplus and liquidated concerns. Many of these items are still at a premium to buy.

\* \* \*

BELOW: *The VisualCast overhead projector, for training classroom use.*



**PRODUCTION UNIT**

**Modern Studio, Lighting, Sound, Color**  
Immediate high-fidelity playback

**Camera & sound men, well-equipped,**  
artistically and scientifically skilled

**SPECIAL SERVICE:** Difficult and unusual photography — microscopy — time-lapse — etc. Engineering.

**ROLAB** Sandy Hook, Conn.  
Phone: Newton 581  
PIONEERS FOR MANY YEARS  
Ask for Booklet

**S.V.E.  
PROJECTORS**



**AN INTEGRAL PART OF  
ALL LEADING SOUND  
SLIDEFILM UNITS...**



To assure sharp, brilliant projection, manufacturers of leading sound slidefilm units use S.V.E. projectors exclusively. S.V.E. projectors are preferred for their sturdiness, dependability, and ease of operation.

S.V.E. is the only company that manufactures a complete line of 100 to 300 watt projectors to meet any single- or double-frame filmstrip and 2" x 2" slide requirements. Consult your dealer or write direct for full information. Address Dept. 939H

*Typical  
S.V.E. Users*

- Westinghouse
- General Motors
- Goodrich
- Goodyear
- Firestone
- General Electric
- National Cash Register
- Minneapolis-Honeywell
- Caterpillar Tractor
- Swift & Co.
- Armour



**SOCIETY FOR VISUAL EDUCATION, INC.**  
*A Business Corporation*

100 East Ohio Street

Chicago 11, Ill.

**I**N COOPERATION with the National Safety Council, the editors of BUSINESS SCREEN have prepared the following list of films and filmstrips suitable for industrial use in observance of National Fire Prevention Week, October 5-11. Designed to help reduce the annual fire loss suffered by factories and industries throughout the country, these films can be used to instruct large groups of employees in proper fire prevention practices and safety habits.

The observance of Fire Prevention Week this year will emphasize the fact that losses from fire are reaching a new high. In terms of both dollar value and man hours of work, 1947 losses are already greater than those of 1946.

#### MOTION PICTURES

**Flame Facts** (20 min.) Sound, Color.

- A vivid training picture on fire fighting which shows what type of fire extinguisher should be used to combat the three basic kinds of blazes. Produced for Walter Kidde & Co., makers of fire extinguishing equipment, it is available for rent or purchase from the Princeton Film Center, 55 Mountain Ave., Princeton, New Jersey.

**The ABC of Fire** (13 min.) Sound, Color.

- Explains combustion, heat oxidation, dust explosions; how flammable vapors burn; how flash points are determined in the laboratory, and how the amount of flammable vapor in the air determines whether mixtures will explode. Produced by the Associated Factory Mutual Fire Insurance Companies, and available on loan to members only.

**How Fires Start in Industry** (30 min.) Sound, Color.

- Illustrates various causes of industrial fires such as worn cords, poor connections, combustion sparks, careless use of open flames, etc., and shows how proper supervision and elimination of many fire hazards can be accomplished. Produced by the Associated Factory Mutual Fire Insurance Companies, and available on loan only to members. Can be purchased (\$125) from the AFMFC, Inspection Dept., 111 W. Washington, Room 1837, Chicago 2, Ill.

**Waterlog — Master of Fire** (7 min.) Sound, Color.

- Shows uses of Waterlog in extinguishing flammable liquid fires, explaining principle and operation, and showing tests made. Also demonstrates Waterlog sys-

## FIRE PREVENTION FILMS

For NATIONAL FIRE PREVENTION Week



tem of fixed piping; nozzles and applicators on hose lines, and specific application of Waterlog for fire prevention in industrial plants. Available on loan from the Rockwood Sprinkler Co., 38 Harlow St., Worcester, Mass.

**Oil Fires, Prevention and Extinguishment** (10 min.) Sound, B&W.

- A film made by the Standard Oil Company of California for the instruction of its employees in the fundamentals of fire protection. It contains no advertising and is suitable for any educational program in fire prevention. Available on loan through Stand-

ard Oil of California, or your local Standard Oil Co. representative. Purchase price is \$208.

**Damage Control (Chemistry of Fire)** (16 min.) Sound, B&W.

- Demonstrates necessary ingredients of fire: fuel, oxygen, and ignition temperature. Differentiates between flash point and ignition point of fuels. Produced by the U. S. Navy as an instructional film and available on loan from Bell & Howell Film Libraries or the Iowa State College Film Library, Ames, Iowa. Available for purchase at \$10.80 from Castle Films, RCA Building, New York 20, N.Y.

**Under one roof...**

... a completely integrated photographic service for the production of sound motion picture films ... for industry and education. Recording studio, editing, animation, and laboratory facilities ... for other film producers and photographic departments of other industries. Superior 16mm. dublicates with or without optical effects ... black and white or full color. Write for further information.

- Sound Stage of 8,000 Sq. Feet
- Recording Studio with Seven Channels
- Lab Capacity of 112,000 16 mm. feet per day
- Producing films by the 16mm. method for 15 years

**THE CALVIN COMPANY**

Especially equipped to make... Large quantities of prints Color Prints with Optical Effects

1105 EAST 15TH STREET, KANSAS CITY 6, MISSOURI

**Modern Magic in Fire Protection** (30 min.) Sound, B&W.

- A technical approach to industrial fire prevention, showing the operation of certain types of sprinkler systems. There is some advertising for Rockwood products, sponsor of the film, but subject matter is well presented. Available for rental or on loan from Rockwood Sprinkler Co., 38 Harlow St., Worcester, Mass., or from the Visual Instruction Bureau, University of Texas, Austin, Texas.

**Fight That Fire** (12 min.) Sound, B&W.

- Explains types and uses of extinguishers, and how to handle special types of fires. It provides exact knowledge of what to do in the event of fire, large or small. Available for loan or rental from the Visual Aids Service, University of Illinois, Champaign, Ill., or for purchase, at \$25, from Blandon Films, Inc., New York 19, N.Y.

**Control of Flammable Liquids** (25 min.) Silent, B&W.

- An advertising picture laying stress upon the safety factors found in the flame arresters and storage cans manufactured by the sponsor. Available on loan from the sponsor, Protectoseal Co., 1920 S. Western Ave., Chicago 8, Ill.

**Fighting Petroleum Fires** (35 min.) Silent, Color.

- Demonstrates all types of fire fighting used to control and extinguish petroleum fires. Media used includes CO<sub>2</sub>, CTC, combination gas and powder, steam, water, fog, and spray nozzles. Demonstrates the extinguishing of an oil well fire in a field where no valves or other fire fighting chemicals can be used. Available on loan from the Pure Oil Co., 35 E. Wacker Drive, Chicago 4, Ill.

#### FILM STRIPS

**The Use of Fire Extinguishers** B&W

- Shows how different types of fires are handled and demonstrates the proper use of several types of fire extinguishers. Available for purchase at 72c from Castle Films, RCA Bldg., New York 20, N.Y.

Fire B&W

- Explains the three requirements for fire: heat, combustible material, and oxygen, and demonstrates the five most frequent causes for fire, together with methods for their control. Available for purchase at 72c from Castle Films, RCA Bldg., New York 20, N.Y.



## FIRE PREVENTION Films

**Fire B&W.** Sound.

• Correct methods of preventing and fighting fires are explained and illustrated through a plot situation which involves the destruction by fire of a large manufacturing plant. Available for purchase from the National Safety Council, 20 N. Wacker Drive, Chicago 6, Ill. Members of the NSC pay \$15; others \$22.50.

**Fire Room Safety Precautions**  
B&W.

• Discusses the safety measures which must be taken in the fire room of a ship, and the particular hazards found in such a situation. Produced for the U. S. Navy as an instructional film and available for purchase from Castle Films, RCA Building, New York 20, N.Y. 72c.

**Fire Is Your Responsibility** B&W.  
Sound.

• Shows store employees what can be done to prevent fires, and points up the reasons for various regulations with actual fire scenes. The film closes with a "Photo Quiz" series of pictures in which the audience is asked to point out typical fire hazards. Available for purchase at \$25, from Syndicate Store Merchandiser, 79 Madison Ave., New York 16, N.Y.

**The Fire Thief** B&W. Sound.

• An instructional film showing what every employee can do to prevent fire. It illustrates the most frequent causes of industrial fires and emphasizes good-housekeeping. Available for purchase from the National Safety Council, 20 N. Wacker Drive, Chicago 6, Ill. Members of the NSC pay \$15; others \$22.50.

◆ GENERAL ELECTRIC COMPANY is distributing to electric utility companies a 25-minute sound slide film in color, *Infrared Lamps for Better Production*.

## NATIONAL SAFETY Show

◆ Nearly 10,000 safety-minded people from all corners of the United States and other parts of the world will pour into Chicago for the 35th National Safety Congress and Exposition, October 6 through 10.

Programs for more than 200 sessions on all phases of safety have been planned, and four large Chicago hotels—the Stevens, Congress, Sherman, and Palmer House—have been engaged to house the delegates and their activities.

Among the Safety Congress' headline speakers will be John Sterling, publisher of *This Week* magazine; Dr. Ralph W. Sockman, minister of New York's Christ Church, and nationally known minister of the NBC Radio Pulpit; and Paul G. Hoffman, president of the Studebaker Corporation and chairman of the board of trustees of the Committee for Economic Development.

**Roland Reed Productions:**

◆ ROLAND REED PRODUCTIONS, Inc., Beverly Hills, is completing another sales training film for Continental Oil Co. on *Nth Motor Oil*, and has a church lecture film in production for the Lutheran Church, Missouri Synod, tentatively titled *The Stranger Next Door*.

**Fennell Doing Navy Series**

◆ THE PAUL J. FENNEL COMPANY, Hollywood, is working on a series of three animation films on amphibious warfare for the Navy. Contents of the films are listed as "restricted."

**Minute Movies for Florists**

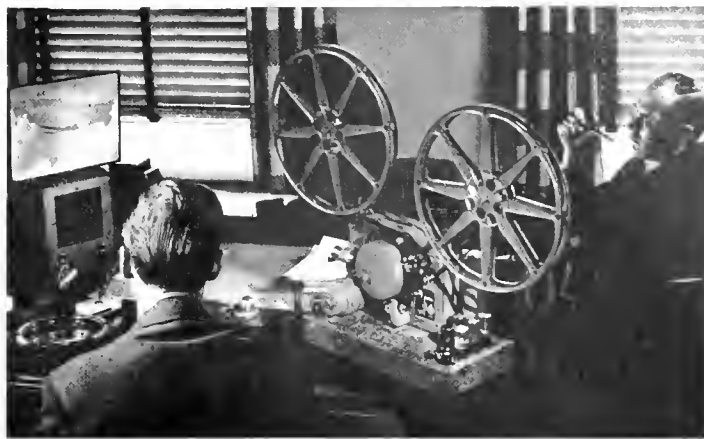
◆ THE GEORGE FOX COMPANY, Hollywood, is producing a series of 13 theatrical minute trailers in AnSCO color for the Florists' Telegraph Delivery Association.

\* \* \*

**Sound Movies for the Super Markets**

◆ Super markets in New York, Chicago and Los Angeles will soon be showing 12-minute motion picture programs to their shoppers. The programs are said to include two entertainment shorts, two educational shorts and four 30-second commercial films.

Prior to the war, successful experiments were conducted in this field.



**A Truly Mechanical BRIEF CASE for Your Salesmen, Now!**

**And at LOW COST — with**

# MOVIE - MITE

**16 mm. Sound-on-Film Projector**

**PORTABLE—Weighs only 27½ lbs. complete.**

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

**STANDARD FEATURES**—Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.

See your Industrial Film Producer  
for demonstration and delivery information



Write for  
Interesting  
Folder

"It Makes  
Sense"

**SPECIALISTS IN ART FOR PROJECTION**

*Illustrating INDUSTRIAL TRAINING & EDUCATIONAL SLIDE FILMS*

◆ ILLUSTRATIONS • VISUAL DESIGN  
◆ CREATIVE PHOTO RETOUCHING  
◆ COLOR CARTOONS & TECHNICALS

*Serving Producers Exclusively*

**VISUAL ILLUSTRATORS**  
INCORPORATED

NATION WIDE SERVICE

144 E. 86th ST. NEW YORK 28 • SACRAMENTO 2-1667

**MOVIE-MITE CORPORATION**

© 1945 1105 EAST 15TH ST. KANSAS CITY 6, MISSOURI

★ *Clean Waters* acclaimed by state and national health officials as one of the greatest single forces for pollution abatement at work in the nation today, has just passed its first birthday.

Within 12 months, some 63 prints of *Clean Waters* have been purchased by conservation and health groups, utilities and Chambers of Commerce. Presented nearly 3,000 times, the film has been seen by an estimated 157,000 persons.

The first showing of *Clean Waters*, January 29, 1936, before 150 persons in Montpelier, Vermont, gave conclusive proof that the film was much more than just another entertaining educational movie. Following this showing, the most intensive anti-pollution drive ever carried out voluntarily by the people of a state was organized.

*Clean Waters* has been made the core of Vermont's campaign, and co-operative action, the basic philosophy of all *More Power to America* presentations, has been closely followed there. Stream purification conferences have been set up in each of the state's twelve river basins with the film and its accompanying speaker as the main feature. Local representatives of every interested organization of the state are joining with the Chamber of Commerce to forcefully argue the case for sewage treatment from all angles: economy, recreation and health.

The initial efforts were so successful that the state purchased a copy of the film and placed it in the disposal of the Chamber of Commerce. Already two Vermont cities have approved the construction of treatment plants and three more are working on preliminary plans.

Vermont is only one of 19 states now using *Clean Waters* as a tool for crystallizing dominant public opinion against stream pollution.

Pennsylvania, currently engaged in a sweeping program to enforce its anti-pollution legislation, has purchased six copies for use in municipalities to educate and win the support of the public. One hundred twenty presentations have been made so far, with a total attendance of over 18,300.

In Ohio, Chief Engineer F. H.

Note: *The Case History of a Most Successful Public Education Film* Considered *one of the Greatest Ever*. "SALES PROMOTER," *Publicity*, No. 3, March, 1941.

## GENERAL ELECTRIC REPORTS ON A FILM PROGRAM

# GE's "Clean Waters" Promotion

Warning of the State Department of Health, reports that *Clean Waters* has been used to "swing some pretty tough municipal fathers into the fold of sewerage work planners." Sewerage works costing about \$9,000,000 are in the planning stages.

Across the country the story is the same. All the states using the film are universal in their acclaim of *Clean Waters* for doing a job that "in 50 years of campaigning against pollution, has never been done."

Individual cities, too, are making excellent use of *Clean Waters* promotional potential. Now legendarily in *More Power to America* history is the Spokane incident.

The film was shown 17 times in

an intensive civic campaign to win a thumping 51,000 to 1,000 approval of a \$1,700,000 sewage disposal plant bond issue which had been defeated in three previous referendums.

Not so spectacular, but equally effective, was the *Clean Waters* campaign staged recently in Santa Cruz by the local Chamber of Commerce. P. S. Breck, Jr., manager, wrote San Francisco:

"There is little question but what the many showings of the film to organizations and clubs throughout Santa Cruz was largely responsible for the passage of our sewer bond issue by a majority of 312 to 1. A margin, incidentally, which prior to the election was considered impossible of attain-

ment by the community's more astute politicians, most of whom anticipated defeat of the bond issue."

Most recent chapter in the *Clean Waters* success story was written in the Central District where the Joplin, Mo., Junior Chamber of Commerce put the film to dynamic use in an intensive nine-day educational campaign to win support for a \$1,200,000 sewage disposal plant bond election. The Junior Chamber covered a total audience of 3,977 persons in the nine days.

The comprehensive scope of the campaign was dictated by the fact that this was the largest bond issue ever submitted to the Joplin voters. Moreover, a two-thirds majority vote was required, and only three weeks previously, in the general election, municipal issues were but meagerly supported with all appropriations of funds defeated. In addition, most voters received their tax statements in the 2 months preceding the election.

But in the final tally, the issue was voted by a 5 to 1 margin. Coincidentally, the number of favorable votes cast was approximately the same as the total number of persons who had seen *Clean Waters*.

These individual city and state campaigns have been implemented by national movements and by magazine articles and editorials in many publications having national circulation. *March of Time* is watching developments in New York State's pollution investigations closely with an eye to pictorial treatment. Two radio networks have publicized the problem, and the film itself has been previewed for televising by NBC and ABC.

Later this year, the U. S. Public Health Service will take action to get the Advertising Council (representing the nation's top advertising agencies) to launch a powerful public service advertising campaign.

In addition, the U. S. Public Health Service recently endorsed *Clean Waters* as a *must* for all states plagued by pollution. Already, three of 29 states contacted by the USPHS have taken steps to purchase the film.

♦ To the producer for GE, Raphael Wolff of Hollywood and to the able promotion staff who carried through the above campaign, the kudos of BUSINESS SCREENS editors.

# DON'T

## *make a movie . . .*

UNTIL you have seen the business film  
"PAY LOADS PAY OFF!"

This motion picture made handsome profits  
for its sponsor. As a sales tool it "PAID  
OFF!"

### SEE FOR YOURSELF!

We'll be happy to send you a print for  
screening upon request—or show it to you  
in our Little Theater without obligation!

*Write, or call ELdorado 5-1111*

---

## WILLIAM J. GANZ COMPANY

*Producers of Soles Promotion Films*

40 EAST 49TH STREET ★ NEW YORK 17, N. Y.

ESTABLISHED 1917



HARLAN HOBBS

Name Hobbs to New Post

♦ HARLAN HOBBS, organizer and former manager of the Owens-Illinois Film Division, has been appointed Sales Promotion Manager of the Kimble Glass Division of Owens-Illinois. Announcement of the appointment was made early this month by S. J. McGivern, vice-president of Owens-Illinois and general sales manager of Kimble Glass. At the same time Mr. McGivern officially announced the moving of Kimble's headquarters stall from Vineland, N. J., to new offices in Toledo, O.

A former newspaper editor and advertising executive, Mr. Hobbs joined Owens-Illinois Glass Company in 1913 and organized that company's film division where he produced several documentary and educational films relating to the glass industry. Previously Hobbs had edited several Little Rock, Arkansas, newspapers; had been an executive with the Lewis & Hobbs advertising agency; and had served with the Advertising and Publicity Department of Paramount Studios, Hollywood.

New England Power Company Film Completed by Jam Handy

♦ *Take It for Granted*, a new sound motion picture of the informational-educational type has been produced for The New England Power Company by The Jam Handy Organization, Detroit. This picture has a screen time of approximately 23 minutes and shows the part that dependable electric power plays in the home life and industry of the New England states. The vast development of the company's plants and the elaborate provisions made for protection of the power supply in times of emergency are described in the film. Free showings of *Take It for Granted* can be arranged through John I. Ahern, New England Power Company, 441 Stuart Street, Boston, Massachusetts.

\* \* \*

Panoram Used Projector Units Offered by Fowler Company

♦ FOWLER COMPANY, manufacturer of Klearcite Translucent screens, announced it has available used Panoram cabinets at a nominal cost.

The Panorams are in excellent condition and are now being widely used by educational institutions to facilitate their audio-visual educational programs, using either continuous slide or motion picture projection. The cabinet 35" wide, 29" deep and 72" high, has a beautiful walnut finish and is equipped with a new Klearcite screen and two rear projection mirrors.

Robinson-Smith of Kansas City have placed several of the cabinets in the Kansas City municipal airport and are offering a very effective advertising service for the manufacturer, with the use of an automatic slide projector.



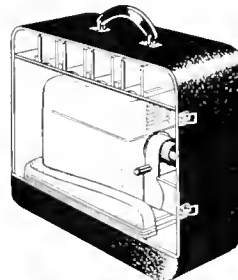
SCHOOLS  
COLLEGES  
HOME USE  
LECTURES  
CONVENTIONS  
SALES PROMOTION

*Just* PRESS THE BUTTON  
SLIDES CHANGE LIKE MAGIC

P. R. C. AUTOMATIC SLIDE PROJECTOR

... is electrically operated by remote control push button slide changer! Handles 75 ready mount or 35 glass slides ... then automatically files them (after showing) in proper sequence, ready for re-showing. The only projector with shutter that automatically closes while slides are changing.

- Pre-projection warming chamber to prevent buckling and out-of-focus images.
- Patented slide changing mechanism operates by gravity without injury to slides.
- Sharp bright projection with 300 watt lamp.
- Equipped with 5 inch coated lens.
- Friction-drive micro focusing device.



Sturdy carrying case, beautifully finished in tan and brown leatherette, has compartments for 4 slide holders, electric cord and extra lenses.

Special screen for salesmen designed for projection across desk can be included at slight extra charge.

COMPLETE WITH CARRYING CASE  
**\$125** LIST PRICE

*Picture Recording Company*

EXECUTIVE OFFICES • 1240 LAWRENCE AVENUE, CHICAGO 40, ILLINOIS

**S.O.S.**  
Special Buys in  
**PRODUCTION AND PROJECTION EQUIP.**  
Buy • Sell • Exchange

**35MM CAMERAS** Bell & Howell, Wall, Eyemo, Arriflex, Cineflex, Akelex, Mitchell, all types.

**16MM CAMERAS** Berndt, Mourer, Filmo, Auricon, Cine Special, Bolex, Victor.

EVERYTHING FOR STUDIO & LABORATORY: Lights, Mikes, Booms, Dollies, Lenses, Background Process, Moviolas, etc. Send for Bulletin Sturelab showing thousands of good buys.

**S.O.S. CINEMA SUPPLY CORP.**  
Dept. 85, 449 West 42nd St., New York 18

Position Wanted

Man with twenty years experience writing, photographing, editing and directing of educational, public relations and sales promotion films wishes association with well recognized manufacturing company or agency with film interest.

Write to  
Box 107 at  
BUSINESS SCREEN  
812 N. Dearborn  
Chicago (10)

**SOUND MOTION PICTURES**

**Autopsy of a Lost Sale.** (30 min) 16sd. Borden Busse. Distributed by Modern Talking Picture Service.

- Depicts twelve outstanding reasons why salesmen lose orders: misrepresentation, not using all selling tools, awkward use of selling tools, lack of facts about product, not covering all important points; arguments, failure to justify price, not talking prospect's language, lack of summary of important points; talking too much; not generating sufficient desire; neglect of prospect.

**The Face in the Mirror.** (28 min) 16sd. The Jam Handy Organization.

- Theme centers around the idea that the salesman who would improve himself must look fearlessly into a mirror with the attitude of "I wonder whether a buyer would buy from me." Features James Dunn.

**A Five-Step Selling Plan.** (25 min) 16sd.

Motion Picture Bureau, 111 du Pont de Nemours & Company, Inc., Wilmington 98, Delaware.

- Presents a five-step plan for bakery salesmen in covering a house-to-house route.

**How to Make a Sales Presentation Presented.** (30 min) 16sd. Borden Busse. Distributed by Modern Talking Picture Service.

- Illustrates means by which salesman can win immediate attention of prospect; how a short, effective sales story will hold prospect's attention; and how salesman can close with order.

**How to Make Your Sales Story Sell.** (30 min) 16sd. Borden Busse. Distributed by Modern Talking Picture Service.

- Portrays five important steps in successful salesmanship: vitalize sales stories with three-dimensional exhibits; inject curiosity into sales story; dramatize product tests; let prospect be the tester; and use customer's props effectively.

**How to Remember Names and Faces.** (30 min) 16sd. Borden Busse. Distributed by Modern Talking Picture Service.

- Dramatizes five ways to remember prospects' names and faces.

**How to Win a Sales Argument.** (30 min) 16sd. Borden Busse. Distributed by Modern Talking Picture Service.

- Shows six key selling steps: let customer do some of the talking, don't interrupt; don't argue unconsciously, don't answer without inquiry; restate prospect's objection in your own words; close with concentration on a key issue.

**It's the Little Things That Count.** (30 min) 16sd. Motion Picture Department, Bates Manufacturing Company, 30 Vesey Street, New York City 7.

- Stresses consideration of "the little things that go over big with the buyer."

**Persuasion Makes the World Go Round.** (3 reels) 16sd. Distributed by Modern Talking Picture Service.

- Shows Benjamin Bill's five steps to successful selling.

**Selling America.** (2 reels) 16sd. 35sd. The Jam Handy Organization.

- Ben Franklin's philosophy is applied to modern-day selling techniques.

**Split Second Selling.** (25 min) 16sd. Motion Picture Bureau, 111 du Pont de Nemours & Company, Inc., Wilmington 98, Delaware.

- Presents a five-step plan for bakery salesman covering the whole city district.

# Your Library of Sales Training Films

• MOTION PICTURES AND SUBFILMS FOR SALE, RENTAL AND LOAN •

**Two Cents' Worth of Difference.** (3 rls) 16sd. Eberhard Faber Pencil Company, 37 Greenpoint Avenue, Brooklyn 22, New York.

- Offers illustrations of selling points while depicting the manufacture of pencils.

**Two Salesmen in Search of an Order.** (30 min) 16sd. Sales Training Division, Dictaphone Corporation, 120 Lexington Avenue, New York City 17.

- Shows work of a good salesman as contrasted with efforts of a poor salesman.

**What's an Office Anyway?** (30 min) 16sd. Sales Training Division, Dictaphone Corporation, 120 Lexington Avenue, New York City 17.

- Illustrates how a salesman with an understanding of office interrelations succeeds in procuring an order.

**Word Magic.** (3 reels) 16sd. Distributed by Modern Talking Picture Service.

- Depicts the ways a salesman can get results with a ten-second sales talk. Features Elmer Wheeler.

**SOUND SLIDE FILMS**

**Firing Line Films.** (15 mm each) Sound slidefilms. Audi-Vision, Inc., 285 Madison Avenue, New York City 17.

- A series of twelve films, edited by Richard C. Borden: *How to Lasso Your Prospect's Eye, How to Make Your Voice Help You Sell, How to Make a Demonstration Sell, How to Make Your Prospect Say, "I See!", How to Take the Ice Out of Price, How to Make a Sale Stay Sold, How to Make a Theme Song Help You Sell, How to Make Your Selling Points Add Up, How to Make Your Reputation Help You Sell, How to Make a Question Clinch a Close, How to Make a First Sale Pay a Profit, and How to Sales Manage Your Selling Time.*

**How to Win Friends and Influence People.** (15 mm each) Sound slidefilms. Audio-Vision, Inc., 285 Madison Avenue, New York City 17.

- A series of six films based on Dale Carnegie's book, featuring Mr. Carnegie as narrator: *How to Gather Hooks Instead of Stings, How to Get People to*

*Like You, How to Make People Appreciate You, How to Make People Want to Cooperate, How to Win All Your Arguments, and How to Correct People's Mistakes Without Making Them Sore.*

**The Illustrated Voice.** Sound slidefilm. Magnavox Company, Fort Wayne 4, Indiana.

- Demonstrates the value of good sound slidefilms in a well-rounded sales and training program, showing some of the devices which have proved most effective.

**Strategy in Selling.** (1 hour each) Sound slidefilms. Dartnell Corporation, 4660 Ravenswood Avenue, Chicago 40.

- A series of seven films based on the manuals of J. C. Aspley: *Planning the Sale, Getting Better Interviews, Making the Presentation, Disposing of Objections, Closing the Sale, Managing Your Time, and The Way to Leadership.*

**Selling America.** Sound slidefilms. The Jam Handy Organization.

- A series of five films based on Ben Franklin's philosophy: *Getting Them Talking, Being Agreeable, Getting Together, Keeping Your Neck In, and Telling the Whole Story.*

**Jensen Advertising Manager Gets Business Administration Degree**

◆ **BAYARD H. CLARK**, advertising and sales promotion manager for the Jensen Manufacturing Company, Chicago, designer and manufacturer of acoustic equipment, was awarded his Master's degree in Business Administration by the University of Chicago at its commencement at the end of the summer session. Thirty years ago he had been given his Bachelor's degree by the University of Illinois.

"By" Clark joined the Jensen sales department in 1913 and served as expeditor during the war, resuming his advertising and sales responsibilities when peace returned. Before joining the Jensen company, he spent fifteen years in advertising and printing.

**Government Film Guide**

◆ A new catalog of all Government motion pictures has just been published by the Library of Congress. Write to Superintendent of Documents, Washington, D.C. for particulars.

**POSITION WANTED**

Young man, age 33, college graduate, wants script writing or sales position with producer of business films. Will also join motion picture staff of an advertising agency or an industrial firm. Experience includes six years of motion picture script writing and six years of sales promotion. Location: New York City.

Write Box 100  
**BUSINESS SCREEN**

512 N. Dearborn, Chicago, Ill.

*Opening New Fields*

**A scene from "Lease on the Future" — seventh in the "More Power to America" series we produced for General Electric Co. Our fifteen years of experience in creating quality business films can help you "open new fields".**

*Raphael B. Wolff*  
STUDIOS • HOLLYWOOD 32 • CALIFORNIA

**National Association of Manufacturers Pictures  
Reach Total Audience of More Than 88,000,000**

◆ Although the NATIONAL ASSOCIATION OF MANUFACTURERS has produced no new motion pictures in almost three years, five of its earlier productions are continuing in active circulation. Mr. L. Robert Oaks, director of the visual education program in NAM's Public Relations Division, reports that these films were given 15,008 screenings last year to a total audience of 1,393,726.

Oaks added that NAM's entire production of nine motion pictures and ten sound slidefilms have been exhibited, through both theatrical and non-theatrical channels, to a combined audience of more than 88,000,000 since the release of the Association's first two motion pictures in August, 1936.

NAM-sponsored films are produced to create good-will, to acquaint the general public with particular aspects of problems facing the business man, and to encourage constructive public thinking on certain phases of business operations. They are generally designed for mass consumption, but have been successfully shown to various special-interest groups, including trade unions, student groups and business and professional organizations.

Typical of the NAM films is *Three to Be Served*, which drama-

tizes a business enterprise conducted by a group of high school students during their vacation. It outlines the principles by which successful business management satisfies labor, makes a fair return to investors, and reduces prices to consumers or increases quality, and points out that any business enterprise must accomplish these three goals if it is to prosper over a long period of time.

To the average high-school student economics is a subject almost entirely concerned with abstractions, but *Three to Be Served* creates interest by presenting the subject matter on a level with the high school student's own experience. Simplified to a degree, it admittedly leaves out factors which are of primary concern to the business man, but it presents a situation which any teenager can understand and appreciate. It makes him see that the economic system of our country is his concern, and directly affects him as a potential voter, worker, consumer, and investor.

When used in schools, *Three to Be Served* is accompanied by a teacher's guide prepared by M. R. Brunsetter, Ph.D., of Columbia University's Teachers College, and one or more discussion outlines centering on the problems presented in the films.

The message of this motion picture, however, is not limited to the classroom, and the NAM has screened it before all types of groups including school teachers, women's clubs, civic organizations, service clubs, business groups, trade unions, and clergy. With occasional exceptions, audience comments have been favorable and frequently enthusiastic.

One company reported that leaders of the local union had approved *Three to Be Served* for showings to its members and their families. Another company screened the film for its entire managerial staff, and in a surprise questionnaire the following day learned that 75% of the foremen claimed a better understanding of economics after seeing the picture. The foremen also voted the film medium the most efficient method of teaching the rank-and-file employees facts about the company and its operations.

AVAILABLE NOW...



- FOR CLASSROOM INSTRUCTION
- FOR PUBLIC ADDRESS WORK
- FOR PLAYING RECORDINGS OR TRANSCRIPTIONS

**THE MOST DYNAMIC SALES AND TRAINING AID IN AMERICA TODAY!**

Industrial and sales organizations, educators and religious leaders are choosing the new EXPLAINETTE! The EXPLAINETTE is an efficient, inexpensive method of presenting a consistent and appealing sales or training message. The EXPLAINETTE is designed for compactness and simplicity . . . it gives an outstanding performance in every respect — for selling — for training — for playing recordings and transcriptions.

**CHECK THESE OUTSTANDING FEATURES**

- High fidelity OPERADIO 12 watt amplifier, with less than 5% distortion at full output.
- OPERADIO 8" speaker for finest tonal qualities.
- Plays 78 RPM recordings or 33 1/2 RPM up to 16".
- Facilities for mixing microphone with background music. Available with or without S.V.E. Model "AAA" or "G" projector.

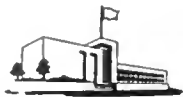
For Complete Information — Write

**OPERADIO**  
MANUFACTURING CO., ST. CHARLES, ILL.



For 16mm. Film — 400 to 2000' Reels  
**Protect your films**  
**Ship in FIBERBILT CASES**  
Sold at leading dealers





# NEW PRODUCTS

THE BUYER'S GUIDE TO THE LATEST IN AUDIO-VISUAL EQUIPMENT

WE SAW the new Victor "Lite-Weight" 16mm sound motion picture projectors coming off the production lines at the company's Davenport, Iowa, plant earlier this month. They looked mighty sharp and in several test runs for our benefit, ran smooth and true to the eye and ear.

This is Victor Animatograph's "junior" running mate (for classroom, conference and training and homesize groups) to the larger Victor all-purpose "60" model. The "Lite-Weight" is a single-unit case job, talking about 31 pounds complete (a girl can carry it with comparative ease) and lists at \$375.00. It's handsome in its gleaming aluminum chassis and extremely useful *within the limits* the company is careful to set for it. Needless to say, Victor dealers who were present when we previewed the new job were plenty enthusiastic.

Sound is supplied by the small speaker unit which fastens directly on the front of the projector case or by an optional separate speaker furnished at additional cost.

### Other Light Models Coming

◆ As production lines warrant full announcement, several other well-known names are due into the field with light-weight 16mm sound projectors. As these appear, full and detailed descriptions will be furnished for the guidance of the many hundreds of company purchasing agents and other industrial and commercial executive readers who have asked for information of this sort.

It is worth noting that these light-weight models supply a particular and somewhat special need. They seldom replace the all-purpose, larger models which are essential for groups of any size and particularly where showing conditions require maximum amplifier and light output for a satisfactory performance. On the other hand, demonstrations over the counter or in the home, smaller showroom needs and the average school classroom have created a real market for maximum portability, providing it does not give way to operating dependability.



### Kodachrome Transparencies Shown on New Portable Display

◆ A new portable Kodachrome transparency display illuminator, which salesmen may conveniently carry, is announced by Vuette, Inc., of 366 Madison Avenue, New York, N. Y. (See illustration.)

This new Vuette unit, it is

### Viewlex Announces New Line

◆ Recently introduced, and now available for immediate delivery, is the new line of Viewlex all-purpose slide and stripfilm projectors.

Incorporating the same quality features which have made Viewlex slide projectors so popular with amateur users, the new AP-1C and AP-2C models now offer combination slide and stripfilm projection with either 2 or 5 inch focal length lenses.

The AP-1C model includes case, screen, and built-in slidehitch. Equipped with 2 inch Luxtar lens, it retails at \$77; 5 inch lens and condenser system for long throws is available as an accessory at \$19.95.

The AP-2C, without case and screen, is equipped with 5 inch Luxtar lens, and retails at \$67; 2 inch lens and condenser system is available as an accessory for \$22.50.

Viewlex, which is located in a modern new plant on Queens Boulevard in Long Island City, has made a remarkable entry into the photographic equipment field during the past year.

Lou and Ben Peirez, who head Viewlex, have long been in the metal fabrication industry. During the war they turned out parts

claimed, enables salesmen to dramatically demonstrate life-like reproductions of their product in brilliantly illuminated natural color. The device displays an 8" x 10" film transparency evenly illuminated from behind. The unit can be placed right on a client's desk and turned on. No dimming of lights is required, as in usual projecting devices. Films may be changed in rapid succession.

The unit is extremely compact in appearance, measuring only 10½" high, 8½" wide and 6" deep. It weighs but 9 pounds. Now available.

### Bell & Howell Projectors Feature New Sprocket Guard

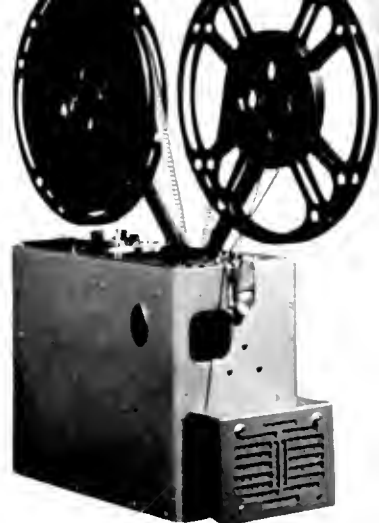
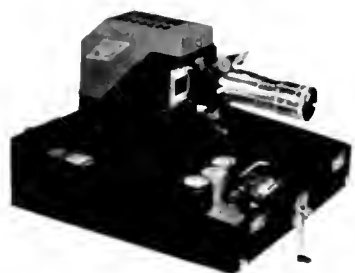
◆ According to a product announcement by Bell & Howell, even defective film has no chance to jump off the sprockets of 16mm Filmo projectors, now being

on subcontract for Grumman and many other prime producers, winning several awards in the process.

Now equipped with one of the most complete metal shops in the country, they have concentrated on producing as fine a projector as is available on the market today.

Among the outstanding features offered on the new Viewlex models are aspheric condensers (on which Viewlex is pioneering) which are said to deliver twice as much light to the lens as spherical condensers; less heat — more brilliance at 150 watts than other systems provide at 300 watts; instant self-threading on stripfilm; and easy cleaning—all glass parts are individually mounted as in any sound slidefilm machine.

Below, *The new Viewlex slide and stripfilm projector described in the column above.*



Above: *The new Victor Animatograph "Lite-Weight" 16mm sound motion picture projector recently announced. (See col. 1)*

equipped with newly-designed sprocket guards. Recognizing that damaged perforations are not always easily detected, though they may be serious enough to interrupt a film showing, Bell & Howell engineers went to work on this minor but vexing problem of motion picture projection.

The new guard was engineered to accommodate the difference in film curvature when a torn perforation, as compared with a perfect perforation, passes over the sprocket. Normally, it is not expected that film having broken or torn perforations will be used for projection purposes. However, if a damaged film perforation is unnoticed and the film is run through a Bell & Howell projector, the new guard keeps the film curved smoothly around the sprocket, teeth correctly engaged, with no chance to jump off and suffer further damage.

\* \* \*

### New 16mm Day Light Printer Ready for the Market

◆ A most modern piece of printing equipment made specifically for the 16mm and 35mm film field is being readied this month for a general sales campaign.

This announcement comes from LEO R. STREETER, who with his associates has started production on the new *Day Light Printer* which they are building in their own plant at 2505 Ontario Street, Burbank, Calif.

"The name 'Day Light Printer' aptly describes this new piece of equipment," says Streeter, "in that it is operated completely in day light — the dark room is

used only for loading the magazines. We found that by the elimination of many unnecessary parts, we could condense the machine, retaining the same high quality of work at a speed that would permit the finest prints obtainable at no sacrifice. We still get better than two thousand feet every hour, and with the pre-set lighting arrangement, this brings a new departure in the construction of a film printer.

"Our plant is now in operation and while we will not reach capacity this year, we will have enough machines on the production line to more than adequately supply the demand."

Streeter is enthusiastic, as are his associates about their brain child, due to the many months of experimentation and testing that have gone into the project . . . a project lasting more than two years. He is not new to the motion picture business for he has been connected with the industry more than twenty-five years. For the past twenty years he has specialized in the 16mm field as a sound engineer and production executive.

#### Automatic Device Shuts Off Room Lights at Projector

♦ "Lights!" "Turn off that light!", or "Where's that darned light switch?" All these have been familiar phrases to operators and audience of many film showings in schools, churches, homes, or public places not equipped with automatic illuminating equipment.

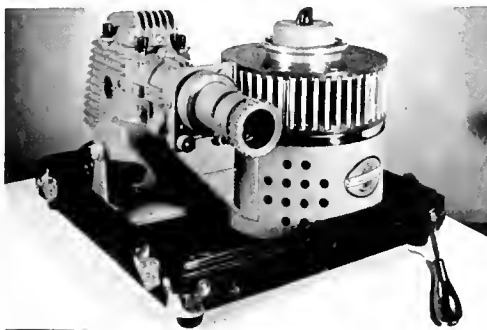
But fumbling for lights has now become unnecessary with the introduction of the Lite-O-Stat, a new product manufactured by Viewlex, Inc.

Designed to turn room lights off and on automatically directly from the projector switch, the Lite-O-Stat may be used with all projectors, silent or sound, motion or still, using up to 750 watts, 105-125 volt A.C. current. It will keep any desk, table, floor or 3-way lamp up to 300 watts burning until the projector starts, at which time the room light immediately goes off.

Lite-O-Stat will soon become available from photographic and audio-visual dealers at \$6.95.

## "SELECTROSLIDE"

*The original automatic slide projector with remote control*



- Projects 2x2" (35mm) slides "fully automatically" at 7 or 11 seconds by setting switch accordingly.
- Equipped with interchangeable magazine holding 48 slides (change requires but a few seconds).
- Has remote control for lectures to operate projector from speaker's platform "from any distance."
- New type streamlined projector with cooling fan.
- Light weight complete unit with lens and case weighs only 25 lbs.
- Compact: case 9" high, 13" wide and 14" deep, lift up cover.
- Projection lenses from 3 to 7" focal length available.
- Display cabinets in various sizes accommodate the Selectroslide without alterations.

Selectroslide proved its merits at the World's Fairs in New York and San Francisco and is now extensively used in many Government departments for educational purposes. Many industrial firms are using the Selectroslide for exhibits and training purposes.



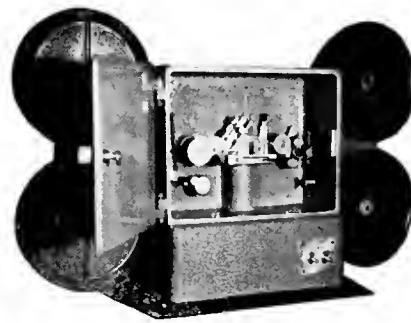
### SPINDLER & SAUPPE

2201 BEVERLY BLVD., LOS ANGELES 4, CALIF.

*It's New! It's News!*

The

# DAY LIGHT PRINTER



Interior of printer shows light well, aperture which permits use of filters, and simplicity of operation.

*. . . it prints 16 MM Sound • 8MM • 16 MM Silent . . .*

THE ONLY MEDIUM PRICED PRINTER  
IN THE MOTION PICTURE INDUSTRY

Capacity 2000 feet per hour.  
Immediate change over from 16mm to 8mm.

ACCURATE, DEPENDABLE, COMPACT,  
SPEED WITH QUALITY PRINTING

One sprocket drive.  
Pre set light.

*for particulars, write or wire to*

## THE DAY LIGHT PRINTER

LEO R. STREETER, GENERAL EXECUTIVE

4512 MORELLA AVENUE

NORTH HOLLYWOOD, CALIF.

★ CONSTRUCTION of a new \$1,500,000 modern factory and office building will begin as soon as planning is completed and materials are procured according to an announcement released recently by SAMUEL G. ROSE, president of the VICTOR ANIMATOGRAPH CORPORATION, Davenport, Iowa, pioneer manufacturers of 16mm motion picture equipment.

The new project will be the most modern type of construction throughout the 150,000 square feet of floor space. All installations and fixtures will be of the latest design and the ample floor space will permit the addition of a large amount of modern machinery to be used in the manufacture of Victor precision equipment. A large cafeteria, playground, ample parking lot and truckage facilities will all be important features of the project when completed.

#### CONCENTRATES ALL FACILITIES

This modern plant will house the entire Victor manufacturing facilities that are now located in several buildings. The factory portion of the building will be one story which will permit the most modern production-line methods. The office section will be two stories.

One of the largest expansions in the Victor Corporation that will result from the new building project will be the engineering and new product department. This anticipated expansion will enable the Victor Corporation to add a number of new products to their existing line of precision motion picture equipment. A considerable increase in the production of present products will also result.

#### CHICAGO, NEW YORK OFFICES

The Victor Corporation maintains sales offices in Chicago and New York. Its distributor and dealer organization in the United States includes several thousand retail outlets.

Victor's export department includes distributors in most foreign countries. The scope of this department can be realized from the fact that in a recent typical month shipments of equipment were forwarded to 31 different countries. Victor sound projectors are produced by Salford Electrical Works, Lancashire, England and distributed through Victor Animatograph Corporation (London) Ltd., London. Pyrox

## Business Screen EXECUTIVE

### VICTOR TO BUILD \$1,500,000 DAVENPORT PLANT

Priv. Ltd., Melbourne, Australia also manufactures Victor sound projectors.

Victor is a division of Curtiss Wright Corporation, which acquired the Victor organization in June, 1946.

#### Cyril J. Staud Named Kodak's Research Laboratory Director

◆ Appointment of Dr. CYRIL J. STAUD as new director of the Kodak Research Laboratory was announced early this month by EASTMAN KODAK COMPANY.

Dr. JOHN A. LEERMAKERS was named assistant director and head of the photographic theory department.

The appointments were announced by Dr. C. E. K. MEES,

founder and director of the laboratories since 1912, who will continue to serve as Kodak vice-president in charge of research.

A native of Rochester, N. Y., Dr. Staud attended the University of Rochester where he obtained a B. S. degree in 1920, and an M. S. in 1922. Two years later he took his Ph.D. in organic chemistry at Massachusetts Institute of Technology, and joined Kodak immediately after.

After serving in the laboratory's department of organic chemistry, he was appointed head of the emulsion research laboratory when it was organized in 1931. Since 1943 he has served as acting director of the research laboratory in the absence of Dr. Mees.



GLETS KODAK RESEARCH POST: Dr. Cyril J. Staud is newly appointed director of Kodak Research Laboratory.

Other appointments announced at the same time include: SAMUEL W. DAVIDSON, formerly administrative assistant to the director, as business manager of the laboratories; Dr. WALTER CLARK, formerly technical assistant to the director, to head the black-and-white photography department; Dr. W. O. KENYON, formerly assistant superintendent of organic research department, to head the high polymer department; and Dr. H. C. YULZ, formerly assistant superintendent of emulsion research, to head the emulsion department.

#### E. S. Welsh Appointed As Cine-Kodak Manager

◆ Appointment of FREDERIC S. WELSH as manager of Eastman Kodak Company's Cine-Kodak Sales Division was announced today by JAMES F. McGUIRE, general sales manager.

Born in New York City, Welsh attended Allendale School, Rochester, N. Y., Loomis School, Windsor, Conn., and was graduated from Princeton University in 1936.

For two years, from 1938 to 1940, Welsh worked on the staff of the assistant production manager in Rochester. During the 1940 New York World's Fair he was night supervisor of the Kodak Exhibit staff.

He returned to Rochester that year to join the Government Sales Division, later becoming assistant to the manager and, then, assistant manager of this sales division.

**FILM REJUVENATION—SCRATCHES REMOVED**

**16MM MOTION PICTURE EQUIPMENT**

**VISUAL TRAINING AIDS**

**REELS AND CANS**

**SERVING NATIONAL ACCOUNTS — COAST TO COAST**

## COMPREHENSIVE SERVICE CORPORATION

245 West 55th Street • New York 19, N. Y.



# Behind the Screen

## NEWS AND NOTES FROM THE FIELD

★ Someone asked recently—"Of all the Union Films made in the past five or ten years, how many were made under union conditions?" We don't know the answer to that one, but it's an interesting question. Anyone have any dope on this?

★ At least one new union picture, *It's Your Life, Brother*, produced for Local B-1031 (Chicago) of the Brotherhood of Electrical Workers (AFL), was made under union conditions by Eddie Albert Studios in Hollywood. You'll find a review of it elsewhere in this issue, and New York trade feelings is that the picture ought to do a terrific job. Could be a forerunner of other union films designed to help better working conditions, or tell labor's story, without a parlorfull of non-union pinks pecking down the view under in every scene.

★ Although BUSINESS SCREEN is principally concerned with the reporting of new pictures and film usage as a business tool, some consideration should occasionally be given to the merits of the individual technical achievements of the men who make them.

In this vein, our hats are off this month to JACK ZANDER of Willard Pictures for art direction on the Carpet Institute *Adventure in Style*, and to DAVE QUAD and OLLE COM-

STED of Films For Industry for photography in Gruen's *Guardians of Precision*.

It is outstanding craftsmanship of this type which will continue to make the modern commercial film not only a good business proposition to its sponsor, but a credit to the motion picture industry as a whole.

★ We have discovered two more commercial SCREENING ROOMS in New York since our round-up in last month's issue. Both of them are small, but offer adequate facilities for a few people, and the rates are very low.

Jack Rosenthal, 630 Ninth Avenue, has a small room, capacity of 8, and will screen for about \$1 a reel.

Cinemart, 101 Park Avenue, has a 30 person seating capacity, and is available at \$6 per hour.

★ BUSINESS SPONSORED EDUCATIONAL FILMS, a 94-page index listing approximately 1,000 sponsored films designed for educational use, has recently been published by the Committee on Consumer Relations in Advertising, Inc. Films are listed alphabetically and by subject headings. Sources and rental charges are given.

★ HARVEY MARLOWE, for two and a half years executive television producer of the American Broadcasting Company, has resigned from the network to form a new company, Harvey Marlowe Television Associates, with offices at 221 West 57th Street.

## Successful TRAINING FILMS

### Require

- Specialized Writing Knowledge
- Specialized Production Experience

for proof that  
**DEPICTO FILM**

gets results, check with:

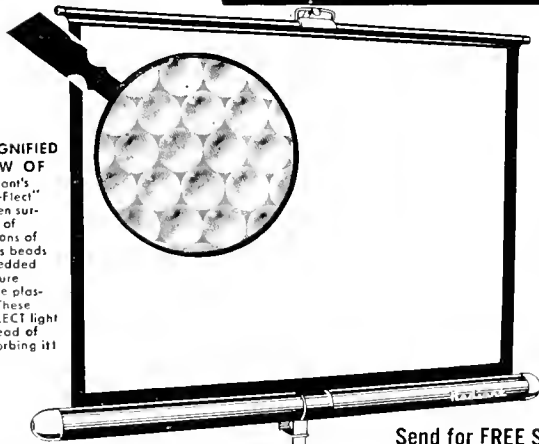
- Johns-Manville Corp.
- Singer Sewing Machine Co.
- Lily-Tulip Cup Corp.
- E. R. Squibb & Sons
- The New Haven R. R.
- Nedick's Inc.
- Empire Crafts Corp.
- Robert Reis & Co.
- Gregg Publishing Co.
- Remington Rand Inc.
- National Coal Association
- Westinghouse Radio

## Depicto Film

245 West 55th Street  
New York 19, N. Y.

## See the Amazing Difference... the NEW RADIANT Screens make in your pictures

MAGNIFIED VIEW OF Radiant's "Hy-Flect" screen surface of millions of glass beads imbedded in pure white plastic. These REFLECT light instead of absorbing it!



**RADIANT MANUFACTURING CORP.**  
1243 S. Talman Ave., Chicago 8, Ill.  
Send me FREE Screen Guide—also latest Circular showing complete line of Portable, Wall, Ceiling and Table Screens.

Name \_\_\_\_\_  
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My Dealer Is \_\_\_\_\_

Send for FREE Screen Guide Today!

"Secrets of Good Projection," a 32-page booklet, gives proper screen sizes, correct projection lenses, tips for improving projection and many other valuable facts. Mail coupon for your FREE copy.



# RADIANT

Reg. U. S. Pat. Off.

PROJECTION SCREENS

The 1948 Radiant Projection Screens bring you clearer, sharper, more brilliant pictures — amazing new beauty in both black-and-white and color projection. Important new features include: speedy, convenient set-up with the screen flowing smoothly into correct position... remarkable adaptability to different projection conditions... sturdy, trouble-free durability. Precision-built, modern to the last detail—these new Radiant Screens bring out the best in any pictures!

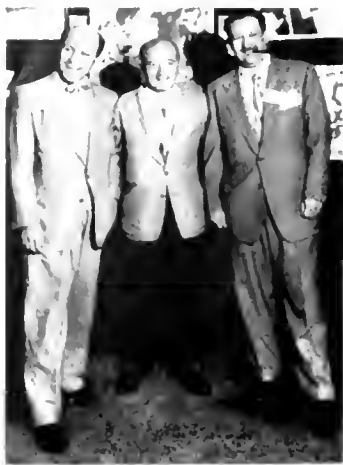
### Exclusive New Radiant Screen Features

- 1 Self-Opening Tripod Legs\*
- 2 Screen Leveller\*
- 3 Shakeproof Safety Catch
- 4 Feather Touch Adjusting Handle (U. S. Patent)
- 5 Fully Automatic Auto-Lock\*
- 6 Built-In Shock Absorbers\*
- 7 Automatic Leg-Lock
- 8 Rubber-Ball Tripod Feet
- 9 Triangular Steel Tube Construction
- 10 Automatic Leg Adjustment
- 11 Finger Grip Carrying Handle
- 12 Streamlined Design
- 13 Automatic Leg Closing
- 14 Complete Range of Screen Heights
- 15 Unconditional Guarantee

The complete Radiant line includes Wall, Ceiling and Table Models in sizes 22 feet x 30 feet to 20 feet x 20 feet and larger.

\*Pat. Pending

## Men Who Make Pictures



POST PICTURES' Harry Post (center) has been joined by Harold Baumstone (left) and Milton Salzberg (right).

### AROUND THE SHOPS

#### Post and Academic Merge

◆ MILTON SALZBERG and HAROLD BAUMSTONE, long operating partners in leading film production and distribution companies, have joined POST PICTURES CORPORATION as sales executives.

Under the new set-up, Post acquires exclusive distribution rights to all product of Academic Film Company, which was formed by Salzberg and Baumstone after their resignation from Pictorial Films, Inc. in 1946.

HARRY A. POST, president of Post Pictures, announced at the same time the opening of new, larger offices at 115 West 15th Street, New York, to house the expanded operations.

#### Video Productions, Inc. Is Formed in Philadelphia

◆ Under the name VIDEO PRODUCTIONS, INC., News Reel Laboratory will undertake complete production of 16mm films for television and supply technicians and facilities for those with their own creative resources.

A new building at 1733 Sansom Street houses executive offices, still and motion picture studios with sound recording laboratories, dressing rooms and prop department. Complete processing laboratories and acoustically treated projection room are also located in the new structure.

Current production at News Reel includes a consumer directed film for Gumbel Brothers pointing up shopping time savers and surveying the inner workings of the huge department store, and a film for Glen Gray Brick and Shale Co. depicting the manufacture

and uses of the many varieties of brick.

#### MPO Productions Opens in New York Studio Field

◆ FORMATION OF MPO PRODUCTIONS, Inc., a new sponsored film producing venture, has been announced by Lawrence F. Madison and J. L. Pollock, two officers of the new concern. MPO Productions offices will be located at 312 Madison Avenue, New York City.

Mr. Pollock recently resigned from Young and Rubicam, Inc., where he has been associated with Dr. George Gallup for the past six years.

Mr. Madison has directed the production of many films includ-

ing *Men of Gloucester*, *Pueblo Boy*, *Southern Highlanders*, and the Ford Motor Company films

#### James E. Smith Joins Staff of Atlas Films, Chicago

◆ APPOINTMENT OF JAMES E. SMITH as supervisor of the film cutting and editing department, Atlas Educational Film Co., was announced this month by Robert B. Wesley, Atlas president.

Well-known to the trade, Jim Smith's twenty year career in the motion picture industry includes the independent production of theatrical pictures. In the commercial field, Smith has cut or supervised the cutting of more than 100 films.

#### Herrick Changes Firm Name to Mannon Productions

◆ HERRICK PRODUCTIONS, 112 West 89th Street, New York, has changed its name to Mannon Productions.

Headed by F. B. Mannon, the new firm will retain all facilities and personnel of Herrick Productions. F. Herrick remains as executive director of the motion picture department; Thomas B. Cox, Jr. as general sales manager.

Studio facilities have almost been completed. Occupying two floors of the former Riverside telephone exchange, Mannon will be equipped for full motion picture production with several sound stages and new film recording equipment.

Presently being completed is a new color film jointly sponsored by South Bend Bait, Evamude, U.S. Rubber, and Penn Yan Boat. Photographed in northern Wisconsin, the new film features John Carradine, Stu Pritchard and Tubby Toms, expert fisherman and sports columnist for the Indianapolis News. Another film on how to select a fishing kit is being produced for South Bend Bait.

#### DiPietro Joins Hawley-Lord

◆ EFFECTIVE IN SEPTEMBER ALFRED DiPIETRO became Vice President in charge of Sales for HAWLEY-LORD, Inc. Mr. DiPietro resigned from Films, Inc., as Vice President in charge of Operations on August 15th.

#### San Francisco Film Studios Move to New Location

◆ ELMER MOSS STUDIOS, San Francisco producer of commercial motion pictures and slidefilm presentations, has moved to larger studios at 29 California Street in downtown San Francisco. Elmer Moss, head of the expanded organization, was formerly manager of film production for Photo & Sound, San Francisco.

F. D. Redington, formerly in the visual department of a west coast agency, and during the war a Commander in charge of the Navy's "CFC" magazine, has joined the staff as writer and producer of motion pictures and slidefilms.

#### Ziegler to John Sutherland

◆ JOHN H. ZIEGLER, formerly with J. D. WRAYHER PRODUCTIONS, Beverly Hills, has joined the staff of JOHN SUTHERLAND PRODUCTIONS, Inc., Los Angeles.

*C. Ross*  
for  
LIGHTING EQUIPMENT  
a full line of  
Incandescent and Arc Lamps  
Cables — Boards — Boxes  
and Accessories  
for the Feature — Industrial  
Educational or Commercial Producer

---

MANUFACTURERS  
of  
**ROSSLITE INKIE EQUIPMENT**  
Eastern Distributors for  
MOLE-RICHARDSON CO.  
and  
BARDWELL & McALISTER, INC.  
Hollywood • California

Your requirements for interior  
or exterior locations taken care  
of to the last minute detail.

RENTALS • SALES • SERVICE  
*Charles Ross, Inc.*  
333 West 52nd Street  
New York 19, N. Y.      Circle 6-5470-1



ON THE SET during the shooting of Spry minute movies for Lever Bros. Left to right: James B. MacVickar, Assistant Account Executive on the Spry Account, Ruthrauff & Ryan; Cal J. McCarthy, Jr., Vice President, Ruthrauff & Ryan; J. A. DeMott, Director of the Spry movies, Willard Pictures, Inc.; Edith Spence, Spry's "Aunt Jenny"; J. A. Proctor, Assisting Advertising Manager for Spry, Lever Bros.; and T. W. Willard, President, Willard Pictures, Inc.



SIGN FILM: John Canady (standing) watches John West sign for new General Petroleum Film.

**Cobb's World-Record Runs In New General Petroleum Film**  
 ♦ A contract to produce the official film of the speed runs of John Cobb on the Bonneville salt flats of Utah was awarded John Canady Productions at the Hal Roach Studios. Contract was signed in behalf of General Petroleum Corporation, sponsor of the runs, by John R. West, president of West-Marquis Inc., General

Petroleum's advertising agency. Cobb, British car broker who already holds the present land speed record of 369.7 miles per hour, set a new world's record in September with his Railton Mobil Special. Canady is producing a 16mm film in color showing not only the actual record run but much of the preliminary work over a period of many weeks.

**Spry Sponsors Minute Movie Series by Willard Pictures**  
 ♦ WILLARD PICTURES is now in production on a series of minute movies for Lever Brothers' Spry through Ruthrauff & Ryan.

The new series will be one of the first to utilize Anso Color 35mm film. Anso's new color film, only recently made available for 35mm motion picture production, should fill a definite need, with Technicolor production so limited.

T. W. WILLARD, president of Willard Pictures, has worked very closely with the Anso Company and Houston Film Laboratories during the development of Anso Color motion picture production and processing.

**Proctor & Gamble Series by John Sutherland Productions**  
 ♦ JOHN SUTHERLAND PRODUCTIONS, Hollywood, has completed two series of minute theatre spots for Proctor and Gamble. One series of five action playlets is on Tide, the new P. & G. detergent; the other series, in some of the most effective and entertaining animation ever prepared for the are advertising, promotes P. & G's. Duz.

*We can't make all the*  
**TYPE TITLES**  
*so we only make the best*  
**THE KNIGHT STUDIO**  
 Type Titles for Motion Picture  
 and Slidefilm Producers  
**341 EAST OHIO STREET - CHICAGO II**

THE FINEST  
 IN MUSIC  
 FOR FILMS

**emil VELAZCO**  
 INCORPORATED

1697 BROADWAY

... NEW YORK 19 • CIRCLE 5-6121

MOTION PICTURES  
 SLIDEFILMS

**SARRA,**  
**Inc.** NEW YORK

CHICAGO

HOLLYWOOD

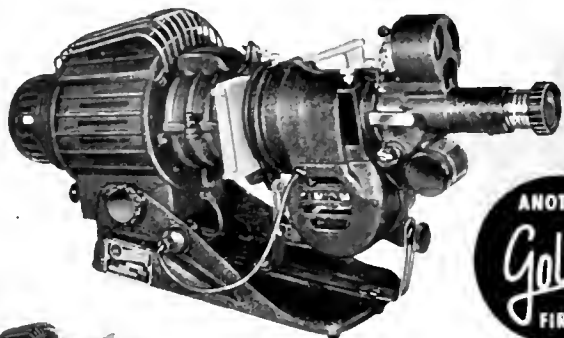


Members of the Ampro dealer family at the Bismarck Hotel event.

# New All-purpose <sup>1000</sup>WATT Projector

*Gives you Everything*

FROM 3 1/4 x 4 DOWN TO 2 x 2 (35mm.) SLIDES PLUS FILMSTRIP



## DOUBLE BLOWER COOLED

for Safer, More Brilliant Projection

GoldE ALL-PURPOSE now brings you unmatched versatility in high efficiency, long range projection of color and black and white slides *plus* filmstrip. More light per watt... yet cooler! *Attractively priced. Immediate delivery.*

Write for Bulletin No. 473

**GoldE Manufacturing Co.**

1220-B W. Madison Street, Chicago 7, U.S.A.



Adaptations of All-Purpose Model from basic GoldE units which may be purchased individually.

★ RAPIDLY EXPANDING MARKETS for audiovisual aids were predicted at the AMPRO CORPORATION Dealer Day, held in Chicago's Bismarck Hotel, last month. This annual get-together of Ampro executives and dealers was keyed to the salespeople of visual educational dealers, who sell Ampro slide and sound projectors to schools, churches and industrial firms.

While speakers and open forum discussions reflected high optimism over the market for such educational aids, serious consideration was given to increasing competition in the field. Emphasizing that the time for aggressive selling had returned, Ampro executives revealed that the company was greatly stepping up its sales promotional efforts and would release the largest advertising campaign in Ampro's history.

HARRY MONSON, Ampro vice president and sales manager, spoke of the right sales outlook and urged dealers to lose no time in taking full advantage of it. FRANK B. ROGERS, JR., eastern division manager; HOWARD MARX, assistant sales manager and A. J. BRADFORD, industrial sales department, gave dealers practical points for demonstrating and selling Ampro's "Premier-20," Arc and Slide projectors. G. E. SWERTON, educational department, presented a preview of a new visual aid for selling Ampro slide projectors, a strip film showing advantages of these projectors.

A. J. PALMER, Ampro's recently-named president, reviewed the company's over-all expansion program and closer correlation with the research facilities of General Precision Equipment Corporation of which Ampro is a subsidiary. OLSON ANDERSON of Bay City, Michigan, Ampro dealer and new

Naved president and PAUL HUMSTON of Kansas City Sound Service provided dealers with an insight into their notably successful selling methods. W. F. SCANTON, Ampro advertising manager, revealed plans for a huge direct mail campaign to schools and churches, and IRVING J. ROSENBOOM, of the advertising agency bearing his name, explained the direct-action principle of Ampro's advertising which has produced a continuous flow of leads for Ampro dealers.

Following a panel discussion of dealer advertising, H. WILSON, Ampro service manager clarified service policies and procedures and told of plans for conducting 1-day classes in cities throughout the nation for training service men.

The entire program was under the direction of E. N. NELSON, Ampro educational sales director, who also presided at the morning and afternoon sessions.

### Charles R. Mollatt Retires as U.S. Steel Ad Director

◆ CHARLES R. MOFFATT, director of advertising for the UNITED STATES STEEL CORPORATION OF PITTSBURGH, retires at the end of the month after 10 years continuous service with one of the nation's active sponsors of business and industrial films.

Mr. Mollatt began his career with the Corporation in 1907 in the accounting department of the Illinois Steel Company in Chicago. Following his transfer to Illinois Steel's sales department in 1919, he was appointed advertising manager. With the merger of Illinois Steel and Carnegie Steel in 1935, he was elevated to the position of advertising manager of Carnegie Illinois, with headquarters in Pittsburgh.

## HOUSTON TAKES THE HONORS AGAIN

### NEW Features of Houston Model 11 Acclaimed by Industry

Model 11 — for daylight processing of 16 mm. positive, negative or reversal film up to 22 ft. per minute.

Undisputed superiority of Houston processing equipment — both at home and abroad — is again acclaimed in Model 11 with these NEW automatic features:

- **Clutch Mechanism** delivers constant gentle tension. Eliminates film stretch and distortion. Trouble-free operation.
- **Replenishing Tanks** automatically keep developing, hypo and bleach solutions at constant strength. Constant temperature of solutions thermostatically controlled. Economical operation.
- **Overflow Drains.** Each solution tank is equipped with overflows which maintain constant level of solution as replenishment is added.

Stainless steel throughout. Complete machine. No extras needed.



Write for descriptive folder

**THE HOUSTON CORPORATION**

11801 West Olympic Blvd  
Los Angeles 25, Calif.

# News of the Visual Dealers

## Announce Photoart Visual Firm Organization and Executive Staff

◆ PHOTOART VISUAL SERVICE of Milwaukee, Wisconsin, has incorporated and expanded facilities to provide one of the finest and most complete photographic and visual equipment outlets in Wisconsin. 12,000 sq. ft. adjoining the present location have been added.

Officers of the new corporation are ROA KRAFT BIRCH, president and treasurer; F. L. BRETHAUER, vice president; J. W. SCHACH, secretary.

Roa Birch has been one of the leading visual aid consultants in Wisconsin for many years. F. L. Brethauer and J. W. Schach were formerly executives at the Bell & Howell Co., Chicago, Illinois. Mr. Brethauer handled sales engineering in addition to his industrial sales managership. Mr. Schach was head of retail sales.

## Stevens Pictures, Inc. Announces Executive Staff Appointments

◆ STEVENS PICTURES, INC. announces the appointment of L. J. "JACK" POWELL as Executive Vice-President. Powell will be in charge of all operations, including branches and affiliates.

Mr. Powell has been Secretary & Treasurer of Stevens Pictures since his return from the services where he was a captain in the Air Forces. He is also being appointed to the Board of Directors of Merit Films, Inc. Dallas, Texas, and Tennessee Visual Education Service, Inc. Nashville, Tenn.

In line with Stevens Pictures extensive plans, since the end of the war, to give full coverage and active representation in their service territories, the following other important personnel promotions have been completed: ROBERT "BOB" DAVIS, President, Tennessee Visual Education Service; W. D. BESSELIFF, Vice-President, Ste-

vens Pictures, Inc. in charge of Florida operations; W. B. "BILL" BUTZ, general manager, Southern Pictures, a division of Stevens Pictures, Inc. New Orleans, La. and Mississippi operations; W. H. HARPER, General Manager, Stevens Pictures, Inc. in Birmingham, Ala., in charge of Alabama operations and JOHN L. GRAY, Secretary & Treasurer of Stevens Pictures, Inc.

## Screen Adettes Opens New Office Branch in Los Angeles

◆ THE SCREEN ADETTE EQUIPMENT CORPORATION, West Orange audio-visual equipment firm, is now established in its new location at 8479 Melrose Avenue, Los Angeles, California. Occupying nearly 1,200 square feet of floor area, the new quarters are ample to handle the sales and distribution of RCA and other projectors, and package and sound materials of all kinds for the company's Southern California accounts.

## Library Films, Inc., Opens Office in New York City

◆ Announcement is made of the organization of LIBRARY FILMS, INC., 25 W. 45th Street, New York 19, N. Y. for the purpose of serving 16mm film rental libraries, educational and religious institutions.

LIBRARY FILMS, INC. has acquired the extensive library formerly owned by Walter O. Gutlohn, Inc., who were the pioneers in the 16mm field and had been actively operating for more than fifteen years.

The company is headed by Paul N. Robins, who will be its President and Director.

Arnon Katz, president of Official Films, Inc. will be vice-president and treasurer of LIBRARY FILMS, INC. The policy of the new enterprise will be announced to the trade within the near future.



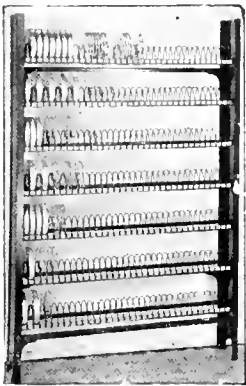
## BETTER PROTECTION MEANS BETTER PROJECTION

★ Neumade's complete line of essential products necessary for the safe keeping, proper care and filing of valuable films, insure longer life and better projection . . . always.

### MM 119 FILM CABINET

Capacity forty 400 ft.; twenty 800 ft.; twenty 1200 ft.; twenty 1600 ft. reels. Has special drawer for strip film. Two utility drawers. Key lock. Dust-proof Fire resistant.

**FILM CLEANING MACHINES**



### MM 119-4

Same as our MM119 but fitted completely for 400 ft. reels. Capacity 160 reels.

### MM 119-16

Same as our MM119 but fitted completely for 1600 ft. reels. Capacity 60 reels.

### MODEL RK 250 FILM RACK

All steel, holds 250-400 ft. reels, size 10" deep, 72" high, 48" wide.

Can also be had on order for any capacity of any size reels. Forward your requirements and receive immediate quotations and specifications.

Length of separator racks may be purchased separately for installing in present library stacks or shelving.



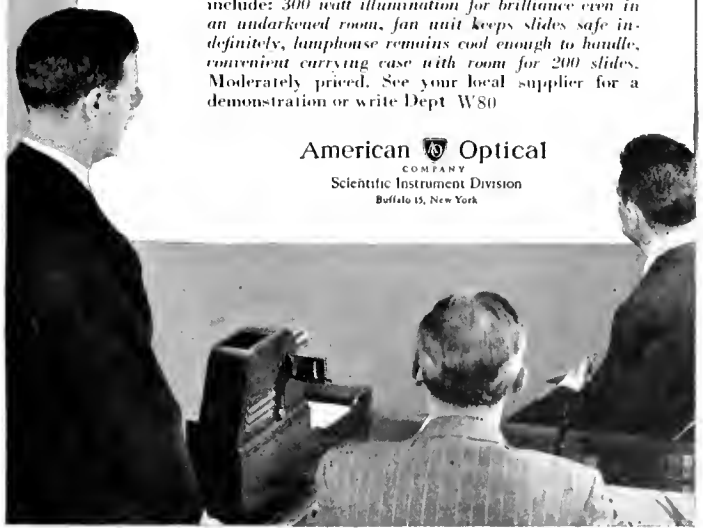
Write for Illustrated Literature

## SCREEN RESULTS Sell Your Product

To attract interest in your message, vivid, lifelike screen images are essential. That is why so many business firms choose the Spencer MK Delineascope for projecting 2" x 2" color slides.

Designed by optical specialists with a background of over one hundred years in producing scientific instruments, the MK is unequaled in image sharpness, flatness of field, and evenness of light distribution. Features include: 300 watt illumination for brilliance even in an undarkened room, fan unit keeps slides safe indefinitely, lamphouse remains cool enough to handle, convenient carrying case with room for 200 slides. Moderately priced. See your local supplier for a demonstration or write Dept W80

American Optical COMPANY Scientific Instrument Division Buffalo 15, New York



AN EXCITING NEW CONCEPT IN PRODUCTION AND DISTRIBUTION OF 16MM COMMERCIAL AND EDUCATIONAL FILMS

# MUNTZ MAKES MOVIES



MUNTZ-SHORE PRODUCTIONS: 6425 HOLLYWOOD BLVD HOLLYWOOD 28 CALIF

• CONNECTICUT •

Audio-Video Company of New England, 110 Wall St., Norwalk  
 Audio-Visual Corp., 53 Allyn St., Hartford.  
 Bridges Motion Picture Service, 244 High St., Hartford 5.  
 Pix Film Service, 34 E. Putnam Ave., Greenwich.  
 Eastern Film Libraries, 95 N. Main St., Waterbury 14.

• DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transport Bldg., Washington 6.  
 Paul L. Brand & Son, 2153 K St., Washington 7.  
 The Film Center, 915 12th St., N.W., Washington.

• MAINE •

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

• MARYLAND •

Collins Motion Picture Service, 502 E. & 506 St. Paul St., Baltimore 2.  
 Alford-Rice, 537 N. Howard St., Cambridge.  
 Folkmer Photo Service, 927 Poplar Grove, Baltimore 16.  
 Kunz Motion Picture Service, 432 N. Calvert St., Baltimore 2.  
 Stark Films, 537 N. Howard St., Baltimore 1.  
 Howard F. Thompson, Box 204, Mt. Airy.

• MASSACHUSETTS •

Audio-Video Company of New England, 30 Huntington Ave., Boston 16.  
 Audio-Visual Corp., 116 Newbury St., Boston 16.  
 Ideal Pictures, 49 Melrose St., Boston.  
 Jarrell-Ash Company, 165 Newbury St., Boston 16.  
 Wholesome Film Service, Inc., 20 Melrose St., Boston 16.  
 South End Film Library, 56 Valonia Ter., Fall River.  
 Massachusetts Motion Picture Service, 132 Central Ave., Lynn.  
 Stanley-Winthrops, Inc., 99 Washington St., Quincy 69.  
 Bailey Film Service, 711 Main St., Worcester 8.

• NEW HAMPSHIRE •

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

• NEW JERSEY •

Art Zeiller, 868 Broad St., Newark 2.  
 Slidecraft Co., South Orange, N. J.

• NEW YORK •

Hallenbeck & Riley, 562 Broadway, Albany 7.  
 Wilber Visual Service, 119 State St., Albany (Also New Berlin, N. Y.)  
 Buchan Pictures, 79 Allen St., Buffalo.  
 Community Movie Circuit of Western New York, 1285 Bailey Ave., Buffalo 6.  
 Tomms and Hall Camera Supplies, 761 N. Main St., Elmira.

Charles J. Giegerich, 42 20 Kissena Blvd., Flushing.

Association Films, 347 Madison Ave., New York 17.

(Y.M.C.A. Motion Picture Bureau)  
 Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.

Brandon Films, Inc., 1600 Broadway, New York 19.

Catholic Movies, 220 W. 42nd St., New York.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

King Cole's Sound Service, 340 Third Ave. at 25th St., N. Y. C. 10.

Knowledge Builders Classroom Film, 625 Madison Ave., New York 2.

Otto Marbach, 639 9th Ave., New York.

Mogul Bros., Inc., 68 W. 48th St., New York City.

Nu-Art Films, Inc., 145 W. 45th St., New York 19.

S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

Sullivan Sound Service, 475 Fifth Ave., New York 17. 29 Salem Way, Yonkers. 34 Palmer, Bronxville.

United Specialists, Inc., Pawling.

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

Duncan, James E., Inc. Motion Picture Service, 65 Monroe Ave., Rochester 7.

Morris Distributing Co., Inc., 412 S. Clinton St., Syracuse 2.

Visual Sciences, Suffern.

Ideal Motion Picture Service, 371 St. Johns Ave., Yonkers 4.

• PENNSYLVANIA •

J. P. Lilley & Son, 277 Boas St., Harrisburg.

Harry M. Reed, P. O. Box No. 447, Lancaster.

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

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

News Reel Laboratory, 1733 Sansom St., Philadelphia 3.

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

Karel Sound Film Library, 410 Third Ave., Pittsburgh 19.

Clem Williams Films, 311 Market Street, Pittsburgh 22.

Kunz Motion Picture Service, 1005 Sanderson Ave., Scranton.

I. C. Voth, Visual Education Supplies, Sharpville.

• RHODE ISLAND •

Audio-Visual Corp., 268 Westminster St., Providence.

United Camera Exchange, Inc., 697 Westminster St., Providence 3.

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

• WEST VIRGINIA •

J. G. Haley, P. O. Box 703, Charleston 23.

United Specialties, 816 W. Virginia St., Charleston 2.

Apex Theatre Service & Supply, Phone 24043 Box 1389

Huntington.

• ALABAMA •

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

Stevens Pictures, Inc., 526 20th St., N., YMCA Bldg., Birmingham.

Jos. Gardberg, 705 Dauphin St., Mobile 16.

John R. Moffitt Co., 19½ S. Perry St., Montgomery.

• FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

Orben Pictures, 1137 Miramar Ave., Jacksonville 7.

Florida School Book Depository, 700 E. Union St., P.O. Box 36, Station C, Jacksonville, 7.

Ideal-Southern 16mm Pictures Co., 1348 N. Miami Ave., Miami.

Stevens—Pictures, 9536 N. E. Second Ave., Miami.

Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

Southern Photo and News, 608 E. Lafayette St., Tampa.

• GEORGIA •

Calhoun Company, 101 Marietta St., Atlanta 3.

Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N.E., Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

Strickland Film Co., 141 Walton St., N. W., Atlanta 3.

• KENTUCKY •

D. T. Davis Co., 178 Walnut St., Lexington 34. (Also Louisville.)

Hadden 16mm Film & Projection Service, 423 W. Liberty, Louisville 2.

National Film Service, 423 W. Breckenridge, Louisville. (Also Lexington.)

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

Southern Pictures Company, 1024 Brevelle St., New Orleans.

Stirling Motion Picture Co., 3152 Florida St., Baton Rouge 9.

Ideal Southern Pictures Co., 826 Barrone St., New Orleans 13.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

• NORTH CAROLINA •

Carolina Industrial Films, 404 Liberty Life Bldg., Charlotte 2.

National Film Service, 14 20 Glenwood Ave., Raleigh.

• SOUTH CAROLINA •

Calhoun Company, 1110½ Taylor St., Columbia 6.

Palmetto Pictures, Inc., 1999½ Main St., Columbia 17.

• TENNESSEE •

Ideal Pictures, 108 W. 8th St., Chattanooga 2.

Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.

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

Tennessee Visual Education Service, P. O. Box 361, Journal Bldg., Knoxville.

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

Mid-South Training Film Service, 166 Monroe Ave., Memphis 3.

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, Maxwell House Office Bldg., Nashville.

• VIRGINIA •

Capitol Film & Radio Co., Inc., 19 W. Main St., Richmond 20.

Walker C. Cottrell, Jr., 408 10 E. Main St., Richmond 19.

Ideal Pictures, 219 E. Main St., Richmond 19.

National Film Service, 309 E. Main St., Richmond.

Presbyterian Committee of Publication, 8 N. Sixth St., Richmond 9.

• ARKANSAS •

Democrat Printing and Lithographing Co., Little Rock.

Grimm-Blacklock Co., 719 Main St., Little Rock.

• ILLINOIS •

Father Hubbard Educational Films, 188 W. Randolph St., Chicago 1.

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

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

McHenry Educational Films, 64 E. Jackson Blvd., Chicago 4.

Midwest Visual Equipment Co., 4509 N. Damen Ave., Chicago 25.

Association Films (Y.M.C.A. Motion Picture Bureau), 19 S. La Salle St., Chicago 3.

Visual Research Company, 30 N. Dearborn St., Chicago 2.

Stinson Projector Sales, 521 S. Lombard Ave., Oak Park.

• INDIANA •

Ideal Pictures, 1214 Pennsylvania, Indianapolis.

Indiana Visual Aids Co., Inc., 726 N. Illinois St., Indianapolis 6.

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

**Pratt Sound Film Service**, 805 Third Ave., S. E., Cedar Rapids.  
**Ryan Visual Aids Service**, 409-11 Harrison St., Davenport.  
**General Pictures Productions**, 621 Sixth Ave., Des Moines 9.

• KANSAS-MISSOURI •

**Audio Visual Aids**, Broadview Hotel Bldg., Wichita, Kas.  
**Kansas City Sound Service Co.**, Room 1, Lobby floor, 926 McGee St., Kansas City 6, Mo. (Ideal Pictures)  
**Select Motion Pictures**, 1818 Wyandotte St., Kansas City 8.  
**Erker Bros. Optical Co.**, 610 Olive St., St. Louis 1.  
**Swank Motion Pictures**, 614 N. Skinker Blvd., St. Louis 5.  
**Pictosound Movie Service**, 4010 Lindell Blvd., St. Louis 8.

• MICHIGAN •

**Cosmopolitan Films**, 3248 Gratiot Ave., Detroit 7.  
**Engleman Visual Education Service**, 4754-56 Woodward Ave., Detroit 1.  
**Jam Handy Organization, Inc.**, 2821 E. Grand Blvd., Detroit 11.  
**Capital Film Service**, 224 Abbott Road, East Lansing, Michigan.  
**Jensen-Wheeler, Inc.**, Hotel Durant Building, Flint 1.  
**Locke Film Library**, 120 W. Lovell St., Kalamazoo 8.  
**Gillespie Visual Education Service**, 220 State St., St. Joseph.

• MINNESOTA •

**Museum of Visual Materials**, Kenyon.  
**Ideal Pictures**, 301 W. Lake St., Minneapolis.  
**Midwest Audio-Visual Company**, 1504 Hennepin Ave., Minneapolis 3.  
**National Camera Exchange**, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• NEBRASKA •

**Church Film Service**, 2595 Mander son St., Omaha 11.

• OHIO •

**Franklin Films, Inc.**, 287 W. Exchange St., Akron 3.  
**Lockard Visual Education Service**, 922 Roslyn Ave., Akron 2.  
**D. T. Davis Co.**, 911 Main St., Cincinnati, 2.  
**Ralph V. Haile & Associates**, 215 Walnut St., Cincinnati.  
**Manse Film Library**, 2514 Clifton Ave., Cincinnati 19.  
**Academy Film Service Inc.**, 2300 Payne Ave., Cleveland 14.  
**Fryan Film Service**, 3228 Euclid Ave., Cleveland 15.  
**Sunray Films, Inc.**, 2108 Payne Ave., Cleveland 14.  
**Visual Communications, Inc.**, 2108 Payne Ave., Cleveland 14.

**Jam Handy Organization, Inc.**, 310 Talbot Building, Dayton 2.  
**Murray Motion Picture Service Co.**, 879 Reibold Bldg., Dayton 2.  
**Twyman Films, Inc.**, 29 Central Ave., Dayton 1.  
**James B. Upp Motion Picture Service**, 750 Broadway, Lorain.  
**Martin Sound Systems**, 50 Charles Ave., S.E., Massillon.  
**Cousino Visual Education Service, Inc.**, 1221 Madison Ave., Toledo 2.  
**Gross Photo Mart, Inc.**, 524 Madison, Toledo 4.  
**E. L. Moyer**, P. O. Box 236, Wayne.  
**Thompson Radio and Camera Supplies**, 135 S. 6th St., Zanesville.

• SOUTH DAKOTA •

**Harolds Photo Shop & Camera Clinic**, 308 Phillips Ave., Sioux Falls.

• WISCONSIN •

**Meuer Photoart House**, 411 State St., Madison 3.  
**R. H. Flath Company**, 2410 N. 3rd St., Milwaukee 12.  
**Photoart House**, 844 N. Plankinton Ave., Milwaukee.  
**Gallagher Film Service**, Green Bay, Also 639 N. 7th St., Milwaukee 3.  
**Wisconsin Sound Equipment Co., Inc.**, 628 W. North Ave., Milwaukee 12.

• CALIFORNIA •

**Donald J. Clausonhue**, 1829 N. Craig Ave., Altadena.  
**Donald Reed Motion Picture Service**, 8737 Wilshire Blvd., Beverly Hills.  
**Camera Craft**, 6764 Lexington Ave., Hollywood 38.  
**Coast Visual Education Co.**, 6058 Sunset Blvd., Hollywood 28.  
**Hollywood Camera Exchange**, 1600 N. Cahuenga Blvd., Hollywood 28.  
**A-1 Taking Picture Service**, 901 W. 18th Street, Los Angeles 15.  
**Craig Visual Aid Service Co.**, 1053 S Olive St., Los Angeles 15.  
**Ideal Pictures Corp.**, 2408 W. 7th St., Los Angeles 5.  
**Jam Handy Organization, Inc.**, 7046 Hollywood Blvd., Los Angeles 28.  
**Ralke Company**, 829 S. Flower St., Los Angeles 14.  
**Screen Adettes, Inc.**, 8470 Melrose Ave., Los Angeles 46.  
**Training Aids, Inc.**, 7414 Beverly Blvd., Los Angeles 36.  
**Carroll W. Rice**, 19 Estrella Ave., Piedmont, Oakland 11.  
**Association Films (Y.M.C.A. Motion Picture Bureau)**, 351 Turk St., San Francisco 2.

**Craig Visual Aid Service Co.**, 149 New Montgomery St., San Francisco 5.  
**Hirsch & Kaye**, 239 Grant Ave., San Francisco 8.  
**Screen Adettes, Inc.**, Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.  
**C. R. Skinner Manufacturing Co.**, 202-204 Turk St., San Francisco 2.  
**Shadow Arts Studio**, Wickenden Bldg., P. O. Box 471, San Luis Obispo.  
**Herbert M. Elkins Co.**, 10116 Ora Vista Ave., Sunland, L. A. County.

• COLORADO •

**Ideal Pictures Corp.**, 714 18th St., Denver 2.  
**Home Movie Sales Agency**, 28 E. Ninth Ave., Denver 3.

• IDAHO •

**Howard P. Evans, Audio-Visual Equipment**, 305 N. 9th, Boise.  
**Williams Photo Service**, 1007 Main St., Boise.

• OKLAHOMA •

**Vaseco**, 2301 Classen, Oklahoma City 6.  
**H. O. Davis**, 522 N. Broadway, Oklahoma City 2.  
**Kirkpatrick, Inc.**, 1034 S. Boston Ave., Tulsa 5.

• OREGON •

**Cine-Craft Co.**, 1111 S. W. Stark St., Portland 5.  
**Ideal Pictures Corp.**, 915 S. W. 10th Ave., Portland 5.  
**Moore's Motion Picture Service**, 306-310 S. W. Ninth Ave., Portland 5.  
**Screen Adettes, Inc.**, 611 N. Tillamook St., Portland 12.

• TEXAS •

**Association Films (Y.M.C.A. Motion Picture Bureau)**, 1700 Patterson Ave., Dallas 1.  
**Audio Video Institute**, 1501 Young St., Dallas.  
**The Educational Equipment Co.**, David F. Parker, 1909 Commerce St., Dallas 1.  
**George H. Mitchell Co.**, 712 N. Haskell, Dallas 1.  
**National-Ideal Pictures**, 2024 Main St., Dallas.

**Visual Education, Inc.**, 12th at Lamar. Austin. Also, 602 N. St. Paul Dallas 1; 1012 Jennings Ave., Ft Worth; 3905 S. Main St., Houston 4

• UTAH •

**Audio-Visual Supply Co.**, 1122 E. 8th South, Salt Lake City 2.  
**Deseret Book Company**, 44 E. So. Temple St., Salt Lake City 10.  
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## CATERPILLAR FILMS

(CONTINUED FROM PAGE TWENTY-TWO) picture program at "Caterpillar" planned wisely and well. Movies could be used to bring every type of job to life, thus permitting prospects and owners to see with their own eyes exactly what our machines accomplished on many classes of work. In short, our motion pictures were to be primarily demonstrations of what our machines could do on the prospective owner's job. This has made the problem very simple and given us a definite target to shoot at. In all the intervening years it has never been changed. In that time "Caterpillar" has produced several hundred films. Not one of them has had a plot, not one of them has followed the Hollywood pattern, not one of them has sought or been released for "national distribution."

The great majority of them have been shot by our own cameramen from outlines or scripts prepared in the advertising department and distribution has been obtained largely through the "Caterpillar" dealer organization. Since we have no recording studio or laboratory, the only outside service we need to purchase is the original sound track and the prints.

It's simple, but it works—for us. That doesn't mean it would work for everybody. Obviously you wouldn't plan the same kind of a movie program for a product like flour or shaving cream as you would for Diesel tractors, engines and earthmoving equipment.

### Movies Must Fit Product

Our problem is to help sell a rather rapidly expanding line of these machines to a market that has never been very large numerically. The machines themselves are far too large to carry in a brief case and it's generally a long way between important jobs. So the motion picture is one important answer to this sales problem and it's an answer that we keep on using year after year.

Apparently you never get to the end of the story, for new methods, new equipment, new models make more and more movies necessary. Now and then we run into a problem that is beyond our production facilities. Then we turn the whole job out to a recognized producer. Sometimes we produce a film we feel sells an idea rather than our merchandise and therefore is of interest to a wider audience than that which we ordinarily seek—our owners, prospects and dealer organization. An example of this is the current production "Highways Ahead" in which we attempt to analyze the nation's postwar highway problem. But most of our pictures continue to do a straight selling job.

While we are convinced that this simple

formula is sound, we are constantly trying to get new slants, new techniques, new audience appeal. Today all pictures are in Kodachrome rather than black and white. With the aid of the studio, we go in for background music to add to the mood of the story the narrator is telling. In many cases optical effects have replaced straight cuts and occasionally a barrel title or a montage is used to dress up the film.

### 95% OF DEALERS HAVE PROJECTORS

But there is still no cast, no credit titles, no plot, no "Hollywood." And it continues to work. Ninety-five percent of our dealers in the United States and Canada have their own sound projectors and most of these have permanent projection rooms in their places of business. Nearly fifty percent of our export dealers are now equipped to show our films and this figure will be materially increased when orders now pending are filled. All this has been done without pressure or promotion because motion pictures sell themselves to dealers for the simple reason that they sell goods to customers. In many, many cases they quickly and surely provide the final answer to the last important questions the customer has before putting his name on the dotted line. They show him exactly what our machines will do on his job and by so doing they speed up selling and reduce its cost—which is the same job they've been doing for us since the days of World War I. No wonder we're convinced they are here to stay.

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make friends  
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**Y**ou'll find few stronger loyalties than those a youngster has. To him, *his* bike . . . *his* bat . . . *his* brand of candy bar's "the best."

*(And woe betide detractors!)*

To win those young folk over to *your* product—now and for the future—the most effective medium is films.

Films speak the language they understand and appreciate; pictures, plenty of action, true-to-life color and dialog. With these, you can tell an excit-

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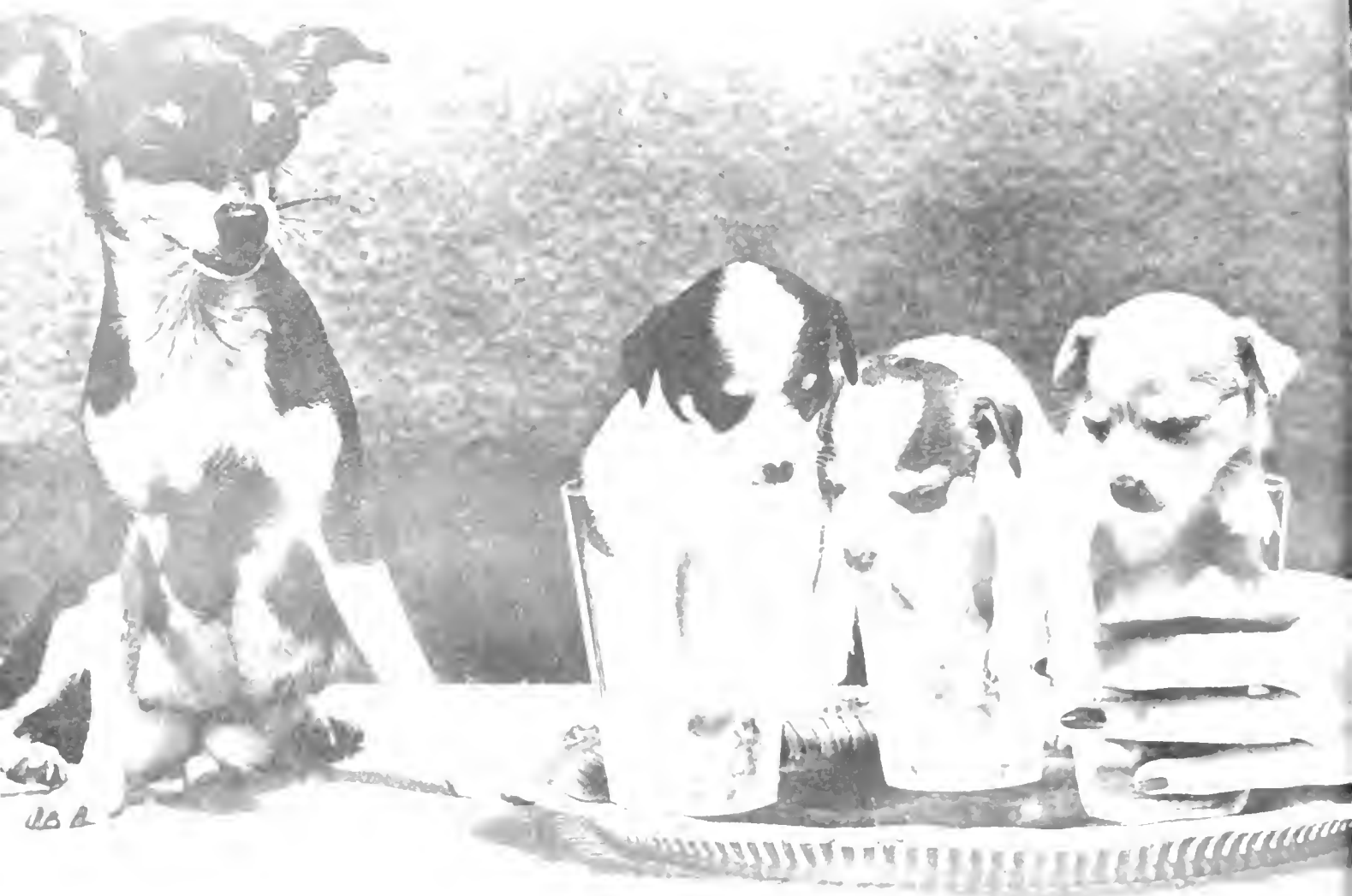
**Now's the time to cultivate tomorrow's customers.**

Schools today are most receptive to films that inform about a product or process or industry. To make friends with this ready-made audience of future customers, plan a motion picture or slide film. Plan it now—for the great advances in technics of film production, projection, and distribution are all in your favor . . . and the help of a commercial film producer is easily obtained.

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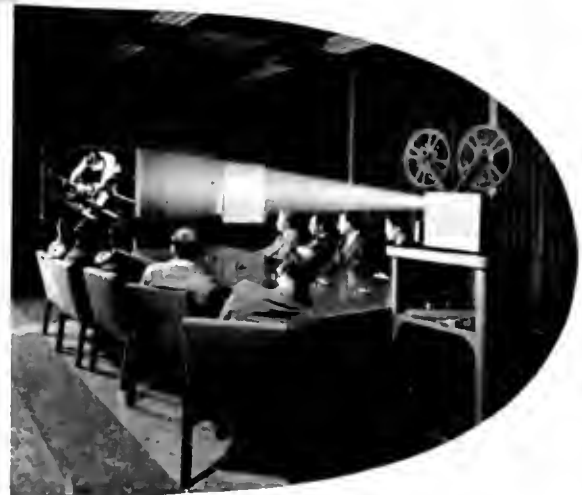
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# Three All-Important Steps in Creating A Successful Training Film

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OR ANY OTHER CARAVEL CLIENT



WE HAVE LONG SINCE LEARNED that it takes a powerful lot of  
THINKING to create a successful training film . . .

And yet—to paraphrase a great philosopher—the lengths to which  
people will sometimes go to AVOID thinking are beyond belief!

Here, then, is a one-two-three procedure which we at Caravel  
employ consistently—to keep our thinking on the beam:

First—think of your prospective audience: Whom do you  
aim to reach? What do they already know about the sub-  
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will assure the most favorable response?

Second—think of your budget: Will it permit you to do the  
type of job that will produce RESULTS . . . that will prove an  
investment rather than an expenditure? How should the  
money be apportioned in order to deliver utmost value?

Third—picture YOURSELF as a member of the audience:  
What information and suggestions would YOU specially  
appreciate? What would YOU find most helpful in meeting  
the daily problems of your job?

Frankly, we don't like the effort of thinking any better than the  
other fellow . . .

But—no one has yet come along who could show us an easier and  
better way to create a successful training film.

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**T**hough times be troubled, yet we of Wilding find ample cause to rejoice at this season of traditional self-examination and thanksgiving.

Item: We are Americans living in this Republic.

Item: In the first ten months of this year, we have been busier than ever before in our history, and prospects for the future are similarly bright.

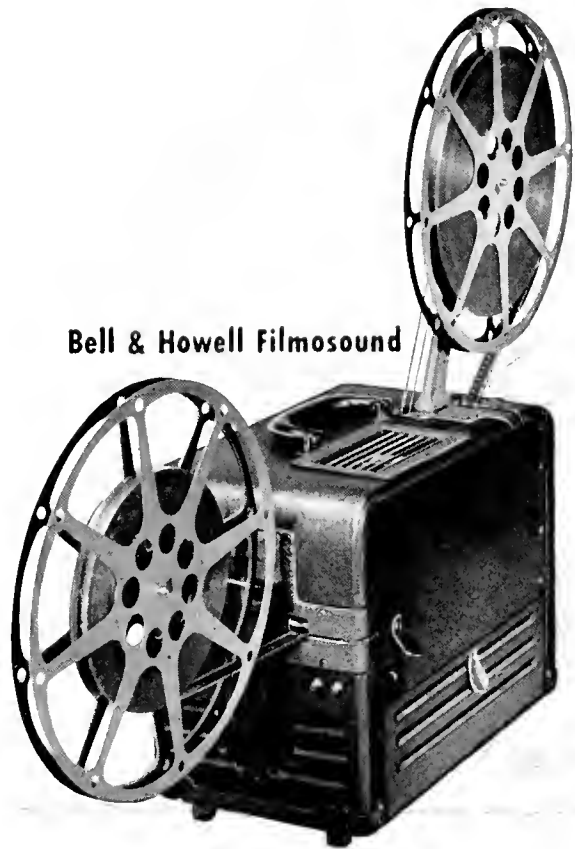
Item: Our efforts are rewarded by the thanks of our clients to which we add a heartfelt Amen!

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



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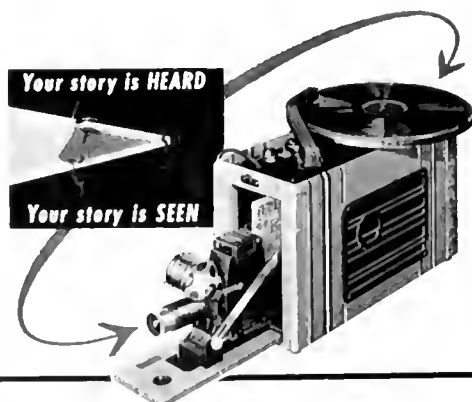
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PUBLISHED IN NOVEMBER 1947

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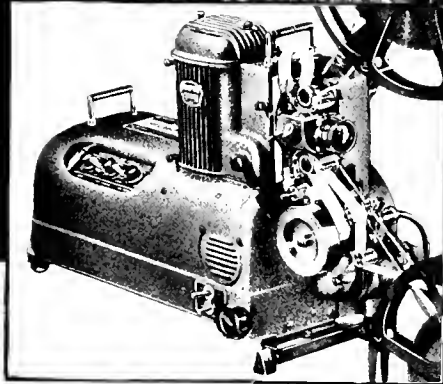
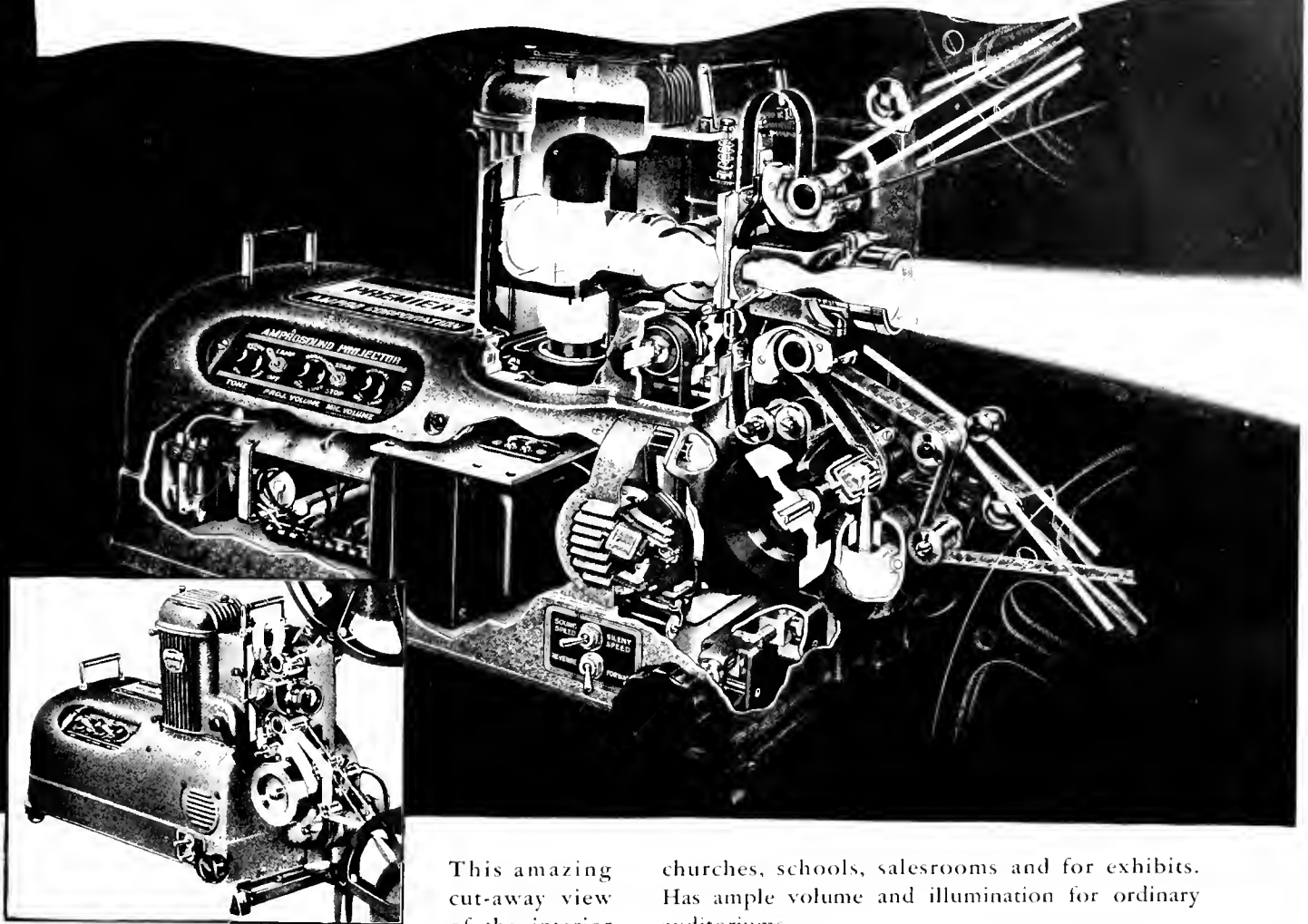
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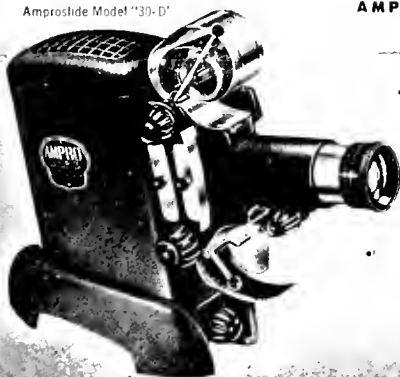
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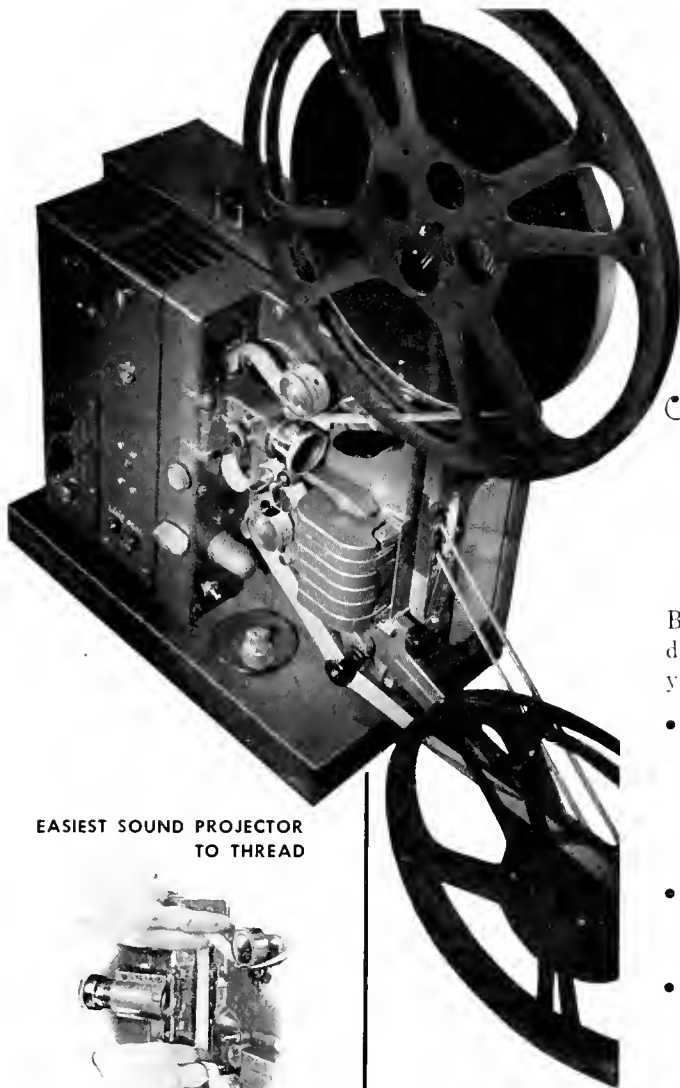
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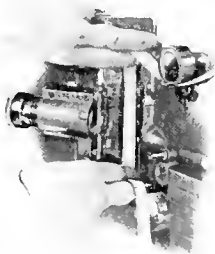
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has everything you want  
in a 16mm Projector

Brighter pictures on the screen. Better sound reproduction. Easier operation. That's what you get when you buy the new RCA "400" 16mm Projector.

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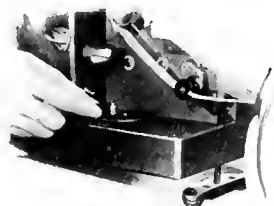
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short subject series

distributed by Paramount

FOR MORE THAN 12 YEARS Producer Jerry Fairbanks has been making short subjects of scientific and industrial subjects — each seen regularly by more than 100 million theatre goers throughout the world. Two Academy Awards testify to their theatrical excellence.

This experience in the production of factual films of real audience interest is being ap-

plied to sponsored film production. The same professional writers, technicians, casts, crews and "know-how" are available for commercial films — to effectively sell merchandise and influence people.

Let us show you some of our films and discuss your public relations, advertising, sales or training problems in terms of films with real production value for maximum audience interest and *results*.

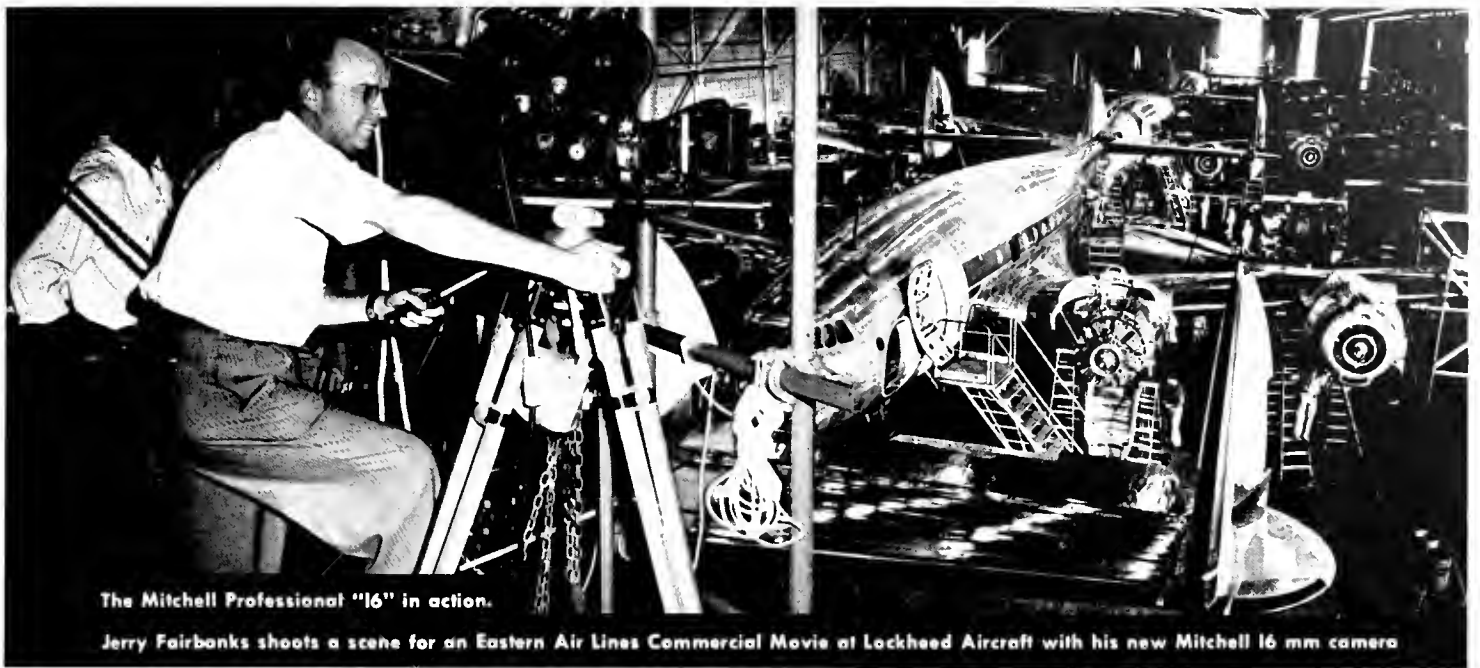
*Jerry Fairbanks, Inc.*

HOLLYWOOD  
6652 Sunset Blvd.  
Gladstone 7101

CHICAGO  
LaSalle-Wacker Bldg.  
Anderson 5450

MINNEAPOLIS  
Rand Tower Bldg.  
Atlantic 1394

NEW YORK  
292 Madison Ave.  
Murray Hill 50877



The Mitchell Professional "16" in action.

Jerry Fairbanks shoots a scene for an Eastern Air Lines Commercial Movie at Lockheed Aircraft with his new Mitchell 16 mm camera

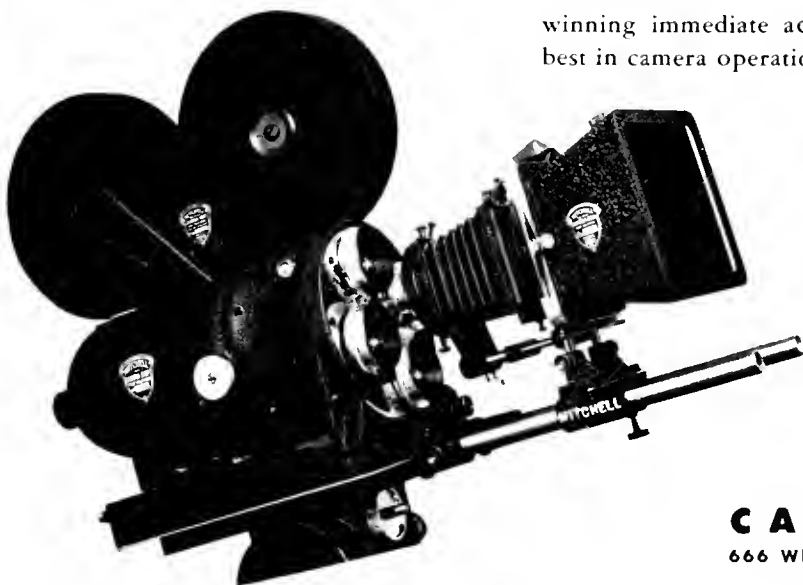
*"the Mitchell 16  
is truly a professional camera"*

*says* **JERRY FAIRBANKS**

**NOTED HOLLYWOOD PRODUCER  
AND DIRECTOR OF PHOTOGRAPHY**

Here is the finest 16 mm Professional Camera ever built, a camera that is winning immediate acclaim with cameramen everywhere who demand the best in camera operation and results.

The Mitchell "16" eliminates the harassing uncertainties with which 16 mm cameramen have long struggled in the past. Thoroughly versatile . . . the Mitchell "16" offers many features formerly found only in the Mitchell 35 mm cameras. Completely maneuverable, built with utmost precision — the Mitchell "16" is dependable, always.



**CAMERA CORPORATION**

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• GLENDALE, CALIFORNIA

Cable Address "MITCAMCO"

EASTERN REPRESENTATIVE: THEODORE ALTMAN

521 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 2-7038

**National Metal Congress  
Film Exhibits Draw Crowds**

◆ The attention-getting value of the use of motion pictures in convention displays was highlighted during the NATIONAL METAL CONGRESS 29th Annual Exposition held in Chicago's International Amphitheatre, October 18-21. Business Screen Editors covering the trade show found a crowded booth every time they found a film showing.

One exhibitor—New Jersey Zinc Company—devoted more than half its display area to an eye-catching temporary theatre and ran continuous performances of its sponsored film, *The Casting*, produced by Paul Hance Productions, New York. Originally planned, and in wide use, as a training film for trade and vocational schools, this sound-and-color picture has proved to be equally effective as a crowd-puller at many conventions.

American Brass Company, Waterbury, Conn., and Mechanite Metal Corporation, New Rochelle, N.Y., were among other exhibitors making additional use of previously sponsored films.

**Penn. President  
Receives Award**

★ *President John L. Stevenson of Penn Mutual Life Insurance (left) is shown receiving the "Oscar of Industry" award from Weston Smith of Financial World.*



**Penn Mutual Film Receives an "Oscar of Industry"**

◆ *A Century of Security*, the PAUL J. FENNEL STUDIO production for the PENN MUTUAL LIFE INSURANCE COMPANY, was chosen for top honors as the best black-and-white film of the year for all industry by an independent board of judges in the annual report survey conducted by *Financial World* magazine. A bronze "Oscar of Industry" trophy, first ever awarded for a motion picture, was formally presented to JOHN A. STEVENSON, president of the insurance firm, by WESTON SMITH, vice president of *Financial World*, at the annual awards banquet held at the Hotel

Pennsylvania, New York. Planned by Penn Mutual as a centennial public relations feature to carry the story of its century-old stewardship to its policyholders, the animated annual statement has been shown in 125 cities throughout the country before a combined audience of more than 20,000. Company executives from the home office attended all showings to introduce the film and answer questions. In a series of "quickie" sequences the film explains how the mutually-owned company invests its assets, protects its "family" of 750,000 policy-

owners, pays over 90% of all claims within 24 hours, and how, in the last century, it has paid more than a billion and a half dollars in benefits to American families.

The board of judges was headed by Dr. Lewis Hance, professor of economics in New York University, and included Glenn Griswold, editor and publisher of *Public Relations News*; Sylvia F. Porter, financial editor of the *New York Post*; Elmer Walzer, financial editor of *United Press*; and Lester Tichy, art critic and industrial designer.

• • •

**National Transit Safety  
Leaders See Training Film**

◆ *It's a Big Job*, film for the Los Angeles Transit Lines, was shown at the National Transit Safety Conference in Chicago in September, by DICK WISTEN of BETTMOST PICTURES, producer. The picture was shown in connection with a panel on operator training. The film was very well received, and the use of films in Transit Safety and Training programs was highly recommended by the panel.

# ATLAS FILM CORPORATION

**No Orange Blossoms**

Without romance or benefit of clergy, we've changed our name — for a very practical reason . . . . It seems that quite a few people who haven't known us very well misinterpret the name Atlas Educational Film Co. They think we produce only school films! . . . . That name was selected 34 years ago, because our founding fathers felt that all films are educational . . . . Actually we produce motion pictures, slide-films, and other visual media for the cream of American industry — to sell, train, inform, persuade and — educate . . . . As far as we know, Atlas has produced films for industry longer than any other producer in business today . . . . So, in order that prospective clients may no longer be misinformed, we'll henceforth be known as ATLAS FILM CORPORATION.

*The "NEW" Atlas is better equipped than ever before to serve you*

THE SEAL OF QUALITY



SINCE 1913

OAK PARK, ILLINOIS



The better they **HEAR**



the better they understand what they **SEE**



**You Get 1947 "FM" Quality with the New Columbia Transcriptions**

Columbia Transcriptions are used on "FM" stations from coast to coast. Insist on having your next slide film transcriptions up to 1947 "FM" standards in every respect. Latest technical advances now make possible remarkably fine reproduction—*don't consider anything else for your next slide film when you can now have these new Columbia Transcriptions.*

Columbia's new technique uses pure "Vinylite" pressings to give you the most life-like fidelity in reproduction, and the utmost freedom from all surface noise. Further, in recording your slide film transcriptions, Columbia adheres to all standards adopted by the National Association of Broadcasters. From opening fanfare to closing signature, every word and every note come across clearly and distinctly when you specify Columbia Transcriptions. *Nothing* is missed! May we demonstrate the difference to you?

- Order COLUMBIA Transcriptions For True 1947 "FM" Performance!**
1. Most Advanced Studio Recording Equipment.
  2. Pure "Vinylite" Pressings—minimum surface noise.
  3. "FM" Clarity—utmost fidelity.
  4. Flexible—safer to ship—less breakage.
  5. Undivided Responsibility—Columbia Records - manufactures—ships—promptly!

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Division of Columbia Records, Inc.  
 799 Seventh Avenue, New York, N. Y. • Circle 5-7300  
 Chicago: Wrigley Building, 410 North Michigan Avenue • Whitehall 6000  
 Hollywood: 6624 Romaine Street • Granite 4134

Trade-marks "Columbia" and Reg. U. S. Pat. Off.

# Let FILMS tell your story..

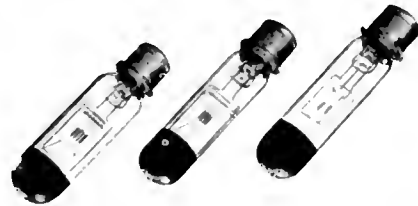


...let **G-E LAMPS**  
help both camera and projector tell it better!



### G-E PHOTOFLOODS for taking pictures

Their brilliant, high-efficiency light is always great help . . . especially when there's any question of over-loading lines. Handy new reflector-type lamps come in two beam spreads: wide, flood spread (Reflector Photoflood RFL-2); narrow photospot beam (Reflector Photospot RSP-2) with 7 times the light or same light, same coverage at 3 times the distance. (A good lamp for special effects) Ask your G-E lamp supplier.



### G-E PROJECTION LAMPS for showing them

Now readily available in ALL SIZES. And it pays to insist on G-E . . . to be sure of:

- More light
- More uniform screen brightness
- Uniformly dependable performance
- Constant lamp improvement and development

Don't let a burnout spoil your show . . . get a spare G-E projection lamp for emergencies.

Remember . . . for every photographic purpose

# G-E LAMPS

GENERAL  ELECTRIC



BUSINESS AND INDUSTRIAL READERS USE OUR FREE REFERENCE SERVICES!

• Properly accredited company representatives are invited to address source inquiries, reference requests and other needs to the Reader Service Bureau of BUSINESS SCREENS, 812 N. Dearborn

Street, Chicago 10. Inquiries will be handled promptly. Where considerable research is required, time charge estimates will be supplied on request. Write for our publication lists.

Miehle Printing Press Co.  
Releases New Color Picture

★ A new sound motion picture in full color, produced by Wilding Picture Productions, Inc., for the Miehle Printing Press & Mfg. Co. of Chicago has been made available for group showings throughout the country.

According to R. Ford Bentley, Sales Development Manager of Miehle, *Look to the Years Ahead* was produced with two purposes in mind:

1. To help printers everywhere plan their future equipment installations intelligently by outlining a recommended factual, analytical approach to the problem.

2. To show printers, pressmen, students and others interested in printing what modern presses offer in efficiency, high speed, economy, ease of operation and quality of work.

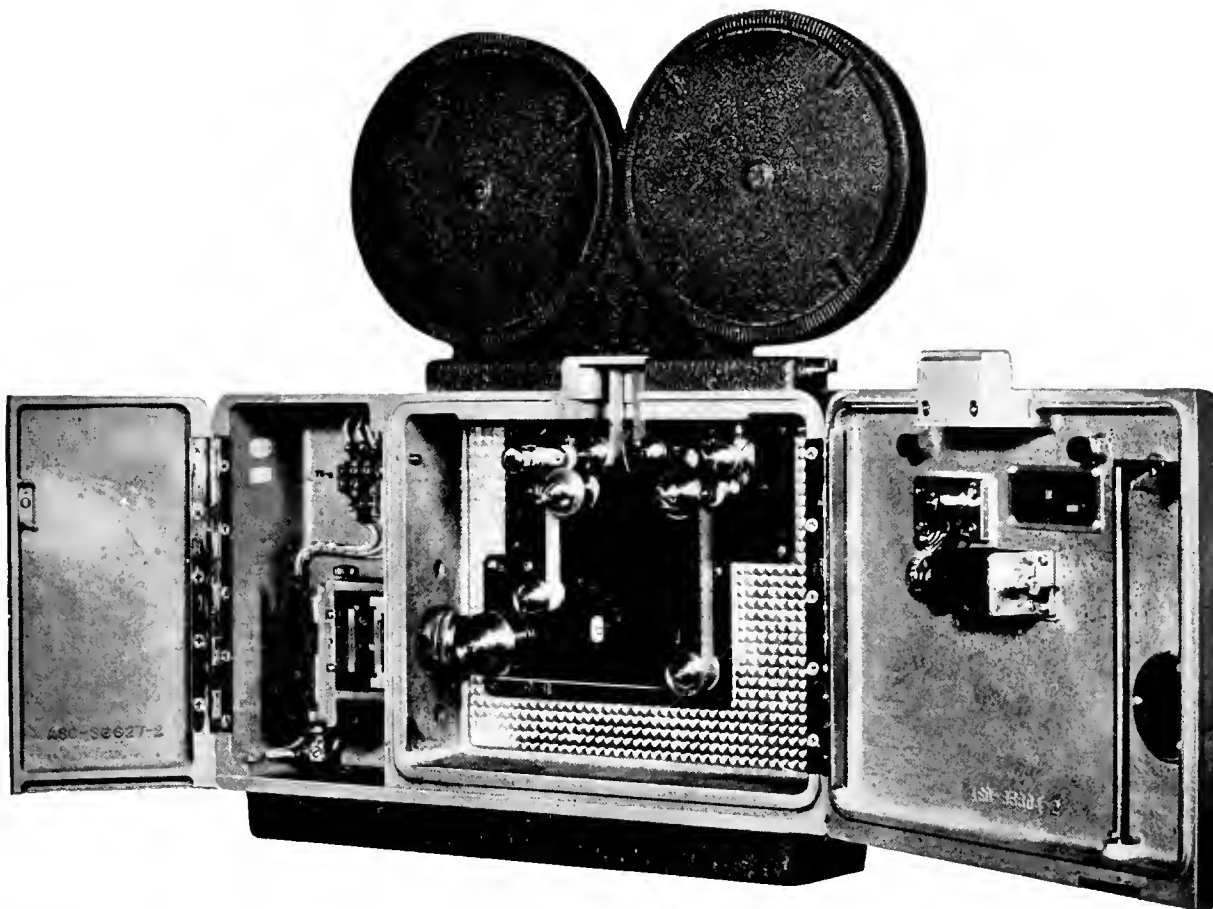
The picture tells the story of the modernization of a printing plant typical of hundreds in all parts of the country. John Bolton, the proprietor, is planning modernization of his equipment prior to turning the business over to his two sons.

His older son, Paul, is given the responsibility of recommending the new press equipment to be purchased. Paul makes a detailed analysis of how their work could be more efficiently handled on up-to-date equipment and then, to substantiate the conclusions he has reached, he and his father visit a neighboring plant where they see modern presses in operation.

The neighboring printer and his staff demonstrate to them the various steps involved in putting new jobs on a Miehle Vertical and a Miehle 29 Letterpress, and point out the operating principles and characteristics of these presses.

Throughout the picture the emphasis is on the importance of long range planning based on careful, factual analysis of individual plant conditions.

Groups interested in seeing this picture can make (CONTINUED ON PAGE 16)



# NOW! Hollywood studio-type equipment for direct 16mm sound recording

## TAKE ADVANTAGE OF THESE BIG-STUDIO FEATURES

*Here are a few of the features that make this equipment unmatched for 16mm recording.*

- 1.** Oil damped filter practically eliminates flutter.
- 2.** Records for either black & white or color.
- 3.** Magnetically sealed light valve.
- 4.** Readily adaptable for either 50 or 60 cycle synchronous or interlock operation by simply changing motors and gears.

The new Western Electric Type 316 Recording System has been designed to fill a long standing need for direct 16mm recording equipment of the same high quality used by the big Hollywood studios.

One of a completely new series of Recording Systems, the 316 is essentially identical to its 35mm counterpart and in a few minutes can be adapted for 35mm recording by a simple substitution of parts.

Of utmost importance to 16mm users — it provides for driving the film in

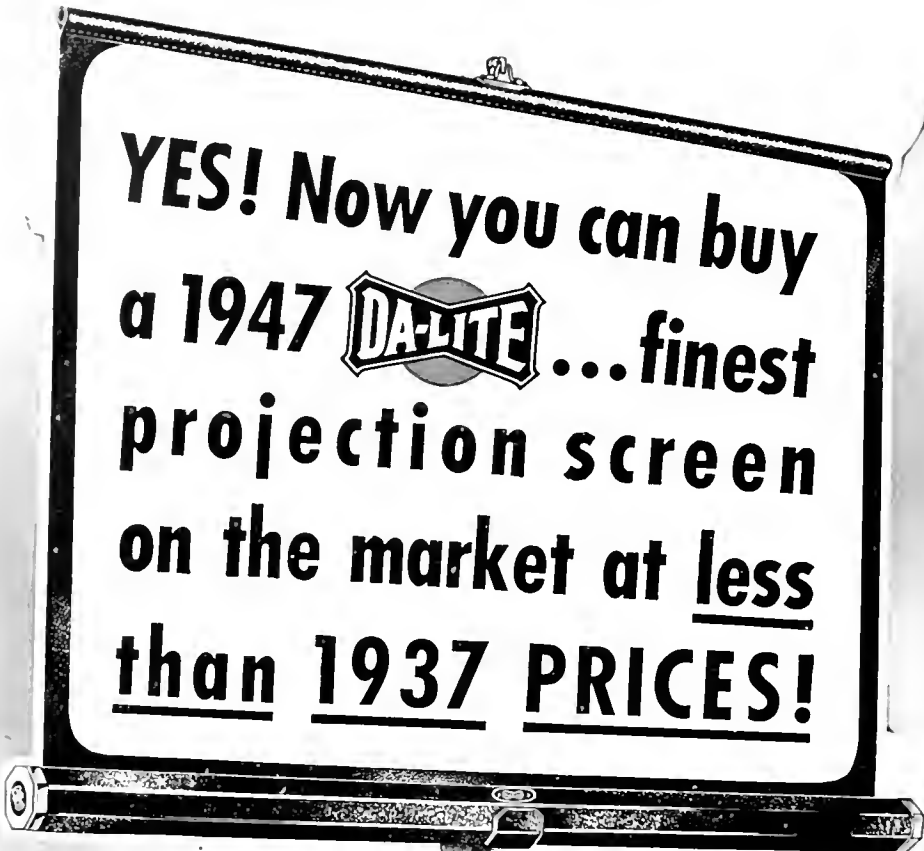
reverse, so that 16mm sound records for reversal color processes can be made speedily and efficiently.

Designed on the "building block" principle with separate, attractively styled amplifier, mixer and power units, the 316 system is easily added to or altered to meet your changing needs. It is unbeatable for either main channel use or portable service.

If you want theatrical-quality sound for your 16mm productions, write today for further details about this new Western Electric equipment.

*Electrical Research Products Division*  
OF  
*Western Electric Company*  
INCORPORATED

233 BROADWAY, NEW YORK 7, N. Y.  
Hollywood office—6601 Romaine St.



**YES! Now you can buy  
a 1947 **DA-LITE**... finest  
projection screen  
on the market at less  
than 1937 PRICES!**

Why put off enjoying professional projection of your movies, slides or film strips? Just compare these 1937 and 1947 prices on popular sizes of widely-used Challenger and Model B Screens, made possible by Da-Lite's quadrupled sales and streamlined manufacturing and assembly methods.

MODEL & SIZE	1947 LIST PRICE	1937 LIST PRICE
Challenger . . . . . 30" x 40"	\$15.75	\$20.00
Model B . . . . . 30" x 40"	10.00	10.00
Challenger . . . . . 37" x 50"	22.00	30.00
Model B . . . . . 37" x 50"	14.00	12.50
Challenger . . . . . 45" x 60"	30.00	45.00
Model B . . . . . 45" x 60"	20.00	22.50

**SETS THE PACE IN FEATURES, TOO!**

Smart to buy, smart to own, Da-Lite brings you the utmost in screen performance, proved by 38 years of exclusive screen manufacturing experience. The super-reflective crystal-beaded fabric "brings pictures to life;" with its perfect surface fully protected by a patented "No-rub" octagon case and smooth, simple "Slide-A-Matic" operation. There's strength, lightness and beauty, too, in a Da-Lite (the 37" x 50" Challenger weighs only 14 lbs.). See the Da-Lite at your dealer . . . see for yourself why it's America's favorite screen.

**For FINE QUALITY at FAIR PRICES**  
Ask Your Dealer for  
**DA-LITE SCREENS**  
"World's Largest-Selling Since 1909"

*Famous Challenger Model illustrated. Also available in wall, ceiling & electrol models; 21 Standard rectangular sizes for movie projection, 19 Standard square sizes for slides or movies. Theater sizes to order. Write for details.*

DA-LITE SCREEN CO., INC.  
2723 N. Pulaski  
Chicago 39, Illinois  
DEPT. 0511

(CONTINUED FROM PAGE 11)  
arrangements through the Miehle Printing Press & Mfg. Co., 2011 Hastings Street, Chicago 8, Illinois, or through their local Miehle representative. Running time is approximately 30 minutes.

**Small Business Picture Offered by Government**  
♦ *Mr. Stuart Answers the Question* is the title of a new 30 min. black-and-white sound film produced for the Office of Small Business of the United States Department of Commerce by the USDA Film Service.

Although it points out the importance of store modernization, attractive displays, effective lighting, and other customer-inviting improvements, the film particularly emphasizes the small store's need for the kind of sales training that is effective only when the sales personnel is anxious to help the customer buy what he wants and needs. It shows how Mr. Stuart, owner of a typical small retail store, found the answer to increased competition in a buyer's market, and how he went about correcting the careless selling habits that had developed in his store in the days of short merchandise supply when customers would buy anything at almost any price.

*Mr. Stuart Answers the Question* is available only from United States Department of Agriculture regional offices.

**Materials Handling Film Theatre at Exposition**  
♦ A Materials Handling Theatre, exhibiting industrial films on handling subjects, will be an important feature of the National Public Auditorium, Cleveland, January 12-16.

The major theme of the conference will be cost reduction through improved handling methods and films have been selected to emphasize this point because of their wide appeal. With material and labor costs at all time highs, reductions in the expenses of handling—a completely non-productive operation—represent one of the few fields for saving still open.

BUSINESS AND INDUSTRIAL FILM USERS PRAISE THE NEW AUDIO VISUAL PROJECTIONIST'S HANDBOOK!  
Comments received from large business users of films and equipment who have supplied their representatives and dealers with the Projectionist's Handbook indicate its value in the field. Order copies today at \$1.00 each from Business Screen, Chicago 10. Write c/o BOOKSHELF DEPARTMENT, 812 North Dearborn Street, Chicago 10, Ill.



## NEW SOUND SLIDEFILM UNIT!

You owe it to your audience and your budget to see this new sound slidefilm unit.

If your program is training, selling or teaching, this new compact equipment is designed to give maximum performance with more light on the screen, less heat, higher quality sound than any machine available today.

Check the following features with your requirements:

Light weight, 22 pounds—latest improved Viewlex projector—plays 16 inch records—turntable speeds of 78 and 33 $\frac{1}{3}$  RPM—microphone attachment—push button control from any distance—"film protecting" frame change—lens easily accessible for cleaning—available with 2 or 5 inch lens—slotted film can for 5 second threading—patented rapid frame changer with no

damage to film—projects 35mm slidefilms or 2 X 2 slides—new one ounce pickup arm—highest quality loud speaker—national network of service offices. The case is smart and modern in design—the whole unit is not much larger than a portable typewriter.

**AUTOMATIC**—This new Soundview is equipped with the special automatic feature allowing the machine to operate itself—no operator and no audible signal on the record.

Ask your dealer for a demonstration or write to:



This equipment is manufactured especially for Automatic Projection Corporation by:

**SYLVANIA ELECTRIC PRODUCTS INC.**  
Electronics Division



# SOUNDVIEW

A PRODUCT OF AUTOMATIC PROJECTION CORPORATION  
131 WEST 52nd ST., NEW YORK 19, N. Y.



Over twice as  
**BRIGHT!**  
Cheapest to  
**OPERATE!**

Use the...  ...in 16mm projection

Compact lightweight  
Carbon Arc Lamps are  
moving into the  
16mm field!

Why?


**THE CARBON ARC IS BRIGHTER . . .**

and we mean a *lot* brighter. "National" carbon arcs emit light at a rate more than double that of the next best 16mm projection source. You can use bigger screens—longer throws—and seat more people, with even greater visibility and comfort.

**OPERATION COSTS ARE LOWER . . .**

"National" carbon arcs not only produce a greater intensity of light, but also operate at less cost per hour than any other practical light source for this purpose.

For more information on the use of the Carbon Arc for 16mm projection, write to National Carbon Company, Inc., Dept. BS.

The term "National" is a registered trade-mark of  
**NATIONAL CARBON COMPANY, INC.**  
*Unit of Union Carbide and Carbon Corporation*  
  
30 East 42nd Street, New York 17, N. Y.  
Division Sales Offices: Atlanta, Chicago, Dallas,  
Kansas City, New York, Pittsburgh, San Francisco

# BESELER VU-GRAPH

... the amazing new overhead  
Projector that enables you to  
PROJECT MATERIAL and FACE  
YOUR AUDIENCE  
at the same time!



It has been said that "you can't pick cherries with your back to the tree." And you can't impress an audience unless you *face* it! That is exactly what VU-GRAPH enables you to do —FACE your audience in a normally lighted room while *you project the transparency behind you* on the screen for all to see.

The transparency is easily visible —so clear that you can even point, underscore, write, draw, etc., without turning away from your audience.

The VU-GRAPH is the *only* overhead projector that uses a patented film which enables you to make your own stencil with an ordinary pencil or a typewriter. It projects white letters on a black background — eliminating the need for a darkened room. This patented film is so inexpensive that it may be discarded after use, if desired.

The Beseler VU-GRAPH is equipped with a precise anastigmat lens that delivers a sharp image over the entire projection area. Copy up to 7" x 7" may be used.

#### Features:

- Illumination—500 watts.
- Rack and pinion focusing mount.
- AC-DC motor-driven fan.
- Equipped with rheostat for increasing and decreasing speed of fan.
- Easy to operate.

The Projector that got itself  
"talked about"  
... BESELER MODEL OAS  
Opaque Projector



The first and only pro-  
jector to project FULL  
PAGE MATERIAL.

Write for descriptive booklet F

THE BEST PROJECTOR IS THE BESELER PROJECTOR

## Charles Beseler Company

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• NEW YORK 10, N. Y.

The World's Largest Manufacturer of Opaque Projection Equipment

# A message to INDUSTRY



Stanley Neal, Pres.,  
Associated Filmmakers

## NOT THE MOST BUT THE BEST

**O**UR AMBITION is to make the best motion pictures in the 16mm commercial field.

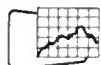
By that we do not mean elaborate, high cost productions. We want to give you a film engineered to accomplish the result you require.



**FILMS** to introduce your products to the public.



**FILMS** which tell the facts about your company.



**"KNOW HOW" FILMS** for sales training or production training.



**FILMS** to get dealer interest.



**FILMS** to improve employee relations.

**W**E invite you to judge our work on results obtained for other clients. Write us for details.

### ASSOCIATED FILMMAKERS INC.

Stanley Neal, Pres.

45 ROCKEFELLER PLAZA • N. Y.

Telephone Columbus 5-6601

## U. S. Department of Agriculture Films In Great Demand But Budget Is Low

**A** L A TIME when demand for United States Department of Agriculture films is at unprecedented heights (current sales of USDA prints are double last year's, more than seven times greater than three years ago)—the Department's Film Service has been forced to reduce its already limited production personnel as a result of the federal government's economy drive. It is not known at the present writing just how seriously the loss of appropriations will affect films now planned or already in production.

Considering the fact that in the latter category is a series of films specifically designed to teach methods of controlling the white pine blister and rust that is ravaging our national forests, a film on the control of forest fires, and a series on water and soil conservation, the government's retrenchment action is difficult to understand. Such "economy" measures may eventually cost the nation untold billions in terms of depleted natural resources.

Completed just before the budget-cut are the two new USDA releases *Cotton, the Co-Op Way* (B&W-sd-25 min) a film showing how cotton producers can obtain greater production and profits by working co-operatively, and *A Decision for Bill* (Cl-sd-30 min) a vocational guidance picture designed to interest rural youth in the job opportunities offered agricultural scientists, technicians, and administrators by government agencies.

Indications of the effectiveness and enthusiastic public acceptance of these and other USDA films are found not only in growing sales figures, but in recent surveys conducted among actual users of the productions.

A questionnaire filled out by 195 teachers of vocational agriculture, and veterans studying agriculture, revealed that 97% of the group



used the films at least once per class per week—with average class attendance of 297. The teachers stated that use of films made instruction 13% quicker and more effective, adding that they would increase their use by more than half if prints of USDA films were available when needed. Approximately 50% of the teachers reporting indicated they had just recently acquired projection equipment, and that they intended to make more frequent use of it during the next school year.

While the survey was confined to the State of North Carolina, its results are typical of those conducted locally across the nation. One reported by the Extension Service Film Library, College Station, Texas, for example, revealed audience attendance and screenings up almost 300% over last year.

Taken in total, the reports and surveys measure not only the great need for more agricultural films of the quality of USDA productions, but also reveal an inadequate supply of prints of such existing films. How these needs are to be met, in the face of the USDA's forced reduction of film activity, remains a question for economy-minded Congressmen to answer. —DS

### Lapointe Tool's Broaching Picture

◆ *Surface Broaching*, an 18-minute color and sound motion picture, is telling Lapointe Machine Tool Co. customers how surface broaching speeds production of many everyday articles. Depicting operations in various factories and plants, the film shows surface broaching in action on such varied products as loom-frame ends, automobile bearings, flation bases, pliers, and wrenches.

The 16mm subject is available on a free loan basis from the sponsor.

## THE *Auricon-Pro* 16mm SOUND-ON-FILM CAMERA

The finest AURICON 16mm SOUND-ON-FILM CAMERA ever built. Designed in Hollywood for the discriminating movie maker. Camera (less lens) priced from \$1095.00, complete with amplifier, microphone, tubes, batteries, headphones and instructions. See your dealer or write today for further information.

RCA Licensed  
High Fidelity 16mm Sound On Film  
Guaranteed one year



Auricon Division Berndt-Bach, Inc.

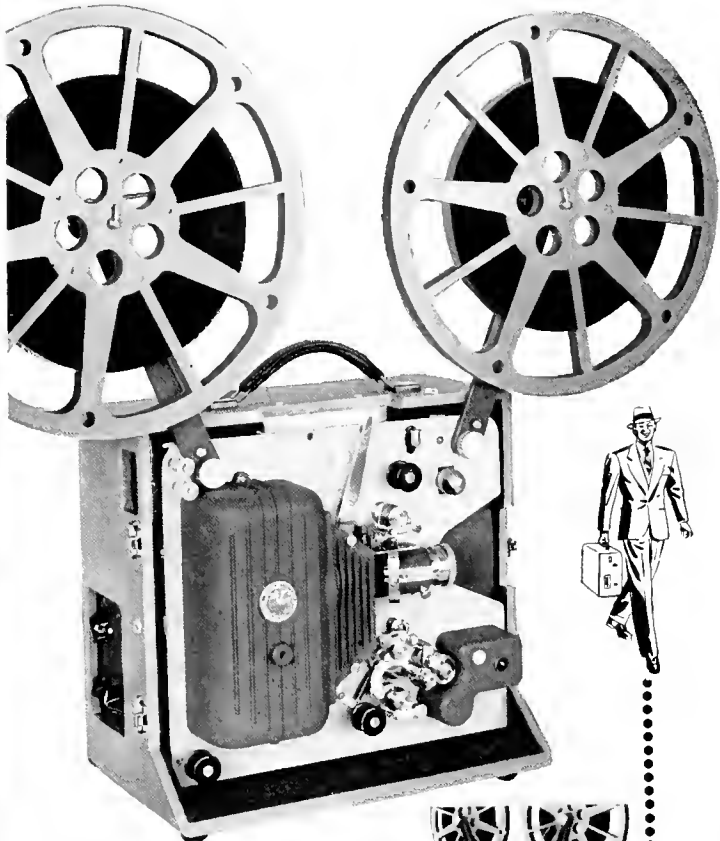
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MANUFACTURERS OF SOUND ON FILM RECORDING EQUIPMENT SINCE 1931



# THE SOUND-ON-FILM PROJECTOR YOUR SALESMEN WANTED IS HERE . . .



THE NEW  
*DeVry "Bantam"*  
THEATRE-IN-A-SUITCASE

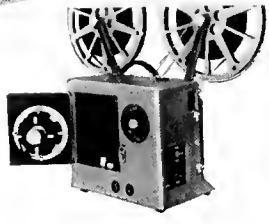
16mm. SOUND PROJECTOR, AMPLIFIER,  
SPEAKER AND SCREEN-ALL-IN-ONE SMALL,  
COMPACT CASE WEIGHING LESS THAN 31 LBS.

TODAY'S GREATEST  
PROJECTOR VALUE **\$325<sup>00</sup>**

Out of DeVRY's 35 years of originating and developing portable motion picture equipment is born a new champion — the DeVRY "BANTAM" 16mm. sound-silent projector. Built to the needs and desires of salesman, demonstrator, goodwill ambassador — far use in sales room, conference room, living room or desk-top presentation.

COMPACTNESS: Case measures 10 3/4" wide, 14" long, 13" high . . . LIGHTNESS: Weighs less than 31 lbs., complete. Pick-up (operating) weight as little as 25 1/2 lbs. with door and speaker removed . . . EXTREME SIMPLICITY: In design, mechanism and operation. Set-up, threading, operating and cleaning are easy, even for the inexperienced . . . TOP QUALITY: Precision built from finest materials with all of DeVRY's time-tested mechanical, audio and optical advantages retained, many refinements added . . . UNEXCELLED PERFORMANCE: Perfect blending of brilliant flickerless pictures with true-life sound . . . LOW PRICE: Manufacturing refinements, plus mass production economies, have resulted in substantial savings that are passed on to you.

Single Case "Bantam" with built-in 6" ALNICO 5 permanent magnet speaker which is readily detachable for placement at screen.



Dual Case "Bantam" with projector and amplifier in one case weighing less than 30 lbs. 8" ALNICO 5 permanent magnet speaker in separate matched case. Weight 13 1/2 lbs.

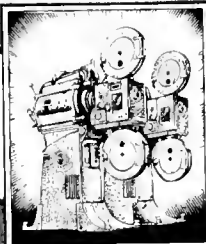


Your new DeVRY "Bantam" has adequate illumination (750-1000 Watts) for projecting brilliant pictures in auditorium. Matte-white screen fabric inside demountable door ideal for DESK TOP showings.

**ESQUIRE**

**ONLY FROM DeVRY**

do you get 16mm projectors designed and built by the same craftsmen whose 35mm equipment is used to produce the "perfect show" in the World's finer theaters



NEW DeVRY "12000" THEATER PROJECTOR

DeVRY CORPORATION  
1111 Armitage Avenue  
Chicago 14, Illinois

Please send descriptive literature on the new DeVRY "BANTAM"

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

In Canada, contact Arrow Films Ltd. 1115 Bay St., Toronto 5, Ontario

DeVRY CORPORATION, 1111 ARMITAGE AVE., CHICAGO 14, U. S. A.

# KNOW-HOW! ON TRAINING PROGRAMS

SALES TRAINING • SERVICE TRAINING • INDUSTRIAL RELATIONS

\* Complete specialized services for the preparation, production, and application of films and other aids that get results . . . in the field, at home office schools, in the factory • If you're thinking of training, we'd be glad to talk over your problem . . . without obligation.



*Sound Masters, Inc.*

165 WEST 46TH STREET NEW YORK 19

MOTION PICTURE  
AND SLIDE FILM  
PRODUCTIONS

by John W. Branta

**A**S A PIONEER in the development and use of commercial motion pictures, International Harvester's progress in that field covers a period of 36 years. The Company's advertising and educational work through motion and sound pictures started in 1911 with the production of *Back to the Farm*—the first full-length picture made for an industrial firm. From that point forward, proved technical advancements have been, and are being, adopted by the Company as the film industry makes them available. In 1934 sound films were used exclusively from then on, and by 1935 color was combined with sound.

*Back to the Farm* formed a milestone in commercial film development. Prior to 1911, Harvester had shown motion picture views of its plants and equipment in tents at state fairs, but here was showmanship applied to selling for the first time. The old Essanay film company made this 1,000-foot film at its Argyle avenue studios on Chicago's north side and at the Dunham farm near Wayne, Illinois. Beverly Bayne, one of that decade's glamour girls, was the star, and the film soon became an entertainment hit at the Tractor Delivery Days and Tractor Schools that the Company's dealers were already beginning to promote.

In 1940 sound was added and a comedy treatment was given *"Back to the Farm"*. This was enough to stimulate the film's distribution once more and, by the time requests for showings had entirely ceased, it had entertained millions of people. Moreover, it helped bring the ideas and advantages of power farming into countless communities—and not to the exclusion of dramatic interest.

#### LONG HISTORY OF USEFUL SERVICE

Meanwhile, the extensive distribution of this film had in no way overshadowed the role of motion pictures in the work of the Company's Agricultural Extension department from 1911 until 1932—the period of the department's existence. To support the work of its short courses, this department used its own cameramen and supervised preparation

# Rural America and the Screen

## International Harvester: Pioneer With a Thirty-Six Year Picture Record

of films that became a basic part of such educational work.

For periods as long as five months the department's men were on the road presenting their motion pictures and charts to schools and general farm and community gatherings in the promotion of better production of crops, livestock, dairy products, and poultry. The work was education minus advertising, with a nationwide appeal.

In 1916 the first one-reeler with a slant toward humor and entertainment appeared. It was entitled *Farm Inconveniences*, and is still going strong in its sound version—a comedy with a good laugh in every sequence. Ralph A. Havne, whose knowledge and insight con-

tributed so much to films with farm backgrounds that were produced during these years, wrote script and was principal actor.

More silent films followed and, in 1929, with the centennial of the McCormick reaper two years in the offing, the *Romance of the Reaper* was started. When it appeared as a 5-reeler in 1931, it brought sound to Harvester films for the first time—on separate records. Actually the first sound movie with sound track on the film came with *Farmall Farming Marches On*, in 1931. The next year the Company started development and use of sound slide films which have proved so valuable in technical training, employee organizational meetings, and allied work.

#### FIRST SOUND MOTION PICTURE MADE IN 1936

The first direct recording of sound for the Company's movies was made in 1936 in shooting *The Building of Boulder Dam*, when blasting work was picked up on the site of the dam. By this time 16 mm. had replaced 35 mm. stock and all films were being sent out in the smaller sizes.

Harvester helped in the development of high-speed cameras, taking pictures at the rate of 2,500 frames per second, to tell the  
(CONTINUED ON THE FOLLOWING PAGE)

### We Salute Rural America!

★ Hundred of rural counties lead the U.S. in volume of savings deposits and low indebtedness. Rural America has earned a prosperous present, should strive for a strong future. Films that help improve farm production and provide better educational opportunities for rural youth are needed.

GOOD BUSINESS SHOWMANSHIP: Harvester's "100 Years in Chicago" were observed last month with a well-attended lakefront exposition.



# Harvester: Film Pioneer

(CONTINUED FROM THE PRECEDING PAGE)

story of what goes on inside internal-combustion engines. This was done in 1937. The gas power engineering department found these shots could be quite valuable in obtaining performance facts for the development of better Diesel engine combustion. When projected at 16 frames per second, the original motion was slowed down 155 times. Some sequences on this work have also been included in the Company's educational and training films, including one called *International Diesel Power*.

## WAR-TIME FILM SUBJECTS LIMITED

During the war, production of motion pictures was confined to institutional movies portraying the Company's role in the mammoth output of armament and supplies that took place during those years. *Strength Unseen* and *The Strong Shall Be Free* were widely shown and had a wide appeal among civic organizations and local service clubs.

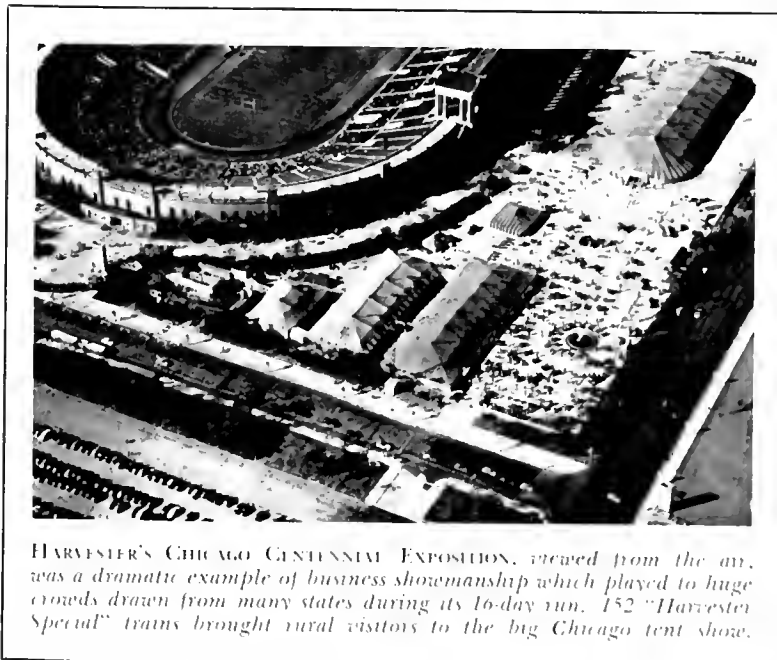
The pictures made a reputation for their complete presentation of the involved story that large firms wanted to tell in those years when their products were diverted from regular sales channels. To achieve maximum use of such films, distribution was turned over to outside commercial firms specializing in such work. No strictly advertising films were produced from 1941 through 1944, but motion pictures and slidefilms with the aid they could give technical education and detailed training work, were turned out for the armed forces.

The latest step in modern film production was made by Harvester in 1945 when color and sound were presented together. This has taken place along with other changes. Among them has been a definite modification in the tone of the Company's screen productions in that the direct product advertising and selling element has been subdued, with greater emphasis on education and entertainment. More attention, for example, has been given to the promotion of correct farming and soil conservation practices. This is readily seen in two three-reel films brought out in 1945—*Under Western Skies*, in color and *Permanent Agriculture*, produced at the request of and in cooperation with the Soil Conservation Service, U. S. Department of Agriculture, and agricultural colleges. These films, comparable in pictorial quality and entertainment value to the best of their kind in the non-commercial field, have proved extremely helpful to farmers and their families in a practical contribution to farm living.

Since 1931, when the sound track replaced

the subtitle, 115 film productions have appeared carrying the International Harvester name. This year close to 40 subjects are available for showings, with the quantity of prints on each varying from 35 to almost 200. As a new film is released, enough prints are ordered to allot one to each Company branch, and that means an initial supply of 117. Popular and comedy films are in such demand that 200 prints can be kept in circulation steadily.

Among the Company's films now being shown is *County Fair*, a sound color film of 22 minutes' length, designed almost solely for entertainment and easy laughs, but including support for the Company's National I-H Club contests—Field Crops and Frozen Foods.



HARVESTER'S CHICAGO CENTENNIAL EXPOSITION, viewed from the air, was a dramatic example of business showmanship which played to huge crowds drawn from many states during its 16-day run. 152 "Harvester Special" trains brought rural visitors to the big Chicago tent show.

◆ *County Fair* was in production in 1946, and the film was first shown at Harvester's luncheon for all delegates attending the 25th annual I-H Club Congress in Chicago, on December 2. Centered around two farm youngsters and their efforts to win out in local fair contest competition, with accompanying drama, humor, and even love interest, the film was particularly appropriate for the predominantly teen-age audience that saw it at that time. The Company received many letters from I-H'ers saying how much they enjoyed *County Fair*.

## FILM ACTIVITIES IN EDUCATIONAL SECTION

Production and distribution of all Harvester motion pictures and slidefilms is the responsibility of the educational section, consumer relations department, supervised by Lee H. Ford. As the various types of films—on products subjects, institutional, educational, and comedy—are scheduled for shooting, Company employes work in close supervision of the regular commercial film firms during the production periods. Completion dates are usually planned for early winter. This makes the great majority of the films available for the nationwide customer entertainments that

I-H dealers put on—the popular "Family Parties" that are the biggest outlet for Harvester motion picture film programs.

## FIRST DISTRIBUTION THROUGH DEALER FAMILY

During a film's first year, it is earmarked exclusively for this dealer use, so that it dealers' entertainments, that serve as expressions of appreciation to customers and friends will be able to feature something especially new and attractive. Last winter and spring *County Fair* was shown at approximately 3,000 "Family Parties," attended by more than 1,500,000 people.

By the time a Harvester film enters its second year of use, dealer requirements are pretty well taken care of, and the film is included in the booklet describing all Harvester films which are available to outside organizations. Any group interested in showing the type of film which the Company produces—farmers' units such as grange and county groups, civic and local service clubs, church clubs, Vo-Ag classes and I-H Clubs—can obtain a nominal amount of film by writing to the I-H General Offices in Chicago. There is no rental charge. The only expense to the user is the transportation charges.

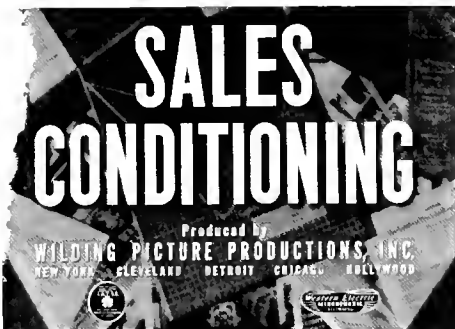
During 1947 production plans have included a color film of a rural consolidated school, showing the benefits of consolidation and the use of school buses; another showing International trucks at work in northwest forests where selective logging and replanting are practiced; and a third showing International power equipment working in oil production.

## ORGANIZATION ASSISTS IN DISTRIBUTION

An organization that has recently been formed to assist in distribution of films, such as Harvester produces, exclusively to rural audiences is the Farm Film Foundation, an adjunct of the Foundation for American Agriculture. More important, perhaps, than its distributing facilities is the Film Foundation's advisory collaboration in its sponsors' production of films to meet standards of excellence and authenticity. Only films approved by the Foundation circuits are loaned for showings by recognized organizations without charge.

It, in 1944, International Harvester stood alone as a producer of commercial films when it turned out *Back on the Farm*, it surely has plenty of company in the field now. For today some 5,000 firms are using the screen as a medium for presenting their names and products and services, and for such other purposes and causes as they may espouse. ●

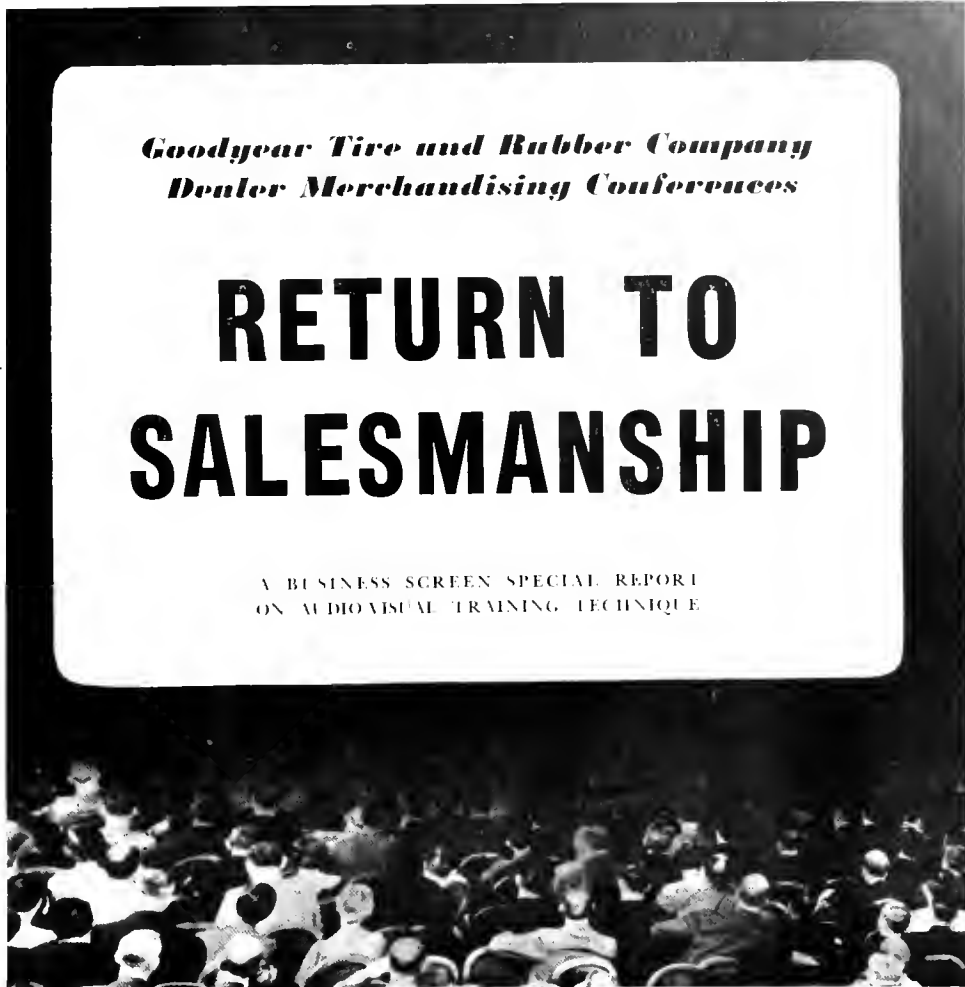
EDITOR'S NOTE: This featured article is a sequel to first exposition on Harvester's film program which appeared in Issue 1, Volume 1 of BUSINESS SCREEN MAGAZINE in 1938. —OHC



• A FEW WEEKS AGO, a veteran BUSINESS SCREEN editor, wise in the ways of business training, joined a class of tire dealers meeting at Chicago's Congress Hotel. In the eventful hours that followed, he became a working member of a training conference which has few equals in the annals of industry.

Like more than 20,000 other "graduates" of the 1947 series of Dealer Merchandising Conferences prepared and produced for the Goodyear Tire and Rubber Company (and presented from coast to coast to its dealer families), our observer-student absorbed lessons on nearly every phase of the tire and accessory business. He was thoroughly quizzed on each phase of this broad curriculum and emerged with a new appreciation of the effectiveness of modern training methods in which audio-visual media play a key role.

This is his story.



**G**OOD DEALERS in any line of business aren't just born that way. Sure, it takes the right kind of raw material to start with—but after that they're *made* and *helped* in the making. In these days of renewed and keen competition and of swiftly advancing product developments, there is a grave responsibility upon industry to provide *more* and *better* training help.

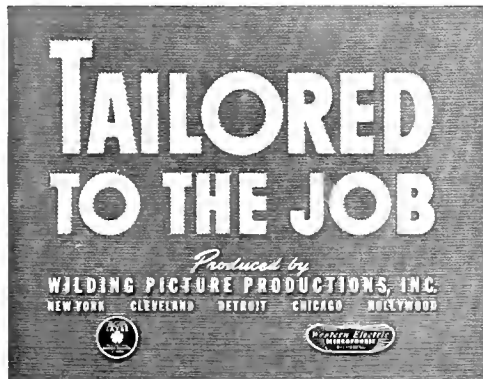
Back home tonight after a full day "at school" with thirty Chicagoland dealers, their sons and employees, we gather our notes and our impressions of one of the most thorough

and clearly successful training programs yet produced for American business: the 1947 Dealer Training Conferences of the Goodyear Tire & Rubber Company. We measure the success of this program through direct experience, in terms of our own knowledge acquired and clearly remembered. We judge its value from these fragments of repeated and favorable comments by our fellow students:

"I'll gladly send my service manager and outside salesman 100 miles, if necessary, so they too can get this training direct!" Those

were the sentiments of one Chicago dealer and they will do for hundreds of others who echoed his sentiments.

"We're certainly going to get after that truck tire business now!"—"Didn't realize how many good sales arguments I'd forgotten until I saw that last picture."—"I want every man in my store to attend one of these conferences. I think it will double my sales." They came and they stayed until the records totaled more than 18,000 dealers in attendance at similar schools held nationwide since (CONTINUED ON THE FOLLOWING PAGE)





Making the film on 'The House of Goodyear'

display. In that chronological order, during periods ranging from 2 hours and 11 minutes to the brief session of 16 minutes, dealer students absorbed hundreds of ideas and facts to better prepare them for the ensuing months of renewed competition and the emergence of improved postwar products.

Only the lighted screen and the undeviating polish of the sound track and transcription could have succeeded in holding attention and driving home so many facts in such a short period of time.

The Conference "payoff" is in the follow-through which the dealers who attended subsequently give it. But Company officials can be pretty sure of those results from the returns which are already in:

Cincinnati, Ohio: Dealer phones district manager ready has religion. Wanted Store Planning Service at once as preliminary to modernization, and revision of selling attack.  
Dallas, Texas: Asked District Manager to

discuss complete service equipment for his new store. Seven dealers gave Conference Director a list of men to be sent to the next budget school.

Malden, Mass. retailer took on the truck tire campaign, will use store planning set up for new location, will add wheel balancing to new setup.

Manchester, N. H. dealer will now add wheel alignment to his service department.

"By the time the Conference concluded," says a recent Goodyear house journal item, "all realized that they were going forth well equipped to sell and service Goodyear products in a highly competitive market. They had a new concept of successful merchandising. There was a confident, determined gleam in many an eye."

President E. J. Thomas of Goodyear sounded the keynote of the meetings when he said:

"The Goodyear Merchandising Conference is in every sense a conference: an exchange

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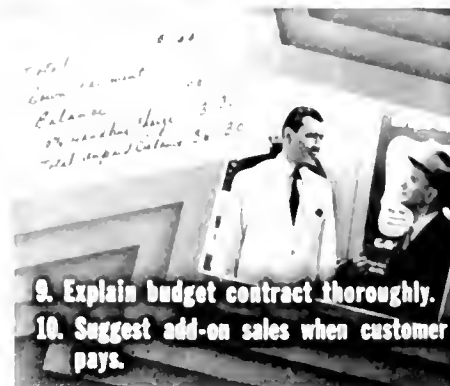
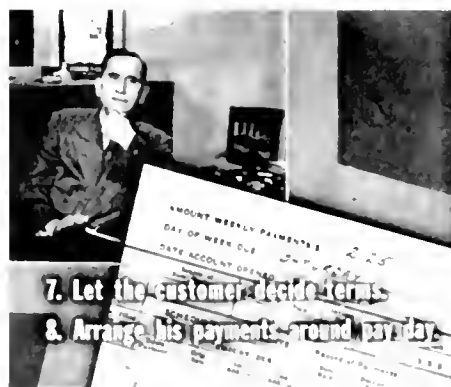
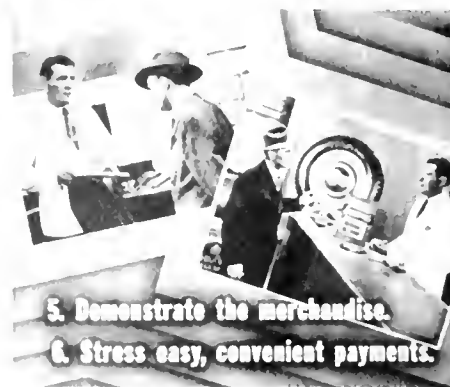
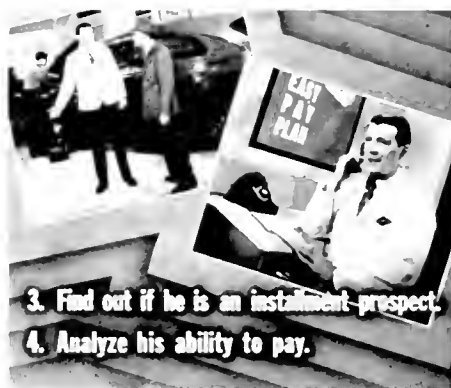
January of this year by Goodyear held units.

What these dealers saw and heard was a completely "packaged" and thoroughly integrated series of "lessons" on every possible phase of the tire and accessory business. What we report here are facts about a demonstration of the inestimable value of audio and visual media linked together in a continuous two and one-half day pattern that never missed a beat or "lost" a student.

10 sound motion pictures, 2 motion slide films, 10 sound slide films, 1 flip chart and 2 silent motion picture "trailers" were the basic ingredients of this Goodyear training program. Supplemented by 7 quiz periods in which each and every "student" participated and aided by the most careful preparation of the Conference leaders, this program delivered facts and know-how that was continuously understandable and interesting to every man in the audience. We lost ourselves in the tire business a half hour after the morning session began.

In the total school hours (nearly 18 altogether) over the two and one-half day span, here is what Goodyear dealers studied: Pasenger car tires, tubes and "Talguards"; truck tires; farm tires; batteries; brake lining; warranty; service; budget selling; car and home merchandise; and store planning and

This picture review technique (rightly illustrates the potent force of visualizations in the Goodyear film "Budget Selling" which is one of the important units in the Dealer Merchandising Conference program. 12 points of budget selling are impressed on dealers who see the film, reviewed in the graphic pictorial publication "Tote Notes." These integrated media make sure dealers know what to do.



of ideas, opinions, and methods to be used profitably in your own business."

No small dividend in Company goodwill and improved dealer relations was the opening presentation, on the screen, of Goodyear's Chairman of the Board, P. W. Litchfield and of Ed Thomas and Joe Mayl, Vice-President in Charge of Tire Sales. Their informal, introductory talks and the subsequent screen presentation of the institutional motion picture, *The House of Goodyear*, set the stage for company-dealer cooperation in the true "conference" sense.

One motion picture, *Professional Salesmanship*, summarizes the entire Goodyear program. In the words of R. S. Wilson, Vice-President in Charge of Sales, "The amateur will tell you he's in the selling game. The successful man is a professional salesman. And behind you in Goodyear are other professionals ready, able and willing to back you up with all that it takes."

Throughout this summarizing film, shown at the conclusion of each Dealer Merchandising Conference, Mr. Wilson reviews each stage of the program from Passenger Tires to Store Design. Here the motion picture art reaches its highest effectiveness as pictures are used within the picture to show scenes from previous films by rear-screen projection as Mr. Wilson appears in the foreground as the principal narrator.

*Professional Salesmanship* epitomizes the professional character of Goodyear's broad approach to this mass training problem. Literally nothing is left to chance or to the possible lack of clarity which might otherwise follow such an intensive, concentrated program. The film "buttons up" the complete show with all the power that only the combination of audio and visual techniques can provide. Points are driven home forcefully and clearly by clever optical effects, titles, and the picture-within-a-picture technique.

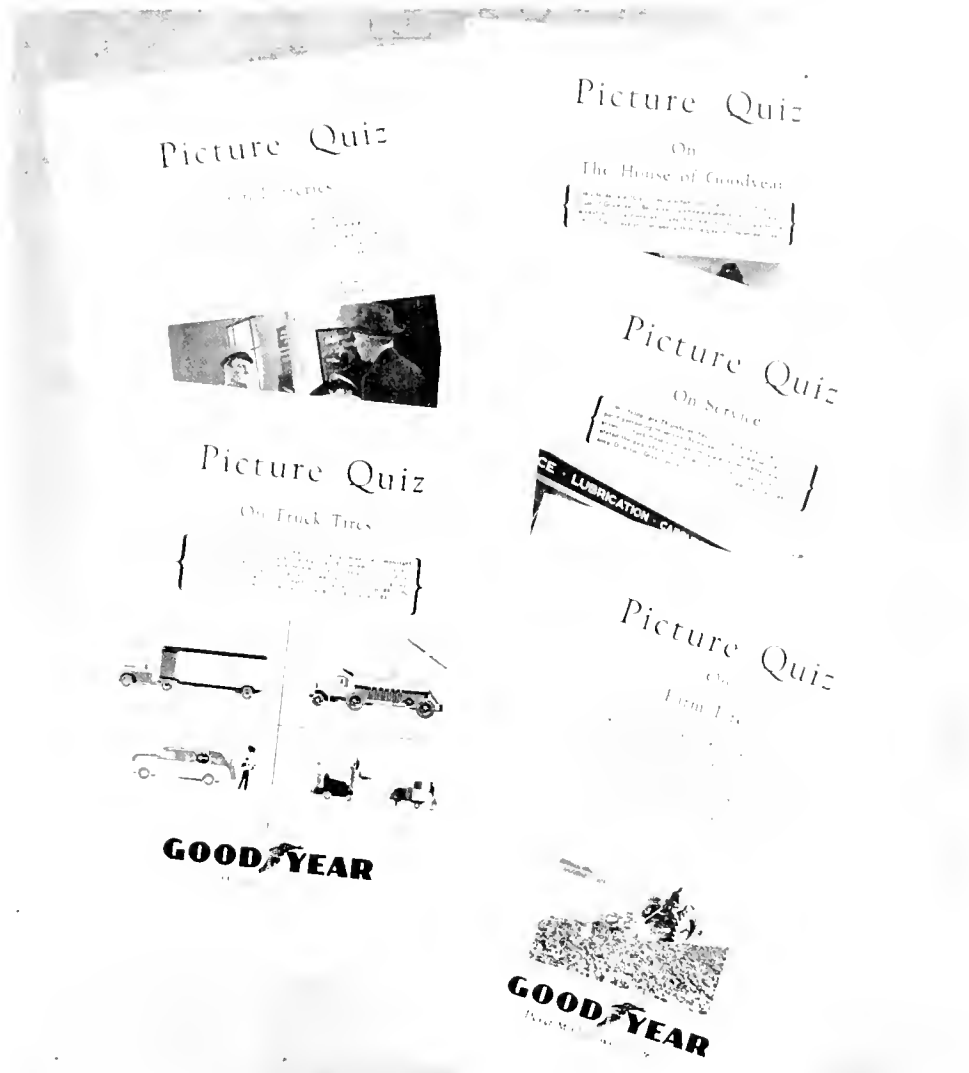
### How It All Began

By this time it is evident that this Goodyear training program was a skillfully produced audio and visual "show" in which the "live talent" element was largely limited in the national pattern to a single Conference Director and his assistant. The motion picture presentations, as previously mentioned, were supplemented with sound slidefilms, lectures, interesting Photo Quizzes (see the illustration above) and adequate "time outs" to stretch, compare notes, sip a soft drink and ask questions.

Behind the scenes of smooth perfection and swiftly-moving program events, are many months of careful preparation, planning and the utmost skill in motion picture and slide-film production.

Originating in 1915, the Goodyear Training Program was put into work at Wilding's Chicago studios by February of 1916. Eleven months later it was ready for the field. To get some idea of the gigantic size of this production task (a story in itself) here are the vital statistics:

Nine key men served on the creative staff



Use of printed quiz materials to bring home salient parts of screen presentations is well illustrated by this series of Goodyear "Picture Quizzes." Seven quiz sessions were held for all dealer students following each of the seven main parts of the Dealer Merchandising Conference programs. Pictorial reproductions of key points made in the films with selective right and wrong answers were the basic material. It wasn't hard to make a good score if you really paid attention.

alone, including the studio's program director for this project.

173,138 feet of negative film were exposed, from this negative a final 22,567 feet of 35mm motion picture film was edited into the ultimate films. 1,176 feet of motion slidefilm were finally used.

In the creation of the 22 motion pictures and slidefilms, a small army of 433 actors, models and narrators were employed to work on the 42 sets built especially for the program. 218 permanent members of the Wilding production, creative and laboratory skills were employed.

Incidentally, too, there were 125 copies of the script in use.

Both color and black and white were used as screen situations required.

Meanwhile, 20 units, each consisting of the two-man crews who handled each of the schools, were thoroughly trained for the field. For each of these units, a truck and complete projection equipment for motion picture and

sound slidefilm presentation, was supplied. Each "unit" consists of a Conference Director and his assistant.

The special training of these held crews and their careful selection for this activity is probably one of the basic factors in the outstanding success of each meeting.

### Followup on the Conferences

Little was left to chance or otherwise in the staging or preparation of the Conferences. Within a few days after attendance at a typical school, the dealer received an attractive and lavishly illustrated book, which reviewed the entire show in pictures and text. Copies of Foto Notes, as the publication is called, helped tie up the final and pleasing impressions which each dealer received.

The story on the Conference will be ultimately written in the sales records of Goodyear dealers. Geared to match all available product in dealer's hands, the Conferences truly mark *A Return to Salesmanship*. ●



Through the reels of the 16mm projector, the photographer has caught some of the drama of this model theatre created by architects Carroll, Girdale and Van Alen.

**I**N CONTRADICTION of the legend that a cobbler himself never has a pair of shoes, RCA Victor, internationally famous producer of audiovisual tools, is making effective use of a wide range of these tools.

At plant headquarters in Camden, N. J., this company has recently developed one of the most dramatic, modern, and exemplary settings devised by industry for the presentation of projected sight and sound.

Here audiovisual equipment, especially 16mm sound motion pictures, is playing a leading role in RCA Victor sales training programs, indoctrination of new employees, development of employee relations, distributor and dealer meetings, and special presentation of new products.

The entire main floor of the eight-story office building is given over to a showroom for sound equipment. Highlight of this display center is a theatre somewhat less than 24 feet square and seating 52 persons. Though small, the theatre is a dramatic architectural and acoustical achievement.

Visitors to this little theatre, or "new product introduction room," are simultaneously impressed by the high modern note sustained throughout its appointments and the long term comfort the room provides.

Well-adjusted air conditioning, adequate smoking facilities, soft indirect lighting, and ultra comfortable theatre seats enable audiences effortlessly to sustain interest in long cycle programs.

Here RCA Victor field men are brought for refresher courses and new product demonstrations by means of motion pictures and slide films, company institutional films, and films on national or economic issues.

Here management meetings are held to pretest sales training techniques, study new RCA Victor products, or even films of competitors' products.

Sales representatives of supplier firms are granted the use of the little theatre for presentation of their products, via films or slides, to RCA Victor purchasing groups.

Employees are given film showings in small groups as part of orientation programs.

Mounted at the rear of the theatre is a new RCA "100" 16mm

# Business Theatres: RCA's Plant Center

• MODEL LITTLE THEATRE, CONFERENCE AND SALESROOMS SET A GOOD EXAMPLE •



In this comfortable television viewing room, just off the main display area, video programs are shown to visitors, and sales and merchandising meetings are held.



In the conference room, 16mm motion picture films are used often to extend product information beyond actual demonstrations possible on the spot.





Left: Frank M. Folsom, Executive Vice President in charge of the RCA Victor Division, addresses a group of broadcast engineers from the stage of the little theatre.

sound motion picture projector. In addition, there is equipment for using slidefilms, glass slides and transcriptions.

The front of the theatre has a stage that more often presents equipment than people. The screen is interchangeable with a blackboard of the new dark green non-reflective type. A sound-absorbent dropped panel above the stage carries spotlights. General indirect light by incandescent bulbs on a hung soffit is controlled by an electronic dimmer. Below the screen is an RCA emblem concealing a built-in 10-inch loudspeaker which connects under floor level with the sound-film projector at the rear.

Side walls are dramatically treated with natural birch paneling arranged in zig-zag patterns to break up sound reflections, aided by large applied figures which lend a highly-modern note.

The color scheme is at once restful and dramatic. Floor carpet and walls are deep green, the ceiling is green and deep grayish pink, seats are covered by light green upholstery, and stage curtains are brilliant red.

Connected with the theatre is an installation of a central plant broadcast system, glass-enclosed and high-lighted by special illumination. Adjoining is a small "announce" room and offices of the program director.

The RCA console, centrally placed in the control room, distributes sound and inter-plant broadcasting to 92 areas in 19 buildings, some of them several miles from the plant. Over this system, employees receive music programs, addresses by management, announcements, and paging service.

Another important part of the showroom is a special sales display and conference room equipped for motion pictures, slides, and blackboard demonstrations. Executive conferences and sales meetings are held here against a background which itself exemplifies creative merchandising. One wall is of birch paneling, one pink marble, another deep blue-gray painted plaster, and the other wall curtained. Light is from cold cathode tubes in ceiling troughs and incandescent down light in the central hanging soffit. A sliding panel provides at a touch: blackboard facilities, motion picture screen, or an attractive decorative panel.

Projected sight and sound in its most modern form—television—is provided for by RCA Victor in a special television viewing room. Here customers, dealers, distributors, and special guests see television in operation in an air-conditioned, modernistically furnished setting of living-room proportions.

On another floor, a meeting room and film workshop is set up for preview of product developments, splicing and editing of films for product meetings, studying of industrial engineering techniques based on 16mm loops of job operations, previewing of films by small groups, and similar activities.

From this workshop, too, motion and slide films are made available through a Central Film Library to the ten RCA Victor plants, regional offices, distributors—wherever there is need for films in training activities. More than 250 films are maintained in this library.



From the vantage point of this sound control room, the "announce" room (left) and theatre can be viewed through sound-proof glass.

Technical sessions, sometimes involving use of the chalkboard mounted in the screen area, can be held with comfort and convenience in the well-appointed little theatre.



# CASE HISTORIES

## A Technical Review of the New and Current Industrial Films Including Their Production Background and Distribution Data

GATHERED AND PREPARED BY STAFF WRITERS IN THE NEW YORK, CHICAGO AND LOS ANGELES EDITORIAL BUREAU OFFICES OF BUSINESS SCREEN MAGAZINE

**F**ARM PICTURES are in the news of the month, helping to meet the vital world problem of maximum food production and improving the economic status of the farmer. Good sponsored films have long been prevalent in this field with such notable names as Harvester, Allis-Chalmers, Deere, among implement makers and numerous others, particularly from the oil industry, feed and fertilizer lines and the packing industry.

This month's "film crop" is noteworthy of the range of interest and subject matter of modern agricultural films from sponsor sources.

### DAIRY PRODUCT PROMOTION

**Sponsor:** The Challenge Cream and Butter Association. **Film:** *The Challenge*. **Producer:** Raphael G. Wollf Studios.

★ **Purpose** of this film is two-fold. Primarily designed to promote the use of Challenge dairy products, the picture also explains and emphasizes the advantages of the producer-cooperative aspects of the Challenge organization for both the consumer and the farmer members of the Association.

**Synopsis:** The film first presents a brief history of the growth of the Challenge Association from its inception as a marketing cooperative for a small band of California dairymen to its present position as one of the major western distributors of dairy products.

Main feature of the dairymen's cooperative, according to the film, is farmer ownership and management of the distribution system, thus eliminating middlemen's profit, and assuring better and more stable returns to the farmer and fairer prices to the consumer.

The film then goes on to show the processing of products that bear the Challenge name, including butter, cottage cheese, various cheeses, ice cream, etc. These scenes are educational and interesting to all audiences, for they show behind the scenes methods in the

ON LOCATIONS in dairy country with Raphael G. Wollf, producer of the *Challenge* film.



IN PRODUCTION as an Audio view films the current Ethyl film "Pattern for Progress."

production of some of the most important dairy foods. The quality of Challenge products is stressed; quality being achieved by the use of only the best ingredients, constant laboratory testing and control, and the use of modern machinery and methods. The film sums up the advantages of the cooperative type of marketing association, and of Challenge products.

**Technical Notes:** Twenty minutes, color. Excellent photography throughout with many beautiful western mountain and valley dairy-farm scenes. Diagrammatic illustration is used to good effect to explain the cooperative organization, and to show some of the processes in making the products.

**Distribution:** Representatives of the Challenge marketing staff will handle prints in each of the Association's marketing areas, for showings to women's clubs, service clubs, schools, etc. And most of the 30 creameries, members of the Association, will purchase prints for showing to their own dairymen members and prospective members, as well as to consumer groups in their territories.

### PROGRESS ON THE FARM

**Sponsor:** Ethyl Corporation. **Film:** *Pattern for Progress*. **Producer:** Audio Productions.

★ The Ethyl Corporation's film program, now in its 12th year, has been described in detail on these pages previously. (BUSINESS SCREEN, June, 1946)

Because the farmer is prosperous, because he is relatively easy to reach by a pattern of film showings built up to a greater extent than to any other occupational group, Ethyl's films are all dedicated to the six million families who live on farms.

As in other Ethyl pictures, *Pattern for Progress* was produced as a service to the farm equipment manufacturers and dealers, and to petroleum refiners and marketers. For maxi-



FARMER'S PROGRESS through the mechanization of his farm shown in Ethyl's film.

mum effectiveness in either case, separate versions were made for both farm equipment and oil industries.

The film dramatizes the story of one family on one farm, and shows what mechanization has done to make more money with less labor.

**Technical Notes:** Kodachrome, 25 minutes. Good shots of farm equipment in action.

**Distribution:** Ethyl will supply prints in the appropriate version to oil companies, equipment manufacturers and the Farm Equipment Retailers Association.

### FEED FOR LIVESTOCK

**Sponsor:** Daley Mills. **Film:** *It's In The Bag*. **Producer:** Pathscope Productions.

★ More than ever before, the importance of scientifically balanced feeding for live stock and poultry is being recognized. With a world wide shortage of grain, each pound of feed must go to provide as much edible food as possible.

*It's In The Bag* demonstrates why it is important to use good feed—how it helps keep animals and poultry free from disease caused by vitamin deficiency.

Other scenes show the controls used in perfectly balancing animal feed at Daley Mills plant at Olean, N.Y.

**Technical Notes:** Kodachrome, 20 minutes. **Distribution:** By Daley Mills plants, branches, and dealers to farm group audiences.

### United-World Offers "Package" Program

◆ United World Films, Inc., Universal International 16mm subsidiary company, has instituted a "package" film service for industrialists and plant managers interested in obtaining motion pictures for special or general employee showings. For further information write United World offices at 415 Park Avenue, New York 22.

## CHICKENS AS A MONEY CROP

Sponsor: The Texas Company. Film: *The Chicken of Tomorrow*. Producer: Audio Productions.

★ Texaco has long recognized the value of films designed especially for the rural audience. In addition to a regular "film magazine" now in preparation on farm subjects, and special pictures on general topics from time to time, the Texas Company is gradually assembling a library of films on specific farm products.

If *The Chicken of Tomorrow* is typical of this new series, the Texaco film library promises to be one of the most excellent and valuable groups of motion pictures on agriculture available anywhere.

While a watchful observer might catch the Texas credit line in the title, or identify a gas station which appears on the screen for a few seconds, *The Chicken of Tomorrow* is about as non-commercial a picture as it is possible to make. It is a documentation of modern poultry raising from the egg to the market.

Poultry is a big money-maker to U.S. farmers. Chickens are raised in every county in the country and proceeds amount to over three billion dollars yearly, following only dairy products and beef cattle in value.

Of particular interest to poultry raisers and to farmers in general in this new film will be photomicrographs of living embryo chicks taken during gestation through the egg membrane with part of the shell removed.

But of most interest, as its title indicates, is the film's description of the progress being made in developing a bird with more flesh per pound of feed given, and more white meat per pound overall. A good example of the new chicken is shown roasted upon a platter next to an average bird, which looks very scrawny by comparison.

**Technical Notes:** Kodachrome, 19 minutes. Shot mostly on poultry farms in New Jersey and Connecticut.

**Distribution:** To farm, I-H and agricultural school audiences through Texaco dealers and branch offices. The film is recommended for general educational and group showings as well if prints can be made available. It should be valuable for both science and economics classes in intermediate and high school.

MORE PRODUCTION of more profitable hens is the objective of "The Chicken of Tomorrow."



Typical vocational guidance films ready for widespread school and industrial use.

## Pictures For Vocational Guidance

by Professor Arthur P. Twogood, Iowa State College

VOCATIONAL GUIDANCE may be divided into three distinct phases, (1) pupil analysis, (2) occupational analysis, and (3) counselling. All three are very important, and the omission of any one renders the program weak and ineffective. It is in the second phase, occupational analysis, that the motion picture can contribute most vitally.

Before one can consider an occupational field he must know something about it: what the worker does, the starting point and lines of promotion, advantages and disadvantages of the occupation, the health requirements and hazards, opportunities in the field, the training required and where to get it. These, and many other questions must be answered in the pupil's mind before he is ready to consider the occupation seriously. As he gains more and more information about more and more occupations he is better able to select the occupational field in which he can be most happy and successful.

When properly prepared and used no device exceeds the motion picture in the vocational guidance. Interest is the foundation of all learning, and the motion picture is at once interesting. Selected and authentic facts can be presented without the distractions of a visit to the job, and if it is possible to teach more in less time, with greater retention, than by any other method. The vocational guidance film must be supplemented with printed materials for reference purposes. If the film did nothing more than strike a spark of interest in the occupation pictured, leading the pupil to do some further investigating, it would have justified its use. When used as a study device its value is further increased.

Motion pictures are made for a specific purpose, and the all-purpose film has yet to be produced. While all pictures which show people at work have some vocational guidance values, those designed specifically for guidance purposes will continue to be the most effective, especially when used in connection with the teacher's guide.

◆ A very serious effort to fill the great need for a complete library of vocational films has been made by Vocational Guidance Films of Des Moines, Iowa, under Carl Mahucke.

16mm sound motion pictures, produced for Vocational Guidance Films by Burton Holmes Films of Chicago, have been prepared in almost every field of endeavor. These films filled a real niche in the first postwar years for returning veterans. The film technique made it possible to show the prospective jobholders a wide range of opportunities.

Today, the responsibility might well be shared by industry. Good vocational guidance films such as these might be placed in educational libraries by far-sighted employers or industry trade groups. They would do much to create pre-employment job interest.

### ELECTRONIC BLANKET SALES

Sponsor: Marshall Field & Co. Film: *Sleeping Comfort*. Producer: Pathscope Productions.

★ This is a color sound slidefilm designed to dispel all false illusions about the electronic blanket, and particularly about the Fieldcrest Thermostatic Blanket.

Using a light touch with both cartoon and direct photography, the film tells how the blanket works, and describes the safety factors built into each blanket.

**Technical Notes:** Direct photography, cartoon, and art work frames are incorporated in this color sound slidefilm.

**Distribution:** Through a series of dinners to department store sales personnel arranged by the manufacturing division of Marshall Field.

"HELPING PEOPLE BUY" is the title of this new Duntrell sales training sound slidefilm.



# VISUAL TRAINING REPORT



The NCR "packaged program" contains filmstrips, recordings, manuals and review pieces.

• SOUND SLIDEFILM KIT SHOWS CASH REGISTER PROCEDURE •

## NCR Series Opens Retail Field

**T**HE RETAIL STORE, backbone of America's distribution system, comes into its own this fall as Target X for the audio-visual training medium.

Slowly but surely developing in the past few years, the retail field and particularly, the department store, has become a more consistent user of motion pictures and slide films for employe training and indoctrination. Largely, however, these films have consisted of custom-made programs for the larger stores and chain organizations.

With the announcement this month of

the National Cash Register Company's seven-part sound slidefilm series *Department Store Cash Register Procedure* the gates have been flung open wide to all retailers where store systems are based on the use of multiple drawer cash register equipment as developed by National Cash Register for department store and specialty store use. That's practically any store of average size in any community throughout the nation.

COMPLETE KIT SELLS FOR ONLY \$35

Equally important is the fact that a complete kit of seven 10-minute sound slidefilms,

consisting of filmstrips and recordings and liberally backed up by printed materials, will be delivered at material cost of only \$35.00 complete! For less than \$150.00, including sound slide film projection equipment of the latest design, any retailer can now initiate a basic store training program.

As J. M. Wilson, Vice President in Charge of Sales of NCR says "for some time we have been seeking the best means of helping department and specialty stores train sales people to use cash register systems correctly. This film series is a practical answer to the problem."

"I cannot speak too highly of the practicability of these films. They will shorten the time required to do a thoroughly adequate cash register training job in your store. They will assure complete coverage of the subject, and they make the work of training, selling and cashiering personnel easier, especially at busy training periods such as the one just ahead."

SERIES REQUIRES YEAR OF RESEARCH

The new NCR series, which represents the culmination of more than a year of intensive research by NCR and by the producers, Haig & Patterson of Dayton and Chicago, has already been shown to training directors in a number of stores. All were most enthusiastic, even when existing store procedures differed with the content of certain subjects.

The producers have ingeniously provided for such differences by a number of "trailer" sequences at the end of each subject. These sequences plainly acknowledge other methods and practices, enabling the training director to tie them in with the general principles previously covered.

The creation of the series was initiated by consultation and research among more than 100 stores, nationally. 48 of these were consulted intensively in the final preparation stages and from such thorough planning there emerged a basic series with universal application and acceptance.

BRIEF DESCRIPTIONS OF SUBJECTS

The first five units in the series deal with the multiple drawer, clerk-wrap cash register system:

1. *Your Cash Register* is an orientation film that shows what a cash register is, what it does, and how it benefits the salesperson using it.
2. *The Cash-Take Transaction* gives a com-

(CONTINUED ON PAGE SIXTY FOUR)



# Parker Films Help Salespeople

TEN-PART VISUAL PROGRAM AIMED TO IMPROVE  
POINT-OF-SALE MERCHANDISING TECHNIQUES

by James LaMarr, Parker Pen Company

**M**ANY MANUFACTURERS have wished that retail salespeople would do a more effective job at that vital distributing link, the point-of-sale. Parker Pen Company decided to do something about it.

A conference of divisional sales managers was held in Janesville early in the year 1947 and the problem of training for dealers' salespeople was thoroughly discussed. We invited Ray Ballard, sales training counsel and vice-president of Frank Lewis, Inc. to attend this meeting. Mr. Ballard had previously written the script for "The White Insign", a Hollywood-produced sales training motion picture which had been unusually effective. In our opinion, he had the understanding of sales training with visual materials which we need and the ability to write realistic film scripts that go quickly to the heart of sales problems.

The decision of the conference to have a thorough training program was endorsed by the executives of the company and Mr. Ballard was asked to prepare and submit a complete visualized training plan for our approval. With some modifications, this plan was approved and produced.

Training materials consist of eight sound slidefilms, two Parker-sponsored motion pictures, two syndicated motion pictures, "Illustrated Guides" for distribution to trainees and an over-all manual for training leaders. Other slidefilms will be added from time-to-time as a follow-up procedure.

**Preparation of leaders:** Parker divisional sales managers and Parker salesmen were convened at Janesville and other centers and given a thorough briefing on the entire course, acquainting them with approved meeting procedures and outlining their responsibilities. The agency cooperated by giving wide publicity in trade journals reaching dealers throughout the country.

The bulk of the basic training is provided by the sound slidefilms. With one exception, each of these films runs approximately 10 minutes and is limited to a selected topic. This goes on one side of a 12-inch record and then on the other side of the record is a three-to-five minute commentary by America's ace salesman, Elmer Wheeler of "Sizzle" fame. These Wheeler commentaries are full of punch and typical "Wheelerisms". In this unique way are re-emphasized the highlights of each film. Illustrations for the commentary are largely selected from the film itself so that the emphasis is direct and unmistakable.

Then following the Wheeler commentary are 8 or 10 repeat scenes from the films which

are run silently and are used as a basis for discussion and class participation.

The "Illustrated Guides" are based on the slidefilm topics and liberally enlivened by pictures and cartoons, some new and some selected from the film. Each trainee receives a free copy of the Guide in connection with the showing of each film. The Guides also contain interesting "Check Lists" or quizzes, for the trainees own personally conducted checkup.

**Two methods of use:** Parker wanted complete national coverage. We believe no salesperson can take this course and not be greatly benefited. This improved efficiency will reflect, not only on the sales of Parker products, but on all items the dealer handles. Hence dealers are enthusiastic and often request permission for salespeople who have nothing to do with the pen counter to attend the school. The policy so far has been to admit these people.

But to realize national coverage, two methods of use were decided upon. In the larger cities, Parker divisional sales managers or their assistants will convene two-day schools, each limited to 25 trainees. Several two-day sessions may run consecutively if the demand warrants it.

In thousands of smaller towns and cities, Parker salesmen equipped with sound slidefilm projectors, will show the slidefilms, one at each call, to retail salespeople in the stores. It may take a year or more to complete such a program but most of in selling techniques and will be good any time. The films, along with new ones, will be reshown from time-to-time.

Dealers, salespeople and Parker representatives are enthusiastic and we feel we have launched a greatly needed service that will be of wide benefit to The Parker Pen Company, their dealers and thousands of retail salespeople.

#### **Titles of films in Parker Training Program:**

1. *An American Enterprise*, 20-minute institutional
2. *How You Talk!*
3. *Your Manners Are Showing!*
4. *How to Sell the World's Most-Wanted Pen*
5. *Road Signs to Your Future*
6. *The Finest Ever Known*
7. *Market Wise*
8. *How to Sell Quink*
9. *The White Insign* (movie)
10. *One For All* (movie with Rudy Vallee in title role)





COLORS USED IN PAINTING miniature houses and cars are checked against the scenic backgrounds in one of the sets for a recent Aetna highway safety educational motion picture film. Three-dimensional animation was used during the entire production.

## Miniature Sets For Business Pictures

• AETNA SAFETY FILM IN THREE-DIMENSIONAL ANIMATION •

A NEW HIGHWAY SAFETY FILM recently produced in three dimensional animation has just been made available by the Aetna Casualty and Surety Company of Hartford. Ten of the most important rules for safe driving are featured in the new film *Live and Let Live*.

The technique used to present these rules in dramatic situations "staged" for the film is especially interesting. Three dimensional animation was selected to present the traffic sequences carried out on 1/4 scale model miniature sets. From the vantage point of the camera above these sets, an "actual view" of both safe and unsafe driving practices was achieved. In this novel manner, the film shows how accidents happen and why and how they can be prevented.

Complete control of the action was another advantage of the technique, a condition which is practically impossible on location. Road conditions were set up and accidents staged with realistic effectiveness without danger to life and limb.

Single frame photography used in the three-dimensional animation technique eliminated

blurring of the subjects and enabled the production crew to keep the main objects in constant focus so that the finished pictures possess great clarity. The entire production was handled by the staff of the Aetna motion picture bureau.

The 15 sets were constructed on a quarter-inch scale. Trees, for example, were "built" by the staff and painted with a fine spray atomizer. Trees and foliage were most troublesome in color fidelity.

Another unusual construction job was the making of traffic stop lights and railroad signals which had to synchronize with the film frames. Individual bulbs were wired to a master switchboard. Cars were moved manually on the traffic lanes.

The new highway safety film is the 25th to be released by the bureau since its opening in 1940. Loss prevention films on highway safety, fire prevention and home safety, crime prevention, nutrition and first aid and industrial and sports safety have been produced. 50 field offices of Aetna maintain circulating libraries of all films.

## DISTILLER'S DEALER FILM

Sponsor: National Distillers Corp. Film: *News From Mount Vernon*. Producer: William J. Ganz Company. Agency: Arthur Kudermer.

★ National Distillers recently announced that its fine old bonded straight whisky, Mount Vernon, has been converted to a new blend at a popular price. This is in accord with the increasing shift from straights to blends in consumer preference—probably caused by the still price straight whisky now brings.

In the changeover, National Distillers was able to take advantage of the nationally known name—Mount Vernon. To introduce the blend, the company will appropriate two million dollars in the next year for advertising.

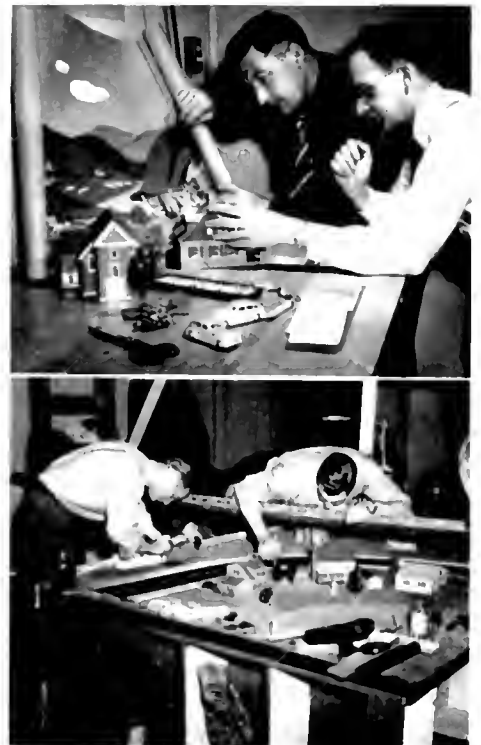
To tell dealers what to expect in Mount Vernon advertising, show them actual layouts and media schedules. National Distillers is showing the slidefilm *News From Mount Vernon* to dealer meetings and trade shows all over the country. Dealers are urged to tie-in on this campaign for increased profits.

**Technical Notes:** Sound slidefilm, color with some black & white.

**Distribution:** Through National Distillers' sales offices to dealer and jobber meetings.

*TOP SCENE: Miniature suburban houses receive a few final touches before actual shooting. This set was one of fifteen scale models used during the filming of the highway safety subject.*

*BELOW: Staff members of the Aetna motion picture bureau dwarf one of the sets used in the production. Tiny sets were built on a quarter-inch scale.*



# Thanks, Mr. Mulliken



TELEPHONE  
CHESTNUT 2246

**NATIONAL  
RETAIL FARM EQUIPMENT ASSOCIATION**  
ORGANIZED 1900

SERVING RETAIL FARM EQUIPMENT DEALERS THROUGHOUT THE UNITED STATES

GENERAL OFFICES, 207 HOTEL DESOTO BLDG  
St. Louis 1, Mo.

October 16, 1947

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1946-1947**

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FOWLERVILLE MICH

**VICE PRESIDENT**  
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PRAIRIE DU SAC WIS

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**EXECUTIVE SECRETARY**  
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Mr. Frank K. Speidell, Pres.  
Audio Productions, Inc.  
630 Ninth Avenue  
New York 19, N. Y.

Dear Mr. Speidell:

The first public showing of our new sound film in color which you produced for us was made at our 48th annual meeting in Cincinnati two weeks ago today.

This is the fourth year in succession that you have produced a picture for the Ethyl Corporation to be used by the National Association and its affiliated organizations. Everyone of them have been good but this year's film is outstanding.

In order that I might sense the reaction of the 750 delegates who were in attendance, I went to the back of the room at the beginning of the projection and then moved down each side aisle so that I could note the attention of the audience. I really think that I could have pushed some of these fellows off of their chairs and they never would have known it. So far as I could detect not a single individual took his eyes off the screen during the entire twenty-three minutes. The applause that followed was not only hearty and enthusiastic but prolonged.

The story, the color photography and all of the other things that it takes to make a good picture were excellently done in "PATTERNS FOR PROGRESS."

I know now that the more than 25,000 members of the industry who will see this picture during the next three months at the State and Regional Association Conventions will be as well pleased and thrilled as those who were privileged to see its first showing in Cincinnati.

Many thanks for the excellent job that you have done through the years and I sincerely hope that you will be building pictures for us for many years to come.

Yours very sincerely,

*Paul M. Mulliken*  
Executive Secretary

Send for  
"A Few Facts  
About Audio"

*Good Equipment  
Makes  
A Good Farmer  
Better*

PMM:MAD

**AUDIO PRODUCTIONS, INC.**

PRODUCERS OF MOTION PICTURES

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**BUSINESS SCREEN SPECIAL REPORT**

**At the "Crossroads of America"  
Business' Story Remains Untold**

★ Last winter, BUSINESS SCREEN challenged American business with lying down on the job of countering the insidious propaganda of such films as the U.E.C.I.O. *Deadline For Upton* and the National Farmer's Union *Seed For Tomorrow*. We said at that time that as long as the specific charges made in these films remained unanswered in a perfectly clear, truthful film, the barrage of heavy reading analyses, reports and brochures emanating from various management associations would be of little import. We believed then, as we do now, that although *Deadline . . .* was false and misleading, it could and would be seen by millions of people, young and old, who do not read management association brochures, and could not understand them if they did. But they could understand *Deadline . . .*, which is actually an excellent piece of propaganda.

Well, what happened? The large electrical companies under attack in *Deadline . . .* are said to have bought enough prints to entirely pay for the film's production cost. Everyone wanted to see it—for months the film's distributors have been doing a wonderful business selling prints—to business. This is probably a good thing, for businessmen ought to see these pictures and think about them; study their enemies and know them.

As Dr. Paul Nyström said to the Sales



"Dave, you've got to learn to hate your boss."  
— A scene from "Crossroads of America" reviewed in these pages.

Executive Club of New York last winter, "Businessmen must find an antidote for this kind of poison." But up to now no answer has been forthcoming. On film, DuPont, General Motors, GE, Westinghouse, et al have kept entirely still. Could it be beneath their dignity to answer directly? Yet these subversive films are being shown daily to hundreds of clubs, schools, lodges, granges, and union meetings.

Last month, one answer was finally unveiled in preview showings in several large cities. Titled *Crossroads For America*, the 30  
(CONTINUED ON PAGE THIRTY-EIGHT)

See the **Amazing Difference** . . . the **NEW RADIANT** Screens  
make in your pictures

Ordinary projection screen surface . . . DULL, lacking brilliance and contrast



Radiant Glass Beaded Surface . . . BRIGHT, brilliant and contrasty

Your pictures look *twice as bright* when projected on the new 1948 Radiant Projection Screens. They have added brilliance, extra sharpness, more authentic colors. The Special Radiant *glass-beaded* screen surface with millions of tiny glass beads imbedded in pure white plastic—*reflects* light instead of absorbing it. Radiant gives you more new features that make for quicker-set-up and easier adjustment. These new Radiant Projection Screens make every picture a better picture!

**Send for FREE Screen Guide Today!**

"Secrets of Good Projection," a 32-page booklet, gives proper screen sizes, correct projection lenses, tips for improving projection and many other valuable facts. Mail coupon for your FREE copy.



**Exclusive New Radiant Screen Features**

- 1 Self-Opening Tripod Legs\*
- 2 Screen Leveller\*
- 3 Shakeproof Safety Catch
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The complete Radiant line includes Wall, Ceiling and Table Models in sizes 22 feet x 30 feet to 20 feet x 20 feet and larger

\* Pat. Pending

RADIANT MANUFACTURING CORP.  
1243 S. Talman Ave., Chicago 8, Ill.  
Send me FREE Screen Guide—also latest Circular showing complete line of Portable, Wall, Ceiling and Table Screens

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City \_\_\_\_\_  
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My Dealer is \_\_\_\_\_

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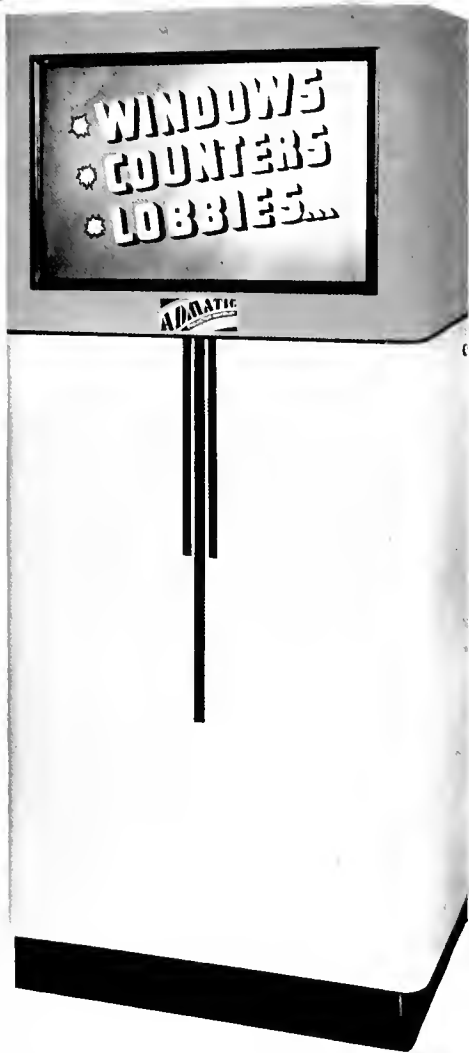
PROJECTION SCREENS



*At last*

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## THE AUTOMATIC SLIDE PROJECTOR



### Uses 2" x 2" Standard Color Slides In a Cabinet with *Large Screen*

ADMATIC is your answer to visually advertising your product economically in lighted rooms or windows — day or night wherever electric current is available. This proven color slide projector is an inexpensive, yet most effective way to translate sales messages into an impressive, business-getting, merchandising and advertising medium. Compact and mobile, Admatic displays clear, brilliant pictures from 2" x 2" color or black and white slides automatically on a large screen just where you wish the public to see them

- . . . in store windows
- . . . within retail store departments
- . . . in office lobbies and sales offices
- . . . in conventions and trade shows
- . . . in personnel waiting rooms
- . . . in dealer and distributor display rooms
- . . . in employee training quarters
- . . . in transportation terminals
- . . . in sales meetings
- . . . in schools, churches and home recreation rooms

Admatic uses 30 standard 35mm 2" x 2" glass mounted color slides. They are inexpensive, easy to obtain and can be quickly interchanged.

DEALER REPRESENTATION AVAILABLE  
FOLDER WITH SPECIFICATIONS UPON REQUEST

**SIMPLE — EASY TO OPERATE — FOOL PROOF  
STOP SWITCH PROVIDED ENABLING PICTURE  
TO BE HELD ON THE SCREEN WHEN DESIRED**

## ADMATIC PROJECTOR COMPANY

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## RED WAGON

The dramatic life story of Steve Swift shows how an enterprising Cape Cod farm boy helped build an industry that today serves the entire nation!



*Red Wagon* pictures authentically reproduced scenes of 19th century Americana. You'll see, in beautiful color, early railroads, great herds of cattle roaming the Western plains, cowboys singing around their campfire, the early telegraph, and the financial panic of '93!

To reserve *Red Wagon* for your school, church or club, write:

### RED WAGON

Swift & Company  
Public Relations Department  
Chicago 9, Ill

16 mm. Sound Color—45 minutes  
Distributed free on request

## CROSSROADS OF AMERICA

(CONTINUED FROM PAGE THIRTY-SIX)  
minute motion picture was sponsored by the Research Institute of America.

*Crossroads For America* is diametrically opposed to *Deadline For Action* in every possible way. *Deadline . . .* preached the communist party line in every particular. *Crossroads . . .* documents the twists and turns of this line and shows the connection between it and Russian foreign policy. It shows how business economy works, who gets what, and what has been achieved in American living standards and economic progress. But one important difference is that *Deadline . . .* is a good movie; *Crossroads . . .* is not.

With excellent documentation and background material, the makings of an effective dramatic plot, *Crossroads . . .* suffers from a lack of good movie-making essentials. The sound recording is not good, the library clips are poorly printed and edited, the transitions are abrupt and disconcerting, and the plot comes to at least three climaxes, then drifts off into another subject. The dramatic content is confused and tortured.

Canvassing a dozen members of the Sales Executive Club in New York, where the film was previewed, we found not one who was not let down by the film.

Perhaps it was because the showing followed a most inspiring introductory speech by Leo Cherne, executive secretary of the Research Institute. As one member of the audience put



"Here's one sucker getting off the hook. Go throw it somewhere else." —A scene from "*Crossroads of America*."

it "they should have photographed Cherne making his speech—it would have been a better picture."

Yet several scenes and ideas in the picture are excellent. With proper direction and editing, it could have been an outstanding success.

In our viewpoint, the field is still open. We'd like to see more and better films documenting the advantages of our economic system. They are vitally needed.

## WHO EVER HEARD

## OF A LIFE INSURANCE COMPANY

## WINNING AN OSCAR ?



**it happened.** The first "Oscar of Industry" award ever given for a motion picture was presented to *The Penn Mutual Life Insurance Company* for its Centennial Report Film, "100 YEARS OF SECURITY" which was chosen for top honors as the best black and white film of the year for all industry by an independent board of judges in the annual report survey conducted by *Financial World* magazine.

The prize winning film was made by the Paul J. Fennell Company  
Hollywood, California

To view this picture call the **PAUL J. FENNEL COMPANY**

in Hollywood, 1159 North Highland Avenue Telephone Gladstone 1657

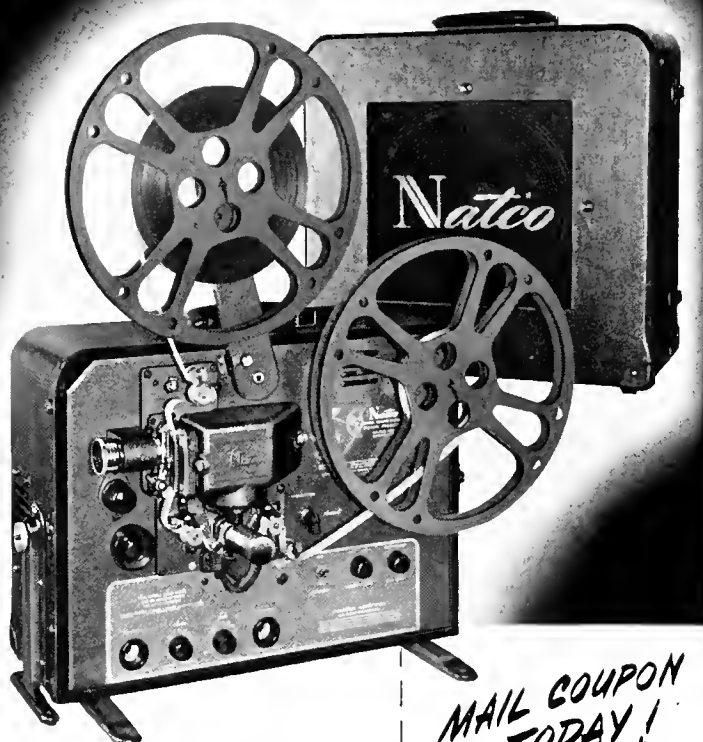
in New York, 501 41th Avenue Telephone Vanderbilt 6-0900

FOR VISUAL EDUCATION

*Naturally*  
*it's*

**Natco**

PROFESSIONAL-TYPE  
16 MM. SOUND PROJECTOR



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EXPECT THESE BETTER  
NATCO FEATURES:**

- Unexcelled Sound Fidelity . . . thru direct sound scanning
- Simple Threading . . . all parts of threading path are completely and quickly accessible.
- Set Up in an Instant . . . simply remove cover and swing up feed arm.
- Nothing Complicated to Fuss With . . . if factory servicing is required any assembly or subassembly can be quickly removed and replaced by a dealer.

Every refinement that could possibly contribute to accurate sound and picture reproduction has been included in the Natco 16 mm. sound projector. That's why Federal and State Governments continue to choose Natco for training purposes. Ask your dealer for a free demonstration today. Write for complete descriptive literature.

**MAIL COUPON  
TODAY!**

**NATCO, INC.**  
505 N. SACRAMENTO BLVD.,  
CHICAGO 12, ILLINOIS

Gentlemen: Please send me information and descriptive literature without charge or obligation.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_



**FOREMOST IN SOUND QUALITY . . .  
OUTSTANDING IN OPERATIONAL SIMPLICITY**

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New York 19, N. Y.

## CLING PEACH CLOSE-UP

Sponsor: Cling Peach Advisory Board, San Francisco, California. Film: *Everyone, Everywhere, Loves California Peaches*. Producer: W. A. Palmer & Co. Distributor: W. E. Hockey & Associates, 137 Market St., San Francisco 5. (Availability: free loan)

★ Unusual in its universal "family appeal" this new home economics film demonstrates that there's a different kind of yellow gold in the warm, fragrant valleys and hills of California. The growth, harvesting, and canning of the State's great cling peach crop is dramatized in brilliant color. Sun-swathed snowfields, pink blossoming orchards, summertime gathering of ripe golden fruit is shown in thrilling sequence on 16mm sound. Scenes also include rigid inspection of cling peaches before permitting them to roll through automatic pitting and peeling machines and into canning and cooking processes.

This scenic film concludes with a demonstration of peach-food-combinations featuring a wide variety of tempting dishes prepared with cling peaches. Folders containing these recipes are included with the reel on request. **Distribution:** Planned primarily for high school and college home economics classes, the film has proved of great interest to food editors, grocery trade groups, clubs, and—because of modern kitchen equipment used—by gas and electric companies.

**Production Notes:** The many exterior shots were made in California's great central valleys,



ON THE PRODUCTION LINE in a California peach cannery where almost everyone is an inspector, in snowfields of the Sierra Nevadas, and at Vernal Falls and Merced Cascades.

## RADIO MANUFACTURERS' SLIDEFILM

★ *Let's Get Personal*, a new 10 minute color sound slidefilm produced by Willard Pictures for the Radio Manufacturers Association, is now being circulated to radio dealers and retailers across the nation. Designed to end the dealer practice of over-emphasizing the sales of family console models, the animated promotional film points out the fact that the American home is actually under-radioed. Hitting the neglected sales possibilities of smaller type radios as personal possessions for every member of the family, it presents retail display methods for such special-occasion sales as Mother's Day, birthdays, graduations, etc.

FONDA BASIC MODELS											
Speeds and developer times given are normal standards. Variations may be obtained by adjusting variable speed drive or altering developer loop lengths by the Fonda built-in adjustment mechanism.											
FILM TYPE	FILM SIZE	MODEL NO.	APPROXIMATE OPERATING SPEEDS			APPROXIMATE MACHINE SIZES Includes Feed Elev. & Work Tables Both Ends					
			Positive 4 Min. Dev.	Negative 9 Min. Dev.	Reversal 6 Min. 1st Dev. & 4 Min. 2nd Dev.	WET END			DRY END*		
						Length	Width	Reel Casting	Length	Width	Height
Negative	16 mm	F 1012 F 1021		29 fpm 38		6 1/2	3 1/2	12 1/2	5 1/2	3 1/2	7 1/2
	16 35 mm	F 3004 F 3018		17 34		6 1/2	3	12 1/2	5 1/2	3 1/2	7 1/2
Positive and Negative	16 mm	F 1011 F 1014	45 fpm 131	29 38		6	3	12 1/2	7	3	7 1/2
	16 35 mm	F 3017 F 3003	29 78	17 34		6	3	12 1/2	7	3	7 1/2
Reversal	16 mm	F 1008		44	29	44 fpm	13	3	12 1/2	5	3 1/2
	16 35 mm	F 3016		26	17	26	13	3	12 1/2	5	3 1/2
Microfilm	16 mm	F 1020		75 fpm		6 1/2	3	12 1/2	7	3	7 1/2
	16 35 mm	F 3015		44		6 1/2	3	12 1/2	7	3	7 1/2
Anaco Color	16 mm	F 1009 F 1002			43 fpm 87	18 26	3	12 1/2	5	3	7 1/2
	16 35 mm	F 3013 F 3006			26 52	16 26	3	12 1/2	5	3	7 1/2



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FONDA FILM PROCESSING EQUIPMENT DIVISION

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**RCA Shows Large Screen Theatre Television**

◆ RCA has completed and successfully tested a reflective optical system for an experimental model large-screen television projector providing a theatre size television screen image 18 x 21 feet, according to papers delivered by Ralph V. Little, Jr., and I. G. Malloff of the RCA Victor Division, at the 62nd semi-annual convention of the Society of Motion Picture Engineers, October 22nd.

The new projector, which will be publicly demonstrated in the near future, employs a 15-inch cathode-ray picture tube operating at 80 kilovolts, a 42-inch spherical mirror, and a 36-inch aspherical correcting lens — the largest Schmidt type system in the world except for the 72-inch Schmidt telescope on Mt. Wilson which is not yet in operation. Its construction involved the development of special machines and new techniques.

RCA's smaller experimental large-screen television projector, producing a screen image 6 x 8 feet in size, was demonstrated for members of the SMPE at the evening session, picking up the regular NBC broadcast from Station WNBC, New York. This was the first New York demonstration of live action television on a screen of this size presenting the bright, clear pictures made possible by wartime and postwar advances of optics and electronic tubes and circuits.



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**Plexiglass Uses Reviewed  
in Rohm & Haas Picture**

◆ *Looking Ahead Through Plexiglas*, a new informational-educational sound motion picture, has been produced for the ROHM & HAAS COMPANY, by the JAM HANBY ORGANIZATION, Detroit, and is being loaned free of charge by the sponsor for showings before interested groups. The new 16mm 30-minute film tells the story of the famous "bomber nose plastic" and its many applications to peace-time industry. Treatment of the picture is interesting enough to provide useful entertainment to audiences young and old. For details concerning showings, write to Rohm & Haas Company, Washington Square, Philadelphia, Pennsylvania.

• • •

**Outstanding Sports Films  
for Commercial Sponsors**

◆ Any sponsors looking to dress up their commercial showings to men's groups might consider the array of good sporting subjects available from Hawley-Lord, New York. We recently reviewed their *Channel Bass and Stripers*, released early this month, and from an aficionado's viewpoint it is just about perfect. Incidentally, here, tailor-made, is a good commercial subject for manufacturers of rods, reels, boots and other paraphernalia dear to salt water fans.

Salt water sports are becoming a bigger and bigger business every year. For instance, for the biggest fish caught during one month this summer at Martha's Vineyard, Mass., a \$1200 cruiser was given as prize, secondary prizes were to scale. And this was only one of many such fish derbies.

It seems to us that producers are missing something in not setting up a production and distribution plan to suit some of the manufacturers and sea coast states which are cashing in on this sports trend.

• • •

**Mirror Industry Slidefilm  
Featured on Radio Show**

◆ *It's Done With Mirrors* (Business Screen Case Histories, Issue 6 of Vol. 8) a public relations promotional slidefilm sponsored by the MIRROR MANUFACTURERS ASSOCIATION, Chicago, was featured on the popular *Lemmy Firepoint* radio program originating at station WFMJ, Milwaukee, last October 3. It was again discussed on the same program October 20. This unusual recognition, a tribute to the film's ex-

**News about events**



**IN THE PICTURE PARADE**

cellence, has resulted in many requests for showings from sources not otherwise reached through usual advertising and distribution channels.

The Wilding-produced sound slidefilm in color was brought to the attention of the Wisconsin station by the program sponsor, Edward Schuster & Co., operators of three large department stores in the Milwaukee area. It had previously been shown in these stores and had attracted favorable customer reaction.

According to Minita Wescott, executive secretary of the MMA, *It's Done With Mirrors* has been given a total of 20 screenings,

since its last release in September, before audiences varying between 300 and 350. Thus far, groups in seven cities—New York, Philadelphia, Chattanooga, Cincinnati, San Diego, Toronto and Milwaukee—have viewed the film. The majority of these have been direct customer showings in department stores and retail furniture outlets, but stores frequently request re-screenings for their sales stall.

Miss Wescott added that future bookings have been arranged for jobbers, and various clubs and special interest groups.

**Shoe Salesmen Use Films**

◆ In another adaptation of slide-

entation and demonstration, Cobler Shoes, Inc. of Los Angeles is using a sound and color slidefilm to show its new 1947-48 styles. Instead of a trunkful of samples, the company salesman needs only the slidefilm projector, and he can show all the company's line—decorated with some mighty pretty ankles and calves too—to the retail dealer. The 12 minute slidefilm was produced by ROCKETT PRODUCTIONS, Hollywood.

**Florez Announces Slidefilms  
for General Program Use**

◆ FLOREZ, INC., Detroit, has released three sound slidefilms of adult humor designed to interest sales managers, training directors, program committee chairmen, and others responsible for the handling of group meetings.

Designed to provide the light touch needed at some time during almost any business meeting, the series includes: *Casey at the Bat*, a colorful retelling of the loved-by-all American classic concerning the fateful happenings at the Mudville Ball Park; *Double Exposure*, a tale of a childless couple (in the year 1950) who decide they have shirked their duty to humanity; and *The Passing of the Backhouse*, a cartoon treatment of the poem known to salesmen the world over, and credited to James Whitcomb Riley.

Price and other information may be obtained from Florez Specialty Films Division, 815 Bates St., Detroit 26, Mich.

**Correction: Arthur B. Ramsey  
Produced the Empire Film**

◆ In the last number of Business Screen (Issue 6 of Vol. 8) William J. Ganz Company, New York, was erroneously identified as the producer of the Empire State Bldg.-sponsored film *This Is New York*. Mr. Ganz holds the contract for distribution, but was in no way connected with the actual production.

Proper credit should have been given to Arthur B. Ramsey who produced the film in May, 1946, while associated with the Holbrook Microfilming Company, New York. Mr. Ramsey is now president of his own company, Ramsey Picture Corporation, Dallas, Texas.

**Hosiery Sponsors 4th Film**

◆ GENE LESTER PRODUCTIONS, Hollywood, has just signed to produce their fourth film for Holsvogue Hosiery, tentatively titled *Laughing Eyes and Dancing Legs*, the new film will be in 16mm sound and color.

**SLIDE  
FILMS**

In many instances slide films, sound or silent, are just as effective as motion pictures for training or sales promotion, and cost a great deal less.

Two outstanding examples are "That New Job" and "Mobile Radio Telephone Service" produced by Loucks & Norling for the American Telephone and Telegraph Company. These slide films are doing their planned job in a big way.

Because of our long experience in producing both motion pictures and slide film we should be helpful to you in deciding which medium to use.

In color or black and white and three-dimensional.

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MOTION PICTURES • SLIDE FILMS • SINCE 1923

**Allegheny Ludlum Steel Corp.  
Adds Fishing Film To Program**

◆ *Legend of Useppa*, produced by Mode Art Pictures, Inc. for Allegheny Ludlum Steel Corporation, is a new 29-minute sound-and-color recreational film which is being offered on free loan to users of Allegheny-sponsored technical films on metallurgy and allied subjects. Designed to provide an entertainment "break" in programs of technical films and lectures, or to be run by itself, the new production features a commentary written by Dave Newell, associate editor of *FIELD & STREAM* magazine.

*Legend of Useppa* opens with a retelling of the story of the buccaneer, Gaspailla, who made a group of islands off the Florida Gulf coast the headquarters of his pirate activities. The remainder of the film deals with a one-day fishing party seeking, in these same historic waters, the famed Silver King fighting tarpon. As hooked Silver Kings are shown leaping from the water in game but unsuccessful attempts to escape the sportsmen's lines, the commentary explains the different techniques of catching these fighting beauties.

Requests for showings should be addressed to Allegheny's executive offices, 2020 Oliver Bldg., Pittsburg 22, Pa.

**Canadian Sponsors Active  
in Commercial Production**

◆ Crawley Films of Ottawa, Canada, has 20 films in various stages of production, including commercials for Canadian Pulp and Paper Association, Radio CFRA, Canadian Rheumatism Association, General Motors of Canada, Cockfield, Brown, and Company, Morrison-Lamothe, Ltd., and Central Mortgage and Housing Corporation.

Crawley has recently installed new Maurer sound equipment, releasing an older Maurer for mobile synch sound on location.

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TYPE TITLES  
so we only make the best*

**THE KNIGHT STUDIO**  
Type Titles for Motion Picture  
and Slidefilm Producers

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**Case History: Standard of  
California Hails the Queen**

Sponsor: Standard Oil Co. of California. Film: *San Francisco, Queen of the West*. Producer: Rodney Gilliam Co.

★ This is another Standard of California sponsored film in the best tradition of public service programs.

The picture contains no direct references to Standard Oil products beyond a few fleeting glimpses of Standard signs very naturally included in the subject matter. The only credit is the modest end title statement, "A Standard Oil Company of California Presentation."

This use of films as good will builders is not an innovation for Standard. The company maintains an extensive library of general interest films, which are available for free showing to all kinds of groups throughout the Standard marketing area. Some of these films were produced exclusively for Standard, others were bought, or limited distribution rights acquired by the company.

Some of the films deal with petroleum products, but most have nothing to do with Standard's operations and are distributed as a public service.

*San Francisco, Queen of the West*, is such a film. It is a portrait of a great American city and of its people, who have made it great. The film has the documentary, not the travelog, approach to the story of the city. It stresses the people of San Francisco, their pioneering spirit, and the contributions of many national groups to its growth and development.

Included too are the physical aspects of the city: its beautiful location on the bay, its spectacular bridges, its industry and commerce, Chinatown, Golden Gate Park and many other points of interest.

*Queen of the West* will have direct value for Standard in promoting travel to San Francisco and northern California. It will also create plenty of local goodwill and publicity among the residents of San Francisco and vicinity almost all of whom have great love for their beautiful city.

Technical notes: This 30 minute color film contains excellent photography throughout, and succeeds in painting a fine picture of one of America's most colorful cities.

Distribution: Will be handled through the usual Standard channels by the Movie Service division.

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PROJECTORS**



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ALL LEADING SOUND  
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To assure sharp, brilliant projection, manufacturers of leading sound slidefilm units use S.V.E. projectors exclusively. S.V.E. projectors are preferred for their sturdiness, dependability, and ease of operation.

S.V.E. is the only company that manufactures a complete line of 100 to 300 watt projectors to meet any single- or double-frame filmstrip and 2" x 2" slide requirements. Consult your dealer or write direct for full information. Address Dept. 1139H



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## William Benton Returns To The Britannica Chairmanship

◆ WILLIAM BENTON has returned to the ENCYCLOPEDIA BRITANNICA as chairman of the corporation's board of directors, following a meeting of the board early last month.

The Former Assistant Secretary of State for Public Affairs was also elected chairman of the board of Encyclopaedia Britannica Films, Inc., EB subsidiary company.

In resuming his interest in Britannica enterprises, from which he resigned in 1915 to enter the State Department at the request of the then Secretary James E. Byrnes, Benton again takes up the directing control of the 179-year-old reference work concern and its affiliates which he and Chancellor R. M. Hutchins of the University of Chicago were instrumental in bringing into association with the University in 1913.

Since that time the volume of the films company has quadrupled the combined volume of its two predecessor companies, Electrical Research Products, Inc., a division of Western Electric, and the silent teaching films division of Eastman Kodak Company.

E. H. Powell, Britannica's president and a director of both the Encyclopaedia and the films company, who had acted as chairman of the board of the films company during Benton's absence, resigned that position with the return of Benton to active participation in both companies.

Benton's business headquarters will be in Britannica's New York offices, 312 Madison Avenue.

## Fidler Named Special Service Director Of Research Institute

◆ FRED H. FIDLER, president of Cine Television Service Studios, has been appointed director of special services by the RESEARCH INSTITUTE OF AMERICA, Inc., New York. He is in charge of the development of a new program for the Institute, which extends the activities of that organization into the field of employee relations.

Coincident with his appointment, Mr. Fidler announced suspension of his television programming activities and the film distribution operations known as Motion Picture Networks and In-Store Films.

Before establishing his television and film companies in 1944, Mr. Fidler was associated with

## Men Who Make Pictures

J. Walter Thompson Company for more than 16 years, in public relations and account work, film and merchandising departments, and branch management.

### Gil Scott Joins Filmetfects

◆ A recent addition to the staff of FILMETEFFECTS of Hollywood is GIL SCOTT. Scott is business manager of the company.

After graduation and a football record at Loyola University, Los Angeles, Scott spent several years before the war with Hawks and Bolck, theatrical agency.

During the war Scott was a pilot with the 8th Air Force, and since then has been in the business management end of the motion picture business.

### Heads United World Exports

◆ HAROLD SUGARMAN, who organized UNIVERSAL-INTERNATIONAL'S 16mm Overseas Department last year, has been elevated to vice-president in charge of export for UNITED WORLD FILMS, Inc., Universal International 16mm subsidiary company.

Sugarmann brings twenty years motion picture industry experience to his new position, seven of which were spent as head of Universal's Studio Foreign Department, in California. He has also been an independent feature film producer in Hollywood, and for five years served as district manager for United Artists in Latin America.



RALPH UMBARGER

## Ratig Motion Picture Company Appoints Umbarger As Manager

◆ PROMOTION OF RALPH UMBARGER to manager of RATIG MOTION PICTURE Co.'s production department was announced this month by Max Ratig, RMP vice-president and general manager.

For the last three years Umbarger has been Ratig's first camera man.

## Dwinell Grant Productions Organized For Medical Films

◆ ORGANIZATION OF DWINELL GRANT PRODUCTIONS, a new special film and filmstrip producing venture, was announced early this month by Dwinell Grant and David Freeman, two officers of the new concern. With offices and studios at 311 E. 62nd St., New York, the new organization will primarily be concerned with the production of medical and scientific films and filmstrips. Warren Stungis heads the medical and technical departments, with Orestes Calpini in charge of animation and art direction.

Already in production is *The Physiology of Normal Menstruation*, a 20 minute sound-and-color animated film sponsored by the Schering Corporation of Bloomfield, New Jersey. This is the first of a projected series of medical motion pictures in the field of endocrinology, and is under the technical supervision of Dr. Somers H. Stungis, M.D., Boston. It is being produced as an instructional film for use in medical schools and for the profession.

## NAMES in the NEWS

◆ RAY PATIN, Burbank, Calif., until recently with Disney, and in animation since 1932, has formed his own producer's service organization. He will specialize in animation and art services, full animation sequences, story sketches

**Under one roof...**

... a completely integrated photographic service for the production of sound motion picture films... for industry and education. Recording studio, editing, animation, and laboratory facilities... for other film producers and photographic departments of other industries. Superior 16mm. duplicates with or without optical effects... black and white or full color. Write for further information.

- Sound Stage of 8,000 Sq. Feet
- Recording Studio with Seven Channels
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- Producing films by the 16 mm. method for 15 years

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and presentation, story board preparation, etc.

◆ FRED J. FITZGERALD has joined the production staff of DEPICTO FILM.

◆ WILLIAM J. GANZ, president of the WILLIAM J. GANZ CO., New York, was recently named chairman of a volunteer motion picture and newsreel committee to obtain jobs for disabled veterans.

◆ NICKI BROWN, assistant to Harris Moore in the Department of Cinema at the University of Southern California, has joined Telefilm, Inc., Hollywood.

\* \* \*

#### Pioneer Film Studio Becomes The Atlas Film Corporation

◆ About to enter its thirty-fifth year of continuous operation, the ATLAS organization of Oak Park, Illinois, announces a change of name. Henceforth it will be known as ATLAS FILM CORPORATION, the word "educational" having been dropped from the title.

The change, according to ROBERT B. WESLEY, Atlas president, is to eliminate a misunderstanding on the part of many that the organization specializes in school films. Actually, almost the entire production of the pioneer company has been devoted to films for business and heavy industry.

The "new" Atlas, Wesley announced, will continue to produce motion pictures and sound slidefilms for product promotion, publicity, and sales and factory training.

There's some interesting history behind it all. Prior to 1911, the Atlas Company was in the school supply business, specializing in relief maps, science notebooks

and other visual aids (although no one ever used that term in those days). When a request came in to produce relief maps on slides, Atlas entered that field, and was soon producing motion pictures.

One-reelers were the inflexible rule in those days. Atlas even promoted the projectors — unwieldy carbon-arc affairs. The first films were strictly educational, intended for schools and farm groups only—hence Atlas School Supply changed its name to Atlas Educational Film Co.

In the more than three decades which followed, Atlas camera crews worked in every state in the union, and most large cities. One crew made a 2,500 mile trek over the American desert. Others found that America's wettest mine was 2,250 feet below the desert, and the driest, one mile under Lake Michigan.

Charles Lindberg, when but a mere mail flyer, long before his Atlantic hop, was technical adviser on Atlas' early aviation films, and a few years before Tyrone Power achieved initial stardom in "Lloyds of London" he was a bit player in Atlas commercial films.

Since January 1, 1945, when Atlas was reorganized and its total assets purchased by a group of Chicago business men, a continual process of modernization and expansion has taken place. During the current year both laboratory and studio space were almost doubled and the building housing the plant entirely remodeled. An RCA mobile sound unit, a battery of re-recording heads and new Mitchell post-war cameras are but a part of the new equipment.

*Atlas executives viewing inter-lock release in the studio's new review room. Left to right: D. O. Van Ness, Exec. Vice-President, Fred Barber, Secretary, Tom Curtis, Vice-President in Charge of Production, Robert Wesley, President. At mixer in background, Frank Richter.*



## MODERN Sales Aid!



### The New DUAL SPEED

# MOVIE-MITE

## Projector for both Silent and Sound 16mm Films

Portable . . . weighs only 27½ pounds, complete. Single case contains everything needed for complete show — projector, table top screen, speaker, cords, take-up reel, and has extra space for lamps and incidentals.

Ideal for smaller group showings. Larger, standard screen may be used for larger audiences of 80-100 people. Shows perfect picture 6 ft. wide in darkened room.

Movie-Mite is made of best quality die-cast and precision machined parts. Simplicity is the outstanding feature. In threading, only one moving part need be operated. Show can be on the screen in 3 minutes.

Reel capacity 2000 ft. Fast power rewind . . . adjustable tilt . . . quickly adjusted framing device . . . utilizes a single, inexpensive standard projection lamp for both picture and sound projection . . . no separate exciter lamp necessary. Durable plywood case, leatherette covered.

Universal, 25-60 cycle — A.C. or D.C., 105-120 volt operation. Convenient dual speed control switch.

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**MOVIE-MITE CORPORATION**

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# Business Screen EXECUTIVE



LINCOLN V. BURROWS

## Victor Animatograph Names Burrows As Vice-President

★ LINCOLN V. BURROWS, general sales manager of the VICTOR ANIMATOGRAPH CORPORATION, Davenport, Iowa, was named a vice-president of the Corporation according to an announcement released by SAMUEL G. ROSE, president. The action was taken at a recent Board of Directors meeting in New York.

Burrows, former Chief of the Photographic Section of the War Production Board, joined the Victor organization in January, 1946, as Director of Distribution.

From 1935 until 1942 Burrows was associated with the Eastman Kodak Company. He holds a Master's Degree from the University of Pennsylvania.

## Imhoff Is Domestic Sales Mgr.

◆ Another promotion in the Victor organization announced recently was that of ELDON IMHOFF to the position of domestic sales manager. Imhoff has been a member of the Victor Corporation since July, 1941. He has been in the 16mm motion picture industry since 1932 and set up a utilization system for the 8th Service Command, Camp Hood, Texas.

ELDON IMHOFF



## Radiant Screen Sales Staff Holds Chicago Plan Session

◆ Six district managers and other key men of RADIANT MANUFACTURING CORPORATION, producers of Radiant projection screens, met in Chicago late last month, marking the first gathering of the organization's augmented district manager set-up.

Designed to lay the foundations for an intensive sales drive in 1948, the business sessions featured speakers from the advertising, public relations, merchandising, and sales promotion fields. Plant executives were on hand to demonstrate production methods to the group while escorting them through the recently enlarged Radiant plant.

## Bell & Howell Names Monroe As Industrial Sales Manager

◆ Appointment of H. S. MONROE as industrial sales manager of BELL & HOWELL CO., Chicago, has been announced by J. H. McNabb, company president.

Mr. Monroe has been active in the photographic field since 1926. After a successful career as a freelance producer of commercial films, he was employed by the Human Engineering Laboratory, Chicago, where he produced training films and films for use in industrial aptitude testing.

During the war he served in the Training Film Branch and the Film Section of the Special Devices Division, United States Navy, where he supervised pro-



HENRY S. MONROE

duction of films for special training purposes.

Mr. Monroe was also associated with Atlas Film Corporation, Oak Park, Ill., before joining Bell & Howell.

• • •

## John A. Maurer Receives Gold Medal Award At S. M. P. E.

◆ JOHN A. MAURER, pioneer in the development of 16mm sound recording equipment and techniques, was honored as the first recipient of the Samuel L. Warner Memorial Award at the semi-annual banquet of the Society of Motion Picture Engineers, Hotel Pennsylvania, New York, October 22nd.

The gold medal award, established by Warner Brothers to commemorate the 20th Anniversary of the death of Samuel L. Warner, will be given annually to that engineer selected by the SMPPE, who has done the most outstanding work in sound motion picture engineering.

Mr. Maurer, head of J. A. Maurer, Inc., Long Island City, manufacturer of 16mm motion picture cameras and sound recorders, was one of the first engineers to appreciate the need for high quality in 16mm sound recording and reproduction.

In presenting the award, Loren L. Ryder, president of the Society of Motion Picture Engineers, said that "Mr. Maurer started his work by the design of the first precision 16mm camera and sound recording device to reach the commercial market, and collaborated in the establishment of the Precision Film Laboratories to provide specialized laboratory service to users of this equipment. This was done

“G

reat economic and social forces flow with a tidal sweepover communities that are only half conscious of that which is befalling them. Wise statesmen are those who foresee what time is thus bringing, and endeavor to shape institutions and to mold men's thought and purpose in accordance with the change that is silently surrounding them.”

—John Morley



ONE SURE WAY TO CUT PRODUCTION COSTS

There is no one reason for high production costs. Industrial output depends upon more than one line of efficiency—managerial skill, wages, working conditions, job interest, job knowledge, company loyalty and other intangibles increase employee effectiveness.

Perhaps a student has shown that inefficiency can result from both frustration of the individual and political agencies desire to work as a member of a group or team and from frustration of the individual's creative interest desire to identify one's work with his company's product.

Attitude films can form the dramatic and vital connecting link between the worker and the cost-reducing efforts of which he is a part. Close business have proven that these entirely different medium pictures have made employees feel that they are important members of a productive team that their work constitutes an essential contribution to their company's finished product—then they are not mere cogs in a great industrial gear.

Progressive firms are having Pathscope design Attitude Motion Pictures to boost morale and increase production. May we arrange a screening for you in our program room or at your office? Write us for further information.

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The Pathscope Company of America



CAN WE ELIMINATE UNREST...?

THE MONKEY WRENCH OF INDUSTRIAL PEACE?

There is no one reason for labor unrest. Many a wage conflict, for example, is caused by a worker's desire for security and a manager's failure to give it.

Perhaps a research has shown that one of the most serious sources of trouble can be traced to poor business relations between the worker and the employer.

Attitude films as developed by Pathscope emphasize that the very nature of work is to be done with dignity, individuality and respect. They present a picture of the worker and the employer in a way that is entirely different from the usual picture of the worker and the employer.

dp PATHSCOPE PRODUCTIONS  
The Pathscope Company of America



PATHSCOPE PRODUCTIONS

The Pathscope Company of America, Inc.

"Pioneer in Industrial and Educational Films"

580 Fifth Avenue, New York 19, New York



Gold Medal Award Presented To John A. Maurer for Sound Motion Picture Engineering Achievement.

at a time when the long-established 35mm laboratories were still thinking of 16mm in terms of a toy."

Maurer was a leader, during the war, in the co-operative efforts of SMPTE and the American Standards Association in preparing War Standards in the field of motion pictures for the armed forces. He designed and built a specialized 16mm recording machine for the manufacture of test films to complement the standards which he had helped to prepare.

**Anso Building New Plant**

◆ ANSCO division of GENERAL ANILINE AND FILM CORP. has started construction of a new \$2,000,000 plant in Binghamton, New York, to manufacture color film. The plant is expected to be completed in 1949, when Anso will open a full scale bid for a large portion of the motion picture color film market, necessarily limited at present for lack of adequate manufacturing facilities.



For 16mm. Film — 400 to 2000' Reels  
Protect your films  
Ship in FIBERBILT CASES  
Sold at leading dealers



**John Farr Is Sales Manager Of Automatic Projector Corp.**

◆ JOHN B. FARR, formerly Eastern Sales Manager of the Ilustravox division of the Magnavox Corp., has been appointed sales manager of the AUTOMATIC PROJECTION CORP., manufacturers of Soundview.

The new Soundview unit will employ many new developments in visual education by slidefilm projection and sound, including the special automatic feature which allows the machine to operate by itself without an operator or any audible signals on the record.

The new units will be available for delivery this month.

JOHN B. FARR



**Radiant Appoints Bert Kraus**

◆ BERT KRAUS is the newly appointed District Manager of RADIANT SCREENS' eastern states division.

A practicing lawyer for many years, Kraus entered the photographic industry in 1938 as assistant to the vice president in Bell & Howell's New York office. Since his return from the Army he has been associated with the American Bolex Company.

BERT KRAUS



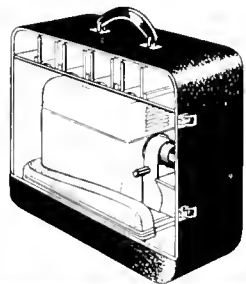
- SCHOOLS
- COLLEGES
- HOME USE
- LECTURES
- CONVENTIONS
- SALES PROMOTION

*Just* **PRESS THE BUTTON**  
**SLIDES CHANGE LIKE MAGIC**

**P. R. C. AUTOMATIC SLIDE PROJECTOR**

. . . is electrically operated by remote control push button slide changer! Handles 75 ready mount or 35 glass slides . . . then automatically files them (after showing) in proper sequence, ready for re-showing. The only projector with shutter that automatically closes while slides are changing.

- Pre-projection warming chamber to prevent buckling and out-of-focus images.
- Patented slide changing mechanism operates by gravity without injury to slides.
- Sharp bright projection with 300 watt lamp.
- Equipped with 5 inch coated lens.
- Friction-drive micro focusing device.



Sturdy carrying case, beautifully finished in tan and brown leatherette, has compartments for 4 slide holders, electric cord and extra lenses.

Special screen for salesmen designed for projection across desk can be included at slight extra charge

**COMPLETE WITH CARRYING CASE**  
**\$125** LIST PRICE

*Picture Recording Company*  
EXECUTIVE OFFICES • 1240 LAWRENCE AVENUE, CHICAGO 40, ILLINOIS



# NEW PRODUCTS

THE BUYER'S GUIDE TO THE LATEST IN AUDIO-VISUAL EQUIPMENT

**Q**UANTITY has replaced the first post-war "rush" in materials and mechanisms for the audiovisual field. Although metals are still critically short, equipment seen at recent trade shows reflects better workmanship and design than at any time since before the war.

Also worth noting are the new arrivals in the projection equipment field. The prospective purchaser will do well to buy wisely; *science* and *stamina* still rate high.

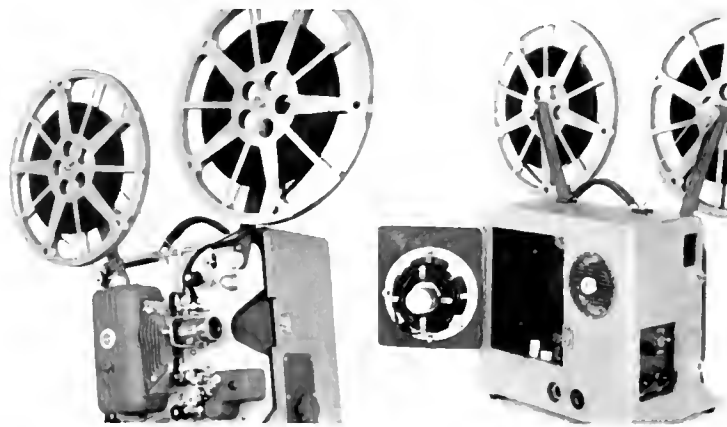
## American Optical Shows New Spencer MK Delineascope

◆ The Spencer MK Delineascope, a new colorslide (2x2) projector, is announced by the American Optical Company, Southbridge, Mass. Developed by the company's Scientific Instrument Division in Buffalo, N.Y., the new projector will be made available in 150, 200, and 300 watt models with all surfaces of the optical system hard-coated to assure maximum brilliance and image contrast.

Other features announced by the company include a new 5" focus 1:3.75 achromatically corrected objective which transmits more light and gives sharp definition, and a new slide carrier which automatically centers glass, cardboard, or metal slides in the focal plane. No re-focusing is necessary once adjustment has been made.

American Optical says the projector's spiral focusing is rapid and precise and that an efficient heat-absorbing glass (plus fan cooling in the 300 watt model) assures slide safety. A double protected lamphouse and an efficient ventilation system keep the machine cool enough to handle at all times. The new projector comes with a compact carrying case which opens from the side and holds accessories and slides.

*The Spencer MK Delineascope*



*Projector Mechanism of the New DeVry "Bantam" 16mm Sound Projector*

*Opposite Side of Bantam Case Shows Built-In Permanent Magnet Speaker*

## DeVry Unveils "Bantam" 31-pound Sound Projector

◆ DeVRY CORPORATION'S answer to the growing market demand for a low priced projector combining maximum portability with operating dependability is an entirely new 16mm sound projector appropriately named the "Bantam." Actually a theatre-in-a-suitcase, the new "Bantam" incorporates projection mechanism, sound-head, amplifier, speaker and screen, all in one compact case that weighs less than 31 pounds.

In making the announcement that his firm was entering the low priced field with a newly engineered, top quality sound-on-film projector, W. C. DeVry, corporation president, stated that the "Bantam" would sell for \$325.

Although primarily designed to end the long awaited need for a really portable classroom projector, the "Bantam" has adequate illumination (750-1000 watt) for large size pictures in auditoriums. The light optical system is engineered for maximum brilliance, tests showing well over 200 lumens of light. Condenser and last projection lens are coated with a microscopically thin layer of magnesium fluoride to reduce internal reflection and increase light transmission.

Operation is immeasurably simpler. Teacher or student will be able to set up, thread film through the projector, and have pictures on the screen, complete with sound within three minutes.

One of the many DeVry advantages retained in the new "Bantam" is the Automatic Loop

Setter—a flip of a lever automatically resets the correct loop lost because of faulty film or incorrect threading, and the show goes right on, uninterrupted.

Other operational features include: sound and silent projection, 2000 ft. film capacity, all controls on one illuminated panel, motor rewinding of film without changing reels, a ventilating system coupled with a motor driven fan, one point lubrication, positive take up of all size reels, side tension control at aperture, and quiet operation. A DeVry guarantee certificate accompanies each projector.

The speaker provided is a 6 inch Alnico 5 permanent magnet type usable in any one of three positions — attached to projector in carrying position, open with speaker grill facing audience, or at the screen, for which a 25 ft. cable is furnished.

Full details on the "Bantam" may be obtained from the authorized DeVry School Supply Distributor in your State, or by writing direct to the DeVry Corporation, 111 Armitage Ave., Chicago 11

*A Separate Large Speaker Is Available With the New DeVry "Bantam"*



## Olesen Company Announces Motion Picture Lighting Units

◆ THE OTTO K. OLESEN CO., Hollywood, has recently announced the development of two new lighting units, called "Chromospots," which are particularly designed for motion picture and still photography in color.

The Chromospots, available in 2 kW and 5 kW sizes, have three principal features: lighter weight, improved ventilation and cooling, and an even field of illumination.

To secure lighter weight, spun steel is used in place of castings, which gives equally sturdy construction, but reduces over all weight by one third.

Heat is greatly reduced by a new type of housing design that provides more adequate ventila-



*Olesen Company Officials Show The Two New Chromospot Lighting Units*

tion than has been available before. This keeps the housing temperature down facilitating handling, and, most important, assures longer effective lamp life. Since the lamp is kept cooler, it has longer life and a more constant color temperature, a very important factor in color photography.

The design of the optical system provides an even field of illumination in any degree of spot or flood, without the dark spot or "ghost" formerly considered unavoidable.

A technical bulletin is now in preparation by the engineering staff of the Olesen Co. on "Lighting Problems of the Color Studio." This bulletin will include practical information on all phases of color photography, and will describe more fully the new lamps and their suitability for color. A copy will be sent on request to the Otto K. Olesen Co., 1560 Vine St., Hollywood 28.

## New Projector Stand Ready

◆ A new type projector stand, known as the "Adjusto Stand," is available from Burt & Howell.

Made of aluminum alloy, the

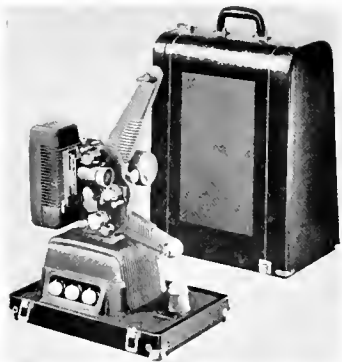
Adjusto-Stand is guaranteed to support up to 300 pounds, though it weighs only 12 pounds itself. The stand is collapsible into one compact unit, and is adjustable in height from 33 to 57 inches. The top is 12 inches by 22 inches. Special locks prevent the height adjustment from slipping and a tilt adjustment from slipping and a tilt adjustment of the picture on the screen.

#### Revere Camera Company Enters 16 mm. Sound Field

◆ REVERE CAMERA COMPANY, Chicago, bows into the 16mm field this month with a new motion picture sound projector.

The sound projector is so constructed that projector, speaker, and carrying case are combined as a single unit. It operates on both AC-DC, with 1600-ft. film capacity. Other features include an exclusively designed speaker chamber; full tone range adjustment; simple threading; positive automatic rewind; and both sound and silent projection. This newest addition to the Revere line will retail for \$287.50, tax included. According to Revere officials, the new projector is scheduled for Christmas deliveries.

*The Revere 16mm Sound Projector*



#### MAGNETIC RECORDER: Magnesonic Unveils Model

◆ MAGNESONIC, a new magnetic tape recorder for home and professional use, was unveiled last month in a press preview at the Hotel Pennsylvania in New York. To retail at \$179.50, the new recorder and reproducer should be ready for delivery in some quantity around January 1948.

Tape and wire recorders consist of spools of magnetized metallic tape or wire. In recording, the metal's magnetization is altered so that variations cause a sound reproduction to be made, much in the same manner as sound-on-film is caused by light variations. One advantage of tape

and wire over disc or film is that the magnetization may be "erased," and the material used over and over. A further advantage of tape over wire is that it may be easily spliced and edited. However neither tape nor wire give quality reproduction as high as disc or film.

Uses to which the new Magnesonic may be put are: recording from radio or phono, live recording, amplifying from radio or phono, and public address system. For motion picture use, the Magnesonic may be employed for pre-testing a script before final film recording. In a pinch it might be used for sound on location, although quality would naturally be inferior to disc or direct sound-on-film.

Magnesonic offers an amplifier audio frequency range of 30-20,000 cycles, uncompensated, very desirable for some purposes and to some ears (it makes some people uncomfortable). Recording and playback circuits are compensated to give a response of 30-8,000 cycles.

Magnesonic is a product of the SOUND RECORDER AND REPRODUCER CORPORATION, Philadelphia, headed by S. STANLEY SCHARY, said to be one of the entrepreneurs of the Reynolds Pen. Other products soon to go into production are DIC-TAPE, an office recording and reproducing instrument for letter dictation, telephone recording, and other uses, and a combination recorder, reproducer, phonograph and radio for home use. Dic-Tape will sell at about \$160 and the home combination at about \$120.

\* \* \*

#### THEATRE SOUND: New Line Of Loud Speakers Shown

◆ A complete new line of motion picture theatre loudspeaker systems designed to accommodate any theatre from small rural houses to showplaces seating almost 6000, has been announced by the Electrical Research Products Division of the WESTERN ELECTRIC COMPANY. The entire series was introduced at the Society of Motion Picture Engineers Convention at the Hotel Pennsylvania, New York, October 20-21.

With components developed by Bell Telephone Laboratories, each of the new units is designed for versatility, permitting high power coverage of any shape theatre together with uniform distribution of sound. Improved listening properties throughout the series (CONTINUED ON THE NEXT PAGE)



## "Why, This Thing Is Engineered!"

He was making his first close examination of the Picturephone.

He heard the best sound quality ever to be found in a machine of that size.

He saw that the sound was evenly distributed.

He saw where eight records and eight films are carried and protected.

He saw a built-in and shadow-boxed screen for very small groups.

He saw the projector in the only practical position.

He saw that the safety switch prevents burning out lamps accidentally.

He saw that needles could not spill out and damage motor and other parts of the machine.

He saw that the handle is attached to that section of the case in which the mechanism is housed.

He saw the completely enclosed case, keeping out dirt and weather.

And he saw more than twenty other advantages, some major, some minor.

In the midst of all this he exclaimed to his associates, "Why, This Thing Is Engineered!"

Yes, that's right, the Picturephone is engineered, and everything has been thought of.

And it's made in eight sizes—the only complete line on the market.

An Internationally known manufacturer writes: "We like the machine very much and think that it does a swell job with our transcriptions. Thanks a lot for your consideration and cooperation."

*Write us today*

## O. J. McClure Talking Pictures

1115½ WEST WASHINGTON BOULEVARD  
CHICAGO 7, ILLINOIS  
Telephone CANal 4914

(CONTINUED FROM PREVIOUS PAGE) have been made possible by incorporation of several features new to theatre sound distribution.

The new lines will be distributed in this country, in the sound picture reproducing field, by licensees of the Western Electric Company and abroad by the Westrex Corporation.



*The New Tonemaster Projector*

**Universal Camera Will Soon Release "Tonemaster" Projector**  
 ♦ The Universal "Tonemaster," a new 16mm sound projector designed for use in audio-visual education, will soon be released by UNIVERSAL CAMERA CORPORATION, New York. Complete in a single unit weighing about 15 pounds, the Tonemaster was specifically designed for classroom and auditorium use.

An 8-inch speaker, operating from 50 to 6,000 cycles, is coupled with a heavy-duty 5 tube amplifier to assure fidelity of tonal reproduction. A built-in microphone and record player connection makes the Tonemaster unit suitable for commentary or musical accompaniment with silent films, or as an independent public address system.

Other features include a blade shutter assuring flicker free projection; advance design climiting protruding reel arms and allowing for 2,000 ft. reels; centrally located simplified controls; reverse draft cooling; and a 50 ft. speaker cord for maneuverability.

**New Lacquer Formula Said To Improve Recording Discs**

♦ A new professional instantaneous recording disc, said to offer more consistent quality as a result of a new lacquer formulation and the controlled coating technique used in its manufacture, is available from SOXIC RECORDING PRODUCTS, INC., Freeport, L. I., New York.

The new blanks, both single and double faced, are made in

# NEW PRODUCTS

three grades: super-sonic, for critical reproduction, ultra-sonic, for general use; and trans-sonic, for reference purposes.

**WIRE RECORDERS: Show New Electronic Sound Equipment**

♦ ELECTRONIC SOUND ENGINEERING, Co., Chicago, has introduced a new high fidelity wire recorder built around the company's patented amplifier circuit. Available November 1, the new unit will be marketed under the trade name "Polyphonic Sound" and will sell for \$350. It is the first high fidelity wire recorder in this price field.

"Polyphonic Sound" is specifically designed for those who want quality sound on wire—in the home, broadcasting, and recording studio, the school or church.

The built-in six-inch speaker, with a range up to 10,000 cycles, has a special diaphragm to insure smooth reproduction of high frequencies. A fifteen-inch dual channel auxiliary speaker will be available as an accessory which connects with a jack on the front panel and carries the lower range down to 50 cycles. The microphone has a response of 60 to 10,000 cycles. Standard equipment includes a fifteen-minute spool.

The unit is being manufactured in an optional cabinet of walnut or natural finish birch. While designed for table top operation, it comes with a portable carrying case.

BUYERS READ BUSINESS SCREEN



*Kodak Twin-Speaker Unit*

**Twin Speakers Add Range To Sound Kodascope Projectors**

♦ A Twin-Speaker Unit, offering greater sound volume and definite gains in tonal quality, is available now from EASTMAN KODAK COMPANY as standard equipment with their Sound Kodascope FS-10-X Projectors.

The unit consists of two twelve-inch speakers built into halves of a carrying case that can be set up in several ways—joined or separated—to make possible optimum sound coverage in any auditorium. The new product offers a flexible means of adjusting sound to the arrangement of the seats and the size and shape of the auditorium.

The Sound Kodascope FS-10-X Projector will be available with either the single speaker or the twin speaker. Price, with Twin Speaker Unit, \$565.00.

**All-Metal Film Storage Cases**

♦ BELL & HOWELL COMPANY, Chicago, announces the availability of two all-metal film storage cases. Twelve 8mm 200-foot reel cans may be stored in one of the cases, the other will hold twelve 16mm 100-foot cans.

The new type case has a durable, brown, baked-metallic finish which has high abrasion-resistant qualities. The upper portion of the case is hinged to make possible easy reading of the reel can labels, and to permit easy removal of the film cans. Sectional dividers on the inside back and bottom of the case keep reel cans separated.

For further information write to Bell & Howell Co., 7100 Mc Cormick Rd., Chicago 15.



## Simple Answers to \$64 Questions

- Q WHAT IS FILM REJUVENATION?**  
**A** It is the removal of scratches and abrasions from negative and positive film, and restoration of the original photographic quality.
- Q IS THIS A NEW PROCESS?**  
**A** No. For over 15 years major film companies have utilized our service.
- Q DO YOU TREAT 16MM FILM?**  
**A** Yes. We treat 16mm and 35mm. Black and white or color. Negatives as well as positives.
- Q DO MANY COMPANIES HAVE THEIR FILM REJUVENATED?**  
**A** Over 600 accounts who value the pictures they own and realize the value of proper presentation, send their films to our laboratory.
- Q IS THE PROCESS AN EXPENSIVE ONE?**  
**A** Indeed not. Your film represents you. Your representative should make a good appearance not only on the first call, but on every call.

IF YOU HAVE A \$64 FILM QUESTION WRITE JOE HENRY

## COMPREHENSIVE SERVICE CORPORATION

245 West 55th Street • New York 19, N. Y.

# Camera Previews

## Auricon-Pro Sound Camera Latest Addition to Line

◆ The most recent model in the well known line of Auricon motion picture and sound equipment is the Auricon-Pro camera.

Designed to make professional 16mm sound film production possible at minimum cost, the Auricon-Pro is a precision 16mm camera with built-in single system sound recording.

With the Auricon-Pro a high fidelity variable area sound track is recorded on single-perforated film, color or black and white, at the same time the picture is taken. The camera is also easily adaptable to synchronized double-system sound recording.

Because the Auricon-Pro is made for sound filming, it is self-blinded and silent in operation. So silent, in fact, that it was found necessary to provide a pilot light on the camera to warn the operator when it is running.

Available for the camera is the Auricon Auto-Parallax View-Range Finder, which automatically compensates for parallax and gives exact distance readings.

The Auricon-Pro uses any standard "C" Mount lenses. It is provided with 200 foot magazines which accommodate either daylight loading spools or standard spools.

Both Standard and Noise-Reduction Auricon-Pro Camera



duction Auricon amplifiers may be used with the Auricon-Pro. The synchronous motor is 115 Volt, 60 cycle for use on regular circuits, or with the Auricon Portable Power-Supply for field use.

The Auricon developments, including the magazines, amplifiers, "Iron-Vane" sound track galvanometer, film pull-down mechanism and other features are the results of the Berndt-Bach pioneering experience in the manufacture of sound film equipment since 1931.

Basic price of the Auricon-Pro, less lens, is \$1095. Noise Reduction Amplifier, Auto-Parallax range finder, and other accessories are additional. For complete information write the Berndt-Bach Corp., Auricon Division, 7377 Beverly Blvd., Los Angeles 36.

\* \* \*

## New Features Are Announced For Bolex Movie Cameras

◆ New models of the Bolex H-16 and H-8 motion picture cameras now feature a built-in frame counter and calibrated film plane, according to an announcement by the AMERICAN BOLEX CO., INC., New York. The frame counter has been available as an accessory on older models of the Bolex, and is still available on that basis.

Complete descriptions of the frame counter and film plane calibration, as well as the two cameras, are to be found in the new Bolex catalog which will be sent by the company on request. Offices are located at 521 Fifth Avenue, New York.

## Contax Lens Coupler For Use On Leica Cameras

◆ Contax tele-lenses can now be used on Leica cameras through the introduction of the STUART-LEICA-CONTAX Lens Coupler available at \$18.75 from Caprod, Ltd., 125 West 31st St., New York 1, N.Y.

This device enables the use of

(CONTINUED ON THE NEXT PAGE)

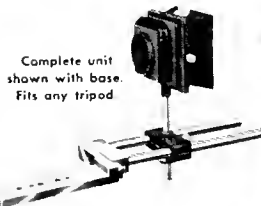
# USE FILTERS IN COMBINATION



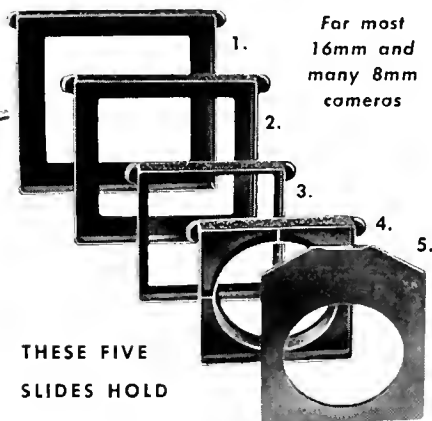
THE BARDWELL & McALISTER

## MATTE BOX

A PROFESSIONAL LENS SHADE AND MULTIPLE FILTER HOLDER IN COMBINATION



Complete unit shown with base. Fits any tripod



Far most 16mm and many 8mm cameras

1. 3" sq. Filters  
3" sq. Graduate Filters  
3" sq. Fog Filters  
3" sq. Diffusion Filters  
3" sq. Gauzes
2. 2 1/2" Round Filters  
2 1/2" Round Diffusion Filters  
Standard Pola-Screen with 90° Arc Adjustment
3. 2" sq. Square Filters  
2" sq. Graduate Filters  
2" sq. Fog Filters  
2" sq. Gauzes

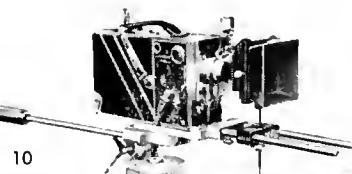
THESE FIVE SLIDES HOLD

ALL THESE FILTERS

Here is a matte box and lens shade with which you can get every effect and combination the camera men in the major studios of Hollywood use...such as gauzes for fog effects, cigarette burnouts, and sky effects as well as filter combinations.

Its angle of acceptance permits use with a 15mm lens on a 16mm camera. Unit is supported on slide rods dovetailed to a camera base, permitting easy horizontal or vertical adjustments for quick camera or lens changes.

A series of removable slides in various sizes accepts all the standard filters, gauzes, pola-screens and gelatins listed at left. This permits the cinematographer to quickly combine filters in many desired combinations heretofore impossible.



This is the Lens Shade and Filter Holder for modern cinematographers. See the Matte Box at your dealer or write the factory direct.

Price includes Lens Shade, Filter Holder, Base Assembly and eight slides. (No filters furnished) \$40.00 Plus Tax.

DESIGNED AND MANUFACTURED BY  
**BARDWELL & McALISTER INC.**  
HOLLYWOOD, CALIFORNIA

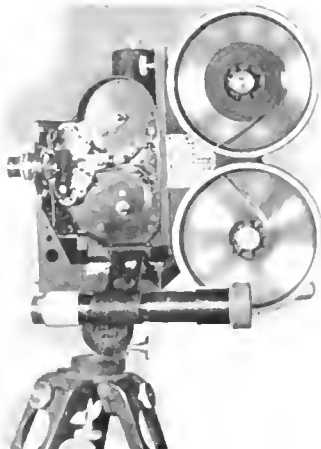
AN EXCITING NEW CONCEPT IN PRODUCTION AND DISTRIBUTION OF 16MM COMMERCIAL AND EDUCATIONAL FILMS

# MUNTZ MAKES MOVIES



MUNTZ-SHORE PRODUCTIONS: 6425 HOLLYWOOD BLVD  
HOLLYWOOD 28 CALIF

CONTINUED FROM PREVIOUS PAGE  
long-focus Contax lenses on Leica cameras, precisely coupling the lens to the Leica rangefinder from infinity to the closest calibrated distance. The coupler can also be used to adapt Contax lenses to the Kardon camera.



Detail Showing Bolex Camera

**Professional Conversion Ready for Bolex H16 Camera**

◆ The AKERS PHOTO ENGINEERING COMPANY announces the development of a complete conversion for the Bolex H16 camera, which makes it suitable for almost any professional requirements.

The conversion includes a quick rack-over, direct view of field, motor drive, 100 foot magazines, and other features.

The rack-over permits the operator to see the lens image on a ground glass, right side up and correct left to right, with the scope providing a sixteen times magnification for critical focusing. Parallax is eliminated insuring accurate composition and exact field determination.

The 100 foot magazines permit continuous photographing for 11 minutes at sound speed. In case of power failure, the camera may still be driven by the original spring drive using standard 100 foot spools in the camera body. No cloth is used in the magazines, covers, or light traps, which eliminates much of the danger of film lint and scratching, and facilitates cleaning the magazines.

The 24 volt AC/DC motor can be operated on 110 volt AC current with a transformer, or by a light weight 24 volt air-cloth storage battery. Speed is accurately controlled by a commutator type electric governor, for 16, 24 and 32 frames per second. Provision can be made for an interchangeable synchronous sound motor.



IMPROVED AND LIGHTER 16mm sound projectors, such as the Victor equipment shown above, are increasing the use of films for training.

**Selectroslide Improves Its Automatic Slide Projector**

◆ Several improved features have been added to the post war model of the Selectroslide, automatic slide projector, manufactured by SPINDLER AND SAUPPE, Los Angeles. Among the improvements are

a new streamlined, fan-cooled projector, improved jam-proof motor in the slide changing mechanism, a remote manual control as well as the automatic timing device.

The Selectroslide is useful wherever continuous, automatic projection of a series of slides is desired. It is used in exhibits at conventions, fairs, etc., for window displays, point of sale advertising. Two Selectrosides are now being used in the windows of the May Company, Los Angeles Department store, to attract attention and interest in its model home interiors.

In addition to its usefulness as an automatic, continuous display, the remote control makes it very popular with lecturers and for any group presentation. The remote control makes it possible for the speaker to stand in the front of the room, and without the aid of an assistant, change the slides at any time.

The Selectroslide magazine holds 18 slides. Magazines are quickly interchangeable if more slides are to be used. The automatic timer may be set for either 7 or 11 second intervals. The complete set of slides is shown in 7½ minutes at fast speed, in 11 minutes at slow speed. Other timing intervals can be had on special order.

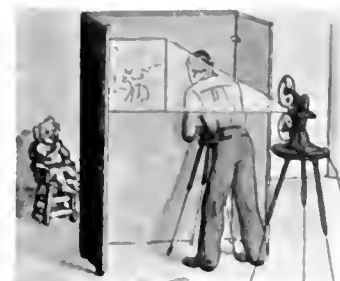
For additional information, folders and price lists on the Selectroslide write Spindler and Sauppe, 2201 Beverly Blvd., Los Angeles 4, Calif.

\* \* \*

**New Rear Projection Cabinet Helps The Candid Photographer**

◆ FotoKiddie, a new development for taking candid pictures of children, has been announced by the manufacturer, Fowler Company, Chicago.

FotoKiddie is a cabinet 6'3" in height and 1' in width which has fold back "leaves" or sides 18" wide providing just enough room to conceal a tripod, camera, and the person taking the picture. On the face of the cabinet is a comic character of a clown and his dog sitting on a stool. The clown is



**Rockett**  
GUIDED FILM MISSILES  
*Hit the Mark!*

SALES  
TRAINING  
PUBLIC RELATIONS

◆ What ever your target may be...More Sales..Faster Job Training or Better Public Relations our planned Visual Programs assure accurate results...

**ROCKETT PRODUCTIONS**  
*Producers for nearly a quarter of a century of*  
**BUSINESS MOTION PICTURES - SOUND SLIDE FILMS**  
**6063 SUNSET BLVD., HOLLYWOOD 28, CAL.**



holding a 20" x 22" Klearcrite screen on which the child's favorite cartoons may be shown by rear projection. The clown's eyes are peep-holes through which the photographer can see his subject, and an opening for the camera lens is provided in the guise of a button on the clown's suit.

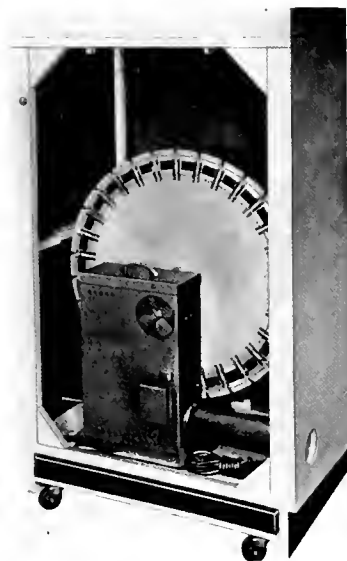
The cabinet is constructed of Duron fabricated wood in a neutral gray color which emphasizes the four vivid colors of the clown and his dog.

When not in use as a cabinet from which pictures are taken, Foto-Kiddie can be turned into a children's theatre.

**Admatic Color Slide Projector Shows Life-Like Pictures**

Just announced for the visual advertising field is the new Admatic automatic slide projector, a product of the Admatic Projector Company, Chicago. The Admatic, which shows 2" x 2" color slides, is a large cabinet unit which shows either vertical or

BELOW: Rear view of the new Admatic automatic slide projector



horizontal frames with a very large screen opening.

30 standard 35mm 2" x 2" slides are accommodated. These may be easily changed and the entire mechanism is very simply and durably constructed. Service and maintenance are reduced to a minimum. A stop switch is also provided so that the picture may be held on the screen as long as desired. Either color or black and white slides can be used, although projection of the color image has unusual possibilities for advertising and display purposes.

**Continuous Developing Unit Is Ready for Aerial Mapping Use**

With the recent Army concentration on color photography in its continuous strip aerial mapping program, it became necessary to develop a continuous printing and developing process for Printon and other wide-strip color printing materials.

The first pilot model of the automatic continuous developer has recently been completed by the AKERS PHOTO ENGINEERING COMPANY, Hollywood. It will soon be delivered to the Photographic Division of the U.S. Air Corps at Wright Field, Dayton.

The machine embodies most of the principles of motion picture laboratory operation, and performs the various steps of color processing with fully automatic controls. It can handle material from 3 1/2 to 12 inches in width, at a production speed of one to two feet a minute.

The cost of producing color prints by this "mass-production" method is said to be less than half that of hand methods, and output can be greatly speeded up. Also, this process permits the map sections to be cut in any lengths desired, instead of being limited by the requirements of hand manipulation and tray size.

**New Rope Film**

Forty Years of Service is the title of a new black and white educational - promotional film sponsored by American Manufacturing Co., Brooklyn, N. Y. It tells the story of rope, the sponsor's product, from the times of the early Egyptians to the present. Sequences trace the manufacture of rope.



**Turn to HOUSTON**

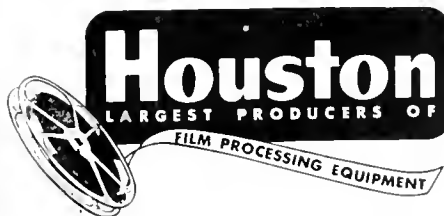
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Long recognized as the Industry's chief source of engineering "know-how" in solving film processing problems, The Houston Corporation invites your inquiry.

Special built-to-order machines may be the answer to your needs. Adaptations of standard features in the Model 10 for 35 mm. or Model 11 for 16 mm. processing combined with specially designed equipment will meet your special requirements to the fullest.

Houston sells more standard equipment than any other manufacturer . . . and designs and manufactures custom built 35 mm. or 16 mm. film processing equipment.

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★ With a membership of more than 1,700,000 rural youths organized into nearly 75,000 units covering every state in the union, the 4-H Clubs of America stand out among the national farm organizations carrying on a positive and expanding film program.

Because of budget considerations, a limitation which it is hoped may ease somewhat in the future, 4-H engages in little independent production, but actively cooperates with various agriculture, industrial, and marketing groups in producing educational materials for membership showing, and promotional ventures stressing the nature and importance of 4-H work. In some cases the National Committee has cooperated to the extent of providing actors and "locations" as well as offering its distribution facilities over the country.

This year's production to date, listed immediately below, represents a fair cross-section of the scope and variety of 4-H sponsored or co-sponsored visual materials. It includes three motion pictures, an integrated series of four filmstrips, and a slide set:

#### 4-H MOTION PICTURES

◆ *4-H Looks Forward*, an independently sponsored 18 min. color and sound motion picture, produced by the Sam Orleans organization of Knoxville, Tenn., which portrays various activities of the 4-H Clubs, with special emphasis upon the National Camp held in Washington, D.C., in June. The last two thirds of the picture consists of on-the-spot coverage of the 16th Annual Camp with close-up shots of individual State delegations and State 4-H leaders. Clubs in each State are sent individualized prints differing from those sent to other States.

*Where the Road Turns Right*, a 10 min. sound film (B&W) co-sponsored with the Sears-Roebuck Foundation, and produced by Venard of Peoria, Ill., which pays tribute to the 185,000 adult volunteer 4-H Leaders.

*Make Safety Your Number One Crop*, a black and white sound film, sponsored in cooperation with General Motors Corporation, highlighting the National 4-H Safety Contest.

#### 4-H FILMSTRIP PROGRAM

◆ *Fitting and Showing Livestock Series*, a group of four filmstrips in color, co-sponsored with the Blatchford Calf Mead Co., dealing with the approved methods of fit-

# 1,700,000 4-H Members See Films

75,000 4-H CLUB UNITS PROVIDE AUDIENCE FOR THEIR EXPANDING RURAL FILM PROGRAM

ting and showing livestock. Separate titles, *Beef Cattle*, *Sheep*, *Hogs*, and *Dairy Cattle*.

#### LIST ONE SLIDE PROGRAM

*Judging Livestock*, a set of 2x2 color slides, produced in cooperation with various breeding associations, which teaches the standards for proper judging of livestock.

The production program outlined above, the most elaborate yet undertaken by any national farm group, is as much the result of greatly increased membership demand for films as it is the result of growing recognition on the part of some 4-H Leaders of the educational and promotional value of visual aids. As far back as 1931, Sears Roebuck & Co. sponsored a lengthy motion picture

(*Under the 4-H Flag*) dramatizing the Club activities of farm youth, as part of its own public relations program. But it was not until fairly recently that the initiative has come from within a national farm organization itself.

#### TAKING LEAD IN FIELD

In taking this initiative, the 4-H Clubs are clearly in advance of some national rural groups where the prevailing attitude seems to be one of passive rather than active interest in films. Many farm groups are happy to be saluted in industrial-sponsored films, or to distribute those of value to its membership, yet show an extreme reluctance to enter the production field themselves, even on a co-operative basis. Paradoxically agricultural organizations, almost

without exception, report membership requests for films, and information concerning films, at an all-time high. Membership reports also indicate growing rural dissatisfaction with some of the films aimed at them by non-agricultural groups.

The National 4-H Clubs have taken other encouraging steps which may stimulate action in other quarters, including the appointment of Visual Aids Committee of National 4-H Leaders.

Another indication of this group's leadership occurred at the last National 4-H Camp, where the Ass't County Agent of Fairfax, Virginia, aroused considerable interest with his report of a community service project sponsored by one of the local clubs. A group of 4-H boys were trained in the operation of various types of motion picture, slide, and opaque projectors, and put at the disposal of any community group needing their services. The project was eagerly taken advantage of by schools, churches, and civic organizations of the town and the results in terms of good-will exceeded expectations. The report was made in the hope of stimulating similar projects in other Clubs.

While only a beginning, the fine work of the boys and girls of the 4-H Clubs may well be the spark to nationwide rural recognition of the constructive educational value of the film medium.

• • •

#### L. H. Matthes Directs Market Activities for G. E. Department

◆ L. H. MATTHES has been appointed manager of marketing for GENERAL ELECTRIC'S Air Conditioning Department, according to an announcement by G. R. Prout, vice-president and general manager of the Department.

Matthes, whose headquarters will be at Bloomfield, N.J., will supervise all advertising and sales promotion, marketing services, and commercial engineering and sales for the GE department.

Associated with GE since 1922, Mr. Matthes was district manager for Apparatus products in the Texas area, prior to his present appointment.

#### Packard & Packard Agency Sets Up Film Department

◆ PACKARD & PACKARD advertising agency, Los Angeles, has organized a motion picture division, headed by STEPHEN E. RYMER, to produce 16mm merchandising and public relations films in sound-and-color.

*The Challenge*

Our latest film production for the Challenge Cream and Butter Association, written and produced in color, with animation, in ninety days!

Raphael B. Wolff

STUDIOS • HOLLYWOOD 2800 CALIFORNIA

# Laundry Institute's Visual Training

FIRST OF EMPLOYEE TRAINING FILM SERIES  
READY FOR RELEASE TO FIELD THIS MONTH

★ The first of a series of employee training films to be produced under a newly launched program of the American Institute of Laundering will be ready for release early in November.

Produced by the Department of Visual Aids of the School of Laundry Management, the films will include both movies and sound-slide films and will be made available to laundryowners and their state and local associations. All phases of the laundry training problem will be covered, from top management level through the supervisory ranks and to the plant employees themselves. Groundwork on the program has been going on for the past eight months, and several films are now in the final stages of production.

*It's a Big Clean Business* will be the title of the first production to be released, a sound-slide film. Designed as a "morale builder," the film will emphasize the importance of the laundry industry to the everyday life of the nation, pointing out that almost every activity in the 20th century world depends directly or indirectly on good commercial laundry service. The film will stress the advantages of a laundry career, ending on the note that "It's a big clean business—as fine a business as we want to make it."

The script was prepared, and most of the camera work done, at A.I.L. headquarters in Joliet, with final production details turned over to BURTON HOLMES FILMS, Inc., Chicago producer.

Following this lead-off, other films in the series will take up specific jobs in the plant. Ultimately, the complete series will cover the average laundry's em-

ployee training problems thoroughly. All films of this particular series will be of the sound-slide variety, with each one scheduled for about 15 minutes' running time. As the expected shift of emphasis from production to sales takes place throughout the industry, a similar series of films on routemen training will be made.

On the laundryowner-manager side, the A.I.L. will offer a selection of motion pictures showing good laundry operations and pointing out just what makes them good and why.

These films will be shot not only in the Institute's own laundry department but also in other laundries in various parts of the country. It is expected that many of the "Best Ideas" gathered in the Institute's recent "Best Idea" campaign will be used as material for part of this phase of the program.

The first film in this series will be made in the A.I.L.'s identification department. The subject will be the group method of pin and net identification developed by the Institute as a time and labor saver during the war years. Camera work is completed, and the film is in the process of being edited and titled at present. A second film, made in the Excelsior Laundry at Albuquerque, New Mexico, will have its "premiere" at the Institute's national convention in Atlantic City, November 2-5.

A consumer education movie, to carry the laundry story to the housewife and prospective housewife, through showings to women's clubs, schools, and other educational groups, has been discussed and is a possibility for the future.

## Operadio Shows Intercom Slidefilm

◆ A new 12-minute sound slidefilm showing the modern "Flexifone" intercommunication equipment has been produced for the Operadio Manufacturing Co., St. Charles, Ill. Showings are primarily to prospective users but new film is also found useful in sales training and dealer meetings.

## TED NEMETH STUDIOS

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Producers of  
MOTION PICTURES • SLIDEFILMS



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## SCREEN RESULTS *Sell Your Product*

To attract interest in your message, vivid, lifelike screen images are essential. That is why so many business firms choose the Spencer MK Delineascope for projecting 2" x 2" color slides.

Designed by optical specialists with a background of over one hundred years in producing scientific instruments, the MK is unequalled in image sharpness, flatness of field, and evenness of light distribution. Features include: 300 watt illumination for brilliance even in an undarkened room, fan unit keeps slides safe indefinitely, lamphouse remains cool enough to handle, convenient carrying case with room for 200 slides. Moderately priced. See your local supplier for a demonstration or write Dept. Y80

American Optical  
COMPANY  
Scientific Instrument Division  
Buffalo 15, New York



## TELEVISION SCREEN

◆ First program on WMM-TV, new Washington station, last month, was a U.S. Rubber sponsored Washington Newsteel, showing events then taking place in the nation's capital.

ABC's television newsteel crew under Bert Crotty filmed the program.

\* \* \*

◆ NBC's television network, now consisting of WNBC New York, WPTZ Philadelphia, WNBW Washington, and WRGB Schenectady, will be joined by new stations in Baltimore and Boston before the end of the year.

In addition, a new transmitter is being installed atop Mt. Wilson for NBC coverage of the Los Angeles area, and construction permits are held for installations in Cleveland and Chicago.

\* \* \*

◆ HARVEY MARLOWE TELEVISION ASSOCIATES, New York production and service firm, has appointed Ethel Foster as Philadelphia representative.

\* \* \*

◆ New chain of command at NBC television finds the following: FRANK F. MULLIS, executive vice president, will be assisted by JOHN F. ROYAL, also a vice president, on top level plans for television expansion. NORAN E. KERSA will be in charge of television operations and supervisor of personnel in that department.

\* \* \*

◆ PAUL WEST, president of the Association of National Advertisers, was the featured speaker at the first of a series of monthly luncheons held by the American Television Society at the Hotel Commodore, New York, October 22nd.

In a comprehensive discussion on advertising and television, Mr. West gave special emphasis to television as viewed by the national advertiser not yet using the medium.

\* \* \*

◆ Television receiving equipment has been acquired for regular monitor use by the Editors of BUSINESS SCREEN in Chicago. Programs will be reviewed on the air for later comment in the editorial columns of this publication. WBKB is the sole Chicago outlet at present with additional rooms nearing completion.

Films are regularly used on WBKB. Recently screened was the Shutter-Port picture produced by John Hardy.

## TELEVISION in the NEWS

### 16mm Camera for Television Recording Announced

◆ A 16mm motion picture camera for recording television programs on film, the first of its kind in the field, has just been announced by Eastman Kodak.

Main uses of the new device in video broadcasting will be:

1. To enable the recorded programs to be re-used by the sponsor, in film form, for institutional public relations and advertising.

2. To record transmitted shows for billing requirements.

3. To record all "live" programs that go out on the air, a use which will be important for legal purposes.

Another possible major use, is a television "film network." Still in the experimental stage, if such a network proves feasible,

the camera would be used to photograph television programs by recording them as shown on the monitor tube in the broadcasting studio. This tube shows everything that is transmitted, and is used by the station to keep constant supervision of the program.

These film records of "live" programs could then be rebroadcast by stations in other cities, supplementing the present limited and expensive coaxial cables and radio relays. Directly televised programs are at present limited in range to "line of sight" transmission, generally 25 to 50 miles.

Kodak announced that the new apparatus was developed in co-

operation with the National Broadcasting Company studio at station WNBC and the Allen B. Dumont studio at station WABD. It takes pictures directly from the studio monitor tube at the rate of 24 frames a second. Sound is recorded separately by standard methods.

Other basic features of the camera include: a 1,200 ft. film magazine that permits continuous recording of a half hour program; separate, synchronous motor drives for the shutter and film moving mechanisms; and a coated (Laminized) 1.6 lens of 2 inch focal length (Kodak Ektrar).

The double chamber magazine is a self-contained unit, housing both the exposed and unexposed film, which may be readily removed from the camera. Lightlocks allow changing of loaded magazines in a lighted room.

### 18-Square Foot Television Pictures Shown by RCA

★ High quality television pictures 18 square feet in size were demonstrated last month in Washington as a "progress report" on the Radio Corporation of America's development of a large screen television system.

Possible applications of large screen television, in addition to that in the theatre, it was pointed out, include the accommodation of overflow crowds at conventions and meetings, and accommodation of television studio visitors.

The experimental large screen television projector used in the demonstrations is the result of intensive research carried on by RCA engineers and the RCA Laboratories for several years in the fields of optics, electronic circuits, and special type tubes. It employs the system of reflective optics developed by RCA, combining great magnifying power with minimum loss of light, and a new high-voltage projection type cathode ray tube with a picture screen of extremely brilliant phosphors.

Recalling that large screen television was demonstrated by RCA before the war, it was explained that the projector used in the demonstrations incorporated many refinements made possible by advances in both electronics and optics during and since the war.

These refinements have made possible greater picture detail, higher brilliance, and increased steadiness. The picture size is 6 by 8 feet, with a projection throw of 15 feet. The projector is 52½

# DON'T

## *make a movie...*

UNTIL you have seen the business film "PAY LOADS PAY OFF!"

This motion picture made handsome profits for its sponsor. As a sales tool it "PAID OFF!"

### SEE FOR YOURSELF!

We'll be happy to send you a print for screening upon request—or show it to you in our Little Theater without obligation!

*Write, or call ELdorado 5-1111*

## WILLIAM J. GANZ COMPANY

*Producers of Sales Promotion Films*

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ESTABLISHED 1917

inches long, 32 inches wide, and 62 inches high. This is identical to the projectors which RCA is supplying to motion picture engineers for use in further research in connection with the application of this type of television system to the motion picture industry.

## REEL NEWS

### Four New Subjects for Bureau of Mines Library

◆ Newly released U.S. Bureau of Mines films, produced under the supervision of the government agency with funds provided by private industry, include *The Drama of Steel*, *The Story of Nickel*, *This Is Aluminum*, four films on brazing and the various methods of welding aluminum. *The Story of a Storage Battery*, and *Oklahoma and Its Natural Resources*. All are in 16mm sound.

Screenings of Bureau educational pictures, covering 80 subjects on the various phases of mineral industries, including first aid and safety, are up 20% over last year, and more new films—1,061 prints—were added to the Bureau library than in any other similar period during the past six years. This brings the total number of prints in circulation to 5,646.

During the last fiscal year these prints were given 111,168 showings to a combined audience of 8,069,517, including schools, colleges, vocational training classes, scientific societies, and business and civic groups.

### New Fire Prevention Film by Walter Kidde Co.

◆ *Fire and How To Fight It* is the title of a completely new industrial fire prevention film recently sponsored by WALTER KIDDE & COMPANY, Belleville, N.J.,

manufacturers of fire extinguishing equipment.

The new film takes the place of an earlier Kiddle-sponsored picture, *Flame Facts*, which was listed in the last number of Business Screen (Issue 6 of Vol. 8) as being available from the Princeton Film Center. *Flame Facts* has been withdrawn from active circulation.

Interested groups may obtain free-loan prints of *Fire and How to Fight It*, the new film, by writing direct to Walter Kidde & Co., Belleville 9, New Jersey.

### Erect Movie Ad Screens in Sporting Arenas

◆ NATIONAL MOVIE-AD CO., Los Angeles, is attempting to sign up sports stadia throughout the country for rights to erect screens and present 30 min. sound-and-color films during intermissions. Ad messages will precede and follow films. The Gilmore Stadium, Los Angeles, has already contracted for the service.

### Case History: Accident Series Released by Castle

Accidents Don't Happen—Industrial Safety Series (4 films) Sound. B&W. \$50 for the complete set of 4. Individual prices noted. Castle.

• A complete industrial safety program emphasizing the responsibilities of both the management and the employee. Each film points out how dangers can be eliminated and how mistakes can be reduced by training and supervision. Titles include: *Organization* (14 min.—\$20), *Machines* (8 min.—\$15), *Handling* (5 min.—\$12), and *Falls* (6 min.—\$10).

Note: These films were produced by the National Film Board of Canada and distributed exclusively in the United States by Castle Films, Inc.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933 Of Business Screen Magazine, published eight times annually at Chicago, Ill. for October 1, 1947. State of Illinois, County of Cook, ss

Before me, a Notary Public in and for the State and county aforesaid, personally appeared O. H. Coelln, Jr., who, having been duly sworn according to law, deposes and says that he is the Publisher of the Business Screen Magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse side of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are: Publisher, Otto H. Coelln, Jr., 812 N. Dearborn St., Chicago, Ill.; Business Manager, Harold Myers.

2. That the owner is Business Screen Magazines, Inc.; O. H. Coelln, Jr., Chicago, Ill.; Robert Seymour, Jr., 501 W. 113th Street, New York City; Dale D. McCutcheon, Evanston, Ill.; James E. Almond, Evanston, Ill.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: none.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders as they appear on the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

O. H. COELLN, JR., Publisher  
Sworn to and subscribed before me this 25th day of October, 1947.  
NORVAL N. JOHNSON, Notary Public  
My commission expires February 10, 1951.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

# Essential FILM PROTECTION

★ Thruout the great film industry NEUMADE is recognized as standard equipment and specified wherever quality products are desired. Every major film studio, laboratory, library and school uses NEUMADE products for the protection and safe keeping of films.

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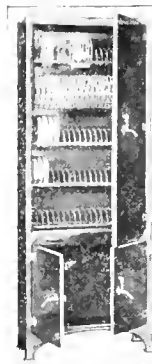
★ EDITING TABLES

★ REELS ● CANS



No. 1 Board... Rewind... editing complete with two geared Ends RW-1 (2000 ft.) rewinds. RM-6 Griswold Jr. Splicer, Cement Holder, applicator, all mounted on weighted porcelain panel. 40" long, 13" wide. Felt covered bottom. Rubber feet.

Storage Cabinet Model MM-102... All steel. Holds 400 ft. reels (100) has large compartment in base for movie equipment. 18" high. Overall size 72" high, 28 1/2" wide, 11" deep. Key Locks. Over 50 other models from which to choose.



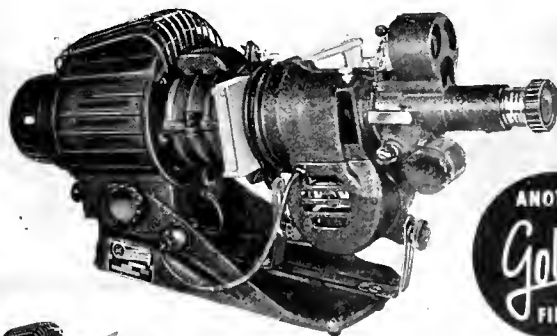
★ Write for illustrated literature



## New All-purpose 1000 WATT Projector

Gives you Everything

FROM 3 1/4 x 4 DOWN TO 2 x 2 (35mm.) SLIDES PLUS FILMSTRIP



## DOUBLE BLOWER COOLED

for Safer, More Brilliant Projection

GoldE ALL-PURPOSE now brings you unmatched versatility in high efficiency, long range projection of color and black and white slides plus filmstrip. More light per watt... yet cooler! Attractively priced. Immediate delivery.

Write for Bulletin No. 473

GoldE Manufacturing Co.

1220-B W. Madison Street, Chicago 7, U.S.A.

Adaptations of All-Purpose Model from basic GoldE units which may be purchased individually.

## Two State Department Pictures Are Completed

◆ UNITED PRODUCTIONS OF AMERICA, Hollywood, which has made a number of animation films for the Navy and various government departments has recently completed two films for the State Department.

*Public Opinion Polls* was made for use abroad by the U.S. Information Service before the program was so drastically curtailed by Congress. The film, which would be interesting and useful to schools and adult audiences at home if it could be made available, deals with the American institution of the opinion poll.

In cartoon fashion it explains how a poll is conducted, how a typical cross section is secured, etc. Basically, the film is designed to promote democracy, by presenting one of our useful, private, free institutions which has no counterpart in a controlled state.

*Expanding World Relations* was produced for the State Department's own training program. It briefly reviews the history of America's change from its early isolation from the rest of the world, to its present comparative closeness to all countries of the world, and the consequent growth of interdependence among nations. The film was made primarily for use in State's indoctrination program for new employees, but it could be useful in many other applications as well for educational purposes.

### Filmosound Projection Aids Huge Medical Film Program

◆ Two hundred seventy-four courses covering 700 hours of work in five days that was the instructional program at the fifty-second annual convention of the American Academy of Ophthalmology and Otolaryngology held October 12-17 in Chicago.

Films showing operational techniques and the prodigious undertaking, and Bell & Howell 16mm equipment was used exclusively in all classrooms. Twenty-five Filmo Showmaster projectors were given the assignment in conjunction with 15 Radiant screens and two Filmosound projectors were on hand when sound on film pictures were shown. A complete 16mm Filmosound Editor was also on hand for checking, editing and repairing films when necessary.

## A LOT OF WHAT IT TAKES TO MAKE A FILM



TYPICAL PRODUCTION SCENE during the shooting of a recent *J. M. Mathis, Inc.* motion picture subject. Camera men in foreground are mounted on traveling crane as technical crew awaits the call to "Action!" Count the personnel involved in making this business film.

## Optical Printing Firm Concentrates on 16MM

◆ FILMEFFECTS of Hollywood, optical printing specialists, have developed some special services which have been met with wide spread interest. This new company, although doing work for most of the major studios, is concentrating on the 16mm field, where it is planned to apply optical printing techniques used for years in 35mm productions. The Acme-Dunn 35-16 optical printer is standard equipment at Filmeffects.

For greater ease in editing, particularly where 35mm facilities are standard, a 35mm blow-up work print service is offered, the print being made from 16mm black and white or color, at a nominal price. The original material is printed by contact, making a 16mm negative, which is then enlarged to a 35mm nitrate or acetate positive. A special optical system is now being installed in the printers, to transfer the 16mm key numbers to the sound track area of the 35mm print, in order to facilitate matching back in cutting the original.

16mm color productions can now be blown up to 35mm Ansco Color from one or more master rolls, either to a corrected 35mm printing Master complete with effects and corrections, or directly to a 35mm composite blow-up release print. A 35mm positive sound track in the negative position is necessary for this purpose. This direct blow-up color print is particularly valuable where 16mm productions require just a few 35mm color prints for special showings.

All kinds of 16mm track optical printing, both in positive-negative and in Kodachrome, are now available for the progressive producer. Special effects work such as lap dissolves, wipes, reverse-action, freeze frame, skip frame (and any other combination of frame printing), magnification, superimposition, and innumerable other effects such as commonly seen in major studio productions, can now be incorporated in a complete 16mm corrected printing master. Optical "Zooms" are particularly effective when used intelligently. Many editorial difficulties are continually being solved by means of the optical printer.

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a full line of  
Incandescent and Arc Lamps  
Cables — Boards — Boxes  
and Accessories  
for the Feature — Industrial  
Educational or Commercial Producer

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**ROSSLITE INKIE EQUIPMENT**

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MOLE-RICHARDSON CO.

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Your requirements for interior  
or exterior locations taken care  
of to the last minute detail.

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*Charles Ross, Inc.*

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Circle 6-5470-1

## Case Histories: continued

### TEXACO'S FARM TOPICS

Sponsor: The Texas Company. Film: *It's News Because It's New*. Producer: RKO Pathe, Inc.

★ Sometime this winter in a town such as Gettysburg, Pa., or Fort Madison, Iowa, farmers from the surrounding countryside will bring their wives and children to a party given in the high school auditorium or the Oddfellow's Hall.

Sponsoring the sociable will be the local Texaco dealer, and perhaps a tire dealer, or a farm equipment retailer. For weeks the hosts will have been talking about their show, and all the farmers will have been warmly invited not to miss it.

In the auditorium the guest will find displays of farm equipment, tires, pictures, charts and other interesting things. On the stage the local Texaco man will welcome them and get the show rolling by handing out the door prizes—gasoline credits, tires, or something like that. Perhaps there may be some live entertainment—folk singers, dancers, or funny storytellers, but surely there will be movies, for the whole family likes them, and the whole family is there.

There might be a picture about crops, or chickens, or apples; and for farmer junior—and senior, too—there will be a Texaco sportsreel about the world series, or about football. And

always, there will be an edition of Texaco's Farm Topics.

Farm Topics is a series of regular newsreels about new ways of doing things on a farm. For instance, in issue one—*It's News Because It's New*—there are scenes of a new home-built bark peeler for making fence posts, an automatic corn planter, a sweet potato transplanter, a power driven pruner, a flame jet weed killer, a clover seed vacuum sweeper, an all-lalla truck unloader, and a helicopter duster. All these inventions made on the farm by farmers. All are new methods of doing things better and faster, for "there is nothing too new for a farmer," as the film says.

**Technical Notes:** Black and white, photographed and edited in newsreel style on location in seven states. Ten minutes in length. **Distribution:** To Texaco farm forums, and rural clubs, schools, through Texaco field offices and dealers.

### INFANTILE PARALYSIS FILM

Sponsor: National Foundation for Infantile Paralysis. Film: *Accent on Use*. Producer: RKO Pathe, Inc.

★ **Problem:** To explain to the general public modern methods of physiotherapy; show the important part it plays in modern medical care.

**Solution:** The film demonstrates practical applications of physiotherapeutic theory. It describes the origin of these theories, and exemplifies typical case histories of cures obtained by physiotherapeutic methods.

**Synopsis:** To explain just what physiotherapy means, *Accent on Use* illustrates by the icebag on an aching head, the warm footbath on sore feet, massage for a bruised elbow—things to which we instinctively turn for relief from pain. Physiotherapy, using the same principles, goes further, and the film shows its use in cases of broken bones, sprains, nerve disorders and principally—poliomyelitis. With fulsome tribute to the trained physiotherapist, the film also shows the various devices used in the trade: warm pools, heat lamps, massage, swirling water, mechanical walking aids and gymnastic apparatus.

One case history of the treatment of a little boy with poliomyelitis—showing the physiotherapeutic treatment given, and his eventual restoration, walking happily, into the arms of his parents—is particularly moving.

**Technical Notes:** *Accent on Use* is a 15 minute black and white sound film. It is produced in documentary style, and can be classified as a good educational film in the general public interest.

**Distribution:** Club and school distribution through National Foundation channels.

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## BUSINESS SCREEN MAGAZINE

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## IN THE NEWS

**American Heritage Film Kit Prepared For Reader's Digest**  
♦ VISUAL ILLUSTRATORS, New York, has recently completed visualizations for the *American Heritage Kit*, a series of six slidefilms.

The series, prepared for the Educational Department of the Reader's Digest as a non-profit venture, consists of six filmstrips and a teacher's guide. Besides use in schools, the kit will be offered to churches, community groups, stores, railroad stations, factories, and commercial organizations as a means of stimulating interest in our American Heritage.

### REFERENCE SHEET

♦ The complete line of projector models and projection accessories manufactured and distributed by the SOCIETY FOR VISUAL EDUCATION, Inc., is now catalogued in one folder and is available on request from SVE offices at 100 East Ohio Street, Chicago, Illinois. This new folder was especially designed to meet the reference needs of schools, churches, homes, and industries.

Of particular value to projectionists is the chart included in the folder which gives the approximate size of screen images obtained in 35mm single and double-frame sizes with lenses of different focal length used at various distances from the screen.

♦ FIRM COUNSELLORS, 2 West 15th Street, New York, has issued a booklet entitled *Facts For Your Film Folder* outlining the scope of its information and supervisory service on all types of motion pictures and slidefilms for commercial use. Copies are free on request.

♦ *Crawley Commentary*, a regular news letter about Canadian production, is published by CRAWLEY FIRMS, 19 Fairmont Avenue, Ottawa. Copies are available on request.

♦ WRITE TO RAYMOND E. NELSON, 341 Madison Avenue, New York, for copies of this ad agency's breezy *Film Graphic*, a newsletter on television published "every now and then."

### NAVED Board Meeting

♦ The Board of Directors of the National Association of Visual Education Dealers held a meeting in Chicago, October 28th.



VICTOR B. GROWCOCK

### Church-Craft Pictures Names Victor Growcock As Manager

♦ APPOINTMENT of VICTOR B. GROWCOCK as sales manager of CHURCH-CRAFT PICTURES, St. Louis, was announced late last month by Paul Kiehl, Church-Craft executive vice-president. Mr. Growcock received his B.A. degree from Concordia Seminary in 1913. He will maintain his office in St. Louis.

Kiehl also announced the appointment of H. A. Woll as manager of the service department. Mr. Woll was formerly associated with Sears-Roebuck and J. C. Penny & Co., and was president of his own company for eight years.

### Borneman To United Nations

♦ ERNEST BORNEMAN, longtime producer for the NATIONAL FILM BOARD OF CANADA, has been appointed by the UNITED NATIONS Educational, Scientific and Cultural Organization to head its Film Section as Director of Information.

Before the war Borneman was associated with Douglas Fairbanks Jr.'s Criterion Film Productions in England, and during the early war months served with the BBC and with the Film Department of the British Ministry of Information. For the last two years he has been head of the International Distribution Section of the National Film Board of Canada.

### SALES REPRESENTATIVES WANTED

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Harvester's 100 Years In Chicago  
Dramatized In 16-Day Exposition

WITH THE AID of one of the most dramatic examples of industrial showmanship in the company's history, International Harvester Co., is drawing crowds from as far afield as Minnesota, Texas, and Georgia to its "Harvester's 100 Years in Chicago" exposition which opened a 16-day run on the city's lakefront October 18.

Housed in four large "carnival" tents, complete with green saw-dust, banners, and brass bands, the show makes boldly imaginative use of light and color and sound to dramatize Harvester's history and products. Enthusiastic public response to the "tent-show" atmosphere has completely vindicated the Company's decision to avoid the grimly institutional type of display.

SPECIAL TRAINS BRING RURAL THRONGS

Harvester's shrewdly handled pre-opening publicity in rural areas created a pitch of interest in the novel show that resulted in revivals of the old-time excursions many farmers used to make to the "big-city" for a day of sightseeing after harvest time. Following suggested formation of such excursions, made by alert Company promotion men to dealers and branch offices within overnight travel distance, a large number of special train movements from 16 states was organized in a little over a month. By this means more than 100,000 rural residents made one-day trips to the Chicago exposition, requiring the services of 152 "Harvester Special" trains.

Lavish use of audio-visual aids—charts, murals, rear projection slide machines, and panoramas—attracted and held attention to exhibits in all three tents; providing vivid dramatizations of the significance of many Harvester products in a manner that was interesting and understandable to every on-looker.

Beyond the tents was an open air area where the latest models of wheel and crawler tractors, motor trucks, combines, corn-pickers, and other items in the Company's diversified line of farm operating equipment were seen and examined at close range.

REGULAR SHOWINGS OF FARM PICTURES

A huge theatre tent, erected at the exit to the outdoor equipment display and seating nearly 7,000, was the scene of two daily variety shows, featuring music and entertainment provided by WBBM, Chicago CBS station. To take care of overflow and waiting crowds, an auxiliary theatre showing 35mm shorts was set up nearby.

Daily visual presentations on soil conservation and home freezing methods were also programmed.

So that a permanent record of International Harvester's most successful public relations venture may be kept, Paul Lawrence, company film director, was "on location" at the show supervising the filming of a sound-and-color motion picture of events. It is planned to release a 10 to 15 min. version of this film in 16mm for distribution through the 9,000 odd Harvester dealers both here and abroad.

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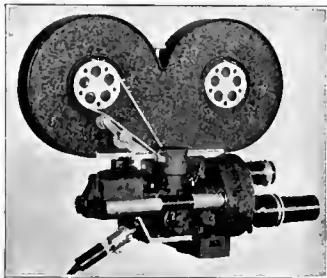
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• MAINE •

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South End Film Library, 56 Val-lonia Ter., Fall River.  
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 Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.  
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• MINNESOTA •

Museum of Visual Materials, Kenyon.  
 Ideal Pictures, 301 W. Lake St., Minneapolis.  
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 Association Films (Y.M.C.A. Motion Picture Bureau), 351 Turk St., San Francisco 2.

Craig Visual Aid Service Co., 149 New Montgomery St., San Francisco 5.  
 Hirsch & Kaye, 239 Grant Ave., San Francisco 8.  
 Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.  
 C. R. Skinner Manufacturing Co., 292-294 Turk St., San Francisco 2.  
 Shadow Arts Studio, Wickenden Bldg., P. O. Box 471, San Luis Obispo.  
 Herbert M. Elkins Co., 10116 Ora Vista Ave., Sunland, L. A. County.

• COLORADO •

Ideal Pictures Corp., 714 18th St., Denver 2.  
 Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

• IDAHO •

Howard P. Evans, Audio-Visual Equipment, 305 N. 9th, Boise.  
 Williams Photo Service, 1007 Main St., Boise.

• OKLAHOMA •

Vaseco, 2301 Classen, Oklahoma City 6.  
 H. O. Davis, 522 N. Broadway, Oklahoma City 2.  
 Kirkpatrick, Inc., 1634 S. Boston Ave., Tulsa 5.

• OREGON •

Time-Craft Co., 1111 S. W. Stark St., Portland 5.  
 Ideal Pictures Corp., 915 S. W. 10th Ave., Portland 5.  
 Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5.  
 Screen Adettes, Inc., 611 N. Tillamook St., Portland 12.

• TEXAS •

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 Audio Video Institute, 1501 Young St., Dallas.  
 The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.  
 George H. Mitchell Co., 712 N. Haskell, Dallas 1.  
 National-Ideal Pictures, 2024 Main St., Dallas.

Visual Education, Inc., 12th at Lamar, Austin. Also, 201 N. Field St., Dallas; 1012 Jennings Ave., Ft. Worth; 3905 S. Main St., Houston 4

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THE NATIONAL DIRECTORY  
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## National Farmers Union Gives Viewpoint On Rural Pictures

### NCR Register Training Series:

(CONTINUED FROM PAGE THIRTY TWO)

plete step-by-step picture story of how a cash take sale should be handled.

3. *Transactions Requiring Sales Slips* describes the principles of sales slip certification on the cash register, with detailed instruction on handling the cash-sell sale.

4. *When You Go to the Selling Floor* shows the sales person how to handle money, how to begin the day's activities, how to buy change, and how to check out the day's receipts at closing time.

5. *Cooperation in Using Your Cash Register* suggests how to handle unusual transactions. It shows the value of cooperation between salesperson, supervisor, and office in handling such operations as "no sales" and "voids" so as to keep the store records straight.

The sixth and seventh films titled respectively *The Cashier-Type Register* and *How to Use the Telephone Charge Authorizing System* deal with special store problems in these areas.

As mentioned, little has been left to chance in this comprehensive basic program. The films are purposely brief, with a maximum showing time of 10 minutes each. Sufficient time is left for review and discussion and individual store problems are covered as much as possible in the "trailer" scenes on each subject. More than that, NCR has prepared a well-illustrated "instructor's manual" which accompanies each kit of films and also supplies, without additional cost, illustrated two-color pamphlets covering the main points of each subject for distribution to each and every member of the trainee audience. These are liberally supplied to the stores according to individual needs.

CANADIAN SERVICE CLUB MEMBERS SEE FILMS via the club and rural circuit distribution channels established by the National Film Board of Canada. The Kingston Film Service and its Board Member, H. W. Curran of the Kingston Film Council are shown in action at a Rotary Club dinner. Similar volunteer service is given throughout Canada.



★ *Seed for Tomorrow*, the first documentary about the problems of small farmers, evidences the growing interest of the Farmers Union in the use of films in adult education. As a people's organization, the Union is primarily concerned with the problems and desires of its member-families. These problems and desires find expression at the local meeting. More than five thousand "locals" meet once a month from Oregon to New Jersey, from Minnesota to Texas. Neighbors come together to learn more about the causes of the rise in living costs or the benefits of a river valley authority or the lack of hospital facilities in their area. Discussion is followed by constructive action.

Films surmount two of the most difficult obstacles to effective local meetings: failure of members to attend; failure of the meeting to bring about intelligent discussion and action. Farmers and that includes farm women and farm youth—are busy people. They don't have much time to read or to prepare talks or other contributions to a meeting. They don't even have much time to attend meetings—or much desire. Too many they've been to in the past have been futile and dull.

A movie invariably attracts a crowd—because people enjoy a good film. If the film is good, it contains enough information and inspiration to stimulate discussion and action. More and more of our local groups are recognizing that films will draw out their members and that visual presentation of facts and ideology is far more effective than any other method.

The National Farmers Union has reviewed



### Special Picture Acknowledgment

★ Credit must be given for the farm photography featured in this issue, including the basic front cover scene and pictures on Page 20 and above to the Public Relations Department, Standard Oil Company (N. J.).

all of the 16 mm films dealing with economic and social issues. It has selected from several hundred the few that it considers useful to its members. Information on the content of these films, how they can be rented, and where equipment can be bought or rented, is available to all local groups.

Our experience has proved that showing a film, however good it may be, is not enough. Discussion of its contents and their relation to the Farmers Union members who have seen the film must follow.

Farm people still find many problems in their use of films. Not enough good 16 mm films on economic and social issues, have been made. Too often, films dealing with international problems or race relations or similar subjects are vague and confused. Education, health, social security, full employment, and many other topics have barely been touched. Projectors are too expensive for most locals to afford. Rental sources for films and projectors are usually in the larger cities, inaccessible to rural areas.

But none of the problems is insurmountable. The calibre of documentary films is improving. With the growing interest of people's organizations in films on social issues, they will improve more rapidly. New projectors will soon be selling at less than half the price of today's standard models. Educational and governmental institutions are beginning to accept responsibility for providing films and projection equipment to interested groups. The Farmers Union's pioneering effort to demonstrate the value of visual media in communicating facts and ideas to farm people will, we hope, hasten the acceptance of this all important educational method.

EDITOR'S NOTE: While we do not agree with content matter in *Seed for Tomorrow*, we recognize the great contribution which can and will be made by the Farmers Union and similar rural organizations.



To simplify  
your  
training story  
...use films

## Nothing like them for making basic principles and processes understandable

**I**T'S easier *much* easier to explain training fundamentals to workers when you use films.

For films give you everything needed to clarify, amplify and simplify the story you want them to understand.

Films give you animation to present principles and processes in simplest terms. They provide slow motion to catch action too fast for observation . . . and pictures taken through microscopes —to make the invisible visible . . . and

x-ray views to reveal hidden conditions. And to make things still easier to explain films give you color, sound effects, and continuity.

**Films like these can be rented, bought, or "tailor-made"**

For a list of ready-made films that can be purchased, rented (sometimes bor-

rowed) write us for a copy of the revised "Index of Training Films." It is free. For advice on making a film of your own, see a commercial producer. And remember that films can work wonders with plant relations, safety, and health programs, as well.

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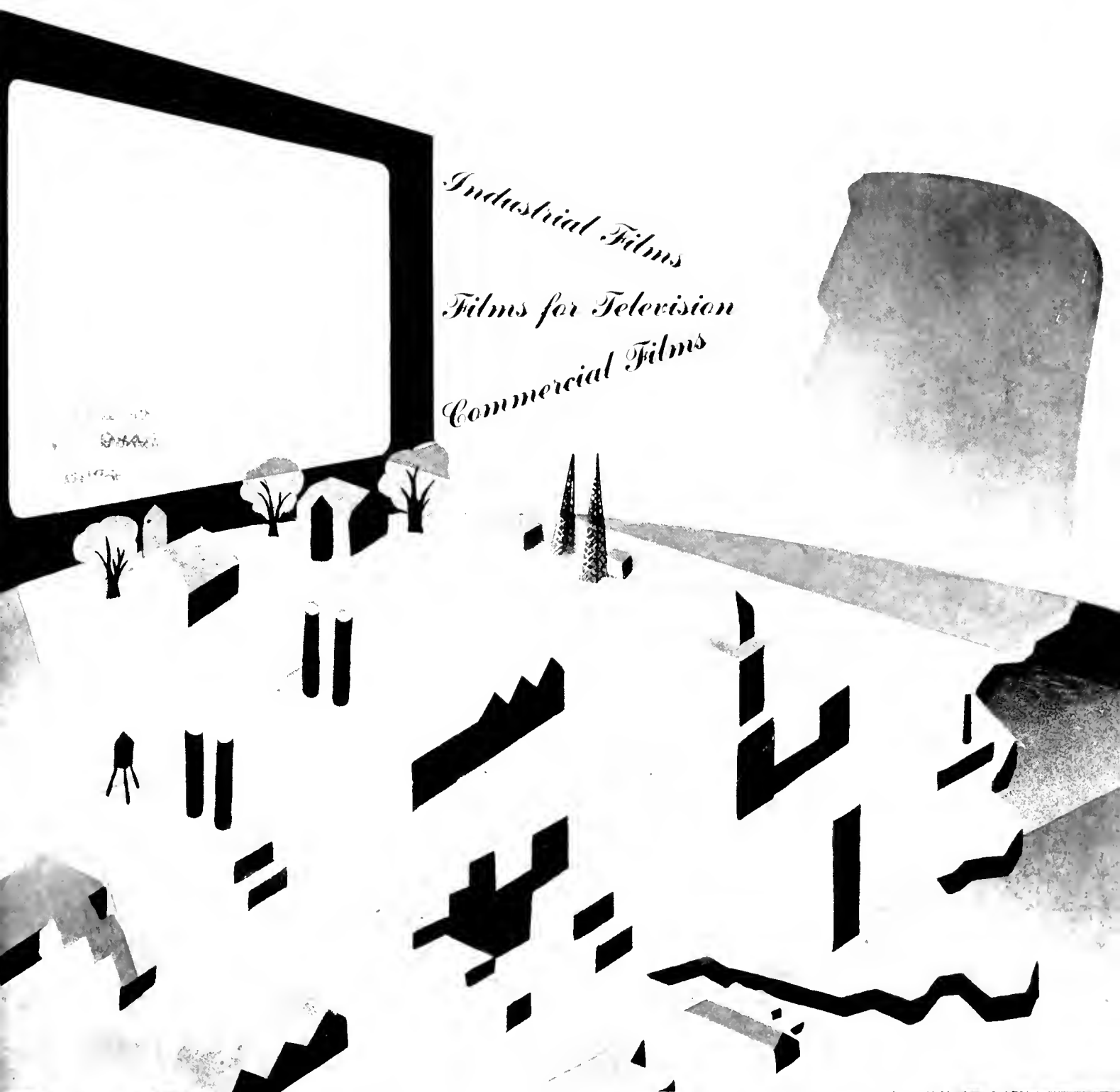
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M A G A Z I N E



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# Three All-Important Steps in Creating A Successful Training Film

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**W**E HAVE LONG SINCE LEARNED that it takes a powerful lot of  
THINKING to create a successful training film . . .

And yet—to paraphrase a great philosopher—the lengths to which  
people will sometimes go to **AVOID** thinking are beyond belief!

Here, then, is a one-two-three procedure which we at Caravel  
employ consistently—to keep our thinking on the beam:

First—think of your prospective audience: Whom do you  
aim to reach? What do they already know about the sub-  
ject? What do they **NEED** to know? What type of treatment  
will assure the most favorable response?

Second—think of your budget: Will it permit you to do the  
type of job that will produce **RESULTS** . . . that will prove an  
investment rather than an expenditure? How should the  
money be apportioned in order to deliver utmost value?

Third—picture **YOURSELF** as a member of the audience:  
What information and suggestions would **YOU** specially  
appreciate? What would **YOU** find most helpful in meeting  
the daily problems of your job?

Frankly, we don't like the effort of thinking any better than the  
other fellow . . .

But—no one has yet come along who could show us an easier and  
better way to create a successful training film.

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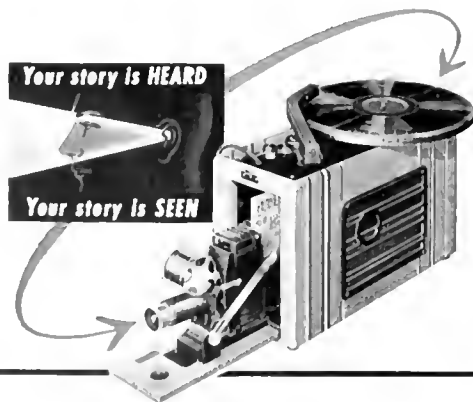
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PUBLISHED IN DECEMBER 1947

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To our clients--past, present and future;

To our competitors in the rich field of visual media;

To men of good will everywhere.

To all a Merry Christmas!

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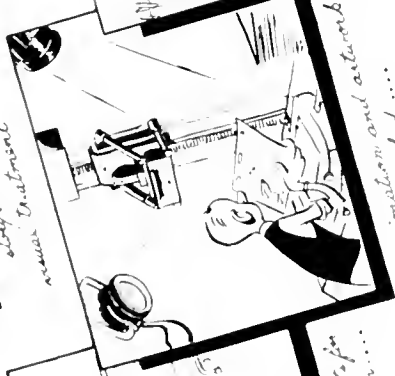
...recorder in our studio for location in our region...



...which saves requiring sets and shot on our sound stage...



...art department makes layouts for artwork, titles and animation...



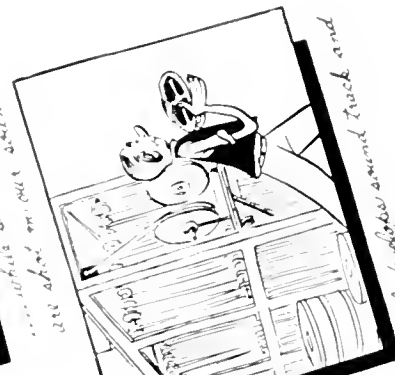
...animation and artwork are photographed...



...tracks from our lab are edited. Music and effects tracks prepared for positive method in our sound studio...



...recording or M recording by direct positive method in our sound studio...



...our lab develops sound track and other film required.



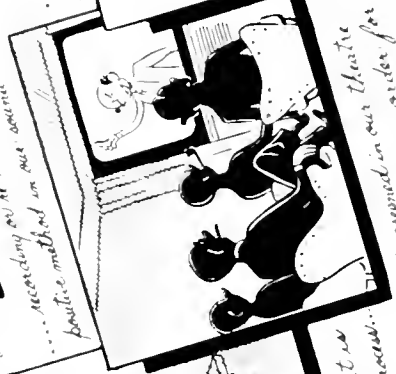
...tracks and pix are interlocked for final check before...



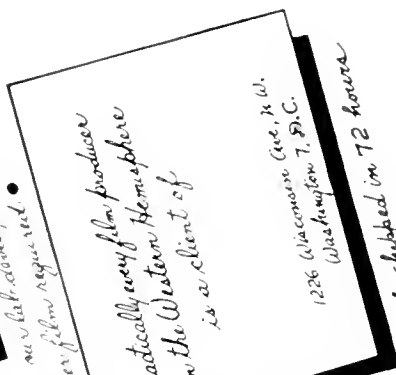
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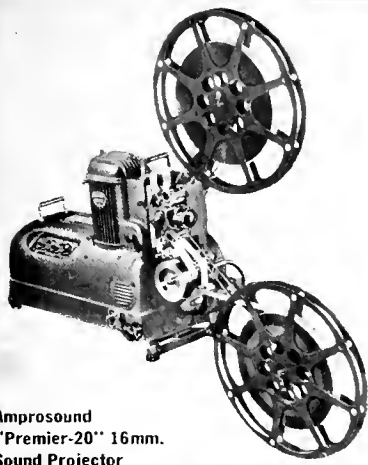


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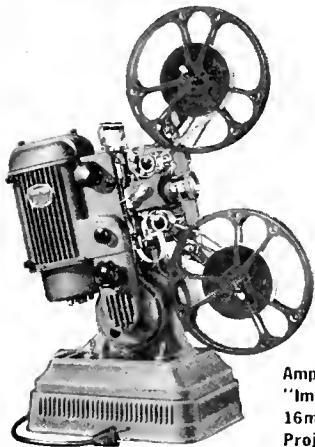
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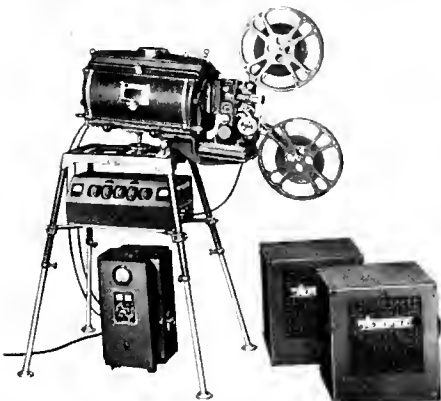
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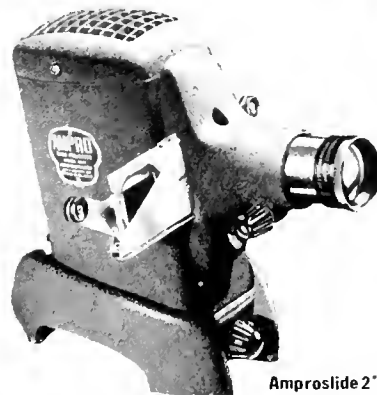
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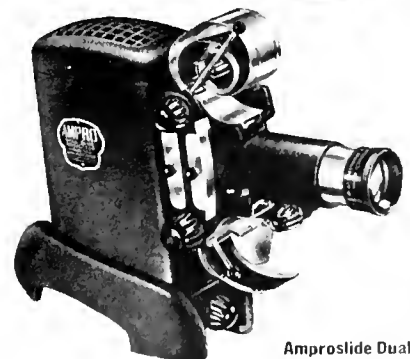
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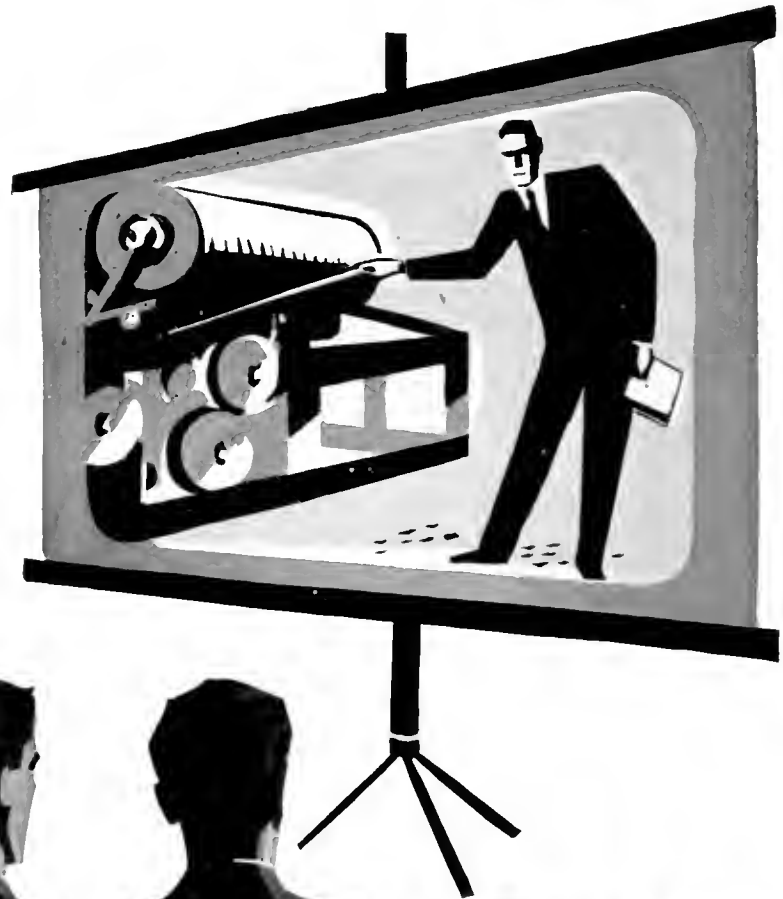
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# FILMS AND FACTS ABOUT THEIR USE

★ BUSINESS and government found new uses for factual films, judging by these items.

◆ A revised one-reel version of an outstanding U.S. Bureau of Mines-Texas Gull Sulphur Company motion picture - *The Story of Texas and Its Natural Resources* - is now available for free distribution to engineering societies, educational institutions, and civic and religious organizations. The original film, which has already had more than 1,000 showings throughout the country, has been shortened to meet exhibitors' requests for a more compact production on the same subject.

Although the running time has been reduced from 57 to 17 minutes, no essential feature of the original has been omitted.

Devoted largely to the mineral resources of the vast Lone Star State, the picture surveys the great petroleum industry as well as operations in the sulphur, lead, tin, copper and magnesium industries. Scenes of such thriving cities as Houston, Dallas, Fort Worth, San Antonio, Galveston, Austin, and Amarillo are included

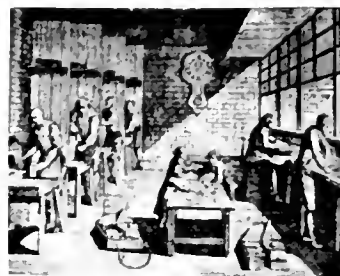
in a striking panorama that covers the scenic beauty, agricultural wealth, cattle raising, and transportation activities in the State.

For information concerning bookings address the Graphic Services Section, Bureau of Mines, 1800 Forbes Street, Pittsburgh 13, Pa.

## Glamour's N. Y. Film Shows

◆ As an added attraction for its audience of young women, *GLAMOUR* magazine (Manhattan) recently set up an attractive Job Reference Room as a sort of central clearing-house for vocational guidance. Currently handling some 1,000 inquiries a month, the room provides reference volumes on careers, current trade journals, directories, college catalogs, and maintains a staff of experts to counsel callers.

Not content with that, the publication is now planning installation of a screen and projector for the benefit of teachers and educational directors who want to see the latest in educational films on industry and vocational subjects.



Scene from *Type Founders* slidefilm

## Type Founders' New Slidefilm

◆ *Five Centuries of Type Founding*, a new sound slidefilm on the history and development of a selection of type faces, has been prepared by American Type Founders, Inc., Elizabeth, N.J., and is now available for showings to interested groups.

The film covers the development of Old Style type from Jenson in 1470 to Caslon in 1720, with illustrations of today's types derived from sources in that period; an analysis of Old Style and Modern serif structures; steps in the development of Modern Roman from Baskerville of 1757 to Sans Serifs and Square Serifs of today; the family trees of Old Style and Modern Roman; and views of a large number of ATF's contemporary display faces, with

names of designers and dates when these types were introduced.

The commentary is cut on two sides of a 33 $\frac{1}{3}$  rpm sixteen-inch disc. For bookings contact ATF in Elizabeth, N.J., or your local office of American Type Founders Sales Corporation.

## Swedish Government Sets Up a National Film Committee

◆ A committee on Social and Cultural films has been set up by the Swedish government, it is learned by UNESCO with whom the Swedish authorities are in contact in connection with their programme of future production.

The films will be designed for public exhibition in Sweden and abroad, and the first series will describe Sweden's system of social legislation. The chairman of the new committee is Mrs. Alva Myrdal, who was a member of the Swedish delegation to the First General Conference of UNESCO in Paris last November.

The decision to set up the new committee has been welcomed in Swedish film circles because up to now the government has taken little interest in documentary films. During the war the Government Information Office issued 17 films, but organization has since been closed down.

## A SALUTE to our New Clients of 1947

Allied Mills, Inc. . . . American Hot Dip Galvanizers Association, Inc. . . . Bakery & Confectionery Worker's Union of America . . . J. I. Case Company . . . Ceco Steel Products Corporation . . . Chicago Mercantile Exchange . . . The Coleman Company, Inc. . . . Consolidated Grocers Corporation . . . Fraternal Order of Eagles . . . Henning & Cheadle . . . Eli Lilly and Company . . . Henry C. Lytton & Co. . . . Maremont Automotive Products Inc. . . . National Dairy Council . . . Ruthrauff & Ryon, Inc. . . . Standard Oil Company (Ohio) . . . Zurich General Accident and Liability Insurance Company.

**A SALUTE** AND SINCERE BEST WISHES TO  
OUR CLIENTS OF MANY YEARS . . . 1913 . . . 1923 . . .  
1933 . . . 1943 . . . 1947 . . . MAY YOU PROSPER IN '48.

ATLAS FILM CORPORATION

THE SEAL OF QUALITY



SINCE 1913

OAK PARK, ILLINOIS



IT IS WITH A DEEP SENSE OF GRATITUDE that we express our appreciation to all who contributed to the production and the designation of "Clean Waters" as the *World's Finest Sponsored Motion Picture*: to the audiences who made the selection . . . to the Films of the World Festival under whose auspices the honor was bestowed . . . to the U. S. Public Health Service for its conscientious co-operation . . . and to the General Electric Company whose altruistic sponsorship and patient guidance afforded us the exceptional privilege of making the picture which has now been judged outstanding among all industrial films.

Raphael B. Wolff  
STUDIOS • HOLLYWOOD 28 CALIFORNIA



## NEW SOUND SLIDEFILM UNIT!

You owe it to your audience and your budget to see this new sound slidefilm unit.

If your program is training, selling or teaching, this new compact equipment is designed to give maximum performance with more light on the screen, less heat, higher quality sound than any machine available today.

Check the following features with your requirements:

Light weight, 22 pounds—latest improved Viewlex projector—plays 16 inch records—turntable speeds of 78 and 33 1/4 RPM—microphone attachment—push button control from any distance—"film protecting" frame change—lens easily accessible for cleaning—available with 2 or 5 inch lens—slotted film can for 5 second threading—patented rapid frame changer with no

damage to film—projects 35mm slidefilms or 2 X 2 slides—new one ounce pickup arm—highest quality loud speaker—national network of service offices. The case is smart and modern in design—the whole unit is not much larger than a portable typewriter.

**AUTOMATIC** This new Soundview is equipped with the special automatic feature allowing the machine to operate itself—no operator and no audible signal on the record.

Ask your dealer for a demonstration or write to



This equipment is manufactured especially for Automatic Projection Corporation by:

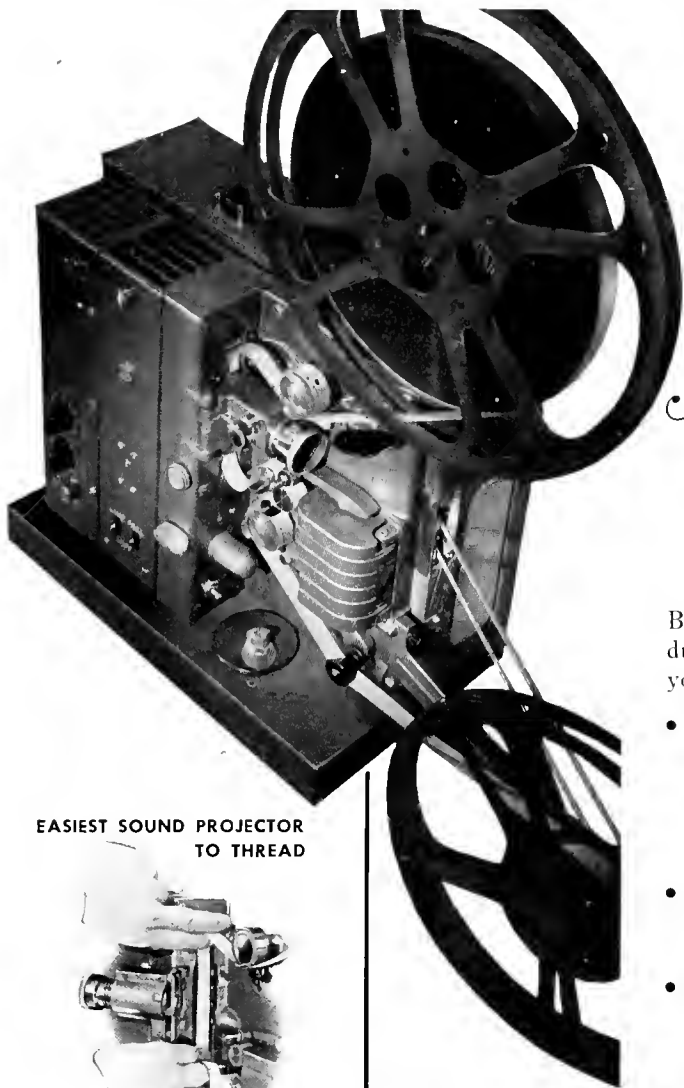
**SYLVANIA ELECTRIC PRODUCTS INC.**

Electronics Division



# SOUNDVIEW

A F I L M P R O J E C T I O N C O R P O R A T I O N  
131 WEST 52nd ST., NEW YORK 19, N.Y.



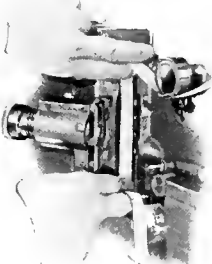
*the new*  
**RCA "400"**

has everything you want  
in a 16mm Projector

Brighter pictures on the screen. Better sound reproduction. Easier operation. That's what you get when you buy the new RCA "400" 16mm Projector.

- **The Projector.** It is easy to operate because all controls are centrally located and plainly marked on the operating side. The true optical-axis system, coated 2-inch F 1.6 lens, 750-watt or 1000-watt lamp projects your full-color or black-and-white films at their brilliant best.
- **The Amplifier.** Special RCA design for full tonal range of music and natural timbre of voice. You hear a whisper or a full orchestra with equal realism.
- **The Speaker.** Engineered specially for 16mm sound. It delivers high quality sound reproduction regardless of speaker location.

**EASIEST SOUND PROJECTOR  
TO THREAD**



Follow the guide lines embossed on side of projector for path of the films. "Cushion Action" sprocket shoes, large 16-tooth sprockets, swing-out picture gate—makes the RCA "400" the easiest of all sound projectors to thread.

*SEE IT . . . HEAR IT . . .* with your own films. Compare the RCA "400" with any other projector. Available in two models—sound speed only or sound and silent speeds.

For illustrated brochure and name of nearest dealer, write: *16mm Motion Picture Equipment, Dept. 20-L, Radio Corporation of America, Camden, N. J.*

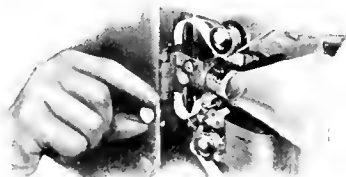
**FIRST IN SOUND . . . FINEST IN PROJECTION**

**MICROPHONE OR  
RECORD PLAYER  
FACILITY**



You can make comments or play music while running silent films. Provides a "PA" system for pre-show announcements or musical entertainment.

**THEATRICAL FRAMING**



Framing adjustments do not disturb picture or optical alignment. You give professional quality showings

**FINGER-TIP TILT CONTROL**



Just turn the tilt control to lower or raise the projector. It's quick, accurate and effortless.



**16mm MOTION PICTURE EQUIPMENT**  
**RADIO CORPORATION of AMERICA**  
**ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.**

In Canada: RCA VICTOR Company Limited, Montreal

**YES! Now you can buy  
a 1947 **DA-LITE** ... finest  
projection screen  
on the market at less  
than 1937 PRICES!**

Why put off enjoying professional projection of your movies, slides or film strips? Just compare these 1937 and 1947 prices on popular sizes of widely-used Challenger and Model B Screens, made possible by Da-Lite's quadrupled sales and streamlined manufacturing and assembly methods.

MODEL & SIZE	1947 LIST PRICE	1937 LIST PRICE
Challenger..... 30" x 40"	\$15.75	\$20.00
Model B..... 30" x 40"	10.00	10.00
Challenger..... 37" x 50"	22.00	30.00
Model B..... 37" x 50"	14.00	12.50
Challenger..... 45" x 60"	30.00	45.00
Model B..... 45" x 60"	20.00	22.50

**SETS THE PACE IN FEATURES, TOO!**

Smart to buy, smart to own, Da-Lite brings you the utmost in screen performance, proved by 38 years of exclusive screen manufacturing experience. The super-reflective crystal-beaded fabric "brings pictures to life;" with its perfect surface fully protected by a patented "No-rub" octagon case and smooth, simple "Slide-A-Matic" operation. There's strength, lightness and beauty, too, in a Da-Lite (the 37" x 50" Challenger weighs only 14 lbs.). See the Da-Lite at your dealer . . . see for yourself why it's America's favorite screen.

**For FINE QUALITY at FAIR PRICES**

Ask Your Dealer for

**DA-LITE SCREENS**

*"World's Largest-Selling Since 1909"*

*Famous Challenger Model illustrated. Also available in wall, ceiling & electrol models: 21 Standard rectangular sizes for movie projection, 19 Standard square sizes for slides or movies. Theater sizes to order. Write for details.*

DA-LITE SCREEN CO., INC.  
2723 N. Pulaski  
Chicago 39, Illinois  
DEPT. 8512

**THE MOST USEFUL REFERENCE MANUAL NOW AVAILABLE FOR PROJECTIONISTS**

That's what thousands of business and educational users of the AUDIO VISUAL PROJECTIONIST'S HANDBOOK call this illustrated two color graphic manual. Contains threading diagrams

step-by-step lessons on good showmanship, chart on film damage equipment trouble chart, etc. Only \$1.00 postpaid from BUSINESS SCREEN 812 N. Dearborn Street Chicago 10.

**Chicago Boat Exposition Will Feature 16mm Films**  
♦ 16mm film showings will be a prominent feature of the International Sports, Travel, and Boat Exposition to be held at Chicago's Navy Pier February 27 to March 7. Two specially constructed theatres in the twin 2,600 ft. Navy Pier exposition halls will offer continuous screenings of 16mm films devoted to sports, recreation, travel and boating.

Manufacturers of boats, marine supplies, sporting goods, and athletic equipment will combine with travel agencies, resort owners, and air, rail, and steamship lines to present over three miles of exhibits covering all phases of the nation's annual \$17 billion recreation industries.

Under the sponsorship of the Outdoor Boating Club of America and the Chicago Tribune Charities, Inc., the ten-day event will be one of the largest shows of its kind ever staged and is expected to draw more than half a million attendance.

**N.Y. Daily News Enters Television Field in 1948**

♦ Plans for the development of the New York Daily News television station, WLV, got under way this month as orders were placed for more than \$350,000 worth of new video equipment.

F. M. Flynn, president and general manager of the News, announced the purchase of three image orthicon equipped studio cameras, monitoring and control consoles, and complete 16 and 35mm projection equipment from the General Electric Company. A five kilowatt transmitter is to be purchased from RCA.

The new station, which will operate on channel 11 in the 198-201 megacycle band, will be housed in a three story addition on top of the News Building.

Barring possible delays in delivery of new equipment, WLV will take to the air with test patterns early in the spring.

OTHER TELEVISION NEWS APPEARS IN EDITORIAL PAGES OF THIS ISSUE

# "Desert Venture"



A documentary motion picture  
in sound and color\* for the  
Arabian American Oil Company

★

*PRODUCED BY*

ROBERT YARNALL RICHIE  
PRODUCTIONS, INC.

9 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.

\*Premiered at New York Herald Tribune Forum, October 21, 1947

# A message to INDUSTRY



Stanley Neal, Pres.,  
Associated Filmmakers

## GOOD FILMS FOR FAR-SIGHTED SPONSORS

Today's vastly-increased audience for sponsored films underscores the adage "to be good films there must be good sponsors." Good sponsors encourage originality of theme, quality production and maximum audience appeal.

If that is *your* film aim, we invite your consideration of our abilities in the following important fields:



**FILMS** to introduce your products to the public.



**FILMS** which tell the facts about your company.



**"KNOW HOW" FILMS** for sales training or production training.



**FILMS** to get dealer interest



**FILMS** to improve employer relations.

**WE** invite you to judge our work on results obtained for other clients. Write us for details.

### ASSOCIATED FILMMAKERS INC.

Stanley Neal, Pres.

45 ROCKEFELLER PLAZA • N. Y.

Telephone Columbus 5-6691

# Home Economists Hold a Film Forum

• CHICAGO WOMEN'S BUSINESS GROUP HEARS PANEL DISCUSSION •

★ Film-making from the woman's point of view was the subject of a round-table discussion presented recently during a course given by the Chicago Home Economics in Business organization in cooperation with the Illinois Institute of Technology. Present at the discussion were approximately 120 college seniors majoring in home economics and home economists now employed by business organizations in Chicago.

Entitled, "The Home Economist As Technical Adviser in Film Production," the discussion centered around the techniques of film making, business needs for films, responsibilities of home economists as technical advisers, as well as responsibilities of producers and directors and others working on the films. Miss Leone Ann Heuer, Household Finance Corporation and president of the Chicago Home Economics in Business group, served as program coordinator for a discussion board composed of O. H. Coelln, Jr., BUSINESS SCREEN; Walter Hardy, Burton Holmes Film Company; Martha Hood, Francisco Films; Robert Wesley, Atlas Educational Film Company; Richard Hough, Modern Talking Picture Service, and Walter Johnson, Society for Visual Education.

#### REVIEWS ADVANTAGES OF THE MEDIUM

In establishing the importance of films to the business organizations employing home economists, Mr. Hardy stated that films make it possible for everyone in a room to have a close-up view of a subject and that they are a universal language, understood by everyone which combines a visual image with sound to produce a double impact upon mind and memory. He further declared that films have showmanship, sparkle, life, persuasion and conviction. They establish good will, promote trade names and dramatize a company story. When properly planned, they tell a single, forceful story. However, they are a good investment only if the picture itself and the distribution is well planned and handled.

In selling a film program to management, Mr. Hardy suggested the following points:

1. Choose a competent, reliable producer.
2. Explore the channels of distribution. Is it for internal use, or is it to be used outside the company?
3. Look at films produced by other firms or by competitors.
4. Get the full story of how the picture is to be used and what it is to accomplish.
5. Make a comprehensive study of the proposed film. Find out how a film will solve the problem in question.
6. Be able to present accurate information.

Home economists thinking of producing a film are concerned with the problem of selecting a producer. The following advice was offered as a guide to them in making the selection:

The first and probably most important criteria in selecting a producer is to see plenty

of films by a number of producers. From these you will receive a fairly clear idea of the type of work that appeals to you. In addition, consider the following points which are of importance in the making of the film:

1. The financial responsibility of the production company, its ability to contract and complete the contract.
2. The studio facilities of the producer.
3. The quality of his production staff.
4. His qualifying experience in the field.

#### HOME ECONOMIST'S ROLE IS DEFINED

Home economists should take part in all beginning phases of the film, according to Miss Hood. As the Technical Adviser, the home economist is responsible for technical accuracy and should be present at all script conferences. The script writer tries to see that the film is presented from the audience standpoint rather than from that of the client. She is informed by the home economist how the film will be used, who will see it and how much the audience can be expected to know about the subject. As the script is prepared, the home economist supplies background material and checks for accuracy and policy.

Activities of the home economist representing the producing company during the actual filming were reviewed by Mr. Wesley.



THAT'S the title of the new illustrated booklet giving complete details of the Fonda Film Developer. Shows how Fonda has eliminated the film slack problem. Write today for your complimentary copy. Address: 2236 Pacific Highway, San Diego 12

Fonda Film Processing  
Equipment Division

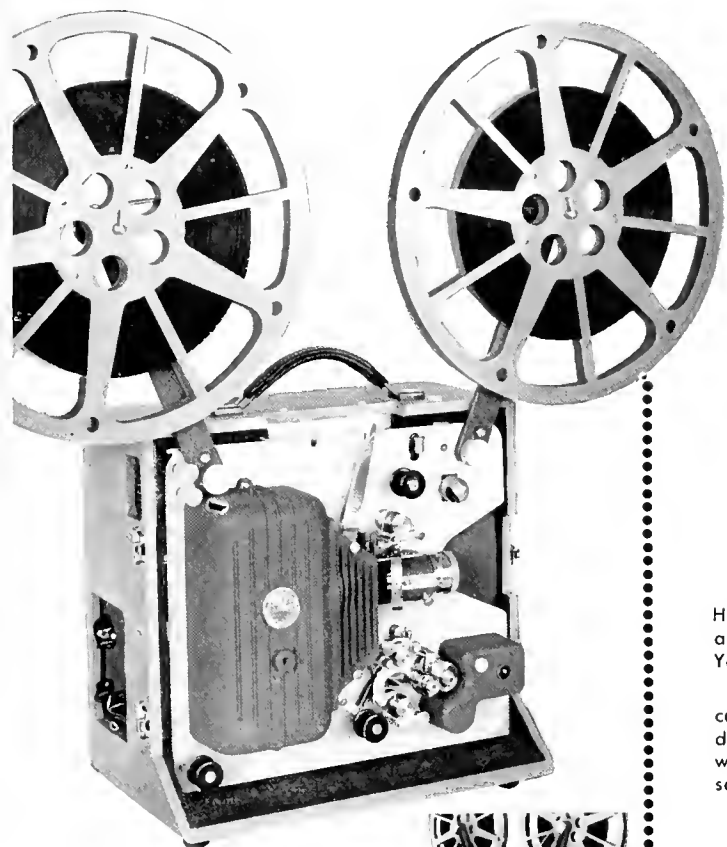
## SOLAR

STAINLESS PRODUCTS

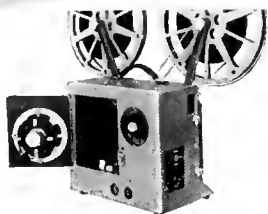
San Diego 12, California  
61 E. 42nd St., New York 17, N. Y.



# NOW . . . DEVRY GIVES YOU THE SALESMAN-SIZED PROJECTOR



Single Case "Bantam" with built-in 6" ALNICO 5 permanent magnet speaker which is readily detachable for placement at screen.



Dual Case "Bantam" with projector and amplifier in one case weighing less than 30 lbs. 8" ALNICO 5 permanent magnet speaker in separate matched case. Weight 13 1/2 lbs.

THE NEW

## DeVry "Bantam"

### THEATRE-IN-A-SUITCASE

16mm. SOUND PROJECTOR, AMPLIFIER, SPEAKER AND SCREEN, ALL-IN-ONE SMALL, COMPACT CASE WEIGHING LESS THAN 31 LBS.

**\$ 3 2 5 0 0**

Here's the sound-silent projector you have wanted for your salesmen . . . As light and easy to carry as a sample case . . . As easy to operate as a portable radio . . . Yet, capable of the quality projection that justifies your film production expense.

Use the new DeVRY "Bantam" 16mm. sound-on-film projector to take your company's story and the facts about your products or services to the counters, desks and conference rooms of your customers. An ideal unit for use in connection with the instruction of field service people. Meets both the needs and desires of salesmen, demonstrators and goodwill ambassadors.

#### DEVRY "Bantam" Retains BIG Project Features

- Sound and silent projection
- 2000 ft. film capacity
- Safe, motor-driven rewind
- Life-like sound
- Brilliant, flickerless pictures
- Top quality materials
- 750-1000 watt illumination
- Two-inch F:1.6 coated lens
- Coated condenser lenses
- Automatic loop setter
- All controls on one panel
- Simplified threading
- Absolute film protection
- Forced air cooling
- Instant, positive tilting
- Entire mechanism accessible for cleaning, adjustment, etc.
- Plus many other worthwhile DeVRY features and the DeVRY Guarantee.

• Operation on either AC or DC

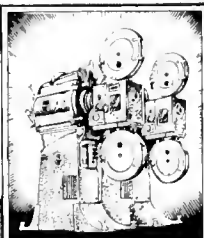


Your new DeVRY "Bantam" has adequate illumination (750-1000 Watts) for projecting brilliant pictures in auditoriums. Matte-white screen fabric inside demountable door ideal for DESK TOP showings.

## ESQUIRE

**ONLY FROM DEVRY**

do you get 16mm projectors designed and built by the same craftsmen whose 35mm equipment is used to produce the "perfect show" in the World's finer theaters



NEW DEVRY "12000" THEATER PROJECTOR

DEVRY CORPORATION  
1111 Armitage Avenue  
Chicago 14, Illinois

BS-D12

Please send descriptive literature on the new DeVRY "BANTAM"

Name \_\_\_\_\_

Address \_\_\_\_\_

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

In Canada, contact Arrow Films Ltd. 1115 Bay St., Toronto 5, Ontario

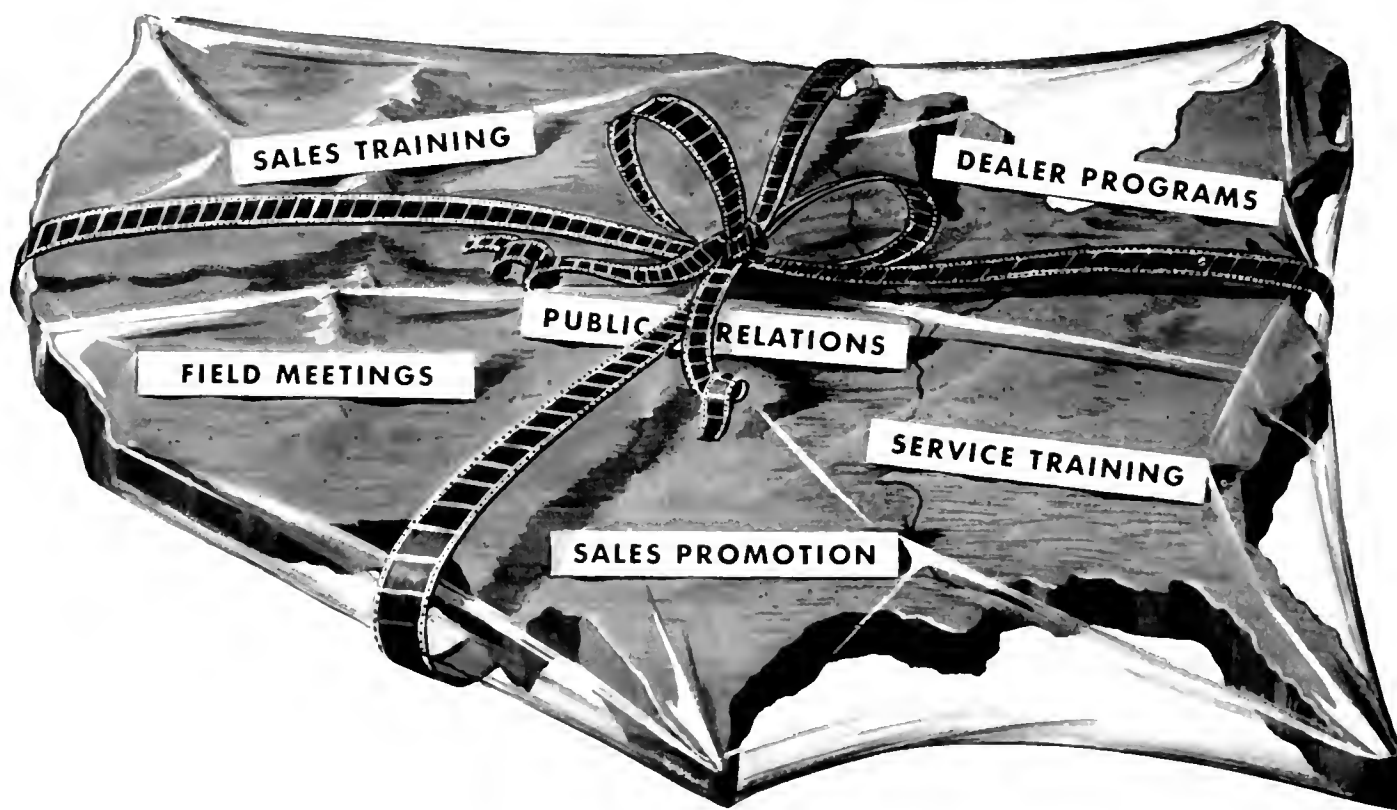


Only 1 more meter of 8mm. Revy "B" used for minor picture sound equipment

DEVRY CORPORATION, 1111 ARMITAGE AVE., CHICAGO 14, U. S. A.

# "KNOW-HOW"

*to Help You wrap up  
National Programs!*



*Sound Masters, Inc.*

MOTION PICTURE  
AND SLIDE FILM  
PRODUCTIONS

165 WEST 46TH STREET NEW YORK 19

TELEVISION is the most challenging medium for mass selling and mass education yet to appear on the communications horizon. Yet it appears to be far removed from program maturity which is essential to the gathering of a permanent audience in the middle and higher income brackets. That's what sponsors will pay for.

The sports events which are today's main attraction of television across the country are seasonal and leave a large potential audience unserved. The tavern and restaurant trade has profited hugely by its television installations but, paradoxically, pays the smallest dividends to the sponsor and the television station which provides these "free" shows.

#### A VALUABLE MEDIUM IS NOW POORLY SERVED

Films are potentially the most convenient, flexible and dependable medium for television programs, commercials, and sustaining material and yet, with few exceptions, the films now being televised are among the poorest programs offered. Obviously, left-over film travelogs, song shorts and ready-made 16mm industrial films are not for the television audience. But that's what they get.

Technical personnel available to television stations, particularly in the area of film projection, is largely untrained and unskilled. The constructive effort in this area of William Eddy, director of television at WBKB in Chicago, is especially commendable.

But, in the lyrics of the old song, with all its faults, we love it still! Technical improvements can and are coming along fast.

#### TELEVISION BROADCASTERS GIVE 5 CITATIONS

The citations given by the Television Broadcasters Association early this month highlight these important recent contributions:

The development of the Zoomar Lens which makes possible instantaneous close-up following of action by the camera. *Award to Dr. Frank G. Bark.*

The application of existing microwave equipment to a relay between South Bend, Ind. and Chicago. (see next page). *Award to William C. Eddy.*

The skillful application of commercial technique to television broadcasting: *award to Paul M. Hahn, executive vice president, American Tobacco Company.*

The extensive experimentation with and support of commercial television in diverse market areas during the past year: *award to Ben R. Donaldson, in charge of passenger car advertising, Ford Motor Company.*

Producers who now turn out 85% of the country's factual films maintain sizeable studios, creative stalls and technical crews in important television centers. They should share in video research and development.

Commercial film producers have the experience and the facilities to overcome most of the shortcomings of present-day televised films. They will be far-sighted and profit hugely by close cooperation with local station managements and by the serious study of all problems relating to production and projection (not to mention creative originality) of televised films.

—OHC



# Chicagoans Take to Television

## • A PROGRESS REPORT ON TELECASTING IN THE MIDWEST •

WITH INITIAL STEPS toward long-range development already taken, and the weight of rapidly growing public enthusiasm behind it, television in the Chicago area is at the threshold of potentially rapid expansion. Some problems—notably a serious shortage of qualified program and engineering personnel—remain, but the same vision and planning that built a nationwide radio network in less than twenty years is being applied to the newest communication industry in this Midwestern center.

In the past year Chicago newspaper readers have been subjected to a steady advertising barrage from such pioneer receiver manufacturers as RCA-Victor, General Electric, Philco, etc., with newcomers jumping on the bandwagon a few months ago. This concentrated campaign, coupled with set installations in taverns and dealer show windows, has resulted in a 300% increase in the number of receivers in use in the city and suburbs. Dealers, who last summer indicated average sales running at 200 sets per month, all report healthy autumn sales and good holiday business.

#### 10,000 RECEIVERS ALREADY IN OPERATION

By the first of the year more than 10,000 receivers are expected to be in operation in the metropolitan area—nearly 60% of them in homes, 30% in taverns and public places, and the remaining 10% in dealer displays.

Churches and schools, with an eye to the educational aspects of the new medium, reflect the same trend of interest. Roman Catholic clergy, for instance, have initiated a campaign to install receiving sets in every one of the 100-odd parish halls in the Chicago Archdiocese, expressing concern over the large numbers of teen-agers being drawn into neighborhood taverns by televised sports events.

Balaban & Katz video outlet WBKB (at present the only station in full time operation in the Chicago area, recently conducted a survey of the home-owned sets, the results of which verified what many advertisers have guessed—that the majority of such instruments, approxi-

mately 55%, are owned by those in the high and above average income brackets. About 27% were found in average income homes, with the remaining 18% distributed among below average income homes. Since rental areas were used as an index to income however, the latter figure is subject to immediate qualification. Many tavern owners, shopkeepers, etc., normally found in a higher income group, live in low rental districts to be near their place of business.

#### LOWER-PRICED SETS MAY WIDEN FIELD

WBKB will follow this survey with another in the spring to determine the impact of cheaper sets on the mass market. Two manufacturers have scheduled sets costing less than \$200 for first-of-the-year delivery and others are expected to meet competition.

The growth in the number of receivers has of course had its effect on station activity. NBC, ABC, and the Chicago Tribune-owned WGN are all licensed for television outlets in the area (CBS has its application on file), and at least two of these will be in full commercial operation during 1948, if ordered equipment is delivered on time. Zenith Radio Corporation's W9XZY is already in experimental operation several hours a month.

#### TWO SIGNIFICANT EVENTS IN NOVEMBER

◆ November of this year marked two significant and far-reaching developments in Chicago television—the simultaneous introduction of large screen television into the Midwest (CONTINUED ON THE FOLLOWING PAGE)

### First of a Series of Nationwide Video Surveys



PREPARED BY  
STAFF MEMBERS  
IN OUR CHICAGO,  
N. Y., AND LOS  
ANGELES OFFICES





WBKB's chief television cameraman, Harry Birch, "covers" a Chicago Blackhawk hockey game.

(CONTINUED FROM THE PRECEDING PAGE) area, and the inauguration of the first television relay system west of the Alleghenies.

The WBKB relay link between Chicago and South Bend, Ind., a distance of 90 miles, was built to bring Chicago viewers the Notre Dame home football games on a sports series sponsored by the American Tobacco Company. John Esau, account executive of N. W. Aver & Son, American Tobacco ad agency, came out from New York to help supervise construction.

#### TWO RELAY STATIONS BRIDGE DISTANCE

Signals picked up by WBKB field equipment in the South Bend stadium were transmitted twelve miles to a relay tower at New Carlisle, Ind., and rebroadcast an additional eighteen miles to a Michigan City sub-station. After a final forty-two mile jump directly across Lake Michigan they were changed to telecast range and transmitted to receivers from WBKB's Chicago studios.

Soon after the installation of its relay system, WBKB cooperated with the National Broadcasting Company and the Radio Corporation of America to present another epoch-making development—the first Chicago showing of large screen television.

A special audience of 250 press and industry representatives was invited to view the demonstration telecast of the Notre Dame Army game, relayed via WBKB's South Bend link, on a six by eight foot screen. Press reaction was enthusiastic. Norine Foley wrote in

her CHICAGO DAILY NEWS "Town Crier" column: "We had a seat on the 50-yard line for the Notre Dame-Army game. So much better than actual attendance at the game that we felt like we were seeing football for the first time. All the thrills of an eyewitness game—even to the cheering, booing, applauding audience."

C. Wagner of BILLBOARD reported: "... play after play was brought to viewers in a style that was far superior to what they could have seen if they had been in the stadium."

The relayed game was received with equal enthusiasm by the public. Led by advance publicity in the newspapers, an estimated 200,000 persons—largest audience in the history of Chicago television—viewed the game from standard sets.

#### FILMS ARE PLAYING IMPORTANT PART

◆ The new video stations have all ordered special 35 and 16mm film projection equipment, and plan to use it much to the extent that radio stations depend upon transcriptions and similar "canned" programs. They will be fortunate in having the benefit of WBKB's experience with film projection and audience surveys it conducted concerning the film preferences of its audiences.

WBKB's television audience first saw films early in 1946; programs up to that time consisting largely of studio shows and a few remotes. The number of receiver owners then being comparatively small, the innovation of films was looked upon more as a novelty than anything else. Short subjects and serials were

used as "filler" for a time but because of restrictions even this material was hard to find.

Elaine Phillips, now film director for Detroit's WJW-TV, had the difficult job of locating sources and resolving the muddled problem of rights for television showings. Dorothy Sapeto, succeeding to the position of film director after Miss Phillips' departure, continued this task and simultaneously conducted audience surveys to determine set owners, preferences for certain types of films.

At first the surveys revealed surprising results. Cartoons and educational films appeared at the very bottom of the list with musicals and drama riding high. Recently, however, an experiment with the RCA children's show *Junior Jamboree* has apparently resulted in a change of public taste. *Jamboree*, a one hour show five times a week, uses approximately one or two cartoons per program and occasional animal or adventure shorts for variety, and letters have poured into the sta-



This relay tower at Michigan City is one of two stations along the 90-mile "bridge".

tion telling how adults as well as children have enjoyed the films.

Miss Sapeto attributes this seemingly sudden change in audience attitude—a change which is now being accomplished with all types of filmed programs—to the way in which the films are used. They are an integrated part of the whole show, occurring at approximately the same time during each program, and are introduced by the puppet "m. c."

#### OVER 20% OF THE PROGRAMS ARE FILMS

The same method of integrated film programming has been introduced on other shows and films now account for a little over 6 hours of the weekly 10 hours WBKB is normally on the air.

A newsreel every Sunday night, a chapter from an adventure serial every Tuesday night, and short subjects under four general "leader" introductions are now part of WBKB's regular weekly film usage. In addition to the above, Miss Sapeto tried to program one good documentary, and public service film every week.

Below: Sketch shows the WBKB relay link between South Bend and Chicago



In the latter category the station has successfully worked with the Red Cross, Community Chest Council, U. S. Armed Services, Cancer Fund, Salvation Army, Tuberculosis Institute, National Safety Council, and similar organizations, assisting them in their efforts to reach the public.

Sometimes help is given to make a "trailer" suitable for televising, sometimes a complete film is run, and at other times a "flesh-film" show, combining films and live actors.

Special projects, such as the recent weekly presentation of the winners in the Chicago Films of the World Festival, are being introduced with greater frequency.

National advertisers seem to prefer filmed commercials, seeing the advantages of uniform national presentation of the sales message. At present Chevrolet, Botany Fabrics, Elgin Watch, Dad's Old Fashioned Root Beer, BVD, American Tobacco, and Leckrolite, are under contract for regularly appearing filmed "spots". Swift & Co., Chicago packers, are expected to sign shortly, having had successful results with its sponsorship of the royal wedding films.

◆ Chicago television is fortunate in having as director of its pioneer station Capt. William

Eddy, one of the nation's top television technicians. An example of the unselfish devotion of the WBKB director to the industry at large was revealed recently at a press conference during which he outlined a plan to help relieve the cat-and-dog competition among new stations for trained personnel.

According to Capt. Eddy's plan, other television stations, advertising agencies, labor unions, schools and colleges will be invited to send executive members of their stalls to the Balaban & Katz station in Chicago to gain actual television experience by working with WBKB crews.

In explaining the decision to initiate the new program, Eddy stated that new televisers have aggravated an already serious problem by raiding existing stalls. Those now on the air have been put to considerable trouble and expense trying to replace on short notice members of tightly integrated crews.

New stations are in no better position. To prepare for televising, they must either engage in expensive trial-and-error experimenting or scout other stations for employees. Since highly qualified people are the first to move, new stations will soon find themselves

(CONTINUED ON PAGE THIRTY-SIX)

## Pepsi-Cola Hits the Television Spots

★ THE RISE OF PEPSI-COLA in the soft drink field during the past fifteen years has been little short of phenomenal. Aside from offering a palatable beverage, and "twice as much," the success story of Pepsi has been based on a unique advertising and publicity campaign.

In addition to more orthodox media, Pepsi has successfully used such unusual methods as sky-writing, service men's centers, an art contest, cartoon ads in class and business publications, and others. Most widely known, of course, is the Pepsi-Cola jingle which has been dimmed into radio speakers at frequent intervals for eight years. This zany tune was actually the first "singing commercial" to reach such a zenith of popularity that hardly a citizen did not know it. It was unusual, for its time, in the way it was pushed, and in the way it caught on.

### COMMERCIALS ARE SHORT AND SWEET

One thing that can be said for all Pepsi commercials is that they are short. The point is established in just a few seconds, and there is never any spiel on that "fresh, tangy, zippy, soda-fountain-goodness" that so frequently nauseates listeners to the messages of some other beverage products.

With this policy in mind, Pepsi approached the problem of television commercials. Using the familiar jingle again, and combining the comic strip cops Pepsi and Pete, whose antics have been appearing in the Sunday papers for the past few years, Newell Emmett Company, the Pepsi-Cola agency, engaged Sound Masters to produce a series of thirteen animated cartoons, each to be no longer than forty seconds.

After some preliminary experimentation, it

seemed to both Newell Emmett and Sound Masters that the problem of 1) plugging the jingle; 2) establishing the characters; 3) creating the "situation;" 4) Pepsi to the rescue; and 5) happy solution,—all in sixty feet of film—would be almost insurmountable. In story board conferences time and again the action was cut to the bone, but still ran over forty seconds.

### PLENTEY OF ACTION AND A GOOD LAUGH

Gradually, however, a formula was evolved, and leisurely pieces of animated "business" were sharpened or pruned until finally, within the forty seconds allotted to each cartoon, Pepsi the familiar Pepsi-Cola cop, hears the call for help, swigs a bottle of Pepsi, and goes to the rescue. Each situation is incongruous and fantastic enough for a good laugh, and the product is identified by both sight and sound. It's all in very good taste, and should have a long life on current television stations, and on new stations as they begin operation.

### USED FOR THEATRES AND TELEVISION

Pepsi's new cartoons are designed to serve the dual purpose of television commercials and theatrical screen advertising. Late this summer they were used as the opening and closing commercials on DuMont's WABD telecasts of the New York Yankee games, sponsored by Pepsi-Cola. They will now be released through regular screen advertising channels for the many bottlers who use theatrical advertising as a local medium.

J. LeRoy Gibson supervised production for Sound Masters, and Gordon Sheehan directed animated and story construction. M. V. Odquist supervised for Newell Emmett.

## SEE a PEPSI-COLA ANIMATED CARTOON:

● Pete and Pepsi hear a call for help!



● Quickly open a police box and find . . .



● Pepsi-Cola for quick energy . . .



● Going to the rescue . . .



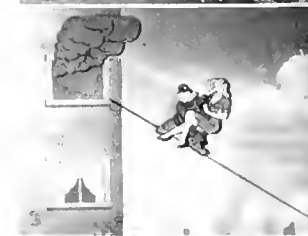
● Pepsi rips out a telephone wire . . .



● Pete ties it to a hydrant



● Pete and the damsel in distress slide to safety . . .



● Happy ending—Pepsi-Cola hits the spot!



# "Miracle in Paradise Valley" First-Rate Farm Safety Film



Even Barnum, who usually starts the show, is a little bit of a "fright" case at first.



The Agent is a "fright" case, and Barnum, the "fright" case, is a "fright" case.



Barnum won't believe it, in fact he figures he's dreaming and maybe he was.



All the while, the "fright" case, the Barnum, is a "fright" case, a "fright" case, and a "fright" case.



The Agent appears to remind him of his experience, but he won't help out. He's stubborn.



He ends up in the "fright" case with Kate Whipple when the Agent shakes his head in despair.



When the "fright" case, the Barnum, is a "fright" case, a "fright" case, and a "fright" case.



and, in a "fright" case, a "fright" case, a "fright" case, and a "fright" case.



After a "fright" case, a "fright" case, a "fright" case, and a "fright" case.



Even the Agent, who usually starts the show, is a little bit of a "fright" case at first.



The Agent is a "fright" case, and Barnum, the "fright" case, is a "fright" case.



When the "fright" case, the Barnum, is a "fright" case, a "fright" case, and a "fright" case.

**P**ICTURED ON THIS PAGE are just a few scenes from the new farm safety film *"Miracle in Paradise Valley"* recently produced for the Sinclair Refining Company as part of the 1947-48 Sinclair Farm Show programs held throughout the country. Wilding Picture Productions, Inc. was the producer. Distribution by sponsor.

All of us are inclined to underestimate the cost of accidents on the farm, including farm folks, but the terrible toll in life, health and property damage reveals that agriculture in 1945 had more fatalities than any other industry—a total of 16,000 lives were lost. Agriculture suffered 1,500,000 accidents and had a farm fire loss in that year of

\$90,000,000! Farmers need to take action. The Sinclair management has made a powerful dramatic contribution toward rural awakening on these tragic losses. Seldom has a motion picture delivered more of an emotional punch than some of the sequences in the *Miracle*. Smart casting and convincing performances by every member of the cast is an important factor. The film story and its gradual but steady ascent to a gripping climax is the final telling factor which make the *Miracle* the year's outstanding safety film to date.

## EXPRESSION OF MOTION PICTURE ART

There are sequences in the film which remind sharply that only a motion picture can *really move!* The *"Miracle"* itself is one of those moments. The presence of the "Agent," a little man from out of this world, is used to tie the story threads with considerable humor as well as putting over the serious message. Sinclair has, indeed, made an important contribution to the welfare of its farm friends. They will react with decisive community and personal action—or we miss our guess!

Sinclair Farm Shows have been held each year for the past nine years in farm territories wherever Sinclair petroleum products are marketed. They have been attended by more than 2,500,000 people. Each year a serious theme of particular interest to farmers is made the feature of an otherwise wholly entertaining program. Sinclair estimates that more than 600,000 farmers and their families will attend 2,300 Farm Shows being held in 36 states where Sinclair products are sold.

## BACKGROUND ON THE PRODUCTION STORY

The Sinclair Farm Program is the responsibility of Walter J. Andree, manager of the company's Merchandising Department. Frank J. Shanklin is immediately in charge of the program.

Before *Miracle in Paradise Valley* was written, representatives of Sinclair and Hixson O'Donnell, the company's advertising agency, and Wilding Picture Productions, held consultations with county agents in the field, the National Safety Council, the U. S. Department of Agriculture, their Extension Service Department and a good cross-section of American farmers.

## A PUBLIC SERVICE TO THE AMERICAN PEOPLE

As a public service contribution to the welfare of the American farmer, the Editors of BUSINESS SCREEN MAGAZINE *"Miracle in Paradise Valley"* one of the outstanding films of these times. Its real measure will be made in terms of lives saved and of increased farm production in an era when food is vital to world peace.

**Production Notes:** A special word regarding the casting and script of the *Miracle* is deserved. The cast is one of the best in recent films and the story fits them like a glove. Elements like these come together all too infrequently but when they do a first-rate film results to the benefit of the audience and thus, to the sponsor.

# 25 Million SEE Farm Films

• MOTION PICTURE SERVICE OF USDA MAKES ANNUAL REPORT •



Hollywood stars watch televised films.

## Mullen Predicts Television Network

★ A "good possibility" that New York and Chicago will be linked in a television network by the end of 1948 is foreseen by FRANK E. MULLEN, executive vice-president of the NATIONAL BROADCASTING COMPANY. Mullen, who was a pioneer in farm radio broadcasting, made the statement during an interview in Chicago early this month while he was attending the International Livestock Exposition and Farm Show.

### 22,000,000 AUDIENCE BY END OF 1948

Stating that he would not like "to be held exactly to the date," Mullen declared the two cities should be joined in a network by that time "with a few months leeway on either side." He repeated his previous predictions that television programs will be available to an audience of 22,000,000 by the end of 1948, and that the much-talked-about New York-Hollywood network will be a reality within the next two years.

The Nbc. executive said he did not believe that television would be a rival of the motion picture industry, or that picture people would "wait until radio had developed the new medium before stepping in to take it over for themselves." On the contrary, he said, "I believe we in television will be able to cooperate in their field and they will lean on us for our radio experience." He emphasized his belief that television will not compete with harm to any other industry, but rather will stimulate all entertainment and educational media.

### MEDIA SERVE TO BENEFIT EACH OTHER

To illustrate his point, Mullen recalled that although twenty years ago many feared the rise of radio, the newspaper, motion picture, and recording industries all found their circulation and revenue steadily increasing during the period of radio's greatest expansion, and find them higher today than ever before.

Using the sports field as a specific example, Mullen maintained that just as radio vastly increased the attendance of women at ball parks by broadcasting games into the home, so will television create more sports fans and improve the "gate" of any sport it touches.

In summarizing television's effect on these allied media, Mullen said, "I believe the really thoughtful people in any of these fields see the advantages television has to offer them."

ACCORDING to the recently released annual report of the U. S. Department of Agriculture Motion Picture Service, a total of 25,000,000 persons viewed prints of USDA films during the year. Reports of 152,173 showings were received, which did not include information on the many theatrical screenings.

Significant achievements of the year contained in the report included the production of seven new films, technical advice and service to bureaus of the Department in the production of eight films, cooperative production of agriculture films with state extension services, supervision of nation-wide distribution of films, and the continued performance of staff services for the agencies of the department.

Distribution continued to be handled primarily through a network of 76 cooperating film libraries in state universities and extension services, with one new library added during the year—that of the Maine Ag Extension Service. 370 additional libraries cooperated in special campaigns.

Sales during the year totaled 2,579 prints of USDA films, the majority sold to schools, colleges, and foreign countries. The following tabulation shows the variety and composition of purchasers:

Foreign Countries	30%
Colleges and Universities	22%
Schools and school systems	21%
Film dealers	12%
Civic and public groups	8%
Industry	6%
Individuals	1%

At the close of the year 13,637 prints of

119 subjects were in circulation, and in proportion to the audience, the total cost to the Department of providing the pictures amounted to about one-tenth of one cent per capita.

One of the important activities of the Motion Picture Service according to the report was service to other Government agencies.

For the Veterans Administration, the Motion Picture Service produced 12 films on veterans' subjects and made prints available for distribution to its 76 cooperating film libraries. In cooperation with the Treasury Department, the Service produced and distributed a savings bond picture for farmers, *The Crop That Never Fails*. Production was started during the year on a film dealing with small business for the Department of Commerce, and on another film for the National Housing Agency showing tests on which standard plumbing codes will be based. The Library of Congress, Army Air Forces, and the Department of State all made extensive use of the services. All in all, 23 different Government agencies utilized the Department's motion picture services.

One of the more significant developments during the year was the cooperative production of motion pictures with state extension services.

Most important was the production, *Men Who Grow Cotton*, in which the extension services of 10 cotton states joined with eight bureaus of the Department under the general direction of the Motion Picture Service and the Extension Service.

To Chester A. Lindstrom, Chief of the Motion Picture Service, goes much credit for these accomplishments, despite budget limitations. •





In production on a General Mills film

# Visual Training Steps Up Sales

Sound Slidefilms Prove Training Value to General Mills, says William A. McDonough, Sales Manager, Home Appliances

**T**HE TEST of any sales training program is whether it will move the merchandise. In the case of General Mills, sound slidefilm program for retail training, the results have been more than gratifying. We found, for instance, that the film on the Betty Crocker Fru-Heat iron not only stepped up sales of our product, but moved more merchandise of all brands. Naturally this was sweet news to the retailer. It all served to verify our conviction, that a good sales training program will make for a better selling job generally. In the case of our Fru-Heat iron sound slidefilm, it tended to make every retail clerk an expert and an authority on all electric irons.

## HARD TO DEVELOP SALES INTEREST

But I'm getting ahead of my story. I should begin with a brief review of the sales training problem that faces industry today, and how the sound slidefilm, specifically, presents a tested solution. It's no secret to the retail trade that every manufacturer is convinced his product is "new and different." And yet when his electric iron—to select that item as an example—is lined up along with nine other brands in the retail outlet, to the average salesperson, it is just another iron.

That brings us back to the necessity for sales training. Everyone agrees it has to be done. But how?

There is a growing realization among manufacturers that although millions have been spent in the past on sales training for large distributor meetings, little has been done effectively with the sales person whose responsibility it is to close the retail sales. It is true that in the appliance industry, the major appliance manufacturer can draw a large attendance at distributor meetings without too much trouble. He has the lure of the "exclusive franchise" and a complete line that is the life blood of many a retailer. But even here

the little dealer frequently has neither the time nor the opportunity to attend.

The appliance manufacturer concerned with traffic items may well experience difficulty in persuading other than major accounts to attend such meetings.

## BRING THE MESSAGE TO THE MAN

The challenge to General Mills and to every manufacturer of "traffic" or "convenience appliances" is to bring the same message forcibly and effectively to the man, rather than to bring the man to the sales meeting. We realized at the outset that ours was basically a problem of getting selling information into the channel where it will be most effective. And that is to the retail sales person.

Armed with a determination to develop our own techniques for hammering home the sales message, we also adopted a broad policy of what that information would include. It would educate the salesperson on the merits of our product. It would enable the sales clerk to answer customers' questions intelligently. It would provide ammunition for answers to such questions as "Why is this iron better?" and "Aren't they all just about as good?" In addition, it would help the salesperson do a better job of presenting, demonstrating and selling *any* appliance.

## EQUIPMENT MUST BE LIGHT AND SIMPLE

We decided upon slidefilms with sound as a sales training medium. We didn't want heavy, bulky equipment, nor that which requires special mechanical ability to operate. We wanted it easily portable. As a result we selected a small projector weighing only 18 pounds. Overall dimensions with loudspeaker and record player were only 6 by 13 by 11 inches, complete in a case. Sound was supplied by one 12 inch record, cut on both sides, that slipped neatly into the case with the other equipment. The device, with a small portable screen, could be set up ready to go in a matter of less than five minutes.

It was decided to use color slidefilms rather

than black and white for several reasons. We found that color, though it cost fifty percent more to produce, was one hundred percent more effective. It enabled us to show the color of our red and white polka dot iron carton, the glitter of our merchandising displays, and other features that tied in with our four-color advertising. Another reason was that most of our competitors were using black and white, and the value of contrast was obvious.

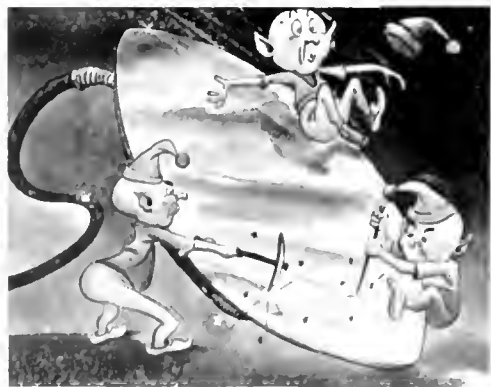
The Jam Handy Organization was the producer. Our first film was entitled *Additions to the Family*, and concerned the Fru-Heat iron sponsored by Betty Crocker. The second film, just released, covers our new Pressure-Quick Saucepan, also endorsed by Betty Crocker. A third film in process of production presents the Fru-Heat Iron and the new Steam Ironing Attachment which will be formally introduced to the trade at the January Housewares Show.

## SALES STAFF HOLDS FILM SHOWINGS

The films utilize cartoons, pictures of the product, sales situations and special information—all designed to get across the selling message. The average time of screening is fifteen minutes.

Our 17 district managers and their assistants promote and conduct showings. They contact the buyer or manager of retail stores, explaining our program and selling them on the need for a sales meeting, designed around the film. They try to schedule half an hour, but the meeting can be held in as little as 20 minutes. Usually the time is provided before the store opens for business. Where the sales staff is large enough, the showing may be held any time during the day. The presentation is cut to the bone from the standpoint of time. It's "all meat and no fat."

Everything is set up and ready to go when the meeting convenes. Our sales representative gives a brief introduction, and the sound slidefilm follows. A brief demonstration of the product is next, and our current advertising





program is reviewed and a question and answer period closes the meeting.

There you have it in a nutshell. What we are trying to do is to produce practical sales training programs for the retailer—fast, compact, complete and flavored with just enough product information and selling slants. Our soundslide program on the Flu-Heat iron began in July, 1946. To date we have conducted more than 1,400 retail meetings through our 17 district managers. Our representatives have, in addition, held more than 500 distributor meetings at which the film was shown. The slidefilms were then made available to the distributors, and the number of meetings they have conducted in retail stores all over the country mounts into the thousands. Our new film on the Pressure-Quick Saucepan has been budgeted for more than 2,500 individual showings during the first six months following introduction in November, 1947.

#### ONE MAN ENOUGH FOR AN AUDIENCE

I might emphasize that we have no requirements as to the number of sales people for whom we will put on a show. In fact, we'll put it on for one or two people as readily as we will for a hundred. The whole objective is to get information to the retailer's selling force, and to get it there accurately and dramatically. It helps all of us.

Observing retail sales people "before" and "after" this presentation, and noting the improvement in sales techniques, we are convinced that we have "an" answer. It's an answer, as I said before, not only to General Mills sales problem, but to the retailers' problem as well.

Retail appliance dealers and department store buyers that have had one training meeting are now asking for additional meetings as new films and products are released. These men are eager to have the General Mills sound slidefilm sales presentation because they know it adds up to more sales. And sales are our collective business objective and goal. ●

#### Tele Sponsors Use Film Spots

◆ Using a film series, Hat Research Foundation, Inc., has made its initial entry into the television advertising field on Saturday, December 13, over the facilities of KTLA, Paramount Pictures station, Los Angeles.

Films are specifically designed to demonstrate proper selection of hat style and color and they stress the health-protective benefits of hat-wearing.

The contract providing for an 8:00 p. m. spot three times weekly was arranged by the Grey Advertising Agency, for Hat Research, and by John Dickinson of Paramount's New York Television Department.

◆ LEKTROLITE CORPORATION, manufacturer of Lektrolite Flameless Lighters, has contracted for a twenty-six week film spot series over WBKB, Balaban & Katz station, Chicago. This marks the firm's entry into Mid-West television. Contract was negotiated between Donahue & Coe, Inc., and Paramount's N.Y. Television Dept.



CHICAGO'S SURF THEATRE was the scene of the Films of the World Festival at which sponsored programs were reviewed for awards.



AT PREMIERE were Mrs. Joseph R. Chesser, president, Better Films Council; Fred Corey; and C. Scott Fletcher, president, of EB Films.

## 14 Festival Awards to Sponsored Pictures

★ *Clean Waters*, produced by the Raphael G. Wolff Studios, Hollywood, for General Electric Company, was selected as the world's best commercially sponsored motion picture by the audience attending the Industrial-Sponsored program unit of the Films of the World Festival, held in Chicago during October and November. The 16mm color-and-sound prize winner was produced in cooperation with the U. S. Public Health Service and points out the dangers of water pollution and the need for adequate sewage treatment.

*Clean Waters* competed on the program with five other films in the classification, all selected from a total of sixty-three entries on the basis of their outstanding contribution to public information.

A screening committee of six, members of the Chicago Junior Association of Commerce & Industry, was selected by the Chicago Film Council to view all industry-sponsored entries and to choose the six best qualified to compete for the final audience vote.

#### FIVE OTHER PICTURES ON THE PROGRAM

◆ The five other productions appearing on the program included:

- ★ *Trees and Homes*, produced for Weyerhaeuser Sales Co. by James A. Fitzpatrick.
- ★ *The Story of Menstruation*, sponsored by International Cellulose Products Co., produced by Walt Disney.
- ★ *Lever Age*, entered by Shell Oil Co., and produced by the Shell Oil Film Unit, London.
- ★ *Men of Gloucester*, produced for the Ford Motor Co. by Transilm, Inc.
- ★ *Children in Trouble*, produced for the New York State Youth Commission by March of Time, Inc.

Eight additional commercially sponsored films were given honorable mention awards, though not screened on the program.

*Clean Waters* and the winning pictures in the six non-sponsored categories—Amateur, Biological Sciences, People and Lands, Physical Sciences, International Interdependence, and Arts, Music & Crafts—will soon be given a series of nationwide screenings, with special

previews already planned in Milwaukee, Minneapolis, Dallas, Austin, and Berkeley, California.

The Films of the World Festival was sponsored by the Chicago Film Council, The University of Chicago, Northwestern University, the General Federation of Women's Clubs, and the Illinois P.T.A.

#### WINNER SELECTED ON BASIS OF THEM

Decisive factor in the sponsored film awards was the extent of each film's "contribution to public information." Standards of commercial success, sales results obtained, etc. were not applied by the selections committee or the audience since the Festival was primarily concerned with social welfare materials and the broader scope of public information.

Eight sponsored subjects received Honorable Mention Awards, including the following:

- ★ *Bill Bailey and the Low Pillars*, produced for the American Banking Association by Emerson Yorke Studios.
- ★ *By Jupiter*, produced for Marshall Field & Company by Wilding Picture Productions, Inc.
- ★ *The Gift of Green* produced for the Sugar Research Foundation by Robert Flaherty.
- ★ *Pueblo Boy*, produced for the Ford Motor Co., by Transilm, Inc.
- ★ *Rehearsal*, produced for the American Telephone & Telegraph Co. by Leslie Roush.

A SIZABLE CROWD fills the lobby of Chicago's Surf Theatre on premiere day.



# CASE HISTORIES

## A Technical Review of the New and Current Industrial Films Including Their Production Background and Distribution Data

GATHERED AND PREPARED BY STAFF WRITERS IN THE NEW YORK, CHICAGO AND LOS ANGELES EDITORIAL BUREAU OFFICES OF BUSINESS SCREEN MAGAZINE

### A TELEPHONE HOUR CLASSIC

**Sponsor:** American Telephone and Telegraph Company. **Film:** *Rehearsal*. **Producer:** Leslie Roush Productions. **Agency:** N. W. Aver & Company.

★ Early in 1946, the telephone company released a film based on *The Telephone Hour* radio program. Designed for showing to not only telephone people, but also to the general public, the film has been seen and enjoyed thus far by over five million people.

Following up on this success, in 1948 the company is releasing *Rehearsal*, offering the same format of good music plus a dignified commercial of the same length as the radio message.

Despite the high entertainment value of these two pictures, the company does not produce films merely for entertainment or "good will". Bell System motion pictures are produced to bring to telephone users information that helps them get the most satisfactory and efficient use of their telephone service, and facts that help them to understand the objectives of the business. In addition, telephone films are planned to give telephone men and women a better understanding of the size and scope of their jobs.

As in *The Telephone Hour*, *Rehearsal* features Donald Voithes and the Telephone Hour orchestra. In addition, there are solos by the great Ezio Pinza and Blanche Thebamm. The short commercial is a description of the progress the Bell System is making in the construction of nation-wide micro-wave relay nets for telephone, radio and television. **Technical Notes:** *Rehearsal* is released in both a 27 minute non-theatrical version and a 17 minute film for theatre showings. The music is, of course, notable and recorded excellently. **Distribution:** *Rehearsal* will be offered to theatres, clubs, schools, and company employee groups through member companies of the Bell System.

Control room scene in "Rehearsal"



Washington as a soil expert is depicted in the film "First in the Hearts of Farmers."



The effects of fertilizers on cotton production illustrated in the *Plant Food* film.

### FOR BETTER FARMING

**Sponsor:** The American Plant Food Council, Inc. **Film:** *First in the Hearts of Farmers*. **Producer:** Audio Productions.

★ When the production of this picture was first under consideration, it was agreed that its objectives should be: 1—to acquaint Americans with what commercial fertilizers have done and are doing to build up the nation's soils and crops; and 2—to show how fully the plant food industry has fulfilled its part in this vital program.

With such over-all objectives in mind, it was apparent at the outset that a picture must be planned which would be loaded with accurate facts and figures, in no case subject to controversy or attack.

Moreover, it was realized that such a picture could well become a ponderous presentation of factual reports, with documentation following documentation. Not a very entertaining formula for a motion picture aimed at mass showings.

But after considerable research into ways and means of telling the story in an interesting manner, a screen treatment was developed which presents the message in an entertaining framework, contrasting George Washington's experiences in soils and crops with soil and crop conditions all over the nation today; and yet showing that Washington's theories of land management are as valid today as when he wrote them in his journal.

This human side—this farmer side—of Washington is unknown to many Americans. The disclosure of his lifelong interest in farming will do much to make the picture liked and successful in its purpose.

**Technical Notes:** *First in the Hearts of Farmers* consists of farm scenes contrasting results from healthy soil and exhausted soil, animation explaining how soil becomes exhausted and how it can be replenished, and

sequences of Mount Vernon and George Washington. It is interesting to note that the original diary of Washington was not photographed—handwriting of 1797 with its "f" shaped "s" proved to be too hard to read for screen use. A handwriting expert was engaged to simulate Washington's handwriting, but more legibly.

**Distribution:** The 24 minute version, *First in the Hearts of Farmers*, will be distributed by the Council and its 27 member companies to clubs, schools, and farm organizations. The 9 minute theatrical version, *Another First for Mr. Washington*, will be booked into about 3,000 theatres starting in January, 1948.

### COLOR SELLS GOOD STEEL

**Sponsor:** Taylor-Wharton Iron & Steel Company. **Film:** *3,000 Pounds Per Square Inch*. **Producer:** Lewis Sound Films.

★ Taylor-Wharton is one of the oldest steel works of its kind in the United States. For over two hundred years, the company has been manufacturing specialized products of steel, such as heavy steel cylinders for containing gases.

This film is the record of how these cylinders are made. It is an intricate process, involving piercing, drawing, and finishing a one-piece cylinder to withstand, with complete safety, pressures of over a ton and a half per square inch.

**Technical Notes:** *3,000 Pounds . . .* has some exceptional industrial photography. In Kodachrome, the thirty minute film was taken almost entirely at the Taylor-Wharton works at Hightbridge, New Jersey.

Accurate rendering of hot steel color has always been a problem in this type of industrial film, and *3,000 Pounds . . .* is notable in this respect. Some scenes of workmen handling the hot metal on the dark floor of the mill are rendered in almost perfect color—both for skin-tone of the workmen, machinery

color, and the hot steel. Precision Laboratories exposed the duplicate prints.

**Distribution:** 3,000 Pounds . . . has been selected for presentation in the Science Theatre of the International Science Exhibition at the Stevens Hotel in Chicago this month. The film is loaned to engineering societies, scientific schools, on a limited circulation basis.

## PRUNE'S PLACE IN HISTORY

**Sponsor:** California Prune and Apricot Growers Assoc. **Film:** *A Fortune in Two Old Trunks*. **Producer:** All-Scope Pictures, Inc.

★ This film, with a stronger story line than many such pictures, is a long range public relations effort designed to dramatize, and so advertise, the history of American prune growing.

As the title indicates, the theme of the film is the important part played by two old trunks in the birth of the now rich California prune industry.

**Synopsis:** Beginning of the story is at the time of the California Gold Rush, in 1849. Louis Pellier, who had responded to the lure of gold, decided prospecting and panning was not for him, and, finding the Santa Clara Valley around San Jose to his liking, returned to his former occupation of nurseryman.

Finding cultivated trees, plants and seeds scarce in the new country, he sent his brother back to France for plant stock. The brother, after the many-month trip by sail and stage that was then required, brought back, in two old trunks, a number of scions of the French d'Agen prune.

These highly developed old world slips, when grafted on hardy local plum roots became the parent stock of practically all the present extensive prune acreage of the Santa Clara Valley.

The film goes on to show how the prunes are grafted, some beautiful views of modern orchards in full spring bloom, and briefly details how prunes are grown, tended, picked, treated and packed.

**Distribution:** Specific distribution plans have not yet been announced. The film was previewed in October at the Barbizon Plaza Hotel, New York, for bookers and associates of the California Prune and Apricot Growers Association. Prints will be made available to schools and colleges, and general distribution handled by one of the 16mm distributors.

Scene in "A Fortune in Two Old Trunks"



## OF THE SOIL AND THE SOUTH

**Sponsor:** Tennessee Coal, Iron, and Railroad Company (U. S. Steel subsidiary). **Film:** *Soil and the South*. **Producer:** Loucks and Norling Studios.

★ T.C.I. (Tennessee Coal, Iron and Railroad Company) has long been associated with efforts to improve the fertility of southern farms.

Although T.C.I. is a major producer of fertilizer (open hearth slag), its interest is not purely commercial. T.C.I. is irretrievably connected with southern welfare in general, and has long believed and acted on the premise that as goes the prosperity of Birmingham, and of the whole south, so will go its own prosperity.

So, in addition to producing steel, the company has consistently supported research and practical on-the-spot aid to southern farmers.

*Soil and the South* tells some of this story. It shows how one farmer considered his depleted soil and took steps to replenish its fertility in conjunction with his county agent, and help from the local banker.

The banker's attitude in this case is reminiscent of the fine film of the American Banker's Association, *Bill Bailey and the Four Pillars*, reviewed in these pages last year.

**Technical Notes:** In Kodachrome, *Soil and the South* is 15 minutes in running time. Good scenes of southern agriculture.

**Distribution:** To southern farm groups by arrangement with local agents of T.C.I., and associated groups interested in farm welfare and improvement.

## LATHE OPERATIONS IN COLOR

**Sponsor:** South Bend Lathe Works. **Film:** *Grinding and Use of Basic Lathe Tool Cutter Bits*. **Producer:** Burton Holmes Films, Inc.

★ This color film is the third in a series produced for the South Bend Lathe Works, and based on the company's instructional manual "How to Run a Lathe." The first two in the series have been widely distributed to the machine tool industry and vocational institutions.

**Synopsis:** An introductory sequence explains the meaning and importance of such terms as clearance, rake, and angle of keenness as applied to cutter bits. A sample workpiece is turned out by the operator to demonstrate the selection, grinding, and proper use of the cutter bits necessary to accomplish the job. Actual lathe operations shown include the steps to be followed in rough and finish turning, machining a neck or groove, and cutting screw threads. In the final scenes, the film illustrates the grinding and use of additional cutting tools for such jobs as threading, left hand turning, boring, and forming.

**Technical Notes:** 16mm sound film in full color with narrative voice. Running time: 22 min.

**Distribution:** The picture is intended for general distribution to vocational schools and industrial plants throughout the country.



Glamour in the recent Hughes Brush film.

## BRUSHING UP ON BEAUTY

**Sponsor:** Hughes Brush Company (Johnson & Johnson subsidiary). **Film:** *Brush Up On Beauty*. **Producer:** Films For Industry.

★ This is a typical factory picture, showing how brushes are made.

There are very good reasons for producing pictures of this type. Seeing enough of them, as the folks on the school and club circuit undoubtedly do, provides a remarkably good concept of how things—all sorts of things—are manufactured. And the interest consistently shown in "how it's done" films indicates that they are always well received.

*Brush Up On Beauty*, however, introduces more than factory scenes. Charles of the Ritz demonstrates his technique of hairdressing, and some very pretty models show how they brush their hair.

**Technical Notes:** Kodachrome, 25 minutes. Studio shots of models and hairdressing scenes. Factory shots at the Hughes plant in Water-vliet, N. Y.

**Distribution:** To women's clubs and schools.

## MAIN STREET: A BIG MARKET

**Sponsor:** Pathfinder Magazine. **Film:** *Main Street, USA*. **Producer:** RKO Pathe, Inc.

★ **Problem:** Pathfinder is a weekly news magazine with particular strength in rural areas and small towns. It supports the small town way of life and is active in defending it to its detractors. Pathfinder's appeal to advertisers is the potency of the small town market. Many homecoming or newly returned soldiers have indicated a desire to make their way in large cities, a movement which was noted after the unsettling influence of the first world war and to a more marked degree today.

**Solution:** Pathfinder has sponsored this film as its contribution to the small towns, to help keep them returning veterans at home by suggesting that despite the big city glamor and a chance at millions, life in smaller towns is more stable and has actually more to offer for most men.

**Synopsis:** *Main Street, USA* is a letter from Medina, an actual small town in northern Ohio, to a soldier, serving overseas, who has decided to find his future in a big city when

(CONTINUED ON THE FOLLOWING PAGE)

## Main Street, U. S. A.

(CONTINUED FROM THE PRECEDING PAGE) he comes back. The film is a portrait of Medina. The camera travels its streets, visiting its merchants, doctors, lawyers, courthouse, town square, its small thriving industries, its comfortable homes. It says "here is a good life, we hope you'll want to stay with us, but wherever you go, we'll always stand behind you."

**Technical Notes:** Adopting a treatment which has been so effective in the *Fifty Is America* series, this film offers an excellent pictorial study of a small town. It is 20 minutes in length, and is printed on tinted stock.

**Distribution:** *Main Street, U.S.A.* will be shown in small town theatres and in clubs and other adult groups through arrangements made by Pathfinder representatives.



## BIG TIMBER: A FILM "NATURAL"

**Sponsor:** International Harvester Co. **Film:** *Monarchs of the Forest*. **Producer:** Pat Dowling Pictures.

★ Purpose of this film is to demonstrate special heavy duty International Harvester equipment for the logging industry. Shown are International trucks, tractors, cranes, rock-crushers, bulldozers and other pieces of equipment at work in rugged Northwest country.

The film opens with a sequence showing the loggers at play in the annual three day Timber Carnival at Albany, Oregon. Log rolling and other typical lumbermen's sports form the fun at this rough and ready jam bacc.

The picture shows the two major kinds of logging, selective and strip, with the methods used in each. Also covered are major logging problems, including road building through forests, hauling huge logs from almost inaccessible locations, and other operations requiring well built and extremely powerful machines.

**Technical Notes:** Photography is excellent, with many beautiful views of lumber country. **Distribution:** By International Harvester's experienced film distribution system. Primary purpose is for showing to lumber company executives, nationally and internationally. But the film will also have school and general audience demand because of its interesting portrayal of an important American industry.



*Yellow workers provide "An Orchid for Peggy"*

## GETTING ALONG ON YOUR JOB

**Sponsor:** American Telephone and Telegraph Company. **Film:** *An Orchid For Peggy*. **Producer:** Pathscope Productions.

★ In any large commercial organization there are, of necessity, some jobs which require a monotonous attention to just one manual or mental operation. In the telephone company, a high proportion of these tedious but useful tasks are in the Revenue Accounting Department.

*An Orchid For Peggy* emphasizes the importance of revenue accounting work by demonstrating how it integrates into the operations of the company as a whole. Moreover it shows to Peggy the value of the good working conditions and friendships she has made in her work. It describes the company not as a nebulous "thing", but as people—thousands of people all working as one team of which she is an important member.

Peggy's orchid is presented by her associates at a surprise party given to her in her last day with the company as she leaves to get married. She reflects, in her happiness, at the first discouragement of the lack of importance and variety in her first job. In the series of scenes of her remembrance the film shows how she came to understand her place in the company, and how she progressed to various other positions in the department.

As a whole, the film was produced with an emotional approach to "reach" an audience largely composed of women. However, this was very carefully edited to avoid any masculine sentiment.

**Technical Notes:** Pathscope's Boris Kaplan, who wrote and directed *An Orchid For Peggy*, talked to several dozen women in the Revenue Accounting Department of the New York Company. The resulting script represents the attitudes of women doing accounting work their occasional feeling of unimportance, and the compensating factors of telephone work. The film is black and white and sixteen minutes in running time.

**Distribution:** Bell System companies have always felt it important to orient all employees into their importance to the company by explaining how they fit into the whole. Training films are never just "how", but "why", and training and motivation films designed for one department are frequently

shown to all departments to show what the other person is doing.

Thus, *An Orchid For Peggy* will be shown through member companies of the Bell System to not only Revenue Accounting, but other departments of the company as well.

## BACKGROUND OF ARC WELDING

**Sponsor:** General Electric Company. **Film:** *The Welding at Work*. **Producer:** Raphael G. Wolff Studi.

★ This film, another in the outstanding G. E. *Move Power to America* series designed to sell specific applications of electric power to industry, is an excellent example of the demonstrative value of motion pictures.

How else could the multitudinous uses of arc welding be presented so clearly and convincingly?

The film's point is that arc welding is the most economical, strongest and lightest fabrication method for many industrial operations, and it makes this point most thoroughly.

It is easy to see how the picture, shown individually or to groups of men responsible for production methods, would start them thinking about what operations of their own could be converted to arc welding.

This reviewer, who knows nothing about welding or materials fabrication, felt, after seeing the picture, that he had had a liberal education on what arc welding was and could do, and that furthermore any manufacturer not using welding was making a terrible mistake. This reaction is noted to demonstrate the film's possible effect on directors and officers of companies, who, while unfamiliar with production methods nevertheless have an important voice in the conduct of the business.

Arc welding is a method that can replace to advantage cast or riveted construction in many operations. One of the examples given is a bracket that cost 67% less when welded rather than cast.

The film explains and demonstrates the three main types of arc welding: metal arc welding, atomic-hydrogen arc welding, and inert arc welding. Selection of the proper type of welding, and the proper electrodes from among the many available, will assure the most effective weld for the job.

Short animation sequences throughout the Brown *Dynamic photography adds interest to the new G.E. film "The Welding at Work."*



film show an amusing cartoon welder and lend a touch of lightness to the presentation.

Conclusion of the reviews the advantages that have been demonstrated for arc welding. Since it is not the purpose of this review to sell arc welding, but to report on the film itself, the sales story is not all listed.

Suffice it to say that the picture is a most effective educational sales presentation, which will hold the interest of every group concerned with fabrication methods—students and working supervisors, engineers and designers.

**Technical Notes:** This 25 minute color film is well produced throughout. Many closeups of welding procedure give it real educational value.

**Distribution:** By the G. E. organization which is well set up for film utilization. A complete distribution plan for the whole *More Power to America* film program has been arranged, with additional areas slated for coverage as the subject of the film dictates. Sixty five prints of this picture were ordered immediately.

## ASSEMBLY LINE PRODUCTION

**Sponsor:** Illinois Tool Works. **Film:** *Save With Sems*. **Producer:** Hudson Productions, Ltd.

★ Assembly of washers and screws is usually a time consuming hand operation on most assembly lines. "Sems," the Illinois Tool Works patented screw and washer assembly can save time, storage space, and wasted parts on almost any job.

The film is a convincing presentation of this fact. It shows how the washer, placed on the screw before it is threaded, can never be lost or fall off. Screws and washers of every size and for almost every conceivable purpose are available.

A well done animation section shows just how "Sems" are made. An interesting point about this section is that it not only provides information, but quite definitely illustrates the company's patent protection on the product.

**Distribution:** By Ray Wall, Advertising Manager of Illinois Tool Works. It will be used as a direct sales aid in demonstrating the product to industry.

## Variety Store Sales Training Film

◆ *Let's Look At Your Job*, the latest training film release by the trade magazine "Syndicate Store Merchandiser", is designed for showings to new variety store salesgirls the very first day after hiring. The ten-minute sound slide-film shows the new girl that her store is truly an American institution, serving every member of the family. A brief behind-the-scenes view of the merchandising cycle from the buyer's office to the selling floor is given, then an experienced, competent variety store salesgirl shows how she makes a sale.

As a climax, the salesgirl in the film tells the audience why she finds her job interesting.

A silent "Photo Quiz" follows the sound portion of the film and briefly reviews a few of the more important points covered. The quiz was deliberately made easy to avoid confusing the inexperienced salesgirl.



An employee is late. Parker won't listen to explanations, issues a curt warning.



Franklin, however, expresses kindly interest in cause of tardiness.



An employee has been promised a better job, but circumstances arise which will improve employee's present job . . .



By not bothering to explain, Parker leaves employee dissatisfied. By careful explanation, Franklin makes his employee happy and satisfied.



A not-too-smart employee is botching work. This angers Parker, who further confuses employee by impatiently ordering him to pay attention . . .



On the other hand, Franklin wins his employee's cooperation and understanding by patient instruction.

## "Strange Interview"—A Lesson in Human Relations

★ BENJAMIN FRANKLIN'S PRINCIPLES and philosophy of man-to-man relationships are effectively dramatized in the six-reel motion picture *Strange Interview* recently released by the Employee Cooperation Staff of General Motors Corporation. Produced by the Jam Handy Organization, this human relations film is the latest in the highly useful series which includes *Doctor In Industry* and *The*

*Open Door*. They are "tops" for psychology.

The picture has a message to supervisors of many people—or of a few—to small business and to top management of large enterprises. The Franklin precept "treat your fellow man with consideration" is applied to modern day situations with a high sense of reality. The scenes above illustrate a few highlights from the film. Prints are loaned by the sponsor.



## Adventure on Location: Desert Picture Made in Record Time and Temperatures

★ There is an ancient Arabic saying to the effect that "one must walk on sand before he can sleep on silk". Robert Yarnall Richie, of New York, who recently returned from Saudi Arabia where he filmed *Desert Venture* for the Arabian American Oil Co., is paraphrasing these words of Eastern wisdom by saying you can't produce a documentary in the desert unless you learn how to keep the sand out of your camera.

Despite unusual technical problems on location—including finely powdered sand blown wind *Desert Venture* was completed in record-breaking time. On August 18 Arabian American sent Richie to Saudi Arabia to shoot a production scheduled for premiere on the New York HERALD TRIBUNE Forum October 21—exactly two months and three days later.

### HERE'S A FILM PRODUCTION CALENDAR

Here is a brief report from the producer on how this feat was accomplished.

"Mr. Richie left for Arabia by plane on August 20 and landed back in the U. S. at 6 A.M. on September 25 with 10,500 feet of Kodachrome. At 11 A.M. he flew to Rochester where Eastman Kodak processed the film overnight and turned it over to Richie's production department. The final script was okayed the same day, after Richie's coverage had been checked. Voice track on narration was recorded Wednesday, October 1, mixed track was made October 10 and voice recording done "wild". Mixed track was made with a work print in which blank leader was cut and substituted for titles and animation. Titles and animation were completed and cut into final print on October 15, delivered to printer the same day and the last answer print was reviewed the evening of October 16. Slight revisions were necessary and the final print was delivered at 7 P.M. the night of the Forum deadline—October 21. The picture

was premiered at 10.30 that evening. There was no exclamation point at the memo's end.

The desert sand, according to Richie, was an even greater location difficulty than the heat, which often hovered at 150 degrees. During the last 10 days—when 6,000 feet of film covering 1,500 miles over the desert remained to be shot—caution was abandoned for the sake of coverage and industrial masking tape was plastered around all camera openings. Two employees alternated at taking the two Cine Specials apart at night, cleaning out the clogging sand which often prevented the fade-out and dissolve mechanism from working, and frequently stopped the camera motor itself.

Another interesting phase of the project was the lighting equipment Richie used.

"We had on the job," he says, "one 5,000 watt spot, one 2,000 watt spot and a battery of eighteen RSP's which give the equivalent of a 1,000 watt spot each; making a total of about 25,000 watts.

### COMPANY PROVIDES MOBILE GENERATOR

"Naturally no house current or plant bus-box would handle this load, so Amoco's electrical department at Dhahran made up a special generator with control panel mounted on a Diamond T 6x6 truck with four lead-lines on reels and an extra Ford motor mounted parallel to the generator."

This outfit accompanied the production crew wherever interior shots were taken.

Richie also took a specially built sound blimp with motor drive, which was also run

*Producer Richie poses against a familiar Eastern background on recent location trip.*



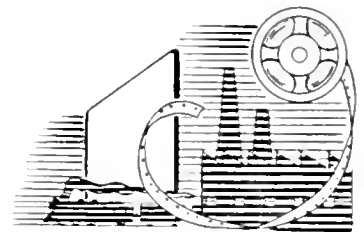
oil the truck generator, but frequently spontaneous shots on the desert would be lost by the time such equipment could be set up.

### COVERS SEVERAL HUNDRED LOCATIONS

Believing that mere volume of footage is of no significance in cinematography unless it is good and has broad coverage, Richie divided the 10,500 feet of Kodachrome he exposed in five weeks between several hundred locations from Ras El Misha'ab down the coast 250 miles past Dhahran, Abqiq, Holul, and inland through El Kharj to the coastal city on the Red Sea of Jeddah and north to Cairo.

In addition to the motion picture footage, he made between 400 and 500 still pictures showing how the American-operated oil industry has developed this area as a thriving center of oil production.

Approximately 800 feet of the total exposed was used in *Desert Venture*. The rest will be available for other documentary and employee recruiting films to be used by the Arabian American Oil Company in its educational program.



### Tool Engineers Honor Five Films

★ Five successful industrial training motion pictures, all produced by the Jan Handy Organization, Detroit, were voted recognition as "significant factors in engineering advancement" by the American Society of Tool Engineers at its Boston meeting early this month.

Sponsored by various industrials to teach employees new technical operations or procedures, the five films illustrate the variety of motion picture techniques adaptable to specialized production methods.

### CONTENT OF PICTURES IS BRIEFLY DESCRIBED

*The Workings of Magnesium*, produced for the Dow Chemical Co., employs direct photography of the operations to show trained mechanics the latest methods of working, riveting, welding and forming magnesium. *The Faster Way*, a motivational film shown to the foremen and supervisors of the sponsor, General Motors Employee Relations Staff, uses the Peg Board method to illustrate a non-technical presentation of motion study. In *Progressive Honing and Automatic Sizing*, sponsored by the Micromatic Honing Corp., the construction and operation of new war developed honing machines are visualized by a combination of photography and animation. The concluding two films on the list, Hamilton Watch Co.'s *The Story of Your Job* and *Your Tomorrow in the Making Today*, feature micro-photography sequences outlining operations in the manufacture of precision time pieces, many parts of which are smaller in diameter than a human hair.

# Thanks, Mr. Bugbee

## American Hospital Association

18 EAST DIVISION STREET · CHICAGO 10, ILLINOIS

OFFICE OF  
Executive Director, GEORGE BUGBEE

TELEPHONE WHITEHALL 4350

Oct 24 1947

Mr. Frank K. Speidell, President  
Audio Productions, Inc.  
Film Center Building  
630 Ninth Avenue  
New York 19, N.Y.

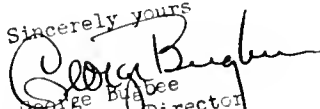
Dear Mr. Speidell

Some months ago your organization made a film titled "You're the Doctor", to be used in presenting to the public the importance of the hospital to the community and the need for adequate financial support.

This film has been very generously used in the field with excellent results. Comments as to audience reaction are universally favorable and indicate that the film is accomplishing the purpose for which it was made.

We very much appreciate your making this film. We believe that a dignified effective presentation requires talent and production ability, which this film demonstrates as being present in your organization.

Sincerely yours

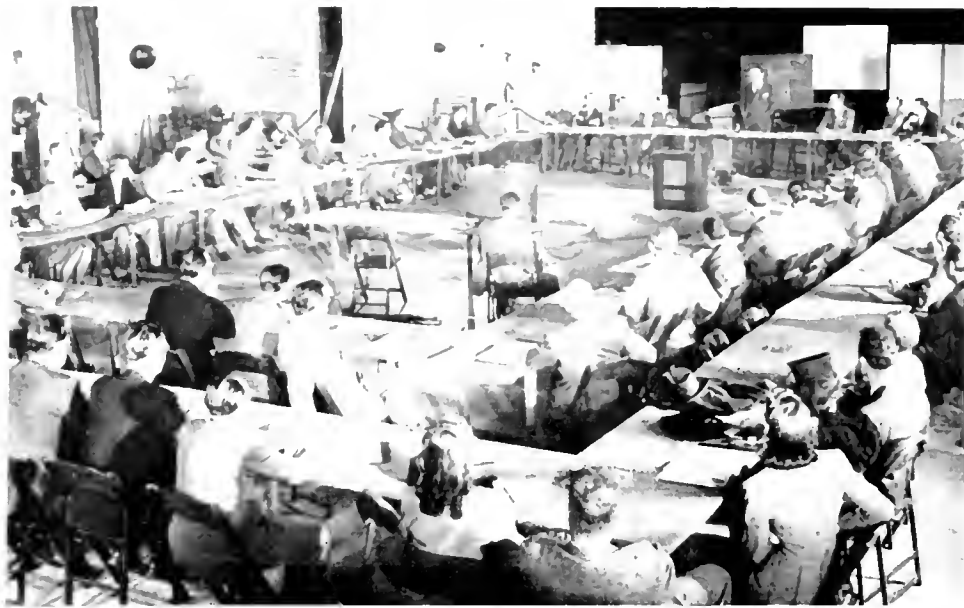
  
George Bugbee  
Executive Director

Send for  
"A Few Facts  
About Audio"

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Commercial, educational and religious film producers meet on Calvin stage for workshop

## Studio Holds First Production Workshop

**A** PRECEDENT in outstanding customer relations was set last month as 110 producers of commercial, educational and religious films attended a four day production workshop at the Calvin Company studios in Kansas City, Missouri. The invitational gathering was Calvin's public service answer to numerous requests received by studio personnel over the past two years.

The workshop project, with the full use of Calvin personnel and facilities, was set up under the direction of F. O. Calvin, Lloyd Thompson and Larry Sherwood.

### TWO MONTHS IN ITS PREPARATION

Calvin executives Larry Sherwood, vice president, and Neal Keck, operations manager, spent the better part of two months accumulating material and examples included in the outline notebook provided every person in attendance. Meetings were held on a day and night session basis.

Problems of film outlines, photography and color limitations were taken up on the first day, discussion of editing and editing techniques followed on the second day. The third

day sessions were devoted to sound recording and laboratory techniques. The final day's sessions were concerned with problems of distribution and utilization of motion pictures.

Technical aspects of photography, sound, client relations, etc. were taken up in the evening sessions. On Tuesday evening (the

second day of the meetings) a banquet was served on the sound stage when all business sessions took place. Tom Collins, Kansas City banker and well-known after dinner speaker, addressed the banquet guests.

Technical aspects of photography, sound, client relations, etc. were taken up in the evening sessions. On Tuesday evening (the



ABOVE: Tom Hope, General Mills film executive, makes a point during the workshop discussions held in Kansas City.

second day of the meetings) a banquet was served on the sound stage when all business sessions took place. Tom Collins, Kansas City banker and well-known after dinner speaker, addressed the banquet guests.

### CALVIN TECHNICIANS ASSIST IN PROGRAM

Allen Jacobs, sound engineer, Bill Hedden, laboratory supervisor, and Leonard W. Keck, were among the studio employees assisting on the program. The progressive spirit of these gatherings and the atmosphere of complete candor in which all sessions were conducted was received with genuine enthusiasm by all present. The workshop is being considered as an annual studio event.

## TELEVISION IN THE MIDWEST

(CONTINUED FROM PAGE NINETEEN) putting mediocre men into key positions—a practice which can impede their future development.

Capt. Eddy said WBKB prefers to contribute toward a solution of the problem rather than to hope blindly that its own staff will not be crippled.

### PROGRAM AND TECHNICAL MEN TO JOIN

Under terms of the proposed program, WBKB will temporarily take into its crews both program and engineering executives. Expenses will be shared. WBKB will stand the cost of schooling the visitor, making no charge to the sponsor. The sponsoring organization, in turn, will keep the staff member on its own payroll during his period of instruction. In case of schools and colleges, only graduate students and members of the faculty will be accepted. It was emphasized that the program will not be open to individuals as such. All must be sent to WBKB by a sponsor organization approved by an advisory board to be composed of an eminent authority in the television field, a member of the staff, of a school of journalism, and a member of the staff of a school of engineering.

Three stations have already applied for participation, and their people are expected to arrive in Chicago about January 1.

### STATION PERSONNEL ALREADY COMING

George Storer, head of the Fort Industries which now holds construction permits for Detroit and Toledo video stations will enter a director of television and a chief of engineering in WBKB crews. Executives from other departments will follow as soon as WBKB can make room for them.

Harold Hough of radio station WFAF, Fort Worth, Texas, plans to send two engineers and a program director to work in the crew.

In summing up the program Capt. Eddy stated that WBKB has neither the desire nor the intention to enter the educational field. The program is an emergency measure to meet a temporary problem, and will be discontinued as the help shortage eases.

Perhaps the best indication of the future of Chicago television can be inferred from Capt. Eddy's remarks at the close of the press conference.

"Beyond our desire to protect ourselves lies the fact that WBKB will prosper only as the television industry prospers. Limping operations by a new telecaster, ignorance of television on the part of advertising agencies, and poorly organized college courses can hamper the development of every station. We benefit ourselves locally and nationally when we aid the expansion of the entire industry.



THIS IS THE FIRST OF A SERIES of staff reports on the progress of television. No. 2 will cover West Coast developments in an early issue.





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## FOOD FILM OF THE WORLD

Sponsor: Spaulding Bakeries, Binghamton, N. Y. Film: *Food of the World*. Producer: Films For Industry.

★ This is a simple story of how bread is made, why it's good to eat, and why it's good for you.

Spaulding Bakeries, a big operator in central New York, made it for combined public relations and straight product promotion throughout its territory.

**Technical Notes:** Primarily a straight factory run-around, this twenty minute picture happens to be in a bakery, but the formula runs true. From a wheat field to a cute moppet gnawing his favorite loaf, the story of bread manufacture is told step by step.

But it's well told, with exceptionally good photography in commercial Kodachrome. Introductory scenes show the various forms of bread in Mexico, Sweden, France, Italy, Ukraine, China, and India being prepared and eaten by authentically costumed natives. **Distribution:** To schools and clubs by the sponsor.

## LET THE PUBLIC KNOW

Sponsor: National Committee on Atomic Information. Film: *One World or None*.

Producer: Philip Ragan Associates, Inc.

★ *One World or None* was produced with the objective of stirring the general public to an awareness of the danger inherent in war-use of Atomic Energy.

**Synopsis:** The film shows that, in actuality



A MEXICAN FAMILY enjoys tortillas in this scene from the new Spaulding Bakeries film. the atomic bomb is not a secret. It explains how the scientists of the world pooled their findings to make it possible. It also states that there is no defense against it except world cooperation.

**Technical Notes:** Philip Ragan was formerly on the staff of Fortune, for whom he produced visualizations of technical matter. Not being satisfied with static presentations, he turned to film animations of pictorial graphs and charts, and produced several for the National Film Board of Canada during the war.

*One World or None* is an animated film in the same Ragan style familiar to Fortune readers. It is black and white, 16 and 35 mm, and 828 feet in length.

**Distribution:** Film Publishers, Inc. (New York) are distributors of the film.

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"Secrets of Good Projection", a 32-page booklet, gives proper screen sizes, correct projection lenses, tips for improving projection and many other valuable facts. Mail coupon for your FREE copy.

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Send me FREE copy of "Secrets of Good Projection"—also latest Radiant Catalog showing complete line of Radiant Portable, Wall, Ceiling and Table Screens.

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# RADIANT

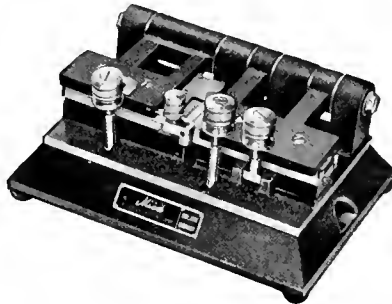
PROJECTION SCREENS

# WHAT'S NEW in 16mm PROFESSIONAL EQUIPMENT!

Ten years of professional research and testing in Hollywood studios and major film labs have produced the first really important line of 16MM equipment precisely engineered to meet the particular requirements of the 16MM producer and 16MM film technician. This equipment, manufactured by Micro Engineering Corporation of Beverly Hills, is built to accurate professional specifications, and

is now being successfully used in the laboratories of MGM, Warner Brothers, Acme, Jerry Fairbanks, Telefilm and other leading Hollywood 16MM producers and processors. Sturdily built, handsomely finished, the equipment is available for immediate delivery. Full information can be obtained by writing MICRO ENGINEERING CORPORATION, 118 SOUTH BEVERLY DRIVE, BEVERLY HILLS, CALIF.

## SPLICER



**SINGLE PIN REGISTRATION, SELF CONTAINED HEATER UNIT** and other advanced features insure accurate, fast, smooth and durable splices with maximum operating efficiency and minimum film loss. The only hot-splice splicer precisely engineered for 16MM. Has carboly scraper blade (semi-automatic), oilite bearings, hardened and ground stainless steel blades.

**Price: \$174**

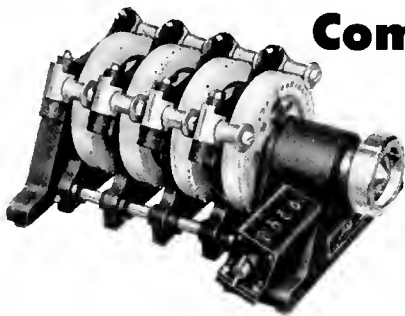
## VIEWER



**CONTINUOUS FILM FLOW** over rollers eliminates all danger of damaging film or film sprocket holes in this accurate and sturdily built Viewer. Universal motor operates on 110 Volt AC, 50 or 60 Cycle. Foot-throttle control is adjusted to variable speeds and hand-flange facilitates film adjustment and winding. Finished in black baked wrinkle lacquer and highly polished chrome.

**Price: \$265**

## Comb. 16mm-35mm SYNCHRONIZER

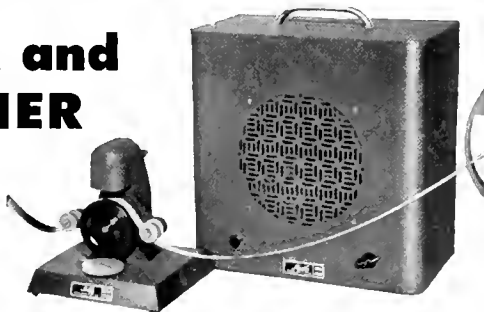


**COMPLETELY FLEXIBLE**, precise machining of interchangeable parts permits accurate rearrangement and addition of 16MM and 35MM sprockets for every required gang combination. Advanced features include forty-tooth precision-hobbed sprocket which advances full linear foot of 16MM film every revolution; Veeder-Root Set-Back Counter, and "Pop-Up" Idler Rollers. All parts accurately jig-bored so that additional gangs or combinations can be added as required.

**Price: 2 Gang 16MM—\$230**

*Prices for other gang sizes and combinations will be furnished on request.*

## READER and AMPLIFIER



**ADVANCED SOUND ENGINEERING PLUS PRECISION FILM FLOW** insure "hum-free" amplification and complete film protection in Micro's precision-built 16MM Reader and Amplifier. Operates on 110-120 Volt AC, 50 or 60 Cycles. Features top-quality optical slit, standard photo-cell and exciter lamp units. volume control on head, tone control on amplifier, and photo-cell voltage control.

**Price: \$266**

## Double or Single Channel INSPECTOR



**FREE MOVING OPTICAL MAGNIFIER**, and forty-frame scanning channel. Double channel exposes two full forty-frame strips of 16MM film from roller to roller. Film flows through inspector on rollers insuring complete film protection for valuable original in the conforming, color-matching, timing and inspecting operations. Cold fluorescent lighting reduces eye fatigue to a minimum. Write for full information on price.

*Manufactured and Sold by*

**MICRO ENGINEERING CORPORATION**

118 SOUTH BEVERLY DRIVE • BEVERLY HILLS, CALIFORNIA  
Manufacturers of Professional 16MM and 35MM Equipment

Infantile Paralysis Foundation Releases Fourth in Film Series

◆ *In Daily Battle*, fourth in a series of films produced by RKO PAPER, Inc. for the National Foundation for Infantile Paralysis, is now being released through the Foundation's local chapters.

Using new techniques of "floating images" and naturalistic backgrounds combined with animation, the new motion picture points out the action of polio myelitis, still a mystery disease. Through the story of three victims, the prognosis and treatment of polio is illustrated. The short will serve as a guide to community action in fighting the disease.

Most of the footage was shot in Hartford, Connecticut, picked as a representative American community, and in RKO's New York studios. Hospital scenes were taken in McCook General Hospital in Hartford. Principal roles in the film were played by non-professionals, among them Navy interns, nurses, and physiotherapists at McCook, plus Hartford business men.

*In Daily Battle* is available in both 16 and 35mm.

New Color Picture on Sulphur Distributed by Bureau of Mines

◆ *Sulphur*, a new sound-color film on the versatile yellow mineral so widely used in science and industry, has just been released through the United States Bureau of Mines film library. Sponsored by the Texas Gull Sulphur Company, the 20-min. motion picture is the first color venture produced entirely under Bureau supervision.

A fitting subject for color because of its own natural brilliance, *Sulphur* makes effective use of animated diagrams in describing production operations and the industrial applications of this important element.

Application for short-term loans of the film should be addressed to the Graphic Services Section, Bureau of Mines Experiment Station, 1800 Forbes Street, Pittsburgh 13, Pa., and should specifically state that the borrower is equipped to show 16mm sound films. Although no charge is made for use of the print, the exhibitor is expected to pay transportation charges.

Soviet Technicians Active In Three-Dimensional Film Field

◆ Details of recent work done by Soviet technicians in the field of stereoscopic films have been re-

## News about events

# IN THE PICTURE PARADE

ceived by the Mass Media Section of Unesco from *Film*, a Polish fortnightly periodical.

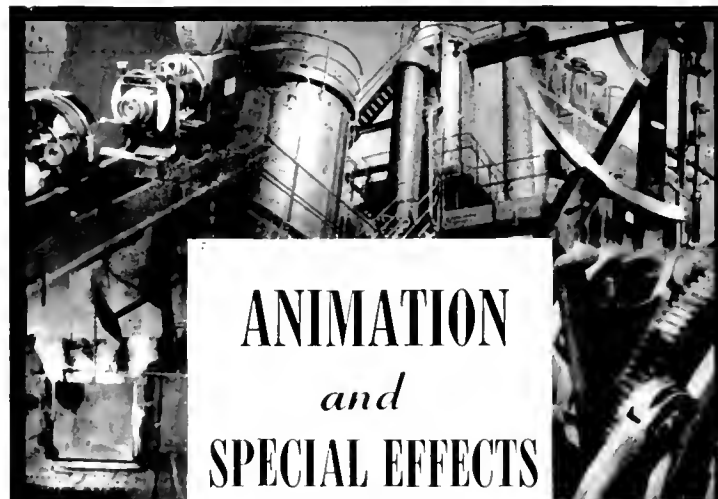
*Film* states the inventor of the three-dimensional film, SHERON IVANOV, has recently finished a feature length film on Robinson Crusoe, which is stated to be technically the most advanced stereoscopic film yet produced. The Soviet Government, it is added, has opened a special studio for the production of these films. This studio, Stereokino, has already a staff of technicians trained in three-dimensional photography; co-operating with Ivanov are Alexander Andrievski, who is director and editor, B. Ivanov and E.

Sawzenko, who are engineers and Dmitri Surenki, who is the operator.

The screens used measure five metres by eight, and it is hoped that it will soon be possible to increase this size to nine metres by twelve; the screens are extremely complicated optical surfaces, composed of thousands of lenses, 18 microns thick.

A new system of perforation used by Ivanov makes it possible to have a screen one and a half times bigger than has hitherto been the case, with the result that the picture on the screen is square.

Considerable U. S. progress has been made in this technical field.



## ANIMATION and SPECIAL EFFECTS

Films produced by Loucks & Norling attract special attention because they usually contain sequences of technical or cartoon animation and special effects that raise them above ordinary commercial and educational films.

No animation problem is too tough for the technicians of this organization. To animate the complex movement of a watch hairspring we designed and built (in our own machine shop) a special device to make the extremely accurate drawings required.

Come in some day and see our equipment and meet our personnel. If you have a visualization problem that you think cannot be solved, call on us.

# LOUCKS & NORLING

*Studios*

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

"Modern Guide to Health" Now Available for U. S. Distribution

◆ *Modern Guide to Health*, a new one-reel educational film just received in this county from Great Britain, features a black-and-white cartoon treatment of such health problems as posture, care and selection of clothing, and the importance of rest and sleep. It is primarily aimed at parent and adult groups, but is well suited to school audiences. Distribution in the United States and Canada will be handled through YOUNG AMERICA FILMS, New York.

Air Force Pays Tribute to Women

◆ KNOX KERBOCKER PRODUCTIONS, New York, has just completed a two-reel documentary motion picture for the United States Air Force entitled *Salute to the Ladies*. The picture deals with the vital part played by women during the war, not only as civilian aircraft workers in industry, but particularly in our Air Force as Flight Nurses, WAGs and WASPs. An appeal is made to all women to help preserve peace by keeping America strong in the air.

Hawaiian Pineapple Co. Gets Complete Footage on Operations

◆ A complete picturization of the Hawaiian Pineapple Company operations has been filmed by Jerry Fairbanks Productions, Hollywood, and is now being edited for release in several film versions.

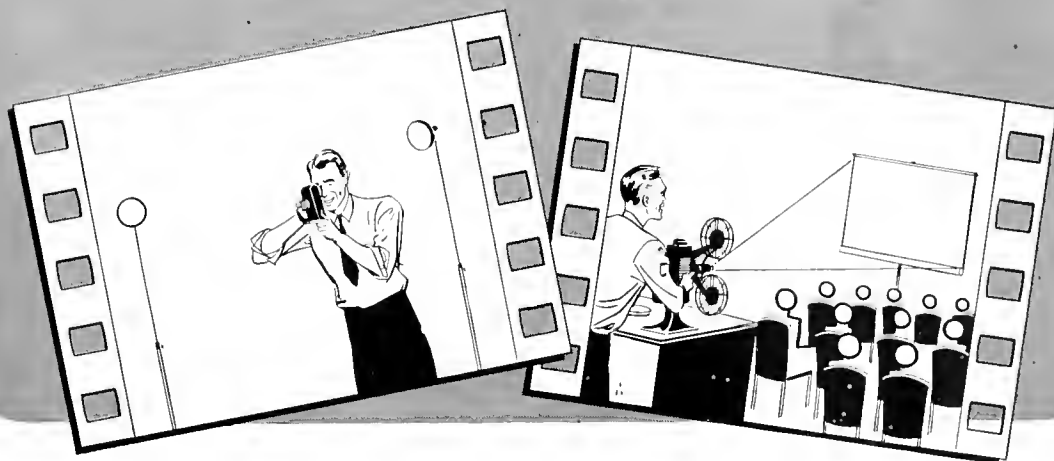
The footage, said to include complete coverage of the industry, required nine weeks of location filming in Hawaii with several camera crews at work, and one of the largest shipments of equipment ever used in the field.

Studio scenes and animation and micro photography sequences are now being completed in Fairbanks Hollywood headquarters. The series, when completed, will trace the pineapple industry from harrowing in the fields to the cans on grocers' shelves.

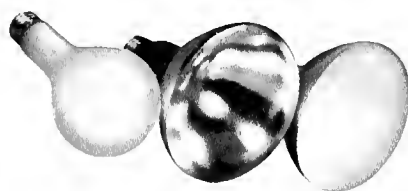
The films are the first to be made by the Hawaiian Pineapple Company for commercial showings. The extra footage in the nearly 50,000 feet of 16mm Kodachrome shot, was designed to create a stock pile of picture material for additional films, and for tailoring parts of completed films to specific audiences.

During the Hawaiian filming, Fairbanks, who personally filmed or supervised most of the production, also gathered scenes for some of his theatrical short subjects, and for a television featurette.

# Let FILMS tell your story..

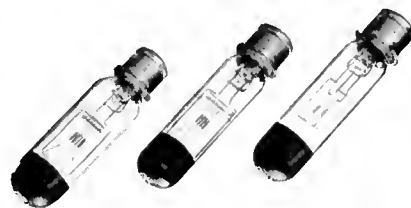


...let **G-E LAMPS**  
help both camera and projector tell it better!



### G-E PHOTOFLOODS for taking pictures

Their brilliant, high-efficiency light is always great help . . . especially when there's any question of over-loading lines. Handy new reflector-type lamps come in two beam spreads: wide, flood spread (Reflector Photoflood RFL2); narrow photospot beam (Reflector Photospot RSP-2) with 7 times the light or same light, same coverage at 3 times the distance. (A good lamp for special effects) Ask your G-E lamp supplier.



### G-E PROJECTION LAMPS for showing them

Now readily available in ALL SIZES. And it pays to insist on G-E . . . to be sure of:

- More light
- More uniform screen brightness
- Uniformly dependable performance
- Constant lamp improvement and development

Don't let a burnout spoil your show . . . get a spare G-E projection lamp for emergencies.

Remember . . . for every photographic purpose

# G-E LAMPS

GENERAL  ELECTRIC



BUSINESS AND INDUSTRIAL FILM USERS PRAISE THE NEW AUDIO-VISUAL PROJECTIONIST'S HANDBOOK!

Comments received from large business users of films and equipment who have supplied their representatives and dealers with the Projectionist's Handbook indicate its

value in the field. Order copies today at \$1.00 each from Business Screen, Chicago 10. Write c o BOOKSHELF DEPARTMENT, 812 North Dearborn Street, Chicago 10, Ill.

**Protestant Film Commission Publicizes 'Beyond Our Own'**  
♦ A publicity campaign believed unprecedented in the 16mm field has just been completed for the Protestant Film Commission's first production, *Beyond Our Own*, which is being distributed by the Religious Film Association, New York.

Editorials and news stories in major metropolitan newspapers, reviews by recognized film critics who rarely venture outside the theatrical field, national network broadcasts, and lengthy stories in national magazines were among the highlights of the campaign conducted by Baner and Greif, public relations counsel of New York.

Most unusual in the 16mm field was the television coverage provided by CBS. A news-reel crew photographed the premiere at the Fifth Avenue Presbyterian Church in New York, where many motion picture executives, as well as church leaders, witnessed the first showing. These reels were subsequently shown over the CBS video station. Two nights later, after a series of "spots" calling attention to the showing, the film itself was projected over a three-station television network linking New York, Philadelphia, and Baltimore.

According to industry executives, not more than fifty top pictures of the entire annual production of Hollywood achieve this coverage.

### Revere Camera Holds Open House & Premiere Showing

♦ Nearly 500 educators, editors and photographic dealers were guests of the RIVERE CAMERA COMPANY, Chicago, at the midwest premiere of the company's new 16mm sound projector and camera equipment. The event was held November 4 at the Hotel Stevens.

Speaker of the evening was Dr. Gerald Wendt, editorial director of SCIENCE ILLUSTRATED. He predicted that millions of persons would take to photography as a hobby in years ahead. "The availability of a . . . low-priced sound projector . . . will make it all the more inviting," Dr. Wendt said.

★ **FILMS** continued to make news in television activities last month. ♦ **CHEVROLET** (Campbell Ewald agency) sponsored an NBC film package of the royal wedding, which was telecast on the day of the wedding in Philadelphia (WHI-TV), Washington (WMMT-TV), and Baltimore (WSTAR). The film, comprised of stock motion picture shots of Princess Elizabeth and last minute still telephotos of the wedding, was narrated by local announcers in each city, with commercials for local Chevrolet dealers.

♦ **SWIFT**, 29 hours after the wedding, had a film of the actual ceremonies on the NBC TV network. Flown from England by Pan American, the film was part of the regularly scheduled Swift Home Service Club. Rather than actual camera shots made on the spot, the NBC coverage consisted of a film record taken from a BBC television tube in London, KSD-TV, St. Louis and WWJ-TV Detroit, affiliated but still unlinked to NBC's net, were flown prints for televising several hours later.

**NBC Shows New Science Films**

♦ NBC made the first public showing of motion pictures showing the drone fly in flight. This film, of great importance to aerodynamic research, was made by the American Museum of Natural History with funds supplied by the Sperry Gyroscope Company. Taken at the rate of 3,000 exposures per second, the photomicrographs showed the pumping action of the fly's helleces, which maintain its balance in flight.

**Top Football Games Via Film**

♦ **THE AMERICAN TOBACCO COMPANY** (N.W. Ayer agency) sponsored films of Army-Notre Dame and Navy-Georgia Tech on WNBC, New York. Both contests were covered by NBC's film crews and flown to New York for rapid processing.

**IML's Auto Industry Picture**

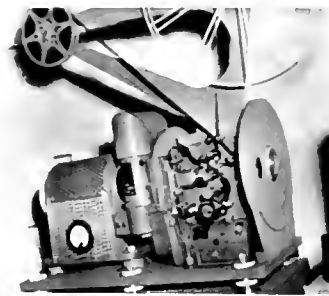
♦ **THE AUTOMOBILE MANUFACTURER'S ASSOCIATION** is sponsoring a new film on the automobile industry produced by WWJ-TV, Detroit. Representing footage from various automotive film libraries and new production by WWJ's film department, the picture will be used on television stations in all parts of the country and will also receive distribution as a non-theatrical movie.

**President Sees Tele Preview**

♦ **THE AUTOMOBILE SAFETY FOUNDATION** recently introduced a new film by televising it to the White

# TELEVISION in the NEWS

House over WMMT-TV, Washington. Titled *In The Driver's Seat*, and containing views of the President addressing a meeting of the Highway Safety Conference, the film was viewed in the White House by President Truman and officials of the President's Highway Safety Conference. *In The Driver's Seat* was produced by the American Broadcasting Company. Following the premiere showing in Washington prints for regular motion picture projection will be available. The Inter-Industry Highway Safety Committee, comprising dealers of the automobile, petroleum, and tire industries, cooperated in the production of the film with the Automotive Safety Foundation and will distribute prints for screening before



*WMMT Televises Films are projected by Detroit's new station on this Victor Kinetograph equipment recently adapted especially for that purpose.*

its state and local units throughout the United States. The picture also will be used in promotion of the highway safety program by many other national organizations.

## DON'T make a movie . . .

UNTIL you have seen the business film "PAY LOADS PAY OFF!"

This motion picture made handsome profits for its sponsor. As a sales tool it "PAID OFF!"

### SEE FOR YOURSELF!

We'll be happy to send you a print for screening upon request—or show it to you in our Little Theater without obligation!

Write, or call **ELdorado 5-1111**

## WILLIAM J. GANZ COMPANY

Producers of Sales Promotion Films

40 EAST 49TH STREET ★ NEW YORK 17, N. Y.

ESTABLISHED 1917

**NBC's Video Rates Increased**

♦ NBC's New York television station WNBC will increase its rates to advertisers effective January 1, 1948.

The new schedule of charges is broken down into transmitter and program facilities categories. The hour charge for use of the WNBC transmitter will be \$500; for 40 minutes \$400; for a half hour \$300; for 20 minutes \$250; for 15 minutes \$200; for 10 minutes \$175; for 5 minutes \$125; for 1 minute (film only and includes film facilities) \$125; and for 20 seconds (includes slide or film facilities) \$80.

Program facilities charges start at \$1,000 an hour for the use of NBC's largest studio. For the film studio, charges will be \$250 per hour; \$225 for 40 minutes; \$200 for a half hour; \$175 for 20 minutes; \$150 for 15 minutes; \$125 for 10 minutes; and \$100 for 5 minutes.

The new charges, based on an increase of set ownership in the metropolitan area from 6,500 at the end of 1946 to 65,000 as of October 1, 1947, will be effective during the first thirteen weeks of 1948.

NBC estimates that by the end of 1947, 100,000 sets will be in use in the New York area; and by the end of 1948, 400,000, each with an average of six viewers per set, or a total audience of 2,400,000.

**New York-Boston Relay Opened**

♦ The Bell System's radio relay between New York and Boston was opened for experimental television and telephone use Thursday, November 13, with simultaneous ceremonies in New York, Boston, and Washington. The ceremonies were linked by the new facility between New York and Boston, utilizing radio micro-waves beamed via seven hilltop relay stations, and to Washington by cable.

**Notes on Television Personnel:**

♦ **HARRY E. FLOYD**, formerly eastern sales manager of Walt Disney's commercial film department and of the Princeton Film Center, has been appointed an account executive in the NBC Television Sales Department.

♦ **Dorothy Sapero**, formerly film director at Balaban & Katz' WBBB, Chicago, has resigned to accept a similar position with WMTV-TV, new Milwaukee television station owned by the Milwaukee Journal.

**Dick Locke** succeeds Miss Sapero at WBBB.

# IN THE NEWS

## DuPont's N.Y. Office Changes

◆ Effective December 1, the New York offices and warehouse of the DUPONT COMPANY PHOTO PRODUCTS DEPARTMENT, formerly located at 350 Fifth Ave. and 275 Seventh Ave. respectively, were consolidated in a new location at 248 West 18th Street.

## Jam Handy Expands Visual Sales

◆ THE JAM HANDY ORGANIZATION announces expansion of its national program for the distribution of visual aids in the educational field with the appointment of three additional exclusive state distributors of the Organization's products.

JOHN R. MOFFITT, Montgomery, Alabama; MISSISSIPPI OFFICE SUPPLY COMPANY, Jackson, Mississippi; and NEWTON SCHOOL EQUIPMENT, Jacksonville, Florida are the new distributors.

## Boston Dealer Sets Up Counsel

◆ CINEMA, INC., Boston visual education dealer-distributor, announces the appointment of F. M. CARDER as audio visual consultant to their recently-opened Audio Visual Equipment Division. The new Division was developed in response to a growing demand from New England educational and industrial groups for a survey and installation service handling both sound and projection equipment.

Mr. Carder will have the assistance of HOBART THROOP, in charge of the sound department, and Henry A. Stebbins, Cinema sales director in Connecticut and western Massachusetts.

## Acquires Mexican 16mm Film Rights

◆ LATIN AMERICAN FILM DISTRIBUTORS Co., New York, has recently acquired world-wide 16mm rights to several outstanding Mexican feature productions. Interested groups can obtain full information by writing company offices at 13 West 55th St., New York 19.

# TYPE TITLES

... built up to a **STANDARD**  
not down to a **PRICE**

## THE KNIGHT STUDIO

Type Titles for Motion Picture  
and Slidofilm Producers

341 E. OHIO STREET • CHICAGO 11, ILL

## 250 Projectors to L.A. Schools

◆ A planeload of sound motion picture projection equipment valued at \$100,000 was flown from Davenport, Iowa to Los Angeles recently to be used as visual aids in the Los Angeles school system's new classroom learning program.

More than 250 projectors, all manufactured by Victor Animatograph Corporation of Davenport, were in the shipment.

## FREE LITERATURE

◆ An illustrated catalogue describing more than 300 films distributed by UNITED WORLD FILMS, Inc., on behalf of Universal-International and the J. Arthur Rank Organization, has just come off the press. Copies will be sent free on request to those indicating their film interest — educational, entertainment, or religious — and whether they are interested in purchase, rental or both. Address: United World Films, Inc., 445 Park Avenue, New York 22.

◆ A new catalogue of 16mm sound motion pictures has just been released by the Princeton Film Center, Princeton, N. J. Attractively bound in white plastic, the new book includes titles and descriptions of the many sponsored or free pictures made available by the Center, as well as listings of hundreds of entertainment and educational subjects offered from its rental library.

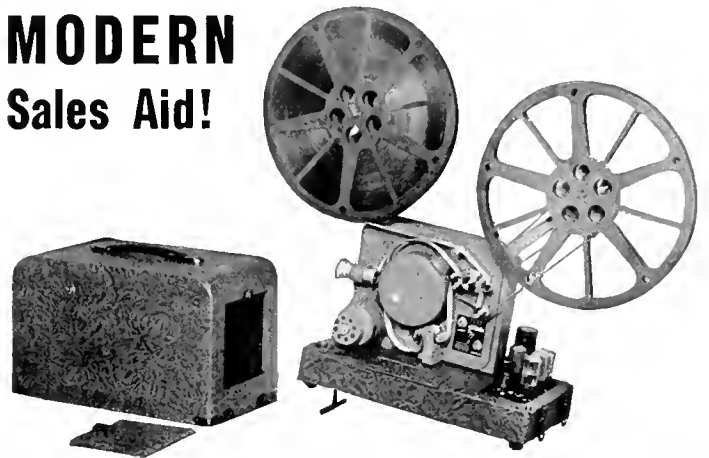
While it is indicated by the publishers that the catalogue has a retail value of \$1.50, it may be obtained free of charge by mentioning BUSINESS SCREENS and addressing your request to the Princeton Film Center, Princeton, N. J., attention of R. O. Jones, Sales Director.

◆ A revised edition of the catalogue "Motion Pictures and Slide Films for School Use," listing a number of new science and safety films, is now available on request from the Westinghouse Electric Corporation.

The films described in the catalogue are distributed on free loan (the borrower pays transportation costs) and cover a wide range of subjects for high school classes. Guidance material as to the best use of each film is included in the booklet.

Interested groups and individuals may obtain copies by writing School Service Department, Westinghouse Electric Corporation, 306 Fourth Avenue, Box 1017 Pittsburgh 30, Pennsylvania.

# MODERN Sales Aid!



## The New DUAL SPEED

# MOVIE-MITE

## Projector for both Silent and Sound 16mm Films

Portable . . . weighs only 27½ pounds, complete. Single case contains everything needed for complete show — projector, table top screen, speaker, cords, take-up reel, and has extra space for lamps and incidentals.

Ideal for smaller group showings. Larger, standard screen may be used for larger audiences of 80-100 people. Shows perfect picture 6 ft. wide in darkened room.

Movie-Mite is made of best quality die-cast and precision machined parts. Simplicity is the outstanding feature. In threading, only one moving part need be operated. Show can be on the screen in 3 minutes.

Reel capacity 2000 ft. Fast power rewind . . . adjustable tilt . . . quickly adjusted framing device . . . utilizes a single, inexpensive standard projection lamp for both picture and sound projection . . . no separate exciter lamp necessary. Durable plywood case, leatherette covered.

Universal, 25-60 cycle — A.C. or D.C., 105-120 volt operation. Convenient dual speed control switch.

Write for  
Illustrated  
folder giving  
complete  
details.

See your Industrial Film

Producer for Demonstration.



"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

**MOVIE-MITE CORPORATION**

© 1945

1103 EAST 15TH ST.

KANSAS CITY 6, MISSOURI



**SLIDE VIEWERS**, both the hand held and the table models, have the usual advantages of visual aids, including the demonstration of products a salesman can't carry around with him, plus the advantage of being very portable, particularly the hand held models.

But they have the disadvantage, as compared with slide and film-strip projectors, of not affording a good view to more than one person at a time. So, they are most adaptable to the sales approach to single customers.

Slide viewers are being used to very good effect by a number of companies. Hand-held models, especially the stereoscopic viewers, are great attention getters and are very useful for salesmen who make many calls and need to get quick attention from busy prospects.

A particularly arresting slide is thrust in front of the prospect. Few men, or women (but let the material be carefully picked) can resist looking, and continuing to look at succeeding slides which contain the sales story.

In many cases salesmen have found that carrying the viewer in their hand as they go in to call on a prospect arouses immediate interest and a desire to look, not only on the part of one person but on the part of all those in the office—a very valuable sales-stimulator for a product which is usable by everyone who gets the sales message.

There is much development work to be done on the use of slide viewers in sales work, by sales managers in recognizing their value in many sales situations, and by salesmen in discovering how to use the viewers most effectively.

But their use for many additional products is worth investigating, for they can and are being used most successfully in many instances, as supplementary sales material, and to lighten the salesman's physical burden of products to be shown.

Below is a first list of some of the slide viewers now on the market, for sales and advertising managers, and agency men interested in these, the simplest of visual aids.

**A. Stereoscopic (third dimensional) viewers.** (These, of course, need special double views taken expressly for them):

1. **RADEX BINOCULAR SCOPE**, aluminum, Radex Stereo Co. For

## Slide Viewers: Good Tools for Salesmen

### • PRACTICAL AND EFFECTIVE FOR PERSONAL SELLING •

viewing standard 2x2 slides taken with the aid of the Radex Stereo-Parallel, or any other stereoscopic method.

2. **SAWYER VIEWMASTER**, plastic, Sawyer's, Inc. For special 16mm stereo views in a round cardboard holder prepared by Sawyer's, containing 7 stereo pictures or 14 transparencies.

3. **TRU VUE**, plastic. Produced by Tru Vue Company, Rock Island, Ill.

**B. Hand-held, single frame viewers:**

1. **TWINLIZ**, plastic, Crafts men's Guild. The only one here listed giving two-eye viewing of the single frame, said to give the

illusion of stereoscopic effect.

2. **KIMAC**, plastic, Kimac Co.

3. **CHROMAT-O-SCOPE**, wooden, Chromat-O-Scope Co.

4. **DA BRILL**, plastic, Mostow Co.

5. **5 IN 1 VIEWER**, plastic, Gemnet Co.

6. **DA SCOPE**, plastic, collapsible, Willoughby.

7. **WISCO**, wooden, Western Camera Supply Co.

**C. Table models.** These supply their own illumination.

1. **ARL MODEL 200**, plastic, Precision Products Corp. Has auxiliary batteries for use where current is not available.

2. **KIMAC**, metal, Kimac Co.

**Under one roof...**

... a completely integrated photographic service for the production of sound motion picture films... for industry and education. Recording studio, editing, animation, and laboratory facilities... for other film producers and photographic departments of other industries. Superior 16mm. duplicates with or without optical effects... black and white or full color. Write for further information.

- Sound Stage of 8,000 Sq. Feet
- Producing films by the 16mm. method for 15 years
- Recording Studio with Seven Channels
- Lab Capacity of 112,000 16 mm. feet per day

**THE CALVIN COMPANY**

1108 EAST 15TH STREET, KANSAS CITY 6, MISSOURI

*Specially equipped to make... Large quantities of prints Color Prints with Optical Effects*

3. **BAUSCH & LOMB**, plastic, Bausch & Lomb Optical Co.

4. **FODICO POCKET VIEWER**, collapsible, Technical Devices Corp.

5. **ESDY**, metal, Scientific Development Corp.

6. **BEE BEE FILM AND SLIDE VIEWER**, metal, Q-O-S Corp.

7. **NOVEX**, Combination Projector and Viewer, plastic and metal, Utility Supply Co. More expensive (over \$55), but projects picture, enlarged 5 times, on ground glass built-in screen.

8. **COPLAND SUPER VIEWER**, wood and plastic, Barnet Optical Laboratories. About \$75, said to give 3 dimensional illusion, takes 3 1/4 by 1 inch slides as well as 35mm.

### BUILDING MATERIAL FILM

**Sponsor:** Glen Gery Brick & Shale Company; **Film:** *One Hundred to One Million—Quick*; **Producer:** News Reel Laboratory, Philadelphia.

★ *One Hundred To One Million—Quick* was sponsored by the Glen Gery Brick & Shale Company for the purpose of educating audiences to the advantages and benefits of using brick and shale products in home and industrial construction. It provides a survey of manufacturing processes and shows how the many varieties of brick are obtained and used. Many examples showing the adaptability of brick in architectural design make the film valuable for architectural and engineering schools and to groups interested in home building and design.

**Technical Notes:** *One Hundred To One Million—Quick* is a 16mm color sound film with narrative voice and musical background used throughout, 37 minutes running time.

**Distribution:** By Glen Gery Brick & Shale Company, Reading, Pa., to colleges, architectural and engineering schools, and to groups interested in home building and design.

**Fruit Company's Film Showings** ♦ A banana plantation in Central America now has a Bell & Howell "Filmosound" projector for the education and entertainment of employees. Standard Fruit Company, New Orleans, presented the 16mm sound-on film projector to the superintendent of the plantation, and has ordered two more Filmosounds for installation on its two new steamships engaging in Central American trade.





**FOOD CANNING INDUSTRY**

Sponsor: Minnesota Valley Canning Co. Film: *From Good Earth to Good Tables*. Producer: Raphael G. Wolff Studios.

★ **Problem:** to show the part that scientific research and quality control plays in the production of two well known brands of canned vegetables, Green Giant Peas and Niblets Corn.

**Solution:** The Fred Waring Chorus singing the "Fe Fi Fo Fum" theme song of the Green Giant brand, and a mood-written poetic opening narration tell, with the accompanying pastoral scenes of fertile fields and luxuriant crops, the story of America's beauty and abundance.

But more than the natural abundance of the fields is necessary to assure the setting of good tables throughout the land. This is the story that is told in the film, the story of scientific crop development and food preservation.



For 16mm. Film — 400 to 2000 Reels

Protect your films  
Ship in FIBERBILT CASES  
Sold at leading dealers

Only  
Fiberbilt  
bear  
TRADE



original  
Cases  
this  
MARK

The Minnesota Valley Canning Co. has developed over the years its own special varieties of peas and corn, which it rigidly controls by seed selection and supervision of farming conditions. Nothing that can be controlled is left to chance. Tests determine the tenderness of the peas, for example, to select exactly the right time for picking. When the moment arrives, speed is paramount and the whole canning operation is carried through efficiently and according to an exact schedule of operations.

The film is interesting as a study of mass production as applied to food products. The scope of the research, planning and operation of a major industrial food canning company illustrates how uniform high quality is achieved.

The history of the development of the special varieties of peas and corn and their respective canning operations are taken up in turn. A brief review at the end of the film sums up the factors in the production of the brands that assure quality.

**Technical Notes:** This 20 minute film is colorful throughout, Good animation portrays the steps in the canning operation, and is also used to personify the Green Giant trade mark.

**Distribution:** Exact plans have not been announced. It will be shown to dealer groups, and farm and general audiences will be included in the distribution program. Comparatively heavy brand name promotion may restrict its educational use to some extent.

\* \* \*

**Visual Center at New York City College Expands Business Field**

◆ Expansion of the services of the New York City College Audio-Visual Center to include business organizations, labor unions, and community groups was announced this month by DR. LOUIS S. GOODMAN, supervisor of the center.

Dr. Goodman explained that because of the large number of requests from such organizations for projection service as well as films, the center has decided to make the necessary equipment available to them. He pointed out, however, that the new service is limited to New York City groups only. Further details may be obtained by writing Dr. Goodman at the College's School of Business, 17 Lexington Avenue, NYC, or by telephoning the center at GRamercy 5-7140.

**CONVINCING TESTIMONY  
TO S.V.E. SUPERIORITY**

*S.V.E. projectors are standard  
equipment in all leading  
sound slidefilm units*



Manufacturers of sound slidefilm units know the necessity of having a completely reliable projector in their equipment . . . a projector proved by time and built to meet the most exacting projection requirements. That's why leading sound slidefilm unit manufacturers use S.V.E. projectors exclusively. S.V.E. projectors have been America's preferred projectors for 28 years . . . incorporate many exclusive features that assure maximum picture brilliancy, and easy, dependable operation.

Whatever your projector needs, as part of sound equipment or for showing silent double- or single-frame filmstrips and 2" x 2" slides . . . be sure you get an S.V.E. Consult your dealer or write direct for full information. Address Dept. 1235H.



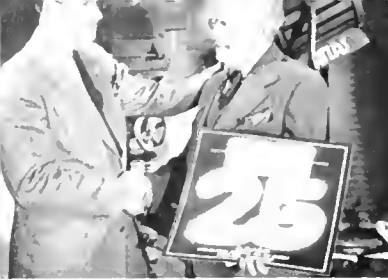
S.V.E.  
projectors are used  
in the Magnavox,  
Operadio, and  
other sound  
slidefilm units.

**SOCIETY FOR VISUAL EDUCATION, INC.**

*A Business Corporation*

100 East Ohio Street

Chicago 11, Ill.



ROBERT WESLEY (left) president of Atlas Film Corporation, Oak Park, Ill., congratulates Bert Bates, studio executive, on his 25th year of service in the film company.

## EASTERN NOTES

◆ MAMMON PRODUCTIONS has announced the appointment of J. S. HEAVITIN, former editor of Paramount News, as general manager. H. A. STICKMAN, former executive in several large advertising agencies, has also joined Mammon.

F. H. HERRICK has been disassociated with Mammon for several months.

◆ ROBERT M. CAMPBELL, formerly of Willard Pictures, has been appointed Director of Television for SPRINGER PICTURES, INC.

◆ THOMAS ORCHARD and LOUWIS WOLFF have signed long-term contracts as associate producers with LOUIS DE ROCHEMONT ASSOCIATES, INC., New York. Both Wolff and Orchard, veterans of the March of Time staff and until very recently associate producers with that organization, will supervise the series of 86 two-reelers under the general title *Your World and Mine*, which Louis de Rochemont is producing under contract for United World Films, Inc. These films are being produced exclusively for classroom use.

◆ FRED TOMLIN, president of TOMLIN FILM PRODUCERS, New York, has announced the appointment of KARE A. BARLEBEN, formerly director of advertising and sales promotion for DeMornay Budd, Inc., to the post of associate producer with his organization. The new executive will assist in the production of a series of promotional and educational films now scheduled.

Barleben has a background of more than twenty-five years of active participation in all phases of motion picture work. In addition to having written many books and magazine articles, lectured and produced radio program series on the subject, he was

# Men Who Make Pictures

chief instructor of cinematography at the New York Institute of Photography, and subsequently served for eight years as the Institute's dean.

During the war he served three years as Assistant Officer in Charge of the Naval Training School devoted to advanced 16mm and 35mm motion picture combat and newsreel photography.

◆ JOHN LEWIS, recently with Encyclopaedia Britannica Films, Inc., has announced the formation of CINEMATH TECHNICAL ANIMATION STUDIO, located at 211 West 9th Street, New York.

Cinemath will offer: 1—a new type of illumination which is said to increase the range of light con-

trast to many times more than that ordinarily obtained; and 2—a new mathematical method of pan and zoom control designed to achieve exceptional smoothness of motion.

◆ NED L. REIGLEIN, formerly production manager for TEACHING FILMS, INC., has joined JOHN WELLY AND SONS, INC., to develop the latter firm's recently inaugurated visual aids program. As visual aids director, he will coordinate activities in this field with other phases of Wiley's educational publishing.

Reiglein is currently conducting a number of surveys to determine the specific areas in which there is the greatest need for new visual

materials. It is expected that the Wiley Company will soon announce its entry into visual aids production.

◆ JUSTUS L. BISBY, director of visual education for Southern States Cooperative, Va., has been named to the national board of consultants of the FARM FILM FOUNDATION, Washington, D. C., the Cooperative announced today.

Farm Film Foundation, whose Board comprises representatives of leading farm organizations and national magazine publishers, sponsors the production and distribution of motion pictures relative to agricultural activities. CHARLES DANA BENNETT is executive director of the Foundation.

Bisby, previously a newspaperman in Indianapolis, Chicago and Detroit, joined Southern States, a farm cooperative operating in a six-state area, in June, 1946, as assistant director of Publications. Last July, he was placed in charge of the Cooperative's photographic activities, including production of still, slide and sound motion pictures. The Cooperative's Visual Education program is a division of Information Publications Service, directed by William M. Corwin.

Bisby also serves on the committee on cooperative films of the National Council of Farmer Cooperatives, Washington, and will be one of the speakers at the council's convention in Chicago in January.

◆ SAMUEL BEALL, formerly editor of "Report from Cincinnati Milling," has joined the staff of Films for Industry, Inc., New York. Mr. Beall will write and supervise motion production from a new branch office located in the Equiter Building, Cincinnati, Ohio.

◆ MERRIVAN H. HOLTZ, president of SCREEN ADULTS and SCREEN ADULTS EQUIPMENT CORPORATION, has returned to the west coast after an extended trip to Chicago and New York.

◆ A 72 frame color slidefilm on quick frozen orange juice was produced recently for the Danner-Milson Co., Los Angeles, by GENE LISTER PRODUCTIONS, Hollywood. The film is to show to dairies and other retail outlets who might handle the product. It shows the quick freeze process, and how it makes possible the retention of the vitamins that are lost in any other method of preservation.

**Rockett's**  
GUIDED FILM MISSILES  
**ARE PRODUCING ACCURATE ECONOMICAL RESULTS IN ALL FIELDS**

**Employee Training**  
*Richfield Oil Company*

**Training Service Men**  
*Payne Furnace Company*

**Retail Sales Training**  
*General Petroleum Corp.*

**Public Relations**  
*Van Camp Sea Foods Inc.*

**Introducing New Products**  
*Cobblers Shoes Inc.*

**ROCKETT PRODUCTIONS**  
*Producers for nearly a quarter of a century of*  
**BUSINESS MOTION PICTURES - SOUND SLIDE FILMS**  
**6063 SUNSET BLVD., HOLLYWOOD 28, CAL.**

**Ray-Bell Films Opens a New Laboratory and Art Building**

◆ **REID H. RAY FILM INDUSTRIES**, St. Paul, Minn., has recently moved into a new \$60,000 air-conditioned film laboratory and art department. These new additions add 7,000 square feet of floor space to make this motion picture production unit one of the most complete in the country. Space formerly occupied by these two departments has been remodeled for the expanding Service Department of the Film Advertising Division and the Sales and Accounting departments.

The new Laboratory is equipped with two automatic develop-

ing machines; one new \$20,000 Fonda machine handles either 35mm or 16mm negative or positive film and a 35mm Reeves developing machine. It is planned to adopt the Fonda machine for color film processing in the near future. The daily output of the lab has been more than doubled with the new equipment.

Four cutting rooms, two printing rooms, two film vaults, a generator room, a chemical storage room, a screening room and a film drying room are also part of the new laboratory addition. Two new printers have been installed to handle an increased demand for 16mm color prints.

The north addition to the present studio houses the expanded Art and Animation Department. This new addition is an air-conditioned room 60 by 25 with huge windows in the north wall. An adjoining room contains the files and supplies needed for the busy art department. Also located in the new quarters are the title cameras and the complicated animation equipment. This addition furnishes ideal conditions for the company's sixteen artists and animators. Expansion in other departments of the firm has also been accomplished in the past year. A new 16mm Mitchell camera has just been added to the firm's already extensive 16 and 35mm photographic equipment.



◆ **CAL DUNN**, cartoonist and art director, has announced the opening of his new art studios at 104 South Michigan Avenue, Chicago. He has resigned his post as art director for Sarra, Inc., where he headed all art activities for film production since 1944.

With his cartoons appearing regularly in leading national magazines, Dunn has won recognition as a versatile artist, and specializes in slidefilms, motion pictures and advertising art. With the opening of the new studios, his services will be available to film producers on a free lance basis.



# Good Sound Is Not Enough

A Sound Slide-Film Machine must have something besides good sound quality — yes, a lot of things.

It must have a good projector.

The projector must be located in an accessible position.

In small size machines with built-in speakers the sound must be evenly distributed.

There must be carrying space for a considerable number of records, protected against warping, breaking, and dirt.

There must be a built-in screen, with adequate shadow-box, so that programs can be run for small groups in semi-lighted rooms.

There must be a tone control, to raise and lower the pitch. There must be a safety switch to protect the lamp.

The case must be completely enclosed, to protect the mechanism from weather and dirt.

The amplifier must be AC-DC, even in AC machines, to protect against instant damage from plugging into DC.

Film cans must be locked shut while the machine is in transit. Projector must be held in rigid position while in transit.

Needle cup must be locked shut so needles can not spill out and damage motor, speaker, and other parts.

It must have a power line of ample length.

And so on, through some forty points, all of which are necessary to make a successful Sound Slide-Film Machine.

## The Picturephone

is engineered with the greatest degree of thoroughness ever applied to Sound Slide-Film Equipment. Everything has been thought of.

The sound quality is superior, but we did not stop there. In the Picturephone we give the user every advantage, every convenience, every economy. Superior since 1937. Eight models.

Be sure to get in touch with us before buying Sound Slide-Film Equipment.

# O. J. McClure Talking Pictures

1115½ WEST WASHINGTON BOULEVARD  
CHICAGO 7, ILLINOIS  
Telephone CANal 4914

## FREE—A FILM DIVIDEND

**A FREE DIVIDEND IS IN YOUR LIBRARY** Your film represents a large investment that you **MUST** protect. Like a valuable tool, it needs periodic **MAINTENANCE** and **MODERNIZATION**. As changes in product and policy occur, corresponding changes in your firm should be made to enable it to maintain the highest sales or instructional efficiency.

**A GREATER UTILITY** for your film investment may be had by having several versions of the same film, each directed to different fields.

All these things constitute a **NECESSARY PROTECTION** for your investment—your film.

### DYNASTY OFFERS MODERNIZATION SERVICE

Your films can be "rejuvenated" by:

#### ADDITIONAL FOOTAGE

To introduce new approaches

To replace obsolete scenes

#### NEW NARRATION

To freshen and add sparkle

To emphasize certain points

#### NEW MUSIC AND SOUND EFFECTS

To build emotional reaction

To more effectively tie various sequences together

#### RE-EDITING

To smooth rough spots

To blend all factors into one dynamic and purposeful film

This is a modernization feature which can "revitalize" your film library, and act as investment insurance. **YOUR FILM INVESTMENT MUST BE PROTECTED.**

#### HERE IS YOUR FILM DIVIDEND

**THE DYNASTY FILM CLINIC** can take several **OBsolete** films, and, with new narration, sound effects, and music, produce a **SPARKLING NEW SUBJECT**. The cost to you—**ALMOST NOTHING**—Truly a film dividend.

**THE CLINIC** is designed to doctor films that may be slightly **OBsolete**, **ROUGH IN SPOTS**, or generally in **NEED OF REVISION**.

**THE CLINIC** is staffed with the finest technicians in the business, with backgrounds of many years and hundreds of films that have made Hollywood's films the world's finest.

#### FREE

**A COMPLETE DIAGNOSIS** of your film at **NO COST TO YOU**. **SEND YOUR FILMS AND INQUIRIES TO**

## DYNASTY FILMS

5625 Sunset Blvd.  
Hollywood, California



# NEW PRODUCTS

THE BUYER'S GUIDE TO THE LATEST IN AUDIO-VISUAL EQUIPMENT

W ITH 1948 around the corner, U. S. audio and visual equipment manufacturers looked ahead to an interesting year of marketing: estimated capacity of existing plants in 16mm motion picture film for 1948 is 200,000 units. Prewar U. S. total—less than 50,000.

## Micro Engineering Corporation Brings Out Additions to Line

◆ The Micro-Engineering Corporation, Beverly Hills, California, has recently announced additions to its line of professional 16 and 35mm equipment.

Well known to many studios, producers and laboratories are the Micro Synchronizer and the Micro Splicer. Other precision equipment now being manufactured includes the Micro-Viewer, Reader, Inspector, Polisher and Cleaner. The Micro-Engineering equipment is built specifically for professional use, carefully designed and machined for accurate and dependable results.

The Micro-Synchronizer, for example, permits synchronization of any number and combination of 16 and 35mm films. Interchangeable rollers provide flexibility in assembly, with a gear box synchronizing units combining 16 and 35mm sprockets. Other features of the Synchronizer include the Veeder-Root Set-Back Counter, "pop-up" idler rollers, and the forty-tooth precision-hobbed sprockets. Micro equipment is finished in a combination of aluminum, black wrinkle and anodize, which makes a handsome professional appearance.

Folders describing the equipment are available from the Micro-Engineering Corp., 118 S. Beverly Drive, Beverly Hills, Calif.

*The Micro Reader, product of the Micro Engineering Corporation.*



## Portable Sound Recording Unit

◆ C. R. SKINNER MANUFACTURING CO., San Francisco, has developed a portable recording wagon designed so that the Skinner Sound-On-Film Recorder may be operated directly back of the camera on a motion picture set.

The wagon is wired with several

convenient electrical outlets so that equipment may be plugged in, and is set on large casters for greater mobility. Using the wagon, one man is able to do both recording and mixing—a distinct advantage in industrial and foreign setups where soundmen are at a premium.



NEW VICTOR ANIMATOGRAPH CORPORATION PLANT in Davenport, Iowa, as visualized by architect. Construction is planned to begin in 1948 on site already selected.

## Sonomaster, Portable Dual-Speed Record Player Announced

◆ The "Sonomaster", a completely new dual-speed record player designed for the institutional market, has just been announced by VICTOR ANIMATOGRAPH CORPORATION, Davenport, Iowa. The Sonomaster is being manufactured by the Sandwick-Bowen Corporation and will be marketed exclusively by the world-wide distributor and dealer organization of the Victor Corporation, a division of Curtis-Wright.

The new instrument which is housed in a handsome, leather-bound carrying case was previewed recently at distributor meetings in San Francisco, New York, and Davenport, and Victor representatives gave its life-like tone and overall quality an enthusiastic endorsement.

The Sonomaster is a completely self-contained instrument with its own powerful amplifier and speaker, and thus serves as an efficient public address system as well as record player. Power output is 14 watts and the amplifier, which is a four-stage six tube unit including rectifier, has separate channels for microphone and phonograph.

An exceptional advantage of the new machine is its adaptability to the pick up and amplification of the FM educational programs which are being broadcast by a rapidly growing list of

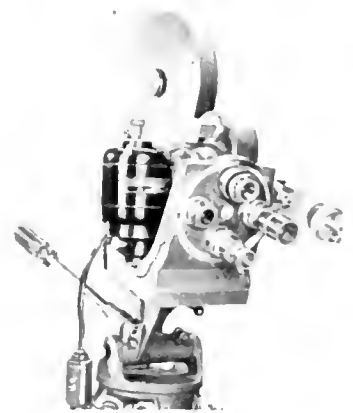
radio stations. A special FM Tuner is being offered as an optional accessory for this purpose.

Sonomaster has a high degree of portability weighing but 30 pounds; outside dimensions of the case are 22½" long, 16½" wide, and 11" high.

## Canadian Buyers Are Offered a New Magnetic Tape Recorder

◆ Of interest to Canadian business buyers of audio-visual equipment is the announcement of the new "Benovoice," a magnetic tape recorder and playback, made by UTAH ELECTRONICS (Canada) Limited, Longueuil, Quebec, and distributed exclusively in the Dominion and Newfoundland by BENOGRAPH, a division of ASSOCIATED SCREEN NEWS LIMITED, with home offices in Montreal.

Finished in durable maroon leatherette, the light weight of BENOGRAPH OFFICIALS (SUZUKI LEFT, center) show the new Benovoice magnetic recorder.



*The Filmo Specialist Camera*

the "Benovoice" (33 lbs.) assures complete portability.

Servicing of the "Benovoice" will be undertaken by Benograph service stations located at Montreal, Toronto, Winnipeg, and Vancouver, and at numerous sub-stations.

## "Filmo Specialist" New Semi-Professional Movie Camera

◆ From BELL & HOWELL, Lincolnwood laboratories comes the announcement of the "Filmo Specialist," new B&H camera designed for 16mm photographers operating either professionally or at a technical level in advance of the average amateur home producer.

The "Specialist," says B&H, embodies a host of cinematic features including a new four-lens turret on which lenses are widely spaced to eliminate optical interference. Lens equipment on the turret includes 1-inch f 1.9 Lumax, 17mm f 2.7 Ansix, 2-inch f 3.5 Felate, and 3-inch f 4 Felate, all Filmcoated lenses.

Other features of the B&H "Specialist" include: shift-over focusing, permitting rapid and accurate focus through the lens while it is in photographing position; a parallax error adjustment; positive viewfinders mounted on a rotating turret; a light-balbed shutter to prevent light-leaks from logging the first frame; and 100-foot film capacity.

The new camera is driven electrically, by spring motor or hand crank as the operator chooses. Also the purchaser has a choice of four electric motors, including a synchronous, sound-speed drive.

## B & H Continuous Printer Unit

◆ A self-contained, high-intensity, incandescent lamp attachment for B&H continuous film printers has been designed and released by BELL & HOWELL, Chicago. The 300 watt project-

tion type lamp with biplane filaments provides ample light for printing any type of black-and-white, fine grain, or color film. It is currently available for all B&H model "D" 35mm, and model "J" 16mm continuous contact printers.

For further information concerning the printing lamp assembly, write to Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

#### Precision Film Laboratories Now Offers Film Edge Numbering

◆ **PRECISION FILM LABORATORIES, INC.**, 21 West 46th Street, New York, now offers a new edge numbering service for 16mm originals, work prints, and sound tracks.

Edge, or "code" numbers are printed in light colored ink between perforations of the film, and occur at regular intervals, forty frames apart, throughout the length of the film. Though small, the numbers are clearly legible, and may be exactly duplicated on original, corresponding work print, and sound tracks.

The edge numbering system affords much greater ease in editing as corresponding portions of matching film or track may be readily located. In addition sound track synchronism may be checked at any portion of the film. Edge numbering is a mechanical process which does not affect subsequent duplication or projection in any way. Further technical details will be furnished by Precision upon request.

#### Electronic Projector Company Delivering New Projectors

◆ Initial deliveries of automatic sound slidefilm projectors, designed to aid sales, training, and educational programs, were announced by **ELECTRONIC PROJECTOR COMPANY**, special merchandisers of the equipment.

According to **JAMES O. COIT** and **WALTER AURELL**, principals of Electronic Projector, the organization bases its coverage on the fact that industry welcomes new products which help move merchandise at the point of sale.

The fact that the same unit can be used in training personnel should ease industrial budgets. Electronic is temporarily located at 311 West 28th St., New York City, while awaiting permanent headquarters.

RCA Victor Announces New Portable Wire Recorders

◆ A new lightweight, portable wire recorder featuring a simple "plug in" loading cartridge which completely eliminates the complicated handling of wire has been announced by RCA Victor.

In addition to the simplified loading procedure, the radically designed wire recorder features only three simple controls and provision for immediate playback and automatic erasure—all of which permit professional type recording, regardless of the skill of the user.

The new product comes compactly housed in a streamlined black and silver plastic cabinet with a disappearing carrying handle, and operates from any ordinary light socket.

Because of its simplified operational features—it can easily be used by trainees and other non-technical personnel—the new RCA Victor recorder is expected to be especially useful in the educational field, for both classroom use and for self-instruction. Detailed information may be secured from the RCA Victor Division, Radio Corporation of America, Camden, New Jersey.

#### Two Companies Report Projector and Film Losses!

◆ The Chicago Police Department has reported the following Victor Animatograph 16mm Model 55 Lite-Weight Projectors stolen from a motor freight carrier in the Chicago area: 253956, 255002, 255012, 255013, 255017, 255019, 255021, 255021, 255043, 255044, 255045, 255046, 255017, 255048, 255019, 255050, 255058, 255064, 255066, 255067, 255069, 255085, 255087, 255165.

Any information concerning the above projectors should be reported to the Chicago Police Department or to the Victor Animatograph Corporation, Davenport, Iowa.

◆ Post Pictures Corporation, 115 West 45th St., New York 19, is offering a reward of \$50 each for the recovery of 16mm prints of two films—*Fiesta* (in technicolor) and *Cinderella Swings It*—which were stolen on July 18, 1947.

An individual going under the name of J. F. Mahoney supposedly rented the films in question from the Photo Shop, 37 East Lancaster Ave., Ardmore, Pennsylvania, but the prints were not returned. All efforts to locate Mr. Mahoney have failed and the matter has been reported to the local police.

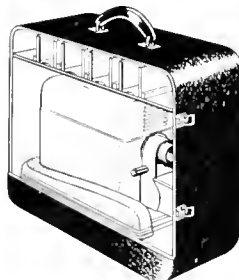


*Just* **PRESS THE BUTTON**  
**SLIDES CHANGE LIKE MAGIC**

#### P. R. C. AUTOMATIC SLIDE PROJECTOR

... is electrically operated by remote control push button slide changer! Handles 75 ready mount or 35 glass slides ... then automatically files them (after showing) in proper sequence, ready for re-showing. The only projector with shutter that automatically closes while slides are changing.

- Pre-projection warming chamber to prevent buckling and out-of-focus images.
- Patented slide changing mechanism operates by gravity without injury to slides.
- Sharp bright projection with 300-watt lamp.
- Equipped with 5 inch coated lens.
- Friction-drive micro focusing device.



Sturdy carrying case, beautifully finished in tan and brown leatherette, has compartments for 4 slide holders, electric cord and extra lenses.

Special screen for salesmen designed for projection across desk can be included at slight extra charge.

**COMPLETE WITH CARRYING CASE**  
**\$125** LIST PRICE

*Picture Recording Company*  
EXECUTIVE OFFICES • 1240 LAWRENCE AVENUE, CHICAGO 40, ILLINOIS

Jam Handy Names Tyler to Orientation School

◆ A. W. TYLER has returned to the JAM HANDY ORGANIZATION, Detroit, after service as a Navy Commander in the Training Division of the Bureau of Aeronautics. While in naval service, Tyler worked on visual aids for the pilot training program. He has recently been given charge of the Jam Handy postwar Reorientation Contract Training School.

Al Kelley Joins Ramsey Firm as Motion Picture Director

◆ APPOINTMENT of AL KELLEY as director of motion pictures was announced this month by ARTHUR B. RAMSEY, president, RAMSEY PICTURE CORPORATION, Dallas, Texas.

Kelley has directed more than 100 educational and commercial films for such companies as General Motors, Swift, Singer Sewing Machine, Metropolitan Life, Dupont, Ford, Procter & Gamble, etc. His long and rich experience in the motion picture field has also included association with theatrical producers including Columbia, M-G-M, Universal-International, and 20th-Century Fox.

Speier Joins Film Guild

◆ Film Guild of America, Inc., Chicago, announces the appointment of Roy M. Speier to serve as its district sales representative for greater St. Louis and surrounding areas. Mr. Speier has been a resident of St. Louis for the past 30 years and is the former owner and operator of Roy's Photo Laboratory in that city. He has also served as an officer of the St. Louis Photo Dealer's Club.

Film Guild is the exclusive mid-west distributor of Official Films and Soundies pictures. Prints included in these two lines are stocked in Film Guild's Chicago headquarters and are sold direct to camera shops, camera departments of large retail organizations, and dealers in photographic equipment and supplies.

Elliot to Strickland Films

◆ ROBERT E. ELLIOT, formerly head of the Audio-Visual Extension Service, University of Georgia, has resigned his academic duties to accept a position with the STRICKLAND FILM COMPANY, Atlanta.



LEONARD M. GIBBS —on Administrative Detail R. PHIL TAYLOR —Production Operations ARNOLD E. HAGEL —in charge of newsteels

Associated Screen News Announces Three Production Staff Appointments

◆ Appointments of three assistants to the production manager of ASSOCIATED SCREEN NEWS LTD., Montreal, were announced this month by B. E. NORRIS, president and managing director.

Commercial, studio, and newsreel production activities are under the direction of J. W. CAMPBELL, production manager. R. (PHIL) TAYLOR, a veteran

of twenty-three years with ASN, has been appointed assistant in charge of production operations. ARNOLD E. HAGEL, twenty-one years with the company, has been appointed assistant in charge of the newsteel division. LEONARD M. GIBBS, also a veteran of twenty-one years with ASN, has been appointed assistant in charge of administrative details.

## Simple Answers to \$64 Questions

Q WHAT IS FILM REJUVENATION?

A It is the removal of scratches and abrasions from negative and positive film, and restoration of the original photographic quality.

Q IS THIS A NEW PROCESS?

A No. For over 15 years major film companies have utilized our service.

Q DO YOU TREAT 16MM FILM?

A Yes. We treat 16mm and 35mm, Black and white or color. Negatives as well as positives.

Q DO MANY COMPANIES HAVE THEIR FILM REJUVENATED?

A Over 600 accounts who value the pictures they own and realize the value of proper presentation, send their films to our laboratory.

Q IS THE PROCESS AN EXPENSIVE ONE?

A Indeed not. Your film represents you. Your representative should make a good appearance not only on the first call, but on every call.

IF YOU HAVE A \$64 FILM QUESTION WRITE JOE HENRY

## COMPREHENSIVE SERVICE CORPORATION

245 West 55th Street • New York 19, N. Y.

Glenn Miller Heads Production at Jerry Fairbanks Studios

◆ GLENN MILLER has joined JERRY FAIRBANKS STUDIOS, Los Angeles, as production manager, filling the vacancy created by the sudden death of Dick Diamond.

Miller served as a captain with the Signal Corps during the war and was in charge of the photographic center at Astoria. He was employed at RKO for more than 13 years before service.

Shoots Location Sequences for New Continental Oil Picture

◆ GUY THAYER of ROLAND REED PRODUCTIONS recently took a camera crew to Denver to shoot location sequences for a new CONTINENTAL OIL sponsored film tentatively titled *America on the Move*. Activities of Conoco's Denver Tourist Bureau were filmed, showing how the Bureau handles individual requests for route maps. Additional scenes will be filmed in the Reed studios.

This is the third in a current series of Reed-produced films sponsored by Continental Oil as part of a dealer training program. All are designed to sell Conoco "milage-merchants" on the use of company-developed merchandising methods and sales aids.

Kulka In From Latin-America

◆ Robert Kulka has just returned from a trip covering the whole of Latin America on behalf of his principals, Victor Animatograph Corporation and Encyclopaedia Britannica Films, Inc. During his trip he was received by President Peron of Argentina, President Gonzalez Vidales of Chile, and also President Bustamante of Peru, who has appointed Kulka visual education consultant in the United States to the Peruvian Government.

Name Pearl Rosser as Council's Visual Education Director

◆ PEARL ROSSER, director of radio education for the INTERNATIONAL COUNCIL OF RELIGIOUS EDUCATION, has also been named director of audio-visual education for the Council, according to Roy G. Ross, general secretary. Miss Rosser will be responsible for the International Council's visual program initiated ten years ago with the appointment of a special committee. The department was set up in 1941.

Acting visual education director since last March, Miss Rosser directed the Fourth International Workshop in Audio-Visual Education, held at Green Lake, Wisconsin, during September.



for  
your next

**BUSINESS or  
INDUSTRIAL  
SLIDEFILM**

see

**BOWMAN FILMS  
INCORPORATED**  
360 N. MICHIGAN AVE. • CHICAGO

**PRECISION  
OPTICAL  
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## ON TRACTOR MAINTENANCE

Sponsor: Standard of California. Film: *Good Going for Tractors*. Producer: Gene K. Walker Productions.

★ As the major supplier of tractor fuels and lubricants in the eight western states, Standard of California long has been aware that many tractor owners do not obtain consistently top performance from their equipment. This is particularly true of individual farmers and small industrial users, whose maintenance is on a non-professional basis. *Good Going for Tractors* is designed to aid such owners in maintaining their tractors at peak efficiency.

Differing from other films which have explained the diesel principle, as such, or which have limited themselves to certain features of use or operation, *Good Going for Tractors* gives a broad and comprehensive coverage of the major causes of poor tractor performance. It does not limit itself to failures caused by fuels and lubricants, but discusses other factors as well.

In a good-humored, easily understandable manner, the picture covers such major points as: storage, transportation and handling of fuels, with hints on modern small-scale installations; selection of lubricants for specific purposes; abuses of the cooling system; importance and proper care of the air cleaner; proper lubrication of the final drive assembly, and of track roller bearings.

The plot is simple and straightforward, and revolves around the efforts of a Standard Fuel and Lubricants Engineer to bail out a rancher who has bought a second-hand diesel tractor, which he considers a "lemon." To illustrate the explanations of the engineer, extensive use is made of technical animation, which accounts for about one-quarter of the length of the film. Through the intercutting of this animation with live action, a clear understanding is given of what actually happens inside a diesel engine and to its various working parts.

**Technical Notes:** Two reels, full color, 16mm. Written, directed and produced by Gene K. Walker. Master cells for animation prepared by producer's San Francisco staff, and executed by Graphic Films, of Hollywood. Unusually high fidelity sound has been obtained by initial recording on magnetic tape (Magne-track System).

**Distribution:** *Good Going for Tractors* will be shown principally to agricultural and industrial groups. A booklet, recapitulating the information in the film, will be distributed to each member of such audiences, to be retained as a reference manual. Picture bookings will be through sponsor's own projection crews. The film will also be available for schools and other interested audiences.

### Yale and Towne's Business Theatre

★ Yale & Towne Manufacturing Company's Material Handling Machinery Division has recently opened a new office at 205 East 43rd Street, New York, containing a motion picture screening room for presenting films demonstrating modern material handling methods.

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Walnut Finish... 35" Wide 28" Deep and 72" High. Equipped with a new KLEARCITE SCREEN

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Two Mirrors... Ball-bearing casters, easily moved. It is designed to fit almost any projector. Cabinets are used but in excellent condition.

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# Business Screen EXECUTIVE



KENNETH EDWARDS

## Ken Edwards Appointed Film Adviser by Eastman Kodak

◆ Appointment of KENNETH EDWARDS to the newly created post of adviser on non-theatrical films was announced early this month by EASTMAN KODAK COMPANY, Rochester.

In his new position Edwards will head the company's recently inaugurated film counseling service to non-theatrical and television users of motion pictures. He will consult with educational organizations and other groups maintaining or planning to set up motion picture departments, and will counsel commercial and semi-professional producers seeking technical advice. His work will keep him in touch with such progressive groups in the field as the Film Council of America, the National Educational Association, the Educational Film Library Association, and the Association for Adult Education.

Prior to his present appointment Edwards managed Eastman Kodak's Informational Films Division which he organized in 1913 to produce motion pictures for the company's own use. From 1929 until that date he served as production manager of Eastman Teaching Films.

Edward B. HALL succeeds Edwards as manager of the Informational Films Division.

## Ansoco Names A. T. Van Der Kar as District Sales Manager

◆ ARTHUR T. VAN DER KAR has been appointed district manager of Ansoco's Binghamton (N.Y.) Sales District by CARL W. PRUS, INC., Ansoco general sales manager.

Associated with Ansoco since February, 1946, Van Der Kar had previously worked out of the Binghamton office as technical adviser and sales representative. He was transferred to Boston when the Ansoco Branch office was re-established in that city.

**Westrex Corporation Names Warn as Chief of Engineering**  
◆ R. F. WARN, formerly managing director of the Western Electric Company (Australia) Pty. Ltd., has been named chief of engineering of the Westrex Corporation, according to an announcement made in New York early this month.

Mr. Warn joined Western Electric in Chicago in 1924 and has since served the company and its subsidiaries in New York, Kansas City, Washington, New Zealand, and Australia. He begins his new duties January 1, 1948.

W. S. FOWLER, Jr., formerly commercial manager of Westrex, succeeds Warn as Western Electric's managing director in Australia.



PERRY M. THOMAS  
Midwestern District Manager



RICHARD M. PRATT, JR.  
Southern District Manager

## Two New District Managers Appointed by Bell & Howell

◆ The appointment of two new District Managers to represent the BELL & HOWELL COMPANY has been announced.

PERRY M. THOMAS will be the Midwestern District Manager, while RICHARD H. PRATT, JR. will represent Bell & Howell in the southern states.

After his graduation from Princeton University in 1937, Mr. Pratt joined the advertising department of Ansoco, and subsequently served as sales representative for a manufacturer of photo equipment. During the war he was a Captain in the parachute artillery. Mr. Thomas, as a Lieutenant Colonel in the Air Forces, was chief of the Photographic Engineering Section for the atomic bomb tests at Bikini.

## David M. Goldsmith Returns to Personnel Staff at B&H

◆ DAVID M. GOLDSMITH has returned to the BELL & HOWELL COMPANY, Chicago, as assistant to the director of personnel, after five and one-half years of service in the Army Air Forces. He has just returned from Japan, where he served as Civilian Personnel Officer for the Far East Air Material Command.

In his new position Goldsmith will be in charge of Bell & Howell employee training, recreation, testing, service, and safety.

## Sam Rose to New York City

◆ SAMUEL G. ROSE, president of the VICTOR ANIMATOGRAPH CORPORATION, is on an Eastern business jaunt.

**COMPLETE REQUIREMENTS**  
*for the*  
**Major — Commercial — Industrial Producer**

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Including Required Accessories  
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**CINEMATOGRAPHY**  
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Camera Crane — Dollies — Blimps

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**GRIP EQUIPMENT**  
For Location and Studio  
Parallels — Steps — Platform Ladders  
Century Stands — Reflectors — Flags — Scrims

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AMPRO INCREASES CAPACITY FOR PROJECTORS with this newly acquired additional factory building on Chicago's near Northside. Plant will increase production of 16mm sound projectors.

**John K. West Appointed RCA Public Relations Vice-President**

♦ Election of JOHN K. WEST as vice-president in charge of public relations for the RCA Victor Division was announced late last month by the Division's executive vice-president, FRANK M. FOLSOM, following a meeting of the board of directors.

A member of the RCA Victor staff for the past seventeen years, West has served the company as district manager in Philadelphia, New York, Pittsburg, Cleveland, and San Francisco. Prior to his recent promotion, he was director of Public Relations for the Victor Division. In this capacity he was largely responsible for the creation and development of the RCA Exhibition Hall in Radio City,

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Chicago 10, Illinois

New York, of which he is manager. Mr. West also initiated the company's Sunday radio program featuring Metropolitan Opera star Robert Merrill, and supervises this activity on the NBC network.

**Reports on Export Development**

♦ O. C. JOHNSON, assistant chief of engineering of the WESTREX CORPORATION, foreign motion picture equipment subsidiary of WESTERN ELECTRIC CO., has returned to New York after a four-month tour of Latin America during which he visited theatres and Western Electric offices in Mexico, Panama, Peru, Colombia, Venezuela, Chile, Argentina, Brazil, Trinidad, Puerto Rico, and Cuba.

The journey was made to bring Western Electric engineers up-to-date on new techniques developed by the industry and new testing equipment designed by Westrex.

Johnson reports the technical personnel of the Latin American industry keenly interested in these advances and anxious to learn everything possible concerning new developments. Most engineers, he observed, have made a point of acquiring at least a reading knowledge of the English language in order to understand technical bulletins and discussions presented in the trade press of the United States.

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# An Index of Sponsored Films

★ In response to a great many requests, we are presenting this month an index of all case histories, film lectures, and articles on individual company film programs which have appeared in Business Screen during the past year of publication.

Because of space limitations, no attempt has been made to list the many other films which were briefly mentioned in the *Picture*

*Parade*, or other sections of the magazine. Only those films of more than routine interest, and described in some detail, are here indexed.

This index will appear in the future at six month intervals.

Readers are also referred to the INDEX OF TRAINING FILMS, prepared by the Editors of BUSINESS SCREEN, which lists more than 2,000 existing industrial films.

Sponsor	Subject	Issue	Vol. No.
ALTA CASUALTY	<i>Live and Let Live</i>	Sep-Nov 47	VIII-6-7
ALUMINUM CO.	Article	Sep 46	VII-6
AMERICAN BANKER'S ASS.	<i>Bill Bailey and the Four Pillars</i>	Mar 47	VIII-2
AMERICAN CANCER SOC.	<i>The Traitor Within</i>	Dec 46	VII-8
AMERICAN GAS ASS.	<i>Winning Seals of Approval</i>	Sep 47	VIII-6
AMERICAN HOME PRODUCTS	<i>The White Guard</i>	Sep 47	VIII-6
AMERICAN HOTEL ASS.	<i>Personnel Training Series</i>	Mar 47	VIII-2
AMERICAN INST. LAUNDERING	Article	Nov 47	VIII-7
AMERICAN NATIONAL BASEBALL	Article	Sep 47	VIII-6
AMERICAN TELEPHONE CO.	Article	Nov 46	VII-7
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AMERICAN TELEPHONE CO.	<i>An Orchid For Peggy</i>	Dec 47	VIII-8
AMERICAN TELEPHONE CO.	<i>Party Times</i>	Jun 47	VIII-4
AMERICAN TELEPHONE CO.	<i>Rehearsal</i>	Dec 47	VIII-8
AMERICAN TELEPHONE CO.	<i>The Station Installer</i>	Jun 47	VIII-4
AMERICAN VISCON	<i>Science Spins A Yarn</i>	Jun 47	VIII-4
ARABIAN AMER. OIL CO.	<i>Desert Feature</i>	Dec 47	VIII-8
ARMSTRONG MACHINE WORKS	<i>Trapping for Profit</i>	Sep 47	VIII-6
ASSO. MERCHANDISING CORP.	<i>It's Up To You</i>	Sep 47	VIII-6
ASSO. MERCHANDISING CORP.	<i>More Power To You</i>	Sep 46	VII-6
ATHLETIC INST.	<i>Playtown—USA</i>	Dec 46	VII-8
ATLAS SUPPLY CO.	Article	May 47	VIII-3
AUTOMATIC TRANSPORTATION	<i>Pay Loads Pay Off</i>	May 47	VIII-3
AUTOMATIC TRANSPORTATION	<i>Skylift Newsreel</i>	Jun 47	VIII-4
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BORDEN CO.	<i>Life With Elso</i>	Feb 47	VIII-1
BRAND NAMES RESEARCH FOUND.	<i>Marks of Merit</i>	Sep 46	VII-6
CADILLAC DIV., GM	<i>In Our Stride</i>	Jun 47	VIII-4
CALIF. & HAWAIIAN SUGAR REFINING CORP., LTD.	<i>Kapa'A, Hawaiian Word For Sugar Cane</i>	Dec 47	VIII-8
CALIF. PRUNT & AGRICULT. ASS.	<i>A Fortune in Two Old Trunks</i>	Dec 47	VIII-8
CAVIERI DISTRIBUTERS	<i>Claw To The Top</i>	May 47	VIII-3
CARBOLLOY CO.	<i>Everyday Miracles</i>	Sep-Nov 46	VII-6-7
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CATERPILLAR TRACTOR CO.	<i>Highways Ahead</i>	Mar 47	VIII-2
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DEPOSE	<i>The Modern Pencil Paper</i>	Aug 47	VIII-5
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EMERO STATE BLDG	<i>They Is New York</i>	Sep 47	VIII-6

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MICHEL PRINTING PRESS CO.	<i>Look to the Years Ahead</i>	Nov 47	VIII-7
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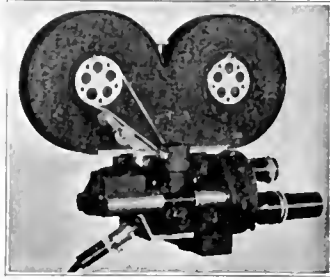
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Sponsor: United Jewish Appeal. Film: *The Will To Live*. Producer: RKO Pathe, Inc.  
★ Described as the "largest voluntary relief campaign in the nation's history," United Jewish Appeal seeks \$170,000,000 this year to continue the vital job of rehabilitating and resettling Europe's surviving million and a half Jews.

Under the chairmanship of Henry Morgenthau, Jr., the UJA combines the activities of the Joint Distribution Committee (food and clothing, emigration aid, and reconstruction aid for those Jews rebuilding their lives in their present lands), United Palestine Appeal (food, clothing, shelter for Jewish immigrants in Palestine) and United Service For New Americans (reception, temporary shelter and relief for refugees finding a haven in the United States).

One important tool in UJA's drive is the motion picture *The Will To Live*, recently produced by RKO Pathe.

Synopsis: *The Will To Live* is the most comprehensive film made to date on the position since the end of the war of Europe's Jews, depicting the flight of the Jews from Poland to the American zone of Germany following anti-Jewish riots in Poland, and showing the network of vocational schools and farms established with the aid of the United Jewish Appeal for the retraining of displaced Jews and others in anticipation of emigration to Palestine, the United States and other lands.

The film also shows the living conditions of the Jewish survivors in the displaced persons camps in Central Europe and dramatizes how the United Jewish Appeal agencies alleviate their desperate plight through a gigantic relief and rehabilitation program overseas, through the mass settlement and upbuilding of the Jewish homeland in Palestine to facilitate the maximum absorption of Europe's homeless Jews, and through adjustment assistance to refugees arriving in the United States.

**Technical Notes:** 20 minutes in length, *The Will To Live* is a black and white film, 16 and 35 mm. It consists largely of newsreel clips made on the spot in Europe and Palestine by Pathe News cameramen. The script is narrated by Paul Muni, who volunteered his services for the film.

**Distribution:** Nationwide in scope, distribution on *The Will To Live* will encompass theatre and group showings on an intensive basis. Prints are available on free loan from most theatrical exchanges and local offices of UJA.

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★ Producers requiring facilities or service in New York might consider the aids offered by the various service organizations in making production easier and more efficient.

◆ Charles Ross, Inc., for many years the leading motion picture lighting specialist in the east, has recently added equipment sufficient to equal for one production that available anywhere else in the world. In his stock can be found a warehouseful of film equipment ranging from hundreds of small spots to a giant Raby camera crane. Ross estimates that with his new facilities he could supply sufficient lighting equipment for six simultaneous feature theatrical productions plus the dozen or so commercial and documentary films constantly in production in New York with lighting by Ross.

In addition to lights and props in the Ross stock, DON MALKAMES, ASC, has become associated with Ross, offering not only his estimable services, but a very large stock of cinematographic equipment for rentals or sales.

◆ Emil Velazco, Inc. has expanded from providing music service only to the following:  
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only) adjacent to recording studio.  
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Velazco's service will continue to be maintained for producer, business firms and educational institutions doing their own production, only.

The new set-up, at 1600 Broadway, is probably the most complete service organization of its kind east of Hollywood.

◆ Visual Illustrators, Inc., offering art, title, and visualization services of all kinds, will now produce a simulated natural color transparency from any black and white negative or print. This service, of startling verisimilitude to original color photography, should be valuable to producers in cases of requiring a color shot of a certain scene for slidefilm use, when only a black and white photograph is available, and when time or conditions prevent re-shooting in color.

With the growth of producer's service organizations of this type, much better local civic cooperation, plus the fine studios now available for rental at RKO Pathe, West Coast Sound, Mannon Productions, and others, production in New York is expected to increase considerably. It is now possible to wrap up the location shots, descend upon New York for studio work, recording, titles, editing, and processing, and come up with a finished production sooner than ever before.

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

Screen Adettes, Inc., 611 N. Tillamook St., Portland 12.

• TEXAS •

Association Films (Y.M.C.A. Motion Picture Bureau), 1700 Patterson Ave., Dallas 1.

Audio Video Institute, 1501 Young St., Dallas.

The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

Ideal Pictures, Inc., 2024 Main St., Dallas 1.

Visual Education, Inc., 12th at Lamar, Austin; Also, 201 N. Field St., Dallas; 1012 Jennings Ave., Ft. Worth; 3905 S. Main St., Houston 4.

• UTAH •

Audio-Visual Supply Co., 1122 E. 8th South, Salt Lake City 2.

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

Ideal Pictures, #10 Post Office Place, Salt Lake City 1.

• WASHINGTON •

Craig Visual Aid Service Co., 1106 E. Union St., Seattle 22.

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

Rarig Motion Picture Co., East 1511 Third Ave., Spokane.

• HAWAII •

Ideal Pictures, 1370 S. Beretania St., Honolulu, T. H.

Motion Picture Enterprises, 121 S. Beretania Honolulu, T. H.

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Arrow Films Limited, 1115 Bay St., Toronto 5, Ontario.  
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H. de Lanauze, 1027 Bleury St., Montreal, Quebec.

Radio-Cinema, 5011 Verdun Ave., Montreal, Quebec.



A scene from "The Old Oaken Barrel"

## Case Histories: cont'd.

### ON BARREL PROMOTION

**Sponsor:** Hiram Walker, Inc.  
**Film:** *The Old Oaken Barrel*.  
**Producer:** Wilding Picture Productions, Inc.

★ In a consumer survey sponsored not long ago by Hiram Walker, Inc., it was substantiated that a close association exists in the public mind between good whiskey and the wooden barrel. The findings of the survey prompted the distillery's current ad campaign for Imperial Whiskey in which the barrel is prominently featured.

Now, in further glorification of the barrel and the part it plays in the making of fine whiskey, Hiram Walker has sponsored this entertaining and informative film. **Synopsis:** *The Old Oaken Barrel* picturizes, probably for the first time, the steps in barrel manufacture. Scenes made in the Ozark Mountains and at the Hiram Walker coopeerage plant at Peoria, Ill., show the care with which the white oak is selected and how carefully each stave and section must be "engineered".

In addition to this interesting portrayal of the mechanics of barrel manufacture, the film contains a number of dramatic sequences based on hitherto unpublished information on the history of the versatile container.

One scene shows how the Renaissance painter, Raphael, happened to paint his world famous "Madonna della Sedia" in a round design. Another scene shows the part a barrel played in the discovery of America, another, why John Alden, the man who spoke for Miles Standish, came to the New World on the "Mayflower"; and still another how a barrel played the leading role in originating the national nickname, "Uncle Sam".

**Technical Notes:** *The Old Oaken Barrel* has been produced in black and white, with sound, and runs approximately 25 min. The dramatic scenes are played by featured Hollywood actors.

**Distribution:** To business groups,

luncheon clubs, and trade associations, through any Hiram Walker district office, or through Modern Talking Picture Service, Inc., 9 Rockefeller Plaza, New York.

### KENNY FOUNDATION FILM

**Sponsor:** Sister Elizabeth Kenny Foundation. **Film:** *So They May Walk*. **Producer:** Hudson Productions, Ltd.

★ The film is for the purpose of bringing to the general public the fact that the Sister Elizabeth Kenny method of treating polio does prevent skeletal deformity; to show that registered nurses must go through two years of intensive training in the Sister Kenny method before they are qualified to serve as Sister Elizabeth Kenny technicians; to show that the application of hot packs is only the first step in a treatment that requires infinite skill and patience over many, many months.

*So They May Walk* was shot "on location" at the Elizabeth Kenny Institute in Minneapolis. Its cast includes children who are actual patients; Institute nurses and doctors shot under regular working conditions.

**Synopsis:** Not a medical film, *So They May Walk* reveals highlights of the Sister Elizabeth Kenny method by showing a number of children progressing through various stages of treatment—from the admittance to the contagion ward, until the child is walking again. Paralleling the Sister Elizabeth Kenny treatment story is the interesting and meticulously fine training procedure each nurse undergoes.

The picture is fraught with human interest and emotion and has inherent in its structure the qualifications to appeal, not only as a

*Deep human interest is conveyed in scenes like this from the new Kenny Foundation film reviewed on this page.*



definite educational production, but as a film of interest to the general public.

**Technical Notes:** *So They May Walk* is a 16mm sound film in full color. Running time—approximately 17 minutes. Original musical score was composed for the picture by Alberto Colombo. Story by Boyd Correll. Narration by Marvin Miller. Direction by Nick Grinde, Will O'Neil, Director of Information Services, Sister Elizabeth Kenny Foundation, represented the Institute in its work with the producer.

**Distribution:** Complete information in regard to distribution may be secured from the office of Information Services of the Sister Elizabeth Kenny Foundation.



A scene from "Hawaii, Paradise Plus"

### TWO HAWAIIAN PICTURES

**Sponsor:** Hawaiian Sugar Planters Association. **Film:** *Hawaii, Paradise Plus*. **Producer:** Pat Dowling Pictures.

★ This is a companion film to *Kopa'i*, reviewed at right, in the sense that it was filmed concurrently with that picture, and deals pictorially with much the same subject matter.

On the other hand, *Hawaii, Paradise Plus* is a very different film from *Kopa'i* and was made for a very different audience.

The two films are good examples of picture making which takes into account the audiences for whom the film is intended and avoids the pitfall of making one "catch-all" production.

*Paradise Plus* is a film for the people of Hawaii themselves, the sugar plantation workers and all those who have a stake in Hawaiian economy.

Purpose of the film is to point out the importance of sugar to the islands, the operation of the industry, and the benefits it has brought to the island people.

The four main sources of Hawaiian income in order of importance are, sugar, pineapples, U. S. government (an military

bases, construction, pay, etc.); and tourists.

It is pointed out that the sugar planters, by banding together in the Sugar Planters Association, have been able to afford technical services, agricultural production, rearing and planning that made Hawaiian sugar growing one of the most scientifically conducted agricultural operations in the world.

According to the film, this scientific cooperative management has made it possible for the plantation workers to be paid the highest average annual wages of any agricultural workers in the world. **Distribution:** Within the islands by the Sugar Planters Association. It will be shown throughout the plantations, and will be available to schools, industrial groups, labor unions and general audiences.

**Sponsor:** California and Hawaiian Sugar Refining Corp., Ltd.  
**Film:** *Kopa'i, Hawaiian Word for Cane Sugar*. **Producer:** Pat Dowling Pictures.

★ The subject of Hawaii is a natural for a good public relations film, and *Kopa'i* takes full advantage of the beauty and interest of the islands.

Beautifully filmed and printed on Kodachrome, the picture is primarily the story of sugar cane growing and processing, the islands' major industry.

But in addition to the story of sugar, the film preserves Hawaii's allure, reviews briefly the high-spots of the islands' history, and shows their major points of interest.

The sugar story begins on the plantations, and shows the planting, growth and harvesting of the cane crop, and its processing to the raw sugar state. In this state it is then shipped to the mainland plant of the California and Hawaiian Sugar Refining Corp. in northern California. Here the refining process is shown, both in actual plant photography and in good diagrammatic animation.

Since the film is both an educational story on how cane sugar is made, and a general interest film, it is expected to have wide distribution among schools and all kinds of groups.

Prints will be placed in the hands of all the main C. & H. distributors for showings to dealers and to consumer audiences. Some prints will probably be available to selected school systems, and a few to general libraries.





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You have the space, you see — the space to "spread yourself"...to make your product story interesting, informative, complete.

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suasiveness. Color ... for added realism, and "zing."

Story-wise ... sales-wise ... you can indeed do things with films. Things for your product ... your salesmen ... your prospects ... your customers. Fact is, now that production, projec-

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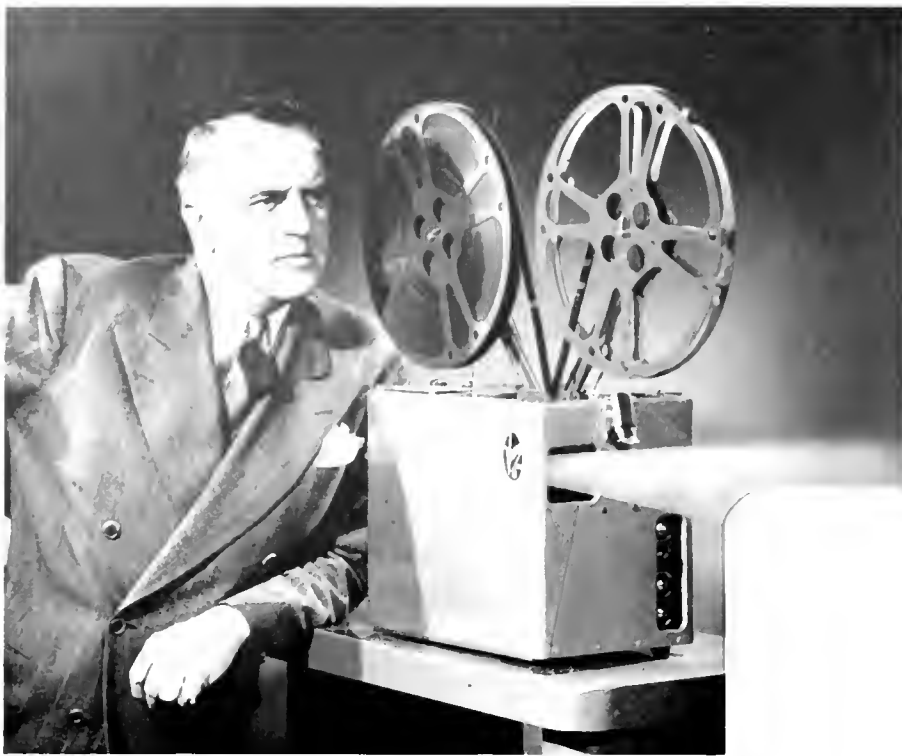
# BUSINESS SCREEN

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When you think of 16mm production

Think of the  
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**RAMSEY PICTURE CORPORATION**

2012 N. FIELD ST. • DALLAS 1, TEXAS  
November 8, 1947

Mitchell Camera Corporation  
666 West Harvard  
Glendale, California

Attention: Mr. J. D. McCall

Gentlemen:

The Mitchell 16mm Professional camera, which we are now proudly using in our Dallas studio, is truly the "No. 1 Son" of its illustrious father, the Mitchell "35," the standard camera of the Motion picture world.

We find that this attractive instrument, rugged though watch-like in its precision, is startling in its similarity to the Mitchell "35" both in appearance and performance. The equipment which we were obliged to use in our professional work just would not stand up under the strain of production.

The generous view-finder, ease and speed of operation -- and "he-man" appearance of the Mitchell "16" -- are improvements that have warmed the hearts of our professional directors, while our cameramen have been enraptured in a good-natured rivalry for the use of this sturdy, efficient camera ever since it was delivered to us.

We can honestly say the "Professional 16" has removed all the camera "bugs" from our 16mm production.

Congratulations!

Very truly yours,

RAMSEY PICTURE CORPORATION  
*Arthur B. Ramsey*  
Arthur B. Ramsey  
President

**CORPORATION**

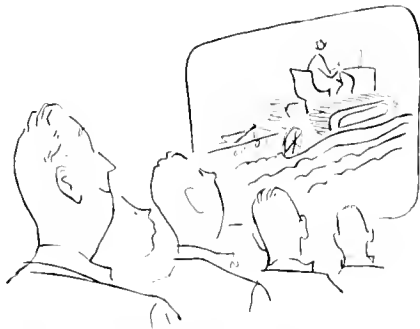
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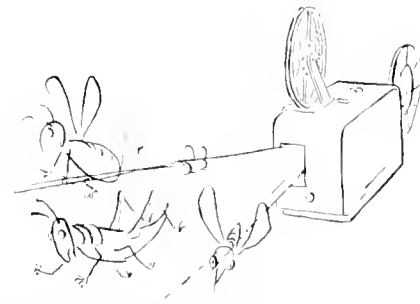
THOUGH HE SLEEPS ON... under lightweight, heat-regulating SIMMONS electronic blankets because they couldn't resist retail clerks' sales talks. The clerks know the \$64 answers because Simmons salesmen have made the highly technical story simple as ABC... with sound films. Simmons salesmen showed their films frequently and effectively because their projectors were easy-to-use B&H Filmosounds which they knew would deliver a theater-quality presentation every time.



... traffic accidents were so rare as to be of slight concern to producers and vendors of "fuel" for horses. But today's motorists recognize today's dangers, and are grateful for advice on how to stay alive. General Petroleum Corporation and MOBILGAS dealers earn that gratitude by exhibiting the 16mm sound film, "That They May Live." Finest reproduction of pictures and sound is assured by the firm's B&H Filmosound projectors.

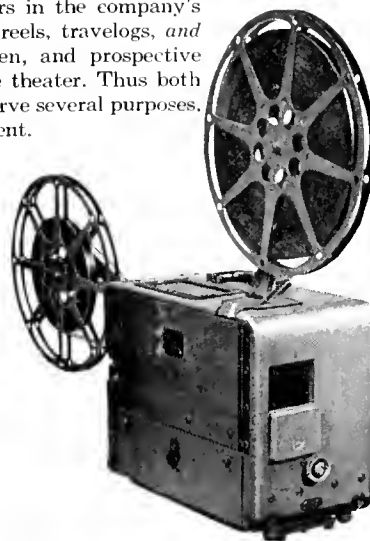


... so employees of Southwest Machinery Co., Oklahoma distributors of CATERPILLAR equipment, spend part of many noon hours in the company's 50-seat theater, enjoying comedies, sports reels, travelogs, and Caterpillar sales films. Salesmen, servicemen, and prospective customers see Caterpillar films in the same theater. Thus both the theater and the Filmosound projector serve several purposes, any one of which would justify the investment.



... who see the SHERWIN-WILLIAMS movie, "Doomsday for Pests," because wherever this film is shown, S-W Pestroy sales skyrocket, and wherever Pestroy is sprayed, bugs give up the ghost. The Sherwin-Williams Co., which buys as intelligently as it sells, made stiff comparative tests, then ordered a large battery of Filmosounds to assure the finest reproduction of this and other fine sales films.

*We don't make or sell business films, but we do offer the finest 16mm sound film projector that 41 years of specialized experience can produce for presenting your films. It's the...*



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but the odds are 10 to 1 you, too, have a job which sound motion pictures could do better, faster, more economically, more profitably. Near you are experienced, capable commercial film producers who will gladly study your needs and make recommendations - without obligating you. Write us for their names. BELL & HOWELL COMPANY, 7108 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D.C., and London.



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**NAVED Will Hold 1948  
Convention August 8-11**

★ The 1948 Convention and Trade Show of the National Association of Visual Education Dealers will be held August 8 through 11 at the Hotel Sherman, Chicago. An important new feature of the 1948 event is the invitation extended to audio-visual consumers in all fields — educational, church, and business — to attend convention sessions.

In announcing the features planned for the consumers' benefit, Ernie Ryan, chairman of the convention committee, stated that "NAVED's decision to open the convention to audio-visual consumers results from suggestions made by educators who have attended our past conventions."

"The idea is," said Ryan, "that the audio-visual field will benefit from one big annual meeting, with a national trade show where all the various groups in the field will get together for separate and joint meetings."

Features of the Convention will include a large air-conditioned Preview Theatre, seating 200 persons, where a continuous program of more than 150 new educational and informational films will be shown on arc projection equipment. It is expected that the single large theatre will insure better projection, and take care of larger crowds, than the three small preview rooms introduced last year.

The Naved Trade Show will, as always, be the center of interest. More than 95 exhibition booths will present all types of film, slide, strip, and opaque projection equipment, educational and entertainment films; recorders, reproducers, and other items of sound equipment, and many new and useful items. Consumers present at the show will have the opportunity to examine all these, and any orders can be placed through the local dealers who will also be present.

Those wishing to be included on the mailing list for further information about the 1948 Convention and Trade Show are invited to write Naved headquarters at 431 S. Dearborn St., Chicago 5.

**Bell & Howell Net Sales  
Over 18 Million in 1947**

★ During 1947, Bell & Howell Company, Chicago, chalked up more than \$18,000,000 net sales—a record peace-time high. In making the announcement at the first 1948 meeting of the B&H Board of Directors, J. H. McNabb, president of the corporation, added that sales for the month of December alone exceeded \$2,000,000, setting another record for monthly sales volume.

The Company anticipates continuance of heavy demand for its products. McNabb indicated that production and sales budgets approved for the current year are the highest in the corporation's history, and that previously announced long range expansion plans for increasing plant and production facilities were receiving further development. He revealed that Company earnings are continuing at the record levels established in the first three quarters of 1947, as reported on September 30 of that year. Earnings for the first nine months were then estimated at \$1,755,712 after Federal taxes—equivalent to \$3.60 per share on Common Stock. Dividends paid on Common Stock during the fiscal year 1947 totaled \$1.25 per share.

### NEW PRODUCTS ARE MARKETED

Most important factor accounting for the increased sales was the Company's success in overcoming the 1946 shortage of materials and parts. Another reason was the exceptionally high demand for cameras and projectors by the home film-maker. Nearly 50% of Bell & Howell 1947 sales went to the amateur field. Quick to recognize this important segment of its market, the manufacturers introduced during the year, a new 16mm camera for the advanced amateur, as well as a new 8mm projector, and a new 8mm magazine loading camera.

Also occupying an extremely important spot in the company's manufacturing schedules for both 1947 and 1948 are 16mm sound projectors for use in churches, schools, and industry.

**SOCIETY FOR VISUAL EDUCATION, INC.**

*A Business Corporation*

100 East Ohio Street

Chicago 11, Ill.

Issue One Volume Nine of Business Screen Magazine. Published February, 1948. Issued 5 times annually at six week intervals at 812 N. Dearborn St., Chicago, by Business Screen Magazines, Inc. Phone WHitehall 68078. O. H. Coelln, Jr., Editor and Publisher. In New York: Robert Seymour, Jr., 501 W. 113th Street. Phone 1 University 146670. In Los Angeles: Edmund Kerr, 5118 Gardendale Lane. Subscription \$3.00 (domestic), \$4.00 (foreign). Entered as second class matter May 2, 1946 at the post office at Chicago, Illinois under Act of March 3, 1879. Entire contents copyright 1947. Trademark registered U.S. Patent Office.



**E**verybody is busy. January, first month of 1948 seems to presage another year of prosperity in trade and in industry. True, it is an election year when business is supposed to be somewhat timid, hesitant to plan ahead, and when the consumer, also apprehensive, holds on to his dollars. But business continues building, and the customer is still buying goods to enhance his happiness and well-being.

We of Wilding have always believed and we still believe it's a mistake in *any* year and in *any* situation to sell America short. In this country we have resources, human and natural, that are unmatched on this earth.

Despite croaking prophets of impending doom, we still have unshakable faith in the American people. We have faith in their capacity for hard work, for great dreams and for the ultimate achievement of whatever they undertake in peace no less than in war.

*Creators and Producers  
of Sound Motion Pictures  
for Commercial, Educational  
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... music and effects



... recording or 16 recordings by  
... method in our sound studios



... our lab copies sound track and  
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... tracks are all interlocked  
... fine check before



... master cut, matches original  
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... color correct "answer print" is  
... made by our controlled color process



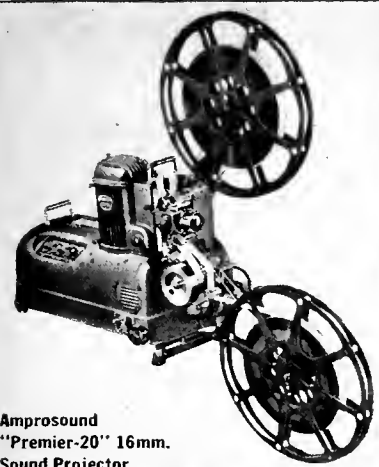
... and screened in our theatre  
... for client who places order for  
... release prints



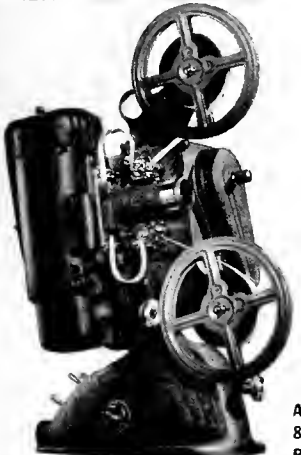
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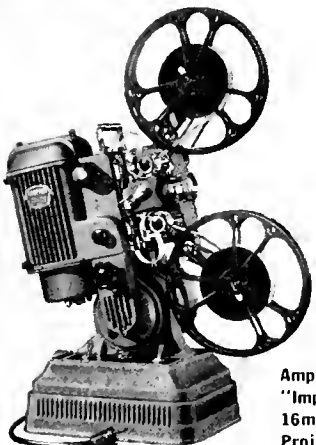
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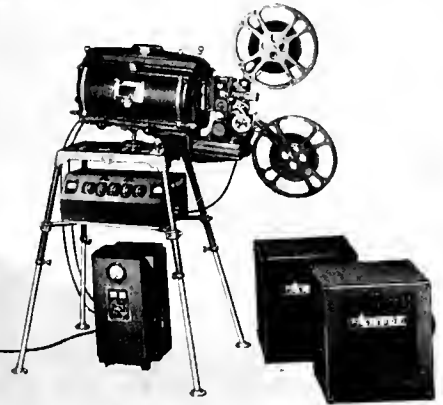
Amprosound  
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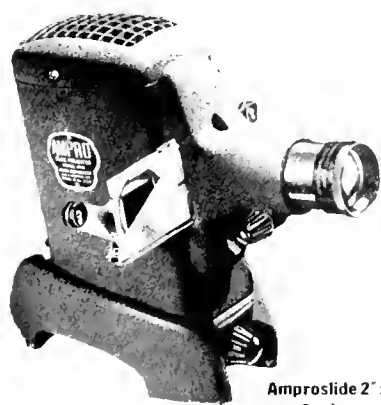
Proof of this is in the remarkable performance record established by Ampro projectors during the past two decades in leading school systems, universities, top industrial concerns, churches, many branches of government service and in private homes all over the world.

The Ampro organization has the production and engineering facilities plus the practical experience to make some of the world's finest precision projectors. Before deciding on any projector—for any purpose—be sure to find out what Ampro has to offer you.

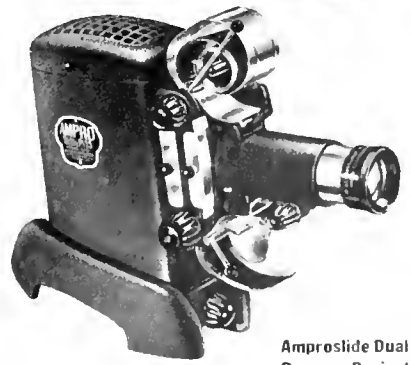
Ampro projectors are distributed through better photographic and department stores. Write for the name of your nearest Ampro dealer—and for full details on the Ampro Projectors in which you are interested.



**THE AMPRO CORPORATION**  
2835 N. Western Ave., Chicago 18, Ill.  
A General Precision Equipment Corporation Subsidiary



Amproslide 2" x 2"  
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Model "30-A"



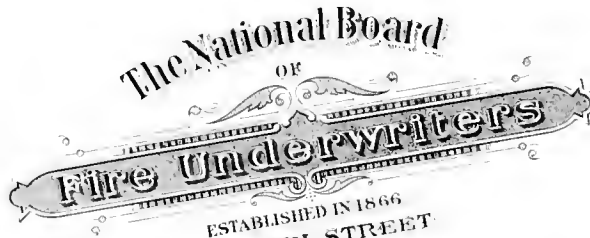
Amproslide Dual  
Purpose Projector  
Model "30-D"



# Thanks, Mr. Traver

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NEW YORK 7, NEW YORK  
November 25, 1947

Mr. Frank K. Speidell, President  
Audio Productions, Inc.  
630 Ninth Avenue  
New York 19, New York

Dear Mr. Speidell:

Within the past five years, your company has produced two fire safety films for this organization.

We have been highly pleased with the quality of production in both instances. Furthermore, it has been a distinct pleasure to work with the representatives of your company in the development of these films.

We have been most favorably impressed with the technical competence and splendid spirit of cooperation shown by all of your executives and employees with whom we have had contact.

Last spring, your organization produced our newest fire safety film, "Crimes of Carelessness," and it seems generally agreed throughout the country where this film has been very widely displayed that it is one of the best short pictures on the subject ever produced.

We appreciate the services which have so cheerfully been given us and the workmanship of the productions which you have made for us.

Cordially yours,

George G. Traver, Manager  
Public Relations Department

COT:b

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About Audio"

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# AUDIO PRODUCTIONS, INC.

PRODUCERS OF MOTION PICTURES

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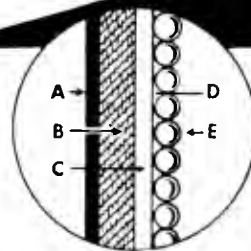
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**DA-LITE CHALLENGER**  
 The preferred tripod screen for homes, schools, industry. Quickest set-up. Instant "Slide-A-Matic" locking. Handsome, sturdy, fabric-protecting octagon case. Lightest weight.



#### Why Da-Lite Crystal-Beaded Screens Are Better:

- A. Three opaque coatings.
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- C. Multi-layer Pyraxylin facing.
- D. Coating fuses beads to Pyraxylin.
- E. Da-Lite Crystal Beads—for maximum brightness.

Da-Lite Crystal Beaded screens make all pictures "come to life" with sparkling brilliance. Your color films are faithfully reproduced in all their original beauty. This finer picture surface is the result of Da-Lite's 39 years of leadership in screen manufacture. It is available in 41 models and sizes in tripod, wall, ceiling and electrically-operated Electrol mounts. *Public demand has quadrupled production permitting prices lower than 10 years ago.* Recommended by leading film producers and photo and visual education dealers throughout the world.

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Please send your new 16-page booklet on Da-Lite Screen models, prices, size charts and projection data.

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#### THE MOST USEFUL REFERENCE MANUAL NOW AVAILABLE FOR PROJECTIONISTS

That's what thousands of business and educational users of the **AUDIO VISUAL PROJECTIONIST'S HANDBOOK** call this illustrated two color graphic manual. Contains threading diagrams.

step-by-step lessons on good showmanship, chart on film damager, equipment trouble chart etc. Only \$1.00 postpaid from **BUSINESS SCREEN** 812 N. Dearborn Street, Chicago 10.

#### Design for Tomorrow:

#### Visa Tone Record Projector Demonstrated in Laboratory

★ A very important new development which will lower sound film and projection equipment costs tremendously if it proves practical is indicated by the announcement and demonstration of the pilot model of the Visa Tone, a projector which provides automatically interlocked motion pictures and sound on records.

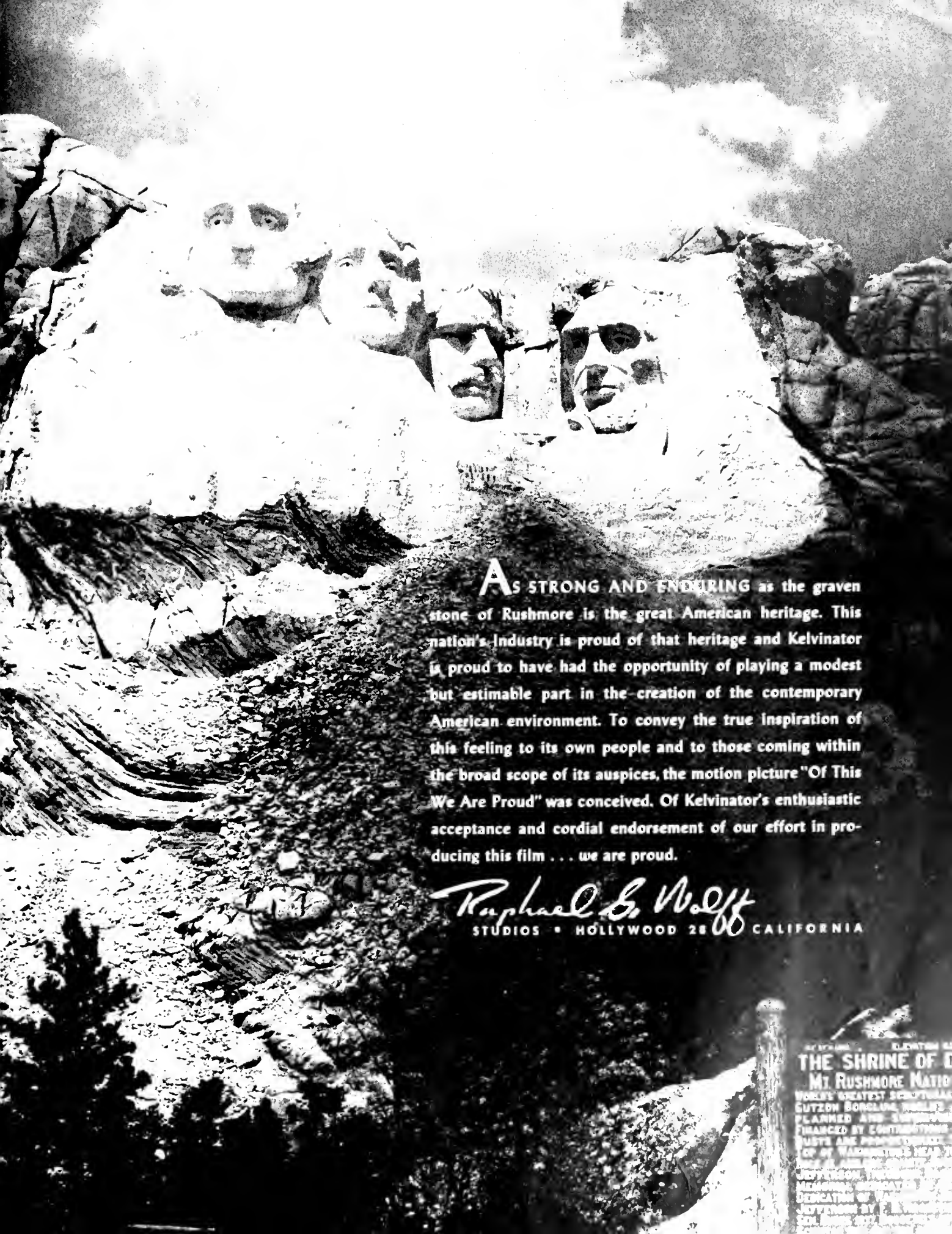
Main features of the Visa Tone "record player" and "records" are: 1. the successful and apparently foolproof synchronization of sound-on-disc and film; and 2. extreme operating simplicity, requiring only the placing of the "record" on the machine and locking it in place.

Result of the quantity manufacture of the Visa Tone, provided no unforeseen difficulties materialize, will be the lowering of projection costs, both in equipment and in sound picture sale and rental prices, for small room projection at least. This will apply most markedly to the home movie field, but will also influence classroom and small audience situations of all kinds.

Present estimate (which this reporter thinks may have to be revised upward before actual marketing begins) of the list price for the standard Visa Tone model is around \$150, without projection screen amplifier, cord or speaker. Sale price of the "records," which include both picture and sound, is predicted to be from \$2.50 up for one ten minute sound film. Royalties on the subjects will determine how far "up" from the basic price the cost will range. At this price, rentals on feature length pictures could be as low as \$1.50.

"Records" is enclosed in quotation marks above because that is what the company is calling the combination of film and disc, in what seems to be an attempt to make the working of the machine appear rather mysterious or magical to the prospective user.

Although exact details of (CONTINUED ON PAGE 37)



**A**S STRONG AND ENDURING as the graven stone of Rushmore is the great American heritage. This nation's industry is proud of that heritage and Kelvinator is proud to have had the opportunity of playing a modest but estimable part in the creation of the contemporary American environment. To convey the true inspiration of this feeling to its own people and to those coming within the broad scope of its auspices, the motion picture "Of This We Are Proud" was conceived. Of Kelvinator's enthusiastic acceptance and cordial endorsement of our effort in producing this film . . . we are proud.

*Raphael S. Wolff*  
 STUDIOS • HOLLYWOOD 28 CALIFORNIA

ELEVATION 5,714  
**THE SHRINE OF DEMOCRACY**  
**MT. RUSHMORE NATIONAL MONUMENT**  
 WORLD'S GREATEST SCULPTURE  
 GUTZON BORG LUMPKIN  
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 SOI. JUNE 27, 1934

WE ARE CHANGING  
OUR LETTERHEAD  
TO READ

# ASSOCIATED FILMAKERS, INC. NEW YORK and HOLLYWOOD

To improve service to our clients, we are opening new offices in the capital of filmdom, Hollywood. This will enable us to be in constant contact with all facilities which go to make up the highly prized "California Production" of 16mm Films for Business.



**FILMS** to introduce your products to the public.



**FILMS** which tell the facts about your company.



**"KNOW HOW" FILMS** for sales training or production training.



**FILMS** to get dealer interest.



**FILMS** to improve employee relations.

WE invite you to judge our work on results obtained for other clients. Write us for details.

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FILMAKERS INC.**

Stanley Neal, Pres.

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New York 20 Hollywood 16, Calif.  
Columbus 5-6694 Crestview 5-1164

## PICTURE PATTERNS

★ The "trend" of the times is reported in these brief notes filed by the New York editorial offices of *Business Screen*:

★ Dictaphone Corporation's "Hello Business" (BUSINESS SCREEN, November, 1916) is being revised for re-issue with new models of the company's products.

"Hello Business" was originally produced (by Transfilm, Inc.) with this thought in mind: All scenes featuring Dictaphone equipment in the dramatic film were photographed with no actors in the same shot—thus enabling revisions to be made easily and without members of the cast.

In the first version, shots of equipment were cutaways or inserts in the main action—a hand sometimes being used to tie it in to the scene.

Sponsors considering illustrations of products likely to be redesigned might well think about costs of revision to keep the production up to date in future years. Such sequences, as in *Hello Business*, can be planned for inexpensive revision in advance.

★ *Modern Talking Picture Service* has contracted in the past four months to distribute ten new pictures. Of these ten films eight are in Kodachrome and one is in Technicolor.

This might indicate that the trend is all in favor of color for public showing films. It would seem to be so—as far as sponsors are concerned—but at the same time *Modern* reports that Dodge black and white films produced in 1936 are still among the most popular subjects in the *Modern* catalog. It all adds up to the fact that subject matter, rather than color or lack of it, is the most important factor in any film under consideration. Color may make a good picture better, but spending 25-50% more money for color production and 300-100% more money for color prints will still not make a bad picture good.

★ *Recording film stock* was almost unavailable in New York last month. It seems the various phonographic recording firms, trying to meet the New Year's deadline on disc recording had rented all available film studio space in town to supplement their own facilities. Bands and singers in 24 hour shifts were recorded on film sound track later to be dubbed on to wax.

(OTHER "TREND" NOTES APPEAR ON PAGE 15)

**WANTED:** Top Notch Industrial Motion Picture Production SALESMAN.

Long established, middle west producer of industrial motion pictures and slide films (complete, modern equipment; large list desirable accounts) wants ONE top grade salesman to round out staff.

Must know field from standpoint of both producer and client. Excellent opportunity. Comfortable drawing account against commission. Write fully to Box 201, Business Screen Magazine, Chicago, Ill.

# Auricon-Pro 16mm Sound-On-Film Camera



Designed in Hollywood for the discriminating movie maker. Camera (less lens) priced from \$1095.00, complete with amplifier, microphone, tubes, batteries, headphones and instructions. See your dealer or write today for further information.

### Features...

- ★ Records talking-pictures in black and white or color.
- ★ Completely silent in operation, self blimped; no noise for recording microphone to pick up.
- ★ Veeder-Root geared reset footage counter.
- ★ Auto-Parallax View-Range Finder available.
- ★ Synchronous motor driven.
- ★ Rugged Auricon "Iron-Vane" sound track recording galvanometer, never needs adjustment.

RCA Licensed  
High Fidelity 16mm Sound-On-Film  
Guaranteed One Year



**BERNDT-BACH, Inc.**

7737 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM  
RECORDING EQUIPMENT SINCE 1931





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*“Round trip to St. Paul, please”*

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**That's where many top quality industrial and advertising motion pictures are produced—with a sympathetic eye on Budgets.**

One look at our complete studio and one look at some of the motion pictures we have produced will show you why so many big name accounts do come to us in St. Paul for top production. Then a look at the production quotation will show you how we can make your budget go farther.

The latest in camera and sound equipment . . . our own laboratory . . . an animation department . . . plus a well rounded staff are ready to serve you. Let's talk it over — and let us tell you about the experiences of some of our accounts.



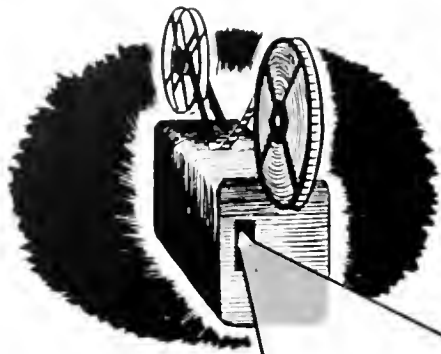
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*Reid H. Ray* FILM INDUSTRIES, INC.

(Formerly Ray-Bell Films Inc.)

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**NO!-- BUT FILMS  
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Planning, production, follow-through, and every assistance for successful programs of  
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MOTION PICTURE  
AND SLIDE FILM  
PRODUCTIONS

165 WEST 46TH STREET NEW YORK 19

# News and Views of the Month

## INDUSTRIAL AUDIO-VISUAL GROUP HOLDS ANNUAL MEETING IN CHICAGO ON FEBRUARY 17, 18, 19

**T**HE ANNUAL MEETING of the Industrial Audio-Visual Association, national trade group of executives from within companies utilizing audio-visual media for advertising, sales and training purposes, will be held at the Stevens Hotel in Chicago on February 17, 18 and 19. Paul Lawrence of International Harvester Company is president of the association.

C. Scott Fletcher, president of Encyclopaedia Britannica Films, Inc., formerly field director of the Committee for Economic Development and now a trustee of that organization, will address IAVA members and guests at a luncheon on February 18. Other events on the general program, prepared under the direction of R. P. Hogan of Kraft Foods Company, program chairman, will include case histories of company film programs, new techniques in business film distribution and utilization as well as a review of new audio-visual equipment and accessories.

### ORGANIZATION IN ITS SECOND YEAR

Founded primarily as a clinic group for the advancement of audio-visual techniques in business and industry, the IAVA is entering its second year. During 1947 meetings were held in Chicago, Toledo and New York City.

Membership in the group is limited to representatives of business and industrial concerns utilizing audio-visual media. Its present roster includes men from Texas, Minnesota, Michigan, Ohio, Indiana, Illinois, Pennsylvania, Connecticut, and New York.

### RESERVATIONS TO CORRESPONDING SECRETARY

All companies have been invited to send representatives to this annual meeting where petitions for new membership will be received by the membership committee. Reservations should be addressed to Frank Greenleaf, corresponding secretary, at P. O. Box 656, Old Postoffice Annex, Chicago. Arrangements for rooms will be made, if time allows, at the Stevens Hotel where all meetings are scheduled to be held during the three-day period.

### On "The American Heritage" and This Issue of Business Screen Magazine:

★ Last November, the Editor of BUSINESS SCREEN appeared on the program of the American Trade Association Executives, 28th Annual Meeting at Virginia Beach, Va. The theme of that convention was "The American Heritage" and we were deeply impressed by the inspiring talks and discussion which developed the meaning of that phrase.

On pages 16, 17, 18, 19 and elsewhere in this issue and in the design of this month's cover we have brought to you and to the members and friends of the ATAE, some of the memorable addresses delivered in the spirit of "The American Heritage." In this month of American Brotherhood Week, to be observed February 22-29, we find a coincidence of interests which cannot be overlooked.

For Brotherhood and the American Heritage are so closely interwoven that together they are the very foundation of our democracy. The American Heritage is not a *material* inheritance, its noblest expression is in the equality of all men, created equal and given the right, under our democracy, to live that way *so long as they protect it*.

As the Freedom Train rolls across the land, we trust it will remind all Americans that our Heritage is one which men have fought and died to preserve and that the fight never ceases. It is a battle in which the individual, the press, labor, and our trade groups, among all others are bound to wage. In the confusion and complexity of this post-war decade it will be easy to lose.

### "Films In Business And Industry"

★ One of the best manuals on the how and why and wherefore of this medium of idea communications is Henry Clay Gipson's new handbook "Films in Business and Industry" (McGraw Hill \$1.00) which broadly covers the developments of the past fifty years and at the same time, provides clear detail on (CONTINUED ON PAGE TWENTY-TWO)

### Associated Groups Whose Films Are Reviewed in This Issue

The Athletic Institute, Inc.  
 Joint ANA-AAAA Committee on Improvement of Public Understanding of Our Economic System  
 Automotive Parts Association  
 The Cooperative League of the U.S.A.  
 Edison Electric Institute  
 National Association of Insurance Agents  
 National Retail Furniture Association  
 National School Service Institute  
 National Tuberculosis Association  
 National Vitamin Foundation  
 Veterans of Foreign Wars

### A Partial Check-List of Other Associated Groups Using Films

American Association of Railroads  
 American Automobile Association  
 American Bankers Association  
 American Bible Society  
 American Cancer Society  
 American Gas Association  
 American Institute of Laundering  
 American Iron & Steel Institute  
 The American Legion  
 American Newspaper Publishers Assn.  
 American Plant Food Council  
 The American Red Cross  
 American Trucking Association  
 Associated Serum Producers  
 Association of Stock Exchange Firms  
 Automotive Safety Foundation  
 Brand Names Research Foundation  
 California Fruit Growers Exchange  
 California Prune & Apricot Growers  
 Congress of Industrial Organizations  
 Greater National Capitol Committee  
 Hawaiian Sugar Planters Association  
 Indiana Limestone Institute  
 Infantile Paralysis Foundation  
 Institute of Carpet Manufacturers of America, Inc.  
 Institute of Makers of Explosives  
 Loyal Order of Moose  
 Mirror Manufacturers Association  
 National Association of Manufacturers  
 National Board of Fire Underwriters  
 National Comm. on Atomic Information  
 National Confectioners Association  
 National Cotton Association  
 National Education Association  
 National Farmers Union  
 National Federation of American Shipping  
 National Livestock and Meat Board  
 National Safety Council  
 Protestant Film Commission  
 Radio Manufacturers Association  
 Sister Kenny Foundation  
 Sugar Research Foundation  
 The Twentieth Century Fund  
 United Jewish Appeal  
 Vencer Association  
 The Wine Institute





# The American Heritage

by Major General Charles L. Bolte

*Chief of Staff, Army Ground Forces, Fort Monroe, Va.\**

OUR AMERICAN HERITAGE has made us great. Our belief in freedom, our conviction that there are extraordinary possibilities in the ordinary individual, has made our country, as Woodrow Wilson said, "live in the heart of every man everywhere who wishes to find a region where he will be free to work out his destiny as he pleases."

I shall not attempt to define the American heritage. Since it is a thing of the spirit, it is beyond the limitations of nouns and adjectives. But if you want to form your own definition, walk through the streets of Manhattan, New York, or Manhattan, Kansas, and visit a factory, an office or a schoolroom. You'll find the American heritage in concrete form, in the Empire State Building, and the corner grocery, in the village church, and the United Nations. You'll find samples of it in New York HERALD TRIBUNE editorials and in Miss Deal's VIRGINIA BEACH NEWS. Ethic Pyle caught the flavor of it in his columns. Look into the faces of our people—there's the American heritage. It's free speech, free thinking, free enterprise.

## THE PEOPLE KNOW THEIR HERITAGE

And the American people know the value of their heritage. When the Freedom Train left on its 37,000-mile tour in Philadelphia, 10,000 people came the first day to view the dramatic, tangible proof of their freedom. In New York crowds which, according to the

NEW YORK TIMES, included "the battered and the triumphant, the belated and the ragged, all races, creeds, and colors," waited in line four hours for the train to open.

But knowing the value is not enough. Democracy, like everything else, must progress or it will stultify. Too many of us have forgotten the cost of our freedom; too many take it for granted, like water or air. The iron music of the guns has scarcely died away, and many of us have already forgotten the price we paid. Because we won the war, we have completely forgotten that it might well have been lost. It will do some of us no harm to remember that Freedom Train and the evidences of our heritage that it carries might have been a conqueror's exhibit.

## OUR ECONOMY IS VITAL TO DEFENSE

It is not enough to realize that our heritage exists, and that it is good. We must own awareness of it dynamic. We must defend it, not only for ourselves, but for the millions everywhere who believe in the same concepts.

Our American economy is one of our strongest weapons in this defense. Had it not been for the almost miraculous exertions of this wonderful system, we would probably not have been able to defeat the Nazis and the Japanese. To win the peace we must continue to exert, for we must build up the shattered economies of other nations beaten to their knees by the impact of war. Free men everywhere who believe in the principles of freedom are depending on us.

We must try to be patient. Our heritage was not built overnight, and neither will it

spread over the world in a single day. But if we think on an international plane, realizing that differences of background, language, and ideology cannot be overcome immediately, then we can hope to progress at least a little way in the direction of international peace. The moral strength of free men is bound to triumph.

We of the armed services of your country are with you in the effort to preserve and spread the American Heritage. Other groups within the nation may have different techniques, but our purpose is the same.

Although we are professional military men, we are not militarists; and although we have been so labeled, we are not war-mongers. No man who has ever taken part in a battle, or seen the aftermath of one, is looking forward to a repetition of the experience.

But we must be realistic. We must be prepared to defend that for which we stand. Free men will not fear our strength, for they know it will not be used aggressively. As General Eisenhower pointed out in a recent speech, "surprise attack—the key to successful aggressive war—is impossible for a democracy," because our method of arriving at decisions follows the democratic system of open discussion, and thus is known to all. Our military strength is a quiet, defensive strength, designed to preserve peace, not to stir up war.

If we had reached that stage of civilization where automobile collisions no longer occurred, collision insurance would no longer be necessary. The Armed Forces of the United States constitute the insurance against collision



taken out by the American people, but we cannot ignore all danger signals and expect our insurance to prevent accidents.

Similarly, national security is not the sole responsibility of a professional army. Each individual must take his part in defending our freedom by means of active good citizenship. There is no such thing as a non-combatant, even in a bloodless war of ideologies.

It is one of history's bitterest ironies that though the American heritage is one of peace, the American people must always be prepared to fight for it. History shows that this has always been true. An old Latin proverb notes that "arms are the props of peace." Free men have always been obliged to fight for their freedom, and thousands of Americans have

\*The author is now Major General, Bolte to the AFM at Virginia Beach, Va. The author is also a photo enthusiast. Army Editorial Service, Ft. Monmouth, N. J.

# Trade Associations in Our Time

by James L. Fri, *Past President, American Trade Association Executives*

died in the fight. They found that peace does not come by mere wishing.

Our heritage is a living thing. Though men have had to die to keep it alive, we shall have progressed further than any nation in history if we can preserve it in the future without losing the cream of our people. But even with this thought in mind, we cannot neglect our defense. We cannot take off our armor until either the battle is over or the world is unarmed. Reluctant support of the armed forces can too easily result in disaster, as a glance at the years before Pearl Harbor will prove.

## A CROSS SECTION OF ALL AMERICA

We in uniform are the shield of your heritage. We are part of you, for we are a cross-section of America. Look at any Army roster and you will find men of every extraction from every part of the country. Most of them were civilians not too long ago. They are not a distinct race, nor mere cogs in a machine.

In other words, we in military uniform are *part* of the American Heritage; and we exist to perpetuate it as well as to defend it. We would be perfectly content if our military reason for existence laded into limbo, for that would mean that our heritage was perfect and complete. Until that time, however, we are necessary, and we must have you behind us; or rather *with* us. To quote President Wilson again, "America is not anything if it consists of each of us. It is something only if it consists of *all* of us; and it can consist of all of us only as our spirits are banded together in a common enterprise. That common enterprise is the enterprise of liberty and justice and right."

*All* of us are in the Army of America, and we must defend her. We must live up to our moral obligations and commitments overseas, so that believers in our way of life will not be submerged and so lose their faith in us. We cannot withdraw. By attempting to bring order out of economic and political chaos, we safeguard our heritage and at the same time allow others who possess similar concepts to develop them.

## WE MUST GUARD OUR FREEDOMS

The comprehension of our people is an absolute necessity if we are to preserve our way of life. If we are to maintain our system of free enterprise, the people as a whole must have a sound understanding of our entire heritage in order to make decisions in keeping with it. We must realize that we are the government and that *we* are the American heritage. You and I must recognize the fact that our system is, of its very nature, a vital, living, growing thing to be constantly guarded, or it will wither and die where it stands.

The American Heritage Foundation has adopted a motto: "Freedom is Everybody's Job." *And it is a job.* It required a great deal of work and effort to make this country free; it requires much more to keep it so.

The job calls for teamwork—the same sort of teamwork we experienced during the war. It requires business-statesmen, farmer-states-

(CONTINUED ON PAGE FORTY-SEVEN)

CERTAINLY there is no trade association executive who is not fully conscious of the fact that one of the most tangible evidences of our American heritage is demonstrated by the contributions our free competitive system has made, and will continue to make, to a domestic economy that has no peer.

Trade associations have well demonstrated their important and necessary part in this free system of competition—a system that is effectively and constructively motivated because of our heritage of voluntary cooperative effort on all levels of our nation life; whether between state governments, business units or individuals.

In contrasting the virility and strength of our system of competitive enterprise with those existing elsewhere, Professor Sumner H. Slichter of Harvard University recently emphasized the fact that our economy has the tremendous advantage of possessing more than 10 million private enterprises where innovations and experiments might be initiated and tested, under 10 million private business budgets. "No regimented economy can hope to compete in dynamic drive," he concluded, "with an economy which possesses 10 million centers of independent initiative." And he might have added that trade associations have been, and will increasingly continue to be, a major factor in assuring the maintenance of a true system of private enterprise.

The one fundamental purpose of all associations, and all such cooperative efforts in business, is to preserve the virility and motivating forces inherent in private enterprise, while at the same time working to eliminate the destructive forces, and to decrease the wastes.

The overall objective justifying our existence, and the one policy guiding true association management, is to make our industries better places in which to do business for the

common good of the producer, the distributor, and the consumer. To do this effectively our major problem is not so much to encourage individual businesses to compete even more strenuously, as it is to emphasize the old American principle of learning to work together *constructively*, which according to our heritage means within the public interest.

With associations' record of achievement over the years, and particularly in view of their work well done during the war, trade executives have entered this peace-time period with confidence in their ability to make even greater contributions to a sound domestic economy. This confidence is bolstered by increasing evidence that very important government agencies are recognizing the mutual objectives and responsibilities of both government and trade association management in enabling our priceless heritage of private enterprise to work more effectively in the public interest.

Those of us who have had the opportunity to sit in conference with representatives of the Federal Trade Commission, the U. S. Department of Justice, the Department of Commerce, and other governmental agencies, are encouraged by their understanding and frank admission that the government must continue to fulfill its role in finding ways to work more constructively with business—that the government has a responsibility to initiate the clarification of certain twilight areas in laws so that business can, with full assurance, move forward in cutting wastes, increasing efficiency, and in providing more effective service to the ultimate consumer.

This function—more effective service to the ultimate consumer—is the common purpose of American Trade Association Executives and every organization represented in its membership. It is also, according to our historic American heritage, the ultimate objective of government itself. •

"OF THIS WE ARE PROUD" symbolizes in the immortal stone of Mount Rushmore Memorial these four great Americans. A scene from the outstanding new *Kelvinator* color film.



# FREEDOM IS EVERYBODY'S BUSINESS

by J. Edward Shugrue, *National Director, American Heritage Foundation*

AS NATIONAL DIRECTOR of the American Heritage Program, it has been my privilege to coordinate the operations of the Foundation in organizing the Rededication Weeks and accompanying tour of the Freedom Train. I have been fortunate enough to participate in the development of this program from the time it was but an idea, to the day when Freedom Train started on its historic tour as a dramatic reminder of our great heritage. It has been a most gratifying and heart-warming experience.

The American Heritage Foundation, which came into being last spring under the leadership of Thomas D'Arcy Brophy, was organized at the request of the Attorney General Tom Clark, and with the aid and help of the Advertising Council. On Constitution Day, September 17, 1947, the Foundation inaugurated a "Year of Rededication" by calling on all Americans to join in a national program of rededication to our country's institutions and ideals, helping them to gain from it a new vitality, and a realization of every citizen's personal responsibility to participate in the affairs of his government.

The idea was born out of a need to reaffirm the basic unity of the American people in their devotion to their common heritage. This

unity, forged in time of war, was crumbling under the recurrent impact of post war problems. Within a few months after military victory, the national harmony of the war years gave way to strident voices of discord. Differences and dissensions among the American people became the news of the day. The headlines of the nation proclaimed the inevitable economic, social and political frictions incident to basic readjustment in the post-war world.

On the international scene, the bid for world domination by totalitarianism of the Right was being supplanted by totalitarianism of the Left. The brave sentiments of the Four Freedoms become empty words when millions of human beings are forced by desperation or calculated aggression to forsake the democratic way of life. In vast areas of the globe, individual freedom is still being yielded for the illusory panacea of state control.

Once again the time has come for free men to heed the call of eternal vigilance; for America to draw on her spiritual resources to meet another critical test. Once again events at home and abroad are taking their full measure of our strength and endurance. If ever there was a time for rededication to American

principles and ideals, it is today. This is the time to look behind the understandable differences which divide the American people and to get back to the common ground of our common heritage; for this is the solid ground upon which the American structure has been built.

At the time the American Heritage Foundation was organized, there was a further need for uncompromising national unity, born of the fact that we found ourselves in the position of being the unquestioned leader of the world's free peoples. World leadership was a responsibility to which, as a result of two devastating world wars, we had fallen heir. We had no choice in the matter and it was axiomatic that, to discharge this responsibility, the same steadfastness and clarity of purpose, the same resolve, the same unswerving devotion to our way of life was even more necessary than it had been during the war.

We have been accused, from time to time, of being a nation of braggarts. Jealous nations have questioned our motives and sneered at our accomplishments, but no nation has



THE FREEDOM TRAIN is dedicated as its Marine Honor Guard stands for inspection before starting on nationwide tour.

ever questioned our ability to get things done without regretting the question later.

We boast of our standard of living—of our cherished freedoms—of our capacity to achieve anything we go after—because we are unafraid. We are, by nature, the kind of people who look at a job, size it up, then roll up our sleeves, and get it done. Because of this, our country has recognized the rights of the individual, and over the years has developed all manner of securities to protect these rights.

The basic objectives of the American Heritage Foundation, as formulated by its board of trustees is as follows.

First: to stimulate more active participation by citizens in the affairs of nation, state, and



THOUSANDS OF AMERICANS make the pilgrimage to Washington and stand, as these two do, in the Capitol building rotunda. But for other thousands good sponsored films will bring inspiration as in this B & O film scene.



community, and in fulfilling the duties of American citizenship:

**Second:** to develop an increased awareness of our individual rights and freedoms as guaranteed by the Federal Constitution and its Bill of Rights, and as expressed in other historical documents:

**Third:** to develop an augmented pride in our past and in our accomplishments as a people;

**Fourth:** to secure a wider recognition of our obligations to the world to maintain our free institutions as an example of democracy preserving the rights and dignity of the individual.

This program as conceived and executed is non-partisan and non-political in every respect, having been formulated by leaders representing labor, management, banking, advertising, and virtually every phase of American endeavor.

It is an American boast, our swaggering boast if you wish, that we are equal to any problem. And why? Because we have never really forgotten the ringing words of Patrick Henry: "Give me Liberty or give me Death!" This is our watchword, our touchstone—one might say, our password to destiny.

We live in times that are confused. One "ism" after another plagues our efforts to discern the proper course to adopt. We are plagued also by our own natural selfishness; our own human desire to give up for a while and say "Nuts!"

The Freedom Train, as part of the Rededication Program, has been rolling for several months. It has already traveled thousands of miles and during this opening part of the tour more than one million citizens have had the opportunity of viewing its cargo of 131 original documents and exhibits which form the basic philosophy of our way of life.

Our late President once observed that this generation had a "rendezvous with destiny" and, like it or not, we have!

The mutilated bodies of our dead soldiers—the sacrifices of all time—lie on our doorstep and remind us, whether we like it or not, of our promise to the future.

We have strained ourselves to the point of producing a miracle to win a war, and now we must prove ourselves equal, no matter what the cost, to winning the peace.

Turn back the clock and think of the lonely, desperate nights of the men who first lived on our shores. They had left warm firesides for cold alien soil—the lost colony of Virginia, the sufferings of the little band aboard the "Mayflower", New Amsterdam, DeSoto, and the Santa Fe Trail. I think of the lonely hours at Valley Forge, and Gettysburg; hours that go together to make up America. Then think of Guadalcanal, Okinawa, and Iwo Jima.

Somehow, though I am reaching out far, I believe that our world-famous Main Street has its counterpart in the "Battle of the Bulge"—in that philosophy which says "We will win or we will die in the attempt."

That is the story of America and the purpose of our program of Rededication.

We do not say that we are right. We say only this: examine most carefully the history of how we became the most envied nation on earth before discarding the elements that made

us great—the nation most able to produce, despite all obstacles; the nation whose greatness was built upon the sanctity of the individual; the nation having the guts to say openly "Everyone has a chance."

We make no apologies to anyone. We say simply this: if a man is good enough, he's in; whether he be shop foreman, selectman, mayor, governor, congressman, senator, or president. Our way of life says to all: "What have you got to offer?" If you have nothing but gripes, gripe all you wish; if you have even the germ of an idea, get going.

This is our program: to remind the people of our country—all the people in every village, town, and city—that we have a duty to perform; that we must exercise the rights and freedoms we enjoy as American citizens and that are guaranteed to us through our herit-

age. These are the wellsprings from which was born our present eminence in world affairs and we must firmly resolve to apply these principles of our inheritance to the future. It is our duty to preserve the progress of the past and to better it for posterity. ●

### Itinerary of the Freedom Train

★ In March, the Freedom Train will be in California, stopping at San Francisco on March 7, 8; March 14 in Reno, Nev.; March 17 at Salt Lake City. By March 20 it will be in Idaho and on March 24 at Yakima, Wash. Portland is the stop on March 25, 26 and thence to other Oregon cities. April 1st brings it to Tacoma, Wash., and April 2 to Seattle. It moves East toward Montana and Wyoming by April 7, and will be in Minnesota by April 23, rolling toward Wisconsin and Illinois.

## Sponsored Films in the American Tradition

These sponsored film subjects are typical of the contribution pictures can make toward understanding of our America.



FREEDOM OF OPPORTUNITY: *a General Motors film provides a basic understanding of mass production.*



FREEDOM OF ENTERPRISE: *This Alcoa color film shows the importance of research in American industry.*



FREEDOM OF EDUCATION: *This National School Service Institute film helped citizens understand school finance.*



FREEDOM FROM WANT: *The Vitamin Foundation shows the importance of nutrition in national health.*



FREEDOM'S HERITAGE is shown in this Dodge film on America's resources and national shyness.



FREEDOM OF OPPORTUNITY through the Veterans of Foreign Wars provisions for needy children.

Producers of these and other subjects are noted on Page 22

# HOW TO

# SELL AMERICA



# TO THE AMERICANS

**S**OME PEOPLE CLAIM that Americans are already so sold on their country that it is foolish to speak of an attempt to sell it to them again. To be sure, many are sold on America's comforts, but they are *not* sold on the principles, the tap-roots, which have made these comforts possible. The real America lies not in her present wealth, her present luxuries, but rather in the system which produced them.

It is not nearly so important for Americans to know that one in every five individuals in the United States has a telephone, as compared with one in every 125 in Russia, as it is for them to know the reasons *why*.

#### THE PEOPLE ARE NOT WELL INFORMED

In one of our community and plant surveys last year we found that many of the town-people were displeased with a certain industrial plant because of a smoke nuisance. As a matter of fact, the plant, within the previous five years, had spent enormous sums which gradually reduced the soot content of its smoke by more than 70 per cent. But the people were simply not *aware* of the great improvement. This survey-finding and others like it illustrate the situation regarding free enterprise and the American system generally. Our people are becoming more and more conscious of its faults, and less and less conscious of its merits.

Today we find many Americans who are not only unconscious of the foundations of the American system, but who even hold beliefs about it which are definitely untrue. Our nation-wide surveys and those of other research organizations have uncovered highly erroneous public beliefs in respect to wages and profits, advertising, the advantages of government control of business, government grade labelling, and many other important subjects. The results of these surveys deserve the serious attention of every responsible businessman and civic group in the nation, and represent the very basis for such programs as the "Year of Rededication" sponsored by the American Heritage Foundation and the "American Opportunity" project of the U.S. Chamber of Commerce.

But where do people get such beliefs, and how can they be dealt with? One of the popular answers in recent years has been that they

by Henry C. Link, Ph.D.  
*Vice-President, The Psychological Corporation, New York City*

grow out of the failures of free enterprise and can be dealt with only by improving that system. As one writer put it, quite typically, "If we are afraid of Communism in this country, let us work to make our system better. Then standards of honest comparison will leave little doubt as to the relative merits of each."

But what have we been doing for the past three hundred years if not improving that system? While still not perfect, there is little or no comparison today between the American system of private capitalism and any Socialist or Communist system existing anywhere in the world.

#### OTHER SYSTEMS EXCEL IN PROPAGANDA

As compared with the common man in Europe, Asia, or Russia, the common man in the United States, even one on unemployment relief, is a bloated plutocrat. Therefore, to say that the best or only way to stop Communism or Socialism is to improve our own system is not only naive, it is sheer nonsense. There is only one point at which both Communism and Socialism *have* excelled—Americanism, and that is in their missionary

*A FILM SCENE REMINDS all of us of Abraham Lincoln's unwavering faith in our common American heritage.*



zeal—then promises, their propaganda, their education.

We Americans have practically stopped educating the youth of our country in those principles of our heritage which have made America unique—principles which include free competition, freedom to earn wages and profits, freedom to own and acquire property, a government which polices freedom instead of destroying it, and the basic moral concept of the dignity of the individual.

#### PRINCIPLES OF OUR HERITAGE UNFOLD

In the material realm American capitalism has distributed great wealth, but in the realm of ideas, in education, it has almost completely failed to distribute our heritage of the principles and morals that made that wealth possible. It has educated people in slogans about its products ("Ask the man who owns one", or "When better cars are built Buick will build them", etc.), but it has not educated the public to the moral significance of these slogans.

The surplus wealth of the American system supports the largest, I will not say the greatest, educational system in history, but its lack of an adequately formulated ideology encourages that system to turn out more and more Socialists who would destroy the very values that made their education possible. And let us not blame the educators. Let us blame ourselves, for though we have supported education with our dollars, we have neglected to guide it with our historic principles.

#### "YEAR OF REDEDICATION" DECISIVE

That is why the "Year of Rededication" program being put before the public by the American Heritage Foundation is of such *decisive* importance. It is a program that strikes at the roots of much of the confusion of today, a program of basic ideas, not of dollars and cents. It does not provide a simple little formula or advertising campaign or a quick and easy solution at so many dollars per member. Rather, it calls for an educational effort beginning at the very source, the individual citizen. It places responsibility where it belongs, in the local community.

The details of this program are described



elsewhere in these pages. It is my purpose here to concentrate on a few practical suggestions, a few "do's" and "don'ts," in connection with some of its aspects. We must return to education, but education in the facts of the American heritage, if not founded on the principles of the American heritage, is bound to fail. The most outstanding contribution of the American Heritage Foundation's project is that it leads to a searching reappraisal and examination of the concepts which have made the success of America possible. If we are to keep our country free we must recognize and act on these principles. Great principles make many words unnecessary, and action based on these principles makes fewer words count.

The American Heritage Foundation and its officials, together with the officials of all cooperating organizations and associations are to be congratulated on having taken such a long step forward in restating to the individual citizen, the nation, and the world, the fundamental concepts which make up our priceless heritage of freedom. •



EDUCATIONAL OPPORTUNITY is discussed in "Pop Rings the Bell," the National School Service Institute film.

## What Industry Can Do

In analyzing the results of thousands of public opinion polls, it has become quite obvious that American industry has not been nearly so successful in selling the *principles of free enterprise* as it has been in selling its *products*.

The following suggestions on how to sell our people on their heritage of free enterprise grew out of a series of studies we have been making since 1945 in what we call "techniques of communicating ideas" as contrasted with products. As many are aware, some of America's leading companies have been conducting extensive educational and advertising campaigns in defense of free enterprise. Our studies in "communicating ideas" involved many tests of national and local advertising campaigns, tests of articles in plant and employee magazines, of financial statements or ads, and of pamphlets, booklets, and other promotional devices.

These tests considered three primary points: 1) Was the material interesting enough to be read? 2) If read, was it understood? and 3) If understood, did it have the desired effect? Here are a few of the practical conclusions to emerge from our research.

**First**, many advertisements, booklets, and employee publications are written far above the educational level of the people addressed. In a recent labor dispute, for example, the president of a large company wrote a letter to all his employees, which, upon our analysis, proved to have been written to an 11th

grade reading level. Unfortunately we found that only about 20% of his workers were able to grasp its meaning, necessitating a re-written version which was immediately understandable to 90%. Much has been said in recent years on the importance of increasing one's vocabulary, but the real problem for many executives is to *shrink* their vocabularies so they can speak simply and clearly enough to be understood by all.

**Second**, we found that simply giving people the correct facts will not necessarily correct their misunderstanding. Correct facts are certainly important, but even more important is their manner of presentation. From the number of advertisers bombarding the public with facts and statistics, it would seem that the academic disease which has blighted much education, the theory that facts are the cure-all for personal and social problems, has now invaded industry.

But the belief that children, or even adults, given the unbiased facts covering both sides of an argument, will make correct decisions, is one of the fatuous follies of our time. The simple truth is that facts, without elementary morals or standards, are likely to create confusion rather than understanding. People have hearts as well as minds, passions as well as brains, and when they *do* read one of the many ads or pamphlets thrust upon them, they interpret the facts in terms of their own emotional attitudes and moral standards.

Therefore, we say, emotional appeals (CONTINUED IN COLUMN RIGHT ABOVE)

should be used to sell free enterprise even if this means a decrease in the number of facts presented. Many companies have conducted product-advertising campaigns of prize contests offering one hundred thousand dollars, or fifty thousand, or ten, in cash awards for the best 25-word description of a particular product. This represents one effective use of an incentive or emotional appeal. On a more modest scale, it could be used by local concerns, civic clubs, or Chambers of Commerce in selling the facts and principles of the American system.

A plant-sponsored contest offering employees, their wives, and especially their school children cash prizes for the best fifty-word essay on such subjects as "What the American Heritage means to me" or "The American Heritage in my Community," would be entirely feasible and would lead the people to an understanding of their heritage.

### LET THE PEOPLE TELL THEIR STORY

Instead of preaching to the public about free enterprise, why not initiate some method similar to the above suggestion and allow the public to preach Americanism to itself? Obviously, free enterprise is far more than a bookkeeping formula; far more than a matter of dollars and cents, of profits, capital, and reserves. It is as broad as Americanism itself, but it remains to be identified with Americanism in the public mind.

Another method of driving home the full meaning of the American heritage is to point out, in your advertisements and publications, individuals or families who have made use of the opportunities provided by our system. This device is already illustrated by one of the outstanding editorial feats of our time, the Ladies' Home Journal series on typical American families. Each month the Journal describes one of these families: how they live, what they earn, how they spend it. All kinds of families are described, from wage workers to company executives. Naturally, when using this method, the selections have to be made so that they clearly illustrate the basic principles which make the American opportunity possible. In this connection we must demonstrate again and again that the essence of America lies not in its material wealth, but in its *spiritual* heritage—not in its automobiles, refrigerators, washing machines, and radios, but in its principles and ideals.

### OUR FUNDAMENTAL CONCEPT SPIRITUAL

Today when anyone talks about spiritual or moral values, people tend to shy off, as from someone impractical or perhaps slightly unbalanced. And yet the basic principle, the fundamental concept of the American heritage—that of the dignity of the individual—is strictly a *spiritual* concept. Every U. S. coin still bears the slogan "In God We Trust". What does it mean, or rather what *did* it mean? It says that we put certain spiritual values above dollars and cents. It means that we put God's moral order above any economic order. •

# WELL PRODUCED FILMS SERVE VAST AUDIENCE

• A BUSINESS SCREEN EDITORIAL •

THE GROWTH of the self-equipped audience in these United States promises to be one of the phenomena of 1948. Well over 100,000 16mm sound motion picture projectors and more than that number of sound and silent slidefilm projectors are in the hands of industry, schools, clubs, churches and other organized groups.

Films with an American theme will be especially welcomed by these groups. The popularity of the Dodge film *Our America*, produced by Wilding, and of *Unfinished Rainbows*, the Aluminum Company picture by the same producer, is worth noting. A new Goodyear picture *My Country* is certain to meet wide favor and especial attention has been given to films serving special needs such as *Joe's Kid*, produced for the Veterans of Foreign Wars by Jan Handy.

Associations and other public interest groups such as the American Red Cross (with films produced by Bill Ganz), the National Tuberculosis Association (for whom Emerson Yorke has done excellent visualizations), the

National Board of Fire Underwriters (served by Audio Productions, Inc.) have made similar audience contributions. These films are well worth seeing by any group contemplating similar film activities. In the field of education, *Pop Rings the Bell*, produced by Jan Handy for the National School Service Institute, has shown what films can do to aid the cause of school finance.

*Bill Barly and the Four Pillars*, *Main Street, USA*, *This Is Your America* are other titles of sponsored productions now being widely shown throughout group-minded America. Incidentally, labor has done a number of films in this area of public interest. Some of these are *good* films, a few are *very bad*. But then, both labor and management have sinned in presenting one-sided arguments which fail to register with an intelligent and informed audience. As bad as the leftist propaganda of certain labor films may be, the insincerity of certain business films is fully as harmful to the public interest and confidence.



A scene from the IN-A-LIVE slidefilm

## "This Is Our Problem"

★ A better understanding of business for the American people is the objective of the Joint Committee of the Association of National Advertisers and the American Association of Advertising Agencies, dedicated to "improvement of public understanding of our economic system."

One key sequence from a sound slidefilm presentation of the Committee's problem appears on the page opposite.

The color slidefilm presents the Joint Committee's progress to date, its membership, a definition of our economic system and an overall analysis of the problem. The slidefilm is a good beginning. From its initial and limited showings, there is a growing conviction that films might be an answer to better public understanding of these complex problems.

## FILMS IN BUSINESS & INDUSTRY

(CONTINUED FROM PAGE SEVENTEEN)  
present uses of films for all business purposes.

Mr. Gipson is an experienced hand in this field and it has been our privilege to assist him in the preparation of his book. We heartily recommend it to all comers. A more detailed review will follow in our next issue.

### Trade Associations Increasing Use Of All Audio-Visual Materials:

★ As the newly-elected president of the American Trade Association Executives reports (see Page 8), the use of motion pictures, slidefilms and other audio-visual tools by associated groups has increased hugely in the past few years. Some idea of the number of groups using films may be gathered from the adjoining column, which represents only a partial list of national organizations who have and are utilizing the lighted screen.

We are mindful of the 100,000 and more 16mm sound motion picture projectors and an even greater number of sound and silent slidefilm projectors already scattered far and wide across this land. These constitute a ready-made audience of influence groups, of commercial and industrial people, of dealers, jobbers and wholesalers of club women, school children and almost every other segment of our population.

Good films are their common interest—good in quality and high in educational or informational value. Nothing less will do if the film medium is to survive and grow.

## "Of This We Are Proud" Sets An Example

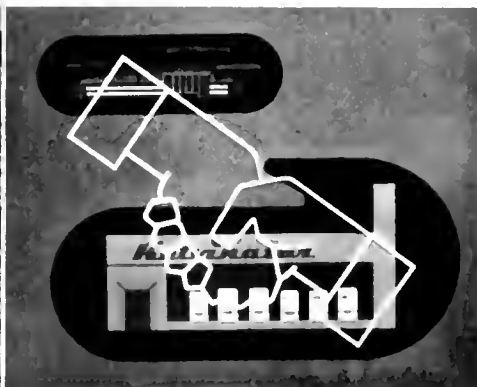
★ The Kelvinator Company has set a notable example of high-calibre sponsorship with a new all-color sound motion picture *Of This We Are Proud*, produced by Raphael G. Wolff. The picture itself is largely a series of longshots and close-ups of the face of America but the breathtaking beauty of its photography and the absolute sincerity of this factual pictorial report to America on the American scene will make it widely popular with the public.

Kelvinator's own part in this film is unobtrusive. A long company presentation was made to be appended at the close of the introductory picture and the amount of commercial material in the first phase is negligible. American industry can afford to take pride in our land and resources and the Kelvinator film says so plainly.

Animation sequences on products and production line matters are clear and graphic. First showings of the new feature are to Kelvinator dealer audiences. Such presentations are a good showcase for well-produced films and should create dealer demand for subsequent consumer showings in each sales area.

Kodachrome is the color medium for *Of This We Are Proud* and there are few, if any, sequences in which color does not prove its audience appeal. From New York Harbor across the gentle hills of the East, into the broad plains and river country of the Midwest and West and over the inspiring panorama of the Rockies and California, this American "scenic" is ample evidence of the heart-warming possibilities of a well-done sponsored film.

The new Kelvinator color sound motion picture "Of This We Are Proud" emphasizes an American theme with admirable restraint.



# 5 FUNDAMENTAL PRINCIPLES OF OUR ECONOMY

★ *The first problem of forcing or persuading people to work* so that the group can have the goods and services it needs to exist, was taken care of by our agreement to let people own and control their goods and labor. Under this concept of *private property* no man was forced to work or told what work he must perform. But if he did choose to work he got to keep the fruits of his labor, and he could pick the occupation of his choice. • In other words, we used persuasion largely, rather than force. We did employ some compulsion, however. In return for the privilege of keeping the wealth he created, and picking his own occupation, every man had to take his own chance of succeeding or failing. And, generally speaking, every man had to provide for himself.

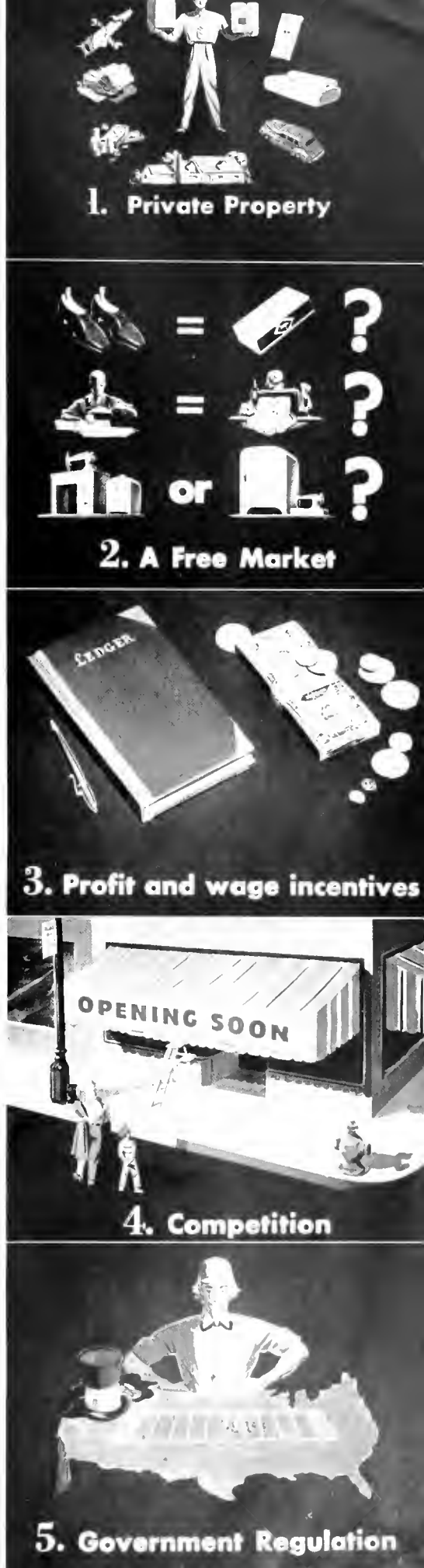
★ *The question of what goods and services would be produced by the group, how much of each would be produced, and how much the people who produced them would be rewarded* was determined by our *free market*. • This was probably the most democratic institution ever developed by man. For we were continually polling the combined opinion of *all the people* in America on these questions every hour of every day.

★ *It would be very difficult at any given moment* to determine whether a pair of shoes is worth five or ten or fifteen pounds of butter; whether the day's services of a bricklayer are worth more or less than the day's services of a shirtmaker. It would be difficult enough if you were starting out from scratch, but it becomes infinitely more difficult on a day-to-day basis when the needs of society vary with the condition of people's shoes, food supply, housing and clothing. • Yet the problem has to be settled in a complex economy such as ours. For the farmer, the worker in the shoe factory, the bricklayer, and the shirtmaker are all *specializing* full time at one job. And they have to trade their *one* product or service for everything else they consume. • In a planned economy some man or some group of men have to decide what each of those people will *get* for the things they *provide* for the group. • But under our free market this was settled by the vote of *all the people*. Each day they cast their combined opinion of what shoes and butter and houses and shirts were worth to society, at that moment, by the price they were willing to pay for them. • The question of *what* goods and services America would produce was settled in the same democratic fashion. No one decided whether we would produce more refrigerators and fewer sewing machines this year or vice versa. *All* the people decided that in the free market each day, by their demand for refrigerators or sewing machines in comparison with other commodities. • Profit and wage incentives influenced people to produce the goods and services society needed and wanted.

★ *If an article or a skill was scarce* and society needed it, the price went up and the profit on that article, or the wages for that skill, became more attractive. Consequently, more people diverted their efforts to meet that demand until the supply became normal. • If we were producing too much of anything, or too many people entered a trade, we got more of that product or service than society needed, and the reverse took place. • If a business was comparatively safe, the profits were small. If it involved a good deal of risk society rewarded the risk-taker with higher profits, just as it would pay the structural steel worker higher wages than it would pay the craftsman who never risked his neck 15 stories above the ground. • In other words, when our system was working most efficiently, profits and wages fluctuated just as prices did to indicate what society *as a whole* needed and wanted produced.

★ *The principle of competition in our economy* was really a point in our concept of a Free Market. But we listed it separately because of the importance the American people attached to it. We used competition to prevent people from creating an artificial demand for their products and services, and consequently an unfair reward, by controlling the supply. • It also preserved people's right to choose their occupation by keeping the market open to anyone who wanted to try his luck at producing a commodity or a service for society. • And, it guaranteed progress by forcing people constantly to improve the products and services they offered on the free market.

★ *The American system recognized in the early 1900's* that a Free Market had to be policed if it were to be kept free. To do this required a power *outside* the economic community greater than any single unit taking active part in the economic life. • We realized that we needed a referee to enforce the rules who had enough authority to handle the biggest player. Otherwise that big player might start making the rules over. • On the other hand, we recognized that once the referee gets into the game *he* immediately becomes the biggest player, and there is no one left to call *his* fouls. • Therefore, we believed that our government should take as little part in our economic life as possible—referee the game but not play in it. We believed that it should regulate our economic practices but not control them—enforce the rules but not call the play. And we believed that it should govern these activities by law and not by men—base decisions on the rules in the book—not on the personal opinions and judgments of the referee.—A sequence from the recent *INFLIA* slidefilm presentation.



1. Private Property

2. A Free Market

3. Profit and wage incentives

4. Competition

5. Government Regulation

# Angle for Women

The Interests and the Influence  
of the Vast Audience of Women  
Merits the Film Sponsors' Attention

by Martha Hood, who writes  
for the commercial screen

HOLLYWOOD learned long ago that women comprise the most important sector of the theatrical audience, but producers of industrial films have continued to overlook a good bet. I'm not advocating that commercially sponsored films ape the entertainment productions, but the non-theatrical film could profit by more of the right kind of angling for women. Although women have made vital contributions, in both the production and consumption stages, to the success of entertainment films, industrial films have been almost devoid of feminine influence. From the standpoint of lost opportunities, this has been an expensive oversight.

## WOMEN MAKE 85% OF RETAIL PURCHASES

Approximately eighty-five percent of all retail purchases are made by women; and the largest adult film picture audience is to be found ready-made in women's clubs. Add to this eagerly receptive audience the high school and college home economics classes, the Parent Teacher Associations, the church groups, Y Clubs, and Red Cross classes, and you have a tremendous feminine audience amounting into the millions. The sponsor who learns how to appeal to this mass market not only wins the approval of present-day purchasers but indoctrinates future housewives who are now in school. (One far-sighted sponsor of a classroom teaching film in the

home economics field said that if no one but the teacher ever saw the film, he would be well satisfied with his investment, because she would continue to pass the doctrine along to her students for years to come.)

## FILM LEADS ARE CRITICAL AUDIENCE

How should sponsors appeal to women? The mere mention of the magic word "films" used to be sufficient appeal to bring out a record audience for a film program because of its novelty, but that attraction has worn thin. Women's groups are becoming increasingly critical of their film fare and are taking steps to protect themselves against inferior presentations. Many groups have set up committees to preview films before allotting valuable program time to a production that may not deserve a showing.

If a film is to be successful, it must be planned with the interests of a specific audience constantly in mind. A film on dental hygiene addressed to youngsters of junior high school age should have an entirely different treatment from one on the same subject intended for showings before adult groups, an approach to the subject that would be most effective with men might have very little appeal for women.

A sales manager who carefully speculates on the reactions of his salesman audience to an inexpensive training film outlasting selling

techniques may thoughtlessly squander a much larger budget on an institutional or product information film intended for consumer groups that will leave those same consumers—most of them women—absolutely untouched by his arguments. But effectively planned films directed at the vast audience of American women can change the buying habits of the nation, sway public opinion, affect national legislation, or win an infinite amount of good will.

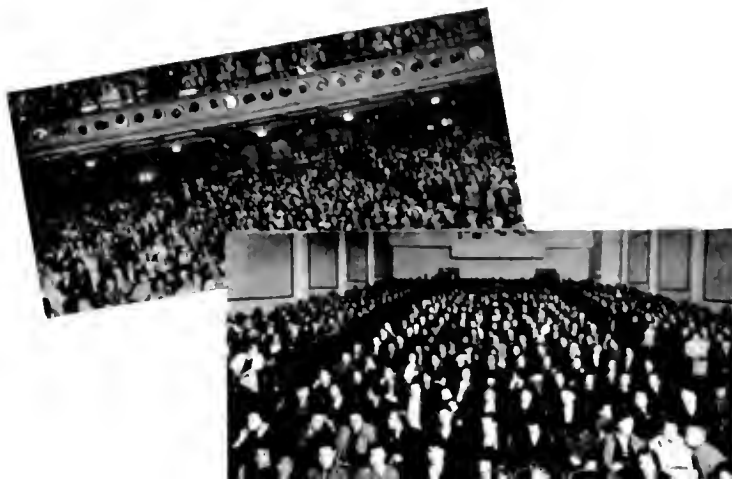
If you want an emotional response from your audience, if you want them to feel that your company is an admirable institution that is performing a much needed service for humanity, if you want them to believe that your product is an excellent one and they should make more and better use of it, if you want them to write their Congressmen in protest against discriminating legislation affecting your company or product, by all means use a sound motion picture, and present your thesis in a dramatic story told in the dialog and actions of screen characters.

Most of us are ham actors at heart, but women usually have a more strongly developed sense of drama than men and utilize it to relieve the monotony of their daily routines. It's woman's sense of the dramatic that causes her to build a complete story with strong dramatic conflict around a chance remark or even a furtive exchange of glances between acquaintances. I suspect that women more than men indulge in daydreams, because such routine chores as ironing, dusting, mending, and dishwashing leave the mind free to wander at will. That's why even the meager offerings of the daytime radio serials have achieved a huge feminine following. Although the harassed "soap opera" heroine frequently arouse the sympathy of their audience of housewives, the chief reaction of the average listener is a feeling of superiority to the good, but oh, so misguided heroine of her favorite "dill hanger," who is constantly pursued by doubt, seems incapable of reaching decisions, and invariably trusts the wrong persons to make them for her.

Self-identification with the typical "soap opera" heroine must be very trying to the listener's ego, a tactical error which wise film producers will avoid. But self-identification of a nature complimentary to the audience is



In the home (left) where visual selling meets the family or in mass audiences of women (see below), the woman's viewpoint merits special attention.



greatly to be desired, and a well planned movie can readily induce such audience participation by portraying screen characters who are confronted by problems similar to those of the members of the audience, which the screen characters solve satisfactorily and in believable fashion. It is important that the problem be one that is common to the members of the audience. It may be a question of self-improvement: physical appearance, cultural appreciations, getting along with people. Women strive eternally to improve themselves and their homes; they are especially avid for information that will make them better home-makers: how to cook, sew, decorate their homes, care for their children. And women show as much concern as men in ways of increasing the family income and managing it more efficiently.

If the subject matter appeals to the audience, a helpful instructional film need not be a movie to command their undivided atten-



School audiences of today contain purchasing power for the homes of tomorrow.

tion for twenty or thirty minutes. In many instances the motion picture moves too rapidly for the audience to grasp important details. If the group is small enough to permit discussion afterwards, the filmstrip actually does a much better job of imparting detailed information because individual frames can be reviewed at will and retained on the screen as long as necessary.

#### WE NEED THE WOMAN'S VIEWPOINT

And who best understands the woman's viewpoint? Obviously, films addressed to audiences composed largely of women will more closely represent the audience's point of view if the script is written by a woman. Because its management was quick to recognize this fact, the largest advertising agency in the United States has acquired an outstanding reputation in the field of consumer goods purchased by women. To understate the case mildly, this attitude has not been prevalent in the commercial film industry. Speaking before a Home Economics in Business group, the president of a reputable film company complained that the production of home economics films under the technical supervision of women home economists presented a difficult problem to his organization because,

being men, they didn't understand what the home economists wanted. Recently the home economics director of a well-known advertising agency complained even more bitterly that she has investigated dozens of producers throughout the United States and had found only one that could intelligently discuss her problems with her—an organization featuring a woman on the staff.

#### OTHER KINDS OF FILMS AFFECTED

Films addressed to women as consumers are only one of many types of industrial films that can profit from a consideration of the woman's angle. Too often sponsors and producers overlook the fact that a film designed to train salesmen to sell any product that may eventually be used by a woman will be a much more effective sales instrument if it embodies the woman's point of view.

What contribution can a woman make to a training film designed to teach retail clerks how to sell heating equipment? Heating equipment is usually sold by a man to a man who buys it with the acquiescence of his wife. But remember that even though a heating appliance has been bought, paid for, and installed, it has *not* been sold to the fullest extent—to the point where word-to-mouth advertising results in the optimum number of new prospects—until the housewife, too, has been completely sold on the appliance.

#### SUBJECTIVE ATTITUDE GOES DEEPER

A man selling to men will stress the mechanical features of the equipment and the quality of its construction, but a woman knows that women are apt to take a much more subjective attitude: What advantages will the appliance give me and my family? How will it look in our home? What will my friends think of it? How much of my time and attention will it require? How safe is it? How clean? How dependable? How flexible? Is it expensive? How much does it cost to operate? What repairs can a woman make on the spot if a repairman isn't immediately available? Since women tend to close their minds to technicalities they do not readily understand, the adroit salesman must find ways of explaining the mechanical aspects of an appliance in terms of the housewife's own interests and experience, and in this respect a woman script writer can be of invaluable assistance.

Another service of prime importance that is best performed by a woman script writer in the guise of a shopper is the assignment of shopping for heating appliances to learn exactly what retail clerks are telling their customers. How much do they know about the product, and how much are they able to convey to their customers? What are they saying that is successful? What mistakes are they making? On the basis of such actual experiences the most efficient and practicable sales technique can first be evolved and then demonstrated in films.

Of course, a great many *training* films are shown to an audience of women. Thirty per cent of all people now employed are women,

(CONTINUED ON PAGE FIFTY TWO)



Featured players in NTA film "Time Out"

## TIME OUT FOR HEALTH

Sponsor: National Tuberculosis Association.  
Film: *Time Out!* Producer: Emerson Yorke Studio.

★ *Time Out!*, the fourth in the series of films produced for the National Tuberculosis Association is the dramatized account of one man's battle with tuberculosis from the time of discovery to the arrest of his disease.

A major problem in the treatment of tuberculosis is that too many cases do not complete the period of rest and recuperation necessary for recovery. Too many leave the sanatorium partly well only to suffer a relapse later.

This film illustrates the despair of one man upon realizing he has TB. Through the wise counsel of friends and the sanatorium staff he gradually comes to triumph over the psychological difficulties that stood between him and his "cure".

One important point which the film establishes is that a great part of a TB victim's will to recover must be supplied by his family and friends. The TB sufferer must be urged to stay through his long period of convalescence until he is truly and not just seemingly well. As there are approximately 500,000 cases of active TB in the United States today, half of them unknown, the audience of their families and friends numbers several million, and it is these people the film is most anxious to reach. The death rate of tuberculosis is about 10% of active sufferers, or 50,000 annually. If those recovering would complete their "cures" this rate could be materially reduced.

**Technical Notes:** *Time Out!* is 26 minutes, black and white, directed by F. Howard O'Neill. Cast includes June Lockhart (who has since scored heavily on the Broadway stage), Donald Cook, and Dorothy Peterson, with John Harvey, as the TB victim.

**Distribution:** Theatrical distribution through Emerson Yorke, the producer, and through local arrangements by county TB associations. Non-theatrically, the film is part of a Visual Aids Unit comprising *Time Out!*, a filmstrip *Me vs TB*, and coordinating audience reference guide *The Winner*. Home distribution to clubs, civic groups, etc. is by arrangement of county TB associations.

# ATHLETIC INSTITUTE FILM PROGRAM

1946-1947



**to 500 Audiences  
SELECTED AT RANDOM**

*Why  
DID YOU BOOK  
OUR FILMS? WAS IT  
Successful?*

*What  
HAS BEEN THE RESULT?*

- PLANNING COMMITTEE FORMED
- MONEY APPROPRIATED
- PROGRAM INITIATED
- OBJECTIVES **63%** ACHIEVED
- LEADERSHIP TRAINED
- PLANS SETTLED
- MORE PUBLIC SUPPORT



# Athletic Institute Surveys Films

63% OF OBJECTIVES ACHIEVED IN RECREATION FILM PROGRAM

SIXTY THREE PERCENT of the carefully measured 250 test showings of community recreation film programs of The Athletic Institute, Inc., accomplished one or more of seven definite objectives set forth by the Institute. Efforts of this national non-profit athletic and recreational organization to select audiences and maintain distribution control were effective in limiting film audiences to 60 percent within groups capable of direct action on the Institute's objectives.

The implications of these two-fold achievements by a national organization are worthy of considerable study by associations and commercial sponsors at large. For the Athletic Institute's supporting membership of leading producers of athletic equipment, these solid results were translated into immediate action on a broadened 1948 program of increased public service through films.

### BOARD APPROVES EXTENSIVE FILM PROGRAM

The most direct result was approval by the Institute's Board of Directors of an extensive new production program of sound and silent sports teaching aids for community recreation programs, schools, colleges and church groups. A new sound motion picture designed to interpret recreation leadership is already in preparation. The effects of the past year's showings upon the sale of sports equipment was not considered an objective but it appears evident that increased participation in athletics would have important bearing on sales.

President of The Athletic Institute is Col. Theodore P. Bank, wartime head of the U.S. Army's athletic and recreational program. Col. Bank's task was set forth in part in his own inaugural statement:

"As a result of steadily rising standards of living and constant reduction of working hours the entire nation faces increased leisure. Provision for recreational opportunities is a very definite responsibility of every town and city—recreation is a necessity for all, not a luxury for a privileged few. The goal, therefore, of every community should be provision for adequate leisure time opportunities for everybody."

### TWO PICTURES MADE AS FIRST PROJECTS

One of the first major projects The Institute developed under its 1947 program was the production of two 16mm sound color films designed to develop community consciousness necessary to initiate or expand these recreation opportunities under a complete

Pictured at left (top to bottom, are scenes from The Athletic Institute's color slidefilm presentation to its Board of Directors on the progress of its film program in 1947. The map shows concentration of prints (shaded states), 500 audiences were selected for the survey described on this page and asked the leading questions in panel four. 63% success was reported and the result is more films!

year-round, all-age athletic and recreation program. The film *Playtown, U.S.A.* was the first subject in the history of recreation to present the full story of community organization in this cause.

As a companion film, the Institute released \$1,000 for *Recreation*. This presentation, featuring Chicago's noted Director of Recreation A. K. Brown, offered sound advice on how service clubs can invest wisely in a complete recreation program for their communities.

### SPECIFIC RESULTS ARE GIVEN IN SURVEY

In answer to the Institute's survey late in 1947, 250 groups using the films reported as follows:

1. 19 groups said the films were wholly responsible for organizing a planning committee. 11 more credited them with being partly responsible.
2. 17 groups said the films were wholly responsible for loosening purse strings, while 11 more gave them an "assist."
3. 12 groups answered that the films definitely were responsible for initiating a new program, 15 groups, who have initiated recreation programs since the films were shown, awarded them partial credit.
4. 17 groups stated that the films were responsible for winning a decision to expand recreation facilities.

The necessity for adequate leadership was brought home to 7 groups, 17 groups reported help on settling recreation plans.

### "FILM SALESMAN CLOSED 63% OF CALLS"

Finally, 28 groups stated that the films were invaluable in winning public support for their recreation programs. In percentages, concludes the Institute's recent slidefilm presentation to its Board of Directors "our salesman, single-handed, closed 63 percent of his calls. From that evidence we can only conclude that our present film program is doing its job."

A total of 167 color prints of *Playtown, U.S.A.* and 112 prints of *\$1,000 for Recreation* are in nationwide use. Outright non-profit sales of these two subjects totaled 80 prints, 59 were placed on long term loans in states where recreation needs determined value. 129 prints are distributed through the nationwide regional exchanges of Association Films. Only 11 prints were kept by the Institute's own offices for special situations. Chicago Film Studios was the producer of these films. Production and distribution arrangements were supervised by Russ Opterbeck, Field Director for the Institute.

The first film program has by no means completed its mission. Institute officials see "a good four years' use for the program." New films added to the present program will extend into schools and colleges as well as broadening service through community action groups.

# NRFA Retail Film Program Delivers Sales RESULTS



UNTIL 1917, the home furnishings held was one of the least frequent users of visual training techniques.

But within months last year, that tradition received a major overhauling under the enterprising auspices of the National Retail Furniture Association. The enormity of the changes which have taken place can be summarized in these accomplishments reported at the January, 1948 meeting of the Association's Board of Directors:

A program of fifteen full-color sound slidefilms under the series title *Practical Selling of Home Goods* has been produced under the direction of James P. Oliver, the Association's able manager of the merchandising division. Vogue-Wright Studios, Inc. of Chicago and its associates, Haig and Patterson, were the producers of the entire series.

More than 1,100 home furnishings retailers throughout the U. S. are regularly using this comprehensive sales training series and have acquired new sound slidefilm projectors and

screens in the past year for that specific purpose. It is estimated that more than 25,000 individual store employees are affected by this training program. And it is still growing as new users adapt the series to their 1948 training plans.

The most conclusive evidence of training results was provided in a survey questionnaire returned by hundreds of stores and reported to the Association's Board in January. Here are the two most significant questions and the factual answers:

(1) Have the sales training films helped your salesmen handle customers more skillfully and intelligently? 94.9% of the stores gave this question an emphatic YES. 5.1% thought it was "too soon" to tell.

(2) Has the use of NRFA sales training films increased sales? *A convincing 65.6% of the retailers said YES again.* And an additional 5.5% said "maybe", while 26.7% thought it was "too soon" to declare this specific and all-important value. Only 2.2%

said "no" they did not think that the films had increased sales.

The NRFA spent months studying highly successful wartime film training techniques before producing these films. Realizing that home furnishing retailers are once again faced with a real *selling* job that calls for better trained sales personnel, the Association program was aimed to prepare members' stalls to "know more about furniture and home decoration than their customers."

This series of 15 films was designed to train new salespeople, returning veterans and to bring the "old-timers" up on their toes. They were created to *increase sales* by making better salesmen, armed with product information and selling ideas. The films bring the factory into the store, show how furniture is constructed. In visualized natural color and precise sound text, they give the salesmen a thorough knowledge of woods, construction, basic weaves and patterns in fabrics and floor cover-  
(CONTINUED ON PAGE THREE)



SELLING A MATTRESS is demonstrated in the NRFA slidefilm on "Bedroom Selling."



GOOD INTERIOR DECORATION through proper placement seen in "Furniture Arrangement."



SELLING FLOOR COVERINGS is pictured in the NRFA color slidefilm "Foundation Selling."

# An ENTIRELY NEW projector...not just a "new model"...Designed to Equal-

The Projector that by metered test out-performed the field for brightest, clearest pictures!

The Projector that by metered test out-performed the field for truest-to-life sound!

The Projector that reflects advanced engineering in (1) design, (2) materials, (3) performance.

Be guided in your own 16mm. sound-on-film equipment purchases by the recent experience of one of America's foremost manufacturers. Accept the results of this manufacturer's exhaustive test of the equipment of six major projector builders.

Consider the following high spots of this Big Industry test:

**LIGHT OUTPUT:** The "Super 16" out-performed all competitive projectors for most brilliant illumination by 40% to 250%... This means you get *brightest, clearest pictures* with a DEVRY.

**SOUND:** Excellent. Came closer than any other projector to conveying actual room presence of reproduced sound... This is your assurance that voice, music and sound-effects in your films will be reproduced at the exact pitch at which they were originally recorded.

**CONSTRUCTION:** Lightweight for easy portability. Sturdy... Rugged... Insuring long, trouble-free performance... First projector with magnesium alloy (Dow Metal) projector mounting plate for maximum strength, minimum weight!

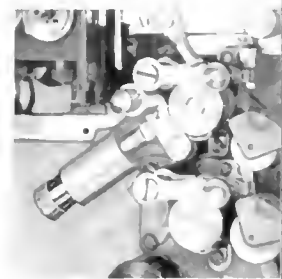
**OPERATION:** DEVRY "Super 16's" were rated simple to operate. Your DEVRY's require no special training to set up, thread, focus or rewind—factors vital in commercial projector selection. DEVRY's are notably kind to film.

Get the utter maximum out of the broad opportunities sound motion pictures offer you today. Accept the unchallengeable results of recent Big Industry tests of top-rated 16mm. sound-on-film projectors. Buy DEVRY "Super 16's"—the *entirely new* projectors that out-perform the field.

DEVRY Corporation, 1111 Armitage Avenue, Chicago 14, Illinois



The smartest looking



EXCLUSIVE! NO OTHER PROJ... Patented Verrier Auto Magic Film... Uninterrupted Film Performance

In the new Super 16 —DEVRY today sure was to avoid the embarrassment show when lower loop is lost due to careless threading. These advances pass through the patented Verrier exclusive DEVRY feature.

TORTURE TESTED IN YOUR PR... From information gained on strength testing preliminary models for tests DEVRY engineers have built extra st into your Super 16's.

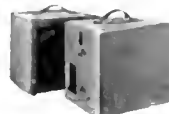
**THEATRE-IN-A-SUITCASE**  
16mm. Sound Projector, Amplifier, Speaker and Screen—All-in-one small, compact case weighing less than . . . . . **31 lbs.**

Here's the *sales man's* projector—so light and easy to carry as a sample case—so easy to operate as a portable radio—yet capable of the quality projection that justifies the cost of your film productions.

Brilliant 750-1000 watt illumination, thrillingly life-like sound! Matte white screen fabric on projector door facilitates individual film showings, when desired. Your DEVRY "Bantam" has many BIG projector features, such as 2000 ft. film capacity—sound and silent projection—motor-driven rewind—automatic loop-setter, A.C. D.C. operation, etc.—features that make DEVRY projectors "wanted most by most people."



Single Case "Bantam" with built-in 6" P. M. speaker, readily detachable



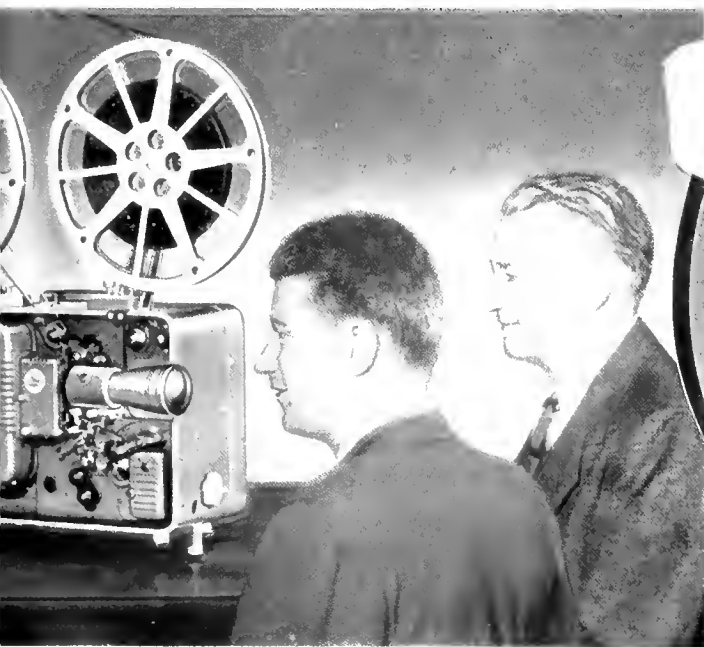
(Left) Dual Case "Bantam" with projector and amplifier in one case, P. M. speaker in separate matched case



Bantams have adequate illumination (750-1000 Watt) for projecting brilliant pictures in auditoriums

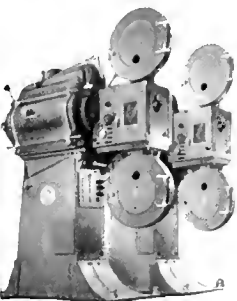


## -Army-Navy Performance Specifications for 16 mm. Sound Projectors



ng, sweetest running projector EVER—and by far the most beautiful.

With any standard photographic light meter—make your own comparative test of the super brilliant illumination you get in DE VRY'S "Super 16." To be convinced that the "Super 16" out-performs them all when it comes to sound, compare its amplification of a difficult piano interlude. Check these additional "Super 16" features: 2000 ft. film capacity. Both sound and silent projection. Fast motor rewind. Theatre projector framing. Improved tilting and levelling mechanism. Exclusive "Auto-Magic" film positioner. Coated projection lens, coated condenser lenses. Absolute film protection. Supreme portability. Simplified set-up, threading, focusing. Many basic improvements protected by seven patents issued—four pending.



**ONLY FROM DEVRY** do you get 16mm projectors designed and built by the same craftsmen whose 35mm. equipment is used to produce the "perfect show" in the World's finer theatres.

Pictured are DE VRY'S new "12000 SERIES" theatre projectors for 250-seat to 6,000-seat theatres—Drive-ins up to 1,000-car capacity.



The "Super 16"—in its glistening, matched Dura-aluminum cases—is the Commercial Model (DE VRY "11000 Series") designed and built to equal or excel Army-Navy performance standards for 16mm. Sound Equipment.

# De Vry

# NRFA Training Films

(CONTINUED FROM PAGE TWENTY-SEVEN)  
ings as well as the proper use of color.

The key to the all-out use of color through out this series reveals an important basic factor in its training use, namely, the realization by all sales personnel of the present-day use of color in home decoration and furnishings. Lavish use of color by all manufacturers of furnishings, fabrics and accessories was evident in the recent mid-winter Chicago furniture market. All salesmen and especially the "old-timers" needed this slant.

Therefore, color became an essential and inherent part of the NRFA program. Color use presented these basic problems to the producers:

(1) Production of color originals with high fidelity.

(2) Duplication of color release prints with equal fidelity and at reasonable cost.

## EMPLOYEE VALUE CITED BY DEALERS

What the stores think of this program can be reported in the words of a few of them:

"We believe that our sales people will reflect the knowledge gained through this program in selling more and better home furnishings. We are also planning to show the pictures before local organizations such as women's clubs and high school classes."—*a Danville (Ill.) furniture dealer.*

"... I believe my employees have received much value from them. We have had enjoyable meetings discussing the points of these films and sales points on merchandise here in the store."—*an Elkhart (Ind.) furniture dealer.*

"I personally believe that the combination of the visual film, the textbook procedure and the small samples of veneer gives to a sales organization just about all that they need, exclusive of good leadership and good income."—*the personnel director of a large Pittsburgh department store.*

## EACH SUBJECT A "VISUAL AIDS UNIT"

The factual details behind this broad training program are most interesting. The titles are listed elsewhere in this article. Very little has been overlooked either in preparation or execution. Each of the titles is accompanied by an illustrated manual (with a copy for each employee) and all meetings are conducted around this "visual aids unit" which consists of the sound slidefilm, illustrated manual and actual wood and fabric samples, as required. Under the guidance of a discussion leader or training supervisor, the programs may be held as semi-monthly sales meetings, as store wide meetings, combined with a dinner or breakfast session or through small training groups.

The NRFA survey revealed other very useful information along these lines:

In the stores, 42.5% said that the owner handled meetings as the leader and 25.8% said that the manager was in charge.

100% of the stores reporting agreed that the pictures generally hold the interest of the audience.

51% show the films more than once to the

same group, while 42.9% "sometimes" show the films again. Only 6.1% never repeat a program.

97% follow the showings with discussion periods. A low 3% used the films without follow-up discussion.

The time element was especially interesting. 35.1% reported a discussion period of only 15 minutes after each showing; but 44.2% took a full half-hour for discussion and 18.6% took from three-quarters to a full hour for follow-up discussion. Only 2% took more than an hour.

## 72.6% FIND DISCUSSION IS "LIVELY"

There was good testimony supporting the value of visual training techniques in the survey figures which revealed that 72.6% of the stores felt that the discussion was "generally lively." 26.3% felt it was "casual" and only 1.1% considered it "dull".

The actual meeting procedures were revealed in other parts of the survey which reported as follows:

(1) 68.7% of the leaders previewed the film before showing. 31.3% did not.

(2) 75.5% of the leaders read the manual before the showing. 24.5% did not prepare to that extent.

(3) 45% of the stores reporting felt that the manuals were *essential*. But another 52% thought they were "helpful" and only 3% thought they were "unnecessary". 80.4% thought the manuals were "about right in length".

Other meeting details which will be helpful in similar retail situations were covered by these reported facts:

(1) 58.4% of the stores reported that they held their training sessions in the evening. 39.6% held them in the morning. Only 2% of the meetings were held in the afternoon.

(2) A very significant factor was revealed in the following question and answer: "If held in the evening on employee's time, is attendance consistently good, spotty or low? A staunch 98.2% reported that it was consistently good. 1.8% said it was spotty.

## PREPARED AND SUPERVISED BY EXPERTS

The NRFA training program was prepared and supervised by Association merchandising experts in collaboration with a panel of outstanding retail sales executives. All films were produced by Vogue-Wright on a fully professional basis with experienced actors and narrators. The films were released beginning last year on a month-by-month basis. Their cost to NRFA members was based on a formula involving the number of employees. The films were supplied on an outright sale basis.

You can just about summarize the value of this program to the stores from this final survey question:

When the present series of fifteen films has been completed by your group, do you favor a continuance of slidefilm training for your store personnel? Arousing 98.9% of the stores said yes! Only 1.1% said no. ●



## LIBERIA: RUBBER REPUBLIC

Sponsor: Firestone Tire and Rubber Company. Film: *Liberia—Africa's Only Republic*. Producer: Lewis Sound Films.

★ In 1924, Harvey S. Firestone in a letter to Secretary of State Charles Evans Hughes wrote: "If the rubber industry could be developed in Liberia on a large scale, it would not only bring relief to the United States for commercial purposes, but it would be a safeguard in time of natural emergency."

Time has proved Mr. Firestone's prophecies to be correct. From the time of the Japanese seizure of Singapore and the Netherlands East Indies to VJ Day, the Firestone Plantations Company in Liberia was the sole producer of concentrated natural latex for the United Nations. In the current world situation, American influence in Liberia has assumed great strategic importance as a transatlantic foothold.

Firestone's venture in Liberia began with negotiations for the right to lease up to one



CAMERAS IN ACTION as *Lynton Lewis* films "Liberia" for the new Firestone series.

million acres of land for rubber growing. At present the company has leased 210,000 acres and has cleared and planted 80,000 acres on which there are ten million rubber trees ranging in age from one to 21 years.

With the development of high yield strains known as "proven clones", Firestone's Liberian project constitutes the world's largest plantation of improved, high yielding rubber trees.

In 1945, Charles Morrow Wilson, newspaperman and author, lived in Liberia for several months to gather information for his book,

## Titles of 15 Home Furnishing Slide Films

- |                              |                          |
|------------------------------|--------------------------|
| 1. The Connecting Link       | 8. Color Balance         |
| 2. Woods and Finishes        | 9. Furniture Arrangement |
| 3. Furniture Construction    | 10. Room Balance         |
| 4. Styles in Fabrics         | 11. Living Room Selling  |
| 5. Styles in Floor Coverings | 12. Dining Room Selling  |
| 6. Styles in Furniture       | 13. Bedroom Selling      |
| 7. Color Harmony             | 14. Bedding Selling      |
|                              | 15. Foundation Selling   |

# can pay off IN YOUR BUSINESS

The sound film is the most powerful medium in the world today for selling, telling, training, convincing — in fact for imparting information for any purpose. It was a vital training weapon before and during the war. Leading companies that have used films for many years are using more of them than ever before and new users are continually entering the field.

Here at Atlas Film Corporation we have taken much of the mystery out of the cost of film production. Basically, buying a motion picture or sound slidefilm is much like building a house. You can't always fit your budget to the house, so you fit the house to your budget. Films can be made to fit your budget too. This is where the counsel of an experienced film producer will save you money and insure the positive results of your film program.

After all, the cost of producing a film can be calculated only in terms of the final results it gets for you. Many companies have spent considerable money for a highly dramatized motion picture — and they have reached several million people to whom they couldn't have told their story in any other way. Other firms have made excellent use of relatively inexpensive films to indoctrinate new employees, or for accomplishing other objectives within their organizations.

Where the unit-sale price of an item is high, a film promoting it may pay for itself in a small number of showings. Other films pay for themselves because copies are used nation-wide to train thousands of sales people and in telling a strong product story.

Motion pictures and slidefilms are essential tools of modern business. You may be missing a good bet if you haven't carefully considered how they may be put to work in your organization. We'll be glad to help you make the most of your opportunity and get off to the right start in initial planning.



Nu-Enamel Corporation



Standard Oil Company (Ohio)



Inland Steel Company



J. J. Case Company



National Retail Hardware Association



The Coleman Company, Inc.



Butler Brothers



Whiting Corporation

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## FILM REPORT

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### EXHIBIT SUBJECT

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SURVEY ONLY 1-17-54 SHU 10

Atlas Film Corporation (formerly Atlas Educational Film Co.) has been producing commercial films for over thirty-five years—longer than any other producer in business today. During this time we have discovered new techniques and perfected old ones. We have produced films for practically every type of organization or business enterprise, and for every use to which films are intelligently put. Dollar results to clients are reflected in the large number of repeat orders we receive. This valuable background of Atlas experience is at your service.



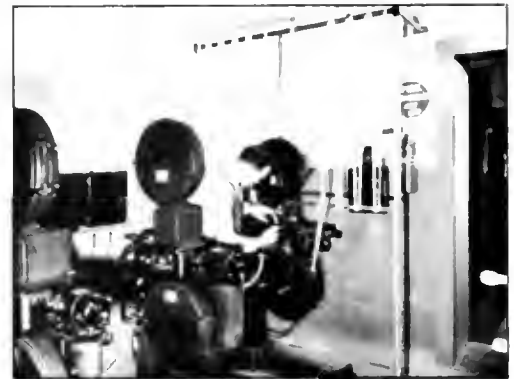
CREATIVE MINDS from different departments pool their thinking to develop a story idea for a client. Atlas clients benefit from this group conference technique—from story inception through scenario and production.



A PRODUCTION SET in a corner of the Atlas sound stage. Facilities and equipment are the most modern and efficient available—Mitchel cameras, RCA direct recording, newest type blimps and dollies.



DIRECT SOUND ON LOCATION with new RCA portable equipment. Atlas is equipped to produce any type of motion picture—simple or elaborate. Atlas clients will tell you. Look to Atlas for dramatic pictures.



SIX SOUND CHANNELS can be mixed at one time interlocked with picture—three from film sources, one from turntable and two from live microphones. Music, sound effects, dramatic dialogue, narrator voice!

# SELECT

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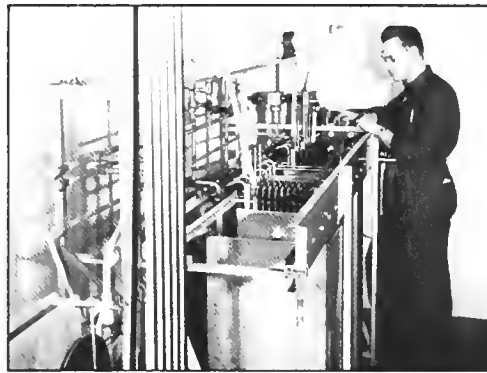
7. Color Harmony

11. Foundation Selling

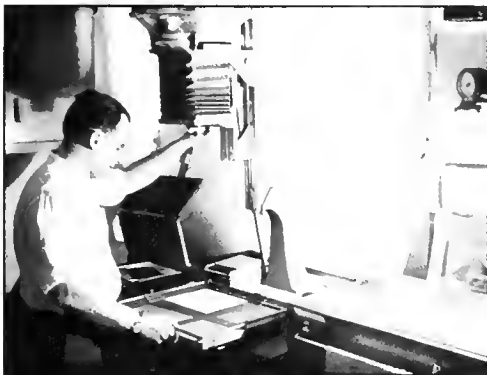
The average experience of Atlas production and scenario personnel in Motion Picture work is nearly 20 years. Atlas writers analyze a client's objectives with a keen sense of visual and continuity values. They crystalize and emphasize those values in script form. Atlas directors dramatize them on the screen with deft artistry combined with practical knowledge of how to get concrete results. Camera, lighting, sound, film editing, laboratory processing—all are in the hands of skilled technicians. Highly important, this entire organization of skilled Atlas specialists functions as a smooth operating team. Results are in the client's favor!



SKILLED EDITING adds final motion picture perfection! Here is one unit of the Atlas editing department. Audience appeal is assured by excellent pacing, deft transitions, smooth continuity of action, and judicious use of optical effects.



CONTINUOUS AUTOMATIC 16mm developing machine designed and built specifically for the new Atlas laboratories. Both 16mm and 35mm developing machines incorporate post-war refinements. Assurance of superlative quality in release prints!



SLIDEFILM SPECIALISTS work with the newest and finest of equipment. Atlas is one of the oldest producers of sound slidefilms. Top quality is consistent in photography, direction, art work, sound, and final prints.



ART DEPARTMENT contributes much to motion picture and slidefilm quality. Atlas artists have many years of experience in motion picture animation, technical retouching for slidefilms, and in creating top-flight titles for film media.

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### HIP REPORT

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By BURTON HOLMES

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THINGS ON THE SUBJECT BY PROFESSOR EUGENIUS

at 157 S. La Salle St., Chicago.

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## TYPICAL COSTS

Numerous variables in every film production make it difficult to arrive at any general cost figures. However, the following spread prices may be of some help. To produce a black and white twenty-minute sound motion picture of factory operations, or one to demonstrate a process or product, will usually cost from twelve to sixteen thousand dollars. This is with a "narrator" voice carrying the commentary. Many pictures of this type have been made for less; many have cost for more. These are "middle-of-the-road" figures.

To produce a twenty-minute black and white sound movie with all dialogue treatment may cost

from twenty to thirty thousand dollars. The number and quality of actors, the number, type and size of studio sets all have a conclusive bearing on cost. . . . To produce a twenty-minute picture which is perhaps two-thirds demonstration type, with narrator treatment, and the remainder in dialogue, may cost from fifteen to twenty-five thousand dollars. Here again variables may change these figures either up or down. Color will add from twenty to fifty percent to the cost of a film. . . . A typical fifteen-minute sound slide-film, in black and white, usually costs from thirty-five hundred dollars to five thousand dollars. Color, of course, adds considerably to the cost.

## DISTRIBUTION

There are over 100,000 16-mm. sound motion picture projectors in use today continually showing films to schools, churches, women's organizations, men's clubs and groups, technical schools and societies, farm organizations, labor unions and various other audiences. The number of projectors in use is increasing at a minimum of 50,000 per year. You can reach all or a part of this buy-

ing audience of millions at a surprisingly low cost per person with a sound motion picture. Several good distribution organizations now can give you mass or selective distribution. We'll be glad to tell you about them, and help you set up a distribution plan. **Sight plus sound** produces an impact that means positive audience **action!**

## ATLAS CLIENTS

For many clients, Atlas has produced film after film over a long period of years. The entire list of clients reads like a cross section of the leadership of American Business. Here are a few for whom recent productions have been created —

Allied Mills, Inc. . . . Armour & Co. . . . Bowman Dairy Company . . . Bell & Zoller Cool Company . . . J. I. Cose Company . . . Champion Spork Plug Co. . . . Chase Condy Company . . . The Coleman Company, Inc. . . . Consolidated Grocers Corporation . . . Fraternal Order of Eagles . . . Goodman Manufacturing Company . . . Henning and Cheadle . . . Inland Steel Company . . . The Liquid Carbonic Corp. . . . Moremont Automotive Products, Inc. . . . National Dairy Council . . . Nu-Enamel Corporation . . . Priebe & Sons, Inc. . . . Phelps Dodge Corporation . . . The Pure Oil Company . . . Ruthrauff & Ryan, Inc. . . . Sinclair Refining Company . . . Standard Oil Company (Ohio) . . . Texas Gulf Sulphur Co. . . . Joseph Weidenhoff, Inc. . . . Whiting Corporation.

# ATLAS FILM CORPORATION



*The Seal of Quality*

*Since 1913*

**1111 South Boulevard, Oak Park, Illinois**

54% show the films more helpful than the same group, while 42.9% "sometimes" show

• Color Harmony

15. Foundation Selling

*Liberia—Africa's Only Republic.* Inspired by this, in 1946 Firestone engaged Mr. Wilson to supervise a motion picture depicting modern Liberia and the Firestone plantations.

Lewis Sound Films was engaged for the production and Vernon Lewis and his staff exposed 27,000 feet of color film during three months in Liberia late in 1946 (BUSINESS SCREEN, June 1947). From this footage one master feature has been released—*Liberia—Africa's Only Republic.*

This film, introduced at previews last month in Washington and New York, depicts a pretty complete story of Firestone's activities in the Negro republic, and something of the nature of the country, its government, and people.

**Technical Notes:** From the main 55 minute feature, six additional films will be fashioned: *Firestone in Liberia*, a 25 minute version, is particularly adapted for general company public relations, and incorporates condensed sequences from all of the main film; *Rubber in Liberia*, a 30 minute educational film, will be used for showings to employees, suppliers, customers, and industrial organizations; *Medicine in the Tropics* is a 25 minute picture showing the facilities of Firestone's health and sanitation foundations in Liberia, and some of the results of Firestone endowed research in tropical medicine; *Trade School in Liberia* is a 10 minute film showing modern training techniques introduced by the company among native Liberians; *Liberia Plays*, 10 minutes, shows folk arts, dances and crafts, and is edited for school distribution; *Liberia's Democracy* is a special 10 minute picture made for the Liberian government showing the legislative, judicial and executive branches of the government in action.

**Distribution:** All seven films will be available for group showings by arrangement with Firestone district offices. Other distribution plans are now under consideration.

#### Stewart-Warner Sales Slidefilm

★ Released recently at the Stewart-Warner Corporation sales convention was the new black and white sound slidefilm, *Wish to Heaven*, produced by Bowman Films. The new film was designed to supplement an earlier production, *Miles Ahead*, that presented a complete product story on their electric fuel pump.

The current film translates this factual information into selling language, demonstrating how to use it to arouse interest, make a presentation, overcome objections, and close the sale.



**MAKING IRONING EASY** are (l to r) Director Lloyd Durant, with script, Mary Proctor, consultant, Jinx Falkenburg and Tex McCrary, featured players in the new film.

#### WOMEN'S FORUM PICTURE

**Sponsor:** Proctor Electric Company. **Film:** *Ironing Can Be Easy.*

**Producer:** RKO Pathe, Inc. **Agency:** Newell Emmett.

★ The Proctor Electric Company, which manufactures electrical household appliances, has been conducting Women's Forums in various large cities demonstrating a new style of ironing which eliminates long hours at the ironing board and permits the housewife to do her work sitting down.

As a means of boosting the coverage of this forum-style public education work, Proctor will soon release a new film, tentatively titled *Ironing Can Be Easy*, demonstrating ironing techniques with Proctor products, and featuring Jinx Falkenburg and Mary Proctor, chief demonstrator for the company.

**Technical Notes:** The 2 reel film, photographed in commercial Kodachrome (RKO Pathe's first venture in 16mm color) is based on the Tex (McCrary) and Jinx television program.

**Distribution:** The film will be incorporated into Proctor's Women's Forums and through Modern Talking Picture Service, Inc. to women's clubs, department stores, etc.

#### CO-OP LEAGUE MILK FILM

**Sponsor:** The Cooperative League of the U.S.A. **Film:** *Inside Story of Modern Milking.* **Producer:** Tomlin Film Productions.

★ This is a film with a two-fold purpose: (1) educational, to explain the process of milk production in the cow and offer the latest information on modern milking methods; and (2) commercial, to show how the National Cooperatives' Universal milking machine provides faster and more scientific milking.

The Cooperative League's picture is also a cooperative venture. Prints have been sold to regional and local cooperatives at a prorated production and print cost, and rentals are low-priced, but sufficient to maintain the League's film distribution department on a self-sustaining basis.

**Technical Notes:** *Inside Story of Milking* is a 30 minute picture in color. Both animation and live action are used to illustrate recent findings on the subject by Professors Peterson

and Dahlberg of the University of Minnesota's Dairy Husbandry department.

**Distribution:** Through the Cooperative League and other cooperative groups in addition to many school and college film libraries.

#### NAIA'S MEMBERSHIP REPORT

**Sponsor:** National Association of Insurance Agents. **Film:** *Your Best Policy.* **Producer:** Caston Productions, Hollywood.

★ The National Association of Insurance Agents was founded in 1896 to combat the chaotic conditions existing in the insurance agency business at that time. Believing that the insurance agent was "the only man without insurance", with little equity in his own business, and with no control over a business he had taken years to establish, the N.A.I.A. has championed his cause successfully for over fifty years. There are now 24,085 member agencies throughout the country.

Robert L. Bliss, public relations director of the association, states the purpose of the film in these words: "Our studies indicated that many of our members were not fully acquainted with the services available to them as Association members, and prominent in our consideration was the fact that almost four thousand new member agencies have joined the association since the close of world war II. We chose film as the quickest and most effective way to point up the historic background of the 51 year old trade association (which is one of the country's largest) and to dramatically emphasize the work of the association in service to its membership. While designed primarily as an internal public relations vehicle, we feel that the film will have appeal to other trade and civic groups who have common interest with us in membership promotion techniques, and in the development of vigorous trade groups under our American economic system."

**Technical Notes:** 25 minutes, black and white. **Distribution:** Prints are available to member agencies and other qualified groups from headquarters offices of N.A.I.A. state associations, or from the Public Relations Division of N.A.I.A., 80 Maiden Lane, New York 7.

#### On Attitudes and Traffic Safety

★ The Jekyll-Hyde personality of the average motorist and the recklessness of the teen-age driver are the targets of a new traffic safety film — *Destination, Death* — produced for the ZURICH GENERAL ACCIDENT AND LIABILITY INSURANCE CO., Chicago, by BURTON HOLMES FILMS, INC.

A 15-min sound slidefilm in black-and-white, *Destination, Death* stresses "attitude" as the key to traffic safety. By means of a dramatic story, the film makes its point and works in material on the do's and don'ts of safe driving.

The production, which contains no advertising, is being offered on a free loan basis to schools, police departments, civic groups, and others interested in accident prevention. Bookings may be made through Zurich agents as well as through the company's home office at 135 S. La Salle St., Chicago.



These scenes are typical of training sequences in the Hamilton Watch film program.

## HAMILTON WATCH SERIES

**Sponsor:** Hamilton Watch Co. **Films:** *Story of Your Job*, *You and Your Company* (slidefilm), and *Your Tomorrow in the Making—Today*. **Producer:** The Jam Handy Organization, Inc.

★ **Purpose** of this Hamilton Watch Co. film program is three fold: to recruit prospective employees, to indoctrinate new employees, and to instruct those still in training.

Like many companies during this postwar period, Hamilton has been troubled with securing and retaining adequate help. Their recent turn over has been much higher than

in prewar years a particularly expensive problem in the watch business because many of the jobs are difficult to learn. In some operations employees must work months—in rare departments, even years—before they attain the degree of efficiency that makes their performance profitable to the company.

Hamilton found that some employees quit soon after joining the company. A greater percentage of those leaving, however, quit in what is known as the "plateau" period, the time of which varies according to the particular job. It is the period during which the worker has learned his job, but has not yet acquired the skill and dexterity to become a really efficient operator. Since the majority are paid on an incentive basis this lack of

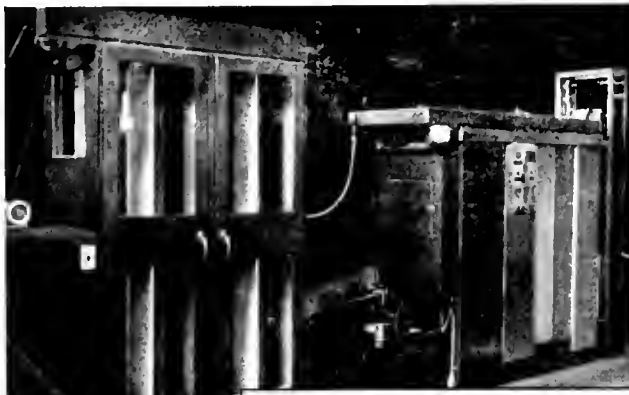
skill has a definite bearing on their income. When the average employee learns his job, but sees that he is not working with the skill and speed of more experienced help, he feels he will never become a good watchmaker and looks for another job.

**Solution:** The company sponsored this three-part film program to help combat the problem on all levels.

1. *The Story of Your Job*, first unit of the program, is a 112 reel indoctrination sound picture shown to new employees at the time they are hired. It covers essential facts about Hamilton Watch and its product, the type of work that is done, and the advantages of working for the organization.

2. *You and Your Company*, the second unit, is a silent discussional slidefilm shown to new employees the day they report for work. It explains company rules and procedures, the tools the new employees will work with, and a few of the problems he can expect to encounter on his new job. A member of the personnel department is in charge of this showing, and leads the discussion that follows.

3. The third and final part of the program is *Your Tomorrow in the Making Today*—another motion picture—shown to groups of workers whose job records indicate they are about to enter the "plateau" period. It frankly tells the employee that he may be entering a period when he might have doubts as to whether or not he is suited for his job. It reminds him of the message given when he first joined the company, and then proves. (CONTINUED ON PAGE FIFTY TWO)



## How Fonda solves your biggest developing problem



**SEND For Free Booklet**

Find out why Fonda is America's finest film developer by sending for our complimentary copy of "The World Develops with Fonda." Address: Fonda Division, Solar Aircraft Co., 2244 Pacific Highway, San Diego 12, Calif.

**FONDA BASIC MODELS**

\* Approximate film gate and normal standards. Variations may be obtained by adjusting photo speed drive or sizing developer loop lengths by the Fonda built-in adjustment mechanism.

FILM TYPE	FILM SIZE	MODEL NO.	APPROXIMATE OPERATING SPEEDS			APPROXIMATE MACHINE SIZE					
			Revolves Per Min. Dev.	Revolves Per Min. Dev.	Revolves Per Min. Dev.	WET END			DRY END		
						Length	Width	Feed Length	Length	Width	Height
Negative	16 mm	F-1012	25	30	35	6 1/2	3 1/4	11 1/2	3 1/4	3 1/4	2 1/4
		F-1031	18			7	3	12	2 1/2	3	2 1/4
		F-1008	24			8 1/4	3	13	3	3 1/4	2 1/4
Positive	16 mm	F-1011	45	50	55	7	3	13	2 1/2	3 1/4	2 1/4
		F-1014	30			12	3	13	4	3 1/4	2 1/4
		F-1015	30			8	3	13	2 1/2	3 1/4	2 1/4
Reversal	16 mm	F-1004	24	29	34	12	3	13	3	3 1/4	2 1/4
		F-1013	36			13	3	13	3	3 1/4	2 1/4
Slide	16 mm	F-1020	25			6 1/2	3	12	2 1/2	3 1/4	2 1/4
	16 1/8 mm	F-1011	30			8 1/4	3	13	2 1/2	3 1/4	2 1/4
	16 mm	F-1009	30			10	3	13	2 1/2	3 1/4	2 1/4
Slide	16 1/8 mm	F-1012	25			10	3	13	2 1/2	3 1/4	2 1/4
		F-1003	36			12	3	13	2 1/2	3 1/4	2 1/4
		F-1002	36			13	3	13	2 1/2	3 1/4	2 1/4

\* Wet End: 12 mm Dev.      Reversal: 12 mm Dev.      13 mm Color Dev.

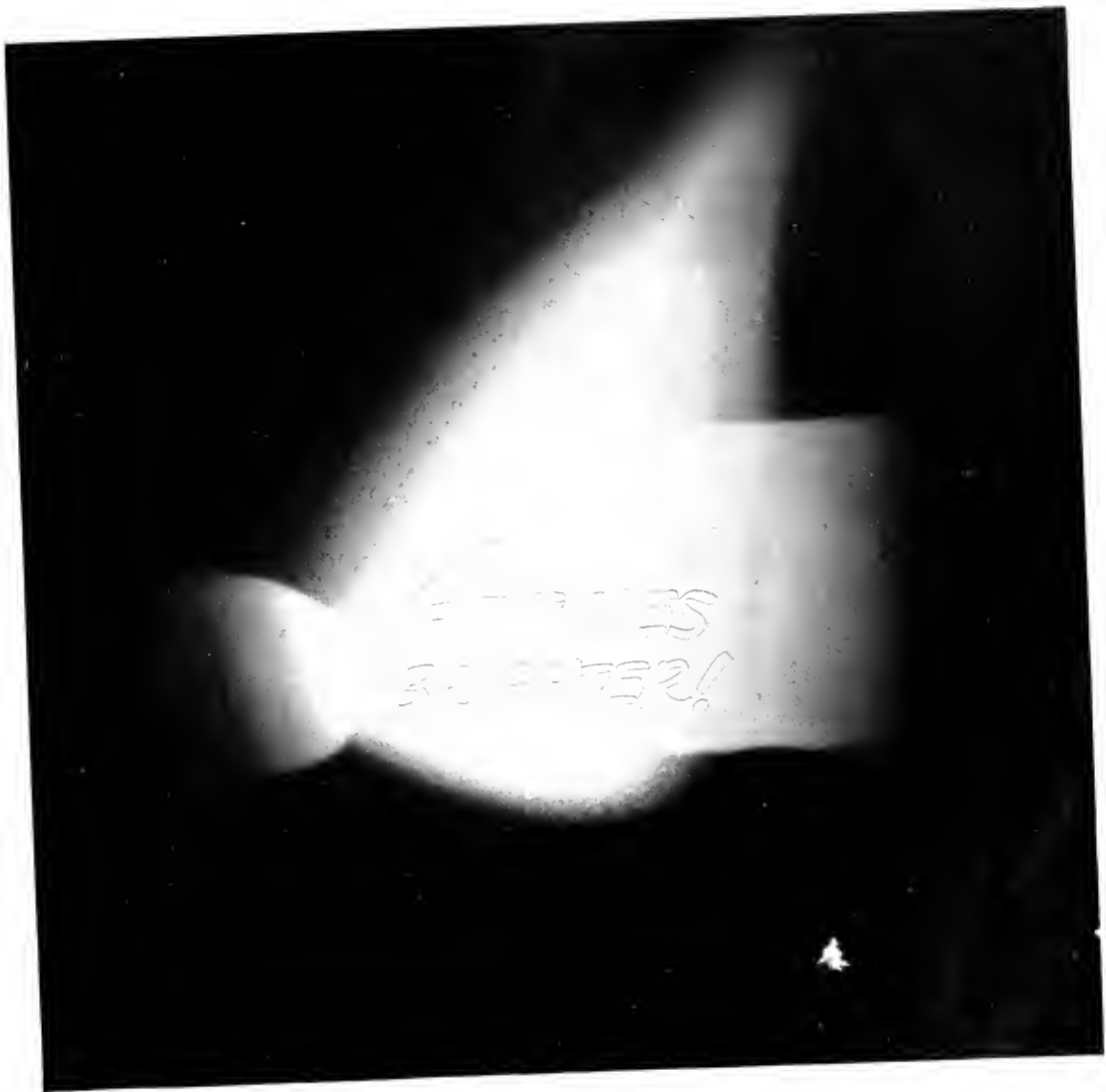
When uncontrolled film slack steps in, out goes your operating efficiency. And profits tumble accordingly. The Fonda film developing machine *completely eliminates* this problem through the patented Fonda top-friction drive mechanism... which completely controls the film in process so as to eliminate all slack. Processes any type of 35mm or 16mm film (see chart).

**FONDA FILM PROCESSING EQUIPMENT DIVISION**

**SOLAR STAINLESS PRODUCTS**

San Diego 12, California  
60 East 42nd Street, New York 17, N. Y.





## with the in 16mm projection

● National Carbon Company's "Pearlex" carbon arc delivers 1100 lumens of light on the screen through an  $f/1.6$  lens and shutter of 60% transmission. This is four times as much light as is delivered by other types of light sources under identical conditions.

*What does this mean to you?*

1. With a "Pearlex" carbon arc you can seat 400 people with optimum visibility... 800 with adequate visibility.
2. The "Pearlex" carbon arc can be operated for about  $\frac{1}{3}$  the cost of the next best 16mm light source, while delivering four times as much light.
3. The brilliant white light from a "Pearlex" carbon arc makes your 16mm color movies glow with the full rich beauty formerly seen only in 35mm movies.

*For more information on the use of the carbon arc in 16mm projection, write to National Carbon Company, Inc., Dept. B.*

The term "Pearlex" is a registered trade-mark of  
**NATIONAL CARBON COMPANY, INC.**  
 Unit of Union Carbide and Carbon Corporation

**UCC**

30 East 42nd Street, New York 17, N. Y.

Division Sales Offices: Atlanta, Chicago, Dallas,  
 Kansas City, New York, Pittsburgh, San Francisco



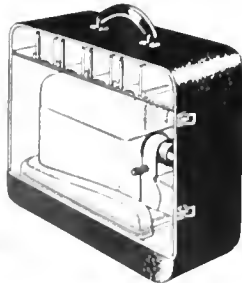
- SCHOOLS
- COLLEGES
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- SALES PROMOTION

*Just* **PRESS THE BUTTON**  
**SLIDES CHANGE LIKE MAGIC**

**P. R. C. AUTOMATIC SLIDE PROJECTOR**

. . . is electrically operated by remote control push button slide changer! Handles 75 ready mount or 35 glass slides . . . then automatically files them (after showing) in proper sequence, ready for re-showing. The only projector with shutter that automatically closes while slides are changing.

- Pre-projection warming chamber to prevent buckling and out-of-focus images.
- Sharp bright projection with 300 watt lamp.
- Patented slide changing mechanism operates by gravity without injury to slides.
- Equipped with 5 inch coated lens.
- Friction-drive micro focusing device.



Sturdy carrying case, beautifully finished in tan and brown leatherette, has compartments for 4 slide holders, electric cord and extra lenses.

Special screen for salesman designed for projection across desk can be included at slight extra charge

**COMPLETE WITH CARRYING CASE**  
**\$125** LIST PRICE

*Picture Recording Company*  
 EXECUTIVE OFFICES • 1240 LAWRENCE AVENUE, CHICAGO 40, ILLINOIS

# Video Audience Program Survey

• BETHKE REPORT FAVORS "PAY-AS-YOU-SEE" PLAN •

★ Television set owners in New York, Philadelphia, and Chicago are lukewarm toward many of the video programs they are now receiving, but eager for a pay-as-you-see system that will telecast first run theatrical films, Broadway plays, and other costly entertainment features not available on present day television.

Dissatisfaction with present programs is greater in New York and Philadelphia, served by three and two stations respectively, than in Chicago; yet owners in the latter city are more receptive to the pay-as-you-see plan.

These facts were determined by a survey undertaken by William Bethke, vice-president of La Salle Extension University, Chicago, at the suggestion of the Zenith Corporation, and covering 9,341 set-owners in New York, Philadelphia, Chicago, and adjacent areas. They substantiate results of a similar survey conducted on the west coast which indicated that 73% of the western viewers approved a pay-as-you-see system, and only 39% rated current programs as "very good."

Last summer Zenith announced and demonstrated Phonovision, a system of charging "admission fees" for home video showings of entertainment and educational features too costly for regular sponsorship presentation. Phonovision subscribers will receive all standard televised programs as usual, but will pay for certain special showings of new films, championship sports events, opera, etc., in their monthly telephone bills.

Bethke sent letters to a cross section of television set owners containing return postcards for answering two questions: first, was the set owner satisfied with the video programs he now receives, and second, in addition to these programs would he be willing to pay a reasonable fee for home viewing of current stage plays, newsteels, and other events not available on free television.

The returns showed that only 15% of the set owners queried were satisfied with their present video fare, but there was a considerable variation between areas. Dissatisfactions were greatest in Connecticut, where only 10% expressed approval, as compared

with 12% in New York, 43% in Philadelphia, 51% in New Jersey, and 53% in the Chicago area.

However, 62% of the owners indicated their willingness to pay for extra programs. Broken down, these figures show that 76% in Connecticut, 70% in Chicago, 61% in New York, 52% in New Jersey, and 49% in Philadelphia would subscribe to a pay-as-you-see plan.

Bethke reported that hundreds of suggestions for improving present programs accompanied the votes, with "too many spots"; "need for greater variety"; "more and better programs for women"; and "less repetition of old movies" leading the list.

*We can't make all the*  
**TYPE TITLES**  
*so we only make the best*

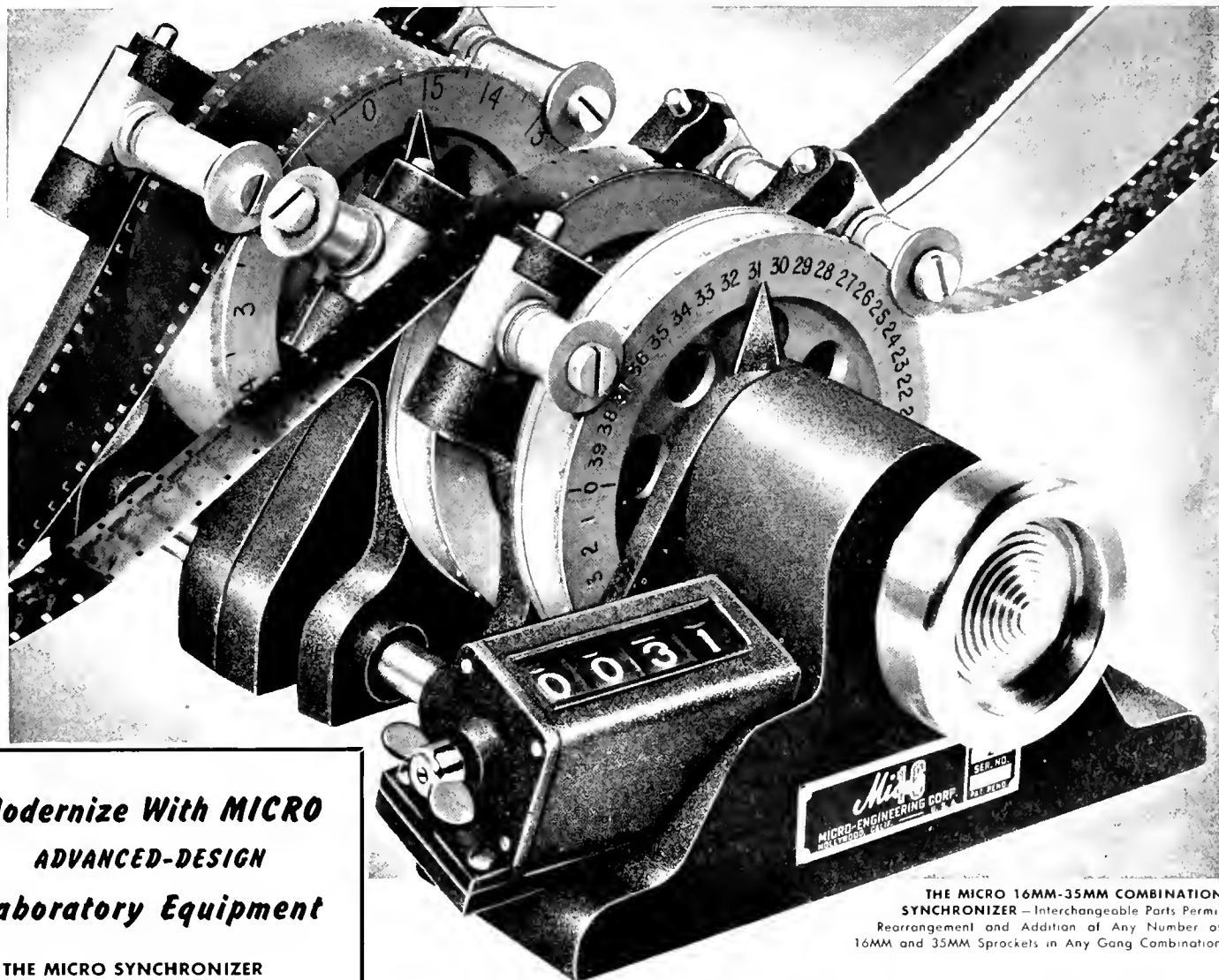
**THE KNIGHT STUDIO**  
 Type Titles for Motion Picture  
 and Slidofilm Producers  
 341 EAST OHIO STREET • CHICAGO 11



For 16mm. Film — 400 to 2000 Reels  
 Protect your films  
 Ship in FIBERBILT CASES  
 loaded at loading docks



**"In Expanding and Modernizing Acme's Hollywood Film Laboratories, We Proved Micro Equipment Best by Test for Every 16MM Editing Job."** says WILSON LEAHY, Vice-President in Charge of Production  
Acme Film Laboratories, Inc., Hollywood, California



**Modernize With MICRO  
ADVANCED-DESIGN  
Laboratory Equipment**

- ★ THE MICRO SYNCHRONIZER  
*16MM-35MM Combination*
- ★ THE MICRO SPLICER  
*16MM Hot-Splicer*
- ★ THE MICRO READER  
*"Hum"-Free, Roller Smooth*
- ★ THE MICRO VIEWER  
*Optically-Perfected*
- ★ THE MICRO INSPECTOR  
*Double or Single Channel*
- ★ THE MICRO CLEANER
- ★ THE MICRO POLISHER

**THE MICRO 16MM-35MM COMBINATION SYNCHRONIZER** — Interchangeable Parts Permit Rearrangement and Addition of Any Number of 16MM and 35MM Sprockets in Any Gang Combination.

ACME FILM LABORATORIES in Hollywood were recently awarded the coveted contract to process and edit all Associated Press Television film, a tremendous 16MM assignment requiring the best laboratory working tools obtainable.

**Acme Chose Micro Professionally-Designed, Precision-Built Equipment to Insure Efficiency, Dependability and Economy of Operation, Consistent Professional Results.**

You, too, can increase the efficiency of your plant and the quality of your product now with MICRO Advanced-Design Film Laboratory Equipment.

*See your dealer or write for complete information*

**Micro ENGINEERING CORPORATION**  
118 SOUTH BEVERLY DRIVE • BEVERLY HILLS, CALIFORNIA

# Hold 6 Regional Dealer Meetings

NATIONAL ASSOCIATION OF VISUAL EDUCATION DEALERS  
MEET TO DISCUSS CURRENT MARKET TRENDS AND SALES

★ THE NATIONAL ASSOCIATION OF VISUAL EDUCATION DEALERS will hold a nationwide series of six regional meetings during February and March of 1948. The schedule, just released by NAVED president OLSON ANDERSON, calls for two groups of three meetings each, meetings within the groups being spaced approximately one week apart.

Here are details on the individual meetings.

*Southern*—Biltmore Hotel, Atlanta, Georgia, February 6 & 7. JACK CARTER, of Raleigh, N. C. will be in charge.

*New England*—Hotel Statler, Boston, Mass., February 13 & 14.

DOUGLAS K. HAMMILL of Portland, Me., in charge.

*Eastern*—Senator Hotel, Atlantic City, N. J., February 21 & 22. ART ZETLER, of Newark, N. J., in charge. (This meeting will be held during the American Association of School Administrators convention, through the courtesy of the AASA).

*Midwestern*—Hotel Sherman, Chicago, Ill., March 12 & 13. ERNEST RYAN, of Davenport, Iowa, in charge.

*Southwestern*—Melrose Hotel, Dallas, Texas, March 19 & 20. JOHN GUNSBERRY of Dallas will preside.

*Western*—Hotel Clift, San Fran-

cisco, Calif., March 25 & 26. HOWARD SMITH of Los Angeles, in charge.

This year, as last, the series will include informative talks and open forums on subjects of importance to dealers, film libraries, and salesmen. Representatives of major manufacturers, film producers, and distributors will be invited to the meetings to join in discussions of matters of common interest, and to speak briefly concerning their companies' new products and plans.

Mr. Anderson and DON WHITE, executive secretary will speak at all six meetings; Anderson on "Increase Your Knowledge to Increase Your Sales," and White on "Fair Trade as it Affects the Dealer."

Further information about the regional meetings, including instructions for arranging hotel reservations, may be obtained by writing NAVED headquarters, 431 S. Dearborn St., Chicago 5, Ill.



Scene from "Whenever You Lat"

## FOOD FOR AMBITION

Sponsor: National Dairy Council.  
Film: *Whenever You Lat*.  
Producer: Atlas Film Corporation.

★ Telling and re-telling the same type of story to the same kind of audience creates an increasingly knotty problem, but the National Dairy Council and Atlas succeeded in finding a really "different" and valuable treatment of the nutrition story—one which the Council and other organizations have already presented innumerable times in the motion picture medium. *Whenever You Lat* ties together the vast opportunities offered American youth with the personal ambitions of these youngsters, and demonstrates the necessity of good health (i.e. proper nutrition) in attaining the ambitions. This device is particularly appropriate in view of the wide publicity accorded the American Heritage Foundation's sponsorship of a "Year of Rededication".

**Technical Notes:** One reel motion picture in color and sound.

**Distribution:** More than one hundred prints are being made available by the sponsor, through the nationwide network of over 50 Dairy Councils, for distribution to Government agencies, schools, professional, educational, and civic organizations.

### POSITION WANTED

Film Supervisor, qualified to handle complete film program for large business or industrial concern.

Experienced in production of motion pictures and slide films from script to screen, including script writing, story sketch, directing, film editing and sound recording on both animation and live action pictures.

Write to Box 202  
Business Screen Magazine  
812 N. Dearborn St.  
Chicago 10, Illinois



Film Arts Building Corporation has recently purchased the eleven-story fireproof film building at 245 West 55th Street, New York City, where we have been located for the past 20 years.

Loucks and Norling, as part owners of this corporation, are now assured of a permanent home for their many facilities built and acquired over the years for use in making fine films.

Loucks and Norling is a self-contained organization of long experience, operating for quality and economy. We are serving many of the best known companies in American industry. Come in and see our latest films in Kodachrome.

**LOUCKS & NORLING**  
*Studios*

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

### Bendix Screen Ad Program Budgeted at \$250,000 in '47

◆ Spot film advertising of the Bendix automatic washer cost BENDIX HOME APPLIANCE INC., its distributors, and dealers, nearly \$250,000 in 1947, according to STEWART ROBERTS, Bendix sales promotion head and ad manager.

United Film Service Inc. handled distribution of the Hollywood produced trailers to more than 1,800 small town and neighborhood theatres where they were seen by an estimated 73,771,000 persons, Roberts said. 1,275 Bendix washer dealers participated in the ad program, bearing approximately half its cost—the balance being equally divided between manufacturer and distributors. Contractors for the showings run into 1948.

### Shoe Industry Supplier Has Sound Picture on Operations

◆ *From Forest to Fashion* is a 16mm sound film recently sponsored by Vulcan Corporation of Cincinnati, Ohio, portraying the many steps in the manufacture of shoe lasts and ladies plain wood heels. The film starts in the Northern Woods with logging operations and carries on through to the finished heels and lasts. Produced by Film Associates, Inc., Duxton, Ohio, it is narrated by Fred Brophy. The film is black and white and has a running time of thirty minutes.

**The Visa Tone Projector**  
(CONTINUED FROM PAGE 10)

How the Visa Tone works have not been revealed yet, for obvious reasons, the observable facts are these:

The "record" is standard disc diameter, but about half an inch thick. The top of this container is one of the usual recording surfaces. The other sides are metal, forming a "can" for the film inside. The under side of the record has a hole in it which fits over a device on the top of the projector. The record is simply fitted on the turntable, a locking handle turned, the pickup needle placed in the sound groove, and a sync-sound motion picture is ready to go.

From here on the observer at present must conjecture what occurs within the film container. We can assume that an optical system beams light through a single thickness of the film, all still in the can, and reflects the image down to the lens below for projection. The operation is carried on entirely within the "record", and the film is never touched or taken out of its housing, nor is rewinding ever required. Film and record are thus permanently synchronized.

The Visa Tone machine itself is about the size of a table model radio. It can, of course, be made in different sizes and housed in many kinds of cabinets, alone or in conjunction with radios, phonographs, or television receivers. Its utility for projection uses is limited only by the size of the film image, which is printed on 8mm.

But if the Visa Tone betrays no more operating problems than were evident in this early demonstration, financing of manufacture and distribution should be no problem. There are a few questions to be answered or worked out before the Visa Tone is on the market, in this reporter's opinion. For example: can it be mass produced at the estimated retail price quoted? If the film is sufficiently loose in the can to permit between-layer scanning, will it stand up under repeated use, or will cinch and dust scratches give it short life? —*Key*

To make sure your pictures are

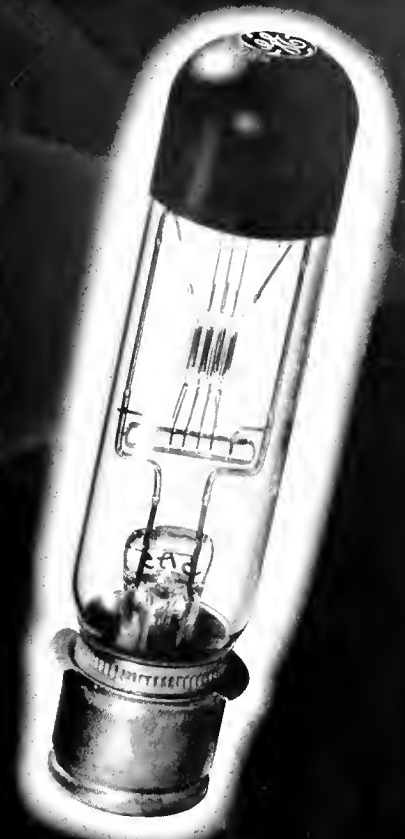
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**G-E**

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... the kind *most* projector manufacturers  
use as initial equipment



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*It's Available Now!* The Sports, Physical Education and Recreation Film Guide, listing more than 800 sound motion pictures, slidefilms, etc. in all fields

of sport from Archery to Wrestling. Gives description and sources on every topic. Only 50c per copy, postpaid. Discount on quantity orders.

Order today from BUSINESS SCREEN, 812 N. Dearborn, Chicago (10)

# In the PICTURE PARADE

## Minneapolis-Moline Shows Two New Farm Picture Programs

◆ *Saga of the Soil* and *Pioneers of Progress* are the two latest additions to the list of sound motion pictures sponsored by Minneapolis-Moline Power Implement Company, for distribution to the general public. Both are in 16mm sound and color.

Minneapolis-Moline was the first farm machinery manufacturer to produce its films entirely in sound and color, a policy instituted at the time color was first introduced. Each year, its dealers throughout the United States and Canada make the screenings of the annual new films a community event, which frequently result in many requests for prints from high schools and colleges.

The first of this year's new films, *Saga of the Soil*, illustrates the importance of agriculture to man, and traces the history of its development from primitive ages to the present day. To obtain necessary material for the picture, the producer, Darrel Brady of Calabasas, Calif., visited the Near East, Africa, and Europe—and photographed scenes in a total of 11 different countries on four continents. Many of the primitive implements used by prehistoric man are shown as well as location shots of places historically important to agriculture. Through the cooperation of the National Museum of Switzerland, the producer was able to obtain authentic data on farming methods during various periods of history in many parts of the world.

In addition to scenes taken in Switzerland, France, Denmark, and Italy, he photographed methods of farming on the islands of Jersey, Guernsey, and Friesland, and along the Tigris and Euphrates rivers and the Nile valley.

### POSITION WANTED

Camera man experienced in 16mm and 35 mm work, single and double system sound recording. Have had 22 years experience as an Army Air Force cameraman. Have also done commercial photography prior to and after the war. References available.

Address: Box 200

Business Screen Magazine

512 N. Dearborn St., Chicago 10,

For dramatic contrast, the film concludes with a sequence showing mechanized soil cultivation on a modern American farm.

*Pioneers of Progress*, the second film, features the modern agriculture machinery that is helping today's farmer improve his production, his income, and his standard of living. It points out that with all his modern equipment, the farmer is still a pioneer in that he continues to seek ways of obtaining more from his soil without depleting its fertility, and ways of utilizing land that is otherwise non-productive.

The film is aimed at those who are interested in the construction of modern machines for the farm and in their various uses. Anima-

tion is used in a number of sequences to show construction and operation of internal parts.

*Pioneers of Progress* was produced by Reid H. Ray Film Industries Inc., St. Paul, Minnesota. Part of the animation was prepared by American Film Co., also of St. Paul.

## Armour & Company is Producing "Pantry Meal Magic" in Color

◆ *Pantry Meal Magic*, third in a series of consumer relations motion pictures sponsored by ARMOUR & COMPANY, is now in production at ASSOCIATED FILMMAKERS Inc. studios in New York. The new sound film is being produced in Kodachrome and will run approximately 20 minutes.



Scene in *The Swing's to Maremont*

## DUAL-PURPOSE SLIDE FILM

Sponsor: Maremont Automotive Products, Inc. Slidefilm: *The Swing's to Maremont*. Producer: Atlas Film Corporation

★ To combine the sales, sales-training, profit, and manufacturing stories about Maremont mufflers into a single half-hour slide-film, and to make this single production serve two distinct audiences, jobbers and dealers, were two of the problems with which Maremont and Atlas were faced in planning *The Swing's to Maremont*. Another problem were the audiences themselves who, in addition to just being told, had to be told in a manner strikingly different from the many presentations of similar stories. After preliminary conferences and treatment outlines, it was decided that: (1) the film would be a dramatization rather than a one-voice narration; and (2) the main character would be a jobber-salesman telling (and selling) the owner of a service outlet.

Synopsis: We meet the jobber-salesman pointing out, and demonstrating, the three prime concerns of the dealer: profit, ease and speed in doing the job, and stock identifications. When the dealer asks "Why Maremont?" the jobber enumerates the functions of a muffler, and in explaining them presents the Maremont manufacturing story—research, production, inspection, packaging, and warehousing—showing how these functions are safeguarded. A dramatic sequence demonstrates the "self-cleaning action" of the Maremont product, as opposed to the gas retention qualities of some other makes. The jobber, then "goes through the line" listing all the Maremont exhaust system accessories. Finally he shows the dealer how, through merchandising and various promotional devices (including advertising, mailing pieces, scratch pads, pencils, book matches, etc.) Maremont actually helps both jobbers and dealers make sales. Technical Notes: Black and white



# New horizons

## IN 1948

### WITH ROCKETT

### GUIDED *film* MISSILES

Yes, new horizons for selling, training and public relations will be opened during the year ahead. Rockett Pictures have expanded production facilities and staff to meet the increased demand for planned visual programs designed to assure accurate results.



## ROCKETT PICTURES, INC.

CREATORS OF

### GUIDED *film* MISSILES

FOR NEARLY A QUARTER OF A CENTURY

6063 Sunset Blvd. • Hollywood, Calif.

slidefilm with sound; running-time 30-minutes.

**Distribution:** The production is already being successfully shown by the sponsor to established and prospective dealers and distributors through the country.

### State Department Gets 16mm Picture on Hoover Dam

◆ SIMMEL-MESERVY, Beverly Hills, California, producers, have recently completed *The Story of Hoover Dam*, an educational documentary for foreign release in the State Department—sponsored series of informational films on America.

The four reel film, in black and white, is the story of how Hoover Dam came to be—through the co-operative efforts of the people of the Southwest petitioning Congress, and the free enterprise system working in and through government action.

### SAFETY FILMS: Insurance Company's Film Precedent

◆ An appeal to the profit motive keynotes *More Profits Too*, a sound-and-color motion picture now in production for AUTO-OWNERS INSURANCE COMPANY at the CAPITAL FILM PRODUCTIONS studios in East Lansing, Michigan. Auto-Owners executives expect the new film, which will run 22-min, to set a precedent in the field of industrial safety presentations.

In explaining the company's decision to sponsor the project, Auto-Owners president, V. A. MOULON, said: "There is a lot of material available right now for shop workers on the do's and don'ts of accident prevention. So

far as we know, however, this will be the first attempt to dramatize the need for organized accident prevention, strictly in terms of management. Even our title was selected for its appeal to executives."

Major use of the film will be by accident prevention counselors who cooperate with firms insured with Auto-Owners in setting up and conducting industrial safety programs. The film will not explain the plan in detail but will establish the basic principles and show their adaptability in business organizations of almost any type. Screenings will be followed up by a handbook giving details of the plan and the specific steps in its operation.

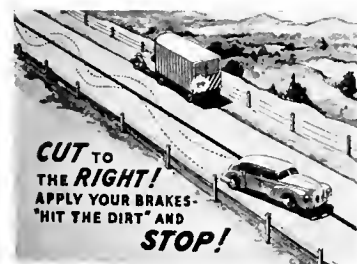
Auto-Owners plan to distribute *More Profits Too* through its agents across the nation. Any management group can make booking arrangements with the local agent or by contacting the company's home office in Lansing, Michigan.

### New Sound Slidefilm Aimed for Truck Driver's Safety

◆ A 144 frame sound slidefilm entitled *The Tragic Road to Safety*, has just been released for purchase by COMMERCIAL FILMS, INC., Cleveland. Aimed at truck drivers, especially drivers of tractor-trailers, the 27-min film emphasizes safe driving practices as the only method of avoiding accidents.

*Tragic Road* was produced under the supervision of JACK R. LEWIS, service director, ATLANTA PERSONNEL SERVICE, Baltimore, Md. The commentary is cut on a double-laced 16" disc (33 1/3 rpm).

Below: Scenes from 144-frame sound slidefilm "Tragic Road to Safety"



# Vogue Wright

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**MOVIE & SLIDE FILM DIVISION  
CHICAGO**

**STONE-WRIGHT STUDIOS  
NEW YORK**



Producers of

15 Full Color Sound Slidefilms

for

The National Retail Furniture Association

"Practical Selling of Home Goods"

## The Audio-Visual Projectionist's Handbook

A Graphic Illustrated Color Guide to Best Principles of Good Business Showmanship!

Here is the graphic, illustrated color guide to good showmanship and correct operation of all types of audio and visual equipment. Now being widely used throughout industrial, school and church field. Best operator training manual now available.

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# TELEVISION in the NEWS



Producer Jerry Fairbanks (left) and Frank L. Mullen (right) NBC executive president

## NBC Signs Jerry Fairbanks to Handle Video Film Shows

◆ Television's latest film programming pact was announced in January when the NATIONAL BROADCASTING COMPANY and JERRY FAIRBANKS PRODUCTIONS of Hollywood completed negotiations under which the Fairbanks organization will produce and supervise NBC's entire video film program.

The significant agreement calls for the production of several hundred feature television film programs annually, a joint announcement by NBC and Fairbanks Productions revealed.

All pictures will be filmed exclusively for video and will feature new lighting techniques and program formats developed by the Fairbanks company. Films now underway at Fairbanks studios, including *Public Prosecutor* which stars John Howard, Anne Gwynne, and Mary Beth Hughes, are included in the pact.

The agreement was signed by FRANK F. MULLEN, executive vice president of NBC, and Producer Fairbanks following several months of negotiations.

"We regard this as a highly significant step toward the implementation of at least one type of television programming," Mullen said. "It is essential that television films be of first class quality. It is equally essential that television determine the type, quality and standards of the pictures that they are to put on the air."

"The production of motion pictures, however, requires facilities and techniques which are possessed by the Fairbanks organization. I am grateful for the arrangement we have concluded with Mr. Fairbanks whom I regard as an outstanding producer."

This agreement should stimulate cooperation between the

television and motion picture industries."

The network will specify the types of film desired and will acquire all distribution rights. Fairbanks will be responsible for production under NBC's general supervision, it was revealed.

The Fairbanks organization will be identified with all film telecast by NBC and video pictures will carry the Fairbanks trade mark, it was announced.

Immediate enlargement of Fairbanks' New York offices is planned, the producer revealed. An experienced staff will be maintained for story and production conferences and complete studio

facilities will be established. A heavy eastern production schedule is contemplated with a large percentage of Fairbanks' filming set for New York.

Fairbanks also plans expansion of his Hollywood studios with facilities to be greatly increased during 1948 and 1949.

The producer expects to acquire film from outside sources to augment his own production of special video programs. This film, however, must meet the standard and quality to be established for NBC video film programming. Fairbanks also expects to contract work to other studios until his expansion pro-

gram reaches the point where facilities are large enough to meet production requirements.

In preparing the films for television, Fairbanks will use new lighting and camera techniques developed during three years of research. Patterned after radio's usual format, the video pictures will be designed to play individually or serially. Shows will be 15, 30 and 60 minutes in length. An "open end" technique will be used, allowing space for the sponsor's message at the beginning and end of programs. All shows will be written, directed, enacted and photographed especially for telecasting.

## TELEVISION REEL

### ABC Readies Chicago Studios

◆ AMERICAN BROADCASTING COMPANY has retained the Austin Company, engineers and builders, to handle construction of ABC's new television and FM installations in Chicago.

Proceeding according to ABC plans and specifications, the Austin Co. will supervise the building of transmitters on the roof of Chicago's Civic Opera Building, and a studio inside the structure.

Frank Marx, ABC director of general engineering, said the network will temporarily operate a television studio in the suite once occupied by the late Samuel Insull, Chicago utilities magnate. These quarters later became the first Chicago headquarters offices of BUSINESS SCREEN. The publication is now housed in its own Chicago building.

### Veterans Administration Will Make Television Film Series

◆ THE VETERANS ADMINISTRATION, according to CAPTAIN JOSEPH BEVIER, chief of the VA Visual Aids Division, is planning to produce sound directly on 16mm filmstrips which will carry messages and announcements to veterans via commercial television stations.

A sound track will be carried on the strips so they can be used on any standard 16mm projector—a departure from the usual method of recording the voice separately on a disc and synchronizing it with the projected film.

Television stations are expected to use the soundstrips in sustaining "spots" just as VA produced transcriptions are now used in commercial radio.

(SEE OTHER TELEVISION PAGES)

**Under one roof...**

- ◆ ... a completely integrated photographic service for the production of sound motion picture films... for industry and education.
- ◆ Recording studio, editing, animation, and laboratory facilities...
- ◆ for other film producers and photographic departments of other industries.
- ◆ Superior 16mm. duplicates with or without optical effects... black and white or full color. Write for further information.
- ◆ Sound Stage of 8,000 Sq. Feet
- ◆ Recording Studio with Seven Channels
- ◆ Lab Capacity of 112,000 16 mm. feet per day
- ◆ Producing films by the 16 mm. method for 15 years

**THE CALVIN COMPANY**

Especially equipped to make...  
Large quantities of prints  
Color Prints with Optical Effect

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# Edison Slidefilms Aid Salesmen

SERIES OF SOUND SLIDEFILM MEETINGS NOT ONLY TRAIN SALESMEN BUT FOLLOW THROUGH

★ "No motion picture or slidefilm will train a salesman to be a good salesman unless he works at it himself."

Using this theory as a guide, the Edison Electric Institute's series of sound slidefilm meetings, produced by Vocofilm Corp. has been designed to not only train salesmen but to insure that this training is used and that the salesman works at the knowledge he gains.

The series represents the EET's determination to get away from just handing out films to its member companies without any indication of how they should be used or what results were attained by their use.

## RESULTS FOCAL POINT

The entire program is focused on what the salesman does with the information contained in the films. The first consideration after each showing is "What is the salesman going to do to put into immediate use the specific points brought out in the film." The emphasis is on the meeting as a whole rather than purely on the film. The meetings have been produced and written by the Vocofilm Corp. as a complete sales training program.

The Institute's program is divided into groups: basic sales training and product sales training in several categories. Member companies divide their salesmen roughly into four groups: residential

◆ WEST COAST TELEVISION, a feature review of tele in that area will appear in March. It was too lengthy for this edition.

(home appliances), commercial (school and office electrical equipment), rural (electrical farm equipment), and power (large industrial equipment). All these groups attend meetings on the basic principles of salesmanship together and then attend meetings applying only to their special field.

The basic series of meetings is geared so that new salesmen can absorb as much as possible of the material without getting mental indigestion.

The first basic film presents the challenge to the salesman: tells him what the course is all about and explains the advantages of electrical selling. It analyzes the product in terms of the benefits the consumer wants to buy.

## PROSPECT NEEDS FIRST

In the second basic film how the prospects makes his decisions in sequence is brought up. He must primarily have a need; the product the salesman is offering must meet this need; it must be a good buy; and it must be worth the cost.

The third basic film points out how different prospects respond to different buying decisions.

## EXPAND BASIC MATERIAL

Each of the five succeeding basic meetings consists of steady expansion and polishing of this material. While the preliminary series of eight basic meetings is working out a skeleton presentation for each type of prospect and situation, the salesman works out his own application of the material and a self improvement. (CONTINUED ON PAGE 15)



## Sadie Was Sensational

Yes, Sadie made her reputation in "Rain," but "Rain" or shine, Male-Richardson lighting equipment was helping make those epic pictures that pioneered many modern-day entertainment techniques. During the last twenty years "Malinkies" and "Malarcs" have been standard equipment in every major motion picture studio, winning five Academy "Oscars" for their contributions to the film industry. Today they are preferred by professional photographers everywhere.



### The M-R MIDGET

Here's a small lighting unit that offers real illuminating punch. Designed around a 4 1/2-inch Fresnel condenser lens, and a 200-watt globe, it gives five times the usable illumination of other small lamps. It's ideal for filling shadows or as a prime light source for table-top photography. Price delivered, including base-plate, 25-foot cord with switch, globe, and Excise tax \$25.40.

### "MOLIGHTING" EQUIPMENT

Midget Spot ★ Baby Solarspot ★ Junior Solarspot ★ Senior Solarspot  
Cinelite ★ Single Side Lamp ★ Double Side Lamp ★ Duarc  
Molarc Type 90 ★ Molarc Type 170 ★ Molarc Type 450

SEE THESE LIGHTS AT YOUR DEALER OR WRITE FOR CATALOGUE

AN EXCITING NEW CONCEPT IN PRODUCTION AND DISTRIBUTION OF 16MM COMMERCIAL AND EDUCATIONAL FILMS

# MUNTZ MAKES MOVIES



MUNTZ-SHORE PRODUCTIONS: 6425 HOLLYWOOD BLVD  
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## MOLE-RICHARDSON CO.

937 NORTH SYCAMORE • HOLLYWOOD 38, CALIFORNIA  
Photographic Lighting Equipment Since 1927

### Are You Using the Audio-Visual Projectionist's Handbook?

Thousands of business concerns, schools and churches begin basic training in best use of audio-visual materials with the Audio-Visual Projectionist's Handbook. Only \$1.00 postpaid from BUSINESS SCREEN, 812 N. Dearborn St., Chicago (10).



**B & H Names Paul Wagner as Educational Sales Manager**

◆ **PAUL A. WAGNER** has been appointed sales manager of the Education Division, **BELL & HOWELL**, Chicago. Wagner was the U. S. Navy Dept.'s first audio visual aids officer, and has served as educational adviser at the Naval War College. In his new position he will supervise sales of Bell & Howell products to educational institutions, under the direction of W. A. Moen, general sales manager, and J. H. Booth, merchandising vice-president. (Picture below).



**Carl Krueger Heads Western Sales for Radiant Lamps**

◆ **CARL L. KRUEGER** has been appointed West Coast district manager for **RADIANT LAMP CORPORATION**, Newark, N. J. He will maintain offices at 2665 Hollywood Drive, Hollywood, Calif.

Prior to his new appointment, Krueger was with the Jam Handy Organization in Detroit, first as manager of the projection department, then in the sales department where he handled such major accounts as American Tobacco and General Motors. (See out).



**HARRY GRUBBS**

**Grubbs to Victor Animatograph**

◆ **HARRY C. GRUBBS**, formerly vice-president of Hollywood Film Enterprises, Inc., has accepted the

appointment as manager of the western sales division for **VICTOR ANIMATOGRAPH CORPORATION**, Davenport, Iowa.

Grubbs will handle the promotion of Victor 16mm equipment to dealers and distributors in California, Oregon, Washington, Idaho, Utah, Montana, Arizona, and Nevada, and will open offices in both Los Angeles and San Francisco.

Victor Animatograph is the country's largest exclusive advertiser of 16mm equipment and maintains the largest service organization in its field.

Los Angeles Schools recently acquired nearly 500 new Victor sound projectors.



**W. C. DeVry (left) and Harry Mosson (right) work together for Community Fund drive and win laurels**

**Projector Sales Executives Head Community Fund Divisions**

◆ **Watching W. C. (Bill) DeVry**, president of **DeVry Corporation**, and **Harry Mosson**, vice-president and sales director of **AMPRO CORPORATION** work together in friendly harmony to aid Chicago's Community Fund Drive, you wouldn't suspect that they are competitive manufacturers of motion picture equipment.

During the recent Community Fund campaign DeVry was chairman of the Professional Group and Mosson led the Photographic Industry Group of Chicago. Both were awarded red feathered "Oscars" for going over their assigned quotas.

Whether it's working together for a philanthropic cause, or playing together in pursuit of a golf ball, Bill and Harry exemplify the friendly feeling that can exist among competing firms.

**Bardwell & McAlister Move to New Burbank Plant Quarters**

◆ **BARDWELL & McALISTER**, Hollywood manufacturers of lighting equipment and camera and motion picture production accessories, has moved to new and larger quarters in Burbank, California. In the new location all operations can be combined under one roof. Mailing address, however, remains the same: Box 1310, Hollywood 28, Calif.

**Screen Adettes' Lloyd Tingey New Southern Branch Manager**

◆ **LLOYD TINGEY**, for the last eighteen months **SCREEN ADETTES EQUIPMENT CORP.** sales representative in the San Joaquin Valley area, has been appointed company branch manager for Southern California. Tingey represents products manufactured by RCA, Belsler, Viewlex, Popular Science Publishing Co., and others in the a.v. equipment and materials field.

Other company offices are maintained in San Francisco and Portland, Ore.

## AS PRODUCERS OF MOTION PICTURES AND SLIDE FILMS . . .

*We are proud to have had the opportunity of participating in recent new and significant applications of the film technique . . .*

- to remold the educational methods of a great religious body
- to tell the story, on television, of television leadership
- to dramatize and clarify the theories and practices of teaching
- motivate workers through sound, assimilable economic information
- to augment successful employee relations programs by using emotion as well as fact
- to help train, sell, convince, and activate throughout the business world.



### **PATHESCOPE PRODUCTIONS**

**The Pathescope Company of America, Inc.**  
*"Pioneer in Industrial and Educational Films"*  
 580 Fifth Avenue, New York 19, New York

**Jack Coffey Forms Company for Visual Training Sales**

◆ JACK C. COFFEY has announced the organization of his own company to serve business and industry as national distributors of visual training aids and programs. Known as the JACK C. COFFEY COMPANY, the new concern established headquarters in Chicago this month with offices at 20 North Wacker Drive.

Coffey will serve as exclusive distributor in the United States and Canada for the JAM HANDY ORGANIZATION's packaged sales training series, including sound motion pictures and sound slide-films, and will also distribute the necessary projection equipment to firms using this material in their

visual training programs. All available Jam Handy sales training units, as well as those now in production and scheduled for release this year, are included in the deal.

At present principle films in the Jam Handy training kits include *The Face in the Mirror*, a 30-min sound production starring Academy Award winner James Dunn, and *Selling America*, a 20-min sound job which has become a classic example of the power and dynamic expressiveness of business motion pictures.

**"BEHIND COUNTER" SERIES**

The Jam Handy slidefilm kits include *Behind the Counter*, a series of live sound strips, plus a meeting leader's guide, showing sales personnel how friendliness, attentiveness, helpfulness, sincerity, and enthusiasm make the best salesmen; and *Selling In America*, also a live-strip series, showing salesmen how periodic personal check-ups can improve their work and result in higher sales.

Jack Coffey brings to his new venture wide personal experience in the audio-visual field, including the last three years as director of advertising for Encyclopaedia Britannica Films, Inc. For eight years he was an account executive with Jam Handy, and has also done sales promotion, advertising, and sales training work for the Frigidaire Division of General Motors Corporation.

**PLANS NATIONWIDE OUTLETS**

Coffey Company plans to establish a national distributing set-up with representatives spotted in the large metropolitan areas of the country by early 1948. Other will be added later. While the Company will specialize in Jam Handy productions, it will also handle other lines of visual training materials for business use.

J. C. COFFEY



**FREE—A FILM DIVIDEND**

**A FREE DIVIDEND IS IN YOUR LIBRARY**  
Your film represents a large investment that you **MUST** protect. Like a valuable tool, it needs periodic **MAINTENANCE** and **MODERNIZATION**. As changes in product and policy occur, corresponding changes in your film should be made to enable it to maintain the highest sales or instructional efficiency.

**A GREATER UTILITY** for your film investment may be had by having several versions of the same film, each directed to different fields. All these things constitute a **NECESSARY PROTECTION** for your investment—your film.

**DYNASTY OFFERS MODERNIZATION SERVICE**

Your films can be "rejuvenated" by:

**ADDITIONAL FOOTAGE**

- To introduce new approaches
- To replace obsolete scenes

**NEW NARRATION**

- To freshen and add sparkle
- To emphasize certain points

**NEW MUSIC AND SOUND EFFECTS**

- To build emotional reaction
- To more effectively tie various sequences together

**RE-EDITING**

- To smooth rough spots
- To blend all factors into one dynamic and purposeful film

This is a modernization feature which can "revitalize" your film library, and act as investment insurance. **YOUR FILM INVESTMENT MUST BE PROTECTED.**

**HERE IS YOUR FILM DIVIDEND**

**THE DYNASTY FILM CLINIC** can take several **OBSOLETE** films, and, with new narration, sound effects, and music, produce a **SPARKLING NEW SUBJECT**. The cost to you—**ALMOST NOTHING**—Truly a film dividend.

**THE CLINIC** is designed to doctor films that may be slightly **OBSOLETE, ROUGH IN SPOTS**, or generally in **NEED OF REVISION**.

**THE CLINIC** is staffed with the finest technicians in the business, with backgrounds of many years and hundreds of films that have made Hollywood's films the world's finest.

**FREE**

**A COMPLETE DIAGNOSIS** of your film at **NO COST TO YOU**. SEND YOUR FILMS AND INQUIRIES TO

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Hollywood, California

**\$384.00 Cash Prizes**

**FOR THE 6 BEST ANSWERS TO THIS**

**\$64.00 Question**

**(See Details Below)**

Leading manufacturers consider packaging so important from a sales standpoint that they "police" the condition of packages on their dealers' shelves. Soiled and damaged are removed from display.

**THE \$64.00 QUESTION**

**Why isn't the same thoughtful consideration given to their sales representatives — THEIR MOTION PICTURE FILMS?**

Thousands of dollars, plus a lot of thought, are spent on a film production. A lot of money is spent on its distribution. But your film — your representative — does it represent YOU to the buying public?

Is your representative dirty, scratched and nondescript?

Are faulty projectors marring your presentation?

**There is more to delivering a proper screen message than running film through a machine. An unsteady picture; too little or too much light which mars the photography; poor sound reproduction; machines that cause sprocket damage and scratches — all these are factors that must be given serious consideration. MORE ABOUT THIS IN THE NEXT ISSUE.**

**RULES OF CONTEST**

Just write your answer to the \$64.00 question as briefly as possible and mail to Box "CS," Business Screen Magazine, 812 North Dearborn Street, Chicago 10, Illinois. All entries must be postmarked on or before midnight February 29, 1948. All entries become the property of Comprehensive Service Corporation and may be used for advertising purposes. Names of contestants will not be published if so requested. Employees of Comprehensive Service Corporation and Business Screen Magazines, Inc., and members of their families, are excluded from the contest. \$64.00 will be awarded for each prize winning answer. Duplicate prizes will be awarded in case of ties.

*Judges for the contest will be:*

**O. H. Coelln, Jr., Publisher,**  
*Business Screen Magazine*

**J. F. Garrity, Public Relations Department**  
*Shell Oil Company*

**Russell C. Holslag, Manager**  
*Precision Laboratories, Inc.*

**COMPREHENSIVE SERVICE CORPORATION**

245 West 55th Street • New York 19, N. Y.

Films of the Nations Group  
Releases 40 Pictures to NBC

◆ **FILMS OF THE NATIONS.** New York, a non-profit membership organization, has concluded arrangements with the NATIONAL BROADCASTING COMPANY by which a series of over forty FOX films will be televised over NATIONAL BROADCASTING COMPANY'S video network.

The series, representing 15 nations, presents general information about each country and includes surveys of its arts, history, handicrafts, sports, and living conditions. All films were produced to create better understanding among the peoples of the world by showing how others live. Televising of the first group in the series will start at once.

**Indiana Amusement Company  
Makes a Promotional Film**

◆ A 16mm promotional motion picture in sound and color featuring Washington Park, an amusement and resort area in Michigan City, Indiana, has just been released by the sponsor, LAKVIEW AMUSEMENT COMPANY.

The 22-min film, produced by WENDELL C. McHENRY of Chicago, highlights the Park's gardens, beaches, picnic grounds, zoo, and "midway" section. Two unusual sequences include close-ups of a huge live alligator, and of the "Octopus" one of the amusement devices in the Park. In the latter case the camera was taken aboard and provides almost the exact sensation experienced while riding.

Distribution is being handled through the sponsor's offices in Michigan City, and through McHenry Films, 537 S. Dearborn St., Chicago, Illinois.

**Automotive Parts Association  
Picture Features Stella Cast**

◆ *A Good Man to Know*, new sound and color film sponsored by the NATIONAL AUTOMOTIVE PARTS ASSOCIATION, has just been completed by HARRIS PRODUCTIONS, Inc., Detroit. Eastern studio facilities were used for the 28mm production which features a cast of Hollywood players including Guy Kibbie, Tom Keith, James Dooly, and Ted Priddy.

The film was directed by PAUL J. HAYES, head of the new Detroit producing venture bearing his name. Recently resigned from Tradeways, Inc., New York, with whom he was associated for the past three years, Hayes formerly operated his own organization in Chicago.

# FILMS AND FACTS ABOUT THEIR USE

◆ Continuous showings of U.S. produced and other 16mm films contributed greatly to the success of the U.S. DEPARTMENT OF AGRICULTURE Production and Marketing Administration conference which convened last month in Colorado Springs, Colorado.

According to CHESTER LANDSIROW, chief of the USDA motion picture service, attendance at the conference totaled more than 350, including three or more representatives from each of the 48 State PMA Committees, members of the Commodity Credit Corporation, and key Washington officials of the USDA.

In a special screening room, films were shown "newsteel" style, morning, afternoon, and evening throughout the entire five-day

meeting. The motion pictures on the program were selected with a view toward providing busy officials with an over-all picture of current economic and agriculture problems. The screening of several USDA productions — including *A Decision for Bill, It's Your Land, Kids Must Eat, Meats With Approval, Men Who Grow Cotton,* and *The River* — helped give a broad cross section of Department activities and programs and aroused active discussions of the problems treated.

**Veterans of Foreign Wars  
Organize Film Distribution**

◆ THE VETERANS OF FOREIGN WARS are said to have organized a film distribution set up to help its 10,000 posts and the 3,500 chapters of its Ladies Auxiliary

obtain 16mm sponsored films suitable to their program purposes. The plan is in a preliminary stage.

The new Film Distribution Service will use the "Sherman Plan" for controlled distribution of sponsored motion pictures, developed by Al Sherman, Washington, D. C. film consultant.

Basic feature of the plan is a preview committee of civic and VFW leaders which will screen all films submitted and give official VFW approval to those accepted for distribution to the organization's 1,750,000 members.

The preview committee, as organized by national headquarters, includes: the Rev. Merritt E. Williams, Canon of St. Peter & Paul Episcopal Cathedral, Washington, and national chaplain of the VFW; George L. Trial, VFW director of education; Sally Cannon, past national president of the Ladies Auxiliary; Neil Kimball, VFW director of public relations; Nathan D. Golden, chief of the motion picture division OIT, U. S. Dept. of Commerce; and Al Sherman, film consultant.

**Harris-Seybold Picture Gets  
Record Industry Showings**

◆ A new high in film distribution in the printing industry is claimed for *How to Make a Good Impression*, a 16mm color-and-sound production sponsored by the HARRIS SEYBOLD COMPANY of Cleveland, manufacturers of lithographic equipment. Produced by PAUL SCOTT, the film deals with recent technical advances in lithography, and has had more than 300 showings to over 10,000 buyers of printing throughout the country.

**Educational Television Show  
for NEA-DAVI Convention**

◆ An educational television program has been scheduled for the Atlantic City Conference of the National Department of Audio-Visual Instruction. The program will originate in New York City and will be channeled through Philadelphia directly to Atlantic City. Provided through the courtesy of the National Broadcasting Company, it will be featured at the luncheon meeting of the Department, Monday, February 23 at the Twenty Two Club of the Ambassador Hotel. The event will also include a discussion of the educational possibilities of television. Requests for reservations should be addressed to the Department of Audio-Visual Instruction of the National Education Association, Washington, D. C.

## Ever Hear of a BUSINESS FILM "TAILOR"?

IF ALL MEN were the same size and shape there'd be no need for custom tailors.

And if all sales and distribution problems were the same we wouldn't be in business.

We wouldn't be in the business, that is, of making sound-slide and motion pictures for other businesses.

For, our job is one of tailoring — fitting our medium of expression to an expression of your story.

The story may be one of salesman-training, or dealer-training, or telling millions of consumers the "reasons-why" they should buy and use your product or service.

For thirty years we've worked successfully with some of the biggest names in American business. Chances are we can also fit your problems to a "T."

### WILLIAM J. GANZ COMPANY

Producers of Business-Building Films

40 EAST 49TH STREET ★ NEW YORK 17, N. Y.

ESTABLISHED 1919

# KEEP FILMS SAFE!



SYNC. MEAS. MACHINE



EDISWORD SPLICER

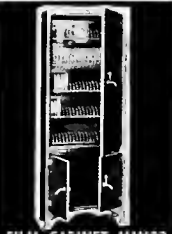


FILM STRIP CABINET

MODEL M.F. 6



FILM CABINET MM119



FILM CABINET MM102



NO. 1 REWIND BOARD



FILM RACK RK250



SAFE MODEL FILM CABINET



SECTIONAL CABINET MM20



FILM CLEANING MACHINE CL-16



PROJECTION TABLE T-134

Write for Illustrated Literature on these and other Neumade Models

TRADE MARK  
**Neumade**  
PRODUCTS CORP.  
423 WEST 47<sup>th</sup> STREET NEW YORK, N.Y.

## Edison Slidefilms

(CONTINUED FROM PAGE 41)  
ment chart of his work.

After the program of meetings on basic salesmanship has been concluded another series begins which applies specifically to the major items each group of salesmen handles. Each group attends separate meetings during this phase of the training program.

The entire program of film meetings is designed to get away from just showing films and telling the salesman to go do likewise. In the meetings much use is made of sales demonstrations by the salesmen themselves with comments and constructive criticism by the others, thus correcting individual shortcomings. Following each meeting salesmen are given assignments on the specific application of the lesson contained in the film to their own situation. At the next meeting each man must report on the result of his application of the lesson to his sales of the preceding week.

The Edison Electric Institute series has been prepared to enable district sales managers, or other conductors of the meetings, to find it hard *not* to get results rather than hard to *get* results. A leader's guide has been prepared for each meeting, which gives him information on how to conduct the meeting and on what material to emphasize.

Prior to 1910 most sales training devices in the electrical field had been prepared by the various manufacturers. They were highly competitive in nature and concentrated mainly on praising the sponsor's products at the expense of his competitor's.

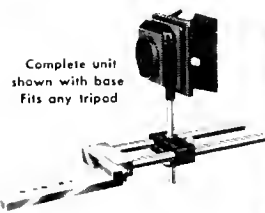
This brought only confusion to the salesman. It was at best a negative approach and carried little of value in the way of basic sales training. Since then it has been the E.E.I.'s policy to use only a positive approach to sales training. It seeks to train good salesmen with sound methods. By common agreement the manufacturers now supplement this training not with additional competitive training material but with informative matter in the nature of exact product descriptions.

# USE FILTERS IN COMBINATION

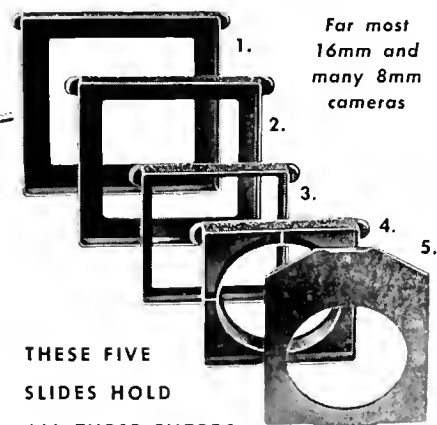
THE BARDWELL & McALISTER

## MATTE BOX

A PROFESSIONAL LENS SHADE AND MULTIPLE FILTER HOLDER IN COMBINATION



Complete unit shown with base Fits any tripod



Far most 16mm and many 8mm cameras

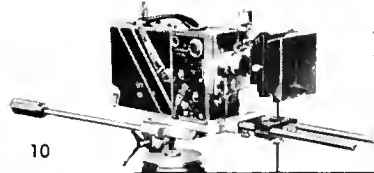
1. 3" sq. Filters  
3" sq. Graduate Filters  
3" sq. Fog Filters  
3" sq. Diffusion Filters  
3" sq. Gauzes
2. 2 1/2" Round Filters  
2 1/2" Round Diffusion Filters  
Standard Pola-Screen with 90° Arc Adjustment
3. 2" sq. Square Filters  
2" sq. Graduate Filters  
2" sq. Fog Filters  
2" sq. Gauzes  
  
NOTE — A duplicate 2" square slide accepting same filters as listed in No. 3 is furnished with each unit.
4. Adapter for E. K. Series VI Filters  
Any 1 1/2" diameter Filter
5. 1 to 4 gelatin Filters  
(2 extra slides furnished)

THESE FIVE SLIDES HOLD ALL THESE FILTERS

Here is a matte box and lens shade with which you can get every effect and combination the camera men in the major studios of Hollywood use...such as gauzes for fog effects, cigarette burnouts, and sky effects as well as filter combinations.

Its angle of acceptance permits use with a 15mm lens on a 16mm camera. Unit is supported on slide rods dovetailed to a camera base, permitting easy horizontal or vertical adjustments for quick camera or lens changes.

A series of removable slides in various sizes accepts all the standard filters, gauzes, pola-screens and gelatins listed at left. This permits the cinematographer to quickly combine filters in many desired combinations heretofore impossible.



This is the Lens Shade and Filter Holder for modern cinematographers. See the Matte Box at your dealer or write the factory direct.

Price includes Lens Shade, Filter Holder, Base Assembly and eight slides. (No filters furnished) \$40.00 Plus Tax.

DESIGNED AND MANUFACTURED BY  
**BARDWELL & McALISTER INC.**  
HOLLYWOOD, CALIFORNIA



★ Appointment of two new film executives to the Army's Motion Picture Section, Civil Affairs Division, and production plans for the coming year were announced this month by BRIGADIER GENERAL ROBERT A. McCLELL, chief of the C.A.D. New York Field Office.

DAN CHANCE LAWLER, new chief of the Documentary Film Unit was recently senior partner in the Motion Picture Production Agency, New York, and previous to that Eastern representative and account executive for Raphael G. Woll Studios, Hollywood. As the Army's documentary chief, Lawler will initiate contracts for and supervisor production of all original documentary films produced for the Motion Picture Section. His current schedule calls for more than 52 productions a year.

LEWIS BAER, announced as chief of the Screening Unit, has acted as film consultant on 16mm distribution and production, and as script writer on educational films and strips. He was formerly director of foreign sales for Young America Films, Inc.

The Army Motion Picture Section is responsible for the production or acquisition of all types of films to be released in Germany, Austria, Japan and Korea, as part of the reorientation program for the population of U. S. occupied areas. Baer's unit is in charge of the evaluation of documentary and educational films and the purchase of those suitable for use in the program.

LEWIS BAER



DAN CHANCE LAWLER

—Army's Civil Affairs Division Documentary Film Unit

◆ BERT JOHNSON Co., motion picture and slidefilm producers, have moved to new offices in the remodelled wing of the Edwards Building, 528 Walnut Street, Cincinnati, Ohio. Completed just before the move is the most recent Johnson production, *Profits Out of Space*, a sound slidefilm in color sponsored by Procter & Gamble.

◆ LT. COLONEL DOUGLAS MISERVY, executive vice-president of SUMMIT MISERVY, INC., Beverly Hills, California educational film producers, has been recalled by the War Department for 90 days of active duty. He will be stationed in Washington, D. C.



JOHN S. BROOKS

Joins Jam Handy Organization  
◆ JOHN S. BROOKS, formerly executive vice-president of Brookes & Sons Co., Chicago, has joined the project planning staff of the JAM HANDY ORGANIZATION.

Towards the close of the war, Brooks had charge of the U. S. Navy Photographic Laboratory at Norfolk, Virginia, in which all Navy's 16mm film, and much of its 35mm, was processed. Earlier he had been on the staff of the Air Force Commander, Atlantic Fleet, as Photography Officer in charge of all photo operations in the Atlantic Air Command.

Alexander Holds Sales Meeting

◆ APPROXIMATELY FIFTY ALEXANDER FILM COMPANY field officials and district managers convened at the company studios in Colorado Springs, Colorado, late last month to map new sales strategies for the coming year.

During 1947 Alexander shipped over 35 million feet of advertising film for more than 21,000 theatre screen advertisers throughout the United States and abroad.

Wisconsin Centennial Films

◆ JAMES LARSEN, former Colonel Films producer, and now an independent educational film producer in Los Angeles as head of Academy Films, has recently completed editing of motion pictures made for the Wisconsin State Centennial. The pictures, *Your Government in Action*, a 15 minute theatrical version for showing in Wisconsin theatres, and *Wisconsin Makes Its Law*, a 30 minute school film, will be available only in the state of Wisconsin during the '48 Centennial celebration. Shot in 16mm, the theatrical version was enlarged to Ansco 35mm by Film Effects of Hollywood, with reportedly excellent color results.

## MODERN Sales Aid!



### The New DUAL SPEED MOVIE-MITE PROJECTOR FOR BOTH SILENT AND SOUND 16MM FILMS

Portable — weighs only 27½ pounds, complete. Single case contains everything needed for complete show — projector, table top screen, speaker, cords, take up reel, and has extra space for lamps and meterials.

Ideal for smaller group showings. Larger, standard screen may be used for larger audiences of 80-100 people. Shows perfect picture 6 ft. wide in darkened room.

Movie Mite is made of best quality die-cast and precision machined parts. Simplicity is the outstanding feature. In threading, only one moving part need be operated. Show can be on the screen in 3 minutes.

Reel capacity 2000 ft. Fast power rewind — adjustable tilt quickly adjusted framing device — utilizes a single, inexpensive standard projection lamp for both picture and sound projection, no separate exciter lamp necessary. Durable plywood case, leatherette covered.

Universal, 25-60 cycle — A.C. or D.C. 105-120 volt operation. Convenient dual speed control switch.

See your Industrial Film Producer for Demonstration.



"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

MOVIE-MITE CORPORATION

1105 EAST 15th ST.

KANSAS CITY 6, MISSOURI



# film distribution

*at its best!*

- Over 43,000 outlets
- Advance notice of showings
- Monthly reports
- Active high-grade promotion
- Special attention to sponsor's market
- Insurance against lost or damaged films
- 37 years' experience
- Low cost
- Highly recommended by sponsors

Write for Brochure and Rate Card Today!



**ASSOCIATION FILMS**

(Y.M.C.A. Motion Picture Bureau)

347 Madison Ave., New York 17, N. Y.  
New York • Chicago • San Francisco • Dallas

## PRECISION OPTICAL PRINTING

Complete Optical Printing service,  
backed up by years of Major Studio  
experience

COLOR — B&W • 16mm-35mm  
BLOW-UPS • REDUCTIONS

- 35mm Ansco Color Release Prints from 16mm Kodachrome
- Reduction release prints in Color
- Kodachrome Printing Masters, complete with special effects and corrections
- Separation negatives for any color process
- 35mm Blow-up work prints from 16mm originals
- Television film service
- Special Printer for shrunken film
- High-resolving blow-ups and reduction negatives
- Optical "Zooms," and frame-sequence alteration

## Filmeffects of Hollywood

1153 N. Highland Ave., Hollywood 38, Calif.

Equipped with the Academy-Award-winning  
ACME-DUNN 35-16 Optical Printer

## SOIL CONSERVATION FILM

Sponsor: Phillips Petroleum Company. Film: *The Other Side of the Fence*. Producer: The Calvin Company.

★ Aware of the grave dangers of farming without due regard to proper soil conservation practices, the Phillips Co. has sponsored *The Other Side of the Fence* as a public service, designed to attract attention to a problem which threatens our national, and the world's food supply. Dr. William A. Albrecht of the University of Missouri, an international authority on soils, was invited by the sponsor to act as technical authority during all phases of production, and to incorporate solutions to the problem into the final film.

**Synopsis:** Why farm animals always seek certain parts of the pasture and why they avoid other parts is one of the puzzles answered at the beginning of the picture. It serves as an introduction to the sequences pointing out the full effects upon our national health of crops and animals raised on mineral deficient soils. According to the commentary, much of our richest land has been rendered useless by thoughtless farming methods. It shows that too often we have mined, rather than managed our soil, and that the only solution to this dangerous situation lies in increased soil fertility.

This solution is explained in terms of Nature's own fertilization method—plant growth, maturation, and decomposition back into the soil—and contrasts this with farming methods that upset the natural routine. The use of fertilizers in restoring the minerals removed by crop harvest is demonstrated, and closing sequences show why this practice must be established immediately if we are to protect our own health and well being.

**Technical Notes:** 16mm sound and color. Dr. William A. Albrecht, University of Missouri, technical adviser.

**Distribution:** On free-loan to farm organizations, rural groups, schools, civic clubs, and other interested groups. Arrangements will be made through the Editor, "Phil Farmer," Phillips Petroleum Co., Bartlesville, OKla.

**American Heritage: Cont'd from Pg. 17** men, and labor-statesmen—people of vision and wisdom in all walks of our national life. It requires not only natural leaders, but the support of each American individually.

In his recent book *Speaking Frankly*, former Secretary of State James Byrnes wrote: "I believe that mankind *can* build a lasting and a just peace. And I believe, also, that we must guard equally against the ready optimists who believe that only an act of faith is necessary to do it, and the reckless pessimists who are convinced that only another war can do it."

It is your obligation as individual good citizens to do your best to help build that just and lasting peace. Industrial leaders must see that business does its share—union leaders that labor does its share—farm leaders that agriculture does its share. This is our common role in the preservation of the American heritage.

## HOW TO USE MOVIES . . .

. . . to train workers  
. . . to sell goods

Now's the time to put visual aids to work in your business. This new book shows you why, when, and how to use them and how to supervise their production.

JUST  
OUT!



## FILMS IN BUSINESS AND INDUSTRY

By HENRY CLAY GIPSON

Noted Photographer; Former Associate Editor, *Museum Photography*; Production Director, *Films, Inc.*

291 pages  
fully  
illustrated  
**\$4.00**

- A detailed, non-technical manual for executives, personnel and sales managers, advertising directors, and others concerned with the application of visual aids to the problems of industry. It explains how to plan, produce and put to work motion pictures and slide films that tell your story more clearly, more forcefully. It shows how progressive firms use this new method for selling their products and training their personnel—explains modern producing techniques—points out the errors to be guarded against in film production.

Gives you every fact you need to plan and produce effective motion pictures and film slides.

- Tells how modern business organizations solve a variety of problems with films
- Explains how films can help you train salesmen, promote sound employee relations, and merchandise your product.
- Outlines the costs and other factors in production.
- Gives step-by-step description of film-making—photography, animation, sound, etc.
- Shows how slide films are made and used.

### —SEND NO MONEY—FREE TRIAL—

See this book for 10 days without obligation. See for yourself how completely . . . how understandably . . . it answers your questions about films and filmstrips. If you are not convinced that it's worth many times its low price, return the book to us.

McGraw-Hill Book Co., Inc.,  
330 W. 42nd St., NYC 36

Send me GIPSON'S **FILMS IN BUSINESS AND INDUSTRY** for 10 days' examination on approval. In 10 days I will either remit \$4.00 plus a few cents postage or return the book postpaid. (Postage paid on cash orders—same return privilege.)

Name

Address

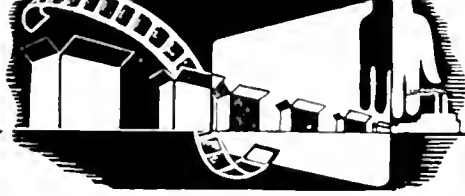
City and State

Company

Position  BS-2-48

(For Canadian price, write McGraw-Hill Co. of Canada Ltd., 12 Richmond Street E., Toronto 1.)

# NEW PRODUCTS



AUDIO-VISUAL EQUIPMENT FOR BUSINESS & INDUSTRY

★ NATIONWIDE dealer families of major U.S. industries were beginning to develop into first-line prospects for projection equipment as new training film programs began to come down the line last month.

Important combinations for training, sales promotion and consumer education were possible through such manufacturer and trade group sources.

## New Radiant Lamps Designed

◆ RADIANT LAMP CORPORATION, Newark 8, N. J., is adding a complete new line of projection lamps specially designed for Bell & Howell projection equipment. These projectors require lamps with special bases having locating rings for accurate positioning. A price list showing the new line has just been published and is available to all equipment dealers.



DEVRY SUPER 16 SOUND PROJECTOR FEATURES are shown above in 2 views. Left picture shows lamphouse swung open to facilitate lamp replacement, cleaning. Right: Controls conveniently located on illuminated panel at rear of case.

## Movie-Mite Sound Projector Model 63LM Is Announced

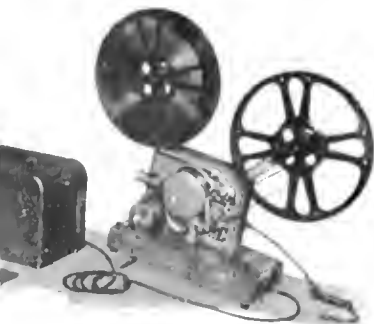
◆ MOVIE-MITE CORPORATION has just announced a new 16mm sound projector, Model 63LM, available for immediate delivery to distributors and dealers. The new model has been designed in strict accordance with Underwriter's Laboratories' specifications and is already listed.

Primary feature of the 63LM is a new push-pull amplifier with miniature tubes completely enclosed in the base of the projector. The re-designed circuit gives extended tone range.

Movie Mite will fair trade the new projector at \$225, in accordance with the manufacturer's current fair trade agreements.

Models 63L and 63LD are considered obsolete for fair trade purposes, but parts for units now in the field will be available.

Below: The new Movie Mite Model 63LM 16mm sound motion picture projector described in column above.



**if** you demand the best of production in your films, that much-touted "Hollywood Quality," whether made in California or New York or in your own back yard . . .

**if** you want your next film personally supervised by people with a quarter century of experience in all types of movie-making . . . theatrical . . . industrial . . . technical . . . documentary

**if** you want fair treatment, and want to pay no more than a fair price for your motion picture, whether you are a small manufacturer or a colossal corporation

**if** you want to experience an entirely satisfactory sponsor-producer relationship, businesslike from start to finish

... get in touch with ...

## LESLIE ROUSH PRODUCTIONS, INC.

119 West 57th St., New York 19, N. Y.  
Columbus 5-6130

P. S. Have you seen "REHEARSAL," our recent production for the Bell Telephone System?

## DeVry Shows "Super 16" Model Sound Projector

★ The announcement this past month of the new DeVry "Super 16" 16mm sound motion picture projector was received with enthusiasm by industrial and commercial film users familiar with the research and development of this DeVry CORPORATION model.

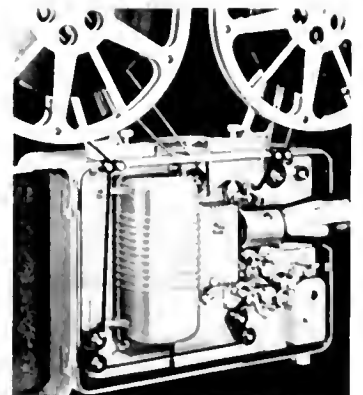
Originating through the rigorous and exacting demands of the armed forces and designed to meet the resulting joint Army-Navy specification JAVS-P-19, the "Super-16" series meets four different categories of 16mm projection conditions. The basic projector mechanism serves the classroom, sales theatre or conference room and, with either Mazda or arc, the largest auditoriums.

Briefly, these are some of the notable features incorporated: Sound and silent projection, 750-1000 watt illumination, coated lenses, 2,000 foot film capacity, motor rewinding of film, theatre projection framing and a new positive suspension type tilting and leveling mechanism. Exclusive with DeVry is the "Auto-Magic" film positioner which precisely controls film at aperture at time of shuttle engagement.

Absolute film protection is specified throughout as well as ease of maintenance. Amplifier output of 5 watts, with low percentage of distortion. The frequency range is said to cover full audibility range of all 16mm sound recordings.

Many of these features are common to late models of most 16mm sound projectors. They have been combined to a high degree of fidelity and convenience of use in the "Super 16" and, under exacting tests, have brought to the field a truly advanced model.

DEVRY 16 FEATURES handsome functional design. Cut below shows "Super" with "Brilliant 16" 4" f.1.6 coated lens.







Above: the new Beseler "Vu-Graph".

**Beseler Offers the "Vu-Graph" Projector for Opaque Materials**

◆ CHARLES BESLER COMPANY has just announced the "Vu-Graph", a unique new type of overhead projector featuring a large size (7"x7") horizontal projection stage on which any transparent material may be placed and screened. Opaque material is projected in sharp silhouette.

The apparatus can be placed on a lecture table and the image projected to a screen hung on a wall at the rear of the speaker. This not only makes it possible for the speaker to face his audience, but the accessibility of the projection stage permits him to easily point, underscore, write or draw on the material being projected without turning away from the spectators. He is also free to change his own slides or copy without interrupting himself, and, by using specially prepared film, is able to develop problems on the apparatus as they are being projected. The illumination is such that only partial shading of the screen is required and in many cases no darkening of the room is necessary at all.

Special films are available with

"Vu-Graph" which permit either black and white reproductions or the reverse. These films are so inexpensive that they can be discarded after use. Stencils can be drawn on them with ordinary pencil, or typewritten, and special card holders will be available for easy mounting of films which might be saved for future use.

The "Vu-Graph" consumes about 550 watts, is air-cooled by forced draft, and is applicable to any 115-120 volt commercial circuit, either AC or DC. Focusing is accomplished with rack and pinion, and images are centered on the screen by an adjustable surface mirror. The projector is equipped with a 4" diameter projection anastigmat objective lens.

**New Motor-Driven Dimmer Used for Business Theatre Lighting**

◆ The new motor-driven "Powerstat" Dimmer, featuring greater flexibility in the operation of planned lighting control in larger business theatres, screening rooms, and auditoriums, is the latest addition to SUPERIOR ELECTRIC COMPANY'S line of theatre lighting equipment.

Because of the new product's electric motor drive, house lights can be dimmed from any location in the hall by means of remote-control push-button stations or by automatic positioning devices. The equipment is effective whether the lighting employed is the cold-cathode or the incandescent type of illumination.

The "Powerstat" Dimmer's motor is a 115 volt, synchronous, brushless, ball-bearing type with appropriate gearing. Various speeds of travel from black-out to lull-on are available, and silent finger-tip operation is assured.

For complete details contact J. S. Loudon, Superior Electric Company, 1002 Hamon Ave., Bristol, Connecticut.

**16-Screen Services**

◆ Announcement was recently made of the formation of the SIXTEEN SCREEN SERVICE company, Hollywood. The firm was formed by LEONARD CLAROMONT and HOMER O'DONNELL, and work will include hand set, art, and printed titles, background title projection and special effects, all in 16mm only.



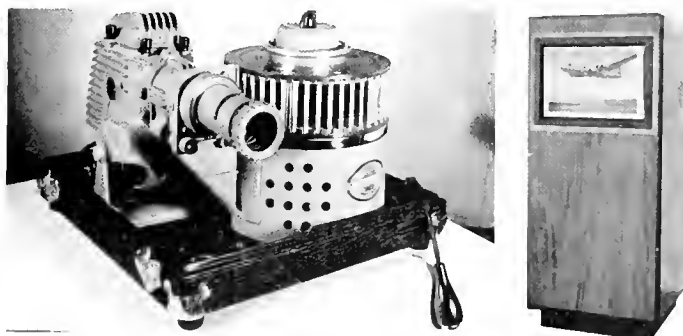
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Cinephone 35mm camera 4 lenses, complete	1495 00
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Latest 1948 Auricon Pro 16mm sound camera	1095 00
W. E. 35mm Sound Moviola, 3 way	795 00

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## SOAP BOX DERBY EPIC

Sponsor: United States Rubber Company.  
Film: *All-American Soap Box Derby*.  
Producer: Emerson Yorke Studio.

★ Every year in 135 cities across the continent, 50,000 boys between 11 and 15 years compete in the annual Soap Box Derby. Over four million people witness various phases of the Derby, which is sponsored jointly by Chevrolet and local newspapers.

Like Topsy, the Derby has grown from its informal, spontaneous inception in Dayton, Ohio, in 1933, to its present position of nation wide interest. Chevrolet dealers began sponsoring the contest in 1935, and since 1936 have held the national finals at Akron's "Derby Downs" before attendances averaging 100,000 annually.

Last year, Chevrolet voiced approval of U.S. Rubber's proposal to put the Derby on movie film. Emerson Yorke was engaged to provide full coverage of local soap box races in eight major cities and the national finals at Akron.

**Technical Notes:** Nine films, in all, have resulted from local and national coverage. Appearing in the 25 minute national finals picture is Ted Husing, who also delivers the commentary. Narration of the eight regional films is provided in most cases by popular local sports announcers in each city. Besides Husing, and the actual scenes of the final races, the national finals picture shows how the racers are built by the boys from their own plans and workmanship; how the contestants are feted in Akron; and shots of such celebrities on hand as Lt. General Jimmy Doolittle and James Stewart, movie actor and former AAF colonel.

The films are about 99% non-commercial, the remaining 1% being innocuous shots of U.S. Rubber or Chevrolet billboards.

**Distribution:** On this point U.S. Rubber has scored heavily with promotional cooperation and tie-ins from several angles. (1) U.S. Rubber distributors will be supplied prints of both the national finals and their regional races. These prints carry an opening filmed introduction from Herbert F. Smith, president of United States Rubber Company. Distribution from this source will be to all local groups interested, and to local Chevrolet dealers who may also book the films for others. (2) Chevrolet headquarters in Detroit will be supplied prints for loan purposes. (3) Each cooperating newspaper in the 135 Derby cities will be supplied prints for their use in local distribution and promotional activity. (4) Through Emerson Yorke, the producer, arrangements are being made for large blocs of theatres to run special Saturday performances of the films. Since local boy contestants appear in the pictures there is a considerable interest in these special shows, and theatres have readily accepted them.

If all results in local distribution and promotion by (1) U.S. Rubber Dealers, (2) Chevrolet Dealers, (3) Newspapers, and (4) Motion Picture Theatres

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9 reels (Musical)

### "La Feria de las Flores"

— Antonio Badu, Mario Luisa Zea, Tito Junco.  
10 reels (Musical)

### "Jesusita en Chihuahua"

— Susana Guizar, Pedro Infante. 8 reels. (Musical)

### "La Dama de las Camelias"

— Emilio Tuero, Lina Montes. 11 reels.

### "Virgen de Media Noche"

— Jorge Velez, Manolita Sovol. 9 reels.

### "Ladron de Etiqueta"

— Rene Cardona, Paquita de Ronda. 10 reels.

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H. O. DAVIS

**Dealer Portrait: Oklahoma's Davis Is Medical Specialist**

◆ Though he doesn't hold a medical degree, H. O. DAVIS, AMPRO visual education dealer of Oklahoma City, holds a rank of high respect among doctors attending that city's clinical society meetings. His appearance at the most recent medical conference marked the 17th consecutive year he has been on hand to assist lecturers and program men in the projection of visual materials.

A veteran of 27-years experience in the av field, Davis moved forward with the medical men as they first utilized 4-inch standard size slides back in 1931. "Later on," said Davis, "the doctors took to using 16mm silents, and then in 1935, when film companies began to produce medical sound films, they adopted them." Since that time, slides, silent films, and sound productions have been used extensively. As a result of the increasingly successful use of sound film equipment at these Oklahoma City conferences, and others over the country, medical schools and hospitals are now going over to visual education.

This year Davis equipped three Biltmore Hotel rooms with more than \$1,500 worth of screens and equipment including Ampro's

"Premiere-20" 16mm sound projector, an 8mm silent projector, four standard slide projectors, and three 2x2 slide projectors.

**Industry Group Action Meets Miami Ordinance Challenge**

◆ Quick action on the part of NAFED, ANFA, DVI-NEA, THE FILM COUNCIL OF AMERICA and the Master Photo Dealers Association resulted in "indefinite postponement" of a proposed ordinance before the City Council of Miami Beach, Florida, designed to seriously limit 16mm film screenings.

Actively supported by the city's 35mm theatre operators on the purported theory that 16mm film stock is inflammable and therefore "dangerous", the ordinance, if passed, would have restricted 16mm screenings solely to buildings equipped with standard fire-proof projection booths.

MURRY GOODMAN of CASTLE FILMS called the industry's attention to the proposed law which would not only have had the effect of removing 16mm projection equipment from the classrooms, churches, hotels, and practically all the public meeting halls in the city, but one which would have set a dangerous precedent for similar legislation in other parts of the country. Wires and letters exposing the "unsafe" charge, and personal visits to city officials from members of industry organizations were the primary factors in preventing its passage.

At the suggestion of PAUL BRAND, NAFED is preparing a set of facsimile reproductions of letters from responsible agencies, including U. S. Government bureaus and Underwriters' Laboratories, attesting to the non-inflammability of 16mm film. These letters provide a factual basis for the defeat of any such future proposals will be available.

**Fairbanks Office in Minneapolis**

◆ To cover the growing market for commercial pictures, JERRY FAIRBANKS recently added a new Minneapolis branch office to his organization. Located in the Rand Tower building, the new branch will be headed by J. V. Fick and will be supervised by B. N. DARLING.

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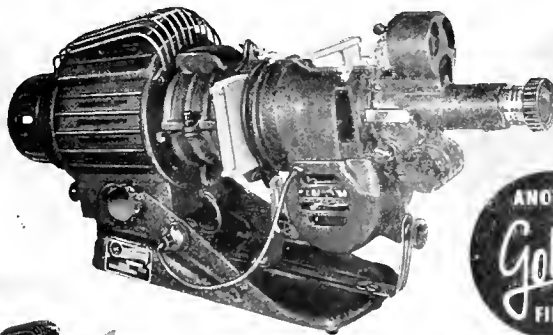
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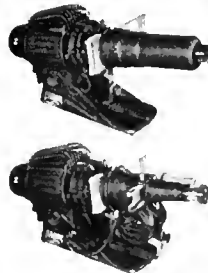
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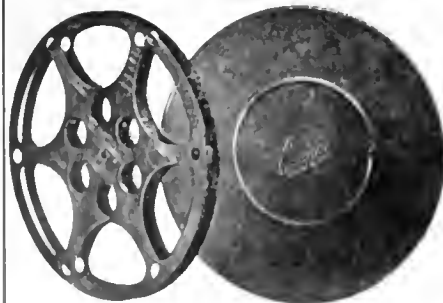
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**Angle for Women: by Martha Hood**  
(CONTINUED FROM PAGE TWENTY-FIVE)  
most of them in retail selling; and in factories alone, there are about three million women at work. Industrial relations films for the purpose of orientation, indoctrination, training, safety, or reduction of turnover must angle for the women in the audience if the company investing in them is to receive the maximum benefit from its purchase. Women script writers who are talented interviewers can be of inestimable help in probing the true attitude of the feminine portion of the audience. Why do women leave their jobs? What do they think of their jobs and of the company that employs them? Some startling revelations have resulted from the honest research of skilled feminine script writers who have worked regular factory shifts in order to get a valid conception of the audience point-of-view. Films based on such actual experience are bound to reflect the interests of the audience at whom the film is aimed rather than the ideas of management alone.

Finally, let me call your attention to an obvious fact that is generally ignored. One sure way for management to reduce turnover among *male* employees is to sell the employees' wives and sweethearts on the importance of the jobs their menfolk are doing and the opportunities awaiting those men who do the job well. No man can find satisfaction in work that his wife holds in contempt, but a woman who appreciates his work can spur him on to new achievements. Employers who recognize this fact will have fewer personnel problems. If orientation, indoctrination, product information, and even training films are shown to the *wives* of male employees—whether they are salesmen or factory workers—management will have priceless proof that it *pays* to angle for women.

### Hamilton Watch Film Program

(CONTINUED FROM PAGE THIRTY-TWO)  
through job analysis, job records, and comparisons between new and experienced employees that every experienced watchmaker has gone through the same period. It reassures him that he has a valuable job which he is well equipped to do, and one that he can build into a real future.

Results: Hamilton has been getting even wider use from the first film—the indoctrination film—than had been planned. It is shown at the plant every day, and in addition to its original purpose has been used as a recruiting picture. Entire graduating classes from local high schools have seen it, and groups of them have since talked to Hamilton personnel men about jobs. It has also been screened before local civic groups.

The slidefilm and the stimulation picture are also shown daily, sometimes before an audience of one or two, sometimes to ten or more. Both have met with considerable success in fulfilling their respective purposes.

Technical Notes: The precision photography in all these films is outstanding. Some of the watch parts photographed are smaller in diameter than a human hair, and yet are revealed on the screen in sharp outline. Shots

in the Hamilton plant have exceptionally good detail. Both films and slidefilms are produced in black and white.

### Pictorial Productions New Stage

★ PICTORIAL PRODUCTIONS, commercial film producing company headed by G. J. MITCHELL, has recently taken over the sound stage at 1357 N. Gordon St., Hollywood, which will be used for Pictorial's own production and will be available for rental to other producers.

Mitchell, who organized Pictorial about two years ago, was formerly head of Wilding Pictures' West Coast office for a number of years.

Newly associated with the sales department of Pictorial Productions are PAT MURPHY, formerly with the Jam Handy Organization, and RICHARD CZINNIR.

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**Sears Roebuck Sound Slidefilm on Insulation Made by Sarra**

◆ To train its salesmen in advantages of its Homart insulation and methods of application, SEARS ROEBUCK & Co. will release a sound slidefilm early this year. Tentatively titled *Insulate - For Comfort's Sake*, the film is now in production in the Chicago studios of SARRA, INC.

**Swedish-American Films to be Produced for Centennial Year**

◆ Bengt Janzon, Swedish film producer and director, has been chosen by the Swedish Pioneer Centennial Commission as official film recorder of the celebration to be held in the United States next June, commemorating 100 years of Swedish immigration to this country.

Janzon will also direct and produce *A Swedish Century in America*, a new type of documentary featuring the contributions of various Swedish-American individuals to the history and culture of the United States. The film will be made in English and Swedish language versions for theatrical and non-theatrical distribution both here and abroad. It will be produced in cooperation with an American committee and a delegation, headed by Prince Bertil, of the Royal Swedish Government Commission.

Janzon has been commended by the U. S. State Department for his

good will production *Jens Monson in America*, a feature film that is now the No. 1 box office in Sweden and will soon be released here. He spent most of last year in the United States directing and filming location shots for the latter picture.

**Matte Box and Filter Holder Made by Bardwell & McAlister**

◆ BARDWELL & McALISTER'S Matte Box recently put on the market, is a useful accessory for the 16mm professional cameraman. The matte box and filter holder are considered absolutely essential for Hollywood theatrical production, but until now there has been no equally effective way of mounting and using the various filters, gauzes and nets on the 16mm camera.

No professional cinematographer needs to be reminded of the advantages of color filters, diffusions, fog and night effect filters, gauzes, burnouts, graduates, etc.; and the Bardwell & McAlister Matte Box, for 16mm (and 8mm) cameras, is designed to make them as easily usable as they are in 35mm production.

The Matte Box, with its five holders, enables the cameraman to use any of the standard filters alone or in combination, and also serves as a lens shade.

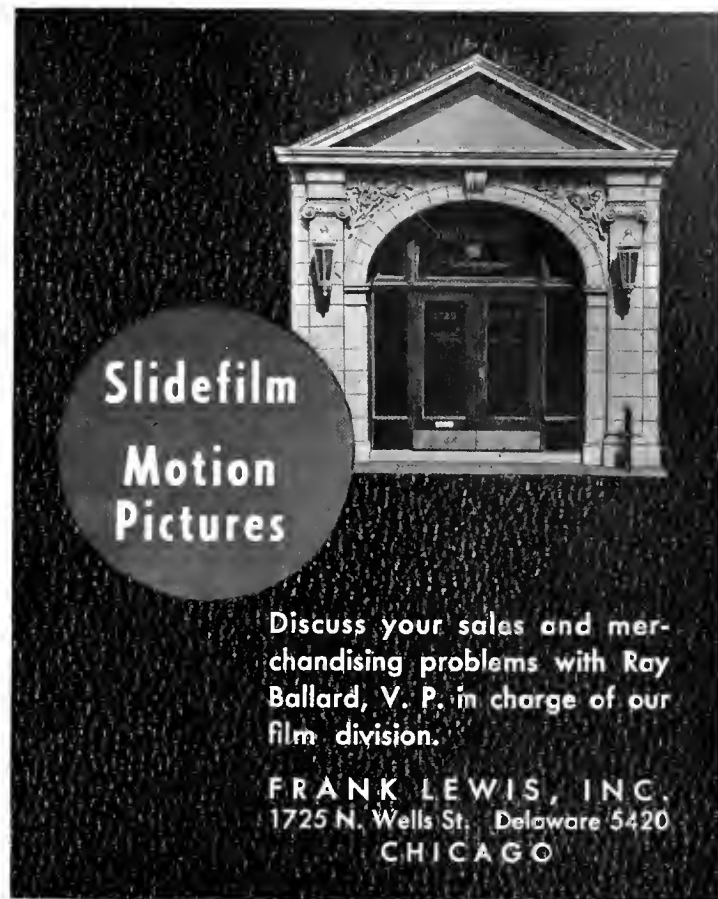
The Box consists of three main sections—the camera base, which fits any 8 or 16mm camera; the slide rod assembly, and the lens shade and filter holder with slides. It can be used with almost any lens, including wide angle.

The Matte Box is available at leading dealers or from the factory direct. Price of the unit is \$40.00 plus tax. A descriptive booklet giving more information on the uses and assembly of the Matte Box, is available on request. Address: Bardwell & McAlister, Inc., Box 1310, Hollywood 28, Calif.

**Joins deRochemont**

◆ DAVID KUMMINS, formerly supervising film editor with M-G-M International, has joined LOUIS DE ROCHEMONT ASSOCIATES, New York, in the same capacity.

Kummins will work on *Your World and Mine*, a series of films on world geography which de Rochemont is producing for United World.



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Audio-Visual Corp., 53 Allyn St., Hartford.  
Bridges Motion Picture Service, 211 High St., Hartford 5.  
Pix Film Service, 31 E. Putnam Ave., Greenwich.  
Eastern Film Libraries, 95 N. Main St., Waterbury 11.

• DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transportation Bldg., Washington 6.  
Paul L. Brand & Son, 2153 K St., Washington 7.  
The Film Center, 915 12th St. N.W., Washington.

• MAINE •

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

• MARYLAND •

Collins Motion Picture Service, 302½ & 506 St. Paul St., Baltimore 2; Also 4 Race St., Cambridge.  
Folkemer Photo Service, 927 Poplar Grove, Baltimore 16.  
Kunz Motion Picture Service, 132 N. Calvert St., Baltimore 2.  
Robert L. Davis, P. O. Box 572, Cumberland.  
Stark Films, 537 N. Howard St., Baltimore 1.  
Howard E. Thompson, Box 201, Mt. Airy.

• MASSACHUSETTS •

Audio-Video Company of New England, 30 Huntington Ave., Boston 16.  
Audio-Visual Corp., 116 Newbury St., Boston 16.  
Ideal Pictures, 10 Melrose St., Boston 16.  
Jarrell-Ash Company, 165 Newbury St., Boston 16.  
South End Film Library, 56 Val-lonia Ter., Fall River.  
Massachusetts Motion Picture Service, 132 Central Ave., Lynn.  
Stanley-Winthrops, Inc., 90 Washington St., Quincy 69.  
Bailey Film Service, 711 Main St., Worcester 8.

• NEW HAMPSHIRE •

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

• NEW JERSEY •

Art Zeidler, 175 Washington St., Newark 2.  
Slidcraft Co., South Orange, N. J.

• NEW YORK •

Wilber Visual Service, 119 State St., Albany. Also New Berlin, N.Y.

Buchan Pictures, 79 Allen St., Buffalo.

Community Movie Circuit of Western New York, 1285 Bailey Ave., Buffalo 6.

Loomis and Hall Camera Supplies, 361 N. Main St., Elmira.  
Charles J. Giegerich, 12-20 Kissena Blvd., Flushing.

Association Films, 347 Madison Ave., New York 17.  
(V.M.C.A. Motion Picture Bureau)

Brandon Films, Inc., 1600 Broadway, New York 19.

Catholic Movies, 220 W. 42nd St., New York.

Comprehensive Service Co., 215 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 11th St., New York City 11.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

Otto Marbach, 630 9th Ave., New York.

Mogul Bros., Inc., 68 W. 18th St., New York City.

Nu-Art Films, Inc., 145 W. 15th St., New York 19.

S. O. S. Cinema Supply Corp., 419 W. 12nd St., New York 18.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

Sullivan Sound Service, 475 Fifth Ave., New York 17. 29 Salem Way, Yonkers. 31 Palmer, Bronxville.

United Specialists, Inc., Pawling.

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

Duncan, James E., Inc. Motion Picture Service, 65 Monroe Ave., Rochester 7.

Morris Distributing Co., Inc., 112 S. Clinton St., Syracuse 2.

Visual Sciences, 599BS Sufferin.

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

• PENNSYLVANIA •

J. P. Lilley & Son, 277 Boas St., Harrisburg.

Harry M. Reed, P. O. Box No. 117, Lancaster.

Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7.  
1905 Sanderson Ave., Scranton 9.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

News Reel Laboratory, 1733 Sansom St., Philadelphia 3.

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

Karel Sound Film Library, 110 Third Ave., Pittsburgh 19.

Clem Williams Films, 311 Market Street, Pittsburgh 22.

L. C. Voth, Visual Education Supplies, Sharpsville.

• RHODE ISLAND •

Audio-Visual Corp., 268 Westminster St., Providence.

United Camera Exchange, Inc., 607 Westminster St., Providence 3.

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

• WEST VIRGINIA •

J. G. Haley, P. O. Box 703, Charleston 23.

United Specialties, 816 W. Virginia St., Charleston 2.

Apex Theatre Service & Supply, Phone 21013, Box 1389, Huntington.

• ALABAMA •

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

Stevens Pictures, Inc., 526 20th St., N., YMCA Bldg., Birmingham.

Jos. Gardberg, 705 Dauphin St., Mobile 16.

John R. Mollitt Co., 191½ S. Perry St., Montgomery.

• FLORIDA •

Florida School Book Depository, 700 E. Union St., P. O. Box 36, Station G., Jacksonville 7.

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

Orben Pictures, 1137 Miramar Ave., Jacksonville 7.

Ideal Pictures Co., 1318 N. Miami Ave., Miami 36.

Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

Southern Photo and News, 608 E. Lafayette St., Tampa.

• GEORGIA •

Calhoun Company, 101 Marietta St., Atlanta 3.

Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N. E., Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

Strickland Film Co., 111 Walton St., N. W., Atlanta 3.

• KENTUCKY •

D. T. Davis Co., 178 Walnut St., Lexington 31. (Also Louisville.)

Hadden 16mm Film & Projection Service, 423 W. Liberty, Louisville 2.

Ideal Pictures, 423 W. Liberty St., Louisville 2.

National Film Service, 123 W. Breckinridge, Louisville. (Also Lexington.)

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

Southern Pictures Company, 1021 Bienville St., New Orleans.

Stirling Motion Picture Co., 3152 Florida St., Baton Rouge 9.

Ideal Pictures Co., 826 Barrone St., New Orleans 13.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 10.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

• NORTH CAROLINA •

Carolina Industrial Films, 401 Liberty Life Bldg., Charlotte 2.

National Film Service, 11-20 Glenwood Ave., Raleigh.

• SOUTH CAROLINA •

Calhoun Company, 1110½ Taylor St., Columbia 6.

Palmetto Pictures, Inc., 1909½ Main St., Columbia 17.

• TENNESSEE •

Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.

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

Tennessee Visual Education Service, P. O. Box 361, Journal Bldg., Knoxville.

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

Mid-South Training Film Service, 166 Monroe Ave., Memphis 3.

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, Maxwell House Office Bldg., Nashville.

• VIRGINIA •

Capitol Film & Radio Co., Inc., 19 W. Main St., Richmond 20.

Walker C. Cottrell, Jr., 108-10 E. Main St., Richmond 19.

Ideal Pictures, 219 E. Main St., Richmond 19.

National Film Service, 309 E. Main St., Richmond.

Presbyterian Committee of Publication, 8 N. Sixth St., Richmond 9.

• ARKANSAS •

Democrat Printing and Lithographing Co., Little Rock.

Grinn-Blacklock Co., 719 Main St., Little Rock.

• ILLINOIS •

Father Hubbard Educational Films, 628 W. Lake St., Chicago 6.

Ideal Pictures Corp., 28 E. 8th St., Chicago 5.

Industrial Cinema Service, 107 W. Wacker Drive, Chicago 1.

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

McHenry Films, 537 S. Dearborn, Chicago 5.  
 Midwest Visual Equipment Co., 6961 N. Clark St., Chicago 26.  
 Association Films (Y.M.C.A. Motion Picture Bureau), 19 S. La Salle St., Chicago 3.  
 Visual Research Company, 30 N. Dearborn St., Chicago 2.

• INDIANA •

Ideal Pictures, 1214 Pennsylvania St., Indianapolis 2.  
 Indiana Visual Aids Co., Inc., 726 N. Illinois St., Indianapolis 6.  
 Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

Pratt Sound Film Service, 805 Third Ave., S.E., Cedar Rapids.  
 Ryan Visual Aids Service, 409-11 Harrison St., Davenport.  
 General Pictures Productions, 621 Sixth Ave., Des Moines 9.

• KANSAS-MISSOURI •

Audio Visual Aids, Broadview Hotel Bldg., Wichita, Kas.  
 Paul Humston & Ideal Pictures Corp., 1402 Locust St., Kansas City 6, Mo.  
 Select Motion Pictures, 1818 Wyandotte St., Kansas City 8, Mo.  
 Erker Bros. Optical Co., 610 Olive St., St. Louis 1.  
 Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.  
 Pictosound Movie Service, 1010 Lindell Blvd., St. Louis 8.

• MICHIGAN •

Cosmopolitan Films, 3218 Gration Ave., Detroit 7.  
 Engleman Visual Education Service, 475-456 Woodward Ave., Detroit 1.  
 Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.  
 Capital Film Service, 224 Abbott Road, East Lansing, Michigan.  
 Jensen-Wheeler, Inc., Hotel Durant Building, Flint 1.  
 Locke Film Library, 120 W. Lovell St., Kalamazoo 8.  
 Gillespie Visual Education Service, 220 State St., St. Joseph.

• MINNESOTA •

Museum of Visual Materials, Kenyon.  
 Ideal Pictures, 301 W. Lake St., Minneapolis 8.  
 Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3.  
 National Camera Exchange, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• NEBRASKA •

Church Film Service, 2595 Manderson St., Omaha 11.

• OHIO •

Lockard Visual Education Service, 922 Roslyn Ave., Akron 2.  
 D. T. Davis Co., 911 Main St., Cincinnati 2.  
 Ralph V. Haile & Associates, Walnut St., Cincinnati.  
 Manse Film Library, 2514 Clifton Ave., Cincinnati 19.  
 Academy Film Service Inc., 2300 Payne Ave., Cleveland 14.  
 Fryan Film Service, 3228 Euclid Ave., Cleveland 15.  
 Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.  
 Visual Communications, Inc., 2108 Payne Ave., Cleveland 14.  
 Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.  
 Murray Motion Picture Service Co., 879 Reibold Bldg, Dayton 2.  
 Twyman Films, Inc., 29 Central Ave., Dayton 1.  
 James B. Upp Motion Picture Service, 750 Broadway, Lorain.  
 Martin Sound Systems, 50 Charles Ave., S. E., Massillon.  
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 Gross Photo Mart, Inc., 524 Madison, Toledo 4.  
 E. L. Moyer, P. O. Box 236, Wayne.  
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• SOUTH DAKOTA •

Harolds Photo Shop & Camera Clinic, 308 Phillips Ave., Sioux Falls.

• WISCONSIN •

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 Wisconsin Sound Equipment Co., Inc., 628 W. North Ave., Milwaukee 12.

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 Donald Reed Motion Picture Service, 8737 Wilshire Blvd., Beverly Hills.  
 Camera Craft, 676E Lexington Ave., Hollywood 38.  
 Coast Visual Education Co., 6058 Sunset Blvd., Hollywood 28.  
 Hollywood Camera Exchange, 1600 N. Caluenga Blvd., Hollywood 28.

Craig Visual Aid Service Co., 1053 S. Olive St., Los Angeles 15.  
 Ideal Pictures Corp., 2408 W. 7th St., Los Angeles 5.  
 Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.  
 Rakle Company, 829 S. Flower St., Los Angeles 14.  
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 Hirsch & Kaye, 239 Grant Ave., San Francisco 8.  
 Screen Adettes, Inc., Sixty-Eight Post Bldg., 68 Post St., San Francisco 4.  
 C. R. Skinner Manufacturing Co., 292-294 Turk St., San Francisco 2.  
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Howard P. Evans, Audio-Visual Equipment, 305 N. 9th, Boise.  
 Williams Photo Service, 1007 Main St., Boise.

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 Ideal Pictures Corp., 915 S. W. 10th Ave., Portland 5.  
 Moore's Motion Picture Service, 306-310 S. W. Ninth Ave., Portland 5.  
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 Audio Video Institute, 1501 Young St., Dallas.  
 The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.  
 George H. Mitchell Co., 712 N. Haskell, Dallas 1.  
 Ideal Pictures, Inc., 2024 Main St., Dallas 1.  
 Visual Education, Inc., 12th at Lamar, Austin; Also, 201 N. Field St., Dallas; 1012 Jennings Ave., Ft. Worth; 3905 S. Main St., Houston 1.

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# Rockett Pictures Expansion Program

PIONEER WESTERN STUDIO ANNOUNCES EXECUTIVE CHANGES

NEARING the quarter-century mark in commercial film production, ROCKETT PICTURES, Hollywood, has announced an extensive expansion program, encompassing major executive additions to its staff.

FRED ROCKETT, president of the pioneer studio company, has been an active participant in the com-

mercial film industry for nearly three decades of growth. During World War II, the company was a supplier of visual training aids to the armed forces and government agencies, including extensive contributions to the U. S. Office of Education film program.

Recent affiliation of additional executive and research talent in-

cludes the absorption of Belmont Pictures, Inc., its personnel, facilities and equipment. Heading production for Rockett will be vice president and general manager J. RICHARD WESTEN, former producer-director of Belmont. His most recent film *It's a Big Job*, produced for the Los Angeles Transit Lines, has been widely publicized.

Executive vice-president of Rockett Pictures is J. HARRY EBBERT, experienced in management, personnel relations and



FRED ROCKETT

HARLOW WILCOX

J. HARRY EBBERT

J. RICHARD WESTEN



## NEWS OF PRODUCERS

### Bill Betts to Bowman Films

◆ Bill Betts, former motion picture and slidefilm producer with Photo & Sound, Inc., San Francisco, has joined Bowman Films, Inc., as an account man, writer and producer.

Prior to the war Betts was a writer with the Jam Handy Organization in their Detroit and Dayton offices.

### Frank Donovan Checks Color in Field Research Project

◆ Frank Donovan, producer of *Light To The Sun*, (reviewed in the March BUSINESS SCREENS), has reported that as a result of some experimentation and research into "average" screening conditions in the field, he is printing all release color prints several degrees lighter than normal.

Donovan declares that a film printed for ideal conditions — proper combination of lamp wattage, screen to projector distance, properly darkened room, and type of screen — is usually at a disadvantage in an average screening.

Against the disadvantage of color differences produced in a lighter print, Donovan matches the dirty blues and browns of a good print screened on an old sheet or plaster wall, and finds in favor of a brighter than average print.

### Walter Lantz Productions Completing New Dextrose Film

◆ WALTER LANTZ PRODUCTIONS, Hollywood, is nearing completion of an animated film on dextrose for the CORN PRODUCTS REFINING CO. The picture will be sales educational on the importance of sugar, dextrose in particular, in the diet. The Lantz company has recently completed animation sections for other sponsors.

sales development for such organizations as the Armstrong Co. and Grant Wilson, Inc. A new department devoted to television will be guided by Harlow Wilcox, nationally known radio executive, who is secretary-treasurer of the Rockett company.

Mr. Wilcox has had extensive motion picture experience as well as many years of sales and merchandising activity. Studio headquarters are located at 6063 Sunset Boulevard in Hollywood.

### NBC Advances Video Plans for Chicago by Four Months

◆ NATIONAL BROADCASTING COMPANY television plans for the Chicago area have been moved ahead a full four months, and the network expects to be on the air with station WISY, its midwest video outlet, by September 1, 1948. This supersedes an earlier announced plan to be in operation by the end of this year.

The speeding up of the plan for the Chicago station is keyed directly to NBC's desire to provide network program service to midwest audiences through its affiliates, three of whom are already on the air: WISN (Milwaukee), KSD-TV (St. Louis), and WWJ-TV (Detroit).

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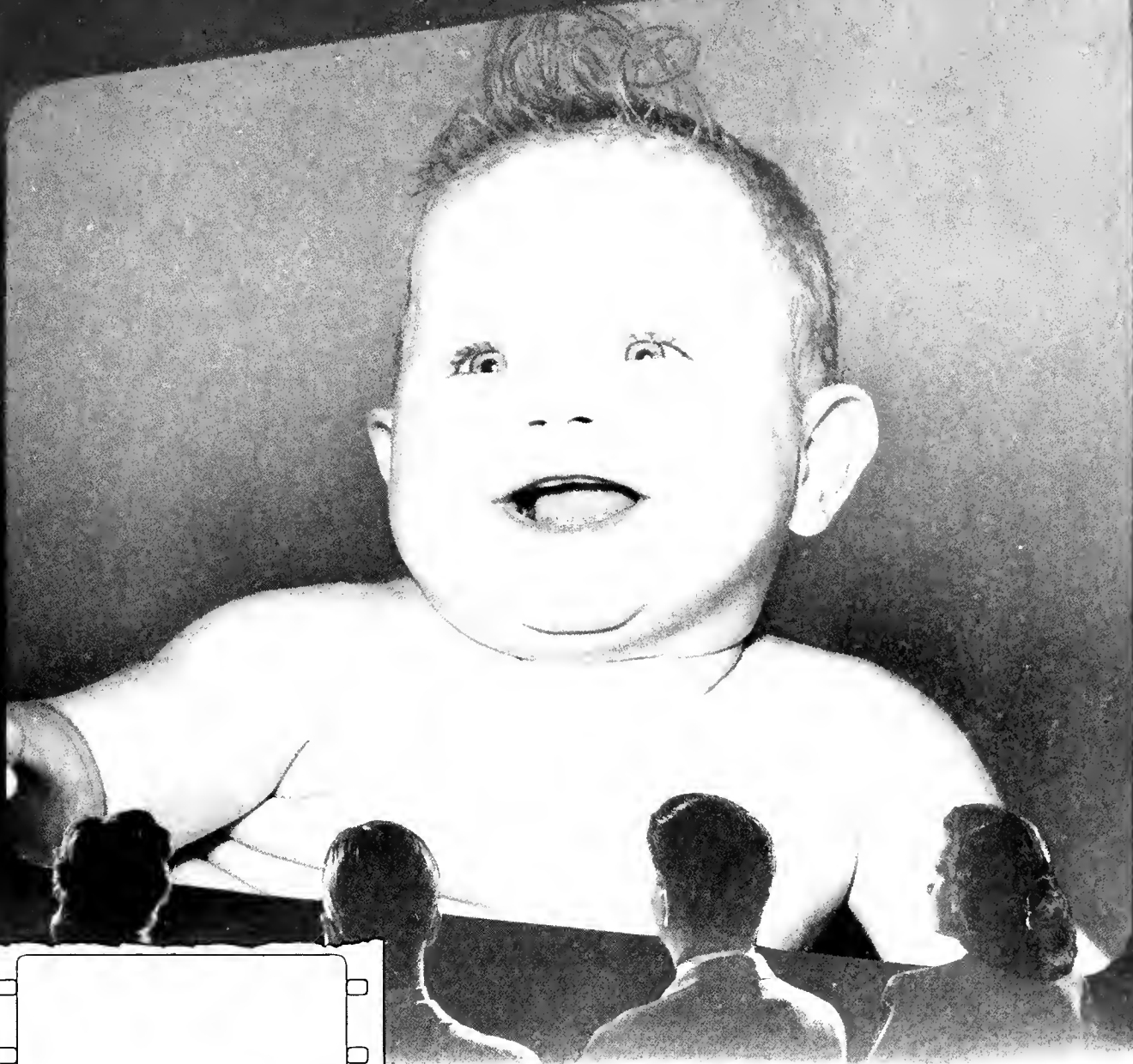
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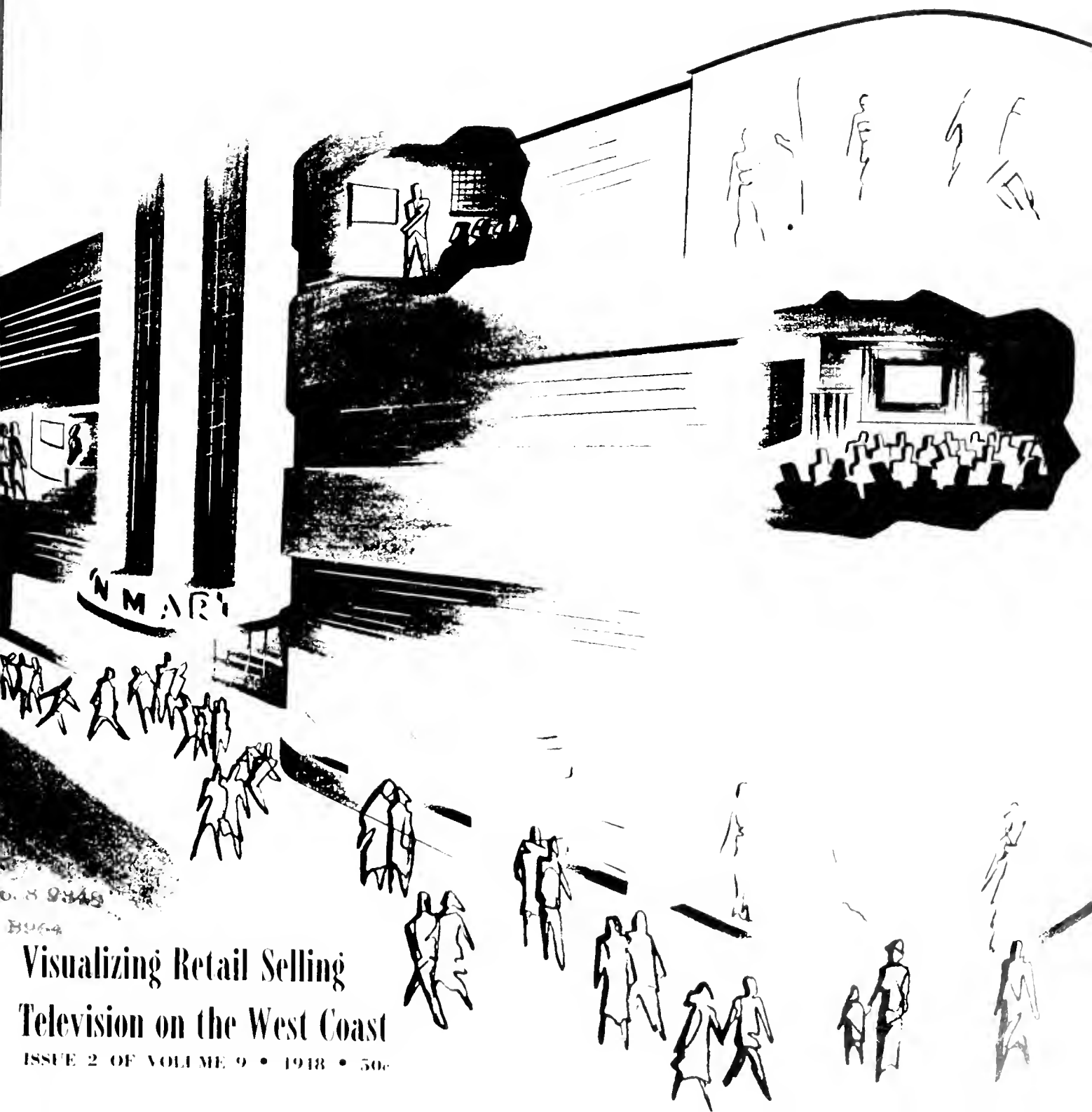
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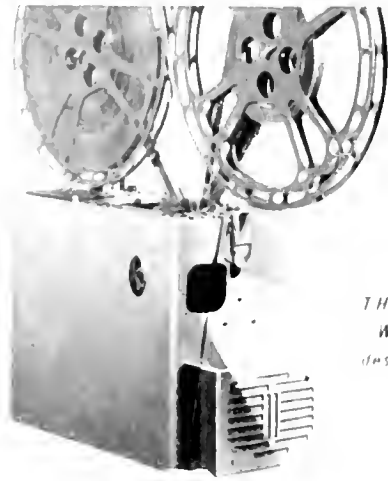
# BUSINESS SCREEN

M A G A Z I N E



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ISSUE 2 OF VOLUME 9 • 1918 • 50c



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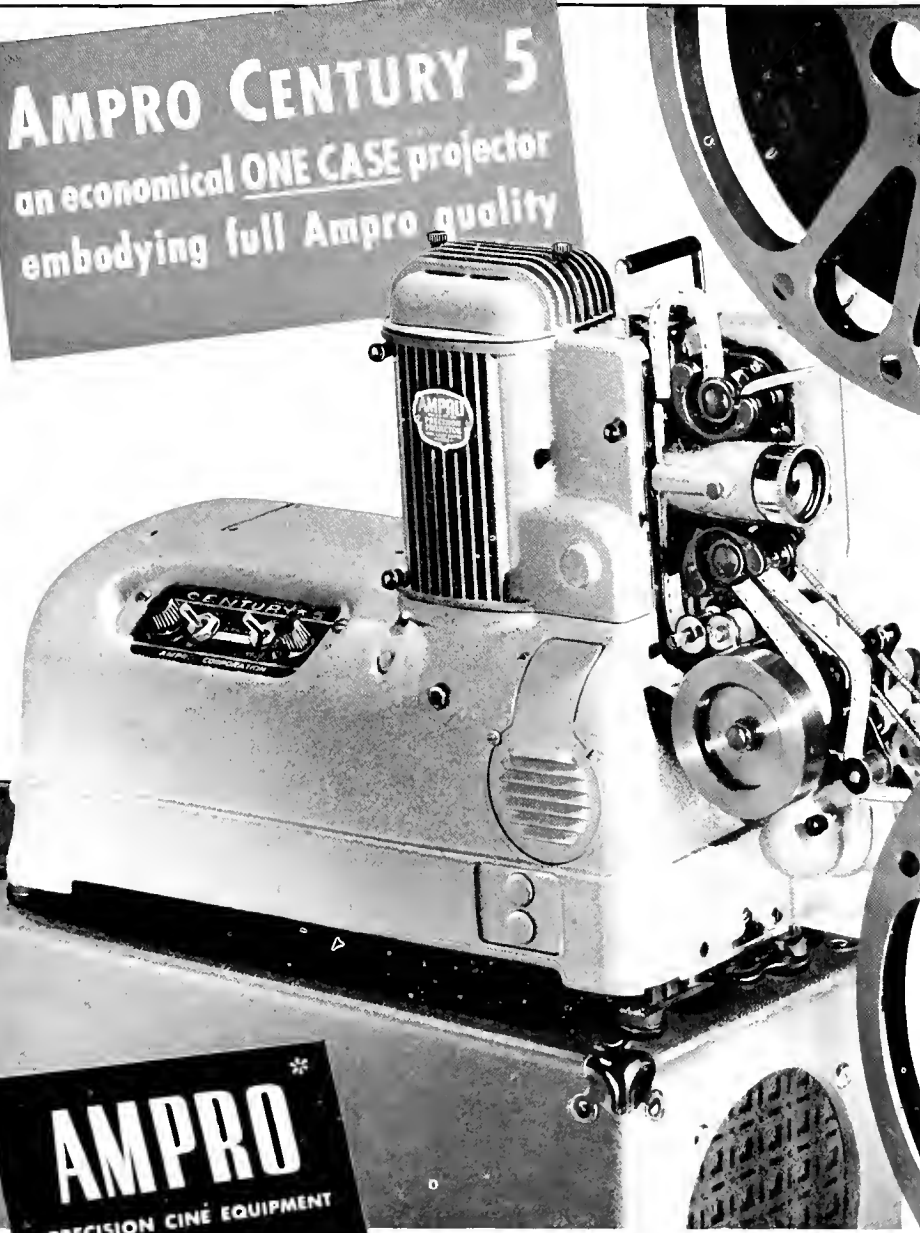
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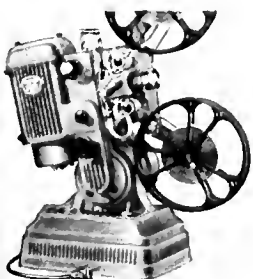


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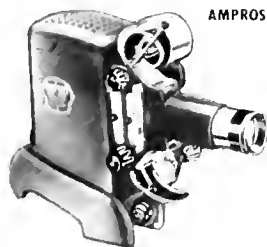
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## Sponsored Films and Public Interest

★ The selection of the Sinclair Oil Company motion picture *Miracle in Paradise Valley* as the outstanding public relations film of 1947 by the awards committee for the Founder's Day events at Boston University this month came as no surprise to Business Screen editors who told our readers of the potent force of this farm safety subject in the closing months of last year.

We are equally gratified that the Swift institutional film *Red Wagon* and the Ford Motor Company's outstanding piece of Americana *Pueblo Boy* came in for similar Founder's Day honors.

It is a happy coincidence that these and other public service films such as *Clean Waters*, *Doctor in Industry* and *By Jupiter* should appear at a time when adult audience groups throughout America are seeking such programs for their group meetings. That Boston, where the town meeting idea is rooted in the birth of our nation, should be the scene of this recent motion picture forum, is indeed welcome news.

Our people have long cherished strong sentiments toward group organization and group discussion, leading to action in the solution of local and national economic, political and social problems. In this effort, the sponsored motion picture has a great opportunity and a challenge which is being answered by the kind of films mentioned above. The acquisition of thousands of self-owned projectors by clubs, lodges, farm bureaus, town forums and churches has swelled the total of self-equipped audiences to record heights. The increasing demand is reflected in the considerable number of prints now required to serve these audiences when they discover a useful program film.

There is a clear responsibility upon the sponsor and producer to make good pictures and to serve these audiences honestly. Their acceptance to the degree now evident is based upon continued quality and useful content. When such responsibilities are fulfilled, good films have untold value to both sponsor and audience. As many as 21,000,000 Americans have seen a single sponsored picture. The impact of a twenty or thirty minute period of undivided attention to the combined forces of sight and sound is truly incomparable.

The growth of television, as a hand-maiden for the mass distribution of such institutional pictures, only serves to remind us that the great bulk of our population lies beyond the range of present-day video facilities. But even more important, these group audiences at business gatherings, in union halls, lodges, clubrooms and in churches, are primarily selective. Program material for their special needs must meet with them at a specified time and place.

The rural audience, meeting in Grange and Farm Bureau halls, at 4-H and Future Farmer groups, and in the small towns at the crossroads of America, is most typical of our enormous distribution opportunity. As more effective and faster methods of print exchange are developed, sponsors will provide useful information and education through the accepted and familiar medium of films to millions in our farm and home population.

Group-minded America is a challenge to the imagination and creative ability of the producer and to the social conscience and good business judgment of prospective sponsors. OHC

Issue Two Volume Nine of Business Screen Magazine. Published March 1948. Issued 8 times annually at six week intervals at 812 N. Dearborn St. Chicago by Business Screen Magazines, Inc. Phone WHitchell 6807 S. O. H. Coellin, Jr., Editor and Publisher. In New York Robert Seymour, Jr., 501 W. 113th Street. Phone UNiversity 1-6670. In Los Angeles Edmund Keitt, 5006 Sunset Blvd. Subscription \$3.00 (domestic) \$4.00 (foreign). Entered as second class matter May 2, 1946 at the post office at Chicago, Illinois under Act of March 3, 1879. Entire contents copyright 1948. Trademark registered U.S. Patent Office.



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

# WHAT WON'T THEY DO NEXT WITH



... and able to serve the public efficiently, safely, and courteously are employees of *Los Angeles Transit Lines* since a motion picture indoctrination and training program was begun. Employee relations are better, labor turnover is less. Proud of their excellent films, company officials wanted them presented at their best . . . and so chose Filmosound projectors.



... by entertaining children while mothers shop in peace. *Hobby Horse Store*, Beverly Hills, Calif., turns this neat business-building trick in an 80-seat "little theater." Juniors joyously watch movies and decide mothers must shop here again soon. Dependable, top-quality reproduction of pictures and sound is assured by a Filmosound projector.

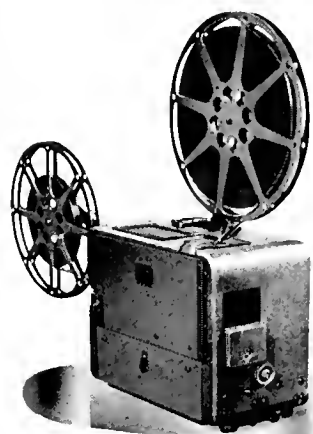
... with a commercial film . . . the business-building story *you* could tell, thanks to the almost limitless scope of a sound movie. Capable film producers are near you, ready to help you weigh the possibilities. Write us for their names.



... is successfully cultivated by *Sinclair Refining Company* with the aid of a movie which forcefully educates in farm accident avoidance. Film is the one serious note in an estimated 2300 entertaining Sinclair Farm Shows being attended by 600,000 farmers and their families in 36 states. In this arduous service Filmosound projectors demonstrate their enduring dependability.

Bell & Howell Company,  
7108 McCormick Road,  
Chicago 45. Branches in  
New York, Hollywood,  
Washington, D. C., and  
London.

... are a  
"must" if your film is  
to be fully successful.  
And the finest 16mm  
sound film projector,  
most commercial film  
users agree, is the . . .



Precision Made by

# Filmosound

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

# After all, Gentlemen, Coverage is... just coverage

Coverage, even if it embraces millions of people, means nothing . . . if it doesn't pay off.

Films should not only pay off, but should outpull other media . . . for nothing gets an idea across as swiftly and conclusively as the audiovisual impact.

Obviously you should choose the film-producing company that excels in winning extra-high audience response.



Our client (name on request\*) was surprised — as you would be — at our prediction of a better-than-50% return for the client's new film. Actual response was 87% — all individual write-ins. Client's previous high was a gratifying 20% from another medium.

We knew we could do it . . . said so . . . did it . . . and then some! It is this confidence in our production experience and know-how that keeps us repeating "Our aim is to make, not the most, but the BEST motion pictures in the 16mm commercial field."

It will pay you to get in touch with Associated Filmmakers. After all, gentlemen, coverage . . . need have but little waste in it.

**SHOWING DOES IT . . . and Quickly**

## ASSOCIATED FILMMAKERS

INCORPORATED

45 ROCKEFELLER PLAZA NEW YORK 20, N. Y.  
Phone: Columbus 5-6694

9155 SUNSET BLVD. HOLLYWOOD 46 CALIF.  
Phone: Crestview 6-8500

## VISUALIZING AN AD CHARACTER

### The Saga of Chiquita Banana

★ The achievement of *Chiquita Banana* in becoming such a potent personality in the radio world is all the more remarkable, because she was entirely vocal. Casting about for a way to realize the full possibilities of their famous trade character, United Fruit decided the time had come to make *Chiquita* as much a visual entity as she is a vocal one, and to use her as a spokesman to tell the public, particularly the housewives, how to use bananas in the many varied ways in which they can be served.

This led, quite naturally, to movies as a medium combining effective sight and sound appeal. The job of making *Chiquita* visual and bringing her to life was turned over to United Fruit's advertising agency, Batten, Barton, Durstine & Osborn, Inc., which had originated *Chiquita Banana* as the means of putting over the famous campaign to get people to keep bananas out of the refrigerator and to eat them "when they are flecked with brown and have a golden hue."

After considering more than 155 different designs for the visualization of *Chiquita*, one was finally adopted. The question then became what form her spokespersonship should take. The Fruit Company people decided on minute movies, and the BBDO motion picture department, under the supervision of William J. Morris, took over the task of making *Chiquita* a movie queen. The result is a series of fourteen 80-second films now being shown in some 850 theatres throughout the United States.

Using a combination of live action and cartoon sequences in Ansco color film, the pictures were produced by the John Sutherland Organization of Hollywood from original story boards and lyrics by Chester W. Kuleza, James S. Campbell, Thomas A. Wright and Patrick J. White of the BBDO staff.

Sixty per cent of each film's 80 seconds are in cartoon treatment in which *Chiquita* is pictured in an amusing situation. The other 40 per cent of the picture is devoted to live action showing the preparation of a simple banana dish. These dishes were suggested and prepared under the supervision of the Fruit Company's Home Economics Director, Ina S. Lindman, who during the war years was Food Consultant to the United States Navy.

As a continuation of *Chiquita's* "never put bananas in the refrigerator" campaign, the first two pictures deal with that theme. The other twelve playlets demonstrate and sell new uses for bananas in menus.

In making this series of pictures, the United Fruit Company achieved several "firsts" in the motion picture field. They were the first large scale users of Ansco color film, with an initial print order of more than one million feet. United Fruit was the first to use live action and cartoon sequences in the same picture with this new film. And, just as



In "Minute Movies" on thousands of theatre screens the character of "Chiquita Banana" has been established.

*Chiquita Banana* set a new height in acceptance of a singing commercial on the radio. 375 of the 850 theatres showing the new films are showing a commercial film of this character for the first time. This is considered an indication of the wide acceptance *Chiquita Banana* has won as a beloved personality, as well as a tribute to the production quality of the pictures.

The *Chiquita Banana* films are a part of a national advertising campaign which United Fruit is currently conducting. Magazine ads and radio one-minute spots are also being used and they both attempt to teach the same lessons as are taught in the minute movies. The promotion is further rounded out by a large-scale sampling and demonstration program in an intensive effort to give housewives an opportunity to sample bananas in the forms they have seen in the movies or the magazine ads or heard about over the air.

## ARE YOU POSTED

on the Best 16mm  
SHORT SUBJECTS?  
Educational . . . Entertaining!  
**25 CARTOONS**

**13 WILLIE THE WHOPPER SUBJECTS**

The Tall Story Teller of the cartoon world. Willie's amazing and incredible exploits are gaily depicted in this outstanding cartoon series. Each subject one reel. List price, \$17.50 each.

**12 FLIP THE FROG SUBJECTS**

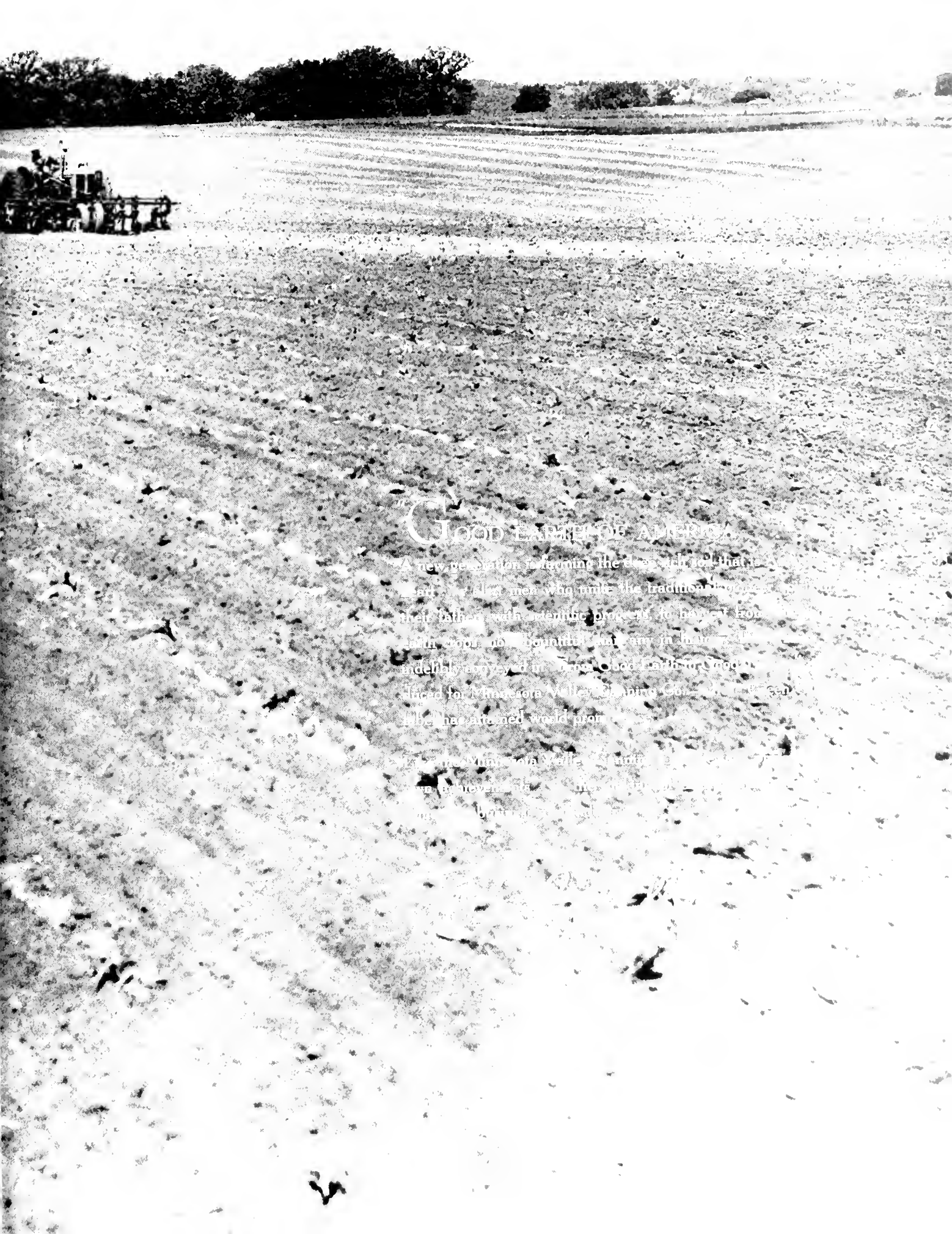
Cleverly drawn, perfectly animated, delightfully humorous cartoons that will provide many hours of pleasant relaxation. Each subject one reel. List Price, \$17.50 each.

**6 TWO-REEL COMEDIES WITH MICKEY ROONEY**

The hilarious adventures of Mickey McGuire and his Gang. Classics in the field of juvenile comedy, played by highly talented casts. Irrepressibly appealing to children and grown-ups alike. Two reels each. List Price, \$40.00 each.

Available at leading film libraries. Write for FREE catalog to Dept. 11.





## THE GOOD EARTH OF AMERICA

A new generation is farming the deep earth that is America's strength. Men who unite the traditions of their fathers with scientific progress to harvest from the soil crops not bounded but free to have their yields indefinitely increased. These Good Earth men are Good Earthers for Madison, Wis., Champion Corn Belt, U.S.A. and they have attained world prominence.

For more information write to Good Earth, Inc., 1000 University Avenue, Madison, Wis. or to the Good Earthers, 1000 University Avenue, Madison, Wis. or to the Good Earthers, 1000 University Avenue, Madison, Wis.



with the

in 16mm projection

● National Carbon Company's "Pearlex" carbon arc delivers 1100 lumens of light on the screen through an  $f_1$  1.6 lens and shutter of 60% transmission. This is four times as much light as is delivered by other types of light sources under identical conditions.

*What does this mean to you?*

1. With a "Pearlex" carbon arc you can seat 400 people with optimum visibility... 800 with adequate visibility.
2. The "Pearlex" carbon arc can be operated for about  $\frac{1}{3}$  the cost of the next best 16mm light source, while delivering four times as much light.
3. The brilliant white light from a "Pearlex" carbon arc makes your 16mm color movies glow with the full rich beauty formerly seen only in 35mm movies.

*For more information on the use of the carbon arc in 16mm projection, write to National Carbon Company, Inc., Dept. B.*

The term "Pearlex" is a registered trade-mark of  
**NATIONAL CARBON COMPANY, INC.**  
Unit of Union Carbide and Carbon Corporation

**UCC**

30 East 42nd Street, New York 17, N. Y.

Division Sales Offices: Atlanta, Chicago, Dallas,  
Kansas City, New York, Pittsburgh, San Francisco

# Greater than ever!

# Natco at

**16mm. sound projector at this amazingly low price!**  
*(with silent speed)*



**HERE'S PROOF! AMAZING ACTUAL TESTS**

**DROPPED 18 INCHES  
 ... STILL PERFORMS  
 PERFECTLY!**



"The new Natco 3030 operated satisfactorily after being dropped 10 times from a height of 18 inches on a concrete floor"

R.W. HUNT COMPANY  
 Testing Laboratory

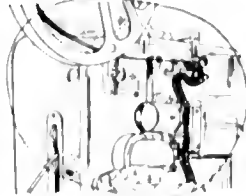
**EXPERT LAUDS  
 NATCO'S THEATRE-  
 LIKE QUALITY**



"In my opinion the new Natco 3030 comes nearest to approaching theatre like quality"

GEORGE BECK  
 Chief Sound Engineer  
 Chicago District  
 Warner Bros. Theatre Circuit

**SAME FILM RUN  
 5000 TIMES  
 AND STILL GOOD!**



No appreciable loss of quality in the image and the film was not damaged in any way after being run 5000 times on the new Natco 3030

R.W. HUNT COMPANY  
 Testing Laboratory

**LEADING EDUCATORS  
 PROCLAIM NATCO'S  
 SIMPLICITY OF  
 OPERATION**



Prominent educators find the new Natco 3030 so simple it can be operated by most any child

**A LIGHTWEIGHT 16mm. PROJECTOR  
 DESIGNED FOR Heavy Duty USE**

**IN HEAVY DEMAND  
 BY THE INDUSTRIES  
 WHICH PUT PORTABLE  
 PROJECTORS TO THEIR  
 SEVEREST TESTS.**

"Congratulations on the new Natco! It is just what we need. As you know, we serve roadshow operators. They give projectors heavier usage than any other industry. Each operator averages 300 to 600 performances a year. Their machines must withstand the wear and tear of continuous usage and travel from town to town. And since we rent films, we prefer the projector on which they last the longest. Natco best meets our heavy requirements. Ship us 350 when possible."

*Taylor & Hoynes*  
 Pres. Colonial Films, Atlanta



**16mm. professional  
 sound film projector**

*here's why Natco is first in 16mm. projection*

The ONLY axial-flow cooling system!  
 The ONLY 8" P.M. speaker at the price!  
 THE ONLY 5-watt amplifier at the price!  
 No converters necessary,  
 AC-DC 105-125 volt, 50 or 60 cycle  
 Up to 2000 ft. film capacity  
 750-watt lamp (1000-watts can be used)

2-inch F 1.6 coated lens  
 Frequency range 30 to 10,000 cycles  
 Microphone and turntable attachment optional  
 Projector only, with reel arms 28 lbs.  
 Total weight — 37 lbs. (Projector and Speaker in one case)  
 Underwriters Laboratories approved

NATCO, INC. 505 N. SACRAMENTO BLVD., CHICAGO 12, ILL., DEPT. 1

Gentlemen: Please send me information and descriptive literature without charge or obligation.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

# MILLIONS of Active, Purposeful AMERICANS Meet Every Week

Adult Education Groups - AF of L - American Legions - B'nai B'rith - Boy Scouts - CIO - Chambers of Commerce - Churches - Colleges - Community Centers - D.A.R. - Dental Societies - Eagles - ELKS - Eastern Star - Farm Bureaus - I.H. Clubs - Foremen's Clubs - Future Farmers - Garden Clubs - Granges - Holy Name Societies - Hospitals - Junior Leagues - Kiwanis - Knights of Columbus - Lodges - Masons - Medical Societies - Moose - Mothers Clubs - Optimists - Parents - Teachers - Political Clubs - Professional Societies - Salvation Army - Rotary - Rebekahs - Township High Schools - Veterans of Foreign Wars - Women's Clubs - and many others.

## HAVE YOUR FILMS MEET WITH THEM

• Millions of influential Americans organized in clubs, lodges, churches, trade groups, unions and veterans organizations, etc. meet each week for discussion and fellowship in the highest tradition of group-minded America. Motion pictures, with their audience appeal and emotional impact, provide popular program material which is in great demand among these active, purposeful audience groups.

### Modern Talking Picture Service, Inc. Is Now Supplying Film Programs to 22,361 Organizations Each Month\*

\*Total audience served during January, 1948

Write for facts and information on how Modern can serve your needs.



## MODERN TALKING PICTURE SERVICE, INC.

9 ROCKEFELLER PLAZA NEW YORK 20 N. Y.  
142 EAST ONTARIO STREET CHICAGO, ILL.

## FOOD INDUSTRY SERVICE

Sponsor: Crown-Zellerbach Corporation. Film: *Fresh and Good Looking*. Producer: Gene K. Walker Productions.

★ *Fresh and Good Looking*, a picture that is highly unusual in its range of coverage, marks the entry into the visual aids field of one of the world's great manufacturers and converters of paper.

Showing the benefits which specialized papers, developed for the food industry, have brought to the housewife, grower, shipper and merchant, *Fresh and Good Looking* covers some 32 separate paper items in a 30-minute span. Its more than 300 scenes, fairly evenly divided between interiors and exteriors, include innumerable locations up and down the Pacific Coast. Such extreme mobility of the camera, indoors and out, and especially the lavish use of lighted interiors, give the film an unusual pictorial interest.

A partial selection of the items covered includes: Use of specialized papers in the growing of tomatoes, melons, dates and raisin grapes; laboratory development, and packing plant use, of special wraps for citrus fruits; manufacture of waxed papers, and their use in bakeries, butcher shops, grocery stores and homes; the use of paper in the frozen food industry, and in the transportation of field crops, such as lettuce and carrots. A forest sequence shows logging operations and the famous Crown-Zellerbach reforestation program. A mill sequence highlights the successive steps of paper manufacture and conversion. Marketing of various types of paper-packaged foods is shown in an extensive modern market sequence.

As a foil to the purely informative material, human interest is obtained through several studio sequences, with professional cast, which develop contrast between the drudgery of the old-fashioned mother and the advantages of the modern housewife. This device, not new in itself, is given a new twist when, in a series of double exposed "ghost" sequences, the old-fashioned family is brought into the modern world with highly laughable results.

In sum, *Fresh and Good Looking* is an interesting answer to the perennial problem: "How shall we tell the story?" What might have become a dry bones catalog of overwhelming facts slides smoothly and swiftly through a multiplicity of scenes that keep interest alive through a continual change of pace and viewpoint.

**Technical:** Three reels, full color, 16mm. Produced by Gene K. Walker. Written by William Thorp. Directed by William Thorp and Gene K. Walker. Cameramen: Charles Schelling and Russell Meyer. Magnetic recording. **Distribution:** To grower, shipper and marketing organizations, through field representatives of sponsor and subsidiary companies. Film will also be available to schools, service and women's clubs, and other interested groups. Later release through regular distribution channels is contemplated.



"A Fair Wage by Job Evaluation"

★ This new color sound slidefilm, independently produced for syndicated sales to industry by Thadene Hayworth & Associates, of Hollywood, is intended to serve wage administrators, job analysts and other management people (such as supervisors and training directors) concerned with job evaluation and related personnel problems. Simple, basic film content presents the general principles of job evaluation with good effect. Color animation (see cut above) helps clarify the principles, presented step-by-step.

*A Fair Wage by Job Evaluation* is sold complete with print, disc and instructor's manual at \$100.

## NATURAL RESOURCE FILM

Sponsor: Richfield Oil Corp.; Film: *California's Natural Resources*; Producer: Rocket Pictures.

★ This film is one of the series on the natural resources of the United States, sponsored by private industry, but under supervision and for distribution by the U. S. Bureau of Mines.

The picture is photographically excellent and gives a complete overview of the state's assets and lacks, with the accent on assets. Pointed out is the enormous influence exercised on the agricultural and industrial development of the state by the presence and accessibility of natural resources.

Chief lack of California is the absence of coal. This has been overcome to a great extent by the harnessing of water power, and the development of petroleum sources—but it was not until these other sources of power were made available that industrial development could really blossom in the state—and so fast has it grown that there are still restrictions on the power supply.

Water is equally important and it was not until huge dams and irrigation systems were built to divert the water of the region to the semi-arid plains and valleys that California's great agricultural development could begin.

The film is an educational and general interest documentary, graphically cataloging the state's resources and outlining their influence on its direction of growth, principle industries and crops.

The film is in color and approximately 30 minutes in length.

**Distribution:** handled by the Bureau of Mines' film exchange at Pittsburgh.



*Thanks, Mr. Skillings*

THE TEXAS COMPANY  
TEXACO PETROLEUM PRODUCTS

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



SALES DEPARTMENT  
J. K. SKILLINGS, MANAGER, SALES PROMOTION

December 29, 1947.

Mr. Frank Speidell  
Audio Productions  
630 - 9th Avenue  
New York, N. Y.

Dear Frank:

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

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

Sincerely yours,

*J. K. Skillings*  
J. K. SKILLINGS

JAS:LA

Send for  
"A Few Facts  
About Audio"

**AUDIO PRODUCTIONS, INC.**  
PRODUCERS OF MOTION PICTURES  
630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

# A New Idea . . . 30 Years Old

Some business executives consider films—whether motion picture or sound slide—as a new sales tool.

Actually, business films have been with us a long time—long enough to have proved their unrivalled effectiveness.

The William J. Ganz Company was a pioneer in making films to express ideas. And it still is.

The "new look" in business is old stuff with us. For thirty years we've made business films for some of the biggest and most successful names in American business.

Right now we've got a lot of new ideas that can make new business for you.

Would you like to hear about them? No obligation, of course.

## William J. Ganz

C O M P A N Y

Producers of Business-Building Films  
10 EAST 19TH ST., NEW YORK 17, N. Y.  
Established 1919

## BEHIND the SCREEN

NEWS AND COMMENT OF THE MONTH

★ *There's good news this month* for the rail freight-handlers of the nation with the announcement by the Freight Claim Division of the Association of American Railroads of a new employee training motion picture *Easy Does It*. Picture and narration are devoted to the training and retraining of all yard personnel concerned with switching of cars. Switching shock is believed to be the cause of greater damage to freight than any other preventable factor.

Film was produced by Dudley Pictures Corporation and directed by Herman Boxer. Supervision was by Albert L. Green, Special Representative of the National Freight Loss and Damage Prevention Committee of the AAR. Prints of the 2-reel Kodachrome subject are made available on an outright sale basis (pre-subscribed) to member carriers of the Association.

### Half of U.S. Farms Are Electrified

★ In 1935 only 10.0% of U.S. farms used electricity. By 1947, 12 years after the birth of the Rural Electrification Administration, 61% of the farms were using it. Electricity has been introduced into the operation of 2,830,667 American farms in that brief time. Have you considered the effect of this continuing advance upon your business?

### Chesterfield's Film Distribution Program

★ *The New Tobaccoland—USA*, a thirty minute Chesterfield picture produced last year, is one of the most costly commercial film ventures ever undertaken. Produced (by Louis de Rochemont) at a cost estimated to be about \$220,000, it will be distributed to maximum national absorption with a cost of about twice the production outlay.

For this expense, the Liggett & Myers Tobacco Co. (via Newell-Emmett Co.) will eventually hit about as many schools, colleges, adult clubs, roadshowings, farm groups, fairs, carnivals and armed service outlets as any single sponsored film has ever reached.

*The New Tobaccoland USA* distribution got off to a slow start. Agency checks of booking and attendance last summer proved that the film was being shown at that time to second rate audiences and poor attendance. This necessitated a complete revision of plans last fall and a new distribution program was placed in operation at the beginning of 1948.

Now moving along in high gear, Chesterfield distribution consists of several separate promotions: (1) Modern Talking Pictures Service, newly contracted for the job, is delivering top grade high school and adult club audiences and currently has 150 prints in circulation. This circulation is being promoted by direct mail and by personal solicitation through Modern's 26 regional exchanges. (2) Liggett & Myers is sponsoring Chesterfield Week on most college campuses. During these affairs 100 prints of the film will circulate. Chesterfield field forces will handle all arrangements. Modern exchanges will under-

take print delivery and projection service. (3) The Farm Film Foundation is booking 20 prints into rural audiences. (4) A special deal is being made with Navy outlets for showings at Naval bases and on shipboard.

What kind of film justifies these elaborate circulation plans? For one thing, it is a decidedly beautiful picture. Produced in color, no expense was spared to insure a full range of A-1 motion picture techniques and pictorial effects. It is a story of the tobacco growing industry from seed-bed to cigarette, in which every farmer is prosperous and every field fertile.

There has been some criticism that this rosy-hued aspect is over-done—that a story of tobacco land and tobacco growers should contain more material of truthful social significance. Others say that, after all, this is an advertising film and the best face of the industry is the only natural one to show.

*The New Tobaccoland—USA* is such a big production that some kind of criticism from the trade is inevitable. Nevertheless, the film is particularly timely in that it high-lights the brighter aspects of a farming community now enjoying the greatest prosperity. It helps to correct many misconceptions as to the tobacco farmer and his way of life. Today no crop as extensively grown as tobacco, yields as high a dollar return per acre. Many farmers average \$500 and upwards per acre for their crop. It points out that industry and modern methods pay off as abundantly in Tobacco-land as anywhere in America.

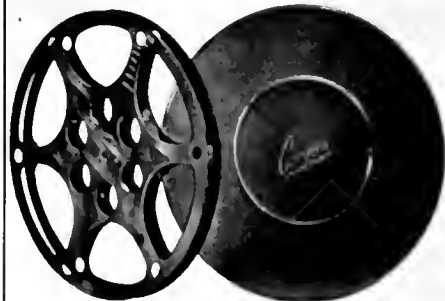
for price and quality

## COMPCO

precision manufactured

### STEEL FILM CANS AND REELS

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



Write today for literature and price list

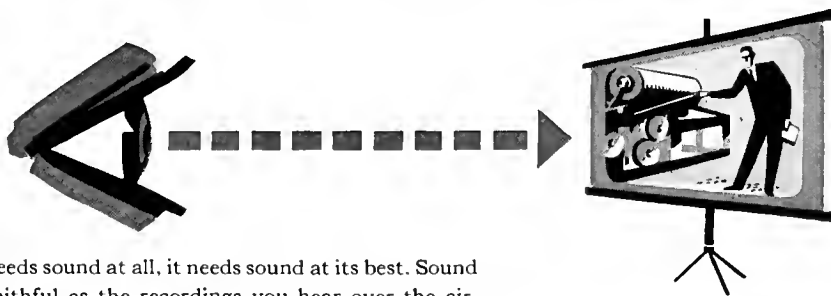
**COMPCO CORPORATION**  
2253 W. ST. PAUL AVE.  
CHICAGO 47, ILLINOIS

It's what they HEAR



that helps them understand

what they SEE



If your slide film needs sound at all, it needs sound at its best. Sound just as clear and faithful as the recordings you hear over the air.

And that's exactly what you will get, if you insist on the new Columbia Transcriptions for your next slide film. For Columbia's new technique uses pure Vinylite pressings to reproduce your sales story with the most life-like fidelity and the utmost freedom from surface noise. Further, in recording these slide film transcriptions, Columbia adheres to all standards adopted by the National Association of Broadcasters for radio transcriptions.

**These new Columbia Transcriptions are flexible.** They can be mailed safely—for they won't break readily, even if dropped. But their greatest advantage is their superiority in tone and their perfect clarity. No one ever has to *strain* to get your sales story. From your opening fanfare, through your sales message to the closing signature every note and word comes across clearly and distinctly—nothing is missed. May we *demonstrate* the difference to you?

*Columbia  
transcriptions*

DIVISION OF COLUMBIA RECORDS INC.  
799 Seventh Avenue, New York, N. Y. Circle 5-7300  
Chicago: Wrigley Building, 410 North Michigan Ave.  
Whitehall 6000  
Hollywood: 6624 Romaine Street. Granite 4134



Trade-marks "Columbia" and  Reg. U.S. Pat. Off.



# Presidential Honors to Jamison Handy

## CERTIFICATE OF MERIT AWARDED FOR WAR SERVICES

with their families, safely returned and returned sooner because of your contributions to the training program."

The Certificate of Merit states: "The President of the United States of America awards this Certificate of Merit to Jamison Handy for the outstanding fidelity and meritorious conduct in aid of the war effort against the common enemies of the United States and its Allies in World War II."

Behind the closely guarded secrets of World War II is the little known story of the widely varied contributions made by the men of the Jam Handy organization. In receiving the Merit Award on their behalf, Mr. Handy reviewed the broad assignment to his Organization as that of "bringing specific numbers of men to specified competence in terms of operational skills at specified times which were determined by the availability of war material."

Although more than 2,000 film subjects produced by the Handy Organization were either adapted or created for Army and Navy use, aid to other producers and

the creation of special devices were of the utmost importance to the war effort. The "application and adaptation of processes of illusion made it possible to bring thousands of Navy air trainees to battle competence under conditions of safety and without loss of material."

Testing and research procedures learned in prewar industry were also applied to war needs. Climatic testing and conditioning for pilots and other personnel was adapted by Handy engineers so that men were made familiar in advance with combat conditions to be encountered in far-off parts of the world.

Some of the most familiar Handy contributions were such devices as the gunnery trainer, models and mockups and special aids to gunnery and bombsight accuracy. About 71% of the films especially produced for the services were Naval Aviation subjects. Not only were these devices produced but the Organization maintained nationwide service crews and special personnel to train trainers and to service installations at bases and depots.

## Briefs About New Television Commercial Film Productions

◆ As part of its 1948 television spot campaign, CRESTA BEANCO WINE Co. has signed with Paramount video outlets KTLA, Los Angeles, and WBKB, Chicago, for a twenty-six week series of one-minute animated film commercials.

The contract, calling for five evening spots weekly over KTLA, and three over WBKB, was arranged by Biow Company Inc., agency for the wine company, and John Dickinson of Paramount's New York television department.

## Fisher Films Via Television

◆ To secure a wide television audience for its regular public relation motion pictures, General Motor's FISHER BODY DIVISION recently sponsored four film programs over WMAZ, Washington, WMAZ-TV, Baltimore, and WPH-TV, Philadelphia. Arranged by ABC, the shows consisted entirely of Fisher Body sponsored productions—four in all—including *First Century of Baseball*, *Build To Your Own Design*, *Let's Go Fishing*, and *Let's Go Fishing Again*.

These films were originally produced by Wilding Picture Productions, Inc.

ABOVE: Secretary of Navy John T. Sullivan (left) presents Certificate of Merit award to Mr. Jamison Handy at Washington ceremony. (Official U.S. Navy Photo)

★ JAMISON HANDY, President of THE JAM HANDY ORGANIZATION, Detroit, has just received the President's Certificate of Merit awarded in recognition of his outstanding services during World War II in aiding "the development, improvement and rapid production of highly diversified, specialized, technical visual aids, and training devices, and in providing rapid and effective training services for the personnel of the Navy's air arm, which proved to be invaluable contributions to the war effort of the United States."

In presenting the citation, the Secretary of the Navy, John T. Sullivan said, in part, "Your contributions greatly speeded up the processes of training and many thousands of men are back in America today in their homes and

In TELEVISION...

FILMS  
are the  
ANSWER



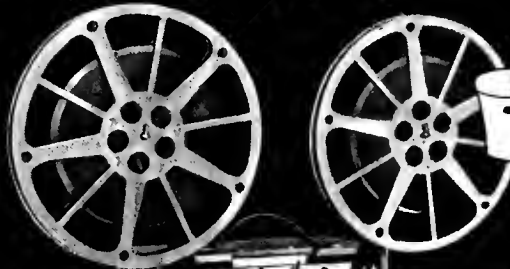
Since

1913

1411 South Boulevard • Oak Park, Illinois

Advertising agencies and sponsors are invited to consult with us on production and special techniques in laboratory processing of films for television . . . Atlas Film Corporation . . . creators and producers of motion pictures and sound slidefilms.

THE *Lighter-Weight* PROJECTORS YOU WANT

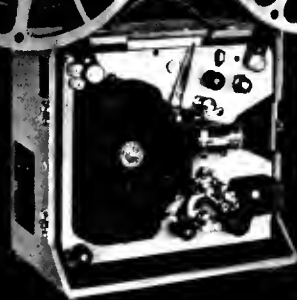


NEW

DeVry "Bantam"

16mm. SOUND PROJECTOR, AMPLIFIER, SPEAKER AND SCREEN . . . ALL-IN-ONE SMALL, COMPACT CASE WEIGHING LESS THAN 31 LBS.

"Theatre in a Suitcase"



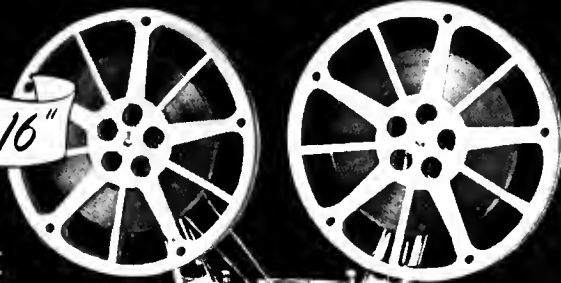
Highest quality 16 mm. sound projector in the lowest price field—the new postwar-engineered DeVry "BANTAM" is a truly champion performer. Brilliant 750-1000 watt illumination, thrilling life-like sound! Has BIG projector features which make DeVry equipment "wanted most by most people!"

Today's greatest value at ONLY . . . . . \$325<sup>00</sup>

*For Perfection in 16mm. Sound Projection*

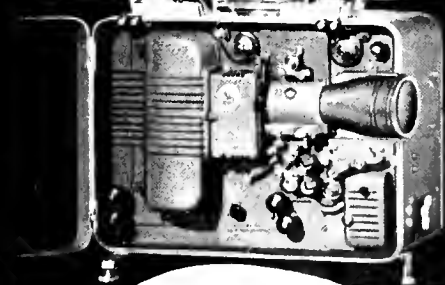
ENTIRELY NEW

DeVry "Super 16"



The perfectionist's projector—DeVry's "SUPER-16" gives you super screen brilliance combined with super richness and fidelity of sound . . . unmatched by any other 16 mm. sound projector. The smartest looking, smoothest performing, sweetest running projector EVER—and by far the most beautiful. Weighs slightly more than the "BANTAM". Meets the exacting demands of the most discriminating.

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Only 3-Time Winner of Army Navy "E" Award for Motion Picture Sound Equipment.

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Please send details on  DeVry "Bantam" projector,  DeVry "Super 16" (11000 Series) Projector.

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

# FILMS TAILORED TO YOUR NEEDS



Whether you require slidefilms or motion pictures — one film or a complete program — we work out a pattern after careful measurement of your needs and then produce to suit.

**SALES TRAINING...PUBLIC RELATIONS  
PRODUCT PRESENTATION...SALES PROMOTION  
INDUSTRIAL RELATIONS...SERVICE TRAINING**



*Sound Masters, Inc.*

165 WEST 46TH STREET NEW YORK 19

MOTION PICTURE  
AND SLIDE FILM  
PRODUCTIONS

**N**OBODY has ever loved the bell. Since its inception, everybody concerned with the sound slidefilm has said: "Wouldn't it be swell to get rid of the bell?" Writers have taken great pains to bury it between phrases and clauses. Producers have endeavored to muffle its sound to the point where only an acute ear could catch it. In desperation, on occasion it has even been glamorized. An oriental treatment substituting a Chinese gong for the bell was attempted on one production. The effect in opening titles was spine-tingling but ninety-seven Chinese gongs later the audience went out of the meeting gibbering.

Nonetheless the sound slidefilm has found great favor in business and industry. Now its acceptance promises to be even greater with the announcement of new sound slidefilm equipment featuring automatic advance of the pictures and elimination of the audible note or "bell" on the recording. Three manufacturers have announced equipment of this type. Two Midwestern firms, Illustravox (Magnavox) and Operadio, utilize the low-frequency note imbedded in the recording to actuate an automatic advance mechanism. Operadio has also developed an entirely exclusive method employing a light cue on the filmstrip for the "advance." An Eastern company (Soundview) utilizes a high frequency note to actuate the advance.

Of the three "systems" thus far marketed, an impartial technical committee of Midwestern producers and sound recording experts has favored the low frequency advance. Among the points they considered were the following:

1. The automatic advance should be "soundless" and permit the uninterrupted flow of speech and music, sound effects, etc. on the recording without pause or audible "bells."
2. It should be as nearly "fool-proof" as possible so that the automatic advance will operate under all field conditions and be easily and accurately operated by unskilled field salesmen, etc.
3. It should be durable and constructed with a minimum of delicate parts subject to field damage.
4. Production methods, including color and black and white picture making, should be affected as little as possible.
5. A "single standard" throughout the field is a most desirable advantage so that users may convert existing machines to the automatic advance and so that new programs may be produced without regard to varying types of equipment and recording methods in the field. Such a development would tend to retard the increasing sale of syndicated sound slidefilms and hamper field use of training and sales programs for national sponsors.

There is apparently such reliability and flexibility in the low frequency advance principle. Speech, music, and all kinds of sound effects can be recorded "over" 30-cycle "operate" tones. Record wear, scratches and blunt needles—customary hazards of field use—don't faze this method. As developed by W. A. Palmer and Jack Mullin, partners in the W. A. Palmer Company and originators of the



## Slidefilms a "New" Medium

• DEATH KNELL OF THE BELL OPENS NEW CREATIVE PHASE •

"30-50 automatic" slidefilm system utilized in one type of equipment, there is positive action and complete reliability.

In Palmer-Mullin's method, a 50-cycle or "lock-out" tone is recorded throughout the record at a level such that it does not interfere with normal sound. This tone serves to lock out, or block the automatic unit from being tripped falsely. When a picture change is desired, the 50-cycle tone is stopped and a 30-cycle or "operate" tone is then recorded.

Through these developments, an entirely new medium is likely to emerge. A new approach is already at hand for production of smooth-flowing sound slidefilms that employ the finest techniques of radio and motion pictures. The realism of uninterrupted speech and sound effects must be heard to be appreciated. The sound-less flow of pictures on the lighted screen begins to approach the high degree of audience interest and appreciation which sound slidefilm users have long awaited.

### Industrial Audio-Visual Association Holds Annual Meeting

★ Representatives of 21 member companies of the Industrial Audio Visual Association, professional organization composed of men who guide the film programs of these national business firms, met at Chicago's Stevens Hotel on February 17-19. The three day conference was the second annual meeting of the group.

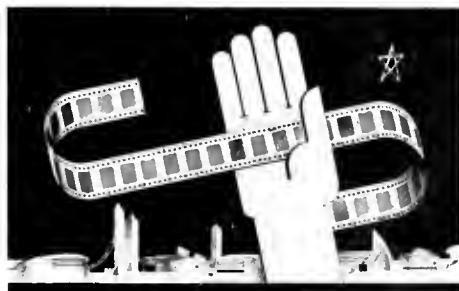
W. M. Bastable of the Films Division, Swift & Company, and one of the founding members of the IAVA, was elected president succeeding Paul Lawrence, F. Merle Johnson, Public Relations Department, General Motors Corporation, is the newly elected vice-president. R. M. Hogan, Kraft Foods Company, is treasurer. William Cox, film manager for the Santa Fe Lines, was elected corresponding secretary and Daniel Rochford of the Industrial Relations staff, Standard Oil Company (N.J.) is the new recording secretary.

Highlight of the luncheon and dinner programs was an address by C. Scott Fletcher, president of Encyclopaedia Britannica Films and a trustee of the Committee for Economic Development. Mr. Fletcher spoke on "New Communications in Business."

Detailed case histories on member company films were presented at opening sessions, followed by a presentation of new projection equipment including automatic advance sound slidefilms.

Members also heard Daniel Rochford, industrial relations representative from the Standard Oil Company (N.J.) describe recent company film operations, including the use of motion pictures to stimulate employee suggestions. A visit to the projection and presentation room of Swift and Company, Chicago, was another featured event.

Five members of the Advisory Council of the IAVA have also been named for the 1948-49 period: Frank Howe, Pan American World Airways; C. R. Conway, Humble Oil & Refinery Company; Tom Hope, General Mills and Edward Baumer, Prudential Insurance Company, are the regional members. Eight new members were formally inducted including representatives of such companies as Bridgeport Brass, John Deere, International Harvester, Johnson & Johnson, N. Y. Central Lines, Prudential Insurance Co., and Sears Roebuck & Co.





# ESSO Films Win Friends

STANDARD OIL OF NEW JERSEY  
PROGRAM SERVES THE PEOPLE

(LEFT) PENNSYLVANIA STATE AND CIVIC OFFICIALS in the Forum, Education Building at Harrisburg hear Governor James H. Duff laud Esso Marketers recent motion picture of that state

A PAIR OF HANDS appeared in a spot of light close by as the title *Meet North Carolina* lighted up the screen. As the film unrolled, the hands moved in sign language synchronized with spoken narration while the audience, by some sixth sense, watched the movie and "listened" to the commentary at the same time.

This was one of 3,173 showings of *Meet North Carolina* last year. After the showing, Dr. C. E. Rankin, superintendent of the North Carolina School for the Deaf, wrote the Esso Standard Oil Company, "We have difficulty securing good films for our pupils and I wanted to let you know that we sincerely appreciate the fine Esso films you have supplied, and again let me thank you for your kindness to our children and for the company's continued interest in them."

Marquis Childs, noted press correspondent, in a dispatch from Warsaw, recently commented on a showing of State Department films. "One of the most popular of these films was made by the Standard Oil Company of New Jersey to advertise the joys of motoring in West Virginia. It shows the beauty of the countryside and the strength of industry."

"One Polish movie-goer was heard to remark 'What a wonderful country America is! What beautiful highways! And—did you notice that nobody was walking on them?'"

The Polish movie-goer was one of 108,918 to see *I Date With West Virginia* last year.

These instances are but a few of the unusual applications of Esso's new state series of motion pictures. During 1947, the company compiled a total of 30,806 showings and a total audience of 4,511,275.

Esso's motion pictures and slidefilms are used for practically every purpose—training, rural promotion, direct advertising, customer and supplier relations and many others. The state series is probably the most important facet of Esso film operations from the standpoint of time, effort and expense involved, and of overall results gained.

Esso's state series will eventually cover the territories of the twelve operating districts of the company, ten individual states and two combinations of states (New England and Delaware-Maryland District of Columbia). To date six films have been completed and released, six more will be completed with about four month intervals between each.

West Virginia was chosen as the first subject of the series because, although a beautiful state scenically, and an important one industrially, West Virginia is not as well known to the tourist as are others in Esso Marketers territory. Besides *I Date With West Virginia*, other pictures completed are *New England Calling*, *New Jersey Journey*, *Meet North Carolina*, *This Is Louisiana*, and *Pennsylvania*.

The prime purpose of the series is to encourage travel. Films of each state are shown not only in that state but in all the others. While there is no advertising in any film (not even a billboard on a gas station) beyond title and end credits, Esso feels that the more travelers,

the more customers for Esso products. In addition to travel promotion, a secondary but very important value of the films is in enhancing the company's relations with each state and its government, for each film is much more a promotion of the state itself than of Esso.

A third important use of the films is in training company employees. Esso sales trainees, in many districts, are instructed in motion picture projection work. As a part of their indoctrination in company policies, methods and relations with the public, new salesmen are sent into the field to arrange and fulfill film showings. Besides representing the company before the public in these showings, the sales trainee visits and talks to other Esso representatives and gets to know personally the Esso people in his entire district.

A typical example of Esso's promotional activities with state films occurred last October upon release of *Pennsylvania*. Tying in with the state sponsored *Pennsylvania Week*, the new Esso film was first shown to an audience of 1,500 state government employees at the Forum of the Education Building in Harrisburg. Here W. E. Black, Esso division manager, presented the film to Governor James H. Duff, and received the commendation of Mr. Duff and of Orris J. Matthews, Secretary of Commerce, who was official host on the occasion.

Following the premiere in Harrisburg the film was shown to more



NORTH CAROLINA GREETES ESSO FILM at Raleigh preview attended by state and civic leaders. The late Josephus Daniels, famed publisher and former Secretary of the Navy, is seated far left at speaker's table.



MOTION PICTURE ACTIVITY, ALL DIVISIONS, 1947 vs 1946

	1947		1946	
	Showings	Attendance	Showings	Attendance
New England	5,292	529,540	3,294	388,843
New York	1,744	201,381	866	97,989
New Jersey	1,433	655,484	752	81,482
Pennsylvania	1,160	882,424	2,363	352,901
Del.-Md.-D.C.	2,125	195,712	1,504	116,665
Total Northern Divs.	17,754	2,461,541	8,779	1,037,880
Virginia	1,242	141,026	560	80,365
West Virginia	1,017	120,662	1,016	167,373
North Carolina	4,543	854,199	829	190,987
South Carolina	2,296	340,234	711	171,840
Tennessee	849	206,229	803	169,478
Arkansas	525	42,987	264	18,005
Louisiana	2,580	341,397	420	91,262
Total Southern Divs.	13,052	2,046,734	4,603	889,310
Showings by Y.M.C.A.	—	—	524	91,137
GRAND TOTAL	30,806	4,511,275	13,906	2,018,327

than 160 organizations throughout the state during *Pennsylvania Week*. Each Esso station displayed a poster on the film saying, "Ask Us About It". Wanamaker's department store in Philadelphia showed the picture in its auditorium during the week and featured announcements of the showings in radio and newspaper advertisements and in window displays.

Similar promotions have accompanied other presentations. Following the New Jersey premieres, which were attended by 1,300 important state officials and special invited guests, newspaper clippings in the state on the film went over the 100 mark and booking requests amounted to 351 purely on this advance publicity. The New Jersey film was shown to 3,000 attending the American Banker's Association convention in Atlantic City, to 24,000 Western Electric employees at Kearny, 7,500 Kresge store employees in Newark, and to Rutgers and Princeton faculties as an initial promotion before regular screenings had begun.

In North Carolina, Governor R. Gregg Cherry was host to 300 state officials at the premiere of *Meet North Carolina*, and praised the company "for its civic enterprise and foresight in issuing such a film purely as a public service and with no advertising material throughout its thirty minute running time".

At the Louisiana state film premiere, Governor Davis and Mayor Morrison of New Orleans praised the company's film effort on behalf of that state's travel and business interests.



LOUISIANA CIVIC CELEBRITIES PREVIEW Esso's state film at New Orleans District showings attended by more than 800. Both the Governor and Mayor DeLesseps Morrison of New Orleans lauded the film.



Virgil Cox, Tennessee Division motion picture representative whose activities are described below, shows Esso films at a school.

## HOW ESSO CONDUCTS FIELD SHOWS

EACH ESSO DIVISION operates its motion picture activities in a slightly different manner involving employees, trainees, and outside projection agencies. However, an outline of how the Tennessee division conducts its movie promotion is interesting as an example of the attention to detail and opportunity for gaining public good will that characterizes all the divisions. It could well be a model for any company which has a similar field operation.

Virgil Cox, one of Esso Standard Oil's Tennessee motion picture representatives, reports his promotion methods as follows:

### A. Gathering Materials

1. We write the chamber of commerce in every city in December of each year for their latest list of all clubs. We also ask the superintendent of schools for a list of principals and schools. The addresses of all churches are found in the telephone directory. A permanent record is kept of all clubs not listed by the chamber of commerce.



2. We have form letters prepared.

3. A large supply of handbills is kept in stock.

4. Envelopes are addressed in advance.

### B. Mailing Material

1. All material is mailed to a city thirty days before I arrive

there. Clubs are advised to arrange for the booking of their program a month in advance.

2. Company envelopes with return address are used exclusively. Letters are usually addressed to the club secretary; the secretary always passes it on to the program chairman.

3. The form letter is printed on stationery with the company letterhead. The fact that there is no cost for the showing is mentioned in the letter, as is the date of arriving and leaving and our telephone number and address while visiting that city. The division manager signs the letter.

4. The request form is included in all letters. This practice we find stimulates clubs to write for shows before I arrive.

5. Descriptive circulars of all Esso movies—the *Thaw-Asia* series, the state films and technical movies—are mailed to all clubs. We find the clubs get a better idea of the variety of shows available this way.

### C. Mailing List

1. We mail to all clubs in a city.

2. All written requests received from a city are answered and placed in our letter file.

3. Upon arriving in a city I secure permission from the superintendent of schools to show our pictures in the schools. Material is then mailed to the schools.

### D. Bookings

1. We try to handle all written requests which we have received first.

2. We try to book clubs first, as they usually have a certain date to meet; then we fill in with

(CONTINUED ON PAGE 46)



In production on the new filmed commercials for the Camel Cigarette television newsreel series described below. The commercials were produced by Transfilm, New York.

## FARM PRODUCT PROMOTION

**Sponsor:** The Texas Company. **Film:** *Your Apple Orchard*. **Producer:** Audio Productions, Inc.

★ This is the second in Texaco's series of color films on major farm products. Like its predecessor, *The Chicken of Tomorrow*, *Your Apple Orchard* will be used as a feature educational subject in Texaco's Farm Forum meetings, regularly held in rural communities throughout the year.

A farmer is a major user of petroleum products. Whether stockman, poultryman, orchardist, or grower, the modern farmer has either already mechanized most of the processes of his farm or probably soon intends to.

Naturally, this great market is important to petroleum suppliers. As farming is a homogeneous profession, and groups concerned with agricultural problems meet frequently, the methods of reaching them with advertising are not as diversified as in marketing to other petroleum consumers. Mainly, three media are of primary consideration for all suppliers on a national scale, farm publications, district newspapers and farm motion picture distribution.

While the first two of these media are important, motion pictures probably reach more farmers and leave a more lasting impression. The sponsored film for farmers offers a good deal more than product advertising. A typical film will provide news of recent agricultural developments, demonstrate new devices, and will be designed to interest the whole farm family from junior to grandma.

Texaco's farm product series will eventually provide a complete library of films on specific products. These will supplement other films on a great variety of subjects.

*Your Apple Orchard* describes apple culture from the seedling to the mature fruit. It

mentions various methods of cultivation, different types of fruit, and systems of packing and grading.

**Technical Notes:** The commercial consists of showing a red Texaco truck and pump, plus title and end credits. No commercial in the narration. *Your Apple Orchard* was photographed in Kodachrome in several large apple producing areas. Animated sequences of bees pollinating apple blossoms are particularly good. Running time: 18 minutes.

**Distribution:** Rural, by Texaco field representatives.

## Camels and Oldsmobile Sign for New Television Newsreel Series

★ Two filmed-news coverage contracts for NBC television presentation were signed in New York early this month.

The first, signed with R. J. REYNOLDS TOBACCO CO. (Wm. Esty & Co., agency), calls for a daily 10-min newsreel series with middle and end commercials spotlighting Camel's Cigarettes. The programs will be carried initially over NBC's Eastern network, and later over midwest and Pacific Coast affiliates.

Reynolds commercials, produced by TRANSMIL INC., combine live action and animation and feature the familiar "E Zone" and "Experience" themes of current Camel ads. The newsreels will be 20th Century Fox Movietone productions which will incorporate special techniques to emphasize medium and close up shots for greater television clarity.

Both animation and live art help to make the filmed commercials extremely interesting and eye-catching for the growing television audience.

Under terms of the second contract, Oldsmobile Division of General Motors (D. P. Brothers & Co., Agency) will sponsor NBC's weekly *Review of the News*, Sundays over WSRB, New York, for thirteen weeks.

# CASE HISTORIES

## MATERIALS HANDLING FILM

**Sponsor:** Automatic Transportation Company (Division of Yale and Towne Mfg. Co.); **Film:** *Transporter Newsreel*; **Producer:** William J. Ganz Co.

Production engineers have long pointed out that the only major opportunity remaining for reduction in manufacturing and distribution costs lies in the adoption of modern materials handling methods on a wide scale.

Approximately 80 per cent of all unskilled labor is still employed in handling of materials. Yet, modern handling equipment, all of which is designed to take the load from a man's back and place it on a machine, enables tasks formerly performed by this labor force to be accomplished almost effortlessly. Human energy—limited and inefficient—is provided relief, and labor is upgraded to more productive assignments.

This theme has been the motivating factor behind all three of Automatic Transportation Company's recent motion pictures. In the first, *Pay Loads Pay Off*, produced last year, equipment of many manufacturers was featured, and the film was non-commercial in that materials handling equipment in general was described rather than only ATC's products. A short second picture, *Skylift Newsreel*, was distributed with *Pay Loads Pay Off* and provided ATC with some sales promotion along with the general message.

The latest release of ATC, previewed last month, is *Transporter Newsreel*, a selling picture based on the performance and physical characteristics of three ATC hand trucks—the Transporter, Transtractor and Transtacker.

*Transporter Newsreel* is a pictorial study of materials handling methods and operations. It provides a dual aid as both a means of show-



Lively scene in "Transporter Newsreel"

ing management ways to improve their materials handling methods and of giving visual instruction on the best applications of motorized hand trucks.

**Technical Notes:** *Transporter Newsreel* is 18 minutes, black and white, sound. The movie was filmed with the cooperation of the Lehigh Warehouse & Transportation Co., at whose New Jersey warehouses the action was photographed.

**Distribution:** The film is available without charge to industrial plants, educational institutions, engineering societies, business clubs and other groups interested in effecting greater economies through mechanized handling. Prints can be obtained from Automatic Transportation Co., 149 West 87th St., Chicago 20, or ATC representatives in principal cities.

## PIPELINE PUBLIC RELATIONS

**Sponsor:** Southern California Gas Company.  
**Film:** *Westward Flow* **Producer:** Polaris Pictures

★ Purpose of the picture is purely public relations. It is a documentary record of the building of the 1200 mile Texas-California gas pipeline, and of the mountainous desert country through which it passes. Because of the terrain, the cost of the huge construction project exceeded 67 million dollars.

As a consumer picture it will be shown to thousands of general and school audiences in the area served by the Southern California and Southern Counties Gas Company. Educational and interest value is high for all audiences.

Aim of the sponsoring company is to enlarge public interest and knowledge of the work of this big private utility, and to point out the foresight, planning and large investments necessary to keep pace with the development of such a rapidly growing area as Southern California. The film is intelligently handled in that it is not loaded with propaganda or company advertising. The sponsor is mentioned only in the beginning and end titles.

An interesting corollary to the making of this film is the production of two additional pictures, from the same photographic material, which will be used by other companies and audiences. One version, *The Biggest Inch*, is being made for the H. C. Price Company, Bartlesville, Oklahoma, on that company's part in the construction of the 30-inch California section of the line. The other—*The Flares Go Out*—is being made for El Paso Natural Gas Company, through the Mithoff and White agency, El Paso. The latter film will be for local distribution in the El Paso territory and will feature the theme of conservation of gas instead of wasting it in flares in the oil fields.

**Technical Notes:** The California film is in color with a running time of 29 minutes. Photography, sound and musical score are all good throughout.

**Distribution:** through the district offices of the sponsoring company and from a central film library. It is available only in the Southern California area.



*Farmer's wife learns ease of welding operation in scene from "Welding Comes to the Farm".*



*Rebuilding a worn plow with welding in scene from Wilding film for Lincoln Electric Company.*

## WELDING COMES TO THE FARM

**Sponsor:** Lincoln Electric Company. **Film:** *Welding Comes to the Farm.* **Producer:** Wilding Picture Productions, Inc.

★ To illustrate the importance of arc welding to the average farmer and to show how welding is used on the farm in hundreds of different interesting ways are the object of this new film sponsored by the Lincoln Electric Company of Cleveland, Ohio, produced by Wilding. The new picture *Welding Comes To The Farm* shows how farmers save time and money by having an arc welding machine on their farms for repairing broken and worn parts and for building handy equipment.

The picture, filmed on many mid-western farms, illustrates such home-made equipment as a granary made from an old beer tank, a hay loader, a smokestack made from old hot water tanks, leading troughs, fences, wagons, and many other normal farm items easily welded from scrap with a farm welding unit.

**Technical Notes:** A secondary purpose of the picture is to show all Lincoln farm dealers just how a successful welding demonstration, or welding clinic, should be held. The film, which is approximately 25 minutes in length, is photographed in black and white.

**Distribution:** available for showing to all interested farm groups via the sponsor.

## MARGARINE'S PRODUCT STORY

**Sponsor:** National Cotton Council of America and the American Soybean Association.

**Film:** *Progress in Products.* **Producer:** Audio Productions, Inc.

★ According to LIFE (March 8, 1948) the coming battle between dairy and margarine interests in the House Agriculture Committee will involve a saving to American housewives of: \$6 million per year in grocery bills, 88 million of woman-hours of labor (coloring margarine), and 52 million of vitally needed grain now being used as cow food.

The taxation of margarine is the only instance in which a tax has been levied on a particular food solely to restrict its sale for the benefit of another food. Despite all dairy arguments to the contrary, it is manifestly

unfair, and public opinion is finally sufficiently aroused to provide a good chance for some action this year to lift the restrictions.

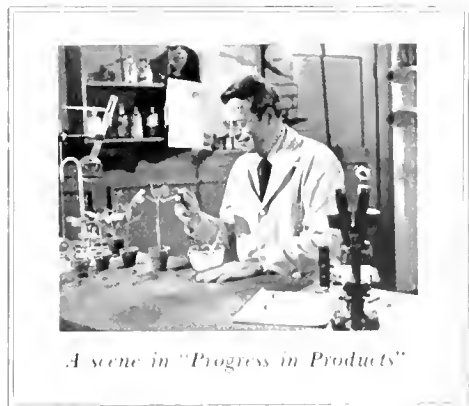
As a part of the margarine interests' public relations program the National Cotton Council and the American Soybean Association have sponsored a new motion picture to tell the story of margarine.

*Progress in Products* points out that "almost every product we may need or use is the result of man's ability to take the best qualities of nature's products and by combination and alteration make them better suited to our requirements". Iron, steel and the light metals, plastics, etc., being produced from natural materials is shown as analogous to the pure foods developed scientifically from other natural elements.

Margarine is presented in the film as a good healthful food. Why it is so, and how it is produced is described in detail. But no comparison is made between margarine and other "spreads for bread". This might seem slightly euphemistic since the controversy of margarine vs. butter is rather well established. However, the angle seems to be that margarine is well prepared to stand and be judged by itself as a food. The comparison of its flavor, nutrition, economy or other values as against butter is implied, but never stated.

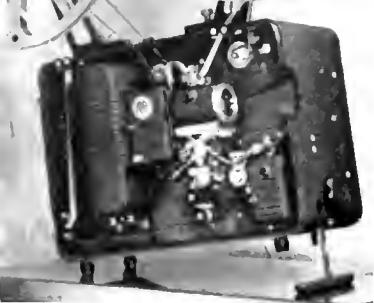
**Technical Notes:** *Progress in Products* is 25 minutes in length, black and white. Scenes consist of factory, field and studio sets interspersed with a few stock shots.

**Distribution:** Via Modern Talking Picture Service to schools and clubs.



*A scene in "Progress in Products"*

# Along the Projection Lines



*The DeVry 16mm "Bantam"*

## U.S. Army Signal Corps Lauds DeVry 16mm Projectors

◆ National press publicity was given last month to an official release by the photographic branch of the U. S. Army Signal Corps laboratories announcing the contract recently awarded the DeVry Corporation, Chicago, for "new and improved designs" of 16mm sound motion picture projection equipment to be supplied the Army in quantity this year.

The Army's enthusiasm for the new "Super" and "Bantam" designs is based upon superior illumination on the screen and "the sound quality of 35mm equipment of the size generally used in public theatres."

New optical designs, matched with fast new projection lenses, are key factors in the new DeVry equipment. Similar contract awards from leading industrial concerns have increased the company's production demand to the largest in peacetime history. The "Super 16" is the finest type of professional equipment available in the company's line; the DeVry "Bantam" was especially designed for the growing field use of projectors by dealers, salesmen and trainers as well as for school classrooms and the home market. It has many of the same optical and sound advantages but weighs only 31 pounds complete with projector, amplifier, speaker, and screen in one compact case.

Announced list price of the "Bantam" is \$325.00.

## Victor Animatograph Appoints Five Special Representatives

◆ In keeping with Victor ANIMATOGRAPH's recently announced program of general expansion, the Davenport, Iowa, corporation has added five new special factory representatives to the sales department.

The new men—W. A. GILLUM, JOHN GREENWOOD, DAN STOLLING, JOHN CONLON, and KAYMAN SPLETZICH—will assist Victor dealers and distributors in the promo-

tion and sale of company equipment.

Gillum, who handled allocation of 35mm film for the War Production Board during the war, will concentrate his efforts in the Chicago metropolitan area, with Greenwood covering the Midwest Sales Division.

Stoelting will headquarter in San Francisco but will travel throughout the Western Sales Division, and Conlon, who has been assigned to the East Coast, will work out of the Victor branch office in New York.

Spletzich will remain at Sales Department headquarters in Davenport.

All these men have been given extensive factory and sales training during the past 18 months.

## U. S. Steel Corporation Now Producing Major Company Film

◆ Chicago area steel workers prepared to become motion picture actors this month as a camera crew arrived in the city to begin photographing location scenes for a new United States Steel Corporation film. The crew includes cameramen, stage hands and electricians and was accompanied by a truckload of lights and camera equipment.

Scheduled for release sometime in May, the film will present the story of U. S. Steel's reconversion activities from V-J Day to the present. Three crews will cover mills from coast to coast, shooting scenes of construction work, new plants, and production and employee activities of U. S. Steel.



*The Forway "Little Giant"*

## Forway Industries Announces "Little Giant" 16mm Projector

◆ Unpublicized to date because of the pressure of back orders contracted by large industrial and institutional accounts, the new lightweight 16mm sound projector manufactured by Forway Industries, Camden, New Jersey has now been formally announced.

The new projector, dubbed "the Little Giant" by its users, is said to combine the output of larger models in a lightweight, compact unit. The overall size 7½" x 9½" x 15" and weight of only 27 pounds are notable features.

An engineered 4-stage audio amplifier, dual ball bearing mounted sound drum and flywheel, and an exclusive system of sound track scanning are also noteworthy. A light optical system called "Perismatic" promises to combine brilliant screen illumination with a comparatively cool aperture plate in an effort to reduce film brittleness and buckling.

All operating controls are centralized and another exclusive Forway feature is the removable film gate which facilitates cleaning of the aperture and film channels to reduce film damage.

Reel arms mount above table level and sizes up to 2,000-foot are accommodated. A patented self-adjusting gravity clutch take-up system insures uniform film tension. Microphone and phonograph input are also provided. Special 6" Alnico 5 speaker is set in a base reflexed cabinet of heavy plywood which also serves as projector carrying case. 2" F 1.6 coated lens is standard equipment.

The "Little Giant" has a solid cast aluminum frame finished in platinum hammer-tone. It lists at \$366.00 with all sales being made through the Forway Corporation, 215 West 55th Street, New York.

## John Lewis Forms Cinemath


◆ John Lewis, recently with EB Films, has announced the formation of Cinemath Technical Animation Studio in New York City. New technical advantages are promised film users.



All Pathescope merchandising films are individually produced to meet specific problems for both manufacturer and retail outlet . . .

- 1 Merchandising *your* goods to *your* customers . . .
- 2 Merchandising *your* policies and methods to sales personnel.

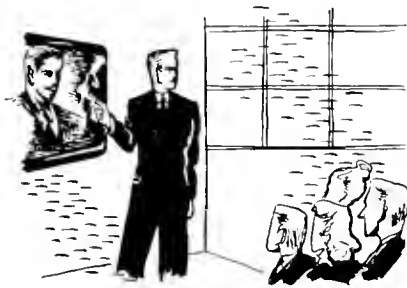
Call Merchandising Production Department  
Pathescope Productions, PLaza 7-5200  
for counsel and showings of Pathescope films  
already made for other clients.



**PATHESCOPE PRODUCTIONS**  
The Pathescope Company of America, Inc.  
*"Pioneer in Industrial and Educational Films"*  
580 Fifth Avenue, New York 19, New York

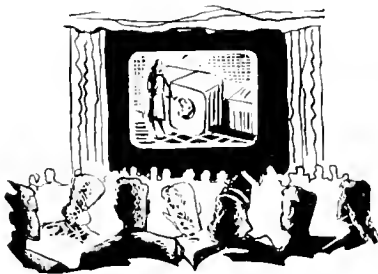
# The RETAIL VISUALIZER

A Portfolio of Useful Ideas, Field Reports, and Film Reviews for Retail Training, Store Display and Merchandising Managers  
In This Issue: How Los Angeles and Chicago Stores Use Visuals



## IN-STORE TRAINING AIDS

including films, slides and charts to reduce turnover and train new workers.



## MERCHANDISING FILMS

for consumer showings and departmental promotion on new products and services as supplied by national advertisers.

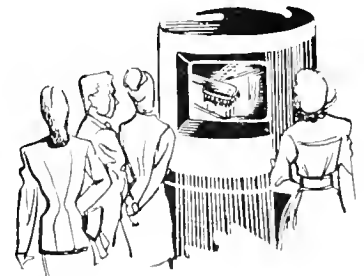
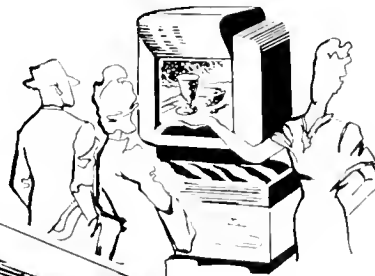


● The recent production of outstanding audio-visual education programs for retail training by such organizations as National Cash Register, Parker Pen Company, and Henry L. Jackson, Inc., as well as the widespread popularity of such motion pictures as "By Jupiter" and "Terry Takes a Tip" is hastening the long-awaited rebirth of visual training for better retail selling.

The advent of new automatic sound slidefilm equipment lends further impetus to this development. Simultaneously, there is fresh appreciation of the value of opaque and overhead viewer projection such as the Visualcast and Vu-Graph for internal training operations and inter-departmental conferences.

The display manager may also benefit by new, economical and fool-proof color slide and slidefilm display projectors. The power of these visual devices to attract street and store traffic is already well known. With "bugs" eliminated, they will prove invaluable in modern store merchandising programs.

COVER AND ILLUSTRATIONS BY WILLIAM BALL



## VISUALS IN STORE & WINDOW DISPLAY

by means of modern, automatic color slide, slidefilm and motion picture equipment to attract street traffic, draw attention to counter displays and facilitate product demonstrations. Complete cabinet set-ups as well as basic projection units are available to the store advertising and display manager.

# Los Angeles Stores Use Training Aids

★ An editorial round up on the Los Angeles department store use of visual aids, shows that while the training departments are great users of films, neither the promotion nor display departments are as aware of their potential effectiveness.

The Los Angeles stores' training departments interviewed indicated that they were using films extensively, and were most enthusiastic about their value.

All of the films being used, both slidefilm and motion picture, with the exception of one, were those produced by national concerns as a service to the individual stores. Among those mentioned most frequently were: the National Cash Register Company's series of sound slidefilms, the Telephone Companies' motion pictures, *Where The Rainbow Begins*, *More Power to You, It's Up to You* (supervisory training), and *Ferry Takes A Trip, By Jupiter* was a general favorite.

It is important to note, as pointed out by the training directors, that these films, while sponsored by manufacturers and designed to advertise their product to salespeople, secure maximum use only when they steer clear of over-advertising, and actually perform a service to the individual store by effectively teaching some aspect of sales work.

There are many other alleged training films available to retail stores, but those which are chock-full of product promotion, or which are ineffective as training aids do the sponsor no good for they just aren't used.

The one exception noted above is the film produced by the May Co. for its own use. Called *The Approach to the Customer*, it was to be the first in a series of sales training pictures.

So far no others have been produced, although the first one is being used "very satisfactorily" as a part of the training of all new Which brings us to the problem of syndicated films and their acceptance.

## SYNDICATED FILMS PROVE USEFULNESS

The syndicated film is unsponsored, or at least not distributed as a sponsored film even though it may originally have been made for one store or company. It can deal with general sales problems without the injection of any advertising by another company, and being widely distributed can be made available to any one store at a cost much less than an individual production, although more expensive, of course, than a free film furnished by a manufacturer.

The Borden and Busse sales training films are an example of successfully syndicated films. They are widely used in training programs, although perhaps more often for field salesmen than for retail clerks.

But one of the drawbacks of the syndicated film is its need to deal in generalities. It can't

meet the specific problems or sales methods of one store or department so it must be supplemented with more specific training.

An example of the problems of producing a general film to suit every taste is the case of *By Jupiter*, an employee courtesy film, originally made for the Marshall Field Company, Chicago, and later made available to other department stores.

## SPECIAL SKILL TRAINING IS NEEDED

Another example. One generally agreed need is for good special skill training films, such as for the receiving and shipping departments, non-sales employees, and for extra holiday help, etc. But while one director felt that these films could be syndicated to many stores having comparable problems, another director said they'd have to have their own films, because they didn't even use the same procedures in different branches of the same store.

Another kind of training film being extensively used is the product story or sales-informative picture, supplied by the manufacturer or distributor, and shown to the appropriate department employees. Good films of this type are more educational than strictly training, if we can make that distinction. They furnish background information and sales points to the retail salesman, and can be extremely helpful to him, and valuable to the sponsor.

The points to watch here are that the films are really informative, not too stuffy, and not too full of sales push.

## PROBLEMS OF FUTURE ARE OUTLINED

Examples of this type of film are legion. Films are available on fabrics, appliances, fashions, etc., and if good are widely used in the appropriate departments. But they aren't generally used in the employee orientation and original training period, unless they, for instance, deal with a general sales problem and use the particular product merely as the specific illustration, as the Lalou fastener is said to be used in *Ferry Takes a Trip*.

The general conclusions from this preliminary survey of local department stores are: That visual aids are being used pretty generally and effectively by training departments, but that there are a number of training areas in which they could be used to a much greater extent. The major stopper seems to be the lack of the needed films, but there are problems in connection with filling this gap. 1. Too many sponsors' desire to over-sell their product directly in the films they make, instead of selling indirectly through real service. 2. The problems of adapting some syndicated films to local needs. 3. The apparent cost of individually tailored film training programs, on the amortized cost of films over the number of years of useful, time and effort saving life of the films.



Scene from *Merchandising Goes Modern*

## EDUCATING THE CONSUMER

Sponsor: Jewel Tea Company, Inc. Slidefilm: *Merchandising Goes Modern*, Producer: Sarra, Inc.

★ Produced as a consumer education project, this colorful slidefilm traces the evolution of the modern "superstore", with its efficiency of operation and serve-yourself shopping ease, from its humble beginning in the general store of the early days. Several aspects of modern store development are considered including the method of determining a new store's location, the economic importance of efficient warehousing and freight handling, the procedure followed in setting up merchandising programs, and the place of the chemistry laboratory and testing kitchen in present day food demonstration. Another interesting sequence is devoted to a breakdown of the average dollar spent in today's food store.

Technical Notes: Sound slidefilm in color; 20 minutes running time.

Distribution: through the Jewel Tea Company home office to colleges, universities, women's clubs, and interested consumer groups.

## TEXTILE BACKGROUND FILM

Sponsor: Pepperell Manufacturing Company. Film: *Dear Miss Markham*, Producer: Herbert Kerkow, Inc.

★ Within a frame of human interest, this is a pictorialization of how cotton fibres are spun into yarn and the yarn woven into sheets.

Its purpose is to induce an appreciation of this phase of the textile industry, to present factual information, to explain the fundamentals of weaving, to teach good buying skills and attitudes, and to plant the Pepperell name in the minds of the audience.

The picture explains, in scenes of the Pepperell mills, how bed sheets are made from the raw cotton to the finished product. Other sequences describe testing processes in the laboratory and the various differences in quality of sheets and sizes, shrinkage, threads per inch, and strength of yarn.

Technical Notes: *Dear Miss Markham* is 26 minutes in running time, produced in Kodachrome.

Distribution: To schools, clubs, PTA through Modern Talking Picture Service. Secondarily, to retail clerks in department stores.

◆ A recently released series of five slidefilms in color, produced by the Pathscope Corporation for Henry L. Jackson Fashion Counsel Inc., make an important addition to the employee-training visual aids library of any department store or retail outlet handling mens wear.

The five films—*Fashion Is Your Business*, *Back to School Fashions*, *Their Business Is Our Business*, *Fall Outer Wear*, and *Fashions in Furnishings*—were designed to help solve a problem vexing most retailers of men's clothing: how to transform clerks into qualified fashion experts.

#### CHANGING MEN'S FASHION SALES HABITS

The obvious public-relations value of having sales personnel thoroughly grounded in the complexities of good taste needs no elaboration. Chief obstacle has been the natural tendency on the part of salesmen to "give the customer what he asks for". The slidefilm series makes the point that most men are in need of fashion advice, and that "what they ask for" is not always what they need, or even what they really want. (A surprising number of men, according to the research on which the films were based, dismiss their sartorial problems by asking for "a suit something like the one I have on.")

Past training programs have generally assumed that fashion knowledge is acquired through simple exposure, or that the field naturally attracts those interested in the subject. Faced, however, with increasing fashion consciousness on the part of the buying public, many retailers are realizing that some kind of positive employee training is necessary.

#### FILMS PART OF COMPLETE PACKAGE UNIT

To date the Jackson series has been purchased and shown by more than thirty-five leading department and menswear stores throughout the country. It constitutes the keystone of a complete Pathscope-developed training program in which the films are followed up with booklets, check-lists, and other supplementary material.

The films themselves, designed to facilitate painless assimilation of the principles covered, present their messages in a humorous way. *Fashion Is Your Business*, for example, tells the history of fashion in clever comic-strip style. It puts across the difference between fashion andfad, emphasizes the importance of fitting fashions to personalities, and gives tips on how to effect tie-in sales. Central characters in this strip are Johnny McSalesman, Elmo Strunk, a mousey milque-toast who considers an oxford gray suit "too conspicuous", and Butch McGuire, a racious character partial to "poiple checks".

All films in the series employ both art-work and photography, and in some instances both techniques appear on the same frame.

The new color slidefilm series promises to open a sizeable field for retail training in areas previously unserved by modern visual training tools. The technique and integration are commendably handled.



Pathscope production crew at work on "Fashion Is Your Business"

# Fashion is Film Business

FIVE COLOR SLIDEFILMS FOR HENRY L. JACKSON, INC.  
PROVIDE VISUAL TRAINING FOR MEN'S WEAR FIELD



Birth of the camel's hair coat (a sequence from "Fashion Is Your Business"): a Philadelphia socialite purchased a coat in a London shop.

The Philadelphian brought his coat to the States where the American horsey set takes to the fashion originated by Indian Maharajahs.



Soon Joe Doakes and his brother Jim got the idea and coats were snapped up in men's stores.

Net result was a bull market in camel's hair, with everyone happy about it—except the camels.

*Available*  
**now!**

**. . . NEW SOUND SLIDEFILMS  
FOR RETAIL SALES TRAINING**

As a service to department stores, chains, and other retail lines, large and small, The National Cash Register Company offers a modern library of training films at the nominal cost of prints and records plus handling. Some are specific to the needs of the larger stores; others meet basic training needs for any retailer. Produced for us by top film studios,

**The National Cash Register Company  
Dayton 9, Ohio**



Seven fundamentals of retail salesmanship. Instruction and inspiration, entertainingly presented. 25 minutes. Any store can use. Set \$7.50.



How to handle "difficult" customers. Recording the sale, making change, wrapping. Companion to "Rainbaws." 22 minutes. Set \$7.50.



Teaches modern, swift, accurate checking, registering, packing for chains or independent self-service food stores. 21 minutes. Set \$7.50.



Kit of seven, covering all steps in transaction in department, specialty and other stores using multiple-drawer registers. Each under 10 minutes. Kit \$35.00.

Mail this coupon for a free showing to any store management individual or group—without obligation.



MERCHANTS SERVICE,  
THE NATIONAL CASH REGISTER COMPANY,  
DAYTON 9, OHIO

Please make arrangements for us to preview (gratis) the training slidefilms checked below:

WHERE RAINBOWS BEGIN"      "CHALLENGE ACROSS THE COUNTER"  
IN THE GROOVE"      "DEPARTMENT STORE CASH REGISTER PROCEDURE"

I understand this place, and under no obligation.

NAME \_\_\_\_\_  
POSITION \_\_\_\_\_  
STORE NAME \_\_\_\_\_  
STREET \_\_\_\_\_ CITY, STATE \_\_\_\_\_

**FILMS** AND FACTS ABOUT THEIR USE

**Kelvinator Provides Four Sales Training Films for Dealer Field**

◆ Four new sales training and indoctrination motion pictures, all in sound and color, are in production at RAPHAEL G. WOLFF STUDIOS, Hollywood, for the NASH KELVINATOR CORPORATION. One film each will feature the manufacture and merchandising of (1) Kelvinator refrigerators; (2) Leonard refrigerators; (3) Kelvinator electric ranges; and (4) Kelvinator home freezers.

All product displays are being photographed in Hollywood on model kitchen sets constructed under the supervision of Karen Fladdes, head of the Kelvinator Division's Home Economics Department. Manufacturing sequences were shot on location in Grand Rapids and Detroit by a mobile camera crew.

The films will be distributed to Nash-Kelvinator salesmen and dealers as part of the manufacturer's VIS (Vocation in Sales) training program.

**Eric (Pa.) Auto Dealer Goes to Farms With Motion Pictures**

◆ L. H. Holmes, Willys-Overland distributor in Erie, Pennsylvania, has developed a novel application of the mountain-to-Mohammed technique to guarantee audiences for Willys promotional films, and sales for his own agency.

Finding action pictures of the Willys Jeep the most successful method of selling farmers on the agricultural uses of the versatile vehicle, Holmes installed portable projection equipment in his Eric showrooms. When he discovered that spring planting, and later fall harvesting, kept farmers on their land during the office hours of his in-town agency, he put the projector in his Willys and took the pictures to the farmers.

Holmes says that he not only shows the films to outlying meetings of Granges and other agricultural groups, but that he is frequently invited directly into

farm homes where he provides the farmer, his family, and sometimes his neighbors, with an evening's entertainment, and at the same time puts across the sales story of the Jeep.

**Parker Series for Retail Stores Available in Package Program**

◆ Four sound slidefilms chosen from the Parker Pen Company's \$200,000 visual program for training retail sales personnel (BUSINESS SCREEN, Issue 7, Vol. VIII) will soon be available, in a single sales training package, to department stores and other Parker accounts interested in using it for a store-wide training program. The complete show has been touring the country since last fall and will have been seen by some 300,000 individuals by mid-summer.

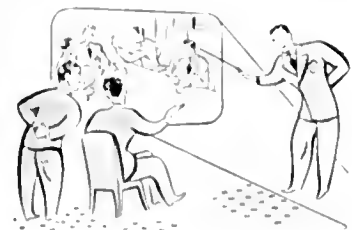
According to James Black, Parker vice president, the need for a sales package became evident as letters poured into the home office at Janesville, Wisconsin, from all parts of the country requesting either return showings of the films, or first showings in those instances where sales people has missed the original run.

"We are leasing the package on a one dollar (\$1) per month basis for one year, charged to the account in advance," announced Black. "This informal arrangement can be canceled at any time by the dealer, and credit will be issued for the unused rent."

"Our only requirements are that the pen department personnel in any store shall see the films first, before they are released for store-wide use, and that any subsequent showings be confined to store personnel audiences only."

The four film released in the package deal include *How You Talk*, which demonstrates that sales are made or lost not only by what is said, but how it is said; *Road Signs to Your Future*, telling how to succeed on the retail selling road; *How to Sell the World's Most Wanted Pen*, which gives pointers on selling Parker Pen items that are equally applicable in selling other products; and *Your Manners are Showing*, which demonstrates good sales manners.

The Parker films were produced by Frank Lewis, Inc. under the direction of Ray Ballard.





**Indiana Bell Telephone Co.  
Expands Visual Training Use**

◆ Indiana Bell Telephone Co. has made an initial purchase of eleven new Victor "Lite-Weight" sound projectors to aid in the

**PRECISION**

**OPTICAL PRINTING**

Complete Optical Printing Service by expert technicians with years of Major Studio Experience.

**COLOR-B&W 16mm-35mm  
BLOW-UPS REDUCTIONS**

- 35mm Ansco Color theatre prints from 16mm Kodachrome.
- Kodachrome Printing Masters complete with all special Optical Effects, and corrections.
- 35mm blow-up work prints from 16mm originals.
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- Television film service.
- Separation negatives for any color process.

Our Optical Printer can solve many of your editorial and photographic problems, by the use of such mediums as frame sequence alteration, optical zooms, quality and color correction, blow-ups, etc.

**FILMEFFECTS of Hollywood**

1153 N. Highland Avenue,  
Hollywood 38, California

Equipped with the Academy-Award-winning  
ACME-DUNN 35-16 Optical Printer

**Here's A Top-Flight Value!**



Small, Convenient PRECISION-BUILT  
**E-D-I SOUND**

**READER — EDITOR**

- for Editing 16mm Sound Film
- for Use with Pair of Rewinds

No Need to Pay more when you can get this efficient, conservatively designed reader. A guaranteed precision job. Lightweight, Oilite Bearing rollers. Self contained. 115 volt AC. Height 6 3/4". Width 6". Length 8 1/2". Weight 7 lbs.

No Flywheel Only  
Instant Stop  
& Start . . . No  
Damage to Film  
Satisfaction Guaranteed . . . or  
money back.

**\$150**

ORDER TODAY  
Engineering Development  
**LABORATORY**  
2005 S. Michigan Ave., Chicago

expansion of its state-wide employee visual training program. The purchase was arranged through W. H. Rodbeck Company, Indianapolis distributor of Victor Animatograph motion picture equipment.

Harry R. Gruelle, Indiana Bell public relations staff, said the company has found that new personnel can be trained 25 to 30% faster by audio-visual methods.

"One phase of training in which visual instruction pays particularly high dividends," he remarked, "is during the demonstration of safety methods, when employees are clearly shown the costs of carelessness and indifferent performance."

The Bell company supervises production of its own films so that individuals trained anywhere in the system receive uniform instruction.

**FOR DEALER EDUCATION**

Sponsor: Continental Oil Company; Film: *The Miracle of Oil Plating*; Producer: Roland Reed Productions.

★ This film is the second in a series of dealer education pictures being made by the Continental Oil Company for its "mileage merchants".

Each film is designed to sell the dealers on a specific company product, policy or service. The first picture dealt with station cleanliness, this one tells the story of Nth Motor Oil, and a third one now in production sells the Conoco Travel Bureau service.

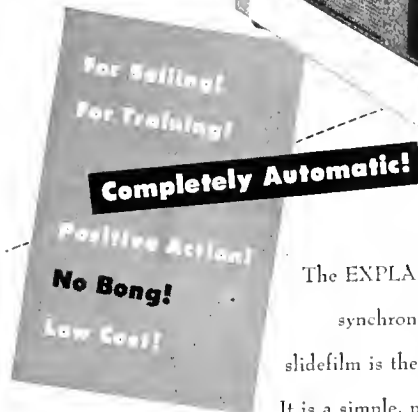
The two pictures so far seen are very well done and will have great interest and influence on the Conoco dealers. They have a story, with some amusing side-episodes and characters, and they get across the company's message to good effect at the same time - an all too unusual combination.

This picture takes a Conoco dealer, his daughter and son-in-law on a trip through the Continental refinery. With enough human interest and character creation, although understandably limited to rather mechanical story lines by the short time allotted to "relief" episodes, the picture also gives a clear and complete sales presentation of the advantages of Nth Motor Oil, and shows how it's made. Film is black and white and runs about 40 minutes.

Distribution: to dealer meetings by the Continental Oil Company's sales staff.

**A SENSATIONAL NEW ADDITION  
TO OPERADIO'S LINE OF  
SOUND SLIDEFILM PROJECTORS...**

The *Explainette*  
**"Automatic"**



The EXPLAINETTE, automatically synchronized method of advancing slidefilm is the result of years of research. It is a simple, practical method...

eliminating pauses in narration or music during each frame advance. The automatic synchronized advance is accomplished by a signal on the film... there are no bongs, cues, or any other signals incorporated in the recording. It is a completely new method... write for details on the EXPLAINETTE "Automatic" today!

**OPERADIO**

*Explainette*  
SOUND SLIDEFILM EQUIPMENT

**OPERADIO MANUFACTURING CO., Dept. BS-38, St. Charles, Illinois**



Chicago shoppers view visual selling aids on the Admatic projector in use by Goldblatt's, Chicago department store.

ALTHOUGH BUSINESS SCREEN'S initial check of leading retail stores in the Chicago area has revealed comparatively wide variance in individual store use of (and attitude toward) audio-visual training and selling aids, a few general conclusions can already be made.

1. Key executive personnel in all retail and department stores contacted are interested in audio-visual materials as a means of strengthening their employee-training and merchandising programs.

2. This interest, at present, greatly exceeds the limited use being made of available materials.

3. The difference between the interest and the actual use is largely due to two significant factors: (a) many store policy making people are "sold" on the audio-visual idea in general but have little specific data on its adaptations to their particular field; and (b) the majority of these executives still lack regular contact with sources of new or available materials. (It must also be reported that among those few key men who are informed, some are dissatisfied with the type or variety of material available to them.)

4. As in other parts of the country (see Los Angeles report) Chicago stores use more visuals in employee training than in consumer merchandising.

But lest the above conclusions from the preliminary survey seem to paint too bleak a picture, it can be said that there are many encouraging signs for the future. In every instance of reported film use, training directors indicated real satisfaction with results obtained. The present situation is clearly a transitional one—and the commonly cautious attitude of most stores is not due to lack of confidence in the medium, but rather to the difficulty of finding audio-visual materials adaptable to specific needs.

With but few exceptions, all of the leading State Street stores re-

# Chicago Stores Need Training Aids

— SURVEY SHOWS PLENTY OF INTEREST BUT NOT ENOUGH FILMS —

ported the use of the same two motion pictures during the average two and one-half day initial training period given new sales personnel: they are *Terry Takes a Tip*, a salesmanship film sponsored some years ago by Falon, Inc., and Marshall Field & Co.'s *By Jupiter*, a lesson in employee courtesy to customers. Even though sponsored by a local competitor, the latter enjoys wide use because it is directly aimed at department store personnel, but the popularity of the Falon film illustrates a rather important point for producers and sponsors

aiming at the retail field. *Terry Takes a Tip* still enjoys wide circulation because, in the words of one training director, "it is the only film we know of that presents the important points of salesmanship without the constant intrusion of the sponsor's name or product. If it were not for the fact that the Falon, Inc. name appears on the open and end titles, I'm sure very few of our trainees would realize it is a sponsored film."

Of course at this point those experienced in the av field may well be asking why syndicated

films are not used—and here again let the quoted statements of a number of store training directors speak for themselves:

"We have not yet been able to locate any syndicated material that hits our specific set-up."

"The syndicated films and slide-films we have previewed are much too general to be useful to us."

"The only syndicated material that has come to our attention has been aimed at either ten-cent-store clerks or insurance salesmen. It might be very effective training for some sales people, but we just can't use it here."

"We tried some syndicated films last fall, but the sales points were presented on such an elementary level that our girls were just amused. We did not feel that they learned anything."

Of course the preceding remarks are not to be interpreted as a wholesale condemnation of the many excellent syndicated films and slidefilms that are available. On the contrary, three stores gave enthusiastic reports of their use of syndicated material and in one case the syndicated series reported was the very one that had proved unacceptable to the training department of another store just three blocks away! The paradox disappears when it is realized that each one of the two stores addresses itself to a different "class" of customer—one of the several important factors determining the nature and level of sales training material.

The consensus of store executive opinion is that no one film or slidefilm, however well conceived and executed, is valid in all retail store training situations in a given area. They admit that sometimes, as in the case of *Terry Takes a Tip* and *By Jupiter*, ma



## A Point of Sale "Natural" for Dealer display rooms

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

ADMATIC automatically and economically shows your products and their special features in a sequence story with thirty 2" x 2" color slides. The brilliant, true color of projected messages makes ADMATIC an extremely practical, common-sense, effective medium.



Write for descriptive circular, price, and ADMATIC projector specifications.

## ADmatic Projector Company

SALES AND DISPLAY OFFICE

318 West Randolph Street • Chicago 6, Illinois

## FILM SALESMAN WANTED

CAN YOU SELL COMMERCIAL FILMS? Have you an outstanding sales record in dealing with top management in business firms and advertising agencies? If you have, one of the country's oldest and best established production companies offers a good position as account executive with liberal drawing account against commissions. Tell us about yourself. Our employees have read this advertisement.

Write Box No. 302  
BUSINESS SCREEN  
812 N. Dearborn St.,  
Chicago 10,

**May Company Uses Slide Show for Window Display Promotion**

★ The May Company, Los Angeles, built a complete house of tomorrow on its fifth-floor home furnishings department and featured it in advertising and promotion.

But how to show it properly in window displays was the problem.

The answer, of course, was the projection of slides showing its interior and exterior features to create a desire in passers-by to see it "in person". The machines selected for the job were Selectro-slides (Spindler & Sauppe, Los Angeles). Featured in corner windows of the store, the rear projection screens showed a series of beautiful color views of the house and were quite successful in bringing an immovable object to the display windows.

While display artists take great pride, and rightly so, in their window creations, there are many times when a little mechanical help in the form of an automatic slide or motion picture projector could add moving interest to the display.

There are many types of merchandise, such as this house, which cannot be properly displayed without films—and there are many pieces of equipment that would benefit greatly by a moving demonstration of their operation.

To display directors who are not aware of the many uses of automatic slide and movie projection, both for in-store display and window decoration, we would recommend an investigation of the ways in which these attention-getting and holding devices can prove valuable.

BELOW: *The Beseler Vu-Graph overhead-type opaque projector offered by the Beseler Co., New York, for in-store training programs and other training uses.*



**Libbey Glass Sales Display Features Rear Projection Idea**

★ The handsome Chicago sales offices of Libbey Glass in the Merchandise Mart are the setting for a unique rear-screen motion picture setup. The movie unit is built into a display wall and a push button permits showing of product and sales films.

**Overhead-Type Projectors Are Useful for Retail Training**

★ One type of visual aid has proved itself particularly useful in employee training is the overhead projector such as the Visual-cast or the Vu-Graph.

These projectors provide a horizontal plane surface on which transparencies may be placed and reflected from a mirror above to a screen or wall above and behind the instructor.

The main advantages of this type of projector, as reported by retail stores, are: that the instructor may remain facing the class, either seated or standing, while filling in forms on the transparency or pointing to sections of it; it can be used in a normally lighted and ventilated room; it is versatile, just as an individual slide projector is. In short, it combines the advantages of black-board-type demonstration, with better instructor control of the class, and the ability to use already prepared material, such as charts, forms, etc. too complicated to be drawn by the instructor on the spot.

The major drawback seems to be that it requires that all material be prepared especially for its use, but this is no great handicap for a training program of any size.

A list of the many individual ways in which the versatility of the overhead projector is being utilized is too long to include here. But the consensus seems to be among retail and industrial training departments that it fills a need not met by any other type of projection equipment.

The overhead projector doesn't take the place of the motion picture, slide or filmstrip projector, of course, but it does play an important part in rounding out the area of usefulness of projected visual aids.

**SOURCES OF EQUIPMENT**

- BESELER VU-GRAPH: Charles Beseler Company, 243 E. 23rd St., New York City.
- KEYSTONE OVERHEAD: Keystone View Company, Meadville, Pa.
- VISALCAST: Victorlite Industries, 5350 Second Ave., Los Angeles.

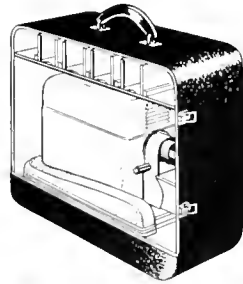


*Just* **PRESS THE BUTTON**  
**SLIDES CHANGE LIKE MAGIC**

**P. R. C. AUTOMATIC SLIDE PROJECTOR**

... is electrically operated by remote control push button slide changer! Handles 75 ready mount or 35 glass slides ... then automatically files them (after showing) in proper sequence, ready for re-showing. The only projector with shutter that automatically closes while slides are changing.

- Pre-projection warming chamber to prevent buckling and out-of-focus images.
- Sharp bright projection with 300 watt lamp.
- Patented slide changing mechanism operates by gravity without injury to slides.
- Equipped with 5 inch coated lens.
- Friction-drive micro focusing device.



Sturdy carrying case, beautifully finished in tan and brown leatherette, has compartments for 4 slide holders, electric card and extra lenses.

Special screen for salesmen designed for projection across desk can be included at slight extra charge.

**COMPLETE WITH CARRYING CASE**  
**\$125** LIST PRICE

*Picture Recording Company*

EXECUTIVE OFFICES • 1240 LAWRENCE AVENUE, CHICAGO 40, ILLINOIS

# A Better Screen means A Better Show



WHEREVER YOU PUT IT ON...

TRAINING SALESMEN  
Model "DT" — De Luxe Portable Tripod Screen (Shown square for slide projection)

TRAINING EMPLOYEES  
Model "A" — Table Model Portable Screen

CONSUMER DEMONSTRATOR  
Model "O" — Large EASEmatic Portable Screen

BUILDING COMPANY LOYALTY  
Model "W" — Portable Wall and Ceiling Screen

BRINGING LIFE TO EXHIBITS  
Model "DL" — De Luxe Portable Tripod Screen (Shown oblong for movie projection)

PROVIDING RECREATION  
Model "WE" — Professional Type Rope and Pulley Screen

TRAVELING DEMONSTRATOR  
Model "K" — New Popular Priced Tripod Screen

OUTDOOR SHOWS  
"Fold-Pak" — Indoor or Outdoor Folding Screen

Chicago Stores Use Visuals:  
(CONTINUED FROM PAGE 30)  
terial can be already sufficiently specialized so that only a minimum of instructor "lecturing" is necessary to make it worthwhile, but these are considered exceptions.

Other productions receiving frequent favorable mention were the National Cash Register slide film series on paid-take transactions and systems training, the Henry Jackson-Pathoscope series *Fashion Is Your Business*, and two Bell Telephone films on supervisory training *It's Up To You* and *More Power To You*.

Three stores reported exceptionally good results from the Henry Jackson fashion series, while representatives from two others said that though they were anxious to use it, their respective budget directors decided it was too expensive—another indication of the need of some kind of regular exchange of information between key retail store executives and sponsors and producers.

The New Boston Store, a large State Street firm, is initiating what may well become the first fully integrated program of audio-visual employee training on the "Street." The store is experimenting with all types of visual equipment and materials to determine the relative value of each as far as their particular purposes are concerned. During the past year a variety of films, slidefilms (both sound and silent), and chart presentations have been used in training new employees, in retraining experienced help, and in presenting the techniques of one department to another. Results are measured, and a close check on new materials is kept. One of the most successful methods experimented with involved the use of a wire recorder in teaching operators telephonic courtesy on customer and inter-departmental calls. At present the New Boston Store is concentrating on employee training, and when a pre-tested program of coordinated audio-visuals is initiated here, a program of visual merchandising (customer showings, etc.) may be tried.

The extent of audio-visual use in other Chicago department stores, lying between these two examples, is by no means static. Whatever lagging interest remained was stimulated by "Fabulous Field's" sponsorship of an employee training film and the success this leader has enjoyed

No matter how good your pictures are —

they can only be as effective as the screen upon which they are shown. A Radiant projection screen, showing your pictures twice as bright . . . can make a world of difference in your shows.

Millions of mirrors make the amazing difference —

bringing slides and movies to life with a warmth and naturalness you never thought possible! Black-and-white pictures are sharper, clearer . . . color shots reveal new beauty and richness. The secret of this superior performance lies in the millions of tiny glass mirrors firmly embedded in the snowy white Radiant screen surface . . . each one reflecting light instead of absorbing it.

A Radiant screen for every need —

makes possible a better show every time . . . no matter where you put it on. The complete line of 1948 Radiant projection screens includes portable models, screens for wall or ceiling mounting, portable outdoor screens . . . in every needed size.

## RADIANT

REG. U. S. PAT. OFF.

PROJECTION SCREENS

for every purpose

SEND FOR ILLUSTRATED CIRCULAR

Write today for complete prices and specifications on the new line of 1948 Radiant projection screens.

—WRITE TODAY—

RADIANT MFG. CORPORATION  
2627 West Roosevelt Road, Chicago 8, Illinois.

Gentlemen

Please send me full details and prices on your new 1948 line of projection screens

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Zone \_\_\_\_\_

State \_\_\_\_\_

### MORE THAN 800 AVAILABLE FILMS IN ALL FIELDS OF SPORTS

*It's Fun to See!* The Sports Physical Education and Recreation Film Guide. Listing more than 800 sound motion pictures, slidefilms, etc. in all fields

of sport from Archery to Wrestling. Gives description and sources on every topic. Only 50¢ per copy, postpaid. Discount on quantity orders.

Order today from BUSINESS SCREENS, 812 N. Dearborn, Chicago (10)

**F**ROM 150,000 TO 500,000 people in the Los Angeles area saw the telecast of the Rose Bowl Game on January 1, 1948.

That's a lot of people, no matter which figure you take.

It's particularly a lot considering the 11,000 to 12,000 sets now installed in the vicinity.

The best substantiated estimate seems to be somewhere between 200,000 and 250,000 or even more, but since no organized research was undertaken the best opinion is still a guess.

Lest these figures seem to be over-optimistic, it is well to remember that the game, and the Pasadena Tournament of Roses Parade which immediately preceded it and was also televised, are events of enormous public interest. Personal reports from known set owners indicated that most of them held all-day television parties, with anywhere from 15 to 40 or more guests. It was television's *big day*.

All bars and public places having television viewers were said to be packed that day, and a number of instances were reported of dealers and assorted entrepreneurs renting seats and charging admission to the telecasts. Most dealer showrooms were open for either paid or free guests.

One dealer rented the 6700 seat Shrine Auditorium, installed a 16 by 20 foot rear-projection screen, and filled three-fourths of the seats at \$1.20 to \$2.40 a head.

So, considering all groups, it seems reasonable to strike an average of 20 viewers per set for this one occasion and arrive at a rather conservative figure of 220,000 for 11,000 sets.

This audience, of course, does not indicate the expectable day-to-day audience for television here, but rather demonstrates the tremendous potential of the medium when the events or programs it presents are of sufficient interest.

The parade was televised by both Los Angeles operating stations; the game only by KTLA, Los Angeles' one commercially licensed station on the air. The Union Oil Company sponsored the KTLA telecast of the

# TELEVISION on the West Coast

Another in the series of regional reports on the progress of the television medium and its effect upon the commercial film, its producer and sponsor. Eastern developments will be reported next issue.

parade, and presented short programs, a pre-game round-up just before and post-game highlights just after the game, but the grid contest itself was not sponsored.

Union used animated films for its commercials, which were made especially for this occasion by United Productions, Hollywood.

The game was also thoroughly filmed for eastern television. Jerry Fairbanks, newly named NBC television film producer, had three camera crews covering the event for air-shipment east and ready for NBC network televising on January 2.

Despite the flurry of these outstanding events, television development in Los Angeles at the beginning of 1948 is still far behind New York City, both in programming and in number of sets in use.

But interest is high here as everywhere, perhaps higher than most places because the extensive Hollywood motion picture and radio colonies know they have a big stake in the future of the medium.

Of the 11,000 or more sets estimated to be in use, more than 80% are believed to be in

homes, with not more than 10% in bars and public places, and the balance in dealer showrooms. Home ownership is steadily growing.

## KTLA in Commercial Operation

★ KTLA is the sole commercially licensed station now operating in Los Angeles. The Don Lee station W6XAO, one of the oldest if not *the* oldest operating station in the country, is still at this writing restricted to an experimental permit.

W6XAO received its FCC permit in June, 1931 and went on the air in December of that year. Holding up its commercial permit, which is pending and has been for a long time, is not its experience, equipment or operating ability but FCC questions regarding some of the Don Lee radio network operating practices.

Commercial applications have been granted for all the other available television channels, but no other stations have gone on the air.

Earle C. Anthony, Inc., owners of radio station KFI, NBC outlet for Los Angeles hope  
(CONTINUED ON THE FOLLOWING PAGE)

## A BUSINESS SCREEN STAFF REPORT BY EDMUND KERR



TELEVISION'S BIG DAY IN SOUTHERN CALIFORNIA was January 1, 1948; the Tournament of Roses Parade and the Michigan-Southern California Rose Bowl football game were televised to the largest audience yet assembled in that area. Audience totals were swelled by special large screen television theatre showings of the Rose Bowl Game by alert impresarios.

**Now on Television!**

THE SPECTACULAR BEAUTY AND PAGEANTRY OF THE FAMOUS

**Tournament of Roses Parade**

FROM PASADENA! NEW YEAR'S DAY, 1948

Union Oil Company OF CALIFORNIA

You'll have a fine time here for the parade float (starting at 11:00) through the Pasadena Rose Bowl. The Company of Pasadena has the honor of presenting the parade float. The float is the most beautiful and the largest in the world.

Time - 11:00 a.m. KTLA, Pasadena W6XAO, Los Angeles (Channel 1) Channel 2 (Channel 2) Beginning at 11:00 a.m. and continuing.

ROSEBOWL: The grand color and the most exciting highlights of both Michigan and U.S.C. will be televised on KTLA Pasadena! No on-telecast parade float. There is only one float in the parade. The float is the most beautiful and the largest in the world.

ROSEBOWL: The grand color and the most exciting highlights of both Michigan and U.S.C. will be televised on KTLA Pasadena! No on-telecast parade float. There is only one float in the parade. The float is the most beautiful and the largest in the world.

ROSEBOWL: The grand color and the most exciting highlights of both Michigan and U.S.C. will be televised on KTLA Pasadena! No on-telecast parade float. There is only one float in the parade. The float is the most beautiful and the largest in the world.

ROSEBOWL: The grand color and the most exciting highlights of both Michigan and U.S.C. will be televised on KTLA Pasadena! No on-telecast parade float. There is only one float in the parade. The float is the most beautiful and the largest in the world.



*KFLA televises professional football at Los Angeles Coliseum.*



*Televising the Sheriff's Annual Championship Rodeo via KTLA.*

## QUESTIONS AND ANSWERS

★ At the January 5 meeting of the Hollywood Advertising Club, the first of a series of three programs on television, a panel of three video experts answered some interesting questions of both local and national interest.

The three men were: Harry R. Lubcke, Don Lee Director of Television, Chairman; Ray Monfort, Director of Television for the Los Angeles Times; and Wes Turner, television executive with RCA. A summary of their answers follows:

1. Cost of building an average television station? \$380,000.00.
2. Basic operation costs? \$25,000.00 a month.
3. How many commercial television stations now? 22; 51 more authorized and 66 pending.
4. Present maximum distance of television? 50 to 100 miles, depending on height of transmitter. (Note: Good reception of KFLA, from 5,000 foot high transmitter on Mount Wilson, has been reported from San Diego and Santa Barbara, both about 100 miles from Los Angeles).
5. When will there be a West Coast television network? 1949.
6. How many television receivers now? 41,000 in L. A. area, 150,000 in the whole U. S.
7. How many are anticipated by the end of '48? 200,000, L. A., 1,000,000, U. S. dollar volume of television receiver manufacturing will equal that of radio by June.
8. What are prospects for larger screen? Technically good, questionable considering high price and public acceptance.
9. How long before sets purchased today become obsolete? Unknown, perhaps 15 years.
10. What are union problems of television stations? None so far.
11. How far off are automobile television receivers? Year or so home market first.
12. Number of commercial television stations expected to be in operation by the end of '48 U. S., 100, Los Angeles, 6.
13. Is there a possibility of television in color? Yes, in about five years.

(CONTINUED FROM THE PRECEDING PAGE)

to be operating in May, construction problems permitting. NBC expects to have its own Los Angeles station on the air in July.

No predictions were made by the Los Angeles Times, ABC, or the Thackrey interests, who hold the remaining three permits, but all "hope" to be on the air long before the end of the year, if plans go according to schedule, which, so far, they have not often done in television. These three and the granting of the Don Lee commercial permit will make a total of seven stations, occupying all the available television channels in the area.

No one expects them to be self-sustaining immediately or even within the next two or three years, but those already in the field are looking forward five and ten years to the recognition of the medium as a potent advertising force, and the establishment of national networks, when Los Angeles can take its place as the number one or two video production center for the country, as it is in radio.

### Programming for Television

★ Programming in Los Angeles at present offers far from a bounteous fare to the set owner. Most popular programs here as elsewhere are the sports and special events.

Some progress has been made on the requirements of continuous programming, but because of the scarcity of receivers up until the recent spurt in installations, little advertising revenue has been available to support program experimentation.

This doesn't mean that experimenting hasn't been done at all. It has, but sporadically and over several years, so that while much programming experience is acquired, it hasn't been used extensively so far to promote and develop continuing audience interest.

In addition to the specific television experience gathered by the two operating stations, there is the tremendous Hollywood talent pool, both technical and artistic, many members of which can contribute materially to television development as soon as television can support additional workers, even on a

minimum scale during these formative years.

W6XAO has pioneered in experimentation, technically and in programming, over the years, but because it has not yet had the opportunity to put this experience to commercial use, it is marking time in programming at present until its commercial permit is granted.

Headed by Harry R. Lubcke, who has directed operations since its inception in 1931, the Don Lee station and staff has acquired much television "know-how." In over 7000 program hours it has televised more than 15 million feet of film, and has presented all kinds of live productions, both studio and remote.

Over a million dollars has been poured into the station development and operation, without a penny of income. The studio building, located at the transmitter site, 1600 feet high on Mount Lee back of Hollywood, is said to be the first built exclusively for television. Don Lee is now building a mid-town Hollywood building for both radio and television operations, which will contain some 10 television studios.

But at present W6XAO's programming is limited to about 7 hours a week of remote programs, and 4½ hours of test pattern with music and announcements. Admittedly this is a minimum scheduled designed to keep the station on the air at low cost until the granting of the commercial permit, which will immediately step up activity.

Four days a week it telecasts the "Queen For a Day" and "Heart's Desire" radio shows from the Earl Carroll Theatre Restaurant in Hollywood, and Monday and Friday evenings it presents the wrestling and boxing matches from the Legion Stadium.

KFLA has, according to its ads, "more hours per day (on the air) than any other television station." But to reach the figure of seven to eight hours per day which it quotes, it is necessary to count the hours of test pattern, some with music alone, and some with a moving news ticker tape crossing the pattern. And, while some of these hours are



The 1947 Armistice Day Parade was a typical KTLA video event.



Television cameras report news event from steps of City Hall.

sponsored, undoubtedly at reduced rates, by Gough Industries, they can hardly be counted as "program" hours because of their very limited visual interest.

KTLA has perhaps the biggest advertising schedule from one advertiser of any station in the country. Gough Industries, local Philco distributor, in addition to the "sponsorship" of the test pattern, has an hour each evening, Monday through Saturday, 7:00 to 8:00.

The Gough programs are varied. First half hour is devoted to children's programs. A ten minute sketch called "Uncle Phil" consisting of a cartoon film, or Shirley Dinsdale, girl ventriloquist, or both, opens each hour. It is followed by a 20 minute episode from an old film serial (and don't think the daddies and mommies don't howl too when an episode is omitted). The second half hour, 7:30 to 8:00,

consists of a variety of 15 minute and half hour studio programs. Among the programs presented are: Bar-None Dude Ranch, Home Economics, Star Views with Lois Andrews, Sunset Room, Judy's Workshop, Looking at Music, and You'll Be Sorry, with Beryl Wallace (this latter is "the" game, charades, and is a very tele-genic and amusing program subject).

The Gough live shows are prepared by Finley Productions, a radio transcription firm now turning to television, and supervised by the Noble Advertising Company, agency for Gough.

Another important sponsored program, very recently started, is "On The Town," a Tuesday-through-Saturday, mid-day hour program, produced by the J. Walter Thompson agency cooperatively for six leading television set

manufacturers. These programs are on-the-spot news feature shows, visiting and dramatizing places and events of general interest.

Union Oil Company is continuing its television advertising by sponsoring the telecast of the Santa Anita feature race Saturday afternoons at four during the racing season.

For a short time the Buchanan Company, national advertising agency, sponsored two quarter hours a week of film news, "to prove to potential sponsors," it said, "that television shows can be profitable and not too expensive." But at this writing, it is now off the air.

At last account, a 15 minute Sunday evening program called "Shopping at Home" was being cooperatively sponsored by Sears, Pep Boys, Schwabacher-Frey and Sleep Shops.

Some of the special sporting events are (CONTINUED ON THE FOLLOWING PAGE)

## Don Lee (W6XAO) Video Operations Helped Pioneer the Field

Over 7,000 program hours have been televised by the Don Lee "experimental" television station W6XAO since it began operations in 1931. It has televised more than 15 million feet of film and expended more than a million dollars in station development and operation. Typical programs included (below) human interest pickups such as the annual Soap Box Derby and televising "Queen For a Day" show with comedian Jack Bailey. The Don Lee station (right) atop the Hollywoodland Hills near Los Angeles is one of the complete establishments in the video field.



**TELEVISION ON THE WEST COAST:**

(CONTINUED FROM THE PRECEDING PAGE) sponsored, many on a one-time or occasional basis. Exceptions are the Ford presentation of the amateur boxing program every other week and a local Philco dealer's sponsorship of some of the hockey games.

Spot announcements on KTLA are being carried at regular intervals by Luckies, Elgin, Botany Ties, BA D., Philco, Sears, and Hat Research Foundation. The list is growing rapidly and will probably have increased materially by the time this appears in print.

The other KTLA programming is handled by the station itself and consists for the most part of films, sports and special events.

Present indication here is that much programming for the present, and for some time to come, will be originated or developed by the stations and sold as packages to sponsors, with outside television producers perhaps taking over from there. Later on the trend will probably shift to origination of shows by producers and agencies, although technical reasons will of necessity cause stations to continue more supervision of live productions than has been the case in radio.

The KTLA evening program period runs from 7 until 10:30 or whenever the special event is concluded. Examples of the other programs are: 8:00 to 8:30, usually short films, although whenever interesting unpaid talent is available, an interview type program called "Who's News" is featured. From 8:30 on the programs run: Monday, boxing; Tuesday, a western feature film; Wednesday, wrestling; Thursday, "Your Town," a live civic studio program; followed by "Meet Me In Hollywood," a remote man-in-the-street program from Hollywood and Vine; Friday, hockey; Saturday, Hockey; and Sunday, a western feature film.

Rates for time on KTLA range from \$100

for a one-time, one hour program (\$300 for facilities, \$100 for time), down to \$43.75 for a one-minute 52 time schedule. The rates in January, '48 were the same as those put into effect early in '47 when the station became commercial, but an increase is anticipated in the near future.

**The Television Audience**

★ Main fact about the television audience at present is its relatively high income. KTLA in current promotion is stressing the ability of Los Angeles television to influence the motion picture and radio leaders who in turn influence the whole population in fads, trends and fashions.

But television also reaches some middle and low income families through installations in public places, and will reach much lower in the income brackets as sets come down in price. Predictions are, however, that it will be some time before it changes from a class to a mass medium—from the Town and Country, New Yorker group to the Life or Bob Hope audience.

However, sets are not restricted to upper bracket income homes, for Los Angeles figures indicate that even now the majority of installed sets are in what are considered to be middle-class residential areas, as reported by one advertiser's study of the KTLA program mailing list.

That the television audience differs somewhat, both at present and in the future, from the average motion picture theatre audience is indicated by the following statement made by Klaus Landsberg, director of KTLA and an experienced televiewer:

"The majority of the movie theatre audience has been shown to be in the age group between 15 and 30. Therefore, the majority of the usual television audience can be assumed to consist of those under 15 who are too young to go out often, and those over 30

who are old enough to want to stay home for their entertainment.

"These facts indicate quite clearly the difference in taste that television and theatrical productions must appeal to."

From such facts, and the individual conclusions of each station and producer, programs are being tried out continually to determine audience appeal. No standard format has yet been agreed upon, nor have accurate audience measurements been set up in this area, so trial and error prevails at present.

General opinion is that no studio programs now have the mass appeal that good sports events do. If they continue to be the mainstay of television programming, one prediction might be that the general advent of television will create a greater sports-minded nation, with the increase in the number and quality of athletic events being supported by the sale of video rights.

**Television as an Advertising Medium**

★ Television costs per person reached are high in comparison with other mass media, and probably will always remain so, although the per-impression cost will go down rapidly as sets in use increase.

The impact of television's sight and sound combination is considered next best to personal sales or demonstration, and chances are it can sell less expensively than the latter methods. Perhaps the time will come when we can all stay at home and do our shopping, as is being tried out now on KTLA's "Shopping at Home" program.

Present television costs can be compared most fairly to the per-person cost of direct mail to a semi-selected (on the basis of income) list — on that basis it stands up well.

A number of examples of real advertising effectiveness are beginning to come to light, particularly in luxury merchandise. One of these is the instance of the Philadelphia fur (PLEASE TURN TO PAGE EIGHTY)

VETERANS SEE news and sports events via television receiver installation at Los Angeles hospital. Television is especially useful here.



KTLA COVERS BASEBALL. The station televised games of the Hollywood Stars and the Los Angeles Angels during the past baseball season.



MAN ON THE STREET program of KTLA is now broadcast weekly from the famous intersection of Hollywood and Vine Sts.

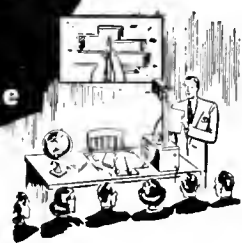


DISASTER COVERAGE with a spot news telecast by KTLA of the Pico St. explosion in downtown Los Angeles some time ago.





We'd like to show you how the  
**BESLER VU-GRAPH**  
 OVERHEAD PROJECTOR  
 enables you to face your audience  
 while you project material



SEND COUPON BELOW FOR A  
**free demonstration**

Look at these VU-GRAPH advantages:

- You need never turn your back on your audience.
- Will project any transparency. Will project opaque material in silhouette.
- Takes copy up to 7" x 7".
- Delivers a sharp image over entire area.
- Projection can be clearly seen in normally lighted room.
- Plastic and special pencil makes it possible to make sketches, diagrams, present problems and project them simultaneously. Work can be removed and plastic used over again.
- Vu-Graph film, used in similar way to plastic, projects white lines instead of black.
- Easy to operate.
- 500 watts. AC-DC motor-driven fan, equipped with rheostat for increasing and decreasing speed.

*the Opaque Projector*  
 THE PRIMARY PROJECTOR  
 IN VISUAL EDUCATION

Read what supervisors\* in vocational education say about Opaque Projectors:  
 "... the best method for showing really new developments. Most textbooks are far behind industry."  
 "I would rate it about first as a potential visual aid."  
 "In using an opaque projector, the teacher is limited only by his own imagination." \*Names on request

Send coupon for literature describing various types of Opaque Projectors.

Send Coupon Today for Free  
 Examination of Beseler VU-GRAPH

THE BEST PROJECTOR IS THE BESLER PROJECTOR

**Charles Beseler Company**  
 243 EAST 23rd STREET • EST 1869 • NEW YORK 10, N. Y.

The World's Largest Manufacturer of Opaque Projection Equipment

**CHARLES BESELER CO., Dept. F**  
 243 East 23rd Street, New York 10, N. Y.

I would like to have a free demonstration of the Beseler VU-GRAPH. Most convenient time.....

I am also interested in Opaque Projectors. Please send me literature.

Name.....

Position.....

School or Firm.....

Address.....

City..... State.....

# In the PICTURE PARADE

## Spur Uses Commercial Shorts for Theatre Screen Series

◆ Bottlers of Spur, the CANADA Dry cola, are again using films to promote sales with a new series of commercials to be shown on local theatre screens. The present items replace an earlier series of animated cartoon shorts.

The Spur film spots make a virtue of brevity—running only 45 seconds each yet pack into that short time a powerful and entertaining sales message. Each leads off with an interesting, informative story on some sport or hobby such as yachting, archery, or model aircraft building, then swings to a brief mention of Spur and how good it tastes after taking part in such activities.

Produced by MOTION PICTURE ADVERTISING SERVICE under the direction of Canada Dry's ad agency, J. M. Mathes, Inc., the pictures are now being booked into theatres throughout the country. Since more than 11,000 theatres accept commercial shorts, the potential audience for such films runs into the millions.

J. N. Kemeilly, assistant ad manager for Canada Dry, said the company is paying 50% of the cost of screen time for all showings as an inducement to its bottlers to make full use of the series.

## Harris-Seybold-Potter Signs Pathscope for Second Film

◆ Final arrangements for another HARRIS SEYBOLD sponsored motion picture in sound and color have just been completed between the sponsor and PATHSCOPE PRODUCTIONS, New York. Script development will be handled by FETTER, SMITH & ROSS, INC., also of New York.

The new film, as yet untitled, will be aimed specifically at ad agencies, advertisers, and other buyers of printing, and will deal with copy preparation for offset lithography reproduction. Like *How to Make a Good Impression*, previously sponsored by the same company, the new picture will be available to lithographers and printers for local use in their own promotional programs.

Harris Seybold's decision to invest in a second production was due in great part to the highly successful results the graphic arts equipment manufacturer has ob-

tained from *How to Make a Good Impression*. Since its premier at National Association of Photo-Lithographers convention late in 1916, the latter film has been given more than 600 screenings to upwards of 75,000 buyers of printing, and is still in wide circulation.

## DuPont Documentary Picture to be Produced by Apex Corp.

◆ Contract for a feature length documentary motion picture dealing with the founding and rise of the DuPont Company in America has been let to the APEX FILM CORPORATION of Hollywood. Du Pont announced this month.

Tentatively titled *This Work*

*Goes on*, the picture will be based on William S. Dutton's book, "Du Pont—140 years," published by Scribners in 1912. Dutton and William Thiele, Hollywood writer and director, are collaborating on the screen play.

The picture will be produced by Jack Chertok, former MGM executive who now heads Apex, and directed by Thiele. Shooting is expected to begin in May.

According to Du Pont, the film is intended primarily for its 80,000 employees and Du Pont plant communities scattered over 25 states. However, it will be given the widest possible non-theatrical distribution.



## Calvert's "Clear to the Top" Featured at N.Y. Film Seminar

◆ CALVERT DISTILLER'S *Clear to the Top* was featured at the first of a series of seminars on "The Film in Public Relations," arranged by Bertrand Channon and Sidney Kautman for the Film Department of the New School for Social Research, New York. Jack Taylor, Calvert public relations manager, attended the showing to present a detailed study of the film's history, planning, production, and distribution.

Subsequent seminars in the series will feature additional case histories of more than thirty motion pictures produced by various industries, ad agencies, and institutions. Bertrand Channon is a writer and producer of industrial films, and Sidney Kaufman, secretary of the Screen Directors Guild, is chairman of the New School Film Department.

## Seaboard Airline R.R. Film

◆ *New Horizons*, a 20-min color-and-sound production by DUDLEY PICTURES CORPORATION, was recently previewed in Tampa, Florida, by officials of the sponsor, the SEABOARD AIRLINE RAILROAD.

The picture required two and one-half years to complete and covers the vast resources, industrial growth, vacation spots, and other attractions of the Southeast area.

## Two Films on Democracy, Race Relations from New World

◆ Two one-reel animation films on democracy and race relations are being produced by NEW WORLD PRODUCTIONS, Hollywood, for the ANTI-DEFAMATION LEAGUE, according to Ted Robinson, president of New World. The films are called *Sing a Song of Friendship*, and each reel features three songs from the Irving Caesar song collection of the same name. The pictures will be used in group singing. After the song introduction each chorus is sung twice, using the bouncing ball technique to lead the group through the tunes, which will be new to most audiences.

# TYPE Speaks!

The dramatic story of foundry type and its contribution to the progress of civilization. This memorable picture portrays the important part foundry type plays in business, education and social life today.

It takes you behind the scenes to portray the artistry and craftsmanship required to create one or a billion pieces of type. It creates before your eyes and ears the many varied uses of foundry type by the artist, designer, printer. It shows, by romantic examples, the thousands of useful applications of foundry type today.

Made for American Type Founders in the new commercial Kodachrome. You should see this color

## LOUCKS & NORLING Studios

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MOTION PICTURES • TITLE FILMS • SINCE 1923

*"A Dream Come True"*

**writes Roy Trahan of Tulane University**

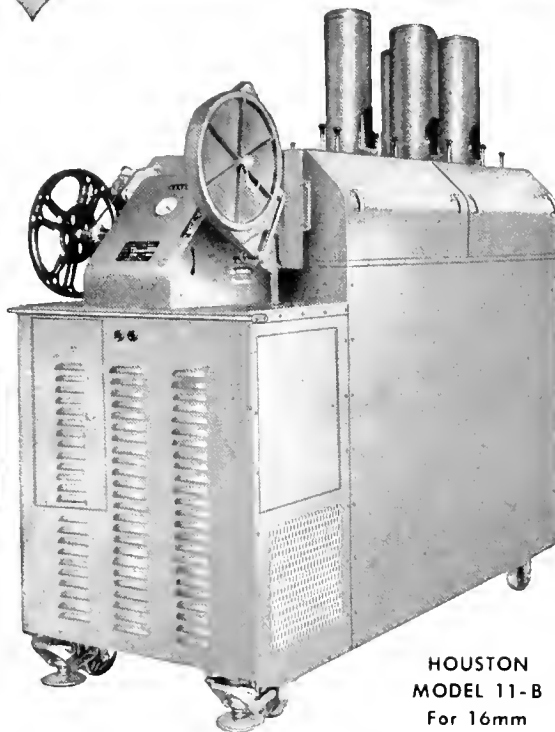
"... a happy meeting of good design, proper use of materials, and function..."

"... the Model 11-B is the 'ultra-ultra' job in the 16mm film developing field at this price level."

His enthusiastic response to the use of Model 11-B

**HOUSTON FILM  
PROCESSING EQUIPMENT**

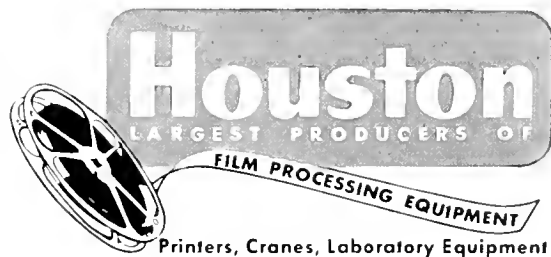
in the Newcomb School of Art at Tulane University is glowing evidence why so many film technicians tell us they use Houston equipment exclusively.



**HOUSTON  
MODEL 11-B**  
For 16mm

Acceptance of Houston's unsurpassed quality is equally in evidence, whether it be in the laboratories and studios of this country, or in similar settings throughout the world. For performance, speed and durability, these processing machines enjoy unquestioned leadership.

There is a Houston machine to meet your special requirement in 16mm or 35, black and white or color.



*Write for descriptive folder*

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DISTINGUISHED FILM GUESTS view "Atomic Physics" (left) Major Gen. Hubert Harman, U.S. Air Rep., Lt. Gen. F. G. J. McNaughton of Canada, Pres. of U.N. Security Council, Prof. D. I. Shodellson, and Sir Alexander Cadogan, United Kingdom delegate to U.N.

### International Leaders Preview "Atomic Physics" Feature Picture

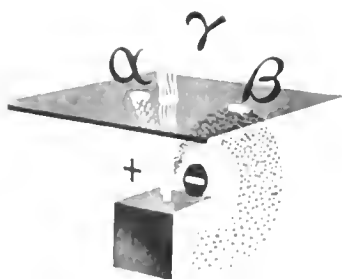
◆ *Atomic Physics*, new feature-length motion picture produced in Great Britain by the J. Arthur Rank Organization and distributed in 16mm by UNITED WORLD FILMS, was recently previewed in the United States by two distinguished groups of diplomatic, military, and education leaders.

The first showing at the Museum of Modern Art in New York drew diplomatic officials from sixteen countries. Delegates to the United Nations Military and Atomic Energy Commissions made up the largest single group in the audience, which also included more than sixty educators and thirty press and trade-paper representatives.

A later preview in Washington, D. C., was attended by the entire United States Atomic Energy Commission, whose chairman, David Lilienthal, ordered several prints for circulation by the Commission.

The 10-reel sound film authoritatively points out that the application of uranium fission to the atom bomb, and the great promise of peaceful service from fission released energy, is the cumulative result of the discoveries of

*Excerpt from Atomic Physics*



## "Atomic Physics" Presented at Preview

many scientists in many lands over a 140-year period beginning in 1808 when John Dalton's theory was first proposed. It employs dramatic re-enactment, animated diagrams, and actual photography to tell its story, and includes "personal appearances" by Albert Einstein, Lord Rutherford, and other world-famed scientists. Though primarily produced for college students, this British-made film is valuable for all types of audiences, from high-school to adults, particularly as a focal point for community discussion.

*Atomic Physics* is available for purchase or rental from United World Films, Inc., 145 Park Ave., New York 22, N. Y.

### Nurse Recruitment Campaign Film Success Widens Its Use

◆ A Nurse Recruitment Campaign film, produced last year in Iowa for local use, has proved so successful that it will be carried to audiences throughout the country via a series of television broadcasts.

The picture was sponsored by the IOWA STATE LEAGUE OF NURSING EDUCATION and produced under the direction of Harriet Lingo, account executive of MERRILL, MARLIN, & SEYMOUR, Des Moines, as part of a comprehensive campaign built by Miss Lingo and the agency. It is given chief credit for increasing Iowa nurse enrollments 51%—more than 30%

greater than the national average.

State screening rights have been sold to nursing groups in North Dakota, Ohio, and Wisconsin, and it will be shown nationally under the auspices of the National Board of Hospitals and Homes of the Methodist Church.

### Look Magazine Features Film of the American Cancer Society

◆ A two page spread in LOOK MAGAZINE (Feb. 17 issue) featured animation scenes from the film *The Tumor Within* produced for the American Cancer Society by JOHN STUBBINS AND PRODUCTIONS, Hollywood. The graphic drawings were considered the best pictorial presentation of the Cancer Society's educational campaign on the causes, symptoms, prevention and cure of cancer.

### HUMAN ENERGY FILM

Sponsor: Corn Products Refining Co.; Film: *The Story of Human Energy*; Producer: Walter Lantz Productions.

★ *The Story of Human Energy* is a 9 minute animated film designed to promote the value of dextrose as the simplest and most easily assimilated energy sugar. It is educational in nature, pointing out that all human food comes indirectly from the sun's energy; that a balanced diet is necessary and that a balanced diet should include the sugars, dextrose in particular, for the easiest conversion into body fuel.

While the film is sponsored by the Corn Products Refining Company the credit title merely says, "The several producers of dextrose sugar present . . ." in a back-bending effort to avoid brand promotion.

Although the picture is well animated, entertaining and innocuous enough to secure wide distribution, it is one of the few sponsored films we've seen that left us not knowing what we should do to secure the benefits of the product. Apparently dextrose isn't sold at retail, and this reviewer doesn't remember it being featured as an ingredient of any commercial product, so we came away saying, "Yes, dextrose is fine but I guess we'll have to leave it to the manufacturers to see that we get enough of it in our food products." Whether this audience attitude will result in increased use of dextrose remains to be seen, but we're inclined to doubt its effectiveness.

### WINNERS OF THE

### \$64.00 QUESTION CONTEST

WILL BE ANNOUNCED IN NEXT ISSUE

(FROM LAST MONTH'S ISSUE OF BUSINESS SCREEN)

There is more to delivering a proper screen message than running film through a machine. An unsteady picture; too little or too much light which mars the photography; poor sound reproduction; machines that cause sprocket damage and scratches—all these are factors that must be given serious consideration. MORE ABOUT THIS IN THE NEXT ISSUE.

The three major conditions that give your motion pictures a shoddy look are scratched film, buckled film and film run off sprockets.

**RUN-OFF SPROCKET** damage can be caused by bent reels, reels that do not run true on the spindle, or faulty threading. Proper sprocket arrangement on projectors is the cure.

**BUCKLED FILM** is caused by excessive heat at the aperture plate, also, by too rapid rewinding. The heat picked up by the film is not dissipated.

**SCRATCHES** the things that make your films look like poor relations come primarily from such parts of the machine as the gate and sprocket "guards", which are not easily accessible for cleaning. Scratches or abrasions at the beginnings and ends of reels are caused by excessive tension on the take-up arms.

{ Film rejuvenation will remove scratches and abrasions.  
No known process will eliminate sprocket tooth damage  
and excessive buckling. }

More about film conditions in later issues

## COMPREHENSIVE SERVICE CORPORATION

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REELS — CANS — PROJECTION EQUIPMENT  
FILM REJUVENATION  
DISTRIBUTORS OF FORWAY — THE LITTLE GIANT

**PROBLEM OF INDUSTRY**

Sponsor: American Hot Dip Galvanizers Association.

Film: *Must It Rust?* Producer: Atlas Film Corp.

★ To bring to the motion picture screen—for the first time—a scientific explanation of how the hot dip galvanizing process provides a durable protective coating for iron and steel products, and to make this rather complicated story entertaining as well as educational, was both the problem and aim of sponsor and producer. *Must It Rust?* is the result and reports of first screenings appear to have satisfied the sponsor that it is a successful one.

**Synopsis:** The film opens with a dramatization of pre-historic man's fight for self-preservation, and—jumping the centuries—shows how the theme of this same struggle is present in modern man's continuing fight to preserve his property (i.e. his means of life and shelter) from the inroads of Nature. Through micro-photography we see rust—which costs industry three million dollars annually—attacking steel, and learn how this ruinous process led to the discovery of zinc.

Finally we see how galvanizing was developed to provide various metals with a protective coating of anti-corrosive zinc, and how this coating preserves the metal product. The preparation of many different metal products and the full hot dip galvanizing process are dramatically illustrated. Applications and specific uses of the hot dip method are shown in a number of industries: electric power transmission, railway freight service, railroad signal equipment, water pumping, sewage treatment, highway construction, marine service, playground and fence equipment, and heating pipes. In the final scenes the film makes the point that as the shell is to the turtle, and the quills to the porcupine, so is hot dip galvanizing to iron and steel.

**Technical Notes:** a black-and-white 16mm sound picture.

**Distribution:** to all interested audiences through Stuart J. Swenson, Secretary-Treasurer, American Hot Dip Galvanizers Association, 1611-1st Nat'l Bank Bldg., Pittsburgh.

To make sure your pictures are

*"tops"*

ON THE SCREEN

GET

**G-E**

**PROJECTION LAMPS**

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Don't let a burn-out spoil your show! "GET A SPARE!"  
All types and sizes of G-E projection lamps now available

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**GENERAL  ELECTRIC**

THE MOST USEFUL REFERENCE MANUAL NOW AVAILABLE FOR PROJECTIONISTS

That's what thousands of business and educational users of the AUDIO-VISUAL PROJECTIONIST'S HANDBOOK call this illustrated two-color graphic manual. Contains threading diagrams, step-by-step lessons on good showmanship, chart on film damage, equipment trouble chart, etc. Only \$1.00 postpaid from BUSINESS SCREEN, 812 N. Dearborn Street, Chicago 10.



**PRIVILEGE PEOPLE** Milton Enzo, asst. to pres. Yale S. Young, Elmer L. Luyman, gen. mgr. Automatic Transportation Co., and William J. Ganz, producer, at private showing of ATC's Ganz produced TRANSPORTER NEWSREEL last month at Hotel Commodore, New York.

**EASTERN NOTES**

**Byron Appoints Frank McGeary**  
 ♦ **BYRON, INC.**, Washington, D. C., has appointed **FRANK McGEARY** as manager of its laboratories.

For many years McGeary held a supervisory position at the Washington Cine-Processing Laboratory of Eastman Kodak, where his work brought him in daily contact with the technical problems faced by 16mm laboratories and producers.

**Stubbs Joins Oveste Granducci**

♦ **KENNETH STUBBS**, veteran film writer and story-board artist with more than 15 years experience in the field, has joined the staff of **OIVESTE GRANDUCCI**, Washington, D. C. Film writing organization. In addition to preparing story-boards for Granducci clients, he will work directly with staff writers during all stages of script preparation.

Stubbs is Professor of Fine Arts at George Washington University and Instructor at the Corcoran School of Art in the capital. During the war he completed more than 125 story boards for the U.S. Navy's Training Film Branch.

**Schassem Represents Official**

♦ **ROBERT SCHASSEM** has been appointed **OFFICIAL FILMS, INC.** sales representative in Central and South America, excepting Cuba, Puerto Rico, and Mexico. Official has recently released twenty of its most popular educational and entertainment films with Spanish sound tracks.

Schassem's varied background includes importing and exporting, and service with the United States government as economic representative in North Africa and

France. He traveled extensively in Latin America before the war and now heads his own firm. The Schassem organization also represents Natco (motion picture projectors) and Viewlex (slide projectors) in South America.

**MIDWEST NOTES**

**Opens Eastern Branch Office**

♦ **INTERNATIONAL FILM BUREAU, INC.**, Chicago, has opened an eastern regional office at 15 Park Row, New York 7, with **G. M. GATES** in charge.

The new office will handle sales of IFB school-film releases in New England, Pennsylvania, New York,

♦ **A. W. EYLER**, until recently in charge of the **JAM HANDY ORGANIZATION'S** Reorientation Contact Training School in Detroit, has been transferred to the Dayton office to handle training contacts in that area.

**J. A. ASPETT** was also added to the Dayton office as a new member of the sales and contact staff. Recently discharged from the Navy, Aspell held the rank of Lieutenant Commander as assistant to the Director of Naval Air Training in charge of technical training records and planning. He had previously been Instructor Engineering Officer.



J. A. ASPETT

**WESTERN NOTES**

**Johnson Hunt Expands Facilities**

♦ **JOHNSON HUNT PRODUCTIONS**, producers of three dimensional animated educational pictures, have recently expanded their activities to make sequences and complete films for other producers or sponsors.

The Hunt Studio specializes in this kind of animation, which has heretofore been used primarily for entertainment films. Their work is done with scale models and figures, instead of flat cartoon drawings, giving greater perspective and dimensional feeling to the scenes.

Familiar objects may be used in this kind of single-frame animation, and made to move apparently of their own accord. Such cinematic prestidigitation can add a great deal of interest to a film sequence, and can also, according to the producers, prove useful when the introduction of the human element to move objects about is distracting.

Techniques which the Johnson Hunt organization has developed, after a number of years experience in this field, enable them to produce three-dimensional animation at a price said to be comparable to flat animation costs.

**Keith Ledyard to Dealer Field**

♦ **KEITH LEDYARD**, a member of the **JAM HANDY ORGANIZATION** for the past 11 years, has resigned to join the **Ray Williams Chevrolet Company** in San Rafael, California.

While associated with **Jam Handy**, Ledyard worked on retail training and consumer education projects, and during the war assisted with utilization on the U.S. Navy program. In recent years he has been sales manager for the Organization's School Service Department.

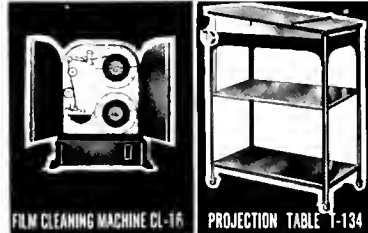
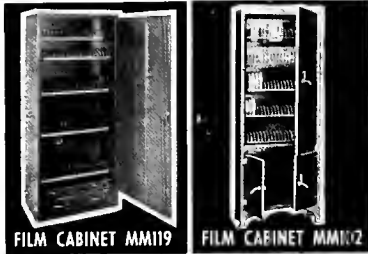
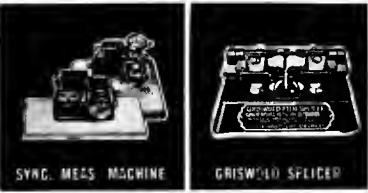
**Rockett**  
 GUIDED FILM MISSILES  
*Hit the Mark!*

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• What ever your target may be...More Sales..Faster Job Training or Better Public Relations our planned Visual Programs assure accurate results...

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## NEW UNION FILM

Sponsor: Bakery and Confectionery Workers' International Union of America. Film: *Look for the Label*. Producer: Atlas Film Corp.

★ This union-sponsored film was produced to serve a three-fold purpose: 1) to encourage the general public to patronize and demand products and services bearing the union label; 2) to dramatize for members the welfare and security benefits provided by their organization; and 3) to develop a feeling of pride in the individual member in his union's record of achievement. These three themes have been so successfully interwoven that Baker's Union officials plan to use *Look for the Label* in organization moves designed to encourage new membership.

Synopsis: The film opens with a brief history of the Bakery and Confectionery Workers International but most of the footage is devoted to present day activities. A few scenes at the beginning outline the long hours and thoroughly unpleasant working conditions which obtained in the industry prior to 1886. In that year several independent bakery unions merged to form the International, and the picture shows how the latter's demands for more healthful, sanitary working and living conditions were finally translated into state and federal legislation. Final footage is devoted to activities centering in Union's headquarters in Chicago, where some 40 full-time employees handle general business affairs for the membership. It shows the work of the 25 held men who visit locals to advise others regarding organization and contract negotiation; and the weekly journal published by the union.

Technical Notes: *Look for the Label* is a black-and-white sound film with a specially prepared musical score behind the narration. Running time: 30 minutes.

Distribution: PRINTS are available for showings before any Union groups or interested general audiences



## Sadie Was Sensational

Yes, Sadie made her reputation in "Rain," but "Rain" or shine, Male-Richardson lighting equipment was helping make these epic pictures that pioneered many modern-day entertainment techniques. During the last twenty years "Malinkies" and "Molarcs" have been standard equipment in every major motion picture studio, winning five Academy "Oscars" for their contributions to the film industry. Today they are preferred by professional photographers everywhere.



### The M-R MIDGET

Here's a small lighting unit that affers real illuminating punch. Designed around a 4 1/2-inch Fresnel condenser lens, and a 200-watt globe, it gives five times the usable illumination of other small lamps. It's ideal for filling shadows or as a prime light source for table-top photography. Price delivered, including base-plate, 25-foot cord with switch, globe, and Excise tax \$25.40.

### "MOLIGHTING" EQUIPMENT

Midget Spot ★ Baby Solarspot ★ Junior Solarspot ★ Senior Solarspot  
Cinelite ★ Single Side Lamp ★ Double Side Lamp ★ Duarc  
Molarc Type 90 ★ Molarc Type 170 ★ Molarc Type 450

SEE THESE LIGHTS AT YOUR DEALER OR WRITE FOR CATALOGUE



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*Photographic Lighting Equipment Since 1927*

### Are You Using the Audio-Visual Projectionist's Handbook?

Thousands of business concerns, schools and churches begin basic training in best use of audio-visual materials with the Audio-Visual Projectionist's Handbook. Only \$1.00 postpaid from BUSINESS SCREENS, 812 N. Dearborn St., Chicago (10).

# NEW PRODUCTS



## AUDIO-VISUAL EQUIPMENT FOR BUSINESS & INDUSTRY

### New 16mm Sound Projector Is Announced by Natco, Inc.

◆ A new 16mm sound projector has been announced by NATCO, INC., Chicago, especially designed for the heavy duty use demanded by roadshow operators and other professional projectionists who require portable equipment. Though built to professional requirements, the new Natco (to be marketed as the "3030") is light, total weight being about 37 lbs.

One of the features of the projector is its axial flow cooling system. This principle originated in jet propelled engines and provides cooler performance. As a result film life is greatly extended and quieter operation assured. The system is constructed as a complete unit assembly with fewer moving parts than conventional cooling systems and is easier to service.

The amplifier employs the first selenium rectifier used in the 16mm sound projection. The basic amplifier has a 5-watt output with a frequency response which is flat from 100 to 10,000 cycles. At 100 cycles there is less than 3% distortion. This electronically-coupled input circuit eliminates the possibility of extraneous noises being picked up in the photoelectric circuit. A plug-in is available for booster amplification which might occasionally be desired for extra large auditoriums.

The Natco 3030 unit is enclosed in one case including the 8 inch permanent magnet speaker. Servicing has been made much simpler by the unit construction plan which allows the projector to be operated on the test bench merely by removing the outer cover. The new product will list at \$289.50.

Below: Two views of the new DaLite Model C Floor Stand showing unit construction and use.



ABOVE: The new Explainette Automatic sound slidefilm projector now being marketed by the Operadio Manufacturing Company, St. Charles, Ill. Model shown above features advance by means of cued print.

### Operadio Automatic Sound Slidefilm Unit Shown

★ Formal introduction to producers and sponsors of sound slidefilms of the new OPERADIO MANUFACTURING COMPANY Explainette automatic sound slidefilm equipment was made last month at Chicago and New York preview showings.

The new automatic units are to be made available in two models shortly. The larger Explainette model is fully automatic with a choice of either cued light track equipment, embodying the advance signal in the slidefilm print rather than on the disc (an exclusive Operadio patented

feature) and, optionally, with a low-frequency advance mechanism reacting from a low-frequency signal imbedded in the disc recording.

A smaller Operadio unit is already available with an electronic signal cue light which replaces the "gong" sound hitherto required as an advance signal to the sound slidefilm machine operator. The cue-light equipment may also be easily equipped for low-frequency automatic advance. Full information on all models can be obtained from Operadio Mfg. Co., St. Charles, Ill.

### New DaLite Floor Stand Screen Models

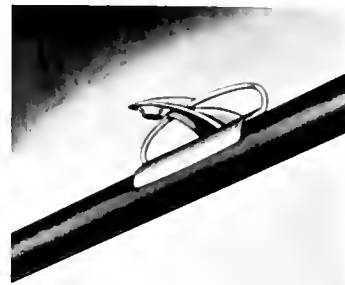
◆ The newly announced DALITE SCREEN MODEL C FLOOR STAND (for the DaLite Model C Screen) shows promise of revolutionizing present methods of erecting large size projection screens.

This modern new device permits quick placement on speaker's platform, or auditorium stage, eliminating tripods or the necessity for hanging the screen from wall or ceiling. It means that one person can erect even a 9x12 foot screen with utmost ease and at no risk of injury to operator or screen.

Completely collapsible, the Model C Floor Stand can be assembled in less than 5 minutes. After setting the screen in the stand case brackets, the hanger

loop is hooked on an extension rod, and the screen is simply raised to first, then second, position ready for projection. This is accomplished with no straining or lifting above the waist. Made of light weight aluminum (total weight only 18 lbs.) and with the longest piece only 5 ft., the stand is completely portable.

The new product is available in sizes to accommodate all Model C rectangular screens (6x8 ft. to 9x12 ft.) and all square sizes up to and including 10x10 ft. Combined price of screen and floor stand ranges between \$124 and \$191 depending on size—floor stands separately are priced at \$16 to \$19. (See illustration at left.)



SHAKEROOF SCREEN HANGER: latest improvement on Radiant Screen's Deluxe Model D1 portable tripod screen.

### Easematic Portable Screens Are Added to Radiant Product Line

◆ Most recent addition to RADIANT MANUFACTURING CORPORATION'S glass-beaded screen family is the new "Easematic"—a portable tripod model operating on a unique counter-balance principle new to projection screen design.

The counter-balance arrangement gives the "Easematic" an unusual range of height adjustments—bottom edge adjusts from nearly floor level to five feet—and permits the change to be made as easily as raising or lowering a window.

Constructed of steel and aluminum, the unit is enclosed in a streamlined case featuring the familiar Radiant "bullet-cap" ends and baked enamel finish in two tones of grey. It will be available in sizes from 63"x81" to 70"x91".

Complete descriptive literature is available from the manufacturer.

### New Film Cement Is Marketed by the Bell & Howell Company

◆ A superior new film cement for splicing all types and sizes of motion picture film is now being marketed by Bell & Howell, Chicago.

B&H officials say that extensive tests in major Hollywood studios have shown the new cement to possess great bonding strength and splicing speed—both qualities highly necessary for professional use. Films tested show no distortion at the splice, and there is only a minimum tendency for it to flow over or between the film splicer blades.

All B&H 16mm splicing and editing equipment are now being supplied with the new adhesive, and bulk quantities are available in one ounce, half pint, pint, and quart containers.

For further information write Bell & Howell Company, 7100 McCormick Road, Chicago 45, Illinois.



MAJOR EQUIPMENT SUPPLIER MAKES HEADLINES

S.O.S. Cinema Supply Opens Modern N. Y. Building

★ S.O.S. CINEMA SUPPLY CORP. started its 22nd year early this month by moving into its own building at 602 West 52nd Street, New York.

Modern in every respect, the new structure extends an entire city block from 51st Street receiving and shipping entrances to the main office and show-room entrance on 52nd Street. The shop and factory area on the third floor houses a sound-proofed electronic laboratory which will be devoted in part to theatre television and advanced recording techniques. A fully equipped dark-room adjoins.

The show-room area of about two thousand square feet is unique in several respects. A large sky light and generous fenestra windows assure adequate daytime lighting while four continuous strips of forty watt fluorescents light the entire area at night.

Executive offices have six foot vision panels looking out into the showroom and stock rooms, and this entire area will be air conditioned. Liberal use will be made

of dramatic display spotlights. Floor coverings are laid out in attractive patterns and miniature stage drapery sets will be erected.

S.O.S. will maintain its warehouse at 529 West 28th Street and the chair factory at Irvington, New Jersey.

Erle M. Billings Retires from Eastman Kodak Activities

◆ ERLE M. BILLINGS, adviser of EASTMAN KODAK'S business and technician personnel department and widely known in the chemical and photographic professions for his long service to the American Chemical Society, retired as of February 1.

His varied activities during a 30-year career with Kodak included chemical research, business management, and personnel administration. He made valuable contributions to the nation's war effort during 1910 to 1915 when, as consultant for the National Resources Planning Board of the War Manpower Commission, he advised the government on chemistry and chemical engineering personnel.

The FOX COMPANY

Associates of Hollywood

• Consultant Producers



The Sponsor Anywhere U.S.A.

RE: Film Transcriptions for Television.

Gentlemen:

This organization, for the past twelve years, has been specializing almost exclusively in the type of short merchandising films that are perfectly adapted to Television.

Our past and present clients are discovering that the films produced by us are particularly adaptable, without any change whatsoever, to future use as Television Transcribed Commercials.

Our organization is keyed to construct production in large volume, in this specialized field. You will find, as usual, that specialization effects great economy for the buyer.

Our services are at your disposal. We invite your investigation of possibilities for this Company to serve you.

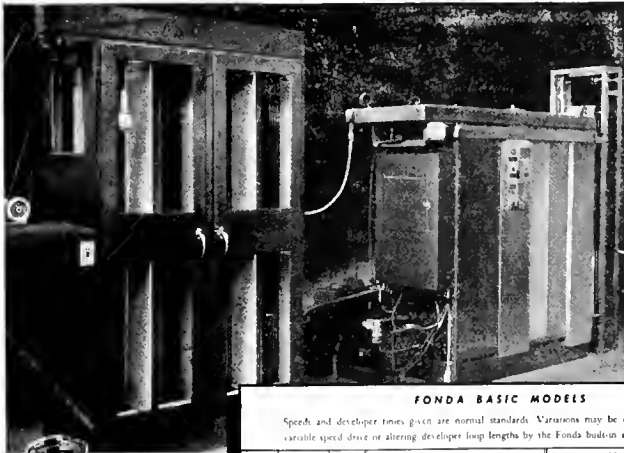
Very Truly Yours,

THE FOX COMPANY, Hollywood.

per

*George Fox*  
George Fox

ATTN: Please address inquiries to THE FOX COMPANY, TELEVISION DEPT., 959 Seward Street, Hollywood, Calif.



How Fonda solves your biggest developing problem

When uncontrolled film slack steps in, out goes your operating efficiency. And profits tumble accordingly. The Fonda film developing machine completely eliminates this problem through the patented Fonda top-friction drive mechanism... which completely controls the film in process so as to eliminate all slack. Processes any type of 35mm or 16mm film (see chart).



SEND For Free Booklet

Find out why Fonda is America's finest film developer by sending for your complimentary copy of "The World Develops with Fonda". Address: Fonda Division, Solar Aircraft Co., 2252 Pacific Highway, San Diego 12, Calif.

**FONDA BASIC MODELS**

Speeds and developer times given are normal standards. Variations may be obtained by adjusting variable speed drive or altering developer loop lengths by the Fonda built-in adjustment mechanism.

FILM TYPE	FILM SIZE	MODEL NO.	APPROXIMATE OPERATING SPEEDS				APPROXIMATE MACHINE SIZES					
			Positive 4 Min. Dev.	Negative 5 Min. Dev.	Reversal 8 Min. 1st Dev. 8 Min. 2nd Dev.	WET END			DRY END			
						length	width	Height	length	width	Height	
Negative	35 mm.	F 1011	25	25	25	6 1/2	3	12	7	3 1/2	3 1/2	7 1/2
		F 1021	38	38	38	9	3	12	7	3	3	7
Positive and Negative	16/35 mm.	F 3008	17	17	17	6 1/2	3	12	7	3	3	7
		F 3016	24	24	24	9	3	12	7	3	3	7
Positive and Negative	16 mm.	F 1011	65 fpm	29	29	8	3	12	7	3	3	7
		F 1014	131	38	38	13	3	12	7	3	3	7
Reversal	16 35 mm.	F 3017	39	17	17	9	3	12	7	3	3	7
		F 3003	78	34	34	13	3	12	7	3	3	7
Reversal	16 mm.	F 1008	44	29	44 fpm	13	3	12	5	3	7	
		F 3016	76	17	76	13	3	12	3	3	7	
Microfilm	16 mm.	F 1020	Microfilm 3 1/2 Min. Dev.		Microfilm 17 Min. 1st Dev. 13 Min. Color Dev.	8 1/2	3	12	7	3	7	
		F 3015	44			8 1/2	3	12	7	3	7	
Aneco Color	16 mm.	F 1009			42 fpm	16	3	12	5	3	7	
		F 1003			47	16	3	12	7	3	7	
Aneco Color	16 35 mm.	F 3015			55	16	3	12	5	3	7	
		F 3004			55	16	3	12	7	3	7	

FONDA FILM PROCESSING EQUIPMENT DIVISION

**SOLAR**

STAINLESS PRODUCTS

San Diego 12, California  
60 East 42nd Street, New York 17, N. Y.



(CONTINUED FROM PAGE 21)  
school and church showings.

3. Our rigid policy is *never cancel a show*. We have found that we cannot disappoint clubs and still make a success with our shows. We have adopted the slogan **THE SHOW MUST GO ON**.

4. If all clubs have not been booked when I arrive in a city, I check the permanent records for the last program chairman and call him to determine who is the present program chairman.

5. After getting permission from a superintendent of schools and county schools, I go to those schools and talk with the principals or the audio-visual instructors. I find I must be particularly alert here for obviously schools do not like too much advertising. I have trained myself on the educational value of Esso motion pictures, since schools want pictures primarily for such purposes. We know, too, that we are educating them to the Esso sign and to the good will of Esso Marketers.

6. In arranging for church showings, here again, I have found my knowledge of our films comes into play. Often they call upon me to recommend a picture. Although they are interested in all our films they seem to favor the adventure movies. They can see many things they have read about but have never seen on the screen before.

7. When bookings are arranged with the clubs, schools and churches, I tell them that at their convenience I would like to arrive thirty minutes before showing time to set up the equipment and make final preparations.

### E. Showing the Picture

1. I always try to be professional with the showing. I make as little noise as possible and determine beforehand where all the light switches are in the room. I stay close to the projector while the show is going on, keeping the picture framed and in focus and the volume controlled. Projector covers and film boxes are kept out of the way of club members. The screen is set up in front of the executive offices so that they will

# How Esso Conducts Field Showings

★ A PRIMER OF GOOD PRACTICES FOR THE SPONSOR ★

not have to move to see the picture.

2. I try to get to the club room about thirty minutes before showing time. I set up the equipment, get focussed and get the picture framed. I check the sound and then recheck the whole procedure. Then, without being aggressive I

often try to meet the club members. I find that in this way we often get other bookings.

3. I check the screen to make certain that no shadows of heads appear on the screen. If such shadows do show, I place the screen on chairs, elevating it above the heads. I usually turn on the amplifier five minutes before the show is scheduled to begin. This warms up the speaker and the sound is good when the show starts.

4. If the program chairman asks me if I have any remarks to make, I'm always prepared to make a brief speech. As an example, on one occasion I said, "Mr. President, members of the



... a completely integrated photographic service for the production of sound motion picture films... for industry and education. Recording studio, editing, animation, and laboratory facilities... for other film producers and photographic departments of other industries. Superior 16 mm. duplicates with or without optical effects... black and white or full color. Write for further information.

- Sound Stage of 8,000 Sq. Feet
- Recording Studio with Seven Channels
- Lab Capacity of 112,000 16 mm. feet per day

- Producing films by the 16 mm. method for 15 years



**THE CALVIN COMPANY**  
1105 EAST 15TH STREET, KANSAS CITY 4, MISSOURI

Memphis Lion's Club. On behalf of the Tennessee Division of the Standard Oil Company of New Jersey, it gives me great pleasure to bring you this picture *New England Calling*. We have a large number of pictures which we consider both educational and entertaining. I shall be glad to show them at your clubs, schools or churches any time I am in your city. I would like you to know this is just another expression of good will from Esso Marketers. Happy motoring to you all".

5. When the show is finished I do not rush away from the meeting or take down the equipment in front of the members. I find that many people come and thank me for the show and invite me to their meetings whenever I am in their city. I receive many bookings after shows, especially church shows, men's clubs and PTA meetings.

6. Many times the program chairman asks whom he should thank for the show. I have told them in the past to write J. T. Rhodes, Tennessee Division Manager, but we have recently changed that procedure; we now refer them to the district manager in the district where we are working. This way, he knows the response to our shows. We have received many letters of thanks from clubs, schools and churches. We keep the letters on file in the Memphis office.

### F. Keeping Records

1. Our request forms furnish us with all the information needed for permanent records.

2. We have found permanent records are important in this operation. Many clubs have been known to ask which films they saw last. On such a query we turn to the club, school or church record, and determine that specific information. Clubs seem to like this method. They know we are "on the ball" and that this is not a haphazard operation.

3. Groups reached: this form is filled out from our request forms.

4. Quarterly reports: this form in turn is filled out from the "groups reached" form.



## G. Know Your People

1. I always keep in mind the fact that we are dealing with customers and potential customers and that we never find two people alike. This is a selling job! I make it a policy never to visit an office for booking early in the morning when people are reading their mail. I usually wait until about 10 AM, remembering they have a job to do, too.

2. I learn to know the children of a school, too. I have found that when they meet me on the street they invariably associate me with our Esso films.



## H. Know Your Job

1. Our slogan—The Show Must Go On—is kept foremost in my mind. To facilitate this, I have learned our equipment inside and out. I know precisely what to do when something fails to function correctly. A supply of lamps, tubes and fuses are kept ready at all times. I have found it helpful to visit a theatre and watch the operator work.

2. We have found it a good practice to offer the films to the schools to censor if they so desire. Most audio visual instructors, I find, ask for this privilege. In this way they learn to appreciate our pictures and help toward arranging for many showings.

3. To help increase my knowledge of visual education and teach me what to talk about with other people in that field, I have studied the book, *The Audio Visual Handbook* by Ellsworth C. Dent, published by the Society for Visual Education, Inc. I have found the magazine *SEE & HEAR*, published by Audio Visual Publications, Inc., particularly helpful.

4. By knowing that Lawrence C. Thaw has written for the *National Geographic Magazine*, I have suggested to schools that they might find here some interesting supplemental information. One article, entitled *In the Realm of the Maharajas* appeared in the

December 1940 issue; another *Along the Old Silk Route*, was run in the October 1940 issue. I have found that schools like to have stories to supplement their shows.

5. I have made a point to see the film, *Using the Classroom Film*, issued by the University of Chicago. This illustrates how a film should be used in the classroom. The knowledge I got from this source has been of aid in short speeches before the showings, and in knowing how to evaluate the educational benefits of Esso movies.

## Erwin Solms Joins the Executive Sales Staff of Pathscope

◆ ERWIN SOLMS, active in the commercial films industry for many years, has accepted an executive sales position with the PATHSCOPE CORPORATION, New York.

## PICTURE PEOPLE

### Max Uhlig Sales Service Mgr. for Columbia Transcriptions

◆ MAX UHLIG has been appointed sales service manager for COLUMBIA TRANSCRIPTIONS, a division of COLUMBIA RECORDS, INC. In his new position he will supervise all studio dates, and in conjunction with the sales department, will work with clients on all phases of activity relating to studio and engineering output. He will continue to supervise sound effects operation as in the past.

For thirteen years prior to his joining the transcription company, Uhlig was in charge of sound effects at CBS, New York. He had previously been in the motion picture field under Paramount.



JOHN J. KIELTY

### Jack Kiely Becomes a Partner in Poetzinger Dechert, Chicago

◆ JOHN J. KIELTY, Chicago District Manager of Jam Handy Organization, has resigned his post to join POETZINGER DECHERT, of 75 E. Wacker Drive, Chicago, as a partner.

Mr. Kiely has had 15 years of commercial film experience — writer, director, account executive, program planner. He joined the Handy Organization nine years ago, and was promoted to Chicago District Manager in 1941.

### Fairbanks Names Studio Manager

◆ MICHAEL F. JOHNSON, until very recently general manager of Gainsborough Studios, London, England, has been appointed studio manager for JERRY FAIRBANKS PRODUCTIONS, Hollywood, and will be in charge of all studio activities in the Fairbanks organization.

A veteran of more than fifteen years motion picture experience, he has served as associate producer, production manager, writer, assistant director, or director with almost every major British and Anglo-American company, including Columbia (British) Productions, M-G-M, Warners, British Continental, Charter, Two Cities, Associated Talking Pictures, Holbein, and Archer.

He is the son of Mike Johnson, well-known British actor and producer, and the brother of Denis Johnson, production manager of British National Studios. As a child actor he appeared in more than 500 British films.

### Hockey Is Shell Oil Consultant

◆ SHELL OIL COMPANY, INC., has retained W. E. HOCKEY of San Francisco as motion picture consultant for technical advice in the production of its public relations and industrial training films.

## Announcing...

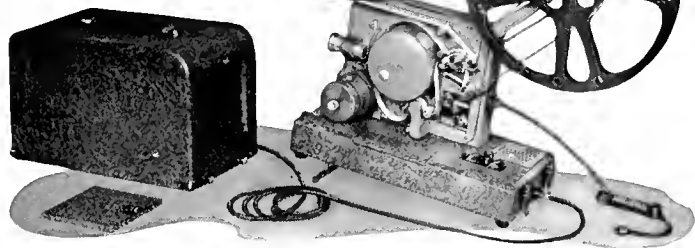
### NEW MODEL 63LM

Underwriters' Laboratories Listed

Push-pull Miniature Tube Amplifier

New Low Price

\$225<sup>00</sup>



## MOVIE-MITE

16mm Projector with DUAL SPEED for Sound or Silent Films

Entire projector weighs only 26 pounds . . . complete with speaker, in one case only, 8x11½x15½ inches in size. Exceptionally well machined . . . rugged . . . produces beautiful, sharp and steady picture with unbelievable sound movement and quality for both voice and music reproduction.

Being used for audiences up to 100 people, on screens up to 72 inches, in darkened rooms. Reel capacity 2000 ft. Universal A.C. or D.C. 105-120 Volt operation.

Commercial model has small screen for desk top showing . . . same new low price.

Write for complete details. See your industrial film producer for demonstration.



"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

MOVIE-MITE CORPORATION

©1945

1105 EAST 15th ST.

KANSAS CITY 6, MISSOURI



## Chicago Television Owner Census Shows Increase of 2000 Per Cent

◆ Chicago's television set census showed a jump of more than 2000% during the past twelve months, largely the result of an unusually high rate of sales during December and early January.

Video station WBBK's most recent survey of the Chicago area, based on an accurate check of distributors, dealers, and home users, lists more than 15,000 receivers in operation as of March 1st, as opposed to less than 700 sets at the beginning of March, 1947. Most dealers reported peak business during the holiday period with over all sales running at a rate of about 750 sets per week.

A breakdown of current circulation shows approximately 10,500 sets in homes, 3,300 in taverns and other public places, and slightly over 1,000 in dealer's showrooms and places of business making a total potential audience of nearly 200,000 in the metropolitan area.

Home owned sets now account for 70% of the total number of receivers, with 22% for taverns and bars, almost a complete reversal of the situation in March, 1947, when tavern sets formed 75% of the total.

### New Video Rate Schedules

◆ Lining up with other video stations in the New York area, WCBM-TV, Columbia Broadcasting System's NY television outlet, has announced a new rate schedule incorporating "air time" charges for the first time on the basis of \$100 per hour. Previous station practice was to charge for use of facilities only.

New air time rates are divided into the following eight units: one hour, \$100; 40 minutes, \$320; half hour, \$240; 15 minutes, \$160; 10 minutes, \$115; 5 minutes, \$115; 1 minute (including use of film facilities) \$100. Time signals on sound film, running about 20 seconds, will cost \$50 each.

Under the new charges, an hour-long telecast over WCBM-TV, involving a remote pickup, will come to about \$1,400.

◆ Comparison of newly announced eastern video rate cards show a wide divergence in cost per set potential reached. A half-hour film show, for example, costs \$168 per limited potential set over WBBK, Cleveland; \$275 over WCBM-TV, New York; \$1,400 over WBBK, New York; and \$1,100 over WMAU, Washington.

# TELEVISION in the NEWS

## Fox Company Expands Television Activities

◆ A strong forecast of television's tremendous need for talent beyond that already available in other fields of entertainment, is indicated by a call from the Fox Company, Hollywood, to student members of the Pasadena Playhouse for professional film work. The Fox Company, specializing in the production of short film commercials for theatre and television use is embarking on a big production schedule, and is said to have already run through all talent of the right type available from the studio immos.

George Fox, head of the Fox Company, Hollywood, who has been producing theatre advertising trailers for 12 years, predicts

that television commercials will follow much the same pattern as the theatre shorts.

"There's no reason why our films for the Los Angeles Times, for example, can't be used just as they are on television. In fact, that's probably what the Times will do when its own tele-station goes on the air," Fox says.

"As a specialist in 'film transcriptions' I can see no reason for extremely high film costs. We have learned over the years to produce films efficiently and in one production schedule for a series, thereby saving tremendously on the cost of each short.

"Producers, experienced in short sales promotion films, face

no problem in 'adapting' to television. They already have the know-how for this kind of advertising, and the experience that enables them to turn out effective film commercials at low per unit cost.

"I anticipate the cost of film commercials to be no higher than those of live commercials, plus all the safety factors inherent in having the message edited on celluloid.

"This is particularly true for the local advertisers. For their use I foresee the production of open-end tele-commercial, usable anywhere in the country with the simple addition of local names, just as theatre advertising is now handled."

Backing up his prediction is Fox's own production schedule, which calls for the preparation of several hundred shorts, a series of 13 or more for every major retail line, which will form the nucleus of a stock advertising film library.

## A PARABLE FOR SPONSORS

Once upon a time there was an outfit that saw a film produced for one of their competitors.

"Why," they said, "shouldn't we too have a movie about our operations?"

So after reading the trade magazines and looking into their crystal ball, they contacted a dozen producers.

And they got quotations that amazed them because there was such a wide range between the high and the low figures. In some cases it was pretty hard to tell just what they were going to get for their money.

Now these people are smart buyers. They are very much at home in their own commercial field. They know to a penny what a carload of raw material should cost them.

They just couldn't understand why the process of buying films was being made so complicated. They were confused and were about to abandon the whole idea.

But one of their key men didn't give up. He investigated further, looked at some more pictures and arrived at a conclusion. "We're not buying a film," he told his associates.

"We're buying service, special talents and abilities in a field we know nothing about."

"We should place ourselves in the hands of one of these producers. Not one so big that our small job won't be important and not one so small that they might not be able to deliver."

So that's what they did.

Happy ending? Well, they're now in the middle of their third movie, all produced of course by . . .

## LESLIE ROUSH PRODUCTIONS, Inc.

119 West 57th St. New York 19, N.Y.  
Columbus 5-6430

## A.T. & T. Announces Intercity Network Facilities for 1948

◆ American Telephone & Telegraph has announced extensive plans to provide intercity television network facilities this year which will create a single video web stretching from the East Coast west to the Mississippi.

Plans include 2,000 miles of television network channels in the mid-west from Buffalo to St. Louis, which will be available in time for the collegiate football season this fall. The existing East Coast web will be extended to provide full coverage of the national political conventions scheduled for Philadelphia early this summer. By December these two systems will be linked together by coaxial cables and a chain of micro-wave radio relay stations.

Two channels will be set up in early October connecting Cleveland, Toledo, Chicago, and St. Louis so that one program can be transmitted in either direction between these cities; and one other channel will be installed to carry programs from this system to Buffalo.

In December a coaxial cable between Philadelphia and Cleveland will weld the eastern and new mid-west networks into one unit. For the first time in television history, it will then be possible for stations in cities from Boston to St. Louis to carry the same program simultaneously.

# VISUALCAST SPECIFICATIONS

**CAN YOU TOP THESE!**



- Cast of lightweight alloy—20 lb.
- Always cool.
- 500-watt, 120-volt T20 Standard Projection Lamp.
- Size — 10 x 11½ x 15.
- Felt pads on feet to prevent scratching.
- Adjustable castor on one foot for leveling.
- Glass window in head protects mirror from damage.
- Switch in front — conveniently located.
- Attachment plug detachable at the rear.
- Carrying case and many accessories available.
- Film hold-down with no movable parts. Indispensable for Teaching — Training & Presentation.

**Victorlite**  
INDUSTRIES  
5350 SECOND AVENUE  
LOS ANGELES 43, CALIF.

## Film Technicians Wanted as Sales Representatives

We are expanding our national sales organization and have valuable openings for men capable of demonstrating and selling nationally-advertised professional 16 MM — 35 MM film laboratory equipment. Exclusive territories guaranteed, leads furnished, high earnings, assured to men acquainted with film field and sincerely interested in building profitable, permanent association with soundly established company.

Write, giving full details.

MICRO ENGINEERING CORPORATION  
118 S. Beverly Drive, Beverly Hills, Calif.

REFER TO BUSINESS SCREEN WHEN WRITING ADVERTISERS

Atlas Names Clive Bradshaw as Film Laboratories Manager

◆ CLIVE BRADSHAW has joined ATLAS FILM CORPORATION as manager of the producing company's recently expanded Film Laboratories. During the past month he supervised the installation of two new Dupuc reproduction printers and has announced that Atlas is now equipped to accept motion picture and slidefilm laboratory work from other producers in addition to providing prints for its own clients.

Under Bradshaw's direction television will receive increasing emphasis at Atlas, and already release prints for video use are coming from the laboratory.

Bradshaw's Film experience dates back to 1915 when he entered the photographic department of the Ford Motor Company. He later assumed charge of the department at the time *Ford Educational Weekly* was being shown in theatres to more than four million people a week. In the early 20's he went to Metropolitan Motion Picture Co., Detroit, as laboratory head and in 1937 organized and initiated operation of the Detroit Film Laboratories, now known as General Film Laboratories.

CLIVE BRADSHAW



"Slidefilm Projection Hints"  
Published by Eastman Kodak

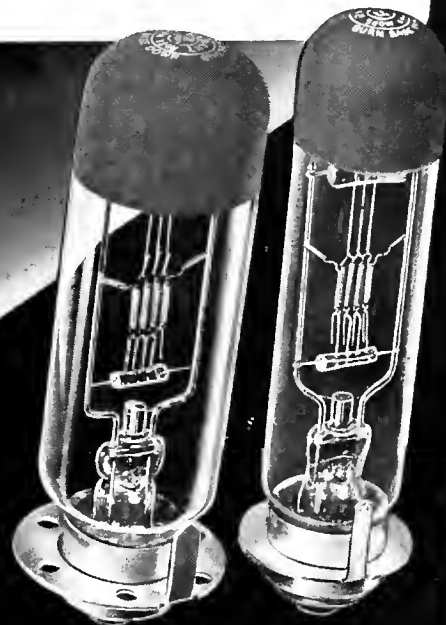
◆ Effective projection of promotional or industrial training slide films—either silent or sound—involves much more than simply setting up a projector and snapping a switch. "Hints for Effective Slidefilm Projection," a new leaflet published for free distribution by Eastman Kodak Company tells you how to get maximum results for your screening.

Copies of the new pamphlet may be obtained free of charge from the Sales Service Division, Eastman Kodak Co., Rochester 1,

# RADIANT LAMPS

for BELL & HOWELL  
PROJECTION EQUIPMENT

You can now enjoy Radiant quality in lamps designed specifically for Bell & Howell projection equipment. Radiant Projection and Exciter Lamps are available for practically all types and makes of projectors.



The symbol  
of quality  
in lamps

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

PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION

## The Audio-Visual Projectionist's Handbook

A Graphic Illustrated Color Guide to Best Principles of Good Business Showmanship!

Here is the graphic, illustrated color guide to good showmanship and correct operation of all types of audio and visual equipment. Now being widely used throughout industrial, school and church held. Best operator training manual now available.

Price One Dollar, Postpaid

**AUDIO-VISUAL PUBLICATION HEADQUARTERS**  
812 N. DEARBORN STREET, CHICAGO (10)

## Successful TRAINING FILMS

Require

- Specialized Writing Knowledge
- Specialized Production Experience

for proof that

**DEPICTO FILM**

gets results, check with:

Johns-Manville Corp.  
Singer Sewing Machine Co.  
Lily-Tulip Cup Corp.  
E. R. Squibb & Sons  
The New Haven R. R.  
Nedick's Inc.  
Empire Crafts Corp.  
Robert Reis & Co.  
Gregg Publishing Co.  
Remington Rand Inc.  
National Coal Association  
Westinghouse Radio

*Depicto Film*

245 West 55th Street  
New York 19, N. Y.

No medium of training, teaching and selling has ever made such headway as SOUND SLIDE-FILM, and the

# Picturephone

is the one machine that has kept pace with this new-day development. It is the only SOUND SLIDE-FILM MACHINE that is made in a full range of sizes and styles.

We have manufactured the PICTUREPHONE since 1937, in these eleven years pioneering the greatest number of necessary improvements known to this industry. Write us.

**O. J. McClure Talking Pictures**

1115 1/2 WEST WASHINGTON BOULEVARD  
Chicago 7, Illinois  
Telephone Canal 4914

## TELEVISION ON THE WEST COAST (CONTINUED FROM PAGE THIRTY-SIX)

rier who did over \$11,000 worth of business directly traceable to television advertising costing about \$1500.

The only stories on television-produced sales in Los Angeles now available are. The sale of \$29000 worth of mattresses to an auto-court operator as the result of one \$50 spot announcement on the "Shopping at Home" program; and the sale of one advertiser who wanted to test whether his commercials were being noted or not. He offered a popular item at half its usual price in three announcements during one telecast of a sports event. Within a few hours he was cleaned out of the item and had a handful of unfiled orders. He is now convinced that his messages are registering, but he's afraid there's something the matter with his head that he should have tried quite such a deficit-producing method of proving it.

The ultimate potentialities of television, and the most effective techniques for advertising and selling are only now being explored — and if you believe the enthusiasts in the business (which they all are), American standards of living are going to be more affected by the arrival of mass television than by any other technical development in history.

Harry Lubcke says, "Television is the first complete, instantaneous mass medium. When it reaches full stature it will more closely affect the daily lives of people than any other one force."

### Film for Television

★ The place of film in television seems to be a highly controversial subject at present. Estimates of the amount of air time to be filled by film vary from 20% to 40%. Operating average for KTTA now seems to be about 20% film.

Film producers are inclined to estimate the figure for the future at as much as 50%, citing the many advantages that film gives as reasons for their estimate. Station personnel, however, place the estimate at from 20% to one-third of air time. Those who quote the lower figure, however, may be gauging future demand on the basis of the quantity and quality of film now available to them.

Harry Lubcke estimates that television program time may eventually be divided roughly thus: 1/3 studio programming, more than 1/3 remotes of spots and special events and less than 1/3 film.

Film for television now is limited largely to 16mm prints of pictures produced primarily for other purposes sponsored films for business promotion, educational films for schools, a few general interest films produced in 16mm, and long since outdated theatrical features and shorts. Although KTTA is now showing some fairly recent feature films, the subjects are apt to be westerns and assorted low budget productions.

The extent to which film will be used for television programming depends first and foremost on cost, whether it will be substan-

(TO BE CONCLUDED HERE NEXT MONTH)

## film distribution

*at its best!*

- Over 43,000 outlets
- Advance notice of showings
- Monthly reports
- Active high-grade promotion
- Special attention to sponsor's market
- Insurance against lost or damaged films
- 37 years' experience
- Low cost
- Highly recommended by sponsors

Write for Brochure and Rate Card Today!



**ASSOCIATION FILMS**

(Y.M.C.A. Motion Picture Bureau)  
347 Madison Ave., New York 17, N. Y.  
New York • Chicago • San Francisco • Dallas

## PRODUCTION UNIT

Modern Studio, Lighting, Sound, Color  
Immediate high-fidelity playback

Camera & sound men, well-equipped,  
artistically and scientifically skilled

SPECIAL SERVICE: Difficult and unusual photography — microscopy — time-lapse — etc. Engineering.

**ROLAB** Sandy Hook, Conn.  
Phone: Newton 581

PIONEERS FOR MANY YEARS  
Ask for Booklet

## Producers of SLIDE FILMS

Films Created For  
Your Special Needs  
—With NEW Drama,  
Humor, Visual Tech-  
niques, And Backed  
By Practical  
"Know - How"!

For  
**INDUSTRY,  
TRAINING &  
EDUCATION!**



**VISUAL ILLUSTRATORS**  
— INCORPORATED —

144 E. 85th ST. NEW YORK 28 • SACRAMENTO 2-1667

# PICTURE PEOPLE



JOHN T. GILMOUR

## Gilmour to Jam Handy Staff

◆ JOHN G. T. GILMOUR has been engaged by the production department of the JAM HANDY ORGANIZATION, and will act in a general staff advisory capacity in addition to directing motion pictures.

For a number of years Gilmour has done producing, directing, and free lance writing in New York, and was most recently associated with H. D. Justi & Son, Inc. From 1943 to 1946 he was a film producer for the U. S. Army.

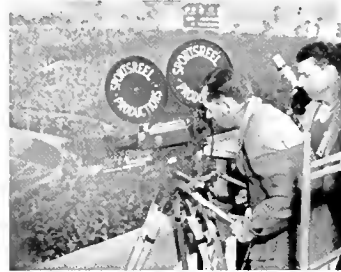


JAMES HENRY GILL

## Joins Marshall Templeton

◆ JAMES H. GILL has joined the creative-contact staff of MARSHALL TEMPLETON, INC., Detroit producer of visual training, sales, and public relations aids.

Recently a service promotion executive with Chrysler Corporation's Plymouth division, Gill has held similar positions with the Cadillac division of General Motors, and the Fisk division of U.S. Rubber Co. His experience covers more than twelve years of promotional writing and selling in the automotive and newspaper fields.



WALTER D. POREP of Sportsreel Productions films the Rose Bowl Game of U. of Michigan using a Mitchell 16mm Professional with a 1000-ft. magazine.

## Norman Vizents Writing for George Pal Productions

◆ GEORGE PAL PRODUCTIONS, Hollywood, has added NORMAN VIZENTS, experienced commercial film writer and researcher, to its staff. Vizents is now working on scripts for the Pal-produced series of films for the Shell Oil Company, and will concentrate on the sponsored film productions of the Pal organization.

## Lists Free Film Sources

◆ AUDIO-PICTORIAL SERVICE COMPANY, California, has prepared a list "Free Film Sources in Los Angeles County." Any firm, club, or organization in L.A. County may obtain a free copy by writing to the company's offices at 261 East Colorado St., Pasadena 1.

**MOTION PICTURES**

**SLIDEFILMS**

**SARRA,**  
**Inc.**

NEW YORK

CHICAGO

HOLLYWOOD

**THE FINEST**

**IN MUSIC**

**FOR FILMS**

AN EXCITING NEW CONCEPT IN PRODUCTION AND DISTRIBUTION OF 16MM COMMERCIAL AND EDUCATIONAL FILMS

**MUNTZ  
MAKES  
MOVIES**

MUNTZ-SHORE PRODUCTIONS: 6425 HOLLYWOOD BLVD  
HOLLYWOOD 28 CALIF

INCORPORATED

723 SEVENTH AVENUE

NEW YORK 19 • CIRCLE 5-6121



SLIDEFILMS

MOTION PICTURES



## BOWMAN FILMS INCORPORATED

360 N. MICHIGAN AVE., CHICAGO 1, ILL.



*Special!*  
**DEBRIE  
Super Parvo  
STUDIO  
BLIMPED  
CAMERA**

Comparable value \$15,000  
**SPECIAL \$4,975**

Only 3 outfits available! The peer of 35mm professional cameras — ultra quiet — U. S. Navy surplus — condition like new. Latest Super Parvo DeBrie Studio Camera, 5 Astro Pan Tachar fast lenses, malar, 10-1000' magazines, direct focus rackover, pilot pin registration movement, all features and heavy type U tripod.

#### ADDED SPECIALS!

Wall 35mm B&H type Studio Camera, 4 lenses	\$1595.00
B&H 35mm Eyemo motorized cameras with lens	267.50
Arista 35mm camera, 4 lenses, complete	995.00
Cinephane 35mm camera, 4 lenses, complete	1495.00
Professional Jr. Tripods with case, like new	99.50
Latest 1948 Auricon Pro. 16mm sound cameras	1095.00
W. E. 35mm Sound Moviola, 3 way	795.00

**EVERYTHING FOR STUDIO & LABORATORY** — Lights, Mikes, Booms, Dollies, Lenses, Background Process, Moviolas, etc. Send for Bulletin Storetab — Thousands of good buys!

**REMOVAL CLEARANCE!** write immediately for our Removal Sale Bulletin which lists many items drastically reduced for quick selling.

## S.D.S. CINEMA SUPPLY CORP.

Note new address — 602 West 52nd St.  
occupying entire building Chicago 19, N. Y.

## CONQUEST IN SIGHT & SOUND

Sponsor: Sherwin-Williams Company. Film: *Agriculture's New Conquest*. Producer: Jerry Fairbanks, Inc.

★ *Agriculture's New Conquest* is a film that every farm audience in the country will want to see. It tells the story of 2-F-D, the amazing new weed-killing chemical that may work a minor agriculture miracle.

The film documents the action of 2-F-D as no other medium could do, showing fields of corn, grain, etc. before and after 2-F-D treatment. So amazing is the change that audiences might suspect cinematic trickery if they were not already aware of 2-F-D's reputation. As it is, not only the farm journals but general magazines are hailing the discovery, so that the film will act as clinching proof of the chemical's value.

The Sherwin-Williams Company is only one of the firms marketing 2-F-D under trade names, but with this sort of valuable promotion will undoubtedly get a jump on the market. Sherwin-Williams name for their product is Weed-No-More.

#### FILM TREATMENT PROVIDES REAL IMPACT

The film treatment of the subject is in the best tradition of good screen journalism, comparable in its medium to a good Post or Reader's Digest article, plus the great impact of film and before-your-eyes evidence. The picture in itself is interesting to general and school audiences, but its distribution will be largely to farm audiences, for they, of course, form the market for the product, and they have an immediate dollars and cents stake in its development.

If every farmer who sees this picture doesn't ask his dealer next day more about 2-F-D, and Weed-No-More brand at that, I'll be very surprised — for the picture proves, better than any method other than trying it for yourself, that the weed-killer can and does save crops and money.

#### PICTURE DOES A THOROUGH EDUCATION

To get back to the film itself, *Agriculture's New Conquest* explains the research background of 2-F-D, shows how it is compounded, by animation illustrates how it works on weeds, with stop-motion photography demonstrating the growth of weeds and how they die after application of the chemical, the spraying process itself, and, as mentioned before, some graphic before and after shots of weed-infested and eradicated fields. Emphasized is the small volume of Weed-No-More needed to cover large areas, ease of spraying, and the great savings in crop yields it makes possible. Technical notes: The film is in color and is 25 minutes in length. Photography and production is good throughout. The only question remaining in this reviewer's mind at the end of the film was "Why does 2-F-D kill some plants, i. e., weeds, and not affect crop plants". But maybe this is one no one can answer yet. Distribution: Over 200 prints of the picture have been ordered, and will be made available to farm audiences through the usual channels.

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# Pictures With a Special Mission

• GOOD LUTHERAN FILM POINTS CURRENT TREND •

**Sponsor:** Evangelical Lutheran Church, Missouri Synod.  
**Film:** *Reaching From Heaven*; **Producer:** Roland Reed Productions.

★ In spite of the fact that religious subjects are not generally considered "commercial" films, here's a picture that really sells. If most sponsored films sold their wares as well, there would be a greater demand for production.

True, the subject matter is generally appealing and adaptable to the emotional approach, but it's the effective manner in which this picture seems to accomplish its objectives that we are reporting on.

Designed to personalize and dramatize the "each one reach one" campaign of the denomination, it carries the emotional punch of a well-done theatrical production. We say A minus only because a few corners had to be cut in light of the budget—but remarkably few corners were noticeable by their absence, the story is well-written, and the professional cast for the most part did an excellent job.

If the film doesn't really sell the campaign theme and get it put into practice better than any amount of ministerial exhorting, we'll be mighty surprised. We found ourselves moved and genuinely interested by the picture, and when a film, theatrical or non-theatrical, can do that we believe it has something.

**Note:** This field of sponsored religious films is not a major part of BUSINESS SCREEN'S editorial interests, with the Protestant Film Commission and a number of individual denominations going into regular production it is becoming an important aspect of sponsored non-theatrical work. And we're of the opinion that the

established special purpose film producers are the best equipped to undertake such productions in order to secure real quality within the budgets set.

**Technical Notes:** *Reaching From Heaven* is feature length (80 minutes), black & white, and was made for under \$100,000 in nine days shooting time. It was produced by Roland Reed, supervised by Guy Thayer, directed by Frank Strayer, and written by Charles Palmer.

**Distribution:** will be through the regular circuit of the denomination, and film will later be made available to other churches. In spite of its campaign theme it is sufficiently non-denominational to appeal to other church groups.

That these films are accomplishing their purpose and "paying their own way" is evidenced by the fact that this is the third feature film made by this church within the last 18 months.

#### Britain's 16mm Distribution

◆ *Shown by Request*, latest British Information Services release in the United States, tells the story of 16mm film distribution in Great Britain. Mobile units take films to audiences having no other projection equipment available and the Government's Central Film Library distributes prints by mail to those with privately or community owned projectors.

Considerable footage of the 20 min black-and-white sound production is devoted to a detailed analysis of the film library technique. For rental or purchase of prints write to British Information Services offices at 30 Rockefeller Plaza, New York 20; 360 North Michigan Ave., Chicago 1; 507 15th St. NW, Washington 5; or 391 Sutter St., San Francisco 8, in California.

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**New York Showing Reveals Original Approach in Pictures of The World Today Organization**

★ Last month The World Today, Inc. completed a year of active film production and distribution operations.

Formed to undertake the planning and production of documentary and educational pictures for sponsoring organizations, and to produce its own shorts for theatrical release, the company ends its first year's work with fourteen pictures finished. Release arrangements for all pictures either have been made or are in final stages of negotiation, and many are already in distribution.

Apart from its own releases The World Today during 1947

Motion Picture Producers of America in cooperation with the American Council on Education. Aimed exclusively at junior grade pupils, the film was made as a visual reminder to children to "think what the figures really mean". Shot in Hollywood and edited at The World Today's headquarters in New York, *Borrowing in Subtraction* features what is believed to be the world's largest blackboard, measuring 30 by 40 feet.

*Wonder Eye*, a ten minute short, demonstrates the power of the movie camera to assist the scientist and reveal the marvels of the natural world through fast and slow motion photography, microscopic and telescopic lenses. Unique sequences show a life and death struggle between a nettle and a strangling parasite known as Angel's Hair, compressed in time from six weeks to two minutes; close-ups of flaming eruptions shooting thousands of miles into space from the surface of the sun; and a story told entirely in x-ray cinematography.

*Searchlight on the Nations*,



MASS MEDIA OF COMMUNICATION at work in this editorial room scene from "Searchlight on the Nation" produced by The World Today and described below.

tion contributes to the welfare of the modern world by facilitating international exchange of information. In addition to many of the celebrated of today, the picture's cast features the men and women who make it possible for nation to speak to nation: correspondents, photographers, radio announcers, television technicians, newsreel crews. Though only recently completed, *Searchlight on the Nations* is already assured of international distribution on the widest scale. A special edition for theatres, as well as foreign versions, are in preparation.

SUAREY Legg, president of The World Today, Inc., has had a wide experience as producer of documentary theatrical shorts and as chief producer of the National Film Board of Canada. At a special showing in New York last month, Mr. Legg stated that the commonly accepted definition of a documentary film as being merely esoteric and suitable for only small audiences of arty enthusiasts was really no longer true.

"For instance," Mr. Legg said, "in our productions, actors and studio sets are used whenever they are helpful, yet it is sometimes said that both are anathema to the 'true documentarist'. We are striving to produce films with a wider approach in order to reach the great mass of people



STUART LEGG, president of The World Today, Incorporated.

has produced for the Motion Picture Association of America, the Twentieth Century Fund, the Commonwealth of Virginia, the Tea Bureau, Inc., the Southern Educational Film Production Service, and the United Nations, among other sponsors. Other organizations including government and international agencies, corporations and civic groups have used the company's consultative and planning services.

At a recent special showing in New York, three films exemplifying different aspects of the World Today's production work were screened. First on the program was *Borrowing in Subtraction*, produced as part of the experimental teaching film project now being conducted by the



RAYMOND SPOTTISWOODE, producer in The World Today organization, New York City.

produced for the United Nations, describes in dramatic terms how the mass media of commun-

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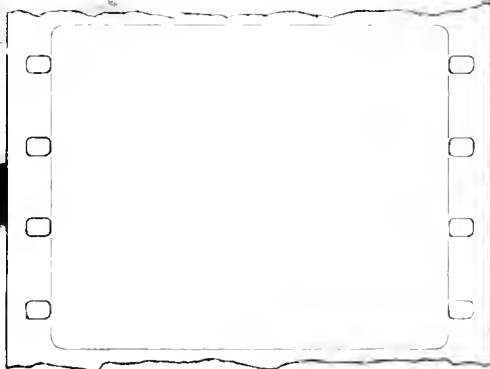
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Remington Arms Company  
Socony-Vacuum Oil Company, Inc.  
The Texas Company  
United States Rubber Company  
OR ANY OTHER CARAVEL CLIENT



**W**E HAVE LONG SINCE LEARNED that it takes a powerful lot of  
THINKING to create a successful training film . . .

And yet—to paraphrase a great philosopher—the lengths to which  
people will sometimes go to **AVOID** thinking are beyond belief!

Here, then, is a one-two-three procedure which we at Caravel  
employ consistently—to keep our thinking on the beam:

**First**—think of your prospective audience: Whom do you  
aim to reach? What do they already know about the sub-  
ject? What do they **NEED** to know? What type of treatment  
will assure the most favorable response?

**Second**—think of your budget: Will it permit you to do the  
type of job that will produce **RESULTS** . . . that will prove an  
investment rather than an expenditure? How should the  
money be apportioned in order to deliver utmost value?

**Third**—picture **YOURSELF** as a member of the audience:  
What information and suggestions would **YOU** specially  
appreciate? What would **YOU** find most helpful in meeting  
the daily problems of your job?

Frankly, we don't like the effort of thinking any better than the  
other fellow . . .

But—no one has yet come along who could show us an easier and  
better way to create a successful training film.

## CARAVEL FILMS

INCORPORATED

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OUTSTANDING  
PUBLIC RELATIONS  
MOTION PICTURE

FIRST PRIZE

*to*

SINCLAIR REFINING COMPANY

FOR THE MOTION PICTURE

MIRACLE IN PARADISE VALLEY

*produced by*

WILDING PICTURE PRODUCTIONS, INC.

*Presented by*

**Boston University School of Public Relations**

1948

**Wilding Picture Productions, Inc.**

CREATORS AND PRODUCERS OF SOUND MOTION PICTURES FOR COMMERCIAL, EDUCATIONAL AND TELEVISION APPLICATION

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



# WHAT WON'T THEY DO NEXT WITH

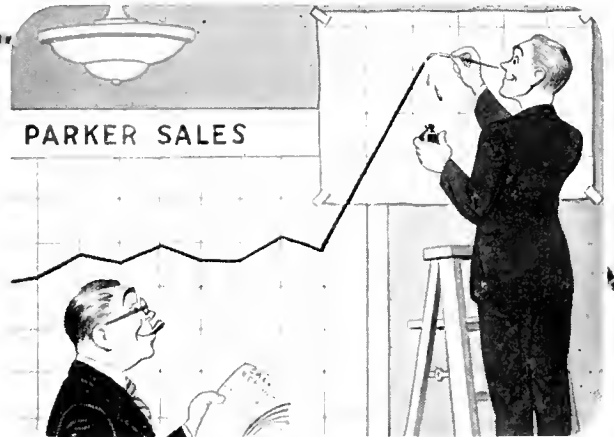


is "Easy," cartoon character in a motion picture used successfully by *Stokely-Van Camp, Inc.*, to prepare retail grocery personnel for "Stokely Week" sales. Other bright stars in this food packers' promotional campaign are 12 Bell & Howell Filmosounds which have already provided theater-quality presentations of the film to more than 14,000 people.

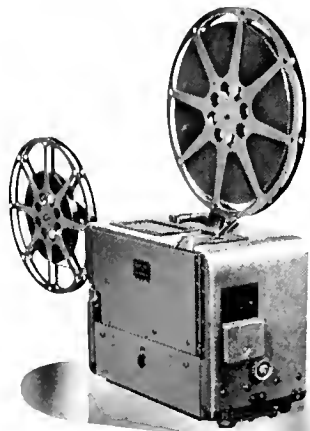


enhance the nationwide reputation of *Marshall Field & Company's* Chicago department store, thanks in part to a clever training film. Made for Field's own use, the movie proved so effective that many other firms bought duplicates. Connoisseurs of quality, Field's chose the quality projector—Filmosound—to present this and other training films.

with a commercial film . . . the business-building story *you* could tell, thanks to the almost limitless scope of a sound movie. Capable film producers are near you, ready to help you weigh the possibilities. Write us for their names.



for *Parker Pen Company* are the convincing sales presentations made by retail clerks since Parker instructors began training with motion pictures. Two films on product education and two general sales training films are being shown to groups of clerks throughout U.S.A. with excellent results. Parker's 11 three-year old Filmosounds are giving A1 service in this arduous road-show merchandising program.



7108 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D.C., and London.

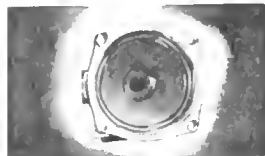
are a "must" if your film is to be fully successful. And the finest 16mm sound film projector, most commercial film users agree, is the . . .

Precision Made by

# Filmosound

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

# ILLUSTRAVOX HAS PASSED THE TIME TEST!



**Better Sound** only Illustravox has the famous Magnavox speaker and lifelike tone.



**Better Pictures** sharp, brilliant projection of black and white or color film.



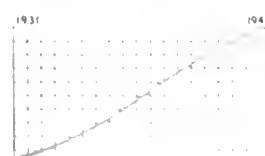
**Easier Operation** Illustravox can be set up and "on screen" in less than 3 minutes.



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**Leadership** Illustravox is the pioneer and leading sound slide film equipment builder.



**Reputation** over the years, thousands of film projectors now in use are Illustravox.

Many thousands in constant use for ten years or more

**Y**OUR sound slidefilm equipment must be sturdily built—ready to stand the hardships of constant use. Its pictures must remain sharp and bright; its voice, clear and true through the years. Otherwise, as a sales tool, its value is weakened.

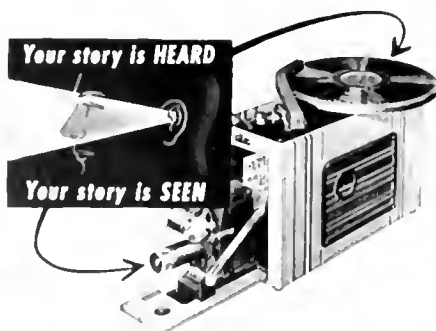
• It's true, your equipment can make or break the best sound slidefilm. This is why industrial leaders insist on Illustravox. It has passed the time test! Over 80% of all sound slidefilm projectors now in use are Illustravox. Many still are giving good service after more than ten years on the job! Ask your film supplier for a demonstration today, or write The Magnavox Company, Illustravox Division, Dept. 51, 2147 Bueter Road, Fort Wayne 1, Indiana.

**Where to Buy Illustravox.** You can obtain Illustravox equipment through leading commercial film studios and Audio Visual Dealers. For the name of your nearest supplier write The Magnavox Company

## ILLUSTRAVOX

DIVISION OF THE **Magnavox** COMPANY

MAKERS OF FINE RADIOD PHONOGRAPHS



## BUSINESS SCREEN

1st National Business Journal of Audio-Visual Communications

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COVER: FILMS SERVE YOUR LOCAL DEALER'S NEEDS

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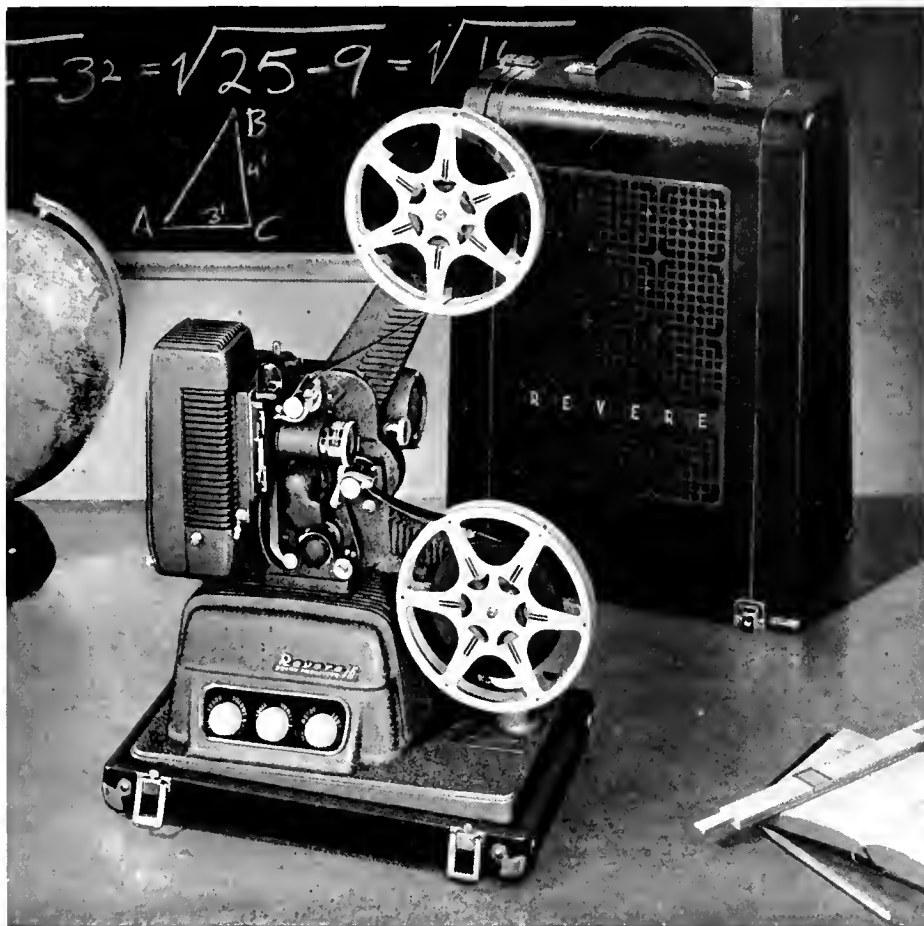
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Announcing the remarkable, "Theatre-Tone"  
**Revere 16mm SOUND PROJECTOR**

only **\$287.50**  
 COMPLETE



**A SINGLE  
 LIGHT-WEIGHT  
 UNIT!**

"Theatre-Tone" speaker serves also as carrying case for projector and all accessories. Makes a single compact unit, weighing only 33 pounds!



**EASY  
 TO OPERATE  
 ON AC OR DC  
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Simple 4-point threading is so easy a child can do it. Other "easy" features are: positive automatic re-wind... Control panel visible in dark... Quick adjustment from 400 to 1600 foot reels.



**FLAWLESS  
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Perfect sound and tone control for large room or small... 750-watt brilliancy... Fast F1.6 coated lens... Microphone and phonograph pickup connections... Sound or silent.



Revolutionary in design and operation, the Revere 16mm Sound Projector brings *professional quality* sound movies within the reach of all. Now many more schools, lodges, churches and industries can afford the entertainment and educational advantages of sound movies at their very best. The rich, theatre-like tone...brilliant projection...amazing ease of operation...and exceptional, light-weight portability of the Revere "16" have been enthusiastically acclaimed by noted educators and audio-visual authorities. You, too, will agree that the Revere 16mm Sound Projector is a remarkable achievement. \$287.50, complete.

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**SOUND PROJECTOR**

REVERE CAMERA COMPANY • CHICAGO 16, ILLINOIS



*color optics\**

... striking optical effects ...

... color correct prints

... no dye fades or mats

... color temperature maintained

... costs less

exclusive with



*byron*

the ultimate in 16 mm.

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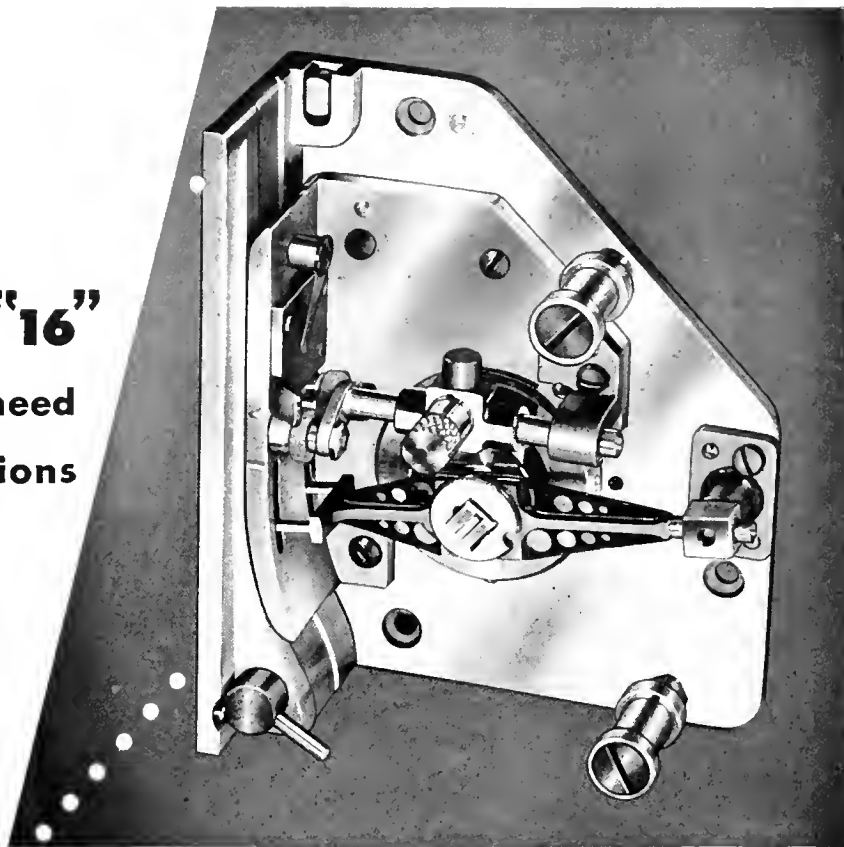
1226 wisconsin ave., washington 7, d. c.

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color correct prints ... 72 hours

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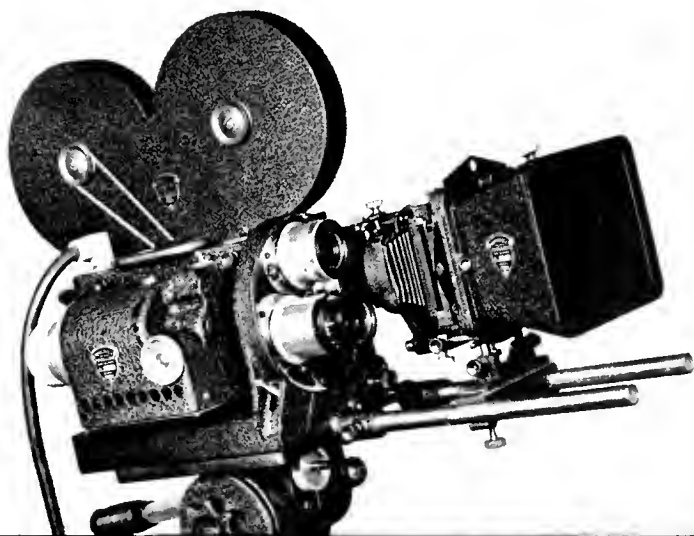
the "16"  
meets every professional need  
for top quality reproductions



The camera movement, the "heart" of the MITCHELL "16," is a precision mechanism expressly designed for superior performance and utmost reliability. It incorporates the same proven method of film registration which has heretofore been found exclusively in the famous MITCHELL 35mm cameras.

Provided are two registration pins which engage a perforation on each side of the film in such a manner that every frame is held absolutely motionless during exposure. This arrangement not only results in steady images, but also eliminates entirely the uncertainties of multiple exposure photography.

That's why, for smooth positive operation, the MITCHELL 16mm PROFESSIONAL has no equal. When you own a MITCHELL, you own one of the world's finest cameras.



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EASTERN REPRESENTATIVE: THEODORE ALTMAN • 321 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 3-7038



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

# Modern Talking Picture Service Is Now Supplying Sponsored Film Programs to 22,361 Organizations Each Month\*

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VOCATIONAL SCHOOLS • WOODMEN . . .  
AND MANY OTHERS.

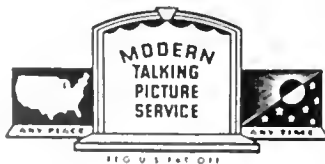
\* Total audiences served during January, 1948.

★ ★ ★

Millions of influential Americans, organized in clubs, lodges, churches, trade groups, unions and veterans organizations, etc., meet each week for discussion and fellowship in the highest tradition of group-minded America. Motion pictures, with their audience appeal and emotional impact, provide popular program material which is in great demand among these active, purposeful audience groups.

## HAVE YOUR FILMS MEET WITH THEM

Write for facts and information  
on how Modern can serve your needs—



# MODERN TALKING PICTURE SERVICE, ★ INC. ★

9 ROCKEFELLER PLAZA NEW YORK 20, N.Y. 142 EAST ONTARIO ST CHICAGO 11

# TRENDS

## INIA Hears About the Rochester Study

★ A first report on the continuing pilot study of organized clubs and groups in Rochester, New York, was presented to members of the Films Committee and guests at the recent Spring meeting of the Association of National Advertisers in Chicago.

The need for an analytical study of film distribution was recognized by this ANA group and the Rochester survey suggested as a pilot program. Professional research facilities were utilized and a 52-page report, completely independent of the Films Committee or any individual company in its approach and content, was the result.

The purpose of this study was to determine the number of organized clubs and groups in the community; their particular classification; the number of groups using motion pictures in their programs; the kind of pictures used; their source; and the impediments preventing wider use of audio-visual materials.

These were the questions asked. Secondary interests were, of course, to determine the sources of films used, general types of films used, and projection equipment available.

Special care was taken to maintain a progress report indicating methods which were unsuccessful as well as those which were successful so that the Rochester study might later serve as a pilot model for similar studies in other localities.

This study was introduced to the public through local newspapers as a project of the Rochester Film Council, which last year was a part of the city's Council of Social Agencies, but which is now a separate organization. The assistance received from various members of the local Film Council was particularly helpful in making the survey.

Here is just one fact from the survey: in Rochester there are a total of 1906 organized adult groups, 35% of which used films during the year under consideration. "Clubs and Associations" does not include churches, educational institutions, or business and industrial groups. If these agencies are added, with their many subgroups, the number is somewhat overwhelming.

The survey reveals significant implications of major importance to producers and users, as well as for distributors. New light has been shed on the future of the educational and informational film among clubs and associations. It is most likely that the growth of this field may be as impressive, if not greater, than the present development of school and church audiences.

## INIA Holds Annual Sessions in New York

★ Lobby sitters at the Hotel New Yorker late last month were practically stunned by the sound of a dozen or more loud 16mm projectors waltzing down from the mezzanine

and all going at once. The occasion for this cacophony was the ninth annual four day convention and exhibit of the Allied Non-theatrical Film Association.

Keypnote of this year's sessions was "what is expected of the 16mm industry, its trade associations, and its press". Speakers in two of six sessions representing all facets of the industry expressed themselves in general that a good deal of improvement was expected from all concerned. The industry's pots and kettles mutually blathered each other with charges of unethical practices and particularly of indiscriminate and flagrant price-cutting. All in attendance determined to take steps to correct violations.

ANFA was castigated by some of its membership for failure to take strong action against conditions adverse to the industry. The industry's press was criticised for a wishy-washy editorial policy and subservience to advertisers. Despite frank and open recognition of these conditions and strong resolutions in regard to better future policies by all concerned, the association was shocked by the bitterly worded resignation of one of its founders and leading members.

This year's exhibits were well attended and several new equipment items were displayed for the first time. Attracting much attention were the new Forway and Kolograph 16mm sound projectors, the Capitol "Sound Pak" for converting silent projectors to sound, and the Transmira Depth-Vue projection screen which gives an illusion of depth to the screen image.

No medium of training, teaching and selling has ever made such headway as SOUND SLIDE-FILM, and the

# Picturephone

is the one machine that has kept pace with this new-day development. It is the only SOUND SLIDE-FILM MACHINE that is made in a full range of sizes and styles.

We have manufactured the PICTUREPHONE since 1937, in these eleven years pioneering the greatest number of necessary improvements known to this industry. Write us.

## O. J. McClure Talking Pictures

1115 1/2 WEST WASHINGTON BOULEVARD  
Chicago 7, Illinois  
Telephone Canal 4914



## CRYSTALLIZED MOMENT

Among the American Family's most precious possessions is the photographic record of life's moments, big and little. To help foster the great national pastime of capturing memorable family events on film, the Lamp Department of the General Electric Company called upon us to create the color motion picture "The Family Album".

We are inclined to consider the production of this highly successful film one of the memorable events of our life.

*Raphael B. Wolff*  
STUDIOS • HOLLYWOOD 28 CALIFORNIA

# THE Family Album



To make sure your pictures are

*"tops"*

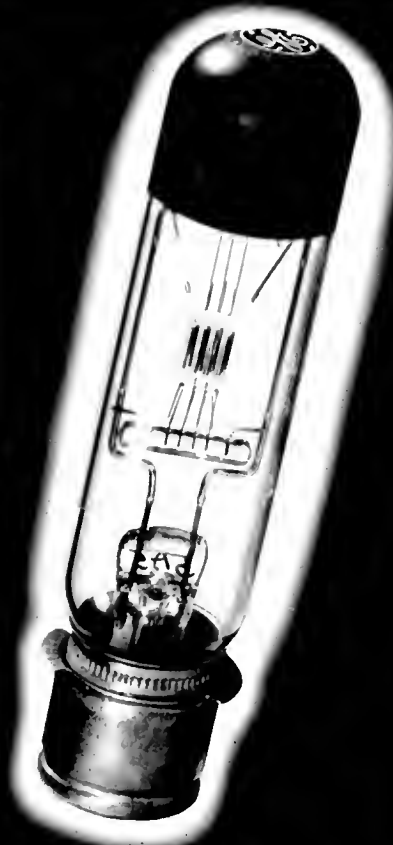
ON THE SCREEN

GET

G-E

PROJECTION LAMPS

... the kind *most* projector manufacturers use as initial equipment



Don't let a burn-out spoil your show! "GET A SPARE!"

All types and sizes of G-E projection lamps now available

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Street, Chicago 10. Inquiries will be handled promptly. Where considerable research is required, time charge estimates will be supplied on request. Write for our publication lists.

Your Film Reference Shelf

◆ Industrial film departments and producers will be interested in the 11-page Motion Picture Part of the Catalog of Copyright Entries published by the Copyright Office, The Library of Congress.

An issue just received lists all motion pictures registered in the Copyright Office during the first half of 1917, a total of 1,066 entertainment, educational, and industrial films. Listings are in two sections: by title, giving the producer, copyright claimant, technical data, production credits, and date of entry of each film; and an index of copyright claimants alphabetically, together with authors and titles.

Production schedules on these catalogs are expected to improve in the near future so that issues will be published soon after completion of each six month period. The issue covering the latter half of 1917 will be published in the early summer.

The Motion Picture Part of the Catalog of Copyright Entries is available from the Superintendent of Documents, Government Printing Office, Washington 25, D. C. Price is \$1.50 per issue.

Film Council of America Names Glen Burch Director

◆ The appointment of GLEN BURCH as executive director of the Film Council of America was announced last month by Stephen M. Corey, chairman of the Board of Trustees.

Burch is at present assistant to the director of the American Association for Adult Education and will assume his Film Council duties on July 1. He will coordinate the film interests of eight national organizations.

Go Forward With

FORWAY

"The Little Giant"



# Greater than ever!

# Natco at

**16mm. sound projector at this amazingly low price!**  
*(with silent speed)*



## HERE'S PROOF! AMAZING ACTUAL TESTS

**DROPPED 18 INCHES  
 ... STILL PERFORMS  
 PERFECTLY!**



The new Natco 3030 operated satisfactorily after being dropped 10 times from a height of 18 inches on a concrete floor

RW HUNT COMPANY  
 Testing Laboratory

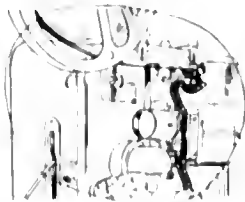
**EXPERT LAUDS  
 NATCO'S THEATRE-  
 LIKE QUALITY**



In my opinion the new Natco 3030 comes nearest to approaching theatre like quality

GEORGE BECK  
 Chief Sound Engineer  
 Chicago District  
 Warner Bros. Theater Circuit

**SAME FILM RUN  
 5000 TIMES  
 AND STILL GOOD!**



No appreciable loss of quality in the image and the film was not damaged in any way after being run 5000 times on the new Natco 3030

RW HUNT COMPANY  
 Testing Laboratory

**LEADING EDUCATORS  
 PROCLAIM NATCO'S  
 SIMPLICITY OF  
 OPERATION**



Prominent educators find the new Natco 3030 so simple it can be operated by most any child

## A LIGHTWEIGHT 16mm. PROJECTOR DESIGNED FOR *Heavy Duty* USE

**IN HEAVY DEMAND  
 BY THE INDUSTRIES  
 WHICH PUT PORTABLE  
 PROJECTORS TO THEIR  
 SEVEREST TESTS.**

\*Congratulations on the new Natco! It is just what we need. As you know, we serve roadshow operators. They give projectors heavier usage than any other industry. Each operator averages 300 to 600 performances a year. Their machines must withstand the wear and tear of continuous usage and travel from town to town. And since we rent films, we prefer the projector on which they last the longest. Natco best meets our heavy requirements. Ship us 350 when possible.\*

*Taylor E. Hoynes*  
 Pres. Colonial Films, Atlanta

# Natco

**16mm. professional  
 sound film projector**

### *here's why Natco is first in 16mm. projection*

The ONLY axial-flow cooling system!  
 The ONLY 8" P.M. speaker at the price!  
 The ONLY 5-watt amplifier at the price!  
 No converters necessary,  
 AC-DC 105-125 volt, 50 or 60 cycle  
 Up to 2000 ft. film capacity  
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2-inch F 1.6 coated lens  
 Frequency range 30 to 10,000 cycles  
 Microphone and turntable attachment optional  
 Projector only, with reel arms 28 lbs.  
 Total weight — 37 lbs. (Projector and Speaker in one case)  
 Underwriters Laboratories approved

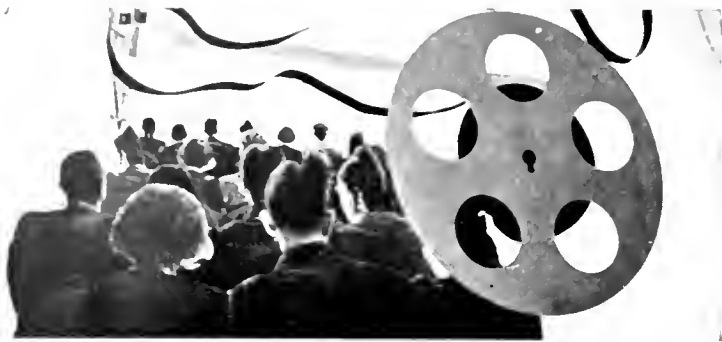
NATCO, INC. 505 N. SACRAMENTO BLVD., CHICAGO 12, ILL., DEPT. 1

Gentlemen: Please send me information and descriptive literature without charge or obligation.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_



## ANA Issues Producer-Client Study

FILMS COMMITTEE PRESENTS REPORT ON CHECK-LIST AT NATIONAL ADVERTISERS' MEETING IN CHICAGO

**T**HE SPRING MEETING of the Association of National Advertisers which met from April 12 to 14 at Chicago's Drake Hotel quickly got down to the brass tacks of advertising's job in this era.

Highly significant to the business film industry was the release of the detailed "Check-List of Producer & Sponsor Responsibilities in the Production of Motion Pictures" \* prepared by a sub-committee of the ANA's Film

Committee. The report constitutes a major step toward more efficient cooperation between the producers of films and the companies who sponsor them.

VIRGIN L. SIMPSON of E. I. du Pont de Nemours & Company, chairman of the sub-committee, said of the checklist: "With the growing importance of motion pictures as a medium for communicating ideas, the need for a clearer understanding of the responsibilities of sponsors and producers has become increasingly apparent. This check list is based on actual experiences, data

and suggestions received from a representative group of users and makers of commercial films.

"The list has been in preparation for about a year and, during that time, was submitted several times to both groups for additional suggestions and criticisms before approval was given for release. Both large and small producers located in all sections of the country cooperated on this project.

"This set of 'ground rules' has been prepared not alone for new users of motion pictures, but also for the veteran users and producers who may have in the past discharged their obligations to each other in a somewhat hit or miss fashion."

The checklist stresses the professional status of producers. It covers the responsibilities of both producer and client in the original planning of a motion picture, preparation of the script, production of the film, making of prints, and distribution.

Under the topic of "Planning," for example, the list points out how the need for a film may arise in sales and advertising, employee relations and training, public information, and in other relationships. Then it reminds producers that they "should make their ex-

perience available on the wisdom of making a film, the soundness of the sponsor's objectives, subject matter, treatment and channels of distribution . . . ."

Other members of the sub-committee in addition to Simpson, are: ROBERT M. DESS, General Aniline and Film Corporation; F. MERLE JOHNSON, General Motors Corporation; HENRY KREGNER, Ford Motor Company, and JOHN M. SHAW, American Telephone & Telegraph. They were assisted in preparation of the check-list by O. H. COLLIS, JR., publisher of BUSINESS SCREEN MAGAZINE, who was responsible for obtaining suggestions, criticisms, and final approval from the producers to whom the list was shown.

### Advertisers Hear Kenneth Wells Speak on Joint Committee Work

◆ Speakers at the final session of the ANA convention laid heavy emphasis on the fact that the joint program with the American Association of Advertising Agencies is making definite progress.

KENNETH WELLS, director of operations for the ANA-AAA joint committee, reported that the committee's slidefilm *This Is Our Problem* has been received enthusiastically by an estimated 10,000 (CONTINUED ON PAGE FORTY-SIX)

\* Copies are available from the Association of National Advertisers, 285 Madison Ave., New York City 17. Price, \$1.00.

## NOW! A NEW SOUND SERVICE!

TOP-QUALITY SOUND . . . THE LATEST, MOST COMPLETE EQUIPMENT . . . NOW MADE AVAILABLE BY ATLAS FILM CORPORATION TO AGENCIES AND PRODUCERS ON A RENTAL BASIS.



Since

1913

1111 South Boulevard • Oak Park, Illinois

- . . . R C A 35 mm mobile recording unit . . .
- . . . Re-recording console . . . six position . . . equalization and compensation for voice and 16 mm reproduction . . .
- . . . Film machines for separate music, voice, and effects tracks . . .
- . . . Narration rooms and theatre, sound treated and controlled for quality . . .
- . . . Projection . . . 35 and 16 mm interlocked to film machines for separate track and picture viewing . . .
- . . . Sensitometric control through laboratory to insure quality of reproduction . . .



## Super-service— and super-quality, too!


We know how much the success of your Slide Film Transcription projects depends on *sure* and *safe* delivery! That's why we make a feature of our full responsibility when it comes to supplying your jobs promptly and exactly to your specifications.

And in addition to "on the dot" service, Columbia Transcriptions are *quality* through and through! Pure vinylite pressings for utmost fidelity with minimum surface noise . . . produced with the most advanced modern studio recording equipment. Call on us for all the quick, convincing details.

### Among the Clients served by Columbia Transcriptions:

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 Wilding Picture Productions, Inc.  
 Caravel Films, Inc. • Florez, Inc.  
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 Transfilm, Inc. • Ball Films  
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Trade mark, Columbia and  Reg. U. S. Pat. Off.



photo-parker-savage

## NEW SOUND SLIDEFILM UNIT!



**Look perfect? Try it and see!** The Soundview is a dream unit. It does everything you ever wanted sound slidefilm to do.

Check these features against your budget and your present or planned equipment:

**AUTOMATIC**—The new automatic feature allows you to operate the entire unit with no string pulling and no audible signal on the record. The machine operates smoothly and quietly by itself.

**BRIGHTER PICTURE**—The Viewlex projector gives your picture more light with less heat than any other projector. Special coated lenses insure bright undistorted projection—a patented frame change device protects your films against scratching.

**PUSH-BUTTON-CONTROL**—A push button easily concealed in the hand allows the operator to change the frames manually from any distance.

**QUALITY SOUND**—The loud speaker in the Soundview is encased in an acoustically corrected section of the carrying

case—"loud" means high amplification and not distorted speaker rattle.

**CONTROL BOARD**—Especially designed for easy and rapid control of all the Soundview facilities this board contains volume, tone, push-button input, Manual-Microphone-Automatic switch, speaker output, on-off, microphone input, and phonograph motor control.

**OTHER FEATURES**—Unit can be operated at 78 or 33 1/3 RPM—special light weight pickup arm—unit not much larger than portable typewriter—lens easily accessible for cleaning. Weight—22 pounds! Send for illustrated accessories list.

All your present records and slidefilms operate perfectly on this new unit. Records can be converted for automatic use at a small cost.



# SOUNDVIEW

A Product of Automatic Projection Corporation

131 WEST 52nd ST., NEW YORK 19, N. Y.

This equipment is manufactured especially for Automatic Projection Corporation by:  
**SYLVANIA ELECTRIC PRODUCTS INC.**  
ELECTRONICS DIVISION

BUSINESS AND INDUSTRIAL FILM USERS PRAISE THE NEW AUDIO-VISUAL PROJECTIONIST'S HANDBOOK!

Comments received from large business users of films and equipment who have supplied their representatives and dealers with the Projectionist's Handbook indicate its

value in the field. Order copies today at \$1.00 each from Business Screen, Chicago 10. Write c/o BOOKSHELF DEPARTMENT, 812 North Dearborn Street, Chicago 10, Ill.

### Tea Bureau Pictorial

◆ The modern development and dramatic history of the tea industry are told in the new motion picture *A Tale In A Teacup*, made in England and America by Greenpark Productions and adapted for American audiences by the Tea Bureau Inc.

The picture provides interesting sidelights on the history of tea and its use, while showing how it is grown, picked, manufactured and prepared for export. American scenes show the U. S. Board of Tea Experts, blending and packaging operations, and correct methods of brewing tea in home and restaurant.

Copies of the film are being distributed to schools, women's clubs, trade groups, and other consumer organizations, and additional prints are available at cost to packers and distributors of the product. Requests for free loan or cost-purchase prints should be addressed to the Tea Bureau Film Library, 13 East 37th St., New York 16.

### Vu-Graph to Florez, Inc.

◆ FLOREZ INC., Detroit, has been appointed industrial distributor for Vu-Graph, the improved overhead projector manufactured by CHARLES BISHOP CO., New York.

Overhead projection is a medium gaining wide acceptance as a flexible means of picturing talks before groups of almost any size. The speaker using such equipment faces his audience while photographs, drawings, or text is projected to a screen above and behind him. He can also use the screen as a "blackboard."

Go Forward With

# FORWAY

"The Little Giant"





• • • *for distinctive achievement in documentary production the 1947 Annual Award of the Academy of Motion Picture Arts and Sciences* • • •

## **"FIRST STEPS"**

**PRODUCED BY FREDERIC HOUSE INCORPORATED**

Of course, we can't guarantee an Oscar for every film we make. But Frederic House can guarantee to give you all you expect — and more — in the way of motion pictures and slidefilms PLUS a complete service that includes publications and graphics.

Among the clients who have used our integrated audio-visual service are the largest industrial organizations and government agencies, such as General Electric Co., General Foods Corp., U. S. Air Forces Training Command, Office of Naval Research, The United Nations, and the Government of France.



# **FREDERIC HOUSE INC.**

673 BROADWAY • NEW YORK 12  
PRODUCERS OF AUDIO-VISUAL MEDIA

# A New Idea . . . 30 Years Old

*Some* business executives consider films — whether motion picture or sound slide — as a *new* sales tool.

*Actually*, business films have been with us a long time — long enough to have proved their unrivalled effectiveness.

*The William J. Ganz Company* was a pioneer in making films to express ideas. And it still is.

*The "new look"* in business is old stuff with us. For thirty years we've made business films for some of the biggest and most successful names in American business.

*Right now* we've got a lot of new ideas that can make new business for you.

Would you like to hear about them? No obligation, of course.

## William J. Ganz C O M P A N Y

*Producers of Business-Building Films*  
40 EAST 19TH ST., NEW YORK 17, N. Y.  
*Established 1919*

### Today's Growing Audience Challenges Film Sponsors

by Richard Buch

Manager, Motion Picture Production  
Exhibits, Motion Picture and Art Division  
E. I. DuPont de Nemours & Co.

**D**OWN IN WILMINGTON we review many sponsored films. We try to keep abreast of what commercial pictures are being made, who makes them, how good or how bad they are, who writes them, who photographs them, who directs them and to whom they are being shown and with what result. It's quite a job—being a one-man audience for all these commercial films.

We look at films about all kinds of subjects. Pictures about a new kind of rat poison, how bowling balls are made, how the stock exchange functions, how to be a secretary, how to clerk at Macy's, how to drill for oil, how to hunt blue geese, what's behind a telephone, how to sell conveyor belt tubing, and how the junior miss should employ powder and rouge.

We're not entirely happy about all the commercial pictures we've seen. Commercial pictures have improved a great deal in the past few years but they still have a long way to go—in planning, in content and in production quality. You can all take your bows but the general batting average of most film sponsors, including ourselves, is still not as high as it should be.

#### AUDIENCES ARE BECOMING SELECTIVE

Fortunately, most of the people who see our pictures are not required to look at as many as we do. Our audiences are a patient, amiable, long suffering lot. They have been starved for good new commercial films for years. They haven't had enough projection equipment. They are grateful and happy about almost anything sponsors ship them within reason. It is strictly a sponsor's market but our audience, like any audience, is bound to become more selective and discriminating as time goes on. They won't look at inferior productions forever, and we can't blame them. On the other hand, the company sponsoring good films will earn the gratitude and good will of millions of people.

For some time we've been trying to find out from circulation experts just how large this commercial film audience of ours is and how large it's going to be. During the later years of the war the film people at the Treasury Department asserted that government war bond shorts were seen in 16mm by 32 million people. About 20 million appears to be the audience record so far achieved by a commercial film of wide general interest that's a seven-year figure, and it includes some theatrical audiences.

But most of this 20 million record was built up during the period just before the

war, and during the early war years. In 1941 there were fewer than 20,000 16mm sound projectors in use. Since the war's end equipment has been coming out in increasing quantity. The experts claim that 100,000 16mm sound projectors will be in use by the latter part of 1948.

What does this mean? Does it mean that the potential 16mm audience for commercial films will be five times as large as the 1941 audience potential? Probably not. Attendance studies made by General Motors indicate that the trend, especially in schools, is towards smaller audiences per showing—towards more intensive use of films in classrooms, as well as in assemblies.

#### PROJECTOR OWNERSHIP SPREADS WIDELY

We may expect the same trend with adult groups owning projectors. In other words, as projectors become more numerous, they will be used more often, more intensively, for small groups as well as for large meetings. The film projector is becoming an accepted part of school and club equipment. No longer a "tour de force," the 16mm projector is enabling millions of people to see sponsored films who have hitherto seen only entertainment films in regular motion picture theatres.

Nevertheless, despite a trend towards somewhat smaller audience per showing, this large increase in projectors in use from 1941 to 1948 is bound to affect the audience potential for

(CONTINUED ON PAGE EIGHTEEN)

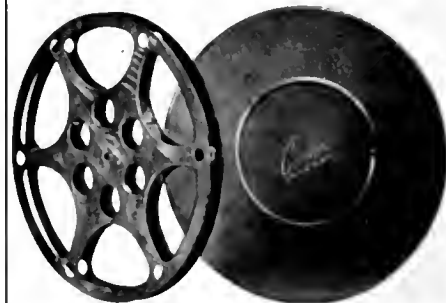
for price and quality

## COMPCO

precision manufactured

### STEEL FILM CANS AND REELS

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



Write today for literature and price list

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CHICAGO 47, ILLINOIS

\* Adapted from a recent address to the Motion Picture Screen Directors Guild, New York City.



*Another Well Known*  
**MOTION PICTURE CONSULTANT**

*Has Joined Our Staff to Help You!*

• **FRANK BALKIN** •

— *now in charge of* —

**OUR NEW CHICAGO OFFICE**  
208 South LaSalle Street

**O**UR MANY FRIENDS and those clients who have worked with Frank Balkin during the past 17 years will be happy to learn he has joined our staff.

His knowledge of how and when to use visual programs is a welcome addition to our expanding studio. He can bring you the counsel and help so important in inaugurating a motion picture project . . . or a slide film.

*Our studio can translate Frank Balkin's ideas—and yours—into a film program that powerfully transfers these ideas into the minds of just the audiences you want to reach.*

**RHR**

*Reid H. Ray* **FILM INDUSTRIES, INC.**

2269 Ford Parkway  
St. Paul, Minn.

208 So. LaSalle St.  
Chicago, Ill.

# After all, Gentlemen, Films Are... just so much celluloid

When you contract for a business film, the producer should deliver RESULTS. Otherwise, you're buying just so much celluloid, at an exorbitant price per foot.



By RESULTS we mean something that *should* happen *after* the right audiences are brought to view your film—that is, conversion of the highest possible percentage of these *veers* into *doers* of your will.

That alone should guide the spending of your money . . . for, remember, ordinarily there's no "box office" in business films to help you write off a producer's poor judgment.

For your films you should choose a company that excels at building the response-pulling element into its products . . . that consistently gets RESULTS, whether for new or repeat customers.

It will pay you to get in touch with us. Get the story on the "87%, Response" . . . and on other case histories of RESULTS through Associated Films. Do it today.

**SHOWING DOES IT . . . and Quicker**

## ASSOCIATED FILMMAKERS

INCORPORATED

45 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.  
Phone: Columbus 5-6694

9155 SUNSET BLVD., HOLLYWOOD 46, CALIF.  
Phone: Crestview 6-8500

# Challenge to Sponsors:

(CONTINUED FROM PAGE SIXTEEN)  
sponsored films. How much? We can't honestly tell yet. We know that a good commercial film of wide general interest, well promoted, can reach 20 million people. That's been done. The top limit is anyone's guess—30 million? 40 million? Who can tell?

Then, too, television audiences have increased steadily and will probably continue to increase. It is also clear that as television expands, it will lean heavily on sponsored films for programming. In addition to the 16mm circuits, television will provide additional audiences for sponsored films. Ultimately, perhaps, a new type of sponsored film will develop, particularly adapted to television requirements.

But whatever the total audience potential for sponsored films is, it is sizeable. Sponsored films do not reach as many people as radio or as entertainment films, but they are right in there alongside the national magazines—and still going up.

### UNDIVIDED ATTENTION MERITS QUALITY

We owe it to this audience to give them better pictures than they've been getting. Mr. Richard de Rochemont put it very well in a speech last year before the Advertising Club of New York. He said: ". . . Respect your spectator. He can't turn the page. He can't dial another station. You have his undivided attention for 10, 20, or perhaps 30 minutes and you can't afford to play fast and loose with his sensibilities. Remember that in his voluntary film-going he is seeing the best that Hollywood and Britain can offer. Don't bore him with trivialities when you have secured his attention for your story."

Not long ago, a friend of mine attended a convention. Arrangements had been made for the delegates to review a selection of sponsored films during the time not taken up with speeches and important conferences at the bar. He slipped in one of the darkened rooms, when supposedly the finest in commercial films was being exhibited, and promptly fell asleep, lulled by the dulcet tones of a particularly soothing sound track.

Somewhat later, greatly refreshed, he crept out. None of his cronies were about, so he decided to take a walk. A few blocks up the street a "whodunit" "B" picture was showing at a local movie house. He went in. It wasn't an Academy Award winner, but it kept his interest. It set him to thinking.

### WHY NOT EMPLOY DRAMATIC TECHNIQUE?

Why don't we see in sponsored films, he asked me, more of the dramatic techniques that have made our entertainment films one of the chief diversions of 90 million moviegoers a week? It was a good question. Why not employ suspense, drama, characterization . . . human interest . . . humor in sponsored films as well as in entertainment films. I explained that this was being done in a number of good sponsored pictures. Then I pointed out that the budget for an average commercial film ranged from three to ten

per cent of the budget for average entertainment "B" film. He had to admit that this fact limits the scope of the sponsored film considerably.

But actually this very limitation offers a tremendous challenge to the producer and the director of sponsored motion pictures. They must use all of their ingenuity to produce films that the average moviegoer takes for granted. It's a tough job substituting brains, originality and ingenuity for money—but it has been done and it is being done—more and more. It has to be done because our audiences are the same audiences that see entertainment films and they are going to expect it.

### BUSINESS GROUP REVIEWS THE FILM

Last fall a group of successful business men who are interested in the future of sponsored films, particularly institutional pictures, assembled to review a number of the best samples available at the time. Some of them had cost quite a lot of money to make, by sponsored film standards. Of course the pictures selected weren't made to be shown, one right after the other to such a group. But due allowance was made for this fact. Time out was declared between shows for discussion. The objectives of each of the selections were set forth, as well as the intended audience, and the degree of success which each had attained in meeting the objectives.

The showings were not an unqualified success. (CONTINUED ON PAGE SIXTY)



THAT'S the title of the new illustrated booklet giving complete details of the Fonda Film Developer. Shows how Fonda has eliminated the film slack problem. Write today for your complimentary copy.

Address: 2265 Pacific Highway, San Diego 12

Fonda Film Processing  
Equipment Division

**SOLAR**

STAINLESS PRODUCTS

San Diego 12, California  
60 E. 42nd St., New York 17, N. Y.

## RECORDING STUDIO

Completely equipped for (1) 35mm variable area non-royalty track; (2) 35mm variable density Western Electric track; (3) Maurer 16mm variable area, density and direct positive tracks. A specially designed 8-position mixing console incorporating the exclusive Velazco Mixing Meter provides split-second control of all 8 positions simultaneously. It eliminates stock wastage, cuts re-recording time, and provides a better blend of sound on film.

## CUTTING ROOMS

Air-conditioned cutting rooms completely equipped for both 35mm and 16mm film editing, with moviolas, splicers, synchronizers, multiple re-winds, hot splicer, 75,000 foot vaults, etc.

## FILM EDITING

A staff of experienced film editors is available as required.

## MUSIC FOR FILMS

The Velazco Library of Original Recorded Film Music contains hundreds of hours of copyrighted film music and incorporates every conceivable type of film sequence. Original film scores written for performance by orchestra or Hammond organ. The famous Velazco Conducting Meter provides an artistry and accuracy in recording original film scores that can not be duplicated . . . and cuts recording time to a fraction.

## SCREENING ROOMS

Two compact air-conditioned preview theatres are completely equipped for arc projection with special preview heads, loop equipment, and the finest high-fidelity sound equipment.

## SOUND TRUCK

Completely equipped for studio and location work. Available for special assignments.

FILM PRODUCERS who bring their service requirements to the Emil Velazco organization know *why* quality and economy go together in this unique film service center:—*modern equipment, centralized responsibility and big-scale operation fit together into a logical pattern that spells better films at reduced costs.*

1. The finest equipment available—operated under ideal conditions by experienced craftsmen—are an assurance of top-quality work.

***this complete service***

***for film producers***

***means better films***

***with smaller budgets***

2. The unified control of these resources and centralized responsibility for their efficient use mean that schedules are met on time without sacrificing quality.

3. Because Velazco's extensive facilities are in continuous use, overhead costs-per-reel are lower. These economies are reflected in lower rates which enable film producers to make bigger profits on smaller budgets.

To learn how much your next film will gain by using this *complete* film service, call on the Emil Velazco organization today.

723 SEVENTH AVE., NEW YORK 19  
TELEPHONE: PLAZA 7-8530



**VELAZCO**

**I N C O R P O R A T E D**

**THE COMPLETE SERVICE ORGANIZATION FOR FILM PRODUCERS**

A PLATFORM WE'RE READY TO SUPPORT!



SPECIALISTS IN THE PLANNING,  
PRODUCTION AND APPLICATION  
OF TRAINING FILMS AND PROGRAMS.  
CONSULT US WITHOUT OBLIGATION



*Sound Masters, Inc.*

165 WEST 46TH STREET NEW YORK 19

MOTION PICTURE  
AND SLIDE FILM  
PRODUCTIONS

# STANDARDS FOR THE BUYER

EDITORIAL NOTES AND COMMENT ON THE CHECK LIST FOR PRODUCERS AND SPONSORS  
ISSUED BY THE FILMS COMMITTEE OF THE ASSOCIATION OF NATIONAL ADVERTISERS

**M**EMBERS of the Association of National Advertisers have received the Check List of Producer and Sponsor Responsibilities which was created within its Films Committee. The purpose of this Check List is defined in its foreword as being "helpful in arriving at a better understanding of what is expected of both . . . users and makers . . . in each step in the planning and production of sponsored films."

It has been the privilege of your Editor to assist the ANA Films Sub-Committee under the chairmanship of Virgil L. Simpson in the preparation and review of this outline. We may therefore be permitted a few personal observations on its portent and promise.

## No "Ground Rules" For Creative Ability

The general approach to a set of "ground rules" which this Check List offers must be prefaced with the following important exceptions:

1. Creative originality and the ability to produce a finely-keyed picture remains the first objective of both sponsor and producer. Any attempt to make a set of rules fit such creative situations will result in stereotypes.

2. Experienced producers in this field submitted original outlines from which this Check List was later developed and expanded with user viewpoints. *Such producers have been living by these rules for a good many years.*

3. The most obvious conclusion of all is that professional integrity and good faith among such experienced users and producers is far more important than any set of rules. *Fair play*, backed by a *primary interest* in commercial films and their future, will advance the cause of this medium to the high place among communications it must achieve.

## Where the Check List Does Not Apply

This outline serves the user and maker of commercial films quite well. There are some other important exceptions within its text but these are minor in comparison to another significant conclusion:

It is worth noting how few of these points follow the practices of producers primarily concerned with theatrical entertainment films. The secondary interest of such studios who look to commercial films as filler material for otherwise idle personnel and facilities would indicate that step-by-step adherence to these rules will be desirable for the unskilled buyer and prohibitive for this type of maker.

Similarly, the existence of hundreds of so-

called "producers" in that classification of local telephone directories indicates the wisdom of applying "ground rules" among such unknown and inexperienced sources. But here again, the best advice is to see clearly identified "samples" and to check both financial and creative claims of the prospective supplier.

## Outline Should Be Frequently Reviewed

Producers who have read this Check List with critical interest, have expressed enthusiastic commendation for it. Yet their comments are often accompanied by sensible suggestions for clarification. For example, the *authority* of the sponsor's liaison representative should be broadened from merely "qualified" to make him *authorized* to make decisions that his company will support.

"Progress payments" (Sec. 9: P. 10) might be better defined for this positive reason: "Progress payments are in order because the work we shall do for you will be done *exclusively* for you. In case of cancellation of the project, we cannot recover our costs from any other customer."

Reference to both picture production costs and scenario costs is obviously open to considerable discussion. As one producer suggests, "experienced picture sponsors will know that the figures cited are low, but novices might not. Quoting scenario costs in percentages is most unwise, for who knows what percentage of the production cost the scenario is?"

Worthy of a study in itself is the section on "Distribution" (Section V: P. 14) which has advanced so enormously in the last few years as the number of self-equipped audiences expanded. Appreciating that fact, the Films Committee is now devoting considerable attention to direct studies of that field. (See Page 8 of this issue for a brief summary of the Rochester survey).

## Road Ahead for Outstanding Teamwork

Obviously this Check List will be a good reminder to producers that they should continue to evolve similar ground rules within their own field. Production cost accounting is a typical example of this need. There should be a bureau for interchange of costs on sales, scripts, photography, materials, processing, overhead and other factors.

Both producers and users depend vitally on the progress of and patterns for resultful distribution of their films. On these and other points they should meet and discuss their common problems as frequently as possible. The atmosphere of cooperation and frankness

under which this Check List was created and developed is a good sign. Let us proceed toward the more important goals of better films and bigger audiences.

Committees of both producers and sponsors should join in wholesome discussions of mutual problems. Leading distribution agencies now providing national services should participate. Manufacturers of projection equipment are very much a part of this common interest and should also actively participate. The combined power of all these forces working together may insure the bright future for factual films which the hundreds of thousands of organized groups now using them would seem to indicate. Films are a medium — those who make them and show them have a responsibility toward their being as consistently good as they are powerful.

## A MILESTONE IN ADVERTISING

★ The center section of this issue of BUSINESS SCREEN is truly a milestone in our publication history and in the advertising progress of the industry we serve.

Well and widely known for the excellence and originality of their display and direct mail advertising, the Ampro Corporation has achieved high distinction in this color insert and in the "Story of Sound" campaign of which it is a part.

*Here is advertising* in a highly competitive field without a phrase of flaw or fault for its rivals. *Here is advertising* which serves the reader so completely that we predict the appearance of these inserts on film department walls and in executive offices for many years to come.

And again, here is advertising that shows the true meaning of high-precision manufacture and the dependable quality of finely engineered sound projection equipment.

The good taste and convincing message of this insert fulfills our own publication aims to a high degree. We are privileged to have been selected as the medium. Our sincere congratulations to President Palmer, to sales executives Harry Monson and Howard Marx, to Eiv. Nelsen, and especially to W. E. (Bill) Scramton, Ampro's advertising manager who has achieved an enviable reputation for his good company in the design and execution of outstanding advertising. The Irving Rosenbloom Advertising Agency serves the Ampro account. OHC



PREVIEW PERSONALITIES will preview screening of *Picture Against Man* in New York on April 21, 1936. C. C. Cox, Director of Public Relations of the Aluminum Company, left above, and Col. W. T. Chavaler, Exec. Asst. to the President, McGraw-Hill Co.



PICTURE PEOPLE present were led to a dinner by Douglas B. Hobbs, in charge of motion pictures at Alcoa. J. A. Rhenstrom, Vice President, Wilding Picture Productions, Inc., June Lockhart, *Amintore* lead, and Leo S. Rosen, co-writer, author of the "Curiosity Shop" script.



JOHN BENSON, Past President U. S. I. P. Adles Publishers, *Dispatch*, *Local Democrat* and *Times*, and Arthur P. Hall, Asst. Director Public Relations of the Aluminum Company.



M. J. Mc... I. D. S...  
T. E. ... I. C. ... R...  
L. E. ... I. C. ... H...  
C. W. ... R. ... S. ... P...

LIBRARY AND BUSINESS FILM WORKERS MEET AT CHICAGO LUNCHEON



NATIONAL LIBRARY PERSONALITIES AND BUSINESS FILM EXECUTIVES met recently on the occasion of the Association of National Advertisers Spring Meeting in Chicago. Shown above (l to r clockwise) are William Cox (foreground) Santa Fe Railway, Hal Wright, International Harvester Co.; Mrs. Alice Legg, Film Council of America; Ray Nosal, Swift & Co.; W. M. Bastable, Swift & Co.; Myrtle Johnson, General Motors Corp.; Miss Patricia O. Blair, American Library Assn.; O. H. Coe, Jr., Business Screen; R. P. Hogan, Kraft Foods Co.; Kenneth Edwards, Eastman Kodak Co.; Mildred Batchelder, American Library Assn.; and Douglas B. Hobbs, Aluminum Co. of America. (Exclusive Business Screen Photo)

U. S. Steel Previews a New Institutional Picture

★ On Monday, May 3, shareholders of the U. S. Steel Corporation were the preview audience for the new institutional motion picture *Unfinished Business*, the company's picture story of reconversion activities from V-J Day to the present time. Produced by the Jim Handy Organization, most parts are played by steel workers themselves. (see June issue of BUSINESS SCREEN for detailed review and case history of this film.)



PRODUCTION SCENE during the filming of U. S. Steel's new film "Unfinished Business"

Display Story of Victor Projectors

★ Victor Amusement Corporation, Dayton, Iowa, is showing the company's new plant and extensive line of products in this attractive new display just put into the convention field. The new factory is under construction.



# Announce Safety Film Awards

NATIONAL COMMITTEE ON FILMS FOR SAFETY  
SELECTS ELEVEN SUBJECTS AS YEAR'S BEST

**W**INNER OF THE "SAFETY OSCAR" for the most outstanding non-theatrical motion picture of 1947 in the field of occupational safety is *Diagnosis — Danger*, a film produced for the St. Paul Mercury Indemnity Co. by the Chicago Film Studio.

Oscars are awarded annually to films in the fields of occupational, traffic, home and general safety by the National Committee on Films for Safety. Honors go to those pictures "which best serve to encourage accident prevention." Eleven films were cited.

## GENERAL SAFETY AWARD TO G.M. FILM

Top honors in the general safety group went to General Motors' motion picture *Safety, Our Number One Crop*, which was produced by Sound Masters Inc. A black and white 16mm picture, it portrays the accident do's and don'ts of farm activities, and highlights the National I-H safety contest.

*Fifteen Minutes To Go*, produced for the National Safety Council by Sarna Inc., was selected by the NCFSS as the most important sound slidefilm in the field of occupational safety.

The 15-minute black and white picture shows the necessity of immediate first aid for minor injuries as insurance that they will remain minor. A silent trailer repeats key frames for discussion purposes.

## ZURICH SLIDEFILMS WIN TWO OSCARS

*The Firebug*, produced for Zurich General Accident and Liability Insurance Co. of Chicago by the Atlas Educational Film Co., was judged the best sound slidefilm in the field of general safety.

The 15-minute black and white filmstrip depicts the average person as an "accidental firebug" who is even more dangerous than the arsonist. It points out that fires usually start because someone didn't think of the hazard, or did recognize it but didn't do anything about it. It reviews unsafe conditions due to poor wiring, sparks, open flames, high temperatures, friction, spontaneous ignition, explosion, smoking and matches.

There was no motion picture award in the traffic and transportation classification, but *Destination — Death* produced by Burton Holmes Films Inc., was judged the best sound slidefilm. It is another Zurich Insurance Co. picture.

*Destination — Death* focuses on the split-personalities of the average motorist and the careless teen-age driver. The 15-minute film is in black and white and emphasizes the do's and don'ts of safe driving.

A Metro-Goldwyn-Mayer release, *Going to Blazes*, was judged the best theatrical motion

picture on safety. It was produced by Herlet Morgan who won the same honor in the 1946 competition with MGM's *Traffic With the Devil*.

## FIVE CITED FOR HONORABLE MENTIONS

Honorable mention awards in the occupational safety field were presented to *Use Your Head*, motion picture produced by the Denver, Rio Grande and Western Railroad; to *Kodak Park Safety*, motion picture produced by the Eastman Kodak Co., and to the sound slidefilm, *Falling Ground* produced by the Anaconda Copper Mining Co.

The railroad film pictures the phases of maintenance operation and safety, and portrays accidents that happen on the road due to neglect. It runs 23 minutes, is 16mm color.

The motion picture *Live and Let Live* produced by Aetna Casualty and Surety Co. received honorable mention for the traffic safety group. The 16mm color film demonstrates 10 of the leading causes of accidents. Aetna's staff set up miniature town-and-highway sets which were used for panoramic effects in showing how accidents happen. Entire traffic sequences were planned in detail and toy automobiles were moved manually, sometimes less than a quarter of an inch, for each frame exposure.

*Danger Is Your Companion* produced by the American Red Cross, won honorable mention in the general safety film class. The show runs 25 minutes, is 16mm black and white. Its subject is accident prevention and first aid.

## SYNOPSIS OF OCCUPATIONAL SAFETY FILM

*Diagnosis—Danger* is a 16mm, 27-minute, black and white film that tells the story of accident precautions in hospitals. It covers the possibilities for accidents down to the smallest misadventure which would result in harm to doctors, patients, visitors, and staff members.

The opening of the Indemnity Co.'s safety drama shows the superintendent of the hospital, partly incapacitated because of a recent accident, listening to the report of another accident over the communication system. After he hangs up the receiver, he picks up a book on hospital safety and comes to the realization that there are many serious hazards in a hospital.

The greatest part of the balance of the film consists of the superintendent's surprise at what he finds in the book on safety. He shakes his head over the possibilities of accidents occurring from doors opening into busy hall ways, the potentialities for accidents in the kitchen, diet section, and pharmacy of the institution. He sees that dangerous conditions



BEST TRAFFIC SAFETY SUBJECT was the Zurich sound slidefilm "Destination Death". (See story on this and other award winners in columns on this page.)

can be prevalent in surgery because low humidity produces static electricity and the slightest spark while ether is being released would cause an explosion.

From there on the narrator takes over and discusses the survey of the superintendent's own hospital that is conducted, and the deplorable conditions that are found.

Music backgrounding the film makes use of light opera scores but much of it was written especially for the picture by Leo Fox, an angel for Hollywood film music. Script was written by Don Hawkins, assistant secretary of St. Paul Mercury.

## COMMITTEE REPRESENTS 17 ORGANIZATIONS

This year's "Safety Oscar" winners were screened in April at the Greater New York Safety Convention and Exposition.

The National Committee on Films for Safety is sponsored by the National Safety Council and represents 17 national organizations.

Members of the committee are: Mark A. May (chairman), Yale University; William Englander (secretary), National Safety Council; Glen Burch, American Association for Adult Education; Lee Richardson and A. W. Bohlen, American Association of Motor Vehicle Administrators; W. L. Robinson, American Automobile Association; J. C. Stennett and H. G. Gilson, American Mutual Alliance; Dr. H. E. Kleinschmidt, American Public Health Association; Fred M. Rosseland, Association of Safety Council Executives; John Gibbons, Automotive Safety Foundation; Charles W. Dullea and Robert F. Raleigh, International Association of Chiefs of Police; Dr. D. B. Armstrong, Life Insurance Association of America; Dr. Victor G. Heiser, National Association of Manufacturers; Julien H. Havesy, National Conservation Bureau; M. R. Trabue, National Commission on Safety Education; Capt. F. E. Saunders, U. S. Navy Dept.; H. S. Fairbank, U. S. Public Roads Administration; Lt. Col. L. E. Carter and Eliot V. Parker, U. S. War Dept.

Mentioned for special honors by members of the Committee was the farm safety public relations motion picture *Miracle in Paradise Valley* produced by Sinclair Oil by Wilding Picture Productions. ●

# Curiosity Shop

Aluminum Company of America Shows New Technicolor Institutional Film

**F**OLLOWING IN THE SOUND track of its widely shown predecessor *Unfinished Rainbows*, is the new Technicolor institutional sound motion picture *Curiosity Shop* which the Aluminum Company of America unveiled to a press audience at New York's Plaza Hotel on April 21.

Produced with utmost professional skill and technical accuracy, this new Aluminum Company feature subject is the story of research and development. This story the sponsor rightly deems is "a part of the great American tradition of creating better things for all Americans."

## THEM IS STORY OF ALUMINUM RESEARCH

On the fabric of a college romance told through the personalities of Bill McCann (Richard Hogan) and Maria Harkness (June Lockhart) is woven the theme story of these Alcoa research efforts as narrated by Gordon Harkness (John Fuch) who plays Maria's father. The film is a tribute to the men who work so quietly and so tirelessly in their curiosity shops whether that shop is a college lab, a great research center, Thomas Alva Edison's attic, Charles Martin Hall's wood shed, or a basement workshop— wherever men work to find something new or something that will improve a product or a process.

The absorption of a youth in his science experiments leads up to the human biography of aluminum research, continuing the theme of an eternal challenge to youth so well told in *Unfinished Rainbows*. The cast of featured players carry the dramatic episodes with unflagging interest. Once again, Alcoa has been most fortunate in the producer's casting for, like *Unfinished Rainbows* which brought to the screen a then comparatively unknown newcomer Alan Ladd in the role of Charles Martin Hall, *Curiosity Shop* presents June Lockhart in the feminine lead. Miss Lockhart has recently been acclaimed for superlative performances in the Broadway comedy by F. Hugh Herbert, *Too True in Money*.

*Curiosity Shop* was produced in brilliant Technicolor by Wilding Picture Productions.





Inc. According to Douglas B. Hobbs, in charge of motion pictures for Alcoa, prints will not be available for school, church or club showings before July 1, 1948. Both sixteen and thirty-five millimeter prints will be available on or after that date and requests should be made to Motion Picture Department, Aluminum Company of America, 801 Gull Building, Pittsburgh 19 or to Modern Talking Picture Service, 9 Rockefeller Plaza, New York 20.

#### SCREEN STORY MAINTAINS CONSTANT INTEREST

The script, written by Leo Rosencrans of Wilding, presents what might be dull technical information in a highly interesting way. Technicolor's superb quality is demonstrated in the unvarying accuracy of outdoor and interior scenes and in the presentation of aluminum products.

### SERVICE FILM FOR BAKERS

**Sponsor:** Standard Brands, Fleischmann Division. **Film:** *Holiday Happiness*. **Producer:** B. K. Blake, Inc.

★ This is a very specialized picture, aimed at one specific audience—bakers. Standard Brands' Fleischmann Division has always taken a very proprietary interest in the baking industry; promotions designed by bakers are rarely actual sales efforts, but rather service to the baker, or indirect, institutional plugs for the industry.

*Holiday Happiness* is a service picture; not an item is pictured or a word said about Standard Brands or any of the company's products. It tells, instead, how to make fancy cake decorations and urges bakers to make them as a profitable sideline and a good "window dressing" for his more prosaic line of trade. Carl Seigren, a leading cake decorator, is featured in *Holiday Happiness*. He is shown making a dozen or so fancy cakes using all of his tricks of the trade.

**Technical Notes:** *Holiday Happiness* is in Kodachrome; 25 minutes in running time.

**Distribution:** The Fleischmann Division conducts several elaborate traveling exhibits for the baking industry, consisting of models of baking plants, new machinery, new ideas, etc. *Holiday Happiness* is shown as a part of these exhibits.



Marta finds them still at it but in time to enjoy the Prom as it comes over Bill's television set. They dance to the music for a happy ending.



# Right to Your Heart

## METROPOLITAN LIFE FILM ON HEART TROUBLE IS WIDELY SHOWN

★ A great many of the diseases which often caused death a few decades ago have now been rendered comparatively mild by the advances of modern medical science. A far greater proportion of people are living to enjoy middle and old age than ever before. But this happy situation has, nevertheless, made heart trouble, which is primarily a sickness of middle age, our number one health problem today. Dr. Leonard A. Scheele, Surgeon General United States Public Health Service, has stated "We know that heart disease will kill about twice as many people this year as does cancer, and about seven times as many as tuberculosis."

#### SHOWN TO OVER 2,650,000 AUDIENCES

Over four million Americans today have imperfect hearts, but if they can be persuaded to eat, work and play within reasonably moderate limits a very great proportion can expect to enjoy life and live without premature heart failure.

A new motion picture designed to aid in this program opened a year ago at Radio City Music Hall during National Heart Week. *Be Your Age*, a timely film on heart trouble produced by the Jam Handy Organization, has since been seen by over 2,650,000 people.

#### SERVICE INFORMATION TO POLICY HOLDERS

The Metropolitan Life Insurance Company, sponsor of the 11½ minute short in cooperation with the American Heart Association has a natural interest in health and welfare campaigns. Obviously, the more people who properly care for sick hearts, the more live policyholders, and of each live insurance policyholder in the United States and Canada, one is an owner of a Metropolitan Life policy. But far more important than that, the Company feels that with each policy the holder should get not only protection, but service, service consisting of information on ways and means of preserving his life and well-being.

Within the Company this activity is undertaken by the Health and Welfare Division. Films play an important part of the division's responsibility, and currently four motion pictures and ten film strips are being distributed.

Films are offered primarily to the general public, although school booking requests are gladly accepted. Motion pictures are offered first, on a protected territory basis, to theatres, and following theatrical runs in each state to 16mm audiences.

#### AUDIENCES LIKE THIS TYPE OF FILM

*Be Your Age* has been very well received in practically all its showings. Theatre managers have reported that audiences not only like the film, but urge the manager to show more films of this type in the public interest.

*Be Your Age* (and other films, *Man Against Microbe*, a traffic safety film, *Once Upon A Time*, and a good nutrition film, *Proof of the Pudding*) is available on free loan from the Metropolitan Life Insurance Company, 1 Madison Avenue, New York 10, 600 Stockton Street, San Francisco 20, or 180 Wellington Street, Ottawa.

### Brief Items About Other Films Produced for Business & Industry

★ *Fires to Tribunes*, a 10-minute color film which tells all phases of a newspaper has been released by the Chicago Tribune via Modern Talking Picture Service, Inc. The film was produced by Wilding Picture Productions, Inc. and covers three phases, lumbering, paper making and the actual production of a daily newspaper from assignment stage to final edition.

★ *Romance of Two Hemispheres*, a 17 minute color picture produced for Massey-Harris, Ltd. shows M H tractors in use all over the world. The sponsor, at Toronto, Canada, is offering 16mm prints in five languages for free loan.

★ The Athletic Institute, Inc., Chicago, has released the first of an extensive educational sound slidefilm series on basic athletic instruction. First series covers *Beginning Tennis* and is being sold to schools throughout the U.S.

★ *Green Harvest*, a beautiful Technicolor film (29 minutes) is being widely released by the sponsor Weverhaeuser Forest Products via Modern. Production was by Wilding Picture Productions, largely on location in Pacific Northwest forest lands.

# New Wings for Air Travel

PAN AMERICAN WORLD AIRWAYS FILMS GIVE PROMOTIONAL "LIFT"



FRANK HOWE, head of Pan American's picture program, uses a cartoon which expresses his idea of the comparative value of words and pictures

**T**HE BUSINESS of running an international airline involves a number of corollary activities which now includes a well set-up motion picture production operations as hotel-keeping and baby-sitting. But there is nothing minor about the film programs conducted by the larger U.S. airlines. The productions of one carrier for instance Pan American World Airways—rank with the very best when it comes to drawing power.

Last year Pan American-produced promotional films were seen by nearly eight and one-half million people at non-theatrical screenings in the United States alone. The number of these showings varied between 3,500 and 4,000 per month, with the total attendance at each averaging about 200. These figures do not include those U. S. audiences which saw the films via television (prints were shown over almost every video station in the country) nor does it include the foreign groups reached through the 90 Spanish and Portuguese language versions in daily circulation throughout Latin America.

#### SERVE WIDE RANGE OF ACTIVITIES

All Pan American sales promotion films are produced by the Motion and Still Picture Division of the company's Promotion Department. Headed by Frank Howe, who supervises all phases of production, the division also turns out educational and employee training films, as well as slides, slidefilms, still pictures, and visual units for schools.

Nine travel promotion pictures, all in color and ranging from 10 to 15 minutes running time, have been produced by this unit and three more have already reached the script or in-work stage. Subjects completed and released include those featuring Alaska, Bermuda, Cuba, and the Caribbean, Ireland, Mexico, Guatemala, Nassau, an overview of Latin America, and two Panagra films entitled *This Is South America*. One on Hawaii is now being filmed, and two more—one on Clipper cargo and one on the East coast of South America—are immediately scheduled.

Usual production procedure is to complete the script before calling for bids on photography and other specific phases of the job. Howe then takes camera crew and actors on

location for the actual shooting. Sound is recorded directly on the film as the picture is being taken.

National distribution of the releases is managed by the home office at Long Island City, N. Y., through Pan Am's district sales offices located in 17 key cities across the country. Prints are held in 51 depositories. The club, or individual, interested in booking a particular title writes or telephones his request to the nearest PAA district office. If the borrower owns or can obtain sound projection equipment, and a competent operator, the film is sent free of charge except for the usual transportation charge. In cases where projectors and/or operators are lacking, the district office is usually able to supply them.

#### BRING VISUALIZED UNITS FOR SCHOOLS

For obvious reasons Pan American postponed production, during the war years, of its highly successful travel promotion subjects and began turning out the visualized units for schools which have become the delight of teachers and school administrators throughout the country. (See BUSINESS SCREEN, No. 5, Vol. VII, Aug. '46). The educational units each consist of a slidefilm, black-and-white stills, a pictorial and economic map, and correlated reading matter, all built around a particular nation or geographic area. Complete with workbooks and a teachers guide, the kits are entirely non-commercial and carry only a small credit line to identify them as Pan Am products.

The response to the initial release of this material to a selected list of schools was such that their production now requires a separate department in the airline's Motion and Still Picture Division. The units are grouped under two general headings, *The Air Age in Latin America*, and *World Trade in the Air Age*, and are shipped in quantity to county school superintendents and directors of visual education who in turn distribute them to their various schools. Approximately 10,000 of these kits are now in circulation and additional subjects in each group are in the mill.

#### MOST EXTENSIVE STILL PICTURE LIBRARY

In another department of Mr. Howe's versatile division is perhaps the most extensive collection of still pictures on travel that has ever been assembled. This library contains over 40,000 black-and-white and 3,000 color stills covering the life, customs, geography, and economics of every country served by Pan American's planes. The file is maintained as a public relations service, and the photos are available for use with magazine articles, news stories, ads, and other promotional ventures.

Pan American's well developed visual program began in 1935 when the line's first travel promotion film, a black-and-white two-

reel, was produced. By 1941, then motion picture library contained more than 20 such subjects, nearly all of which have been withdrawn from circulation because of changing events abroad. The current stock of nine completed, and three projected, sound and color films is by no means the final limit on either the film division's capacity or its scope of activity.

#### COOPERATE WITH THE FILM PRODUCERS

In discussing the plans of his group Frank Howe recently said, "We are also cooperating with other motion picture producers, both theatrical and non-theatrical. We provide them with footage showing, for instance, a Pan American Clipper in the air or on the ground, as well as scenic reels for background, etc. We help them produce regular travel shorts, and are preparing condensed versions of our own films for theatrical release."

He added that Pan Am plans to continue to make motion pictures until it has an up-to-date production on every area its planes service, which means practically every quarter of the globe.

#### A Basic Film on Economics Produced by Standard Oil (N.J.)

★ In the growing tradition of good films out of the employee relations offices of Standard Oil Co. (N. J.) is a 10-minute animated sound motion picture titled *Economics*. Intended primarily for company employees, the text for the film was prepared by Dr. F. G. Bension of the company's Economics Department.

The film explains the inter relation of industry with worker, customer, owner, government and management. The problem of a clear understanding of fundamental economics is aptly solved by good animation on basic principles. Phil Ragan was the producer.

Not a public film, *Economics* may possibly be obtained on written request by other industries through the Employee Relations Dept., Standard Oil Co. (N. J.), 50 Rockefeller Plaza, New York City 20. Only a few prints are available, however.

#### To Understand World Trade

★ During this month when World Trade Week will be observed (May 16-22), the sound motion picture *Round Trip* produced by the Twentieth Century Fund is well worth seeing. Now available from Film Program Services (N.Y.) and four other regional distributors, this production by The World Today, Inc., is one of the better films.

**F**OOD PROMOTION is one of those "naturals" for the film medium. In past decades growers, processors and packers have had to depend on "personal" demonstrations and limited audiences. That day has ended for those who realize the value of modern motion pictures and slidefilms.

One of many illustrations of successfully transferring a company "show" to film is seen in Armour and Company's series of "Cooking School" pictures. So pleased is Armour with the pictures and their results that the meat packing company has produced three of them in as many years. The latest to be announced is *Pantry Meal Magic*, produced in Kodachrome with dialogue. It is built around the Armour canned meat line. Prints have only been out a few weeks, but distributors report that *Pantry Meal Magic*, as well as two previous films, already has a long waiting list of consumer audiences.

#### PERSONAL REQUESTS OVERWHELM STAFF HELP

Development of the series goes back to 1915. War brides were besieging the Armour Consumer Service Department for recipes and answers to questions about meat preparation. Marie Gifford, director of the department, and her staff had at least 10 times as many requests for personal appearances as they could fill.

Here was a subject of proven public interest. Armour executives thought it should be a natural for a successful consumer film. The picture would tell about the company's service to consumers of meat products, and get over the idea incidentally that Armour products are a good brand to look for in the stores.

When the contracting producer started work on the subject, however, it was apparent that there were many different "shows" in Marie Gifford's department. The subject had to be narrowed down. Miss Gifford was asked:

"What do the women who write in ask most often? What personal appearance programs get the most applause?"

#### TIME AN IMPORTANT INGREDIENT IN KITCHEN

The answer was that the subject of "time" came up again and again in consumers' inquiries. How to get a good meal in a hurry was perhaps the outstanding inquiry. Working wives, busy mothers, and other women whose time was largely occupied welcomed any plan which would save time in the kitchen without sacrificing appetite appeal.

So the first picture was called *Quicker Than You Think*. In 22 minutes it shows preparation of eleven recipes. They fit the needs of a bride, a mother of small children, a civic-minded club woman and a career girl, each of whom is shown in her own kitchen.

Complete details of preparing each recipe obviously could not be shown, nor could the audience be expected to remember them. They are included in a booklet available for free distribution.

There is an interesting story connected with that recipe booklet. Neither the sponsor nor the producer knew that the picture and the thinking behind it were right. Women



# Show Time at Armour's

GOOD FOOD FILM SERIES GETS RESULTS FOR PACKING COMPANY

always are interested in recipes, but would they bother to write in and ask for them on the basis of a movie?

A series of club show tests was set up by Modern Talking Picture Service. The operator distributed post cards to the women in the audience telling them that they could get complete recipes for dishes shown in the film by filling in the card and mailing it.

The sponsor, the producer, and the distributor were amazed when 87 per cent of the cards distributed came back. Only one out of eight women was disinterested or said she didn't "want my name on a mailing list." Operators were instructed not to "sell" the booklet, just to offer it.

#### IMPORTANCE OF GOOD TITLE IS NOTED

Audience comment on the film was excellent, and the company receives scores of letters from home economists applauding the film. When the picture was offered to exhibitors through Modern Talking and Association Films, however, it didn't "move." Bookings were disappointing. A promotion program was necessary to get the film shown the first time. After that, repeat bookings and regular catalog orders kept the available prints more than busy, but the Armour movie-makers sought an explanation for the slow start.

They concluded that the title was responsible. As you read this, you know why the picture was named *Quicker Than You Think* and what it is all about. It is a "catchy"

title. It is descriptive to a degree, but it requires elaboration. Seen in a catalog, *Quicker Than You Think* could cover almost any subject and it didn't entice the exhibitor to read on and see what the film was about.

Probing by that experience, the Armour film committee named their next picture *The Gentle Art of Meat Cookery*. There could be no doubt about the subject matter of that film.

#### THE PICTURE TELLS THE COMPLETE STORY

It takes 28 minutes in the film to show and discuss the standard methods of cooking meat—roasting, broiling, braising, and cooking in water. The picture is built around the Armour Time Table for Meat Cookery, a remarkable promotional device on the order of a railroad time table. The cook needs only to know the kind and cut of meat she has and how much it weighs. The chart then tells her the cooking method to use, the proper temperature and the time needed for rare, medium or well done.

Home economics teachers in the schools quite naturally are the principal users of the *The Gentle Art*. They like it not only from an instructional standpoint, but because it is designed to interest students in the profession of home making.

Latest of the Armour films, *Pantry Meal Magic*, is also based on a subject of widespread current public interest.

Although canned meats have been a staple article in food stores for 70 years, the volume

(CONTINUED ON THE FOLLOWING PAGE)

The scene below (and the two at the top of this page) are from film "Pantry Meal Magic"



continued from the preceding page  
 "taste" is not impressive until recent years. In the 10 years ending in 1946, the industry volume of canned meats increased 336 per cent and was still going up. That certainly was evidence of public interest. People were buying three times as much of the product as formerly.

**YOU CAN ALMOST TASTE THE FLAVOR**

No one has succeeded yet in putting "taste" into a 16mm film, but the producer, Associated Filmmakers, proved in *Pantry Meal Magic* that you can come close to doing just that with good photography and the new commercial Kodachrome. Close ups of food dishes in this picture are guaranteed to stimulate an appetite.

The first two Marie Gillford pictures were black and white. Use of color in *Pantry Meal Magic* was decided on with some misgivings. Color fidelity in a food film is far more important, of course, than in most pictures. It makes little difference if the dress one of the women in the picture is wearing looks yellow on the screen instead of green. But you can't show purple sausage or yellow ham.

The makers of Kodachrome cooperated in producing *Pantry Meal Magic*. Color tests were made before the shooting in Hollywood, and pilot shots were made of each scene and developed at once so that the director, Sobey Martin, and the cameraman, Ray Fernstrom, could check color fidelity. The food color, consequently, is at least equivalent in fidelity to that you see in magazine advertisements.

*Pantry Meal Magic* has been well received, according to Armour, and the company expects it to make many new friends for the products used in the picture.

**FILMS REACH 100 TIMES MORE PEOPLE**

By the end of the present season, more than 5,000,000 people will have seen the Armour consumer service pictures, according to company records. This figure is probably 100 times as many as could be reached by personal appearances of Marie Gillford and her associates in the time they have available.

All three pictures were produced under the personal supervision of Stanley Neal, president of Associated Filmmakers. They were written and directed by Sobey Martin and supervised by the Armour Merchandising Department. Distribution is by Modern Talking Picture Service and Association Films.

**MODERN KITCHEN SCENE in the Armour's Company picture "Quicker Than You Think."**



**VISUAL TRAINING REPORT**

**Better Technicians for Industry**

McGraw-Hill Teaching Films Serve in Technical Training

★ That American industry has a direct interest in the American educational system has long been a recognized fact. The annual talent draft conducted by some large corporations among the graduates of technical schools probably surpasses in dollar investment the more highly publicized talent drafts conducted by professional football leagues among graduating grid stars.

It will, therefore, be good news to many personnel officers that the increasingly widespread use of films as teaching aids is likely to improve the annual crop of potentially valuable men and women turned out by the colleges and universities.

**SEVEN COMPLETE VISUAL AIDS FILMS**

The McGraw-Hill Company, for example, has available a series of seven films and accompanying slide films, paralleling their college text books in Engineering Drawing. Another series is available for high school courses in Mechanical Drawing.

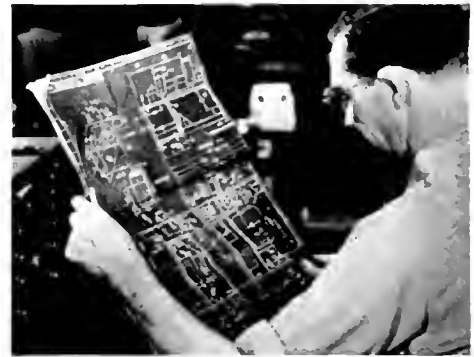
Made by Pathscope Productions, each of the two series offers in its initial film an individual adaptation of Pathscope's "attitude" approach. In this case the "attitude" orientation offers students an overall view of the scope of the course, stresses the importance of blueprints in the life of the nation; i.e. every mechanical contrivance, every structure, every conveyance in use today started on the drawing board; blueprints speak a universal language, permitting the designer and the inventor to communicate with the construction man and the machinist. From this point the films proceed to visualize the actual text book material—the most graphic proof yet that one picture is worth innumerable words.

**DIFFERENT FILMS FOR EACH LEVEL**

In *Orthographic Projection*, college students are shown the methods of transferring to paper the different aspects of three dimensional objects. High school students are exposed to the same problem on their own level in a film called *Shape Description*. The films then take up in sequence such complexities as auxiliary views of slanted surfaces, sectional views of interior details, dimensioning, etc. Included in each series is a film dealing with shop procedures, directly relating theory with shop practice.

Each movie, except the two initial attitude films, is followed up by a silent filmstrip which propounds review questions and offers additional factual material while re-stressing key points.

Already in use in colleges, universities, technical schools and high schools throughout the country, the Pathscope produced McGraw-Hill films may soon become standard equipment in every first class school's Mechanical



Visualizing the Blueprint in the McGraw-Hill teaching films described on this page.

Drawing course, and may point the way to the wider use of films as teaching aids in other technical and scientific subjects.

These films not only help prepare better trained and more adaptable personnel for the business world, but also offer a new and productive technique for use in industrial training and up-grading programs.

**New Goodyear Film "My Country" Tells Need for Soil Conservation**

★ The natural beauty of America, brought to the screen in the unforgettable color motion picture scenes of a new Goodyear Fire & Rubber Company film *My Country*, is a fitting reminder of our constant need for soil conservation.

In this setting, the 20-minute film reminds Americans that "The land will not fail us, if we do not fail the land." Shot on location in every section of the country from New England to California, *My Country* has excellent dialogue to drive home its vital theme of protection and increasing strength for the preservation of our heritage of the soil.

Produced by Wilding Picture Productions with the cooperation of the Soil Conservation Service, U. S. Department of Agriculture, *My Country* is being shown to both urban and rural audiences by Goodyear representatives.

The Company has made a valuable contribution to this vital subject. As Arch Merrill, Editor of *Farm Equipment Retaining*, recently wrote:

"It is regrettable that a film of this kind cannot be shown in every country where the 'American way of life' is being questioned. By inference, rather than direct statement, it makes a strong case for our capitalistic farmers who, over the years, have invested their money in modern power equipment which assures relief from farm drudgery, affords more time for recreation and self-improvement and thus raises their own standard of living."

# FILM AUDIENCE TECHNIQUE

## Standard Tells of "Oil and Men"

EMPLOYEES AND FAMILIES ATTEND REGIONAL AREA SHOWINGS

★ EVER SINCE FEBRUARY of this year, when the Standard Oil Company of Indiana invited Chicago employees and their families to attend the first preview of a new March of Time motion picture titled *Oil and Men*, many thousands of other workers have trekked to community auditoriums, high school gyms and other meeting places for similar functions.

The Chicago performances, held on two successive evenings to well-packed houses at Chicago Civic Opera, were the "models" on which other events have been based. The film, a truly comprehensive pictorial review of Standard Oil facilities, organization and people, is the keystone. But just as important to the structure are the careful preparation for perfect presentation, interesting promotional materials used in advance, and the good atmosphere of a friendly family party for which each of these performances is distinguished.

### EVERY PROGRAM IS VARIED AND INTERESTING.

Other features of these family parties include a special program of entertainment, recognition of employee service and very brief talks. In Chicago, the March of Time "voice" Westbrook Van Voorhis, appeared in person. A. W. Peake, president, and R. F. Baity, general manager of sales of Standard of Indiana

spoke at the general office program.

*Oil and Men* is a "documentary" sound motion picture of the company, its relation to its environment, how it functions, and the services it renders. Only 30 minutes in length, the picture tells the story by presenting representative samples of Standard people and their activities—in brief flashes or dramatic high spots—out of the whole vast complex of the company's spread and activities.

### A THOROUGH JOB OF SCREEN PRESENTATION.

The care in preparation for the Chicago premiere is typical of Standard's attention to detail in these showings. Company experts started by giving the 30-foot screen a good cleaning and then 15 coats of whitening. This processing gave them a brilliant white screen reflecting a maximum of light.

Four special long throw speakers were especially built to assure undistorted sound in all the far corners of the huge Opera House. The major achievement was the redesign of projection facilities for the 200-foot throw from a high projection booth (seven floors above the screen).

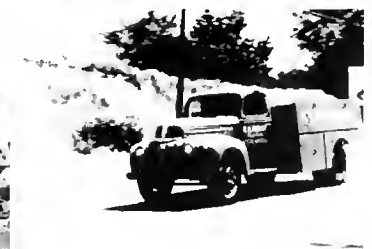
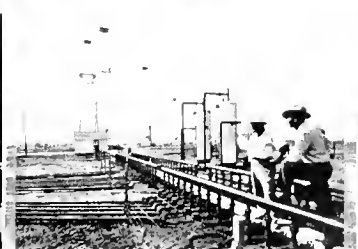
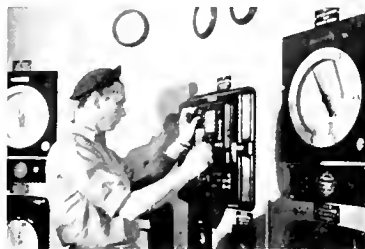
An enlarged lamp house, oversized carbons and 100 ampere fuses were installed. A minimum of 180 amperes to a maximum of 250

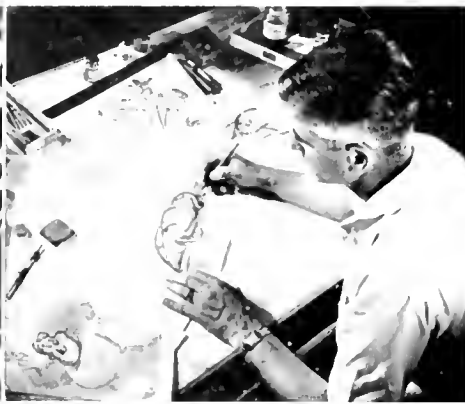


THOUSANDS OF STANDARD employees and members of their families attended "Oil and Men" premieres of which this Chicago Opera House lobby scene is typical.

was found necessary to get high quality pictures. Previously other users had projected pictures from the Opera House booth with only 30 to 40 ampere arcs. This kind of custom-engineering was a basic factor in making the Standard Oil premieres among the most enjoyable and satisfying experiences in business film history.

### A PICTORIAL REVIEW OF SELECTED SCENES FROM THIS MARCH OF TIME BUSINESS DOCUMENTARY

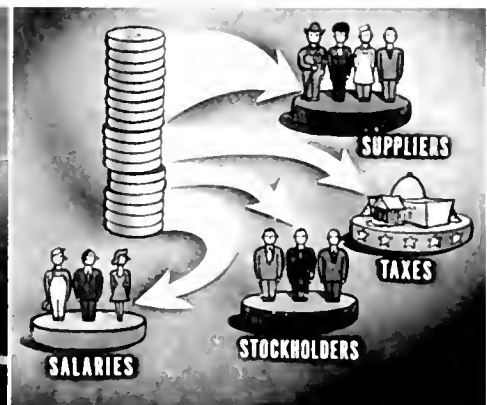




Briefly reported from the 15 minute sound slidefilm recently released by the Operadio Manufacturing Company, St. Charles, Illinois.

Views are translated from words into pictures, bringing ideas into life, telling the same story to every person seeing them.

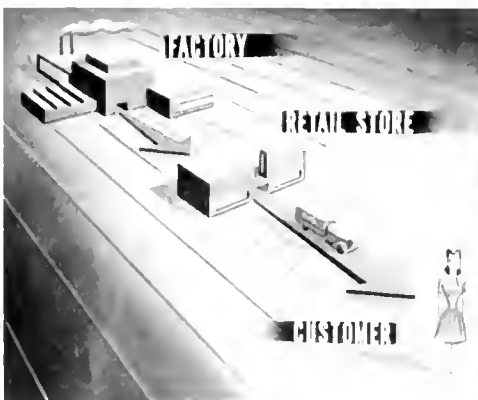
Sound slidefilm is a medium that can speak any language, to tell your story to anyone, and everywhere, anywhere and everywhere.



Visualize the various steps that go into the making of each item our sales people sell and your customers are to buy.

A actual test shows that training time can be cut and that personnel trained with sound slidefilm learn more in a given time.

Complex facts about a business can be simplified so that you may get a true picture of your system of free enterprise.



Slidefilm is a new way to determine an individual's reaction to your advertisement.

Slidefilm is a new way to determine an individual's reaction to your advertisement.

With the use of frame of a slidefilm are the same what they are the persuasive power of the message communication medium.

**S**ELLING AN EXAMPLE for audio-visual equipment manufacturers, an actual liberal doses of their own medium, the Operadio Manufacturing Company, St. Charles, maker of manual and automatic advance sound slidefilm equipment, as well as other sound products, including inter-communications equipment. The company has

recently released a color sound slidefilm, its second titled *Slidefilm*, which it freely distributes to show the advantages of this sight and sound medium.

Planning and production through to final distribution of a sound slidefilm are illustrated, including scenes of company's equipment as examples, and the subject shows how

this medium can, by skillful induction, sell a product while telling its own production story. Midwest Film Studios produced.

Prints and records are available on free loan to business concerns from the Visual Aids Division of the sponsor at St. Charles, Illinois. Operadio is also currently offering a new 36-page Sound Slidefilm Guide.

# CASE HISTORIES

A Technical Review of Business Motion Pictures and Slidefilms

## GOOD APPLIANCE PROMOTION

**Sponsor:** Westinghouse Electric Company, Appliance Division. **Film:** *Your Ticket To Better Buying*. **Producer:** B. K. Blake, Inc.

★ Westinghouse has been promoting a campaign aimed at consumer demands for more complete and accurate labeling of merchandise. Its Tell-All Tag on all appliances has been plugged in magazine, newspaper, and radio copy consistently during the past year. Ted Malone's Westinghouse radio show (ABC) has been particularly active in this respect.

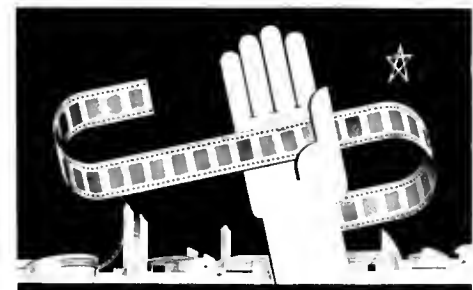
Expanding the campaign into films, a new Westinghouse picture features Ted Malone and hangs a good selling job on the Tell-All Tag idea. The film, *Your Ticket to Better Buying*, is frankly commercial. Although its title might indicate an "educational" picture on buymanship with a few sly product plugs, the film is Westinghouse advertising all through.

However, as representative of all modern electric ranges, the new Westinghouse film delivers a lot of valuable information which should be interesting to women's groups or home economics classes.

Opening on Ted Malone talking about the Tell-All Tag and what it means, the film moves into kitchens, dining rooms, and Westinghouse plants to illustrate each section of the tag.

**Technical Notes:** *Your Ticket To Better Buying* was filmed in Commercial Kodachrome; it is 23 minutes in length. Good color rendition of sets, the product, food, and a pretty actress make for very handsome scenes.

**Distribution:** Shotgun style, the new film is aimed at retail appliance salesmen, women's adult groups, and home economics classes. Consumer showings will probably be handled by Modern Talking Picture Service.



*Producer Raphael Wolff and Kelvinator's Home Economics expert confer on production detail*

## KELVINATOR SALES TRAINING

**Sponsor:** Kelvinator Division, Nash-Kelvinator Corp. **Films:** *Tops From Top to Bottom*. *Talk About a Range, I'll Buy That*. **Producer:** Raphael G. Wolff Studios.

★ One of the most extensive and well planned sales training film programs of 1948 is the recently completed group of pictures for the Kelvinator Division of the Nash-Kelvinator Corp.

Designed for the retail salesman of the major Kelvinator appliances, the pictures are bound to make an impression on him for two reasons.

First, the theme of the pictures is the importance of the salesman's part in building America. As a tribute to an under-praised group of men the films will be received with enthusiasm at sales meetings, do a lot to raise morale, and certainly generate friendly feelings toward the company that recognizes the importance of the salesman's role.

Second, the complete story of Kelvinator quality, important features, and unique sales points is presented so effectively through the films that even the most blase salesman can't forget or overlook them. These are hard-hitting sales films, and while over-selling can easily be done in consumer-aimed pictures, these films don't do it for they are bread and butter aids to the salesman in his work.

Since many Kelvinator dealers also handle other lines of appliances it is important that the Kelvinator story be presented in an arresting way. This the films do, with showmanship, pleasant home settings, and beautiful models to set off the Kelvinator line.

*Tops From Top to Bottom* is a 31-minute color film on the Kelvinator refrigerator models. Quality is stressed throughout. Manufacturing of the refrigerators is shown fully,

and then each model's sales points are presented. Reasons for the price difference on different models are pointed out, and the added convenience features in the higher priced line are emphasized as points that may lead to a "step-up" purchase. Another version of this film was made, featuring the Leonard line of refrigerators, which are also made by Kelvinator.

*Talk About a Range* is also 34 minutes long, in color, and features the Kelvinator electric ranges. Much the same story is shown on the ranges as for the refrigerators, from manufacturing through to the main sales points and convenience features of each of the models in the line.

*I'll Buy That* is an eight-minute color picture on the home freezers. The manufacturing and competitive sales story is told more briefly here, for this film is to be used in conjunction with another Kelvinator picture which gives the sales approach for home freezers generally, still a tough sales nut requiring more consumer education than other home appliances.

**Technical notes:** Photography and color are excellent and production value high throughout the films. Factory interior lighting is particularly good considering the usual problems of location lighting. Interior sets were staged at the Wolff Studios in Hollywood.

**Distribution:** Will be handled by the Kelvinator sales force, with every dealer and every dealer's salesman handling the line slated to see the films.

## HOME ECONOMICS SLIDEFILM

**Sponsor:** Poultry and Egg National Board. **Slidefilm:** *How to Cook Turkey*. **Producer:** Francisco Films.

★ This color filmstrip is the second in a series of home economics slidefilms which are being (CONTINUED ON THE FOLLOWING PAGE)

# CASE HISTORIES

## HOME ECONOMICS SLIDEFILM

(CONTINUED FROM THE PRECEDING PAGE)  
distributed by the Society for Visual Education. The first, *How to Cook Eggs*, was welcomed with open arms by teachers who have long felt the need for such instructional materials.

*How to Cook Turkey* shows the step-by-step preparation of turkey dressing, trussing of the legs and wings for cooking, and the roasting itself. The picture emphasizes that such points as the use of a shallow open pan, a preheated oven, and low temperatures must be followed to yield a golden brown turkey. The scenes show how to make gravy, the proper method of carving the turkey, and methods of cooking half turkeys and cuts. The luscious birds pictured in the slidefilm make the viewer fairly drool.

This filmstrip can be run as one continuity or it may be sectionalized so that students can see one part and then do the cooking themselves right after the showing.

Francisco Films made a survey of mid-western schools to determine how the teachers would use such a slidefilm in their curricula. It was discovered that each home economics filmstrip of this type was shown an average of six times a year in each school.

From the information gathered, Francisco Films prepared a teacher's manual which provides information on how to set up the projector, instructions for use of the film, plus the script that accompanies the picture story.

Biggest problem in scripting was the necessity of resolving many differences of opinion as to the proper methods of roasting and carving. These details were satisfactorily worked out, however, and the resultant slidefilm is straightforward enough for any student to understand.

**Technical Notes:** Slidefilm in color, 50 frames, 25 minutes narrative time.

Below: A scene from the color and sound slidefilm on "How to Cook a Turkey."



## ICE INDUSTRY'S FILM STORY

Sponsor: National Association of Ice Industries. Film: *Naturally Yours*. Producer: Sound Masters, Inc.

★ Ice is not, as many a city dweller might believe, a relic of the past pushed into oblivion by the advent of mechanical refrigeration. According to the National Association of Ice Industries, ice is in greater demand today than at any time in the past. Last year, for instance, ice manufacturers produced over 50 million tons of ice as compared to only 30 million tons in 1910.

The reason for this great ice demand is shown in a new film, *Naturally Yours*. It tells how efficient transportation and scientific ice refrigeration combine to complete a cycle of ice protection for perishables from harvest areas to city tables. It illustrates why in America at all seasons of the year, in all parts of the nation, there is an abundance of fresh foods in variety not known anywhere else in the world.

Ice is a big industry. It provides a livelihood for 810,000 people. It supplies ice for 11,500,000 homes, 185,000 cafes and taverns, 55,000 drug stores, 9,000 florist shops, 21,500 hotels, 6,500 hospitals, 381,000 food shops, 8,000 fish markets, 140,000 railroad refrigerator cars, plus thousands of industrial processing plants and ice refrigerated trucks.

The main point of *Naturally Yours* seems to be that the four to ten days between field and table is the most critical period in the life of harvested produce. The research laboratories of 16 universities have recently proved that cold and moisture are necessary to prevent loss of flavor and vitamin content, and that ice (not just cold air) can provide these ideal conditions best.

**Technical Notes:** *Naturally Yours* is a Kodachrome film, 19 minutes in running time.

**Distribution:** Available without charge from local ice companies or from the National Association of Ice Industries, 1706 L Street, N.W., Washington, D. C. This should be an interesting and informative picture for home economics and economics classes, or for women's adult groups.

## WESTINGHOUSE EQUIPS SALESMEN WITH PRODUCT DEMONSTRATION FILMS

Sponsor: Westinghouse Electric Company. Film: *Westinghouse Product Series* (Nine films). Producer: E. K. Blake, Inc.

★ Westinghouse recently purchased small, portable, automatic projectors for use with product demonstration films by the company's salesmen.

The continuing series comprise to date motion pictures on such products as electric motors, circuit breakers, radio frequency heating, Micarta plastic, AC welding equipment, speed heating apparatus, stokers, and commutators for DC machines.

For products and processes hard to demonstrate or display, the automatic projector is probably the finest sales help ever devised. Light in weight, not bulky, able to operate



RALPH BELLAMY (right) as narrator reviews lines with Fred Rudge (see below).

## General Electric's Anti-Inflation Slidefilm Produced in Record Time

◆ The world's speed record for production of a sound slidefilm in color is claimed for a recent rush job for the General Electric Company. Seventy-eight frames long, the production was completed and photographed in 60 hours, a black-and-white film was processed and ready for screening 11 hours later, and the color film delivered to the client the following day.

The idea for the film as a dramatic visual tool in General Electric's anti-inflation program was suggested on a Saturday morning. Fred Rudge, Inc., New York advertising agency working with G.E. on the campaign, called in Victor Kavletz, specialist in 16mm motion picture production. The first story conference was held at 1 o'clock Sunday afternoon.

From then on everyone worked in around-the-clock relays. The task force recruited for the job completed the unprocessed Kodachrome master film 60 hours after the first rough lay-outs were sketched. Eastman Kodak Company processed a black-and-white film, while Ralph Bellamy, well-known actor, transcribed the narration. The completed package was ready for screening three days and two hours after the project was launched.

The film, *Everybody Can Help Conquer Inflation*, is designed to be shown within the G.E. organization, and later to the public. Eighty-five prints are now in distribution.

in less than a minute, the automatic can transport a prospect to any part of the world from his own office and show him what the salesman's wares look like, how they operate, and what they can accomplish.

Although the system is not new (Johns Manville, Lucky Strike, and General Tires, among others, have used portable automatics successfully), the new Westinghouse series is the most complete program yet constructed to capitalize on this potent sales help.

**Technical Notes:** All films are nine minutes in running time, some are in Kodachrome and some in black and white.

**Distribution:** As sales or service demonstrations by Westinghouse salesmen to industrial plant managements or jobbers.



## ALUMINUM VISUALIZATION

**Sponsor:** Revere Copper and Brass Incorporated. **Film:** *Aluminum, Tubes and Extruded Shapes*. **Producer:** Loucks & Norling Studios. ★ This is an informational picture on the fabrication and uses of aluminum tubes, extruded shapes and forgings. Revere, which produces no raw aluminum, castings or plate, is a foremost fabricator of aluminum parts for a great variety of products.

The new aluminum picture takes its place with other and similar Revere product films (see BUSINESS SCREEN, March 1947). It describes the processes of extruding shapes from virgin solid aluminum billets into tube blooms, finished tubes and shapes in the Revere plants. Other sequences show end products in use in electrical appliances, airplanes and buildings.

**Technical Notes:** 18 minutes in running time; Kodachrome.

**Distribution:** By Revere to engineering societies, schools, architects, and manufacturing groups.

## AM. TYPE FOUNDERS' FILM

**Sponsor:** American Type Founders Sales Corporation. **Film:** *Type Speaks*. **Producer:** Loucks & Norling Studios.

★ This is the story of foundry type: how it is made, and how it is used. *Type Speaks* is an objective, non-commercial picture which traces the history of movable type from Gutenberg to the present day, contrasting ancient and modern methods and usages.

The film can well afford to be non-commercial in the trademark or brand name sense, for American Type Founders produces about 85% of the foundry type in use in this country today. Foundry type, as distinct from linotype, monotype and typegraph, is used most widely for advertisements and for high class book and job printing. Beyond title credits, no mention is made of the sponsor.

*Type Speaks* shows examples of early hand written and wood block printed books, the first books printed on movable type, and the progressions in type character from early imitations of hand written manuscript to printing type with a character of its own. Other scenes show modern work of the foremost designers and depict the steps in its production.

**Technical Notes:** *Type Speaks* was filmed in commercial Kodachrome; it is 25 minutes in running time. It contains excellent high magnification and animated photography of the processes of type manufacture.

Ben Grauer, who narrates the film, is himself a typophile. His collection of printing, from old Gutenberg pages to modern examples of fine graphic art, is one of the best privately owned collections in the country.

**Distribution:** *Type Speaks* was introduced to a first preview audience of printing notables last month at Elizabeth, New Jersey, home office of the corporation. The film will be distributed by American Type Founders.

## ONE EVERY THREE MINUTES

**Sponsor:** American Cancer Society. **Film:** *You, Time, and Cancer* (tentative title). **Producer:** Byron Motion Pictures.

★ The American Cancer Society began use of this 16mm sound, color, motion picture in their national fund raising campaign in April. Main theme of the film is encouragement of the public to seek medical aid and treatment.

Using low key lighting with forceful effectiveness, the film tells a dramatic, moving story. It approaches its subject from the average person's point of view. The scenes open with a shot of a grandfather's clock ticking away the seconds. The sound track cuts in the voice of a man who is worried because he has indigestion all the time. He says to himself that he'd better see a doctor, but he's afraid, afraid to face the facts. The film packs a powerful punch at this point in its portrayal of the reactions and fears that might well be experienced by any individual who discovers he has cancer.

### DRAMATIC SEQUENCE LENDS SUSPENSE

Finally the man goes for an examination by a specialist. He returns home to await the doctor's verdict. In some of the best shots of the picture, he waits by the telephone in an agony of wondering—"What will the specialist find? Why doesn't he call?" In true dramatic style, the suspense reaches a crescendo with a shot that pans down on the ticking of a watch by the telephone. The phone finally rings the denouement—an operation is recommended.

"I knew what it was for—I had to face it," says the cancer victim. He tells his wife, Fran, and tells his friends. Everybody is swell but they all ask questions, questions the man can't answer. When he decides he'd better get the facts, the film moves naturally into the story of cancer the killer, the killer that is no respecter of class, sex, or age. Unless we act one out of every eight will die of cancer—yes, one every three minutes!

### FILM PRESENTS SEVEN DANGER SIGNS

With overprinted titles for emphasis, the motion picture then explains the seven danger signs of cancer. It accentuates the fact that cancer can be cured if caught in time—cured by use of radium or x-ray. Surgery is the only answer for cases that go too far.

"It won't be long now—it's surgery for me," thinks the man in the picture. And through the camera eye, the viewer goes along with him on the table that takes him through the hospital corridors and into the operating room. With the pulsations of the oxygen mask in the background, the important facts about cancer are reiterated via the thoughts of the person going under anesthesia—"Time, Time, Catch It in Time!" The film ends as the surgeon sighs, "He has a good chance, but why do they wait so long?"

*You, Time, and Cancer* was produced in its entirety by Byron after a four hour conference with the client. It was produced in two months completely from story board. Excellent direction and use of the new commercial

## CASE HISTORIES

Kodachrome make a film with forceful impact.

The American Cancer Society and guests received the picture enthusiastically at its premiere in the Mayflower hotel in Washington, D. C. The society anticipates that 2,000 prints will be made on this subject.

**Technical Notes:** *You, Time, and Cancer* is the name being used for the film for publicity purposes, but it is a tentative title. The 16mm, 800 feet film runs for 17 minutes. It was produced in Kodachrome.

**Distribution:** Prints are available for group showings and can be secured from the American Cancer Society's national or local offices. Letters pouring into the society indicate that the picture is meeting with tremendous response. Requests for prints at the present time still exceed the supply.

## "First Steps" Wins Academy Oscar; Produced by Business Film Company

★ *First Steps*, a motion picture produced for the United Nations by Frederic House, Inc. recently was awarded the 1947 "Oscar" for documentary shorts by the Academy of Motion Picture Arts and Sciences. This is the first academy award achieved by a producer specializing in industrial and business films.

Several other firsts distinguish *First Steps*. It was the first picture made for the U.N. by an independent producer in this country. It was Frederic House's first try in the documentary field—their forte had been production of training programs for business. It is also the beginning film of a series to be used by the government of India in its new public welfare program. It's the first picture of its kind to integrate the psychosomatic approach to the physical aspects of a crippled child's retraining.

*First Steps* is the story of a crippled child, who, under expert care, finally walks. Photographed at a summer camp for children crippled by cerebral palsy and polio, the film stresses the importance of emotional factors in successful treatment. It presents the latest developments in simple physiotherapy, occupational therapy, and planned recreation.

The picture was originally produced by the U.N. specifically for use in the Indian health program. Later, its general appeal prompted releases with commentary in nine different languages. Theatrical distribution in the United States is now being arranged.

For Frederic House, Inc., under Robert E. Davis, president, supervising producer was Karl W. Hinkle, Leo Seltzer was director. The script was written by Al Wasserman (who also wrote *The Flow of Electricity*, a prize winner at the Chicago Film Festival). Advisers for the United Nations, under Jean Benoit Levy, were Hans Burger and William Wells.

# The RETAIL VISUALIZER

A Portfolio of Useful Ideas, Field Reports, and Film Reviews for Retail Training, Store Display and Merchandising Managers  
In This Issue: How Eastern Stores Use Modern Visual Techniques

## A Visual Survey of New York Retailers

BUSINESS SCREEN STAFF REPORT OF VISUAL TRAINING AND SELLING METHODS

**S**IXTY-ONE LARGE department stores were interviewed last month by BUSINESS SCREEN in New York. General attitudes towards visual training methods were remarkably the same, from low priced stores on 11th Street to swank establishments on Fifth Avenue in the fifties. All stores interviewed recognized the value of visual materials and most of them plan to integrate more films into initial training periods and occasional fresheners as well.

Few stores, however, recognized the potentialities of direct consumer merchandising with film either in the store or out, in auditorium showings or at point of sale. Some, who recognized the merchandising value of films in general, did not find them useful for big store use. There were several reasons for this:

1. New York stores are crowded, and point of sale films are liable to cause internal traffic problems.

2. Despite recent indications of lowered unit sales (high dollar volume notwithstanding) few stores have attempted any new merchandising methods in the past 7 or 8 years; there are just too many customers still clamoring to spend money and too many million-dollar days to cause very much worry about anything else but getting merchandise and allowing customers to take it away for a fee.

3. The advertising public relations sales promotion departments of all big stores are pre-

dominantly newspaper minded. The cost of film promotion (if considered at all) is weighed against so many pages of newspaper advertising and its resulting free editorial publicity and found wanting without trial.

Representative of the big stores' methods of visual training is this training director's comments: "We make as much use as possible of visual aids in our training procedures. New employees are first shown our own indoctrination film which describes the store, its position in the community, and how it operates. Other valuable films used during the original training period are the National Cash Register series, *By Jupiter*, *More Power To You*, and two telephone company pictures. For 'junior' employees we like the Richard Hudnut *Fit and Fan* which emphasizes the importance of good grooming.

"In our experience movies are more valuable for inspirational use, slidefilms for actually describing certain processes and techniques. Silent stripfilms are also

excellent for they allow the instructor time to explain certain subjects more fully or answer questions.

"We use the opaque projectors—Vu Graph or VisualCast—in almost every class, completely replacing the blackboard.

"The procedure for using films supplied by manufacturers usually originates with the buyer in each department. If he thinks the film is worthwhile for his purposes we include it in our training schedule, or arrange for after- or before-hour showings in the department.

"The best picture we've seen supplied by a manufacturer has been *Here Comes The Bride* put out by Kenwood Mills, the blanket people. We use it for several other purposes besides blanket sales training. Wamsutta has a very good slidefilm. We use Du Pont's *Harnessing the Rainbow* quite frequently. General Electric slidefilms are excellent.

"The main complaint we have about product films is that they 'talk down' to our audiences.

*Two scenes below are from "By Jupiter" a good general courtesy film.*



## London Specialties Shows How to Sell Dollar Item With Films

★ Proof of the bang-up retail selling job audio-visual devices are doing is available in new evidence from department stores. London Specialties Co. is grossing as high as \$2,200 a week from sale of their one dollar buttonhole sewing machine attachment as the result of showing a six and one-half minute color film on continuous motion picture units. The projector cabinets are placed in the notions departments of the stores.

After an intensive nation-wide advertising campaign in leading magazines and newspapers and via 100 radio stations, London Specialties set up Sono-Vision units to handle the

(CONTINUED ON PAGE THIRTY-SIX)

You can't expect a salesman of several years experience to react favorably to material which seems to be written exclusively for a junior sales girl. It would be far better to overestimate the store personnel's intelligence than to underestimate it. If this one fault is serious enough when we preview a picture we just won't use it.

"Another thing we don't like are pictures—sometimes good ones, too—which are too long. Our time is valuable, and pictures that run on and on after the point has been made are wasting our time and expense."

Another big store's training director had this to say: "Films play an important part in our training procedures, but not nearly as much as they would if we could get more of them.

"Our main problem is to find pictures which are satisfactory. Actually a great percentage of those we review are so completely bad we have to reject them.

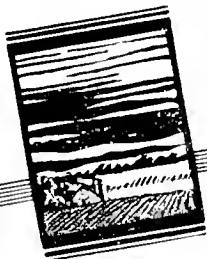
"Right now we are engaged in revising our whole training set-up and we'd like to use more visual aids. We've prepared treatments on subjects we'd like to have produced, but at \$25,000 to \$40,000 per film the cost is just not feasible for one store to undertake.

"Perhaps the solution may lie in more intensified training activity by the various associations—N.R.D.G.A. or buyer's associations, or manufacturer's trade associations. It would certainly be better to have one good film on selling a type of product than a dozen bad films by each manufacturer.

"Here, we use quite a few films. *By Jupiter* is very good, though

(CONTINUED ON PAGE 38)

# Thanks, Mr. Woodrum



## AMERICAN PLANT FOOD COUNCIL, INC.

BARR BUILDING  
910 17TH STREET, N. W.  
WASHINGTON, D. C.

Washington 6, D.C.

April 9, 1948

CLIFTON A. WOODRUM, PRESIDENT  
JOHN B. TRACY, JR., VICE PRESIDENT  
LOUIS H. WILSON, DIRECTOR OF THE BOARD  
CEDRIC G. GRAN, ASSISTANT TO THE PRESIDENT

Mr. Frank K. Speidell, President  
Audio Productions, Incorporated  
630 Ninth Avenue  
New York 19, New York

Dear Mr. Speidell:

Our initial venture into the field of visual education with our 16mm., sound motion picture "First in the Hearts of Farmers" has met with an unusually favorable response among our members as well as the audiences to whom the film has been shown. The heavy demands for showings ever since the picture was released in January give ample testimony of the technical excellence and popularity of the film.

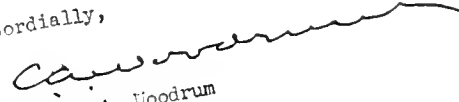
Although the film has been made available for distribution but a short time, there is no question as to the success of the production.

The relationship of plant foods to a sound land management program is graphically and entertainingly woven around some of the agricultural experiences of George Washington. You and your staff have treated highly technical information with the simplicity so essential to a better understanding of our soil and how to keep it productive.

"First in the Hearts of Farmers" is a production we can show with pride, confident that the quality and purposes of the film are in keeping with the highest standards.

We greatly appreciate your cooperation and wish you continued success.

Cordially,

  
Clifton A. Woodrum  
President

Send for  
"A Few Facts  
About Audio"

## AUDIO PRODUCTIONS, INC.

PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.



SLIDEFILMS

MOTION PICTURES

and  
**ALL**  
your visual  
requirements

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## The RETAIL VISUALIZER

(CONTINUED FROM PAGE THIRTY FOUR)  
actual demonstration sales job in the stores. By using Sono-Vision at the point of sale, they were able to eliminate the expense of training men to demonstrate their product.

London Specialties let the film do the demonstration and provide the full sales presentation. They found that no demonstrator could provide a continuous performance of the same high quality as could be accomplished with films.

Lewis D. Smith, president of London Specialties, is very enthusiastic about the sales value of films on Sono-Vision. He says that more customers get a clear, sharp picture of each detail of his product's operation through use of the film medium. Then, too, showings are continuous; the machine doesn't go out for lunch or coffee; it can't talk back to the customer or vice versa. Clerks are present at all times to get the business on the dollar item, however.

The film used by London Specialties, *New Easy Way Makes Buttonholes*, was produced and directed by Jack Lich of Chicago's Kling Studios. The camera records with remarkable clarity the action of the sewing machine needle in stitching buttonholes, sewing on zippers, and darning socks.

Smith's sales pitch was so successful that Kling Studios wove much of their script around it (Sample: "It's a darn good way to



*Production scene during the filming of the London Specialties' program described here.*

do the darn'ing.>"). They also found that the six and one-half minute show with a minimum of titles and background elicited more sales than a longer film—it provided a quick knock-out sales punch.

London Specialties sales have been so good that Smith has just ordered his 90th print of the buttonhole film. And Kling Studios is shooting two more color films for him, one on hemstitching and another on embroidering.

Sono-Vision cabinets showing the buttonhole film are being used in Gimbel's New York, Philadelphia, and Milwaukee stores, Jordan Marsh in Boston, J. Bacon & Son in Louisville, the New Boston Store in Chicago, Shillito's in Cincinnati, Harvey's in Nashville, Stix Baer and Fuller in St. Louis, Yonkers in Des Moines, John A. Brown in Oklahoma City, and Duncan in Tulsa. ●

**PLACE LARGE SCREENS ANYWHERE**

*Without* **TRIPODS!**



**LIGHTWEIGHT** Aluminum construction keeps the weight of this sturdy Floor Stand down to 18 pounds.

*Ask Your Supplier For*

**DA-LITE'S NEW MODEL C CIRCULAR** on the Floor Stand and Da-Lite Model C Screens, or write direct to Dept. B-5

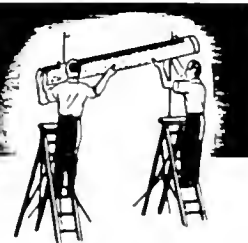


The **NEW** DA-LITE  
**MODEL C FLOOR STAND**

**HOLDS DA-LITE SCREENS 8 FEET TO 12 FEET WIDE**

Here at last is a safer and easier way to make large screens portable! With this compact, light-weight (18 lbs.), quickly assembled floor stand a teacher or student can raise even a 9' x 12' screen to operating height with *one* hand. The Model C Floor Stand accommodates all Da-Lite Model C rectangular screens from 6' x 8' to 9' x 12' inclusive and all sizes up to and including 10' x 10'. There is no straining to push a heavy screen above the head; there is no lifting above the waist! Costs less than heavy tripods. The floor stand may be purchased separately or in combination with Da-Lite Model C Screens.

**STORES COMPACTLY** into its carton. Longest piece is only 5 feet.



**NO MORE** dangerous lifting of large screens onto tripods!

**DA-LITE SCREEN COMPANY, INC.**

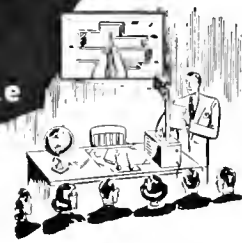
2711 N. PULASKI ROAD • CHICAGO 39, ILL.

*World's Largest Selling Screens Since 1909*





We'd like to show you how the  
**BESLER VU-GRAPH**  
 OVERHEAD PROJECTOR  
 enables you to face your audience  
 while you project material



SEND COUPON BELOW FOR A  
**free demonstration**

Look at these VU-GRAPH advantages:

- You need never turn your back on your audience.
- Will project any transparency. Will project opaque material in silhouette.
- Takes copy up to 7" x 7".
- Delivers a sharp image over entire area.
- Projection can be clearly seen in normally lighted room.
- Plastic and special pencil makes it possible to make sketches, diagrams, present problems and project them simultaneously. Work can be removed and plastic used over again.
- Vu-Graph film, used in similar way to plastic, projects white lines instead of black.
- Easy to operate.
- 500 watts. AC-DC motor-driven fan, equipped with rheostat for increasing and decreasing speed.

If you are also interested in  
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 send coupon for descriptive literature.  
 An opaque projector is the primary projector in visual education. Economical to use, the opaque projector requires no expensive equipment such as slides or films. Write for details today.

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 60 Badger Avenue, Newark 8, N. J.

I would like to have a free demonstration of the Beseler VU-GRAPH. Most convenient time.....

I am also interested in Opaque Projectors. Please send me literature.

Name.....

Position.....

School or Firm.....

Address.....

City..... State.....

perhaps a little too "pat" Better are *More Power To You* and *It's Up To You* for they leave an open question which is more life-like and causes more thought.

"We use the Cash Register films occasionally and we plan to use them much more. The way they went about making that series was admirable. Too often, the film producer or sponsor will talk to two or three stores and call that adequate research, but National Cash Register really put in some leg work to find out what the stores wanted and results show it.

"In our indoctrinary training we use VisualCasts in every class. They are much more satisfactory than blackboards or displays or films for many purposes.

**POINTERS FOR SPONSORS**

"On product films—some are very good and some are terrible. A glass film, for instance, was so completely overdone it was embarrassing to watch it. Another, on the same subject, was very good. We don't think it's necessary for a manufacturer to cover every facet of his product or every situation that might arise in selling it. A training film should be short and to the point. Most films are used in training as a part of an overall program. When instruction on a certain situation is reached we'd like to illustrate it with a film—illustrate that one situation, but almost all films we know about want to cover a great multitude of situations. The extraneous matter is not only worth less to us, but distracting."

A third large department store reported as follows: "We use a good many motion pictures, slide films and other visual training methods. We were probably the first store in the country to adopt the VisualCast, and it is absolutely basic with us now.

**USE OWN EMPLOYEE FILM**

"Starting out, we have our own indoctrinary film telling about the store and various employee benefits. This film is also used outside the store for occasional consumer showings.

"Another picture in regular use is one on telephone efficiency made by the Signal Corps and released for civilian use.

"We use many individual films from the Darnell series, or *Behind the Counter* pictures. The trouble with a syndicated series is such is that we don't want to fit our

# The RETAIL VISUALIZER

## Field Survey of New York Department Stores Reveals Wide Range of Opinions on Visuals

training to the syndicated plan, but rather spot individual films to our training system.

"On training films supplied by national manufacturers: we use Falon's *Terry Takes A Tip* occasionally, but Kenwood's *Here Comes The Bride* as often as possible. The Kenwood picture is really the best we have seen; the stock is always in good order, the sales people are well groomed, and the sales techniques demonstrated are applicable to a great many departments beyond just blankets.

"Too many product films or

syndicated pictures contain scenes which don't ring true for this particular store. This is not always the fault of the film, but it does destroy its effectiveness for our use. Our people say 'Oh, that isn't the way we do it...' in commenting on a sequence, and then think none of the picture applies to them.

"We used *By Jupiter* rather reluctantly at first, for it seemed to be really the quintessence of 'corn'. Actually, it went over very well. We had people going about the store giving away two silver

dollars in every instance of an observed 'By Jupiter Service' by a salesperson.

"During the war, you know, all stores relaxed on merchandising training. Most stores are revising their methods. We are planning to appoint an assistant for each buyer to help him on merchandising training. It will be the assistant's job to see that all new product information and merchandising methods are explained to the people in his department. This will probably greatly increase the use of product films and other aids.

**DEVISE OWN TRAINING AIDS**

"We've devised a great many audio-visual helps of our own here in the training department. For instance, we have some cartoon color transparencies which we show on the VisualCast. These are humorous, and they put across certain points much better than an instructor could alone. We also use flip sheets, easel cards, slides and filmstrips.

"The insurance company holding our account supplies us with excellent safety films which are used for non-sales training. We use supervisory training slide films in our warehouses,..."

Other stores used films to a lesser degree. One specialty shop has no actual training program beyond on-the-job supervision, but welcomes showings by its suppliers on the premises from time to time.

Various sources for films applicable to retail stores were mentioned. N.R.D.G. A's catalog is an excellent source; the sponsor's representatives usually supply information to buyers which eventually seeps into the training section; some sponsors notify training directly; all training directors are glad to review syndicated material which might help them; various publications in the retail field re-



**A Point of Sale "Natural"**

for Dealer display rooms

Retail store departments

Store windows

Office lobbies

Sales offices

Conventions

Persannel waiting rooms

Employee training quarters

Sales meetings

Transportation terminals

ADMATIC automatically and economically shows your products and their special features in a sequence story with thirty 2" x 2" color slides. The brilliant, true color of projected messages makes ADMATIC an extremely practical, common-sense, effective medium.



Write for descriptive circular, price, and ADMATIC projector specifications.

**ADmatic Projector Company**  
SALES AND DISPLAY OFFICE  
318 West Randolph Street • Chicago 6, Illinois

*Need Part-Time Services of a Top-Flight Scriptwriter?*  
Seasoned writer with broad range background of industrial methods advertising and sales. Understands present day problems of management, also the possibilities and limitations of motion pictures. Consultation, editing, rewrite, story development or complete shooting script. Replies will be held in confidence. Location: New York.  
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BUSINESS SCREEN  
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view films, and many training directors find business publications in the visual field helpful.

The universal feeling seems to be that more films on specific situations are needed and that the best way to obtain them is through joint action. Several stores suggested the N.R.D.G.A. as the best co-ordinator of such activity. Others suggested that perhaps several independent stores, brought together by an independent producer might jointly underwrite films on certain subjects.

#### Gimbel's Department Store Buying Television Medium

★ "Gimbels is through experimenting with television. We are now buying television as an advertising medium," states David Arons, Publicity Director for Gimbel Brothers, Philadelphia, leading department store, as the store recently celebrated the end of its first year as sponsor of *The Handy Man*, weekly program featured on Philco television station WPTZ.

On April 23, *The Handy Man*

#### Salesman Wanted

Salesman wanted for 16mm production sales. Qualifications must be very high. State experience and all data in your letter. All applications confidential. Byron, Incorporated, 1226 Wisconsin Avenue, Washington 7, D. C. Phone DU'pont 1800.

Go Forward With

**FORWAY**

"The Little Giant"



presented his 52d successive quarter hour of how-to-do-it entertainment, with Jack Creamer mixing lively patter and commercials for Gimbel's in a combination that has kept the store's cash registers ringing from sales traced to this television show.

Handy Man Creamer, assisted by Carol Reed, offers the answer to the gamut of "fix-it" questions from the television audience in the Philadelphia area. He shows how to peel onions without weeping, how to caulk a drafty window, how to cut out plywood toys or spice shelves with an electric jig saw — or how to choose milady's Easter bonnet.

Every 15-minute show has resulted in direct sales and added store traffic for Gimbel's. For instance, television viewers bought out Gimbel's stock of automatic pancake turners in two weeks and then more viewers came in, necessitating re-orders by the store. *The Handy Man* sold dozens of ice cube trays in 10 days; the entire stock of Fearless Onion Choppers in two weeks; several dozen bone saws in a week, with more orders awaiting arrival of new stock; even more dozens of new self-wringing mop; and substantial quantities of such higher-priced items as an electric knife sharpener selling for \$9.95.

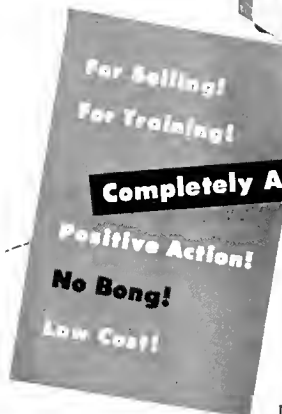
#### HAT SHOW BRINGS RESULTS

But that's not all of Gimbel's success story with *The Handy Man* — on the air every Friday evening, 8:30-8:15 p.m., on WPTZ. On a hat style show shortly before Easter this year, the program was devoted to showing how various types of hats suit certain types of women. The commercial pitch was a mere casual mention that the hats shown on the video program could be seen in Gimbel's millinery department. More than 50 women visited this department during the following week and asked for specific hats they'd noted on *The Handy Man* show.

One of the unique features of this program was merchandising by television of an ad in the following Sunday's newspaper. This preview of a newspaper advertisement, shown to viewers by Creamer two days before its appearance, featured gloves to go on sale at Gimbel's on Monday. The store was delighted to sell 50 pairs of gloves to televiewers on Saturday — before the sale — and obtain hundreds of other glove sales from video customers during the week of the actual sale.

A SENSATIONAL NEW ADDITION  
TO OPERADIO'S LINE OF  
SOUND SLIDEFILM PROJECTORS...

## The Explainette "Automatic"



The EXPLAINETTE, automatically synchronized method of advancing slidefilm is the result of years of research.

It is a simple, practical method...

eliminating pauses in narration or music during each frame advance.

The automatic synchronized advance is accomplished by a signal on

the film... there are no bongs, cues, or any other signals

incorporated in the recording. It is a completely new method...

write for details on the EXPLAINETTE "Automatic" today!

OPERADIO

*Explainette*  
SOUND SLIDEFILM EQUIPMENT

OPERADIO MANUFACTURING CO., Dept. BS-58, St. Charles, Illinois

# In the PICTURE PARADE

## Western Heating Supply Firm Bases Sales Building Program on Sound Slidelfilm Series

◆ A series of three sound slide films in color is the basis for an extensive sales building program being undertaken by the Day & Night Company, Monrovia, Calif.

The company is sending out two sales teams of about four men each, equipped with new trucks containing the latest models in the Day & Night line of heating units, and three sound slides, produced by Rockett Pictures, Hollywood. The teams will cover in an intensive several months tour the whole sales area of the company. Meetings, sparked by the showing of the films, are scheduled for every important town and territory.

The one-hour time limit set for the meetings will be pretty well filled by the films, since the company feels this is the best way to present its story effectively.

*The Case of the Curious Plumber* is a 25-minute presentation on the company's water heater. *The Hot Stone League Discovers Panel Ray* is a 12-minute cartoon treatment of the wall heater, and *Spreading the Word*, also about 12 minutes, tells the story of the company's advertising campaign.

An interesting facet of the campaign is that this is the first known large scale use of the new Illustravox automatic sound-slide projector employing the Palmer method low frequency advance.

Agency handling the company's advertising and sales campaign is Hixson O'Donnell Advertising, Inc.

J. R. Western, Rockett general manager, expressed his enthusiasm over the smooth flow and greater sense of movement the series has achieved through the incorporation of the new projector. Frame changes are made automatically and soundlessly on the new Illustravox, allowing greater latitude in the use of dialogue, music, and other sound effects.

To the best of our knowledge and Western's, this is the first series of commercial films ever planned and produced expressly for the new machine, and the results are extremely gratifying to us and to our client. They indicate the tremendous new production possibilities now available to us.

## Aetna Casualty Releases Two New Safety Films

★ The public education department of Aetna Casualty and Surety Company has released two new safety motion pictures, *Bar' to Life* and *Ladders, Scaffolds, and Floor Openings*.

The first film deals with methods of applying artificial respiration. It explains preparation of the patient, position of the operator and placement of hands, correct movements of compression and release, and the changing of operators without the loss of rhythm. The picture emphasizes that prompt application of artificial respiration can prevent

much of the yearly loss of life due to drowning, gas poisoning, and electric shock.

*Ladders, Scaffolds, and Floor Openings* is the first of a series of films on construction safety. It shows proper methods of construction of equipment and gives suggestions for their use and maintenance.

Both films are 16mm color with sound. They were produced by Aetna's motion picture bureau as a part of the company's loss prevention campaign for greater public safety, at home and at work, at play and on the highway.

## New Caterpillar Tractor Film on Earth Moving Operations

◆ *Material on the Move* has just been released by CATERPILLAR TRACTOR COMPANY to highlight the application of Caterpillar scrapers over a full range of earth-moving operations. Produced in sound and color by the CAVIN Co., Kansas City, Mo., from photography by Caterpillar cameramen, the film employs unusual techniques to depict the operation of heavy machinery and the pattern of action in moving earth.

Sequences showing the design and operation of the scrapers, moved by Caterpillar Diesel track-type tractors and other wheel-type off-road tractors in the line, are included and supplemented by scenes of actual on-the-job applications of the equipment. These latter shots cover the stripping, cutting, and leveling applications of the units, working with and without push tractors in gravel and rock, loam, overburdened and tillable soils of farm lands.

Free loan prints of *Material on the Move* are available to any interested groups through the Caterpillar Tractor Co., Peoria 8, Ill., or through your nearest Caterpillar distributor.

## THE PICTURE PARADE

◆ The UNION OIL COMPANY, Los Angeles, recently completed a film version of its annual report. The picture was previewed in New York, Chicago and Los Angeles on April 12, and shown to the annual stockholders meeting on April 13. It was produced by the Los Angeles branch of WINSTON PICTURES.

◆ *Pigs and Progress* is a motion picture on aluminum that chronicles production from bauxite to finished products. It is 16mm, sound, color. For information write the Advertising Department of Reynolds Metal Company, 2000 S. Smith St., Louisville, Ky.

◆ The British Government film *The World Is Rich* has been officially endorsed by the United Nations Film Board. A PAUL ROBBY production, the picture dramatizes the food situation in the world of today and tomorrow.

The film received the British Film Academy Special Award in the field of documentary and specialized motion pictures. Distribution in the United States is being handled by British Information Services and Brandon Films, Inc., of New York City.

# Thank you, JACK MULLIN

**for an excellent recording job  
this season on the Bing Crosby show**

*Bill Morrow and Murdo MacKenzie*  
PRODUCERS

---

**WHO IS JACK MULLIN?**

Jack Mullin was a top picture sound W. A. Pabst Engineer in a studio which developed the Mullin "E.V." sound recording tips, a sound mixing, cutting, slitting, and playback system, which is revolutionary in film and electronic recording technique.

**WHAT IS HIS CONNECTION WITH THE BING CROSBY SHOW?**

As a sound engineer on the Bing Crosby show, Jack Mullin has worked on the recording of the show for the past several years. He has worked on the recording of the show with the most famous vocalists in the world, including the top 10 stars.

For more information on the Mullin "E.V." sound recording tips, contact the Mullin "E.V." sound recording tips, 1000 Broadway, New York 18, N.Y.

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*w.a. Palmer films, inc.*

1400 Bond Street, San Francisco  
Originals of the Mullin "E.V." System  
80 TREMONT STREET - SAN FRANCISCO



**An Invitation to You:**

For more information on the Mullin "E.V." sound recording tips, contact the Mullin "E.V." sound recording tips, 1000 Broadway, New York 18, N.Y.





Scene from "A Million Times a Day"

**Bullocks' Los Angeles Store Utilizes "By Jupiter" Program**

◆ An example of the use to which retail stores can put good training films can be found in the story of Bullocks' employee courtesy campaign.

As part of an overall program of reminding employees at frequent intervals of the necessity of courtesy to customers, Bullocks of Los Angeles chose the film *By Jupiter* to spearhead a special campaign several months ago. The store rented a regular theatre just across the street for two early morning showings of the picture. The film was shown to all sales personnel of both shifts. Then, to remind them of the message in the film, a *By Jupiter* sticker was printed and used for several weeks thereafter. It appeared at intervals, on every tenth sales check, and on other forms that came to employees' attention.

Other stores have used the film in much the same way, several employing the sound of the harp from the film over the store-wide public address system as a reminder. All have reported that the film has done a good job for them in pointing up the importance of courtesy, and has given them a peg to hang reminders on, without being stuffy or preachy about it.

After the original campaign Bullocks added the film to their library of training films and now shows it about once a month to new employees as part of their indoctrination course.

Go Forward With

**FORWAY**

"The Little Giant"



**DRAMA OF LONG DISTANCE**

Sponsor: American Telephone and Telegraph Company. Film: *A Million Times a Day*. Producer: Caravel Films.

★ This is a swiftly-paced motion picture which portrays in news-reel style the vast telephone network, equipment, and personnel which operate behind the scenes when a long distance call is put through. The film dramatizes the longest telephone call it is possible to make within the continental limits of the United States — from Eastport, Me., to Bay, Calif.

An elderly couple in Maine call their daughter in California to congratulate her on the birth of their grandchild. Scenes show how this call is handled, and how the long distance network is set up to connect telephones anywhere in the country.

The film is interesting for its accuracy and for the fact that, with the exception of the professional actors who portray the customers, the cast is composed entirely of AT&T personnel. The set was a section of the fifth floor operating room in the Long Lines headquarters building in New York. Operators selected to appear in the picture were chosen because the dresses they were wearing were the most photogenic in black and white.

Interesting sidelight: In shooting scenes, the sound recorder picked up not only the girls' voices but all the other operating room noises as well. For the sake of clarity, therefore, other voices were recorded separately and the new dialogue synchronized with the original film.

**Technical Notes:** Sound motion; available in both 16mm and 35mm; running time: 11 minutes.

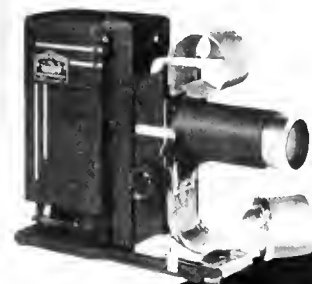
**Distribution:** available from Film and Display Division, American Telephone and Telegraph Company, 195 Broadway, New York.

\* \* \*

**New Jersey Machine Sponsors Picture on Bottle Labeling**

◆ The complete story of bottle labeling is told in a dramatization produced as an educational sales film for Pony Labelrite machines. The automatic labeling film is sound and runs for 12 minutes. The picture with a projector is available through branch offices of the New Jersey Machine Corporation. For details write their home office: 1560 62 Willow Ave., Hoboken, N. J.

**S.V.E. PROJECTORS**



**AN INTEGRAL PART OF ALL LEADING SOUND SLIDEFILM UNITS...**



To assure sharp, brilliant projection, manufacturers of leading sound slidefilm units use S.V.E. projectors exclusively. S.V.E. projectors are preferred for their sturdiness, dependability, and ease of operation.

S.V.E. is the only company that manufactures a complete line of 100 to 300 watt projectors to meet any single- or double-frame filmstrip and 2" x 2" slide requirements. Consult your dealer or write direct for full information. Address Dept. H539



*Typical S.V.E. Users*

- Westinghouse
- General Motors
- Goodrich
- Goodyear
- Firestone
- General Electric
- National Cash Register
- Minneapolis-Honeywell
- Caterpillar Tractor
- Swift & Co.
- Armour

**SOCIETY FOR VISUAL EDUCATION, INC.**

*A Business Corporation*

100 East Ohio Street

Chicago 11, Ill.

# Case Histories

## TRAIN CLEAN-UP

Sponsor: Whiting Corporation.  
 Film: *Grooming the Streamliner*.  
 Producer: Atlas Film Corporation.

★ A straight forward "telling and selling" presentation through the use of examples of typical installations, was the aim of the sponsor in preparing a "first" visual sales tool. Rather than "romanticize" the subject, the producer and the sponsor were in accord as to stressing competition among railroads, air lines, and cross-country bus lines in meeting the traveller's demands.

**Synopsis:** As we see a series of speeding streamliners, the narrator tells us that today distances are telescoped under the nationwide network of ties and rails on which trains dash along at maximum speeds, with maximum comfort, safety, and *"Cleanliness!"* This cleanliness is dramatized as a trainman wipes a white glove along the side of a Diesel locomotive, and the glove remains spotless! And this cleanliness is maintained by Whiting Washers, the streamlined method of grooming the streamliners. We see the equipment itself—groups of sprays and brushes set up on both sides of a stretch of track. As a train approaches the first group, a cleansing solution is sprayed on, and the brushes advance to the sides of the train and revolve, working the solution into the dust and dirt. Into the next bank of brushes, where water is mixed with the cleansing solution, the rotating brushes loosen and remove all dirt. A final rinsing completes the job. The entire cleaning process is accomplished by one man at the control board. An air valve lever advances the brushes, a simple switch turns on the cleansing solution and the water simultaneously, and a push button sets the brushes in operation. An entire train groomed in less than two minutes! Now, we see various installations: the 6 brush, the 12 brush tandem, the new two-directional 12 brush, and the 8 brush arrangement. A time, energy, and money saver. Our road has reported saving over \$10,000 in one month! And that cleanliness which the modern traveler demands, that symbol of "first" is supplied by Whiting! **Technical Notes:** *Grooming the*

*Streamliner* is a one reel picture in color.

**Distribution:** Prints have been distributed and screened by the sponsor at various railroad conventions and meetings of railway clubs throughout the country. It has also been shown at the annual meeting of the American Society of Mechanical Engineers. The sponsor uses the film for purposes of "internal relations," screening it from time to time for office and plant personnel, and as an aid in indoctrinating new employees.

## NEW RAILROAD HORIZONS

Sponsor: The Seaboard Air Line Railroad. Film: *New Horizons*.  
 Producer: Dudley Pictures Corporation.

★ *New Horizons* has two potential audiences, and is designed to reach both of them. The Seaboard



Railroad stretches along the east coast from the north deep into Florida. The picture is a story of the country the railroad serves, and it points out the agricultural resources of the region and the growing industrialization of the South.

For audiences in the area served by the line it is a morale booster, pointing out the importance and future of the region. For northern audiences it stresses the import-

ance of the southeastern states as both a marketing and producing territory, with the idea of encouraging travel, buying and selling via the Seaboard. The picture also surveys the important crops of the region, and illustrates the industrial growth that is bringing greater prosperity to the new South. **Technical Notes:** Film is 20 minutes long, in color, and is a beautiful pictorial record of some very scenic country.

**Distribution:** Handled directly by the railroad.

## TUNA FOR THE SCREEN

Sponsor: Westgate Sea Products Company. Film: *Tuna*.  
 Producer: Paul Hoeller Productions.

★ *Tuna* is the complete story of catching and canning tuna fish, sponsored by the Westgate Sea Products of San Diego, whose Chicken O' The Sea and other brands are among the best known canned tuna trade names.

The film pictures: the building of one of the modern fishing clipper in the company's fleet, a cruise to the tuna waters off Central and South America, some interesting fishing scenes in which the big fish are hauled in by hand, and the canning operation itself.

The picture was made for showing to grocers, wholesalers and all those handling the line, to give them better background information on the canned fish. It should also be interesting to consumer groups, however, as it shows some little known phases of the fishing industry.

**Technical Notes:** The picture is 28 minutes long and in color. **Distribution:** By the food brokers handling the Westgate brands, primarily to retailer audiences, but also to interested consumer groups in their territories.

## Twelve Cities Added to List of Film Councils of America

◆ Twelve more cities have established new film councils within the last month to bring the total number of community groups so far affiliated with the Film Council of America to 87. The new member councils range from Pennsylvania to Hawaii, and include Wilmington, Del.; Evansville, Ind.; Ann Arbor, Mich.; Clinton, Miss.; Oxford, Miss.; Allentown, Pa.; Nashville, Tenn.; Oak Ridge, Tenn.; Provo, Utah; Salt Lake City, Utah; Wheeling, W. Va.; and Honolulu, T. of H.

### THE *Lighter-Weight* PROJECTOR YOU WANT



**NEW**  
*DeVry "Bantam"*

*Theatre-in-a-Suitcase*

**16mm. SOUND PROJECTOR, AMPLIFIER, SPEAKER AND SCREEN . . . ALL-IN-ONE SMALL, COMPACT CASE WEIGHING LESS THAN 31 lbs.**

Today's Greatest Value at ONLY **\$325.00**

Highest quality 16mm. sound projector in the lowest price field—the DeVry "BANTAM" is a truly champion performer. Brilliant 750-1000 watt illumination, thrilling life-like sound! See it and be convinced!

**DUAL CASE "BANTAM"**

Give your projector and amplifier in one case, 6" ALNICO 3 permanent magnet speaker in matching case.



**HERE'S WHAT YOU GET WITH A DeVry Bantam**



Built-in, detachable 6" ALNICO 3 permanent magnet speaker . . . 2000 ft. film capacity . . . Coated optical elements . . . Light output exceeds 300 lumens . . . Motor-driven rewind . . . Automatic loop setter . . . Rotating sound drum . . . Simplest film threading . . . Absolute film protection . . . Forced air cooling . . . AC or DC operation.

DeVry "Bantam" has adequate illumination (750-1000 watt) for auditorium projection.



DEVRY CORPORATION  
 1111 Armitage Avenue, Chicago 14, Illinois

Please send details on DeVry Bantam projector

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_



JOHN H. SKINNER, JR.

**Skimmer Joins Dailey Mills**

◆ JOHN H. SKINNER, JR., former film producer and public relations executive, has been appointed advertising manager of Dailey Mills Inc., Olean, N. Y., manufacturers of Double Diamond livestock feeds.

Skimmer spent several years as an independent producer of agricultural motion pictures and visual aids after a period of advertising and agricultural information work in Indiana and Delaware and during the war was attached to the U. S. Army Signal Corps as Visual Aids Coordinator in the Eighth Service Command. More recently he has been advertising manager and editor-in-

*We can't make all the*  
**TYPE TITLES**  
*so we only make the best*

**THE KNIGHT STUDIO**

Type Titles for Motion Picture and Slidofilm Producers

341 EAST OHIO STREET • CHICAGO 11

Go Forward With

**FORWAY**

"The Little Giant"



chief for the Society for Visual Education Inc., and an account executive for Theodore R. Sills Co., Chicago public relations counsellors.

**Mayfield Laboratory Is Doing Volume Runs In Color Printing**  
 ◆ THE MAYFIELD LABORATORY, Milhambra, Calif., which specializes in Kodachrome slide and filmstrip duplication, has recently been turning out more than 25,000 slides a month for scenic view slide distributors. It has also been doing a large volume of business for some of the leading filmstrip producers.

In slide printing the duplicates are made directly from the original transparencies up to 5x7 inches in size. But for filmstrip printing, the originals are first printed on a master strip which is used for quantity duplication. The resulting "second generation" transparencies being turned out by the Mayfield lab are said to be among the best quality in the field.

William Mayfield, president of the company, expects shortly to be ready to duplicate color sheet film in sizes up to 11x11 inches.

**Compo Corporation Issues List of Reel Products Via Dealers**

◆ COMPO CORPORATION, Chicago, has released a new catalog sheet and dealer price list covering their complete line of all steel film reels and cans.

The sheet itemizes the full range of Compo 16mm professional sizes from 400 to 1600 ft., and in addition announces a new 2000 ft. size which will be ready for distribution in a few weeks. The latter is made of the same high-grade tempered steel as other products in the line, and finished in "Compo gray."

Quantity discounts, and special combination rates are also covered in the new release, which may be obtained by writing Compo's general offices at 2251 West St. Paul Ave., Chicago 17, Illinois.

All of the Compo line is sold through established visual education dealers only.

**Dassonville Co. Expands Line to Include Three Types of Film**

◆ DASSONVILLE COMPANY, LTD., of Newton, N. J., known to still photographers for its Charcoal Black and Charcoal Amber textured projection papers, has expanded its line to include three types of motion picture film stock.

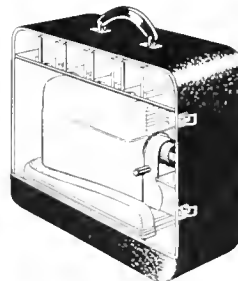


*Just* **PRESS THE BUTTON**  
**SLIDES CHANGE LIKE MAGIC**

**P. R. C. AUTOMATIC SLIDE PROJECTOR**

... is electrically operated by remote control push button slide changer! Handles 75 ready mount or 35 glass slides ... then automatically files them (after showing) in proper sequence, ready for re-showing. The only projector with shutter that automatically closes while slides are changing.

- Pre-projection warming chamber to prevent buckling and out-of-focus images.
- Patented slide changing mechanism operates by gravity without injury to slides.
- Sharp bright projection with 300 watt lamp.
- Equipped with 5 inch coated lens.
- Friction-drive micro focusing device.



Sturdy carrying case, beautifully finished in tan and brown leatherette, has compartments for 4 slide holders, electric cord and extra lenses.

Special screen for salesman designed for projection across desk can be included at slight extra charge.

**COMPLETE WITH CARRYING CASE**  
**\$125** LIST PRICE

*Picture Recording Company*

EXECUTIVE OFFICES • 1240 LAWRENCE AVENUE, CHICAGO 40, ILLINOIS



A. J. BRADFORD

**Wilding Names A. J. Bradford to Head Projection Department**

♦ A. J. BRADFORD has joined WILDING PICTURE PRODUCTIONS, Inc., as head of a new department which will provide Wilding clients with a consulting service to help them with their projection problems. He will also work with equipment manufacturers to acquaint them with the special needs of the commercial user of projectors.

Bradford brings wide experience to his new assignments. After several years of design and development work on the original RCA Phonophone system, he spent 10 years in the industrial field. In 1940 he became active head of Motion Picture Engineering Co. which produced precision aircraft parts and special cameras and projectors for the armed forces.

A Fellow of the SAE, he designed and built special projectors for American Tobacco Co., Chevrolet Division of General Motors, Brown & Williamson Tobacco Co. and the Plymouth Division of Chrysler Corp. He has also designed special projection equipment for thousands of sales meetings, conventions and public affairs.

**Richard Koch, Writer-Director for Pathoscope Productions, NY**

♦ RICHARD KOCH, industrial education specialist in commercial advertising, has been appointed writer-director for Pathoscope Productions, Inc., New York. During the past year he has directed a number of films for the National Photo Optic Co., and the American

**Florez, Incorporated Announces Four Key Staff Appointments**

♦ FLOREZ, Inc., Detroit, training film and promotion specialists, have announced the following appointments to key staff positions.

HERBERT F. HAMMERSON, who has had more than 18 years' experience as art director, photographer, director, and production executive, is now Florez' production manager with centralized control over all production facilities.

JAMES E. JACKSON has assumed charge of the newly formed general services department and will have complete control over purchasing, maintenance, office services, shipping and receiving, transportation, and the rest of the

company's general service facilities.

JOSEPH H. PURCELL, named as assistant production manager, has been a specialist in the preparation and production of printed materials for the past 25 years.

JAMES L. McGEHEE, now editorial manager, is a veteran of 13 years' experience in all phases of copy and script planning, writing, and editing.

In accordance with Florez policy, all appointees were promoted from within the company's organization. It was explained that the realignment of personnel was the result of a greatly increased volume of business.

**Payne Furnace Company Projects Rockett Guided Film Missiles**

WHEN the Payne Furnace Company of Beverly Hills, California chose Rockett Pictures to produce a series of sales and service training films, definite aims were specified. First, the films must offer a uniform, workable procedure. Second, they must be adaptable to varying conditions throughout the marketing area and third, they must be presented in an interesting and attention compelling manner.

Results in the field indicate the attainment of these objectives. Management reports increased interest in sales meetings, enthusiasm on the part of distributors and requests for more such effective sales training tools.

More and more, Rockett planned Visual Programs are becoming the guided missiles of management in obtaining desired results in selling, training and public relations.



**ROCKETT PICTURES, INC.**  
CREATORS OF  
**GUIDED film MISSILES**  
FOR NEARLY A QUARTER OF A CENTURY  
6063 Sunset Blvd. - Hollywood, Calif.



DONALD H. BROWN

**JAM HANDY NOTES**

**D. H. Brown to Film Operations**

♦ DONALD H. BROWN has joined the JAM HANDY ORGANIZATION's planning staff, and has been assigned to writing, directing, and producing duties, with special emphasis on the operational end of motion picture production.

Formerly a producer and director for Republic Productions, Inc., he has also been affiliated with Universal International.



SIDNEY WOOLNER

**Woolner to Slidefilm Staff**

♦ SIDNEY WOOLNER of the JAM HANDY ORGANIZATION, Detroit, has been appointed administrative assistant in the Organization's slidefilm production department. He was formerly a member of the sales and contact staff.

**George Long Joins Executive Staff of Henning & Cheadle**

♦ GEORGE W. LONG, well known to the trade as a writer, director, and sales executive, has been appointed to the executive staff of HENNING & CHEADLE, Inc., Detroit, and will be available to clients in both an editorial and contact capacity. The producing organization specializes in VisualCast presentations.

Long's background includes ex-

tended associations with Western Electric Company and the Jam Handy Organization, as well as the management of his own producing company. More recently he has been covering the Mid-West and Detroit industrial area as district manager for Radiant Manufacturing Co.



Emerson Yorke (left) and K. C. Tsien

**China Film Enterprises Signs for Yorke-produced Subjects**

◆ CHINA FILM ENTERPRISES OF AMERICA, INC., has signed a term contract with EMERSON YORKE STUDIO, New York, acquiring exclusive Far East distribution rights to Yorke-produced documentaries and informational films. The territory covered includes China, Hong Kong, and Macao.

To solve the foreign language problem, and eliminate the use of

superimposed titles and lip sync, Yorke has set up a production formula whereby each subject will have a descriptive commentary track translated and cued for recording in the Chinese Mandarin dialect.

The deal calls for delivery by Yorke of an undisclosed number of one and two reel documentary subjects during the year 1948. K. C. Tsien, general manager of China Film Enterprises, reports that an initial block of six films already completed and released in the Far East has met with immediate acceptance in the field, and orders for more prints are being received by cable from key centers in the territory.



RICHARD L. BROWN

**R. L. Brown Joins Jam Handy**

◆ RICHARD L. BROWN, until recently Detroit branch manager for Encyclopaedia Britannica Inc., has joined the sales and contact staff of the JAM HANDY ORGANIZATION. Previous to his Britannica association, Brown worked with the Diesel Engine Division of General Motors.

Other staff additions are announced on Pages 44 and 46 of this issue.

\* \* \*

**Southwest Football Films Are Announced by Sack**

◆ National release of 16mm prints on two colorful football sports subjects has just been announced by Sack Amusement Enterprises.

Titles are *Southwest Conference Football Thrills of 1947*, ten minutes, and *1948 Cotton Bowl Classic*, six minutes. First release covers the following important gridiron clashes: SMU vs Rice; Texas vs TCU; Texas A&M vs SMU; Texas vs Rice; SMU vs Texas; Baylor vs SMU; TCU vs SMU.



**When it rains "bucketfuls"**



Who filmed the first sea saga, and when? Maybe the Library of Congress could tell you...we can't. But we do know that since 1927 Mole-Richardson equipment has illuminated just about every epic of the seven seas filmed in Hollywood. And there's a reason too. Like a matinee idol, M-R lights can take a lot of knocking around. The film industry has expressed its appreciation by awarding five academy "Oscars" to Mole-Richardson lights.

**JUNIOR SOLARSPOT**

Here's the "work-horse" of the M-R family. A rugged 1000-2000 watt spotlight that is a favorite of movie studios and professional photographers from coast to coast, whether for black-and-white or color work.

**"MOLIGHTING" EQUIPMENT**

- Midget Spot ★ Baby Solarspot ★ Junior Solarspot ★ Senior Solarspot
- Cinelite ★ Single Side Lamp ★ Double Side Lamp ★ Duarc
- Molarc Type 90 ★ Molarc Type 170 ★ Molarc Type 450

SEE THESE LIGHTS AT YOUR DEALER OR WRITE FOR CATALOGUE



**MOLE-RICHARDSON CO.**

937 NORTH SYCAMORE • HOLLYWOOD 38, CALIFORNIA  
Photographic Lighting Equipment Since 1927

**Are You Using the Audio-Visual Projectionist's Handbook?**

Thousands of business concerns, schools and churches begin basic training in best use of audio-visual materials with the Audio-Visual Projectionist's Handbook. Only \$1.00 postpaid from BUSINESS SCREENS, 812 N. Dearborn St., Chicago (10).

Go Forward With

**FORWAY**

"The Little Giant"

★ ★ ★ ★

**KODACHROME**

**Slide and Filmstrip Duplicating**

- ★ FILMSTRIP PRINTING MASTERS
- ★ 2x2 TO 2x2.
- ★ REDUCTIONS FROM SHEET FILM KODACHROME 8x10 OR SMALLER TO 2x2.

For Quality, Prices and Full Particulars Write or Call CUMBERLAND 31666

**MAYFIELD LABORATORY**

2822 WEST VALLEY BLVD ALHAMBRA, CALIF



PRODUCTION CHIEF Tom Curtis and sound engineer Frank Richter of Atlas Film Corporation.

### Atlas Officials Make Final Check on Sound Installation

◆ TOM R. CURTIS, Vice President in Charge of Production of ATLAS FILM CORPORATION, is making final checks on the studio's new R. C. A. rerecording Console, with Sound Engineer FRANK RICHTER.

Curtis was previously with R. C. A. as a motion picture engineer, and while with that company designed the new Atlas sound installation. Since joining Atlas, he has revamped the entire sound set-up of that company until it now is comparable in equipment, controls and quality with any West Coast Studio.

Prior to his association with R. C. A. Curtis spent 15 years in West Coast motion picture production with Columbia, Goldwyn, and Hal Roach Studios, working through all departments into production management.

### Charles Renfrew in New Post

◆ CHARLES RENFREW of the JAM HANDY ORGANIZATION has been transferred to the Sales and Contact department according to JAMISON HANDY, president. Internal, financial, and statistical operations will be supervised by Mr. Renfrew.

### Woodruff to Jam Handy, Chicago

◆ FRANK B. WOODRUFF, formerly communications supervisor for the ILLINOIS BELL TELEPHONE CO., has joined the sales and contact staff of the Jam Handy Organization. He will work out of the Chicago branch office.

### Forway Exports to Philips

◆ PHILIPS EXPORT CORPORATION, New York, has been appointed exclusive export representative for the new light weight Forway boom and projector manufactured by the Forway Corporation and sold in New York.

# National Advertisers' Spring Meeting

(CONTINUED FROM PAGE 12) leaders in industry, government, and education. These men comprise more than 250 groups of all kinds, editors of important publications, leading trade association men, directors of the National Association of Foremen, as well as the Department of Labor.

*This Is Our Problem* is an analysis of our economic system with commentary on private property, free markets, profit and wage incentives, competition, and government regulation. It recently came under fire from Los Angeles adman Ivin Borders who characterized it as containing "misleading (economic) assertions." The AAAs only answer so far is that a program which is as broad as that of the joint committee is bound to be criticized. (For a

review of the sound slidofilm with selected scenes see BUSINESS SCREEN'S American Heritage issue, February 1948.)

Wells went on to tell conventioners that the joint ANATA program had moved from the stage of "We have to do something about it" to "There is a way to do it."

### Speakers Focus on Employee and Community Relationships

◆ Other speakers presented evidence that public attitudes toward business are materially improved where management gives the employees and the communities in which they work the truth about plant operations and problems.

C. A. REINHOLD, advertising and sales promotion manager of the American Central Division of



DOUGLAS B. HOBBS  
Chairman, Films Committee  
Association of Natl. Advertisers

Avco Manufacturing Corporation, told how personal conferences with employees resulted in a reduction of scrap waste by 26 per cent in 30 days, an increase of production efficiency of 20 per cent, an improvement in labor relations, and a jump of almost 500 per cent in employment applications.

Reinhold's talk was illustrated by a series of slides which showed what his company talked to workers about. "We told them that as long as they worked in our plant, our future was their future," he said. "We told what profit is, why it is necessary, how much we make and what we do with it."

Using slides for visual presentations, Avco also told workers about the Fair-Hartley law. "... we explained just what the law meant and what its effect would be on the individual worker in our plant," said Reinhold. "We wanted the employee to feel that we were trying to be fair, so we broke in during the meeting with a recorded voice which stated the employees' side of the question."

Before the meetings, 43 per cent of the workers were for the law, and after they had seen the slides and conferred with management, 33 percent approved of the law. "That's why we say we have an employee relations program that really works," Reinhold concluded.

### Sevel Advertising Manager Tells Industrial Relations Program

◆ R. J. CASPER, advertising manager of Sevel Inc., told how his company's employee and community information service used all communications channels for distributing information on the company's and union's positions.

Pathescope  
educational  
films...

Designed for classroom use, keyed to recognized technical text books, educational films made by Pathescope for clients in the field of education are helping to train better technicians and engineers for industry...

- 1 Dramatizing for students the future practical application of theoretical knowledge.
- 2 Creating quicker perceptions by demonstrating scope and directions of courses, relating basic principles to advanced techniques.

Pathescope's experience with complex educational films can be applied to your training program. To arrange a showing, call Plaza 7-5200.

PATHESCOPE PRODUCTIONS

The Pathescope Company of America, Inc.  
"Pioneer in Industrial and Educational Films"  
580 Fifth Avenue, New York 19, New York

As a result, a test vote showed that 58 per cent of the workers were against a strike.

CHARLES F. ROOS, president of the Econometric Institute, New York, bolstered morale by predicting rising production curves and increasingly high levels of personal income. He said that "advertising budgets should generally be increased" because business sales may be forecast at current levels or higher for the next few years.

Radio-listening measurers C. E. HOOPER and A. C. NIELSON presented their reports to the convention via an impressive selection of slides and charts. Hooper showed how his newest Hooperatings just released on April 30 are being derived. And Nielson announced his new service of 48 ratings a year with full national coverage, and the Audimeter, a mailable tape in a sealed container to provide speedy delivery of reports.

Using a series of 29 slides, ALFRED STANFORD, director of advertising of the Association of National Advertisers, argued for primary use of local level media in preference to advertising of fixed national pattern. He illustrated how localized copy moved products rapidly.



### W. B. Potter Reports On Advertising Appropriations

◆ W. B. POTTER, director of advertising for Eastman Kodak Company, reported on the advertising appropriation study co-sponsored by the ANA and New York University. He said that \$25,000 had been granted by an anonymous foundation interested in economic research. He indicated that the study's program is aimed at discovering how advertisers determine appropriations, and is designed to set up principles for helping to determine appropriations and for setting aside advertising reserves that can be used in hard times.

General conclusions of the convention were that advertising must buckle down to efficiency methods and must be more carefully selective and informative. The meeting pointed up but one phase of the ANA-IA joint committee program, however — that of plant and community activities. All indications point to the fact that not only will audio-visual media be heavily relied upon for the first phase but also for the other phases which include a national advertising plan and a long-range educational effort. ●

\* \* \*

### New Microfilm Reader Coming From American Optical Company

◆ A new micro-film reader which permits both easy reading of 16mm micro-film and copying of the film on photographic paper in less than two minutes — without the use of a darkroom — will soon be released by American Optical Company's scientific Instrument Division, Buffalo, N. Y.

Developed after years of research, the new optical device incorporates several desirable features never before available on a micro-film reader, such as texture-free projection screen, low-speed automatic transport, simple focusing adjustment, and the elimination of film wear.

The reader is compactly constructed of light metals and weighs approximately 70 pounds. It occupies only 16" x 23" of floor space, and because of silent ball bearing casters can be moved quickly and easily. By means of three interchangeable objectives, the AO reader provides three magnifications, 11x, 20x, and 35x, making it possible to obtain correct image size for documents photographed at standard reductions.

## World Trade Means Such Issues As

1. The Marshall Plan for European Economic Recovery
2. Renewal of the Reciprocal Trade Agreements Act
3. The International Trade Organization of the U.N.

—means YOU

Because Part of Every Dollar You Get Comes From World Trade



### A film program services RELEASE

Acclaimed by education, business, labor, government, as an authoritative, stimulating treatment of a vital subject. Based on a Fund research survey, "Rebuilding the World Economy."

This 20-min. soundfilm, with discussion material, may be purchased for \$57.50 or rented for \$3.50 from these regional distributors:

#### FILM PROGRAM SERVICES

1173 Avenue of the Americas, N. Y. C. 19

#### BAILEY FILM SERVICE

2044 No. Berendo St., Hollywood 27, Calif.

#### INTERNATIONAL FILM BUREAU

84 East Randolph St., Chicago 1, Ill.

#### VISUAL EDUCATION, INC.

Lamar and 12th Sts., Austin 21, Texas

#### CALHOUN COMPANY

101 Marietta St. N.W., Atlanta 3, Ga.

and your local libraries and dealers



For 16mm. Film — 400 to 2000 Reels

Protect your films  
Ship in FIBERBILT CASES

Sold at leading dealers

Only  
Fiberbilt  
bear  
TRADE



original  
Cases  
this  
MARK

Sponsor: Los Angeles Dons. Film: *The Best of Los Dons*. Producer: Television Art Enterprises.

★ We don't know which team started it but the Los Angeles professional football teams, the Dons and the Rams, are competing for local club and sports audiences on the screen as well as at the turnstiles. Both teams have pictures of their last season's schedule which they are busy showing throughout the off season to all kinds of groups in the Southern California area.

In the case of the Dons at least one member of the team accompanies the picture, gives a little talk and answers questions after the showing. It's an excellent way of creating fans for the team and promoting attendance.

The Dons' picture of the 1946 season was shown to 175,000 people in the Los Angeles area, and the recently completed 1947 picture will probably show to 200,000 or 300,000.

The motion picture itself is very interesting to sports minded audiences. Treated in a semi-documentary style, it shows what goes into the making of a professional team and includes a little talk by Don Ameche, president of the club, on his determination to bring good clean football and a winning team to Los Angeles. The film also shows highlights of the season's games.

The picture is 23 minutes long, in color, and contains many fine action shots. Distribution is restricted to Southern California.

**THE MOOSEHEART STORY**

Sponsor: The Loyal Order of Moose. Film: *The Mooseheart Story*. Producer: Dudley Pictures Corporation.

★ This is an appealing film, done in documentary style. It tells the story of Mooseheart, the child city sponsored by the Loyal Order of Moose to care for orphaned children of members of the order.

The subject is a natural for good film treatment, and this picture does it justice in a factual, informative way. The children are confidential subjects, and their love and belief in tell the story of their life more better than any words could ever describe.

More information on the subject is available from the Loyal Order of Moose Clubs of the area. The picture, however, shows the story in a way that the general public can understand and should be a

# FILMS AND FACTS ABOUT THEIR USE

good fundraiser for the project. **Technical Notes:** The picture is 20 minutes, in color, well-written and photographed, and it has a good musical score.

**Distribution:** By the Moose Order to its own lodges, and to the general public. Film should find a ready audience among all kinds of community groups for its heart-warming story, as well as among in and out of school social study groups for its presentation of a scientific program of child care and guidance on a mass scale.

**SADDLE HORSE PICTORIAL**

Sponsor: American Saddle Horse Breeders Association. Film: *The Horse America Made*. Producer:

Dudley Pictures Corporation.

★ This is the story of the breeding and development of the American saddle horse, a product of the blending of many old and new world strains and characteristics. It's a picture for horse lovers of all kinds for it's full of beautiful horse flesh colorfully photographed against backgrounds from the blue grass of Kentucky to the sun drenched valleys of California.

Distribution will be handled through the Saddle Horse Breeders Association to all interested groups. It is primarily a public relations picture, designed to popularize the American developed breed, and as such has no direct sales angle to minimize its appeal.

## TOP TOPIC

**WE** find we can't mention movies to anyone today without television creeping (or leaping) into the conversation.

**WE** don't pretend to know how big this activity will get. It's growing every day and changing every hour.

**WE** do know that our clients, large and small, are finding our talents and facilities ideally suited to the peculiar requirements of films for television use.

**WE** find ourselves in a fortunate position in this respect because of our past experience with entertainment pictures. We offer sound theatrical showmanship, combined with efficient production methods.

**WE** invite you to consult us about your problems.

**LESLIE ROUSH PRODUCTIONS, Inc.**

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

Columbus 5-6430

**American Public Relations Assn. Holds Film Panel This Month**

◆ There will be a panel on "Films" during the forthcoming International Public Relations Institute meeting of the American Press Relations Association. Eddie Albert, president of Eddie Albert Productions, will be chairman of the panel. An open forum will follow the panel presentation.

**CORRECTION: Two Films Credited to A. M. Corporation**

◆ In the "Retail Visualizer" section of the last number of BUSINESS SCREENS (No. 2-Vol. IX; March '48) sponsorship of two supervisor training films *It's Up to You* and *More Power to You*—was erroneously credited to the Bell Telephone Companies.

Both these films were originally produced for ASSOCIATED MERCHANDISING CORPORATION by Carvel Films, Inc., for AMC's 21 affiliated stores across the country. Since both filled a definite need in other organizations, they were released for non-Amc retail and industrial use. Although the Bell System companies use these films regularly, and in some cases lend them out, proper credit should have gone to the original sponsor.

Other stores desiring to use these excellent productions should write to Associated Merchandising Corporation offices at 1410 Broadway, New York 18, N. Y.

**NBC Announces Plans for Large Scale Film Library Operations**

◆ Plans for the establishment of a large scale television film library and for the purchase of video films of all types were announced this month by producer JERRY FAIRBANKS, who has been appointed official film buyer for the NATIONAL BROADCASTING COMPANY and its affiliates.

Fairbanks, who now is screening scores of pictures preliminary to setting up the library, plans to lease or buy outright for Nbc and its affiliated stations film programs of every conceivable type, including comedies, heavy dramas, cartoons, westerns and shows suitable for children.

Appointment of Fairbanks as film buyer for Nbc was made to create a centralized organization to service all Nbc stations. The move was prompted by complaints from affiliates that they were being deluged by film salesmen and were unable to cope with the problem because of lack of experience in motion picture matters.





### Overseas Film Advertising Via Alexander Film Company

◆ ALEXANDER FILM CO., Colorado Springs, Col., is taking over direct handling of its overseas film advertising operations, a function formerly handled through World Screen Advertising, Inc., now dissolved. Alexander has acquired World Screen's files and statistical data pertaining to foreign film ads, and will consolidate all export business through its New York office at 500 Fifth Ave.

J. D. Alexander, president of the Colorado producing company, announced that Walter Ellaby, former vice president and sales manager for World Screen, has been appointed export manager for the Alexander organization.

Ellaby will continue his former work of contacting foreign representatives who have executed theatre agreements with more than 1,500 motion picture houses abroad.

Alexander is currently servicing some 10 advertisers in the United States who have international as well as national distribution. Advertising films designed for foreign audiences are produced at the Colorado Springs studios, and subsequently reviced in foreign languages in New York.

### ABC Signs Four Video Outlets

◆ The American Broadcasting Company's television network has signed two-year affiliation agreements with four additional stations: WMAL-TV in Washington, WTCN-TV in Minneapolis, WDSU-TV in New Orleans, and KFMB-TV in San Diego.

ABC's network consists of 10 stations at the present time. Outlets will be boosted to a total of 20 when negotiations now being made with 10 other broadcasters go through.

## ECONOMICS OF RACING

Sponsor: Hollywood Turf Club.  
Film: *The Racing Dollar*. Producer: Harry O. Hoyt Productions.

★ The horse racing industry is continually being put on the spot by one pressure group or another. It was completely banned in California for 25 years from 1909 to 1931.

To prevent the recurrence of such a ban and to secure greater public good will for the sport, the industry has undertaken a large scale public relations program. *The Racing Dollar* produced for the Hollywood Turf Club is an important contribution to that program.

Designed for showing to small town and rural audiences the film shows where the state tax-money from pari-mutuel betting goes. The Enabling act which legalized racing and betting in California also specified the uses to which the revenue should be put. Chief use was the promotion and development of agriculture, through grants to agricultural schools and colleges, state and county fairs, and for horse breeding.

The picture shows the many fairs in the state, the improved crops and breeds that the racing-endowed prize money has provided, and the agricultural schools that are largely supported by racing taxes. Racing itself is not forgotten in the film, but the emphasis is on reminding rural residents as voters of the benefits the racing dollar has brought them.

Subject matter of the film is well chosen and interesting to its intended audience, as well as appealing to their self-interest. It should do a very good public relations job for the Hollywood Turf Club and the California racing industry as a whole.

**Technical Notes:** The film is 30 minutes long and a professional production throughout. The color photography is uniformly excellent. One unusual shot in the film is a 360 degrees pan following a race completely around the oval from the center of the track.

**Distribution:** To all farm and small community groups in California. Available to any California group. Prints have been allocated for out of state use also, and more than a thousand showings are already booked for the balance of 1948. It is being used widely by racing interests in ban areas.

MOTION PICTURES

SLIDEFILMS

# SARRA, Inc.

NEW YORK

CHICAGO

HOLLYWOOD

## Excellence... Theatre

in films for the



**B. K. BLAKE, Inc.** produces fifteen short subjects for Columbia Pictures Corp. every year.

... AND WHAT'S MORE

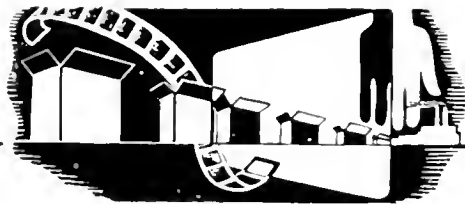
Go Forward With

# FORWAY

"The Little Giant"



# NEW PRODUCTS



AUDIO-VISUAL EQUIPMENT FOR BUSINESS & INDUSTRY

## Soundview Shows New Model for Automatic Slidefilms

★ A new and improved light weight model of the SOUNDVIEW, automatic sound slidefilm equipment manufactured for the AUTO-MATIC PROJECTION CORPORATION by the Electronics Division of Sylvania Electric Products, Inc., was unveiled last month to users and producers nationally.

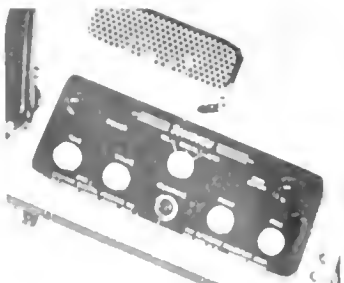
The new models are now coming off a production line at the Eastern plant of the Sylvania company. Both automatic advance and manual film change (with push-button control) are included as well as both 78 and 33 $\frac{1}{3}$  rpm operation. Other features are a specially designed unit control board (see cut below) which contains volume, tone, push-button input, Manual-Microphone Automatic switch, speaker output, on/off, microphone input, and phonograph motor control.

The entire unit weighs only 22 pounds and is not much larger than a portable typewriter.

Accessories available are a microphone, a light weight converter with carrying case for operation on D.C. current (Soundview models operate on AC current to save internal weight for limited D.C. field of use). A carrying case for this entire unit holds 16" records and has a special pocket for film cans, a slide adapter, etc.

The automatic advance mechanism shown utilized high frequency signals which were barely audible, if at all, and which appeared to readily intermingle without interruption of speech or music. Latest advice is that a low frequency signal will be optional if present industry efforts to arrive at a single national standard tend in that direction.

Circle 1 on Reader Service Card



## MODERN DESIGN FEATURES SOUND SLIDEFILM UNIT

◆ Streamlined and compact as well as light in weight, the *Soundview* equipment is pictured at right. The unit weighs only 22 pounds and utilizes both 78 and 33 $\frac{1}{3}$  discs.

Technical data is provided in the column at left on page



# Specialties at CALVIN

- Printing . . . Black and White or Color . . . Silent or Sound . . . Optical Effects . . . Long Lengths . . . Large or Small Orders
- Recording . . . Rerecording . . . 16mm. Film or Disc . . . Seven Channels . . . Narration or Synchronous . . . Organ or Library Orchestral Music
- Complete Productions . . . Pre-pressed . . . Quality Guaranteed . . . 3000 Square Feet Studio Space

*Eight floors of the finest facilities and equipment in the 16mm. industry doing business with 71 industrial accounts and 67 other film producers.*



May we hear from you?  
**THE CALVIN COMPANY**

1105 E 15th STREET, KANSAS CITY 6, MISSOURI

## Daylight Printer Corp. Shows New, Inexpensive Film Printer

◆ New development in the motion picture world is the DAYLIGHT PRINTER, versatile film printing machine which can be switched with a thumb twist from 16mm silent to 16mm sound and from 16mm size to 8mm size single or double. It is the smallest and most inexpensive of any film printer made.

Features of the Daylight Printer include: pre-set light changes operating one scene ahead; black and white as well as color uses; no complicated threading parts; no darkroom activity other than loading of magazines.

Four hundred feet magazines are interchangeable; speed is more than 2,000 feet an hour; the motor is 1/50th horsepower; and the printer uses a 100 watt, inside frost D.C. lamp. A single driving sprocket insures smooth film flow.

The printer is engineered to admit new combinations of filters for duplicating new Kodachrome stock. A fan motor in the base cools the light during lengthy runs. Available in a grey crackle finish, the unit weighs approximately 50 pounds and measures 12 x 12 x 18 inches. It is priced at \$595 f.o.b. Burbank. For details write Daylight Film Printer Corporation, 251 W. 40th St., New York 18, N.Y.

## Jansen's New Speaker Mounts

◆ Two new wall mounting enclosures, one for 8" speakers and the other for 6" speakers, have just been announced to the trade by JANSEN MANUFACTURING CO., Chicago.

The Model H-81 Bass Reflex Sector Cabinet, for 8" speakers, fits anywhere in 90-degree corners flat on walls, or at intersections of wall and ceiling. They may be mounted singly, in pairs, or in clusters of four around a post, to attain wide angle distribution of sound. The cabinet is recommended for use with the Jansen Model P-8SH, though it will enclose any 8" speaker, and is formed of wood composition around a frame of hard wood. Finish is of brown opaque lacquer with chrome trim. It can be covered with color to match the locale of the installation. Height is 22 $\frac{1}{2}$ ", width 17 $\frac{1}{4}$ ", depth 8 $\frac{1}{2}$ ".

Model J-61 is a peridynamic enclosure designed to house 6" speakers, especially Jansen Model P-6SH. This cabinet is finished in simulated brown leather with grained effect and chrome trim.



The "Movie Master" Speaker

**Movie-Mite Adds 10" Speaker**

◆ **MOVIE-MITE CORPORATION**, Kansas City, Mo., is now offering a 10" auxiliary speaker as an accessory item for use with its new Model 63LM sound projector. The offer is being made in response to user demand for a larger speaker for permanent, or semi-permanent, installations in their projection locations.

The new speaker is a high-quality, 10" Alnico V, permanent magnet unit, housed in a leatherette covered plywood case, complete with a 50-foot length of cable. The case is slightly narrower than that of the current Movie-Mite projector, but is matching in design.

**Growing Tele Field Widens Use of Rear Projection Screens**

◆ **THE BODDE SCREEN COMPANY**, a pioneer manufacturer of plastic translucent rear projection screens, is already receiving evidence of a greatly increased market for rear projection screens in the booming television industry. Television requires rear projection for viewing by audiences of any size, and the Bodde plastic screens are among the best materials available for the purpose.

Bodde Screens were used in the major installations for the Tournament of Roses Parade and the Rose Bowl football game tele-

vision audience showings (reported in the last issue of **BUSINESS SCREENS**), a 12 x 16 feet screen in the Shrine Auditorium, and an 8 x 10 screen in the Hollywood Athletic Club. But television is far from the only application for the translucent screens. The Bodde Company has been making screens for process photography in Hollywood and professional studios throughout the world for many years.

The screens are also used in many indoor and outdoor advertising displays, such as the Pix-Ad sign on Times Square and the display unit in Grand Central Station. Largest screen of this type ever made was the 12 x 70 feet installation in the Music Hall, New York. Bodde also makes powerful 2,000 and 5,000 watt automatic slide projectors for use in spectacular displays.

\*\*\*

**New Manual Attachment for Sound Slidefilm Projection**

◆ Another weapon in the battle to relieve harassed sound slidefilm audiences of the annoying bongs, beeps, or bells which precede each frame change (**BUSINESS SCREENS**, No. 2-Vol. IX, March '48) has just been released. Marketed by **SILENT Q ASSOCIATES**, New York, the new product is a device which attaches to any standard sound slidefilm projector, and may be had in two versions, either manual or automatic. With the manual version only the operator hears the change-over signal, with the automatic nobody hears it.

Although no details of the construction or operating principle of the new device have yet been released, its backers claim it is unlike other "silencers" in that there is no pause in the sound and consequently no loss in the effective length of the recording. The manual version will sell for a few dollars per unit, and (its owners say) may be attached in less than a minute to any standard projector without the use of tools.

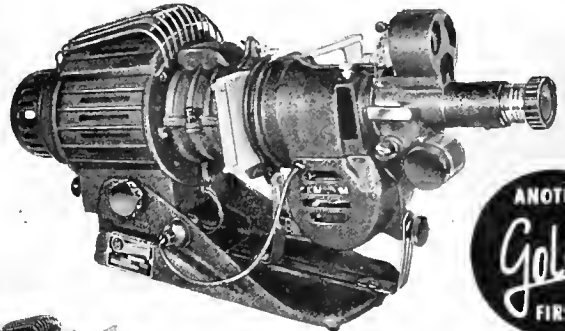
In addition to the fact that the Silent Q does not render existing projection equipment obsolete, other advantages are claimed for the product: 1) old recordings may be re-recorded to incorporate the new system; and 2) the projector may be used for ordinary standard type recordings without removing the attachment.

For further details and price information write directly to Silent Q Associates, 500 Fifth Ave., New York City.

**New All-purpose 1000 WATT Projector**

*Gives you Everything*

FROM 3/4 x 4 DOWN TO 2 x 2 (35mm.) SLIDES PLUS FILMSTRIP



**DOUBLE BLOWER COOLED**

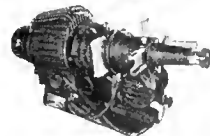
for Safer, More Brilliant Projection

GoldE ALL-PURPOSE now brings you unmatched versatility in high efficiency, long range projection of color and black and white slides *plus* filmstrip. More light per watt . . . yet cooler! *Attractively priced.* Immediate delivery.

Write for Bulletin No. 473

**GoldE Manufacturing Co.**

1220-B W. Madison Street, Chicago 7, U.S.A.



Adaptations of All-Purpose Model from basic GoldE units which may be purchased individually.

**Excellence and Efficiency in films for INDUSTRY**

★ "Springtime Is Egg Time" (Standard Brands Inc.)  
*"It is indeed a most excellent film and I know it will be of great assistance to our sales organization."*

Joseph A. Lee  
Vice President

(Our thirteenth production for Standard Brands, Inc.)

★ "Builders of Peace" (N. W. Ayer—The National Guard)  
*" . . . an excellent job . . . film has done yeoman service for The National Guard."*

G. D. Gudebrod  
Director Television and Motion Picture Bureau

(Also for N. W. Ayer: "Magic Stone" (DeBeers) "Of Men and Wings" (United Air Lines).)

★ "Life With Elsie" (Borden Farm Products)  
*" . . . film is doing a terrific job of consumer education for us . . . "*

John Dobson  
Mgt., Ad. and Sales Promotion

(Ten years of Blake Productions for Borden)

**B. K. Blake, Inc.** has been producing outstanding films for the most progressive organizations in the country for more than 35 years.

... AND THAT'S NOT ALL

Go Forward With

**FORWAY**

"The Little Giant"



**H. A. Somerville Heads RCA Sound and Visual Department**

♦ H. A. SOMERVILLE, until recently manager of RCA Victor Division's East Central region, has been transferred to the home office in Camden, N.J., to head sales and merchandising operations for the newly created RCA Victor Department of Sound and Visual Products. Well known in the sound equipment field, the new department chief joined RCA in 1928, and has since engaged in various sales, engineering, and distribution activities.

Somerville's successor as East Central regional manager at the Cleveland office, will be L. E. SWANSON, mid west merchandising and sales-promotion executive. Swanson has been associated with Montgomery Ward Co. in various capacities, most recently as regional manager in Kansas City and Chicago.

**NAVED Moves Headquarters Office to Suburban Chicago**

♦ The NATIONAL ASSOCIATION OF VISUAL EDUCATION DEVELOPERS has completed the removal of its offices to 815 Chicago Ave., Evanston, Illinois. Previously NAVED general offices were located in Chicago's "Loop" area at 431 South Dearborn street.

Don White, NAVED executive secretary, announced that the move was made in order to provide space for expanded services to members, and to reduce operating costs which had been steadily increasing at the Association's previous location in downtown Chicago. The new quarters are considerably larger and have ample space for the complete multi-graphing, mimeographing, and bulk mailing equipment which has been installed. A conference room is included in addition to the increased office space.

The new NAVED offices are easily reached from Chicago via either the "EE" Rapid Transit Lines, or the Chicago & Northwestern Railroad. The Main Street stations of both these lines are just across the street. Don White has extended a cordial invitation to all members and friends of the Association to visit and inspect the new location.

♦ Details on the new Blue Book of Audio-Visual Equipment are being forwarded to manufacturers and dealers country-wide. NAVED offices.

**Business Screen EXECUTIVE**



HARMONY REIGNS AT NAVED REGIONAL MEETING: Front row: 1 to 3, J. Mazza of Springfield, Mass.; Dick Phillips, Ampico; Russell Yankee, Nation's Educational Director; Bill Knuse, Vice-Pres. United World Films, Inc.; Nelson, Ampico's Educational Director; Mrs. J. P. Talley, Harrisburg, Pa. dealer; Gil Heck, Dulite Screen Asst. Sales Mgr.; and Don White, NAVED. Back row: 1 to 4, Sullivan Richardson, Viking Pictures; Toby Chandler, Movie Center, Washington, D.C.; Howard Karp, Natio; and Murray Goodman, Sales Mgr., Castle Films. (Photo by Bob Hall, Dulite)

**Peerless Film Processing Service Announces New Setup**

♦ PEERLESS FILM PROCESSING CORPORATION now offers direct under the Peerless name, without the use of the Vaporate Company as its sales agency, the film treatment widely known in the motion picture field. The Peerless process, which extends useful film life, is available at its processing plant at 130 W. 46th St., New York, and also at numerous commercial laboratories throughout the country where equipment has been installed.

**DETAILS OF PEERLESS SERVICE**

♦ The number of days one print of a film can be shown often determines profits from motion picture showings. Only a few years ago 75 playing days was considered a good average for one print. But today through use of the PEERLESS film treatment, the number of showings are being increased.

In a recent test covering 91 prints of a feature picture given the PEERLESS treatment, the average playing days reached 123. Average number of showings per print was 369. At the conclusion of the test 17 prints were still in good condition, 57 in fair condition, and 24 in poor condition.

The treatment reduces susceptibility of film to scratches and damage from handling, and provides protection against climatic changes. It applies to any film base material negative, positive, color or black and white. Tests being conducted now seem to indicate that the treatment is particularly applicable to color films and slides since the toughening process inhibits the entrance of moisture in the gelatin which accelerates fading of the dyes.

In the PEERLESS process, the reels of film without being unwound are placed in a vacuum chamber. Chemical gasses are introduced to penetrate between the convolutions of the film. These gasses toughen the gelatin without loss of flexibility and replace excess moisture of the green emulsion with internal lubricants so as to reduce stress between emulsion and base. Other vapors are then introduced to lubricate the film surface for freer passage through the projector.

♦ The Audio-Visual Projectionist's Handbook, widely used in education and industry, is now available via BUSINESS SCREEN, \$1.00 per copy.

**Announcing...**

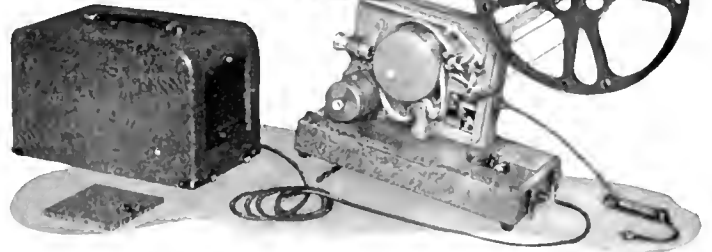
**NEW MODEL 63LM**

Underwriters' Laboratories Listed

Push-pull Miniature Tube Amplifier

**New Low Price**

**\$246<sup>00</sup>**



**MOVIE-MITE**

**16mm Projector with DUAL SPEED for Sound or Silent Films**

Entire projector weighs only 20 pounds . . . complete with speaker, in one case only, 3x11 1/2x15 1/2 inches in size. Exceptionally well machined . . . rugged . . . produces beautiful, sharp and steady picture with unbelievable sound movement and quality for both voice and music reproduction.

Being used for audiences up to 100 people, on screens up to 72 inches, in darkened rooms. Reel capacity 2000 ft. Universal A.C. or D.C. 105-120 Volt operation.

Commercial model has small screen for desk top showing . . . same new low price.

Write for complete details. See your industrial film producer for demonstration.



**"KEEP YOUR EYES AND EARS ON MOVIE-MITE"**

**MOVIE-MITE CORPORATION**

©1941

1105 EAST 15th ST.

KANSAS CITY 6, MISSOURI



**Eastman Color Authority to Address SMPE on May 17-21**

◆ RALPH M. EVANS, superintendent of all color film and print processing at EASTMAN KODAK, Rochester, N. Y., and one of the foremost color authorities in the United States, will deliver the feature paper on color at the 63rd semi-annual convention of the SOCIETY OF MOTION PICTURE ENGINEERS to be held May 17-21 at the Ambassador Hotel, Santa Monica, California.

Evans' paper will deal with the "psycho-physics of seeing," a discussion of strange tricks performed by the eyes, which, although observing one color, are influenced by surrounding colors and points of reference to see a different color or a distortion of the actual hue. The paper will consider this physiological phenomenon in relation to various objects seen and used in everyday business, industrial, and home life.

The Eastman Kodak executive, chairman of the motion picture industry's delegation to the Inter-Society Color Council, is credited with some 20 patents relating to color photography and author or co-author of 15 significant scientific papers on the subject. He is a graduate of Massachusetts Institute of Technology and has done research work for Fox Film Corporation, 20th Century-Fox, and DeLuxe Laboratory, New York.

The color sessions will serve with the television sessions as high points of the SMPE convention, and will include papers by other experts from Eastman Kodak, the Inter-Society Color Council, the University of Cincinnati, Max Factor, Inc., Ansco, and the University of Southern California.

**Society of Tool Engineers Names Owen Education Head**

◆ HALSY E. OWEN, professor of industrial engineering at Purdue

University, Lafayette, Ind., has just been named chairman of the national education committee of the AMERICAN SOCIETY OF TOOL ENGINEERS. The appointment was announced in Cleveland by new ASTE president IRVIN F. HOLLAND, at the Society's 16th annual membership meeting.

Holland stated that Dr. Owen's committee is considered one of the most important in the Society. "Rapid strides," he said, "must be made in the whole field of education, especially in its technical phases, if industry is to keep pace with scientific progress and developments. We are extremely fortunate in having an outstanding educator from one of America's top-ranking engineering schools to head up our program."

\* \* \*

**National Board of Review Points Up Need of Atom Films**

◆ Members of the National Board of Review of Motion Pictures recently went on record in New York City as advocating more extensive production of documentary films.

The occasion was the 39th anniversary conference of the board. Recommendations urged "the increased use of documentary material in feature films," and emphasized that the Atomic Energy Commission should solicit the cooperation of the film industry in explaining the essential facts about atomic energy to all levels of the population.

Dr. Philip M. Morse, director of the Brookhaven National Laboratory, indicated that it was important for the public to gain the understanding that atomic laboratories will not produce gadgets or bombs. He said that they will eventually bring about many worthwhile uses of atomic energy and that the public should be well informed about the experiment.

The Very Rev. Charles E. McAlister, dean of St. John's cathedral, Spokane, Wash., presented a documentary film which indicated four aspects of discussions of the use of atomic bombs in warfare: whether a nation has the right to use the bomb to save the lives of combatants; whether it is wrong to kill defenseless persons; whether the bomb can be used to end war, and whether the bomb makes war more inhuman.

\* \* \*

◆ A new Sports Film Guide, listing nearly 800 available titles in all sport fields, is available at 25¢ from BUSINESS SCREENS.

# HOUSTON MODEL 11-B FILM PROCESSING MACHINE

Important improvements of this new 16 mm Film Processing machine by Houston bring even greater adaptability now than ever before. That's why film technicians turn to Houston-built equipment first.

- CLUTCH MECHANISM furnishes constant film tension to provide full compensation for stretch and contraction.
- REPLENISHING TANKS automatically keep developer, hypo and bleach solutions at constant strength with full thermostatic temperature control.
- OVERFLOW DRAINS on tanks maintain constant level of solution as replenishment is added.
- New Model 11-B may be easily modified to process 9.5 mm or 8 mm film.

There is a Houston machine to meet your requirements in 16 mm or 35 mm, black-and-white or color.

Write for Descriptive Folder



THE HOUSTON CORPORATION  
11801 West Olympic Blvd.  
Los Angeles 25  
Calif.

EASTERN OFFICE:  
George Lawley  
THE HOUSTON CORPORATION  
1819 Broadway, New York City  
Sales 206 COlumbus 5-8591

PRINTERS, CRANES, LABORATORY EQUIPMENT

## 3 Excellence, Efficiency and ECONOMY in films for TELEVISION



"Sport Sparkles" (Canada Dry) establishes a new high in quality for television commercials . . .

W. H. Vilas  
Director, Television and Motion Picture Dept.  
F. M. Mathies, Inc.

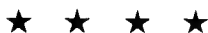
**B. K. Blake, Inc.** is at present preparing four series of films designed specifically for television.

... AND THAT'S WHY

Go Forward With

# FORWAY

"The Little Giant"





LOU KELLMAN, at camera, and W. ORR on location for baseball training films

### Baseball Training Camp Films Produced as Video Package

◆ The baseball training camp film series currently sponsored over 13 television stations from coast to coast by Philco Radio Corporation and its local dealers, is proof of the speed and efficiency with which a modern commercial film studio can turn out a complete video "package" and on extremely short notice.

The series of nine films on the Major League spring training camps in Florida, first ever made exclusively for television use, was prepared in just three weeks' time through the combined facilities of News-Reel Laboratory, Inc., Philadelphia producing outfit.

Lou Kellman, News-Reel Lab's manager, personally directed the camera work on a whirlwind 2,500-mile tour of the Florida ball camps. His exposures were rushed back to the Philadelphia studio where the staff worked the clock around editing the film, writing and recording sound, and assembling the pictures and sound tracks into the final "packages". Nearly 100 prints were air-expressed to television stations across the country for simultaneous release.

The series of nine telecasts covering all the Major League training camps in Florida is being aired twice weekly over stations in New York, Schenectady, Philadelphia, Washington, Baltimore, Chicago, Detroit, Cleveland, Cincinnati, Milwaukee, Minneapolis, St. Louis, and Los Angeles. On each film introductions are narrated by Philadelphia sports writer Stan Baumgartner and running commentary delivered by Bill Slater. Wallace Orr, former vice president of N. W. Ayer & Son, and a pioneer figure in sports television, supervised all phases of production.

The hectic and blazing job, kept Orr and Orr on his return to Philadelphia, and it required a fast-paced coordination between

# Video Film Production on Upgrade

• INCREASING AUDIENCE BRINGS SURGE OF SPONSORS •

our cameramen in the field and our technical staff at home. But it does prove that a complete television package can be wrapped up and delivered on schedule by the combined facilities of a modern motion picture studio.

"We received wonderful cooperation from the ball clubs," he remarked, "although the weatherman crossed us up a couple of times. Since we were really racing the calendar, a day of rain gave us quite a headache, but fortunately last work and complete equipment enabled us to finish the job on time."

Kellman added that final prints of the edited films have been presented to each of the ball clubs whose camps are featured. These

are: the New York Yankees, the Philadelphia Phillies, Philadelphia Athletics, St. Louis Cards, Washington Senators, Boston Braves, Boston Red Sox, Detroit Tigers, and Cincinnati Reds.

The films themselves are excellent and show most of the pitching and infield action in slow motion so that the baseball fan gets a real close-up. Some particularly successful shots were taken in locker rooms, on rubbing tables, and on the bench—places the average fan never sees. Each unit in the series runs 10 minutes.

WFIL, Philadelphia Television, Names Program Manager

◆ Announcement that Herbert K. Horton has been named television

program manager for Philadelphia's WFIL has been made by Roger W. Clipp, general manager.

Kenneth W. Stowman, television sales manager for WFIL, was guest speaker at a dinner given by the Advertising Club of Baltimore on April 26. He discussed the use of films in television and the operation of WFIL-TV's outstanding news show, the Philadelphia Inquirer Television Newsteel, which was voted the first "Headliner's Medal" ever given to a television news program by the National Headliner's Club.

WPIX, New York, Enlarges Film Department With Specialists

◆ James S. Pollak, manager of the New York News' television station WPIX, has announced that JOSEPH A. JOHNSTON, former MGM newsreel script editor, has been appointed director of the station's newsreel editing department. Johnston scripted MGM's *News of the Day* for six years. He also was an RKO-Pathé News writer and editor, and he edited short subjects and documentaries for Columbia Pictures.

Two other appointments were also announced: THEODORE MARKOVIC has been named assistant manager of the film department and ROBERT B. NOACK has been appointed film service supervisor.

Markovic was former newsreel editor for WCBS-TV. During the war, he was assigned to the U.S. Signal Corps where he produced and directed training films. He prepared the "Staff Report of the War Department" which was used as the basis for official army newsreels in combat areas.

Noack was film editor and supervisor of WMAZ-TV until he joined WPIX. He also acted as producer and coordinator of programs for the Washington station.

Transfilm Completes Film Series for Camel Television Program

◆ TRANSMILM, INC., New York, has completed the first series of television film commercials for Camel cigarettes, considered to be the most expensive and elaborate video film spots produced thus far. Transfilm holds the producing contract from J. Walter Thompson, agency for R. J. REYNOLDS TOBACCO CO.

The 12 films in the initial series were directed by Marvin Rothenberg of the Transfilm organization, who is scheduled to direct a similar series featuring Mott's Apple Juice.



## TELEVISION SALES FILMS

- designed for the special requirements of television
- that have the exact contrast range for the ultimate in quality on the television screen
- that have animation, stop motion and clever special effect treatment to catch the eye
- that entertain and also sell your product.

*Films made to order for television by the creators of the unusual in motion pictures.*

**LOUCKS & NORLING**  
*Studios*

245 WEST 55TH ST. • NEW YORK CITY

TELEPHONE: 7-1115 • SLIDE FILMS • SINCE 1923

# New Eastman Kodak Laboratory Set Up for Study of Television

• WILL TEST FILM REQUIREMENTS FOR VIDEO •

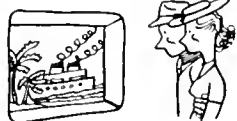
◆ In order to study films for television more thoroughly, the EASTMAN KODAK COMPANY has set up a new laboratory for just that purpose. Dr. Cyril J. Staud, director of Kodak's research laboratories, said that the laboratory is studying the photographic properties of images on film and the relation of these properties to images on television screens.

Dr. Staud said, "Our tests so far show that motion picture prints developed to give good quality on motion picture screens will also give satisfactory images when transmitted and shown on television screens."

He indicated that the Kodak laboratory would study films for producing advertising shows, for photography of the images on the television screen, and for news-reel and related uses where high speed processing is essential. He also said that the laboratory would extend its research eventually to actual televising of live shows within the confines of the lab's experimental circuit, as well as to consideration of additional films for television use.

T. Gentry Veal, in charge of the television research for Kodak, said that while a television system has a restricted brightness range of not more than 50 to 1, and between closely adjacent picture elements the maximum contrast may fall as low as 10 to 1, it can still reproduce adequately the brightness range present in the subject matter being televised. A reproduced picture may give a pleasing appearance and good contrast even though the absolute range of brightness is restricted, he added.

Commenting on films now in use, Veal said that a survey of audience reaction has indicated decided enthusiasm for televised films.



VALENTINO SARRA (center) and Bob Jenness (right) are glimpsed during production in Sarra's N.Y. studio of new "three-dimensional" Luckies video commercials.

## Sarra Television Commercials Set a Standard

◆ SARRA, INC. has included among their recent releases the first of a series of black and white third dimensional animated film commercials, especially prepared for the American Tobacco Company, together with a production story, filmed at Willow Run, for the Kaiser-Frazer Car Company.

The Kaiser-Frazer spot, produced by Cullen Landis, Director of Motion Pictures for Sarra, has been appearing on Sunday evenings as a commercial announcement on the K-F sponsored Major Bowes Amateur Hour over WABD, New York.

The Lucky Strike commercial, produced in Sarra's New York studio, represents the coordinated efforts of John Boor, of American Tobacco, John Freese, of Foote Cone & Belding, Valentino Sarra and Bob Jenness, who is creating and directing the program for the Sarra organization.

Squads of marching Lucky Strike cigarettes burst from the background of a tobacco leaf and perform intricate maneuvers to the tune of a snappy martial air with the familiar announcements of Basil Rysdale and Andre Barouch in the background.

Extensive tests were conducted

## Super Suds Television Film In Production at Transfilm

◆ MARVIN ROHINBERG will direct Super Suds, new television film for TRANSFILM, INC. The commercial will be based on the national publicity stunt which proved that the suds from a box of Super Suds would fill a 15-ton truck trailer.



WGS-TV SHOWS FILM PROJECTION via special projector in Chicago setup. GE television film camera, which receives image from the film and "takes" the picture which viewers see, is in foreground.

## Manufacturers and Retailers Get a Special Demonstration

◆ Amos Parrish Consultants, in cooperation with the National Broadcasting Company television staff, presented a special television program to more than 1,000 manufacturers and retailers at New York's Waldorf-Astoria on April 16th.

The show used prepared films and live programs together to demonstrate how various products could be presented effectively on television. One commercial showed two mechanical oysters worried about their competition from Trilani simulated pearls. This show opened with a scene between the male and female oysters discussing their problem then shifted to a display of the pearls with the male oyster's voice in the background describing their features to his mate.

A filmed visit to the Good Housekeeping laboratories was used to show the significance of the Good Housekeeping Seal of Approval. An elaborate filmed fashion show covering accessories, costumes and bathing suits was used for a lead in for Leed's coat dramatic skin.

Another sequence utilizing film demonstrated the versatility of the Hoover vacuum cleaner. All commercials and an opening newscast were woven into the over-all theme of television's effectiveness as an advertising medium.

## RCA Holds Technical Institute for Video Technical Workers

◆ In the third week-long technical clinic of its type, broadcast engineers from all over the United States and Canada gathered in (CONTINUED ON THE NEXT PAGE)

by Valentino Sarra and Director Bob Jenness for lighting effects and background created expressly for the video medium. For example, a rough, contrasty background of finely corrugated wood was discovered to be far superior to a neutral shade of board or cork. As the video receiver frame usually contains a narrower angle of view than the film frame being televised, action in the Lucky commercials is confined to center portions of the frame during photography. Extra footage is photographed to allow for fades and smooth transitions at the beginning and end of the show.

The Lucky Strike commercials have been used many times on New York stations as well as 17 other stations throughout the country.

(All Lucky Strike television activity has recently been assigned to N. W. Aver & Co.)

## Variety Accolade to Luckies

◆ VARIETY commenting recently on a Lucky Strike television show (WABD—New York) said that the commercial was one of the best parts of the program. Other video critics have praised Luckies for taking the lead in smart visual selling.

## The Portable Pulpit



"The Portable Pulpit opens up an entirely new and interesting technique in the field of visual training," says a national training expert.

- The Portable Pulpit enables you to read text for films or slides in a darkened room, while facing your audience.
- By pressing a button switch, the speaker flashes the light in the Portable Pulpit as a signal to the person operating the projector for the next picture, without distraction.
- With an eleven-foot extension cord, the Portable Pulpit can be plugged into any convenient outlet. There are no batteries to give out or replace in the middle of a presentation.
- Made of aluminum in attractive black wrinkle finish, the Portable Pulpit is very light in weight and easy to hold in one hand. A hooded lamp using a standard 15-watt bulb furnishes light for the speaker's text, which is held in place by a sturdy spring-controlled clamp.
- Thousands of Portable Pulpits are in use by speakers and educators, in many fields of visual training—because the Portable Pulpit adds to the effectiveness of every presentation in which strip films or slides are used.

\$12.50 each. Quantity discounts furnished on request.

Mail orders to: **Oravisual** Company, Inc.

25 Margmere Drive • Fairfield, Conn. •

## The Audio-Visual Projectionist's Handbook

A Graphic Illustrated Color Guide to Best Principles of Good Business Showmanship!

Here is the graphic, illustrated color guide to good showmanship and correct operation of all types of audio and visual equipment. Now being widely used throughout industrial, school and church fields. Best operator training manual now available.

Two color diagrams and lesson pages show every step of good presentation of all types of audiovisual material. Excellent charts show how to avoid film damage. Complete trouble check list on 8mm sound motion picture equipment for field use. *Equip all your operators.*

Price One Dollar, Postpaid

**AUDIO-VISUAL PUBLICATION HEADQUARTERS**

812 N. DEARBORN STREET, CHICAGO (10)

## Television Facilities Widen Horizon

(CONTINUED FROM PRECEDING PAGE)  
Camden, N. J., in late April to participate in an intensified television technical training program.

The program was conducted by the RCA Engineering Products Department and was designed to acquaint broadcasters with the theory, design, operation, and maintenance of the latest television equipment.

To familiarize engineers with the programming opportunities afforded by the use of motion pictures, RCA arranged several sessions on television film projection.

As a special feature of the clinic, J. GENTRY VENT, head of Eastman Kodak's television laboratories, discussed the technical aspects of pictures and the most effective techniques for processing film for presentation over the air.

According to M. A. France, manager of the RCA television equipment section, another training clinic of this type will be conducted on the West coast immediately following the May convention of the National Association of Broadcasters.

### A.T.&T. Files Network Rates As Video Goes Commercial

◆ Rates for television network facilities, to become effective this month, have been filed with the Federal Communications Commission by American Telephone & Telegraph Co., thus putting the growing web of Bell System video channels on a commercial basis. At present, facilities are available to broadcasters free of charge over a combined AT&T coaxial cable and radio relay system between Boston, New York, Philadelphia, Baltimore, and Washington.

Under the proposed rates, a television channel between two cities will cost the broadcaster \$15 a month per airline mile for eight consecutive hours each day, and \$2 a month per mile for each additional consecutive hour. For occasional or part-time service the rate will be \$1 per airline mile for the first hour of broadcasting and one-fourth of that amount for each additional consecutive 15-minute period.

Charges for the use and maintenance of terminal equipment will run at \$500 a month for stations connected with the network for eight consecutive hours daily, and \$200 a month plus \$10

per hour of use, for stations requiring only occasional network service.

Rates now in effect for conventional sound or "audio" broadcasting will apply for the separate sound channel needed for a complete video program.

### Producer Expands Tele Picture Facilities in New York Area

◆ A move to expand television film production facilities, and to consolidate film editorial and executive departments in new offices at 1600 Broadway, has just been completed by AMERICAN FILM PRODUCERS, New York.

Previously located in the Empire State Bldg., the administrative and executive functions have now been transferred to the Broadway address where American Film maintains editing and preview facilities. More rapid and economical production is expected as a result of the coordinating move. The new quarters include special facilities and equipment for shooting video commercials.

American Film's latest production, completed just before the move, is *Summer Camp*, a 20-minute sound-and-color motion picture sponsored by the U.S. Army's Signal Corps to dramatize the fun and purpose of ROTC summer camp activities. It was filmed on location during the entire 1947 camp season at Camp Wood and Port Monmouth, N. J.

### PRECISION

## OPTICAL PRINTING

Complete Optical Printing Service by expert technicians with years of Major Studio Experience.

**COLOR - B&W 16mm - 35mm BLOW-UPS REDUCTIONS**

- 35mm Ansco Color theatre prints from 16mm Kodachrome.
- Kodachrome Printing Masters complete with all special Optical Effects, and corrections.
- 35mm blow-up work prints from 16mm originals.
- Special printer for handling old and shrunken film.
- Television film service.
- Separation negatives for any color process.

The Optical Printer can solve many of your editorial and photographic problems, by the use of such mediums as frame sequence alteration, optical zooms, quality and color correction, blow-ups, etc.

**FILMEFFECTS** of Hollywood  
1153 N. Highland Avenue,  
Hollywood 38, California

1 - Academy Award-winning  
10 MP. DEAN - Optical Printer



# Television Networks Look to Films

## DuMont Engineers Cite Film Transcriptions for Networks

◆ Successful network television rebroadcasting can be accomplished via film transcriptions. That is what two DuMont engineers, Dr. Thomas T. Goldsmith and Harry Milholland, told the recent television symposium in Cincinnati.

Goldsmith and Milholland described the electronic and camera equipment for recording television sight and sound on film, with the picture being made directly from the face of the cathode-ray tube. They discussed the application of the technique with regard to documentary recording, network syndication use, and theatre television.

Said Goldsmith: "Tele-transcriptions may be used for rebroadcasts, for promotional advertising, for criticism of program techniques, and for legal records." Theatre television is an important use too, he said. For example, theatres can now use either 16mm or 35mm film and a process of rapid development for immediate projection in a minute or less after reception.

Great interest has been evidenced by theatre owners all over the country over the future use of television for filming purposes. They see the possibility of bringing current events to the local screen in much shorter time than is now possible.

Recent example of the use of television for theatres was the filming of the Rose Bowl game off the master tube at station KTLA in Los Angeles. Before a meeting of Southern California theatre owners, James Nicholson, partner-operator of the Pickfair theatre, screened a 16mm print of the game only a few hours after it was

over. His theatre received its regular newsreel print three weeks after the television film had been shown.

## VIDEO IN MIDWEST

### Canada Dry Film Series Via WBKB During Baseball Season

◆ Entering Midwest television for the first time, Canada Dry Ginger Ale Inc., has contracted for a series of one minute spot announcements on Paramount station WBKB, Chicago. The spots screen a series of six one-minute "Moviettes" entitled *Spot Sparkles* and featuring Canada Dry Sparkling Water. They are being placed before and after half of the 77 home baseball games of the Chicago Cubs.

The contract was negotiated by J. M. Mathes for Canada Dry and Cris Rashbaum of Paramount's New York television division. Film production was by B. K. BLAKE, INC.

### Inaugurate Morning Video Show Over WBKB Chicago for Women

◆ Chicago's first regular morning video program was inaugurated April 19 over Balaban & Katz' WBKB. Titled "The Women's Hour," the new show is carried from 10:30 to 11:30, Monday through Friday.

Capt. Bill Eddy, WBKB's director, anticipates two advantages from the addition of morning time: 1) it is expected to increase the sale of receivers by giving dealers another demonstration hour during the business day; and 2) it will permit new research into audience reaction. In the latter case, the program should be helpful in indicating future response from continuous programming, since it gives WBKB morning, afternoon, and evening time on the air.

The first 15-minute segment of "The Women's Hour" is devoted to home-making, and the second quarter-hour to visualized shopping—the remaining 30-minutes is flexible in format, presenting a variety of feminine-interest features, including films.

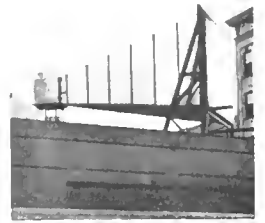
### WEWS, Cleveland, Stages Show for Italian Election Campaign

◆ Cleveland's WEWS staged special programs featuring presentations by members of the city's Italian community during the

(CONTINUED ON NEXT PAGE)

*The Originators of*

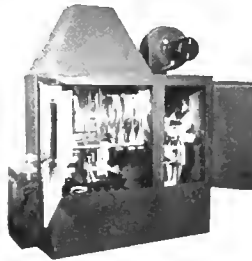
# ALL PLASTIC TRANSLUCENT REAR PROJECTION SCREENS



*A patented screen for:*

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- Projected Television
- Process Photography
- Visual Education

Custom made seamless screens of unexcelled definition, "flat field and wide angle viewing." Famous in use throughout the world.



2000 and 5000 Watt Automatic 3 1/4" x 1" Slide Projectors for Spectacular advertising

*The Bodde Screen Company*

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Los Angeles 34, California.

*Write for prices and details.*

4 **Excellence**... Blake productions for industry are made with the same facilities, the same expert creative staff and the same "showmanship" and knowledge of audience receptivity that distinguish our regular theatrical films.

**Efficiency**... Blake productions *sell . . . train . . . educate . . . faster . . . better!*

**Economy**... No matter how large or small the budget, Blake productions deliver *more for the money — real economy* based on *thirty-five* years experience in producing films of every type and budget.

If you, too, are interested in having excellent productions — that do their job *more efficiently* — produced with real *economy*

*call or write*

**B. K. BLAKE, Inc.**  
R.K.O. BLDG. ● RADIO CITY  
New York 20, N. Y.

Go Forward With

**FORWAY**

"The Little Giant"



Italian elections in April. Films made either by, or for, WJWS interspersed the live portions of the studio presentation.

For one week before the show, the WJWS newscast nightly carried a special section devoted to Cleveland Italians' efforts in activities in connection with the election. These shots were compiled into a 10-minute featurette which made up one of the special films.

**Union Oil Company Sponsors Eastern Network Film Show**

◆ **UNION OIL COMPANY** of California, choosing television as the ideal means of introducing its latest film to the public, last month became the first west coast sponsor of an eastern video show. The firm signed with the NBC television network, and with independent stations in other parts of the country, for presentation of a special WILDING produced motion picture which gives an account of Union Oil's income and expenditures during the past fiscal year, and gives the public an overview of the company's full range of operations.

Designed as an educational and public service feature, the 22-minute film covers all phases of Union activities from the search for oil through the experimental and manufacturing processes, up to and including the sale of oil and its numerous by-products.

The production was carried over all NBC web affiliates in the east including Schenectady, New York, Philadelphia, Washington, and Baltimore, and simultaneously presented by stations in Chicago, Detroit, Minneapolis, and Los Angeles. Reception was reported excellent.

Reese Taylor, president of Union Oil, and Jack Smock, vice president and account executive of Foote, Cone & Belding signed the NBC contract with Robert Howard, representing the network's spot sales division.

**Amos & Andy on Television**

◆ New television film series expected for release by the first of the year will feature the famous radio team, Amos and Andy, Freeman Gosden and Charles Correll, creators of the comedy pair, are at present second in Hooper ratings even though they have been on the air for 22 years.

Gosden and Correll will not play their leading characters them-



MODERN FUNCTIONAL DESIGN FEATURES the KHL, Don Lee Broadcasting Studio building nearing completion in Hollywood this month.

selves, however. Producer CHARLES VANDY is searching all over the country for suitable Negro actors to portray Amos, Andy, Lightnin', the Knglish, Henry Van Porter, Gabby, and the rest of the cast on the video screen. The voices of

Gosden and Correll will be dubbed in.

The Harlem section of New York and other communities will be used for background shots to be processed into the completed pictures.

**Day & Night Company Films for Television by Rockett**

◆ **ROCKETT PICTURES INC.**, Hollywood, has just completed a series of one-minute film spots for television use by the sponsor, **DAY & NIGHT MANUFACTURING COMPANY**. The series consists of capsule dramas built around domestic situations which focus attention on Day & Night's home water heaters and Panehay space heaters. Script development was handled by Dan Downer of the Rockett stall, and Dorr Walsh, account executive with Hickson-O'Donnell, agency for Day & Night.

**Baseball Plus Film Playlets**

◆ **THE STANDARD OIL COMPANY** of California has signed a contract for the televising of all (53) of the home games of the Los Angeles Angels baseball club, over KTLA.

Film commercials will be used throughout. The first series of six films was produced by **GENE LESTER PRODUCTIONS**, Hollywood, for BuRo, the Standard agency. They vary in length to fit the time intervals in the games, and each one features a particular Standard service or product. Six more are scheduled for early production, and others may follow before the end of the season.

Importance of this program to local television development is indicated by the size of the budget involved. Unofficial report of the cost of the rights alone is \$50,000.

**New LA Studios for KTL**

◆ Construction began last month on new television studios to be operated by KTL, Los Angeles, the Pacific Coast's only clear channel radio station.

**FARLE C. ANTHONY INC.**, owners of KTL, signed a lease on footage immediately south of its Ver-

**Writer-Photographer**

Writer-photographer who matured in newspaperdom who has made a career of telling stories in words and pictures seeks connection with a professional film producer, or organization desiring to put its visual aids program on a professional plane.

Write Box No. 302

**BUSINESS SCREEN**  
812 N. Dearborn St.,  
Chicago 10, Illinois

## ... Announcing A New Policy

In previous years Vaporate Company acted as a sales agency for Peerless Film Processing Corporation in the amateur field, and in some categories of the non-theatrical field. We wish to announce to the general photographic industry that henceforth we will handle all markets under our own, the Peerless, name. We continue to offer the same vacuum vaporating treatment of films which we have offered for 11 years — but no longer through Vaporate Company. Now — lower prices and Peerless personalized service are in effect.

No other film treatment has ever been used so extensively and has such wide acceptance in the industry. No other film treatment offers such positive protection against film damage. Peerless Film Treatment is available at numerous commercial laboratories throughout the country. The effectiveness of Peerless Film Treatment and the proven safety of Peerless chemicals have earned the appreciation of thousands of users.

If your laboratory is not equipped for Peerless Film Treatment, send your film direct to Peerless.

Write for list of new low prices and Peerless processing installations.

**Peerless Film Processing Corporation**

165 West 46th Street • New York 19, N. Y.

mont Avenue radio building as the site of the new video studios.

Present plans for the one-story structure call for a 45 x 70 feet studio, office space for supervisory production and engineering personnel, dressing rooms, control room, client's viewing room, and a projection booth. The unit is scheduled for completion in June.

**KTLA, Los Angeles, Signs to Increase Sponsors of Video**

Continuing its commercial advance, KTLA, Paramount's television outlet in Los Angeles, has announced the signing of four new sponsors, making a total of 16 advertisers who have signed term contracts with the station in the past six weeks.

KBRULEFF & Co., Los Angeles dealers for Motorola Radios, has contracted for a 26-week spot announcement campaign. ALPHA BETA FOOD MARKETS and GADGET OF THE MONTH CLUB, INC. have both signed to participate in KTLA's "Shopping at Home" program—a 15-minute retail product demonstration show which is soon to become a daily feature. Alpha Beta Food's contract calls for 13 weeks, the Gadget Club's for 26. The fourth sponsor, also signed to a 13-week deal, is WALCO SALES Co., national distributors of the Walco Tele-Vue Lens, a detachable magnifier for video sets.

**Hollywood Cameraman Develops New Zoom Type Lens for Tele**

A new zoom type lens developed by JOSEPH B. WALKER, Hollywood cameraman, will soon be in use on the DON LEE BROADCAST SYSTEM telecasts from Los Angeles. Nicknamed the "snap-zoom," it gives a rapid and pleasing zoom between the two extremes of reasonable long-shot and closeup—flexibility which is important where fast action or dialog cuts must be accommodated.

The new unit has been tested on Don Lee remote shows and has been found to give excellent performance on the limited amount of light available at such locations. Small, compact, and with exceptional light gathering properties, the Walker lens is ideally suited to video use. It is available in any reasonable focal lengths at wide apertures. One such lens now in use at Don Lee zooms from 2 1/2" to 6" at an aperture of f 3.5, and another from 8" to 15" at f 3.5. The former lens is only 7" long with a 1" major diameter;

the barrel is in the cross-section of an ellipse.

Willet Brown, Don Lee vice-president, completed an agreement with Walker for use of the "snap-zoom" on all television affiliates of the Don Lee and Mutual Broadcasting systems.

**NBC Sends Western Executives to New York for Video Study**

HAROLD Bock, manager of Western television operations for Nbc, left Hollywood April 16 for New York where he will spend several months in a study of video operational methods. Robert Brown, Western program manager will be in charge of the television department during Bock's absence.

Bock is the second Nbc executive to move eastward for a lengthy stay, having been preceded several weeks ago by Sidney Strotz, vice-president in charge of the Western division.

Both Strotz and Bock are expected to return to Hollywood in ample time to complete arrangements for studio facilities, personnel, and programming for KSNB, the Nbc West Coast station scheduled for a September opening.

**TELE NEWS-BRIEFS**

A series of 10 one-minute television spots is being produced for Cresta Blanca wines (Schenley) by TELFER, Inc., Hollywood, through the Biow agency, New York. The films will combine animation sequences with live action in each spot. Three animation scenes will alternate in combination with 10 live storiottes to present the Cresta Blanca message.

BILL INTERNATIONAL PICTURES, Hollywood, has announced completion of shooting on *Hollywood Harmony House*, a 12 1/2-minute featurette designed for television use. The picture is expected to be the first of a series of light comedies for video showing.

An increase from 17 to 26 program units in the JERRY FAIRBANKS *Public Prosecutor* television film series was announced by the California producer on his return from New York conferences with Nbc video executives. The jump in number of releases scheduled for the series was made to enable sponsors to buy a half-year of programs as is done in radio. The series now before the cameras in Fairbanks studios features a Hollywood cast headed by Anne Gwynne, John Howard, and Walter Sande.

HOLLYWOOD EXPERTS SAY...  
**"USE CONTROLLED LIGHT FOR BEST RESULTS!"**



The 750 W BABY KEG-LITE — the most popular Spot with the experts. \$62.02 plus tax inc. head & stand

Use the FOCO SPOT for unique lighting effects. A Baby Keg accessory \$41.26 plus tax

Controlled Light is a light source that permits the placement of highlights and shadows to any degree of strength, contrast or area wherever desired and with a minimum of effort. Controlled Lighting Equipment and Accessories (Barn Doors, Snoots, etc.) designed and made by Bardwell & McAlister of Hollywood have for years been The Standard of the Experts in fulfilling every lighting requirement from 100 W spots to 5000 W spots for motion and still work in black & white and color (3200° to approx. 5600° Kelvin), and it COSTS NO MORE!

**AT LEADING DEALERS OR WRITE DIRECT**

Solve YOUR lighting problems NOW!  
 Write for "Paint with Light"—our informative lighting booklet. Dept. 32 E

Leading Manufacturers of Controlled Lighting Equipment  
**BARDWELL & McALISTER, INC.**  
 HOLLYWOOD, CALIFORNIA

**"SELECTROSLIDE" EQUIPMENT BELONGS IN YOUR BUSINESS**



AGAIN AVAILABLE

"Junior" SELECTROSLIDE for 16 Slides

"Standard" SELECTROSLIDE for 48 Slides Equipped with interchangeable magazine

**LARGE CORPORATIONS** use Selectroslide to introduce new products to their branch offices and sales agents, slides shown most effectively in natural color.

**EXHIBITORS** use Selectroslide in display cabinets for fully automatic operation at set intervals.

**SALESMEN** use Selectroslide to show their line to prospects in the most attractive manner with pictures, a complete unit weighs only 25 lbs. in portable carrying case.

**LECTURERS** prefer the ease of its perfect operation, the "remote control" feature enables the speaker to change slides from the speaker's platform eliminating the necessity of an assistant.

**ADVERTISING** possibilities with Selectroslide are limitless; Hotel and Theater lobbies, Cocktail Lounges, Transportation Terminals and public Markets are only a few to be mentioned.

DISPLAY CABINETS

Selectroslide is the original automatic 2" x 2" slide projector with remote control, it has proved its merits at both of the lost world's Fairs and is now extensively used in Government departments and by Industrial firms for Exhibits and Training purposes.

for literature, write to  
**SPINDLER & SAUPPE**  
 2201 Beverly Blvd. Los Angeles 4, California

# Challenge to Sponsors:

CONTINUED FROM PAGE EIGHTEEN.  
 cess. Hollywood-produced pictures had conditioned the group to certain standards which couldn't be explained away in budgetary terms alone. Inquiry revealed that the members of the group didn't object to simple sets, and absence of expensive production techniques. Those men were concerned with intangible values that had to do with the thinking behind the pictures and attitude of the sponsors toward the audience. They objected to poverty of conception— inadequate direction . . . talking down to the audience . . . thinking in terms of the sponsor, rather than the audience's interest.

A typical institutional film shows the founder, a model of rectitude, fortitude, platitude and industry founding the Gimmick Company in East Cupcake, Vermont. He labors 81 hours a week and invents new gimmicks in his spare time. He wants to expand, but

the bankers do not share his apocalyptic vision. He makes a sweeping monumental decision in 1859 to move his plant and machinery from East Cupcake to West Overshoe. His plant blows up. He fights on with his bare hands. His son, following in the traditions of his illustrious father, invents a new way to slice the frammis on the bias and eliminate the turmoil. By reel four the audience is pretty tired of the old codger and would just as soon forget the son—and the Gimmick Company too.

Well, that's probably true, film producers may say, but after all, it's really not our fault. We know better, of course, but the sponsor makes us do some things against our better judgment. We work for the sponsor, after all. He pays us.

That's an easy out! There may be a few rugged individuals here and there who still insist on being the writer, the director and the producer all in one. But the majority of sponsors are learning the facts of life about making films. They are usually willing to

defer to the professional judgment of the producer and the director. If the sponsor comes to you with a script that's an omnibus catchall which attempts to defend the American way of life, point out that International Pickaxe is the greatest little company in the country and tries to sell pick axes too—you should have the courage to tell him it won't work. It may cost you a few jobs, but you'll earn the respect of sponsors and do a service to commercial films—and their audiences.

## LET'S TALK THE AUDIENCE'S LANGUAGE

So let's plan our pictures for the audience. If the audience consists of master painters, let's talk *their* language, show them the things *they're* interested in seeing. If the audience consists of hardware merchants or farmers or bobblesoxers, let's talk *their* language, not the language of the President or the Director of Sales.

Often I look at a commercial film and come away with the feeling that it just missed being good. Maybe it's the producer's fault, maybe it's the sponsor's fault. Often I suspect it's the director's fault. He lets a picture get out before he is able to give it final polish. A little judicious pruning here, a rearrangement of scene there, a shift in emphasis, little things, all of them—but they make the difference between a good fast-moving picture and one that's full of dead spots.

The audience often doesn't know what the trouble is. They just say that they don't like the picture or it seemed too long. What registers on them is an accumulation of little things which they can't identify but which, added up, make a great deal of difference. These little things are the things that you can't afford to miss. You direct a picture with certain ideas in mind and it's up to you to see that these ideas come out on the screen. That's not asking too much!

## THIS IS THE CHALLENGE TO SPONSORS

These are times when what we call the American way of life is being challenged, throughout the world. Our political and economic freedoms are at stake. Newspapers, magazines, radio, and motion pictures are the major channels of communication which express our way of living and our way of thinking. Perhaps more than any other channel, commercial films are a self portrait of American industry, for the world to see. In effect they say "Here is American industry, the greatest producer the world has ever seen. Here are the products it makes. This is what these products will do for you. This is the system under which they were produced."

If these films are dull and flaccid, stodgy and insincere, if they insult the intelligence of our audiences, then our whole way of life is set back. But if we succeed in telling the story of American industry on the screen—with honesty and conviction, humanly and dramatically, positively and without apology—if we succeed in recapturing the American dream, for the world to see, what a story we have to portray!

This is the challenge which sponsored films offer today. We must meet that challenge.

# Business Screen Personalities:



PRESIDENT, DEVRV CORPORATION—  
 A TOPFLIGHT ENGINEER—EXPERT  
 IN ELECTRONICS, TELEVISION AND  
 MOTION PICTURE SOUND EQUIPMENT.  
 SECY AND DIRECTOR, DE FOREST'S  
 TRAINING, INC.

- A MEMBER OF—
- SOCIETY M.P. ENGINEERS
- AMERICAN MILITARY ENGS.
- AMERICAN MAGICIANS
- ROTARY
- TAU KAPPA EPSILON
- VARIETY CLUB
- TAM O'SHANTER CHICAGO
- ILLINI CLUB OF CHICAGO
- SWITHOOD SINGING CLUB
- LAKE SHORE A.C.
- PYTHAGORAS LODGE, FRAM
- CHICAGO TOWN & TENNIS CLUB

DICK HIRSCHBAUM

Illustration by Dick Hirschbaum. Editor of Showmen's Trade Review

# Successful TRAINING FILMS

Require

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- Johns-Manville Corp.
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- Nedick's Inc.
- Empire Crafts Corp.
- Robert Reis & Co.
- Gregg Publishing Co.
- Remington Rand Inc.
- National Coal Association
- Westinghouse Radio

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**35MM CINE LENS** — Available on 15 day trial. Satisfaction guaranteed. Some wonderful values from our tremendous lens stocks.

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1" F4.5 Bell & Howell Wide Angle (Fixed Focus) —	\$ 74.50
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6" F4.5 Taylor Hobson Cooke —	125.00
10" F4.5 Bell & Howell Eymar —	205.00
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400' 35MM Magazines for Eyemo —	69.50

Exceptional Stock of Rebuilt Eyemo Cameras—  
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### FOR DEVRY CAMERAS—LENSKOTED— FOCUSING MOUNTS

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2" F1.9 Ultrastigmat —	69.50

### FOR MITCHELL CAMERAS LENSKOTED

2" F1.5 Hugo Meyer Primoplan Focusing Mount —	\$199.50
3" F1.9 Hugo Meyer Primoplan Focusing Mount —	199.50
18" F5.6 Telephoto-Focusing Mount —	162.50

Stocks constantly changing. Write for complete listings and free catalog. Address inquiries to, Mr. B. Smith,

**Burke & James, Inc.**  
321 So. Wabash, Chicago, Illinois

## Emil Velzco Opens New York Service Studio for Film Producers

★ Two and a half years ago Emil Velzco retired from active duty as officer in charge of music at the U. S. Navy Photographic Laboratories. Convinced that there was a place in the film industry for a music service encompassing more than 15-year-old library track or super-expensive original scoring at Hollywood rates, Velzco opened a very small office and announced his service to the trade.

Velzco had a good background for this type of work. In addition to complete charge of Navy film music, he had formerly been one of the foremost organists in the country and head of New York's largest organ studios, besides being a composer of no small ability.

### STUDIO LAYOUT OCCUPIES THREE FLOORS

The shoestring music service operating out of a four by eight cutting room has expanded rapidly in the past two years. From offering a music service only, Velzco branched out into recording and re-recording supervision for out of town producers, then into recording service on his own equipment.

Last month, as another step in his expansion plans, Velzco leased three floors at 723 Seventh Avenue, recently occupied by Loew's International Corp. This gives the Velzco Company facilities equal to any service organization in the country.

In addition to his original music service of Velzco-composed "laid-in" or cut tracks, and organ or orchestral scoring, the new studios include six cutting rooms, each equipped with splicer, moviola, tables, synchronizers, multiple rewinds, 75,000 ft. vaults and use of hot splicers. In addition to providing a library of original recorded film music and creating and performing original scores which comprised the entire scope of Velzco services only a few years ago, the new studios are completely equipped for recording and re-recording the entire sound track. Recording equipment for 35mm and 16mm variable area, density and direct positive tracks is available. A specially designed 8-position mixing console incorporates the latest developments including the exclusive Mixing Meter which enables the engineer to maintain split-second control of all channels. Loop equipment is provided on recording studio projection machines.

### AFFORDS COMPLETE EDITING FACILITIES

Air-conditioned cutting rooms for 35mm and 16mm film are furnished with moviolas, splicers, synchronizers, multiple re-winds, hot splicers, and adequate work table area and 75,000 foot vaults. Two compact air-conditioned preview theatres are included in the new studios. Among the other facilities available to film producers are disc recording, a sound truck for location work, and an editorial department.

In addition to independent film producers, Velzco facilities are being used by MGM and Enterprise and by television producers.

## S.O.S. SPECIALS of the Month

### MULTIPLE FLOOD UNIT

Four 18" Alzac Giant Reflectors with Mogul Screw Sockets for P552 lamps 750/2000 watts. Nomocushion Stand Telescopes 4'8" to 8'6". Folds compactly. Head section may be hung or set anywhere. Includes cable and casters.

REG. \$225  
SPECIAL \$181<sup>25</sup>



### OFF-THE-TUBE TELEVISION RECORDING CAMERA

Includes noise reduction amplifier, operates from audio output of television receiver at 30 fps with 180° shutter opening. Less lens.

\$1300

MITCHELL STD. CAMERA,  
4 Pan Astro lenses,  
2 magazines, 2 tripods, motor, etc.

\$5997.50

### ADDED SPECIALS!

Kodak Cine Special 81imp	\$295.00
B&H 110V AC DC Studio Camera Motor	249.50
Wall 35mm Studio Sound Camera, 4 lenses	1595.00
Arriflex 35mm Camera, 4 lenses, complete	995.00
WE 35mm Sound Moviola 3 way	795.00
35mm Sound Film Recorder with new galvanometer	1995.00
Neumade 35mm Automatic Film Cleaning Machine, entirely enclosed, with motor	167.50

### EVERYTHING FOR STUDIO, CUTTING ROOM & LABORATORY—

Lights, Mikes, Booms, Dollies, Lenses, Background Process, Moviolas, etc. Send for Bulletin Sturelab—thousands of good buys!

## S. O. S. CINEMA SUPPLY CORP.

Note New Address, occupying entire building:

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Through Micro Motion Pictures



Secrets of life, blood flow, cell division, growth of tissue, digestion, fermentation, germs and molds in action, inside stories of foods during cooking and baking, cleansing action of soap, perpetual motion of ultramicr. Particles in liquids and air, dust, inside a drop of motor oil below freezing, texture of textiles, structure of materials, chemical reactions, etc.

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• CONNECTICUT •

Audio-Video Company of New England, 110 Wall St., Norwalk.  
Audio-Visual Corp., 53 Allen St., Hartford.  
Bridges Motion Picture Service, 211 High St., Hartford 5.  
Pix Film Service, 31 E. Putnam Ave., Greenwich.  
Eastern Film Libraries, 118 Grand Street, Waterbury 5.

• DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transportation Bldg., Washington 6.  
Paul L. Brand & Son, 2153 K St., Washington 7.  
The Film Center, 915 12th St. N.W., Washington.

• MAINE •

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

• MARYLAND •

Collins Motion Picture Service, 502½ & 506 St. Paul St., Baltimore 2; Also 1 Race St., Cambridge.  
Folkemer Photo Service, 927 Poplar Grove, Baltimore 16.  
Kunz Motion Picture Service, 132 N. Calvert St., Baltimore 2.  
Robert L. Davis, P. O. Box 572, Cumberland.  
Stark Films, 537 N. Howard St., Baltimore 1.  
Howard E. Thompson, Box 201, Mt. Airy.

• MASSACHUSETTS •

Audio-Visual Corp., 116 Newbury St., Boston 16.  
Ideal Pictures, 10 Melrose St., Boston 16.  
Jarell-Ash Company, 165 Newbury St., Boston 16.  
South End Film Library, 56 Val-lonia Ter., Fall River.  
Massachusetts Motion Picture Service, 132 Central Ave., Lynn.  
Stanley-Winthrops, Inc., 90 Wash-ington St., Quincy 69.  
Bailey Film Service, 711 Main St., Worcester 8.

• NEW HAMPSHIRE •

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

• NEW JERSEY •

Art Zeiller, 155 Washington St., Newark 2.  
Slidecraft Co., South Orange, N. J.

• NEW YORK •

Wilber Visual Service, 119 State St. Albany. Also 28 Genesee St., New Berlin, New York.

Charles J. Giegerich, 42-20 Kis-sena Blvd., Flushing.

Association Films, 317 Madison Ave., New York 17.  
(Y.M.C.A. Motion Picture Bu-reau)

Brandon Films, Inc., 1600 Broad-way, New York 19.

Catholic Movies, 220 W. 42nd St., New York.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 11th St., New York City 11.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

Otto Marbach, 630 9th Ave., New York.

Mogul Bros., Inc., 68 W. 48th St., New York City.

Nu-Art Films, Inc., 145 W. 15th St., New York 19.

S. O. S. Cinema Supply Corp., 149 W. 12nd St., New York 18.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

United Specialists, Inc., Pawling.

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

Duncan, James E., Inc. Motion Picture Service, 65 Monroe Ave., Rochester 7.

Morris Distributing Co., Inc., 412 S. Clinton St., Syracuse 2.

Visual Sciences, 599BS Suffern.

Bertram Willoughby Pictures, Inc., Suite 609, 1609 Broadway, New York.

• PENNSYLVANIA •

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Harry M. Reed, P. O. Box No. 417, Lancaster.

Kunz Motion Picture Service, 1319 Vine St., Philadelphia 7.  
1905 Sanderson Ave., Scranton 9

Lippincott Pictures, Inc., 1729 Ludlow St., Philadelphia 39.

News Reel Laboratory, 1733 Sanson St., Philadelphia 3

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

Clem Williams Films, 311 Mar-ker Street, Pittsburgh 22.

L. C. Vath, Visual Education Sup-plies, Sharpsville.

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

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United Specialties, 816 W. Vir-ginia St., Charleston 2.

Apex Theatre Service & Supply, Phone 24013, Box 1389, Hunt-ington.

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Stevens Pictures, Inc., 526 20th St., N., YMCA Bldg., Birming-ham.

Jos. Gardberg, 705 Dauphin St., Mobile 16.

John R. Moffitt Co., 191½ S. Perry St., Montgomery.

• FLORIDA •

Florida School Book Depository, 700 E. Union St., P. O. Box 36, Station G, Jacksonville 7.

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

Orben Pictures, 1137 Miramar Ave., Jacksonville 7.

Ideal Pictures Co., 1318 N. Miami Ave., Miami 36.

Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

Southern Photo and News, 608 E. LaFayette St., Tampa.

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Calhoun Company, 101 Marietta St., Atlanta 3.

Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N. E., Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

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D. T. Davis Co., 178 Walnut St., Lexington 31. (Also Louis-ville.)

Hadden 16mm Film & Projection Service, 123 W. Liberty, Louis-ville 2.

Ideal Pictures, 123 W. Liberty St., Louisville 2.

National Film Service, 123 W. Breckemidge, Louisville. (Also Lexington)

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Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

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Stirling Movie & Photo Co., 1052 Florida St., Baton Rouge 85. La-

Ideal Pictures Co., 826 Barrone St., New Orleans 13.

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Herschel Smith Company, 119 Roach St., Jackson 110.  
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Calhoun Company, 1110½ Tay-lor St., Columbia 6.  
Palmetto Pictures, Inc., 719 Sa-luda Ave.—At Five Points, Colum-bia 11.

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

Tennessee Visual Education Ser-vice, P. O. Box 361, Journal Bldg., Knoxville.

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Mid-South Training Film Service, 166 Monroe Ave., Memphis 3.

Southern Visual Films, 687 Shiloh Bldg., Memphis.

Tennessee Visual Education Ser-vice, Maxwell House Office Bldg., Nashville.

• VIRGINIA •

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Walker C. Gottrell, Jr., 108-10 E. Main St., Richmond 19.

Ideal Pictures, 219 E. Main St., Richmond 19

National Film Service, 309 L. Main St., Richmond.

Presbyterian Committee of Publi-cation, 8 N. Sixth St., Rich-mond 9.

• ARKANSAS •

Democrat Printing and Litho-graphing Co., Little Rock.

Grimm-Blacklock Co., 719 Main St., Little Rock.

• ILLINOIS •

American Film Registry, 28 E. Jackson, Chicago 1. HAR 2691

Father Hubbard Educational Films, 628 W. Lake St., Chi-cago 6.

Ideal Pictures Corp., 28 E. 8th St., Chicago 5.

Industrial Cinema Service, 107 W. Wacker Drive, Chicago 1.

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

McHenry Films, 537 S. Dearborn, Chicago 5.

Midwest Visual Equipment Co., 6961 N. Clark St., Chicago 26.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

Association Films (Y.M.C.A. Motion Picture Bureau), 19 S. La Salle St., Chicago 3.

Visual Research Company, 30 N. Dearborn St., Chicago 2.

• INDIANA •

Ideal Pictures, 1214 Pennsylvania St., Indianapolis 2.

Indiana Visual Aids Co., Inc., 726 N. Illinois St., Indianapolis 6.

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• IOWA •

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

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

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Audio Visual Aids, Broadview Hotel Bldg., Wichita, Kas.

Kansas City Sound Service (Ideal Picture Corp.) 1402 Locust St., Kansas City 6, Mo.

Select Motion Pictures, 1818 Wyandotte St., Kansas City 8, Mo.

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

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Pictosound Movie Service, 4010 Lindell Blvd., St. Louis 8.

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Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

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

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Jensen-Wheeler, Inc., Hotel Durant Building, Flint 1.

Locke Film Library, 120 W. Lovell St., Kalamazoo 8.

Gillespie Visual Education Service, 220 State St., St. Joseph.

• MINNESOTA •

Ideal Pictures, 301 W. Lake St., Minneapolis 8.

Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3.

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Church Film Service, 2595 Manderson St., Omaha 11.

• OHIO •

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

D. T. Davis Co., 911 Main St., Cincinnati 2.

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

Manse Film Library, 2514 Chilton Ave., Cincinnati 19.

Academy Film Service Inc., 2300 Payne Ave., Cleveland 14.

Fryan Film Service, 3228 Euclid Ave., Cleveland 15.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Jam Handy Organization, Inc., 310 Talbot Building, Dayton 2.

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

James B. Upp Motion Picture Service, 750 Broadway, Lorain.

M. H. Martin Company, 50 Charles Ave., S. E., Massillon.

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

Gross Photo Mart, Inc., 524 Madison, Toledo 4.

Thompson Radio and Camera Supplies, 135 S. 6th St., Zanesville.

• WISCONSIN •

R. H. Flath Company, 2410 N. 3d St., Milwaukee 12.

Photoart Visual Service, 841 N. Plankinton Ave., Milwaukee 3.

Gallagher Film Service, Green Bay. Also 639 N. 7th St., Milwaukee 3.

Wisconsin Sound Equipment Co., Inc., 628 W. North Ave., Milwaukee 12.

• CALIFORNIA •

Audio-Pictorial Service Co., 261 E. Colorado, Pasadena.

Donald J. Clausonhue, 1829 N. Craig Ave., Altadena.

Donald Reed Motion Picture Service, 8737 Wilshire Blvd., Beverly Hills.

Camera Craft, 6764 Lexington Ave., Hollywood 38.

Coast Visual Education Co., 6058 Sunset Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

Craig Visual Aid Service Co., 1053 S. Olive St., Los Angeles 15.

Ideal Pictures Corp., 2408 W. 7th St., Los Angeles 5.

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

Ralke Company, 829 S. Flower St., Los Angeles 14.

Screen Adettes, Inc., 8479 Melrose Ave., Los Angeles 46.

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Hirsch & Kaye, 239 Grant Ave., San Francisco 8.

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Shadow Arts Studio, Wickenden Bldg., P. O. Box 471, San Luis Obispo.

Herbert M. Elkins Co., 10116 Ora Vista Ave., Sunland, L. A. County.

• COLORADO •

Ideal Pictures Corp., 714 18th St., Denver 2.

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Howard P. Evans, Audio-Visual Equipment, 305 N. 9th, Boise.

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Kirkpatrick, Inc., 1631 S. Boston Ave., Tulsa 5.

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

Screen Adettes, Inc., 611 N. Tillamook St., Portland 12.

• TEXAS •

Association Films (Y.M.C.A. Motion Picture Bureau), 1700 Patterson Ave., Dallas 1.

Audio Video Institute, 1501 Young St., Dallas.

The Educational Equipment Co., David F. Parker, 1909 Commerce St., Dallas 1.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

Ideal Pictures, Inc., 2024 Main St., Dallas 1.

Visual Education, Inc., 12th at Lamar, Austin; Also, 201 N. Field St., Dallas; 1012 Jennings Ave., Ft. Worth; 3905 S. Main St., Houston 4.

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Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

Ideal Pictures, #10 Post Office Place, Salt Lake City 1.

• WASHINGTON •

Craig Visual Aid Service Co., 1106 E. Union St., Seattle 22.

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

Rarig Motion Picture Co., East 1511 Third Ave., Spokane.

• HAWAII •

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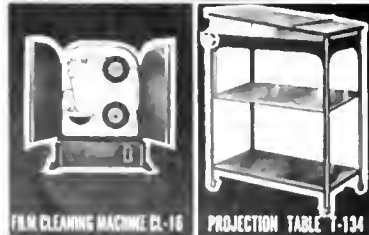
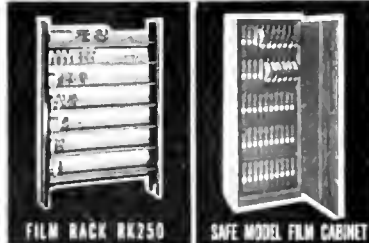
Radio-Cinema, 5011 Verdun Ave., Montreal, Quebec.

Distribuidora Filmica Venezolana, De I6MM, S.A., Apartado 706 Caracas, Venezuela, S.A.

There's An Audio-Visual Specialist in Your Town!

★ Contact the specializing dealers listed in these pages for dependable projection service, projector and accessory sales and maintenance and for your film needs.

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## Sales Tags on B & H Cameras Effective in Sales Promotion

◆ Small, attractive tags containing the guarantee statement and special features of Bell & Howell cameras are being used by the Chicago equipment manufacturer in a simple but highly effective piece of sales promotion.

The tags are in effect small illustrated booklets, each page of which highlights a different feature of the particular camera to which the tag is attached. Die-cut to the camera contour, with laminated covers, they resemble the cameras in miniature.

## Scribe Visualizer As Latest in Overhead Projector Types

◆ An addition to the list of overhead projectors is the Scribe Visualizer, being manufactured and distributed by the VISUALIZER COMPANY, 170 S. Beverly Drive, Beverly Hills, Calif.

The most obvious difference between the Scribe and the Visual-Cast and Vu Graph, both of which were described previously in BUSINESS SCREENS, is that the Scribe is designed to project the image on to a translucent screen in front of the speaker or instructor. This gives it greater light transmission than a reflected image.

Standard screen supplied with the Scribe is 30 x 37½ inches, but larger screens are available and for maximum picture size the Scribe is convertible to front projection for use on light wall surfaces or reflecting screens.

The overhead projector is finding wide application as a useful visual aid, particularly in employee training programs. Anyone interested in purchasing a projector should examine each of the machines on the market to determine which one has the features best fitting his particular needs.

*The new Scribe Visualizer described above is shown in action.*



## Co-Op. Organization Acquires Equipment

James T. Bixby (left) Director of Visual Education for Southern States Cooperative thanks dealer, James Bullard, Richmond Camera Shop, for prompt delivery on an \$18,000 equipment purchase.



# Southern Co-op in Visual Education

• REPRESENTS MORE THAN 211,000 FARMERS & AGRICULTURAL LEADERS •

◆ Southern States Cooperative, representing more than 211,000 farmers and agricultural leaders south of the Mason-Dixon line, launched a full-ledged visual education program this month, and has announced ambitious plans for its future development. Initial steps already taken by the farm co-op include: (1) purchase and distribution to its field representatives of more than \$18,000 worth of new projection equipment, (2) release of its first slide series, a set of 53 units tracing the organization's 25-year history, and (3) completion of a modern photographic laboratory capable of processing color film.

Southern States bought Bell & Howell projection equipment, both Filmosound and Slidemaster units. Each of the organization's 32 district managers has been assigned one of each type of projector for use at the many meetings held throughout their districts during the operating year. Additional units are maintained at Richmond (Va.) headquarters for use by the various departments of the Cooperative which conduct training meetings for employees and owner-members. Other types of projectors, previously in use in the field, are being called in and replaced with the new Filmosounds and Slidemasters.

25 Years of Working Together, the slide series mentioned above, was released last month in 25 separate sets which have already been shown at more than 100 member meetings. The series portrays the birth of the Co-op, outlines its many stages of growth and presents a selection of the 26 different manufacturing, processing, and wholesale facilities now owned and operated by Southern

States' farmer-members. It concludes with shots of a few of the 739 farm supply and service outlets maintained for the membership.

A second slide series of 64 pictures (to be released in 10 duplicate sets) was started this month and two more slide scripts are in work. Future production plans include a sound motion picture, still under discussion, which will provide an expanded treatment of the history covered by the first set of slides, and which will also include sequences illustrating the aims and purposes of the SSC. A film library of basic agricultural subjects has been established to which additions will be made from U.S. Government and other production sources.

Southern States' new photographic laboratory, located in Richmond, is considered one of the most modern industrial labs in the area. It boasts air conditioned film and printing rooms, Oscar Fisher temperature controls, stainless steel sinks to insure correct processing temperatures for both black and white and color films, and the very latest in new printing and duplicating equipment. The functional layouts for lab and camera rooms were designed by SSC's director of visual education, James T. Bixby, and his staff.

Full promotion and publicity for the new program is being handled through the many newsletters, ads and booklets published by the Co-op, as well as through regular commercial channels. The campaign is being conducted throughout the entire territory served by SSC—a six-state area including Virginia, Delaware, Maryland, West Virginia, Kentucky, and eastern Tennessee.





**Dramatize your  
sales story  
...with films**

Whether soap's your product or cereal or shoes—it needs a touch of the dramatic to become the people's choice.

To fill this need—and fill it well—you'll find the most effective means in films. They bring real "theater" to a sales presentation... put any product in a bright dramatic light that can hardly fail to win favor.

For films and films alone enable you to tell your sales story within an absorb-

ing plot—with the impact of pictures... color... action... sound. A story that has showmanship that *sells*.

**Real need for showmanship today.** With more and more products competing for attention, you need a selling medium with dramatic impact—films. And films are ready. Production, projection, and distribution technics were never better...and a commercial film producer is ready to help. Call him in... soon.

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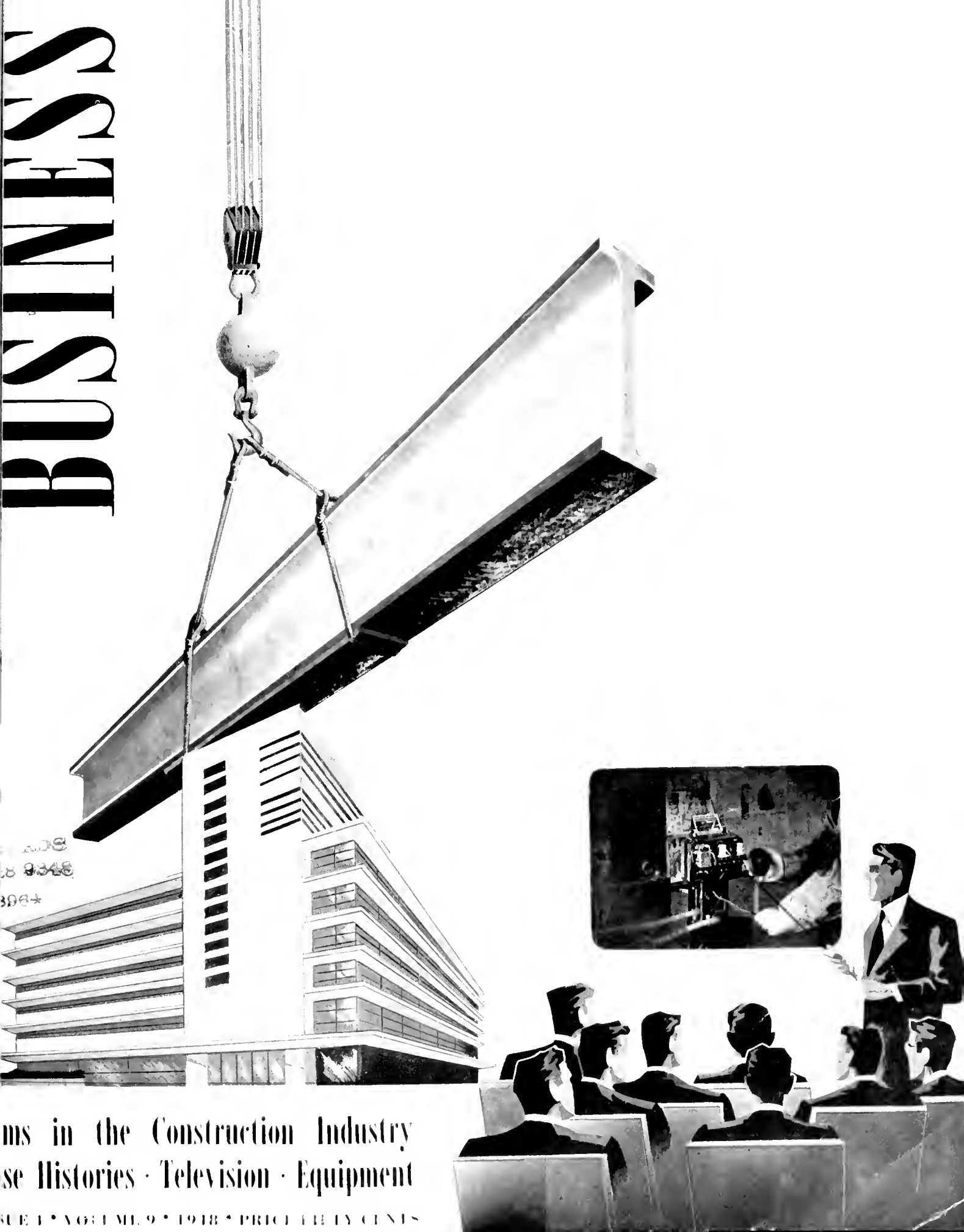
The moving forces of motion pictures and other visual tools of showmanship can do a job for you —but you need a good mahout.

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It is more than a coincidence that so many of our clients return to us again and again... and we like to believe that the reasons are somewhat crystallized in the following statements—the first by a large merchandising organization, the second by a great public utility, both of them specialists in top-flight service.

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in our production than their contract called for."

"Able craftsmanship was expected. But to have received, in addition, such friendly, patient understanding all along a difficult trail was a new and delightful experience for us all."

**When thousands, even millions of people, are the final judge, is it prudent to compromise with quality? After all, the TRUE yardstick is RESULTS.**

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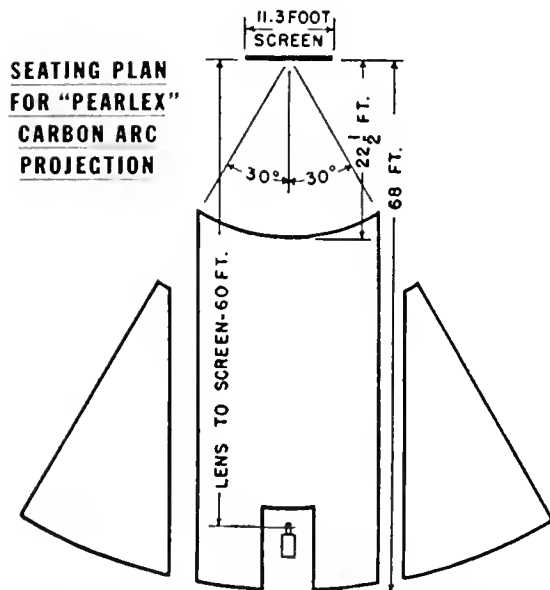
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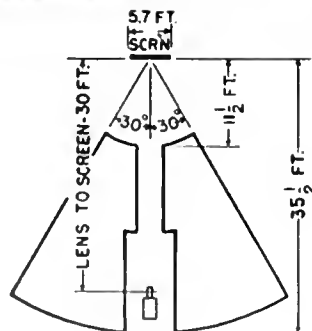
# Seat with the Carbon Arc



## IN 16 MM PROJECTION



**SEATING PLAN FOR NEXT BEST 16 MM SOURCE**



**B**OTH of these seating arrangements provide optimum screen visibility. Both employ the same objective lens and type of screen. Both give a screen brightness of 10 foot-lamberts measured with the shutter running, but without film. This optimum visibility is the recommendation of the Society of Motion Picture Engineers Committee for Nontheatrical Equipment.

But what a difference in seating capacity! "Pearlex" carbon arc projection seats 412. The best other source seats only 114. You gain seating capacity for 298 people without sacrificing one iota of visibility.

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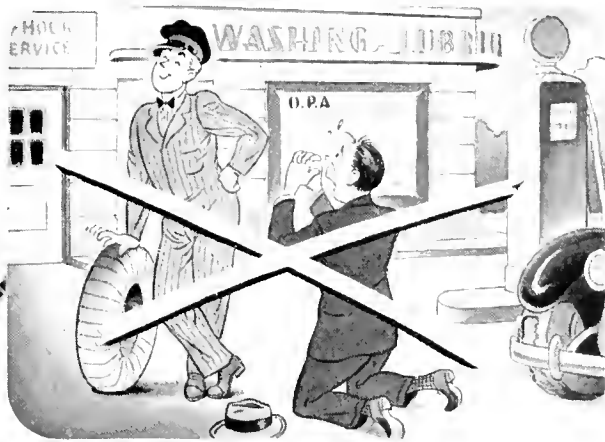
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# WHAT WON'T THEY DO NEXT WITH



... is (1) a problem many firms face today or will soon face, and (2) the title of one of a series of 16mm sound motion pictures which helps *The Goodyear Tire & Rubber Company* meet that problem. Filmsound projectors insure theater-quality presentations of the inspirational and instructive films at dealer training conferences throughout the United States.

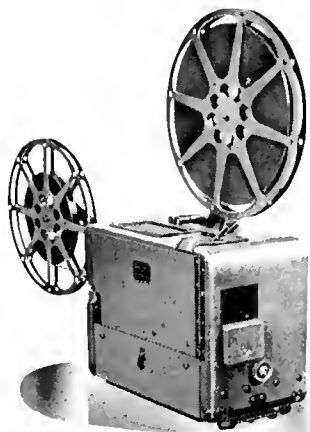


... to people who see *United Air Lines* sound movies of far places. Now stimulating ticket sales is the beautiful new color film, "High-Way to Hawaii," available from the firm's major traffic offices for group showings. Twelve Filmsound projectors—the kind United has used continuously since 1931—provide superb reproduction of pictures and sound.

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## William J. Ganz C O M P A N Y

Producers of Business-Building Films  
40 EAST 19TH ST., NEW YORK 17, N. Y.  
Established 1919

# 'THE MIRACLE'

A PICTURE THAT MOVED MILLIONS

SLIDOM has a sponsored motion picture won such national acclaim for its public service contribution as the Sinclair Oil Company's farm safety film *Miracle in Paradise Valley*.

More than two hundred prints of *The Miracle* have now gone to sponsoring companies and groups outside of the original sponsor's organization and at the expense of these interested purchasers. Competing oil companies are among those who have acquired prints for use by their field representatives.

A National Safety Council executive has called the film "the most effective instrument in promoting farm safety ever produced." At a staff review held in Philadelphia, the editor of the COUNTRY GENTLEMAN magazine said that the picture moved members of this staff to unshamed tears.

Primarily intended for the encouragement of planned farm safety campaigns, the film has been used just as effectively within urban industrial plants. One Ohio industrialist has purchased a number of prints for that specific purpose. Two state health organizations are taking the film on tour within their borders to develop health and safety programs in rural areas and small towns.

As one film maker has said, *The Miracle* is a masterpiece of schmalz, but it has an undercurrent of reality and the casting is superb. The role of John Barnes, played by Kirby Grant, is one of the best pieces of acting in many a year, in or out of Hollywood.

As previously reported, the Sinclair Farm Program is the responsibility of Walter J. Andree, manager of the company's Merchandising Department. Frank J. Shanklin is in direct charge of the program.



CASTING GEM: The part of Farmer John Barnes in "The Miracle" was played by Kirby Grant.

Preparation makes such films what they are. Before *The Miracle* was written, representatives of Sinclair and the company's advertising agency, Haxson O'Donnell counseled with the producer, Wilding Picture Productions, Inc. The producer worked with county agents in the field, the National Safety Council, the U.S. Department of Agriculture and Extension Service Department as well as a good cross-section of American farmers.

A while back, Sinclair estimated that more than 600,000 farmers and their families would attend the 2,300 Farm Shows which the company held in 36 states where its products are sold. That modest estimate will have been far exceeded by the efforts of the new-found friends which this outstanding film production has won.

There's nothing wrong with this business that better pictures won't cure! —OHC

## BUSINESS SCREEN

1st National Business Journal of Audio-Visual Communications

### Office of the Publisher at Chicago

O. H. Coelln, Jr., *Editor* William Ball, *1st Director*  
Donald Shields, *Assistant* Robert Whyte, *Circulation*  
William Cumming, *Television*

### New York Publication Office

Robert Seymour, Jr., Eastern Manager at 189 Fifth Ave.  
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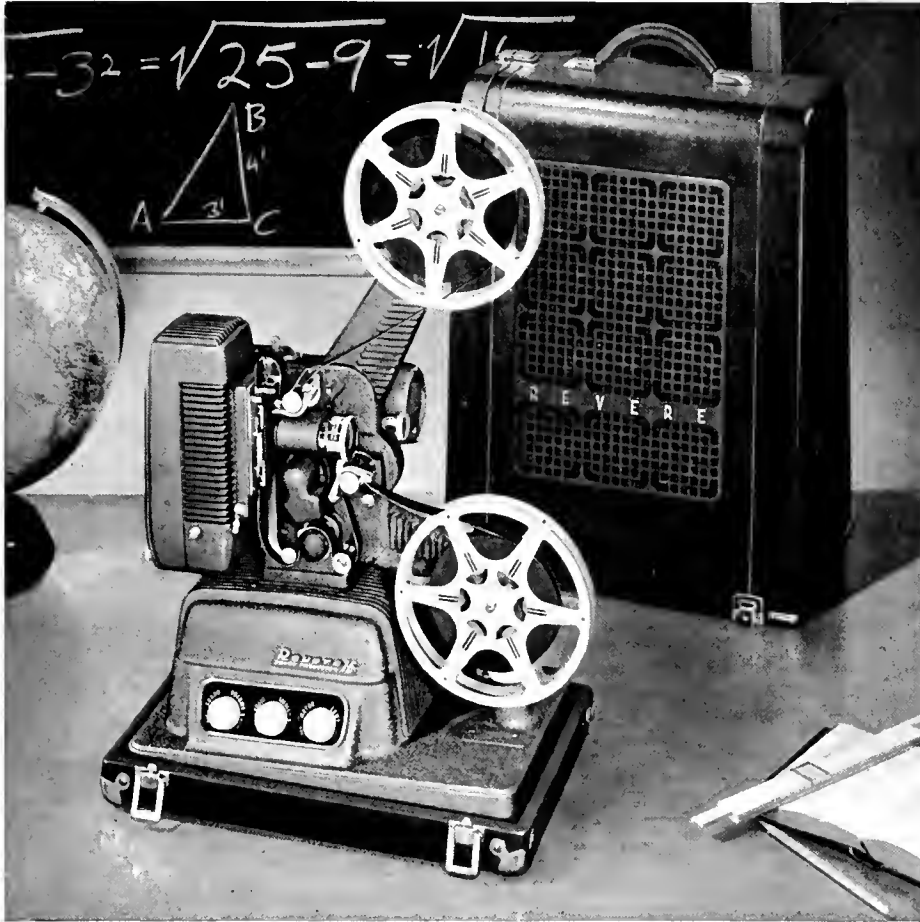
### Los Angeles Publication Office

Edmund Kerr, Western Manager, at 5606 Sunset Blvd.

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Perfect sound and tone control for large room or small... 750-watt brilliancy... Fast F1.6 coated lens... Microphone and phonograph pickup connections... Sound or silent.



Revolutionary in design and operation, the Revere 16mm Sound Projector brings professional quality sound movies within the reach of all. Now many more schools, lodges, churches and industries can afford the entertainment and educational advantages of sound movies at their very best. The rich, theatre-like tone...brilliant projection...amazing ease of operation...and exceptional, light-weight portability of the Revere "16" have been enthusiastically acclaimed by noted educators and audio-visual authorities. You, too, will agree that the Revere 16mm Sound Projector is a remarkable achievement. \$287.50, complete.

**Revere 16**  
 SOUND PROJECTOR

REVERE CAMERA COMPANY • CHICAGO 16, ILLINOIS

**through millions of feet**

. . . unexcelled quality

. . . color optics

. . . prompt delivery

**byron**

the ultimate in 16 mm  
studio & laboratory  
1226 wisconsin ave.  
washington 7, d. c.

color correct prints - **72 hours**

**I**N THE PAST THREE YEARS it has been our privilege to create several stories on film whose objective is to enhance the health and happiness of all the people, and in them neither the sponsor's business nor his product is mentioned. Here are five of several such pictures of which 1,465 prints are now circulating:

*"By Jupiter," a surly citizen battles through an average day; then he lives over that day to find that courtesy pays... Marshall Field & Co.*

*"Miracle in Paradise Valley," tragic results when known principles of safety are wantonly ignored on the farm... Sinclair Refining Co.*

*"My Country," the perils of soil erosion over the U. S. and the wisdom of preventive measures for conservation... Goodyear Tire & Rubber Co.*

*"Problem Child," when puzzled parents consult a specialist in adolescent psychiatry, they learn how to train their daughter... Pet Milk.*

*"Strange Hunger," scientifically controlled use of vitamins and the ensuing improvement in educational standards... Gelatin Products.*

A client who thus attempts to influence the people for their lasting well being and without direct benefit to himself is surely storing good will for his wares and services. We are proud to write and produce motion pictures that follow this new trend.

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

*A telephone call  
to the nearest Wilding office  
can arrange a showing  
of any or all of these pictures*



**Wilding Picture Productions, Inc.**

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

Just what we've  
been saying, Mr. Coelln

The atmosphere of cooperation and frankness under which this Check List was created and developed is a good sign. Let us proceed toward the more important goals of better film and bigger audiences.

—OHC Business Screen Magazine

...like this,  
for example...

One of many illustrations of successfully transferring a company "show" to film is seen in Armour and Company's series of "Cooking School" pictures. So pleased is Armour with the pictures and their results that the meat packing company has produced three of them in as many years. The latest to be announced is *Pantry Meal Magic*, produced in Kodachrome with dialogue. It is built around the Armour canned meat line. Prints have only been out a few weeks, but distributors report that *Pantry Meal Magic*, as well as two previous films, already has a long waiting list of consumer audiences. . . .

YOU CAN ALMOST TASTE THE FLAVOR

No one has succeeded yet in putting "taste" into a 16mm film, but the producer, Associated Filmmakers, proved in *Pantry Meal Magic* that you can come close to doing just that with good photography and the new commercial Kodachrome. Close ups of food dishes in this picture are guaranteed to stimulate an appetite. . . .

FILMS REACH 100 TIMES MORE PEOPLE

By the end of the present season, more than 5,000,000 people will have seen the Armour consumer service pictures, according to company records. This figure is probably 100 times as many as could be reached by personal appearances of Marie Gifford and her associates in the time they have available.

Issue Three, Volume Nine  
Business Screen Magazine.

Our aim is to make, not  
the most, but the BEST  
films in the 16mm com-  
mercial field.



**ASSOCIATED  
FILMMAKERS**

INCORPORATED

45 ROCKEFELLER PLAZA NEW YORK 20, N. Y.  
Phone: Columbus 5-8335-6-7

9155 SUNSET BLVD. HOLLYWOOD 46, CALIF.  
Phone: Crestview 5-1164 5-6

SHOWING DOES IT . . . and Quicker

## National Audio-Visual Convention Opens in Chicago on August 6th

NAVID TRADE SHOW AND MEETINGS  
OFFER REAL VISITOR ATTRACTIONS

**M**ANY THEMES OF INTEREST TO BUSINESS SCREEN LEADERS will be featured at the National Audio-Visual Convention, which will meet at the Sherman Hotel in Chicago, August 6-11, 1948. The convention centers around the annual NAVID convention, but this year the meetings of the Educational Film Library Association, Film Council of America, and the Midwest Forum on Audio-Visual Teaching Aids will be added to make one complete national meeting embracing the entire audio-visual field.

Serving as a focus of interest for everyone attending any of the meetings will be the large NAVID Trade Show, with nearly 100 exhibit booths in which all makes of 16mm and other audio-visual equipment will be shown, as well as the latest films, filmstrips and other products. The equipment exhibits will include wire, tape and disc recorders, sound cameras, motion picture projectors, slide and opaque projectors, overhead projectors, sound systems, room darkening materials, screens, and many other products. Exhibits of films and materials will be especially interesting this year because, for the first time, exhibitors will be allowed to stage showings in their exhibit booths. One enterprising exhibitor (International Film Bureau) has engaged three booths in a row and plans to put in a "theatre" for regular film showings.

LARGEST TRADE SHOW IS PROMISED

All in all, measured in terms of size and of number of companies participating, this year's show will be the largest audio-visual trade show ever assembled.

The joint schedule of meetings begins with the annual meeting of the Midwest Forum on Audio-Visual Teaching Aids, which will take place on Friday and Saturday, August 6 and 7. The Forum is an "old timer" among audio-visual meetings, and it attracts a comparatively large attendance of educators from the Midwestern area. It provides an opportunity for school administrators, curriculum specialists, audio-visual directors, producers of teaching materials, and others to discuss their problems on a more or less informal "forum" basis. A unique plan involving selection of program topics by vote of those attending insures discussion of worthwhile topics.

EDUCATIONAL FILM LIBRARIANS TO MEET

Second national meeting on the schedule is the annual meeting of the Educational Film Library Association, which will open in a joint meeting with the Midwest Forum on Saturday, August 7, and continue until Monday morning, August 9. The EFLA program is being planned by a special committee under the able direction of Harry Strauss of Chica-



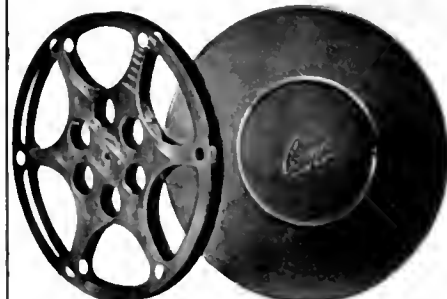
OLSSON ANDERSON, President of the National Association of Visual Education Dealers.

go, and many questions of importance to everyone interested in films will be discussed. Some of the topics to be discussed in panels are: "Film Circulation Techniques and Problems"; "Planning Institutional Film Productions"; "Administering and Supervising a Film Program"; "Using Films in Adult Groups"; (PLEASE TURN TO PAGE TEN)

for price and quality

**COMPCO**  
precision manufactured  
**STEEL FILM CANS  
AND REELS**

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



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

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

# Greater than ever!

# Natco at



**16mm. sound projector at this amazingly low price!**  
*(with silent speed)*

## HERE'S PROOF! AMAZING ACTUAL TESTS

**DROPPED 18 INCHES  
 ... STILL PERFORMS  
 PERFECTLY!**



The new Natco 3030 operated satisfactorily after being dropped 10 times from a height of 18 inches on a concrete floor.

**RW HUNT COMPANY**  
*Testing Laboratory*

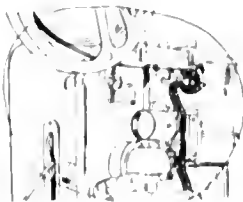
**EXPERT LAUDS  
 NATCO'S THEATRE-  
 LIKE QUALITY**



In my opinion the new Natco 3030 comes nearest to approaching theatre like quality.

**GEORGE BECK**  
*Chief Sound Engineer  
 Chicago District  
 Warner Bros. Theatre Circuit*

**SAME FILM RUN  
 5000 TIMES  
 AND STILL GOOD!**



No appreciable loss of quality in the image and the film was not damaged in any way after being run 5000 times on the new Natco 3030.

**RW HUNT COMPANY**  
*Testing Laboratory*

**LEADING EDUCATORS  
 PROCLAIM NATCO'S  
 SIMPLICITY OF  
 OPERATION**



Prominent educators find the new Natco 3030 so simple it can be operated by most any child.

## A LIGHTWEIGHT 16mm. PROJECTOR DESIGNED FOR *Heavy Duty* USE

**IN HEAVY DEMAND  
 BY THE INDUSTRIES  
 WHICH PUT PORTABLE  
 PROJECTORS TO THEIR  
 SEVEREST TESTS.**

\* Congratulations on the new Natco! It is just what we need. As you know, we serve roadshow operators. They give projectors heavier usage than any other industry. Each operator averages 300 to 600 performances a year. Their machines must withstand the wear and tear of continuous usage and travel from town to town. And since we rent films, we prefer the projector on which they last the longest. Natco best meets our heavy requirements. Ship us 350 when possible.\*

*Taylor E. Hoynes*  
 Pres. Colonial Films, Atlanta

# Natco

**16mm. professional  
 sound film projector**

*here's why Natco is first in 16mm. projection*

The ONLY axial-flow cooling system!  
 The ONLY 8" P.M. speaker at the price!  
 THE ONLY 5-watt amplifier at the price!  
 No converters necessary,  
 AC-DC 105-125 volt, 50 or 60 cycle  
 Up to 2000 ft. film capacity  
 750-watt lamp (1000-watts can be used)

2-inch F 1.6 coated lens  
 Frequency range 30 to 10,000 cycles  
 Microphone and turntable attachment optional  
 Projector only, with reel arms 28 lbs.  
 Total weight — 37 lbs. (Projector and Speaker in one case)  
 Underwriters Laboratories approved

NATCO, INC. 505 N. SACRAMENTO BLVD., CHICAGO 12, ILL., DEPT. 1

Gentlemen: Please send me information and descriptive literature without charge or obligation.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

# Auricon-Pro

Sound-On-Film  
16mm Camera



Designed in Hollywood for the discriminating movie maker. Camera (less lens) priced from \$1095.00, complete with amplifier, microphone, tubes, batteries, headphones and instructions. See your dealer or write today for further information.

## Features...

- ★ Records talking-pictures in black and white or color.
- ★ Completely silent in operation, self blimped; no noise for recording microphone to pick up.
- ★ Veeder-Root geared reset foot-age counter.
- ★ Auto-Parallax View-Range Finder available.
- ★ Synchronous motor driven.
- ★ Rugged Auricon "Iron-Vane" sound track recording galvanometer, never needs adjustment

RCA Licensed  
High Fidelity 16mm Sound-On-Film  
Guaranteed One Year



**BERNDT-BACH, Inc.**

7373 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM  
RECORDING EQUIPMENT SINCE 1931

## National A-V Convention

(CONTINUED FROM PAGE EIGHT)

and other topics. One interesting session, "The Experts Look at Films," will present an on-the-spot critique of several new films by a panel of the country's leading visual educators.

The annual meeting of the Film Council of America will take place on Sunday afternoon and evening, August 8. Expected to attend this meeting are official representatives of the nearly 100 Film Councils now in existence, plus persons from all walks of life who are interested in the Film Council movement. An interesting survey of a typical community, in terms of its local organizations and the use which they make of films, will be presented in audio-visual form.

### TRADE SHOW OPENS ON AUGUST EIGHTH

Meanwhile, the NAVED Trade Show will have opened at 10:30 A.M., Sunday, August 8. It will continue daily through Wednesday, August 11.

The annual convention of the National Association of Visual Education Dealers will open on Monday morning, August 9, in a joint session with EFLA. The program of the NAVED meeting has been planned by a convention committee under the chairmanship of Ernie Ryan, of Davenport, Iowa. Questionnaires submitted by members of NAVED served as the basis of the committee's plans. The program will include 8 open forum Conference Groups on such topics as "Equipment Maintenance and Repair", "Managing Your Business", and "Visual Materials in Business".

### OF SPECIAL INTEREST TO BUSINESS FIELD

Business film executives and film producers are especially invited to attend the latter panel, which will be held in the Louis XVI Room of the Hotel Sherman, at 10 A.M., Tuesday, August 10. Objective of this panel is to achieve

ERNE RYAN of Davenport, Iowa is Chairman of the 1948 NAVED Convention Committee.



"SUNSHINE GENE" FLACK, president of the National Federation of Sales Executives and a key speaker at the NAVED Convention.

a closer working relationship between local film libraries and dealers and business film people.

The convention will close on Wednesday afternoon, August 11, with a speech by "Sunshine Gene" Flack, Sales Counsel and director of advertising for Sunshine Biscuits, Inc., of New York. "Gene" is president of the National Federation of Sales Executives and is probably the best speaker on sales topics in the country. Within recent years he has traveled a distance equaling 30 times around the world, in his continuous air hops across the continent addressing sales organizations of all kinds. He is a "picture-minded" thinker and is expected to close the NAVED meeting on a high note of enthusiasm.

A most cordial invitation is extended to all BUSINESS SCREEN readers to attend the National Audio-Visual Convention. Hotel reservations will be handled by the National Association of Visual Education Dealers, 815 Chicago Avenue, Evanston, Illinois. All members of NAVED, EFLA, Midwest Forum and all official representatives of Film Councils will receive hotel reservation forms automatically, from their respective organizations.

### Position Wanted

Camera man experienced in 35mm and 16mm photography color and black and white. Active member SOCIETY OF MOTION PICTURE ENGINEERS. Four years experience as official U. S. Army photographer total 15 years experience. Free to travel part time at least. References available.

Address Box 401

BUSINESS SCREEN  
812 N. Dearborn Street  
Chicago 10, Illinois

SÄHKÖN PRINSIIPIT

Zasada Electryczności

أساسيات الكهرباء

Elektricitetens Principer

PRINCIPIOS DE ELECIDADE

電力原則

ΟΙ ΗΛΕΚΤΡΙΚΟΙ ΑΡΧΕΣ

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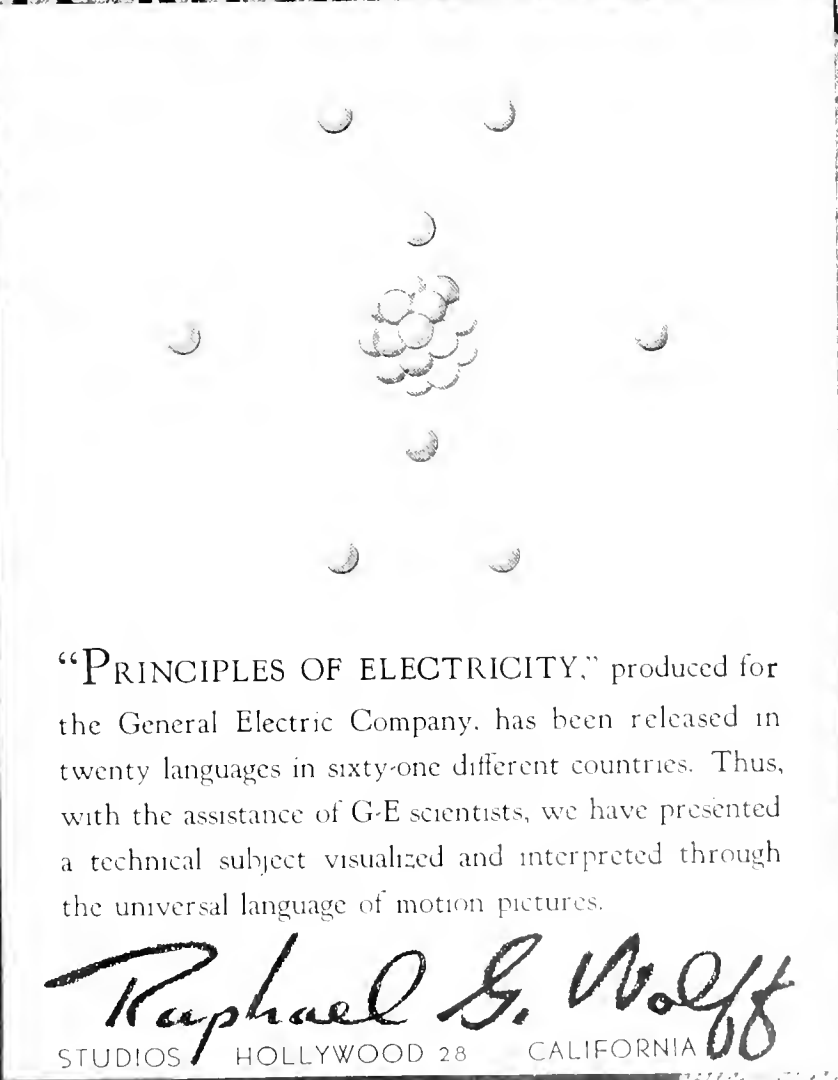
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PRINCIPII ELEKTRIKAY



"PRINCIPLES OF ELECTRICITY," produced for the General Electric Company, has been released in twenty languages in sixty-one different countries. Thus, with the assistance of G-E scientists, we have presented a technical subject visualized and interpreted through the universal language of motion pictures.

*Raphael G. Wolff*

STUDIOS HOLLYWOOD 28 CALIFORNIA

A scene from "Public Prosecutor," Producer Jerry Fairbanks' initial television film series for National Broadcasting Company. The 26-program series stars John Howard, Anne Gwynne & Walter Sunde.

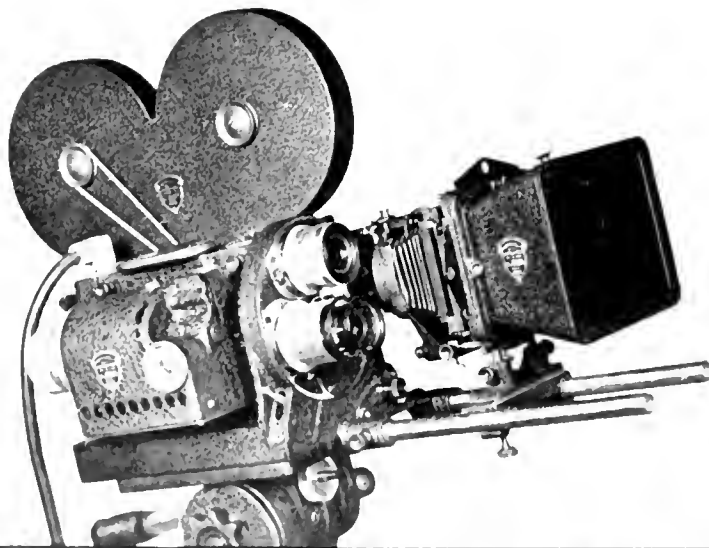


Jerry Fairbanks

"The Public Prosecutor," produced by Jerry Fairbanks exclusively for the television screen, was filmed with a MITCHELL 16 mm PROFESSIONAL.

"Every photographic effect, vitally necessary for suspense in drama, is made possible with the MITCHELL 16 mm PROFESSIONAL," says Jerry Fairbanks, well-known producer and pioneer in the television film field. "Its remarkable flexibility and utmost dependability for top quality reproductions made the MITCHELL 16 mm PROFESSIONAL standard equipment on our stages."

For truly professional results, the MITCHELL "16" has no equal. When you own a MITCHELL, you own one of the world's greatest cameras.



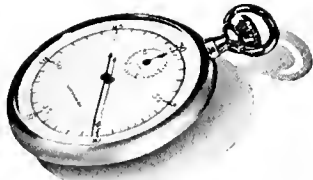
# Mitchell Camera CORPORATION

606 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"  
EASTERN REPRESENTATIVE: THEODORE ALTMAN • 321 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 3-7038



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





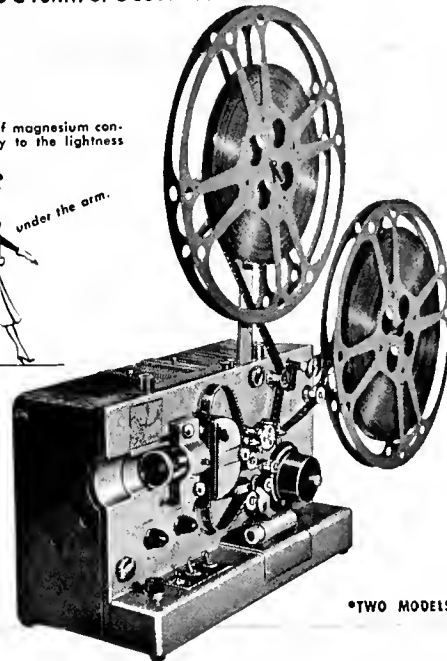
Courtesy of Longines-Wittnauer Watch Co.

This is one of the finest examples of modern watch making—a fine precision time piece that is accurate to a tenth of a second.

The generous use of magnesium contributes appreciably to the lightness of the projector.



the "opera voice"  
16mm sound projector  
for superior  
performance



THE LITTLE GIANT

\*TWO MODELS

HERE IS COMPACT, WATCH-LIKE PRECISION in a 16mm sound projector . . . a projector that's thoroughly engineered from start to finish for just one purpose . . . to give you the finest performance ever offered in a 16mm projector.

Whether you operate a FORWAY for small groups or an audience of over a thousand, you get Grand Opera performance . . . rich tonal quality . . . high fidelity sound amplification . . . pictures that are beautifully clear and steady. FORWAY is truly a BIG projector in a very small package — a *Little GIANT*.

The FORWAY LITTLE GIANT tucks easily under your arm. Exclusive features add to its simplicity.

It is a projector that men admire, women love to operate. Sturdy construction, fine quality parts plus 16 years of "16mm know-how" assure many years of trouble-free service.

PRECISION PRODUCTS

SPECIFICATIONS

PROJECTOR DIMENSIONS: 7½" x 9½" x 15"  
WEIGHT: 27 pounds (without speaker case).  
MOTOR: Sound and silent speeds. 110/120 volt AC/DC, 50-60 cycle.  
PROJECTION LAMP: 750 to 1000 watts.  
LENS: 2" F 1.6 coated lens (other sizes available).  
FILM CAPACITY: 2000 feet.  
AMPLIFIER OUTPUT: 10 watts High Fidelity.  
MICROPHONE INPUT: High Impedance.

with 6" speaker built into projector carrying case. Single Case Unit.

2 case unit with specially designed 12" Permanent Magnet speaker and speaker case.

FORWAY CORPORATION  
245 W. 55th St., New York 19, N. Y.

BS-6

Please send complete details on the FORWAY 16mm Sound Projector to:

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

# CRANE CO.

VALVES • FITTINGS • PIPE  
PLUMBING • HEATING • PUMPS  
836 SO MICHIGAN AVE  
CHICAGO 5

TELEPHONE  
WABASH 3123

SALES DIVISION

June 11, 1948

Mrs. A. G. Dunlap  
President  
CHICAGO FILM LABORATORY  
18 West Walton Place  
Chicago, Illinois

Dear Mrs. Dunlap:

We have been very much pleased by the reception accorded our new moving picture, "The Next Step" in its current previews before our Dealer Meetings from coast to coast. The realism which you were able to put into this "documentary" film appeals very strongly to experienced plumbing dealers, and they are profuse in their congratulations. We have now gone far enough to feel sure that our first objective in this picture - maintenance and strengthening of trade relations - is being definitely accomplished.

While the picture will not be released for farm audiences for 60 to 90 days, we have tested it with a number of representative authorities in farm organizations, and, from their reactions, we are confident that the picture is going to be as successful in reaching this second objective - development of rural demand for our products - as it is in reaching dealers.

In view of the exacting demands which we made upon your organization in the production of this film, I thought you would like to know how it is being received. I am not at all sorry that we held our sights high in reaching for a quality job.

Sincerely yours,

CRANE CO.

H. H. Simmons  
H. H. Simmons, Manager  
Advertising and Sales Promotion

## Our Best Ads are on the Screen

Successful films for satisfied clients . . . that's the consistent pattern of performance at Chicago Film Studios.

The criterion of a film's worth is: *Does it do a job on the screen?*

Enthusiastic endorsements by satisfied clients prove the merits of the Chicago Film Studios credit.

You are invited to meet our staff of film specialists and inspect our facilities. Satisfy yourself that we are completely equipped to solve your film problems.

*You have a date with success when we produce your films.*

### Chicago Film Studios

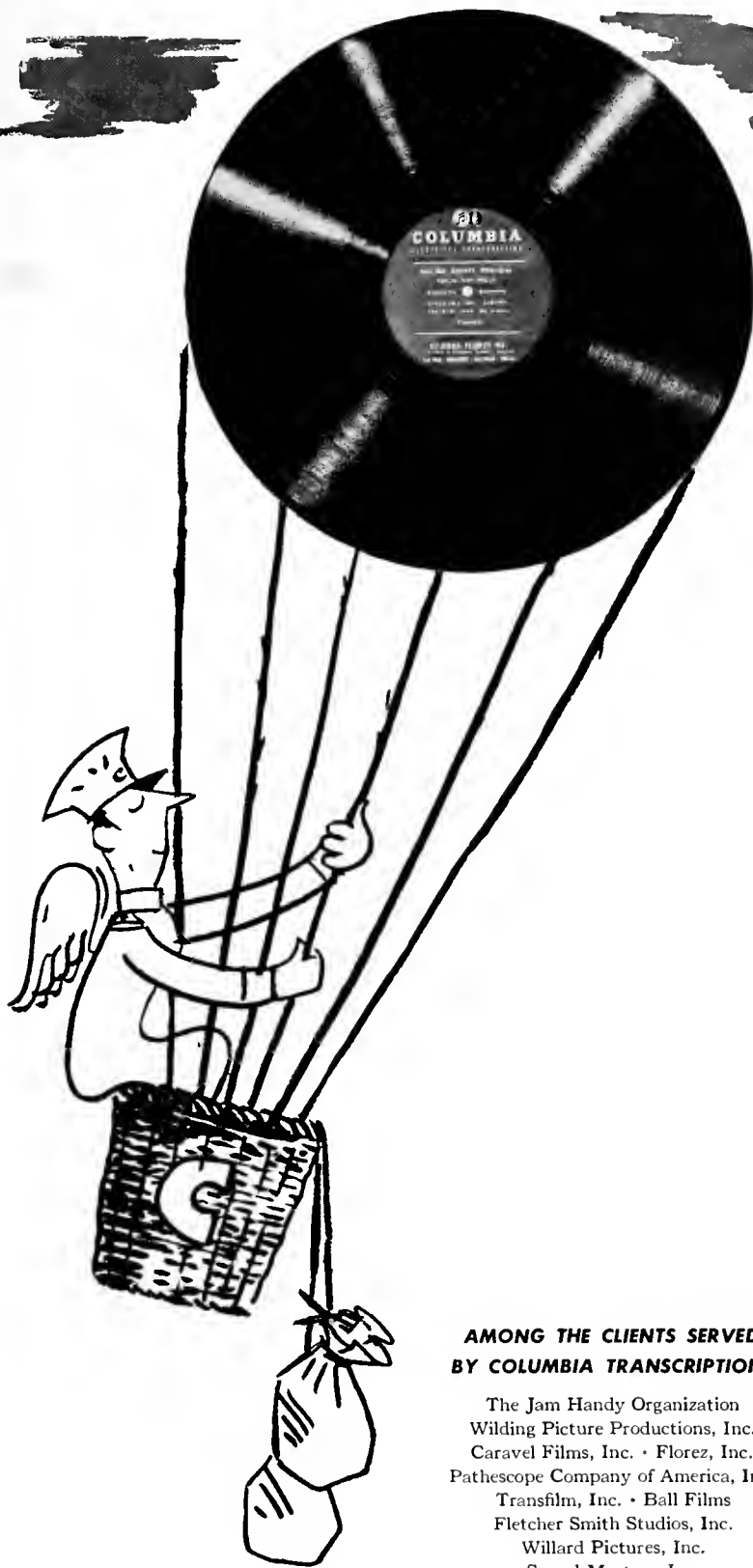
CHICAGO FILM LABORATORY, INC.

MOTION  
PICTURES



SLIDE  
FILMS

STUDIOS AND GENERAL OFFICES—18 WEST WALTON PLACE—CHICAGO 10, ILL.—WHITEHALL 6971



# Quality-sure! But Prompt Delivery, too!

No one questions Columbia's ability to produce transcription records of the highest quality. Columbia presses pure vinylite transcriptions, recorded with the latest, most advanced studio equipment, achieves utmost clarity and realism.

**BUT**—and here's a real plus from your point of view—Columbia delivers the job in tip-top form—and *on time!* It's this responsible, dependable service of which we're especially proud. Let us put these super-facilities to work on your next slide film transcription project. Just give us a call.

#### AMONG THE CLIENTS SERVED BY COLUMBIA TRANSCRIPTIONS

The Jam Handy Organization  
Wilding Picture Productions, Inc.  
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Pathescope Company of America, Inc.  
Transfilm, Inc. • Ball Films  
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## Columbia Transcriptions

A Division of Columbia Records Inc.

NEW YORK: 799 Seventh Avenue, Circle 5-7300

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410 North Michigan Avenue, Whitehall 6000

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Trade-marks "Columbia" and  Reg. U. S. Pat. Off.

MODERN TALKING PICTURE SERVICE IS NOW  
SUPPLYING SPONSORED FILM PROGRAMS TO

# 27,114 Organizations Each Month\*

MILLIONS OF INFLUENTIAL AMERICANS, organized in clubs, lodges, churches, trade groups, unions and veterans' organizations, etc., meet each week for discussion and fellowship in the highest tradition of group-minded America. Motion pictures, with their audience appeal and emotional impact, provide popular program material which is in great demand among these active, purposeful audience groups...

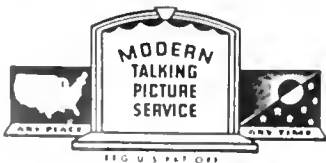
AMERICAN LEGION • AMVETS • A. F. OF L. • B'NAI BRITH • BOY SCOUTS • CIVITAN • C. I. O. • CHAMBERS OF COMMERCE • COLLEGES • COMMUNITY CENTERS • D. A. R. • EAGLES • ELKS • EASTERN STAR • FARM BUREAUS • FEDERATED WOMEN'S CLUBS • 4 H CLUBS • FOREMENS CLUBS • FUTURE FARMERS OF AMERICA • FRATERNITIES • GARDEN CLUBS • GRANGES • HIGH SCHOOLS • HOLY NAME SOCIETIES • HOME ECONOMIC GROUPS HOSPITALS • IMPROVEMENT CLUBS • JUNIOR LEAGUES • KIWANIS • KNIGHTS OF COLUMBUS LIONS • MASONS • MEDICAL SOCIETIES • MOOSE MOTHERS CLUBS • OPTIMISTS • P. T. A. • POLITICAL CLUBS • PROFESSIONAL SOCIETIES • SALVATION ARMY • SPORTSMEN'S CLUBS • SORORITIES • ROTARY REBECCAHS • RESERVE OFFICERS ASSNS. • VETERANS OF FOREIGN WARS • VOCATIONAL SCHOOLS WOODMEN • AND MANY OTHERS.

\* Total audiences served during April, 1948.



**26** Regional Film-Exchanges move  
prints faster at lower transportation cost.

Write for facts and information  
on how Modern can serve your needs—



**MODERN TALKING  
PICTURE SERVICE, Inc.**

9 ROCKEFELLER PLAZA 142 E. ONTARIO ST.  
NEW YORK 20, N. Y. CHICAGO 11

# TRENDS

## That "New" Look in Television Commercials:

★ For the past few weeks BUSINESS SCREEN'S New York office has been busy trying to keep tab on the new look in television commercials. The much heralded new advertising medium is still in a flux after two years of commercial operation; we've recently seen good commercials and bad ones, "live" and film, slides, purely visuals, and some almost purely sound. The most noticeable "trend" is not a trend at all—there has been very little improvement in the past two years on the adman's initial predilection for writing tv commercials in radio style and then hanging pictures on them.

There is a vast difference between the reception of television and radio programs in the home. Radio is a very impersonal voice which spreads sound quite indiscriminately all over the country. It is an undercurrent to many other activities in millions of homes: Father reads the papers, Mother washes the dishes, and Junior does his homework all with the radio on. Are they listening? Very often no. They can hear it, but frequently don't really listen. Thus, radio commercials are necessarily attention-getting above all. Often they are blatant, repetitious, and filled with ridiculous claims, yet the more raucous they are, the more the average listener opens his leeward ear and lets the pitch pass right on through. When a man lives for a long time with a loud ticking clock he eventually doesn't hear it, and the same is true to some extent with radio commercials.

## THE VIDEO AUDIENCE GETS FULL EFFECT

But what about television? When the tv set is turned on the audience is there—not only listening, but watching. It is said that 87% of the sensual impact upon a person is visual. Combined with the 11% auditory impact, the television audience is at full attention all the time.

The television program, for some reason, seems to be addressed to one or two people, or a roomful of people in the home at the most. It is completely intimate. This is probably not so much a doing of the broadcasters as an inherent quality of the medium. So, television may be considered as a personal guest in the house, far more attention commanding than radio. What does this guest do with all the courteous attention it is getting? Too often it bounds into the host's living room screaming "Smoke a Fumbo! Wash with Soap! Drive a Wheelo!!"

We find that a great many of our "guests" are doing just that. Although the huckster voices are not radio outsiders any more (to whom we are used to being tolerant) they are still yelling at us "Buy this!! Buy that!! Hurry! Last Offer! Do it today!" Those words sound a lot different on television,

they don't just go out the other ear, they stay, and sometimes create some mighty active antagonism. It takes a terrible turkey of a radio show to actually bring its sponsor all will. But as film sponsors have sometimes found out, it's not hard to do when sight and sound are combined.

There are, happily, some exceptions. A few advertising agencies have established television sections worthy of the name and stalled them with men capable of combined sight and sound thinking. But the average television commercial is written around an ecstatic verbal spiel for the product usually culled from the sponsor's current radio line. If it is filmed (and a large proportion *are* filmed), the film producer is presented with an instruction sheet of ridiculously conceived motion picture illustrations to pad out the picture tube while the announcer carries the ball. Effective visual selling is at a minimum.

## WASTING THE VISUAL IMPACT TOO OFTEN

Even the television stations and set manufacturers are guilty. For example, when one New York station shuts down for the night, a closed curtain is flashed on the screen while a voice tells why this station is New York's leading station. Why waste the eye's time with a closed screen? Why not show examples of what the station brings the viewer? When the announcer says "sports", show a sports scene; "news", show news, etc. The set manufacturers, Admiral or DuMont, for example, advertise on television by showing the box it sell, never why it is a good set, by visual illustration, or how it works—just a picture of a cabinet.

What is the solution? Probably the most effective way to advertise a product on television, it seems to us, is to think primarily in *visual* terms. Rather than fit the pictures to the sound, television writers should try to fit narration to the image.

## BETTER COMMERCIALS PROVIDE INFORMATION

Two good examples of visual selling are some recent Atlantic Rching and Sunoco commercials. Atlantic shows visually by animation how water condenses in a cooling motor and forms drops on cylinder walls. Then it shows how Atlantic oil forms a film on the cylinder to prevent rusting and corrosion. It is top notch selling visually, with the announcer as a well modulated aid. Sunoco shows pictures of good service in action in a Sun station. It makes the viewer feel the Sunoco man is a good fellow and a hustler, always on the ball.

This is the sort of television advertising which some day will sell more goods, services and ideas than any other media ever has. Television is not only an opportunity but a challenge for advertisers. It will pay off only if it is used to the full extent of its capabilities.

*FD Chicago is no better off as yet in this respect. Most tele commercials are apparently being bought for nickels and plainly show it. The "worst production of 1947 IS" award goes to a tele series for Dad's Old Fashioned Root Beer. The product deserves better.*

JUNE, the month of diamonds, brings

MIRACLE OF TIME

22 minutes

THE GRUEN WATCH CO.

THE FABRIC OF OUR LIVES

51 minutes

BURLINGTON MILLS, INC.

EYES RIGHT

20 minutes

THE UNIVIS LENS CO.

A FAIR DAY'S PAY

27 minutes

PROCTER & GAMBLE

From the hands  
of the craftsmen at



FILMS FOR INDUSTRY, INC.

133 WEST 52nd STREET • NEW YORK 36, N.Y.  
826 ENQUIRER BUILDING • CINCINNATI 2, OHIO

Other *ffi* gem owners: ANSCO • WILLIAM L. BAKRELL CO. INC. • BOONTON MOLDING CO. • BUNGE  
ALL GIRLS MAGAZINE • C. B. S. TELEVISION • THE CINCINNATI MILLING MACHINE CO. • FORD & INSULATION  
COMPANY • HUGHES BRUSH DIVISION JOHNSON & JOHNSON • Mc GREGOR GOLDSMITH INC. • MAPS  
MODERN PACKAGING MAGAZINE • PHILADELPHIA TEXTILE FINISHERS CO. • PHENE MFG. COMPANY  
OF PLASTICS INDUSTRIES • SPAULDING BAKERIES • SUN OIL COMPANY • WESTINGHOUSE ELECTRIC

FOUR  
MONTHS  
SPARKLING  
GEMS

IN 16MM NATURAL  
COLOR AND SOUND

# In the PICTURE PARADE

## American Television Society Elects Durban to Presidency

◆ At last month's eighth annual election of the American Television Society, CHARLES J. DURBAN was unanimously elected president, HALSEY V. BARRETT, vice-president, EMERSON YORKE and ARCH BRAUNFELD, secretary and treasurer respectively.

Durban is Assistant Director of Advertising for the U. S. Rubber Company and has pioneered for his company in the use of television as an advertising and sales medium. During the past year he has served on the Board of Directors of the American Television Society and as chairman of the Society's luncheon meeting committee.

Halsey V. Barrett, vice-president, is station relations manager for the DuMont Television Network and one of the eight original founders of the American Television Society. During the past year, he served as chairman of the So-

ciety's publicity and public relations committee.

Emerson Yorke, secretary, is president of Emerson Yorke Studios in New York City and has been an independent film producer and well-known member of the film industry for over 30 years.

Arch Braunfeld, treasurer, is senior member of the accounting firm, Braunfeld and Simons. This is the third time Mr. Braunfeld has been elected to serve as treasurer of A.T.S.

## Allied Non-Theatrical Film Association Holds Sessions

◆ The ALLIED NON-THEATRICAL FILM ASSOCIATION will hold the first in a series of regional meetings on June 25 and 26, in Cincinnati, according to Jack Carter, president of the organization. Alan Fwyman and Ralph Haile, local co-chairmen, will be in charge of the conference.

Meetings will begin at 1:30 p.m. on Friday in the north hall of the Netherlands Plaza hotel.

Screenings and discussions of new films are scheduled. Groups also will discuss ways in which the association may be more helpful to members and the industry as a whole.

New program plans will be reported on at the 6:30 p.m. dinner session, and discussions will center around plans for the 16mm, \$8,000 film scheduled for fall production. The picture will point out purposes and effective uses of non-theatrical films.

Results of ANFA's survey of present and potential film users in the Cincinnati area are to be tabulated at the meeting. The Saturday session will include discussions on "How we may keep pace with our rapidly growing industry," and "Improvement of film library operational procedures and sales promotions."

ANFA has extended invitations to local groups, clubs, dealers, and film library people to be present at these meetings. Dr. Glen Burch is the guest of honor.

## Detroit Citizenship Education Group Tours Jam Handy Studios

◆ SIXTY members of the DETROIT CITIZENSHIP EDUCATION STUDY—a group investigating utilization of visual aids in developing better citizenship in the schools—visited the JAM HANDY ORGANIZATION'S production studios in Detroit this month as part of the project's field work.

The Citizenship Study is financed under terms of a grant made to Wayne University and the Detroit Public Schools by the Wm. Volker Foundation of Kansas City. Directed by Wayne University's Dr. Stanley E. Dimond, the Study group has worked for three years in cooperation with four elementary, two intermediate, and two senior high schools in the Detroit area.

During the Jam Handy tour, the educators were shown how slidefilms on such subjects as human relations, the nature of democracy, and vocational training can be correlated with the teaching of good citizenship. Production steps were demonstrated by members of the school service department. ●

in  
BUSINESS FILMS



Since 1913

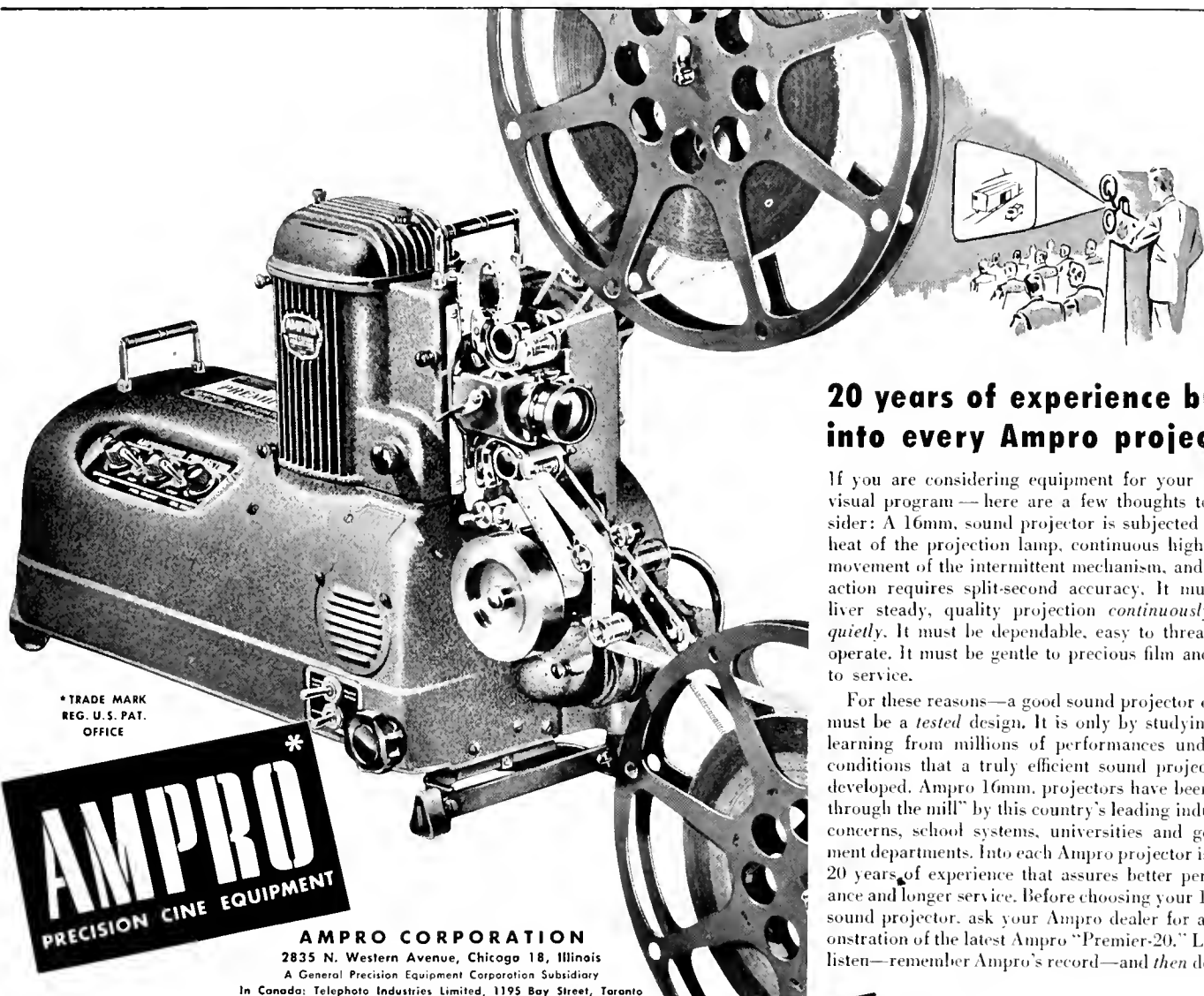
1111 South Boulevard • Oak Park, Illinois

ATLAS FILM CORPORATION

Whether the purpose be public relations, sales training, product promotion, employee education—whether the purpose can best be fulfilled by motion picture, slidefilm, minute movie, or television short—we have the experience, personnel, and modern equipment with which to serve you!

# they'll understand more...remember longer

## with 16mm Sound motion pictures



\*TRADE MARK  
REG. U. S. PAT.  
OFFICE



**AMPRO CORPORATION**

2835 N. Western Avenue, Chicago 18, Illinois

A General Precision Equipment Corporation Subsidiary

In Canada: Telephoto Industries Limited, 1195 Bay Street, Toronto

### 20 years of experience built into every Ampro projector

If you are considering equipment for your audio-visual program — here are a few thoughts to consider: A 16mm. sound projector is subjected to the heat of the projection lamp, continuous high-speed movement of the intermittent mechanism, and every action requires split-second accuracy. It must deliver steady, quality projection *continuously* and *quietly*. It must be dependable, easy to thread and operate. It must be gentle to precious film and easy to service.

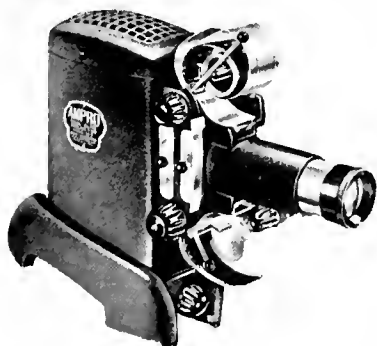
For these reasons—a good sound projector design must be a *tested* design. It is only by studying and learning from millions of performances under all conditions that a truly efficient sound projector is developed. Ampro 16mm. projectors have been "put through the mill" by this country's leading industrial concerns, school systems, universities and government departments. Into each Ampro projector is built 20 years of experience that assures better performance and longer service. Before choosing your 16mm. sound projector, ask your Ampro dealer for a demonstration of the latest Ampro "Premier-20." Look—listen—remember Ampro's record—and *then* decide!

*We put more into it so that you can get more out of it...*

### AMPROSLIDE MODEL "30-D"

for filmstrips and 2"x2" slides

Offers extra brilliant illumination, split-second interchangeability from slides to filmstrips and back — simplified, quick threading for filmstrips — and simpler focusing, operating and cleaning.



### Send for FREE Circular

on Ampro "Premier-20" giving full specifications and prices and name of nearest Ampro dealer. If you are interested in sound motion pictures send 10c for 16-page booklet, "The Amazing Story of 16mm. Sound Motion Pictures." It dramatically illustrates the various steps in the recording and reproducing of sound on film.

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

Please send me free circular giving full details about the Amprosound "Premier-20" Projector.

I enclose 10c  for a copy of the illustrated booklet, "The Amazing Story of 16mm. Sound Motion Pictures."

I am also interested in:  Amproslide Model "30-D" Projector.

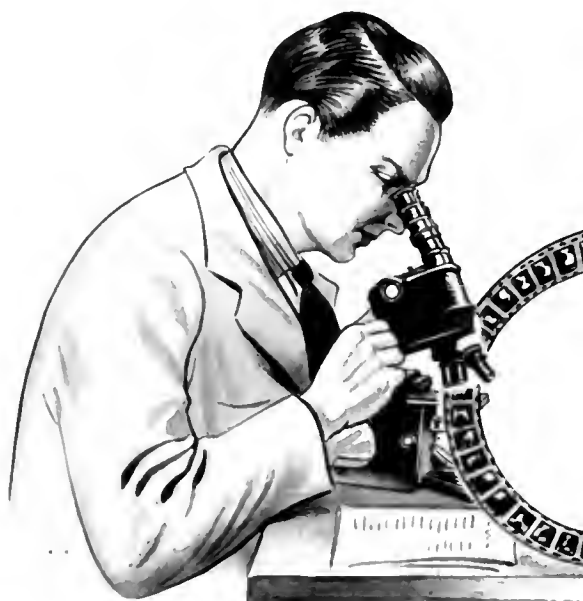
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ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

BS91

# EXPLORING TELEVISION FILM PRODUCTION?



Complete workshop for developing ideas and better techniques... experienced staff and all necessary facilities offer "RESEARCH-LABORATORY" approach to work out your television film problems.



*Sound Masters, Inc.*

165 WEST 46TH STREET NEW YORK 19

MOTION PICTURE  
AND SLIDE FILM  
PRODUCTIONS



# LABOR looks to the screen

UNIONS RECOGNIZE VALUE OF THE FILM BUT ARE TORN BETWEEN CONSTRUCTIVE EDUCATION VS. PROPAGANDA

THE SAME WEAKNESS which destroys the effectiveness of so many "management" films—the purely defensive approach through emotion rather than reason—still dominates the thinking of labor leaders who look to the screen for propaganda rather than constructive education. On the other hand, labor has many staunch friends of the factual film.

These and other viewpoints are reported in unedited notes made at the recent New York conference on labor films. Labor, like management, still has much to learn about this medium but it is apparently bent on learning despite apparent economic and political obstacles.

## Garment Workers Favor Helpful Pictures

★ MARK STARR, *Educational Director of the International Ladies' Garment Worker's Union*: Labor is a vital force in America today, a big segment of the American population — there are estimated to be fifteen million union members, and to these may be added families and close friends upon whom labor's policies exert a big influence. However, this fifteen million-plus group is not a homogenous unit. Labor, as a rule, does not always act together, feel the same thoughts, or play or learn together. It is difficult for labor leadership to point the right way to union members. In ILGWU fewer than 10% take advantage of an educational plan, attend meetings, or ever see a union film, even if it is good. CIO no doubt does better than this. Starr feels that Hollywood pictures of moon and molasses distract workers, burlesque American life and fill workers full of misinformation, false standards, etc. There is a big need for factual pictures expressing labor's point of view.

## LABOR MOVIES BEGAN ON THE PICKET LINE

Labor movies got their start when some pro or amateur cameraman, member or friend of labor, would announce that he was going to photograph a picket line in action. The pickets would turn out in full mass to "get in the movies", and then come to the union

meeting to see themselves in the pictures. This was about 20 years ago. It was a good inducement to get the pickets out and then get them to the hall for the meeting.

ILGWU, which has such an excellent status of labor-management cooperation, cannot use blood and strife labor pictures (not that the conditions portrayed are not entirely true, said Starr). ILGWU does not want to stress a class war. Its policy is that management does not consist of a group of bloated tycoons squeezing the worker. ILGWU likes pictures which help in union management, which help members, which point the way for the union to better itself, better its members.

Speaking to producers, Starr said they all ought to express a vote of thanks to Carl Mazani and his crew — who have been so successful in raising management blood pressures to extent of bursting out with management attitude pictures all over the place.

## 1,000 CIO Locals Regularly Use Films

★ GEORGE P. GUERNSEY, *associate educational director — CIO (National Hdq.)*: — 1,000 local CIO unions own projectors or have them regularly available, and use films.

CIO has a list of 25 approved films. One of these is the Govt. TVA film, which is widely used in CIO, even though it is illegal to use this in the US. A good example of a fine union "public relations" picture is *Brotherhood of Man*—national CIO endorses it, CIO locals like real fiery propaganda pictures with an important message, rather than some tepid documentary.

A lot of new CIO members just don't know what it's all about — they have joined now in time to get all the gravy — the results of union action — but they need to be shown some blood (some good govt cop-beating-picket pictures) to make them realize what a hard fight it has been for labor to get what it now has.

Guernsey got a group of Michigan school administrators together and showed them *United Action* — asked them to show it in the

the **UE** presents



the film that answers the NAM  
the inside story of inflation  
the facts behind wage demands

UNITED ELECTRICAL WORKERS leaders favor this kind of fiery propaganda stuff for their locals.

Michigan schools. School men refused it, said it was distorted, too much blood, too rough for school children. CIO wonders how they teach the American Revolution — from the Tory point of view?

CIO feels that it should not have to lay out funds for films on labor specifically angled for schools — they should get a break from schools without asking for it or having to spend money for it.

Guernsey pointed out that one Chicago suburb has probably the most well rounded av program of any school system in the country and in 3 years they have shown hundreds of films — many with a strong management bias — and not one picture in all that time which gives labor a square deal.

CIO thinks it is a crying shame how big business woos the farmer with the type of gull they put out against farm unions and cooperatives. It is corrupting minds with the wrong point of view, yet any film put out by farm unions is immediately labeled "red".

Why doesn't the union answer all these biased management films? They just can't get the money. Getting \$5,000 out of Murray and the CIO chiefs is like getting blood from a stone.

Guernsey urged independent producers to make SF's for labor use. He claims a good

(CONTINUED ON THE FOLLOWING PAGE)

★ ★ ★

. . . must labor remain on the defensive . . . can the big unions encourage responsibility among their vast memberships through constructive educational programs and pictures?



can do much better than break even, and CEO will endorse a film they believe in and urge locals to buy it. He admits that making independent labor movies is a losing proposition there just is not the market.

**Critical Problems of Labor Films Cited:**

★ **ALBERT E. HEMING, formerly of State Department, and now as director of combined Amalgamated Clothing Workers and United Textile Workers Union:** Although organized labor is ultra progressive in politics and socially, it is certainly not in the use of mass media, and particularly in films.

**Problems are:**

1. Lack of projectors — in his two unions there are only 35 projectors on hand for 800,000 union members.
2. Lack of operators — no one knows how to run the few projectors they do have, or rented projectors.
3. Lack of films for discussion — unions need discussion type films — something to keep the meeting going — they don't want "just movies".
4. Lack of films on union procedures — a lot of union members are new, join because everyone else did, or because they have to — union management needs films on organization and union procedure, how to run meetings, proselyting, etc.
5. There is a lack of good film sources for local unions — they complain that they don't know where to get pictures, no one has told them — no one approaches them.
6. On the national level there is an important cost problem — for the cost of a film the union can hire about a dozen good organizers — and that is what they usually do.

**Labor Leaders Need Liberal Education:**

★ **ROBERT DELSON, National Film Cooperatives:** (A new organization that is not functioning very widely yet).

— The real problem, according to Delson, is to educate labor leaders on the need for films. Movies are miracles to sway men's minds — this is proven — but all most people get out of movies are scenes of Gable's garrets. This is all they want, too, unless you can train them to want better. There is really a vast market for the "right" type of film in the U.S. — the labor and progressive slanted picture — to not only labor audiences, but to other groups telling labor's story.

The National Film Cooperatives' proposed program is 7 fold:

1. Promotion of use of films in every way.
2. Cataloguing of suitable films for and about labor.
3. Teaching effective use of films to progressive groups.
4. Training operators at the local level.
5. Getting equipment available for labor groups at a reasonable price — through one way or another.
6. Encouraging production on everyone in need of a film.
7. Advising what and how to produce.



These scenes from "America and Sons" illustrate typical library clips which make up the film.

# America and Sons, Strictly Limited

U.S. CHAMBER OF COMMERCE PICTURE PROVES DISAPPOINTING FARE

★ A new picture sponsored by the United States Chamber of Commerce was shown initially last month at the 36th Annual Conference of the Chamber in Washington. Two thousand business and educational leaders, including such Very Important Persons as Dwight D. Eisenhower, Lamont DuPont, Harvey Firestone and Charles E. Wilson, were on hand for the showing, which preceded a speech by Secretary of State George C. Marshall.

The picture they saw, *America and Sons, Unlimited*, is a documentary story of the development of America through the endeavor of her people. It shows the progress of American business from pioneer days to the present, with emphasis on the cooperation between management, labor, and the consumer. It is also one of the dulllest sponsored films to be seen anywhere in months.

The Chamber of Commerce has combined just about every platitude from every "management attitude" motion picture ever produced into a soporific script that has all the merits of purpose and faults of commission of a 14th of July address by your local alderman.

The film is actually an illustrated business men's luncheon speech. Very few scenes, if any, have not been used time and time again. Comprising library clips from old historical movies and recent theatrical shorts, they are as static as a lantern slide show.

*America and Sons, Unlimited*, about fifteen minutes in length, will be seen by audiences drummed up by more than two thousand local and state Chambers of Commerce.

American business and free enterprise that we have ever seen.

*Letter to a Rebel* is a true story about a letter to his son by the publisher of the *Monroe (N.Y.) Gazette*. It is in every way interesting, believable, convincing and human. It is the type of picture American business should, but rarely does, sponsor.

RKO-Pathé photographed the film in Monroe, using authentic local scenes. Only the publisher, who has a face wound received in the first world war, and his son, are played by actors. All the rest — the druggist, garage-man, automobile dealer, restaurant owner, etc., are played by themselves.

*Letter to a Rebel* shows what free enterprise means to Monroe and its people. It describes "capitalism" — not as a nasty word, but according to its real meaning; and it shows how capitalism works in the average town.

During its theatrical runs, we urge business men everywhere to see it, and to suggest that their employees see it. Local theatre managers will usually provide information several weeks in advance on when it will be shown.

Six months after theatrical release, *Letter to a Rebel* will be released nontheatrically by RKO. Purchase price for the 18 minute short will be about \$90 per 16mm print.

THE PUBLISHER WRITES A LETTER in this key scene from the film "Letter to a Rebel."



## What Can Be Done:

"Letter to a Rebel" Points the Way

★ Early next month hundreds of theatres throughout the country will play a new *This Is America* short called *Letter to a Rebel*. BUSINESS SCREEN editors got an advance look at it a few weeks ago, and we're anxious to report that it is the finest motion picture on

## OF THIS WE ARE PROUD

Sponsor: Nash-Kelvinator Corporation. Film: *Of This We Are Proud*. Producer: Raphael G. Wolf Studios.

★ The original version of *Of This We Are Proud*, produced for the sales organization of Nash-Kelvinator, was so well received and acclaimed by all who viewed it that they undertook to revise and add to the film, making it a good will picture for the general public.

The original *Of This We Are Proud* was a twenty-minute picture, the first ten minutes of which was a paean in praise of the American way, while the last ten minutes was devoted to the Kelvinator sales story. This new version for public release is a thirty-minute extension of the last part of the original without any product mention and is purely a broad public relations presentation.

This film is probably one of the best and most effectively conceived and executed films yet on American enterprise and should do a job, not only for Nash-Kelvinator, but for all industries, in counteracting some of the propaganda films which this magazine has pointed out as needing a strong answer.

**Technical Notes:** Picture is thirty minutes, in color, and contains many beautiful and exciting sequences of Americana. It has an excellent musical score and is extremely well paced and edited throughout.

**Distribution:** The initial order of 100 prints will hardly be enough to supply the demand, if pre-release requests are any indication of the interest that this film is arousing.

### Frank Balkin Joins Reid Ray Firm

★ VETERAN Chicago film-maker Frank Balkin has joined the staff of Reid H. Ray Film Industries, Inc., as head of the newly-opened Chicago office of that St. Paul studio organization, according to announcement by Reid H. Ray, president.

The new Chicago office is located at 208 South LaSalle Street in the heart of Chicago's financial district. Mr. Balkin, formerly general manager of the Chicago Film Studios and active in production and utilization of business and industrial films in this area for the past 17 years, will be available to Chicago area clients of the Ray organization.

"OF THIS WE ARE PROUD" a scene from the Kelvinator film described in the case history.



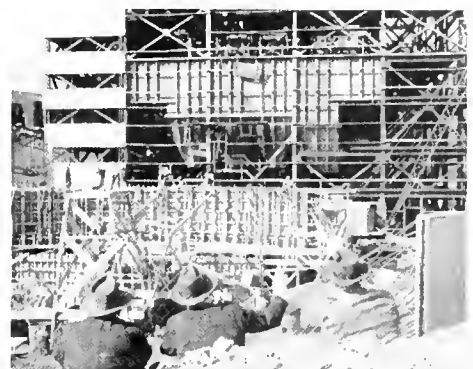
*The business of building America*



*A returning veteran's cherished hope... home.*



*Back from defending America to building it...*



*Men look at a hole... see a finished product.*

# U. S. Steel Makes a Progress Report

"UNFINISHED BUSINESS" SHOWN TO ALL SHAREHOLDER GROUPS

SHAREHOLDERS of the United States Steel Corporation meeting at Hoboken, New Jersey on May 3 of this year were the premiere audience for Steel's new sound motion picture report titled *Unfinished Business*. Produced by the Jam Handy Organization under the supervision of Edward C. Logelin, Jr., director of public relations for the Chicago subsidiaries, *Unfinished Business* tells a two-fold story.

The first of these is the human relations story of Jim Robbins, a young steelworker whose job was interrupted by the war. As a returned veteran, he takes up again where he left off to enter service. His story and his problems are typical of thousands of U. S. Steel employees.

### BUILDING AMERICA IS AN UNFINISHED BUSINESS

The second part of this film's story is that of Steel's multi-million dollar construction and modernization program undertaken since V-J Day. That is the theme of *Unfinished Business*... the big business of building America which is always unfinished.

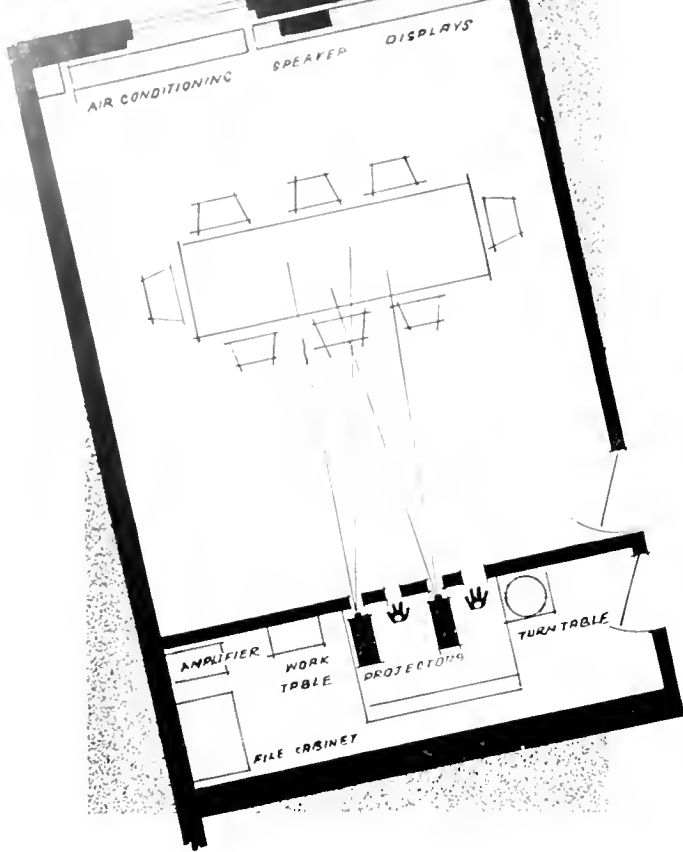
Visualizing the annual report is not likely to produce any intensely interesting drama. Yet this film manages to be always human, forthright and to hold its audience. It is realistic and believable out of the ordinary, perhaps because most of its cast are workers

of U. S. Steel themselves. Only four "lead" parts are actually played by professionals. The narrator is George Hicks, whose voice is heard every Sunday evening on U. S. Steel's radio show "The Theatre Guild on the Air."

*Unfinished Business* was directed by Donald Brown of the Jam Handy Organization. John Glendinning plays the veteran's role; Judy Parrish is his young wife; Ruth Gates and Royal Beal, capable Broadway players, are the father and mother of the film.

This story of Jim Robbins, who helped make Steel's conversion to our vast peacetime needs possible, is told in a 14-minute film that will appeal to the general public as well as to members of the Steel employee family who are its principal cast of characters. As such it should enjoy wide theatrical distribution before becoming available for direct 16-mm showings in the field.

Much of the film was photographed in the Chicago area—in Gary, South Chicago, Joliet and Waukegan plants of U. S. Steel and subsidiaries. It is necessary to present statistics and graphs in order to serve shareholder's informational needs but such material can be of interest to all Americans. At least, preview audiences of press and radio outlets have found it so and their praise has been both sincere and generous for this progress report. ●



GENERAL MILLS' FILM DEPARTMENT, to meet the increasing need for viewing motion picture and sound slide films, has come up with a double purpose conference and screening room that has won enthusiastic approval from all levels of company personnel.

The design was promoted by Thomas W. Hope, manager of General Mills' Film Department, and M. E. Hosp, company cameraman. The idea for combining a screening room with conference facilities occurred when the company remodelled the second floor of its newly acquired general office building in Minneapolis.

At Hope's suggestion, the company cut off a few feet at one end of the conference room to provide for a projection booth. Two projection portholes were cut into the wall between the booth and the conference room and two operators' windows were installed, fitted with regular window glass. Clear plate glass was used for the projection portholes, mounted at an angle to avoid reflecting a "ghost" image on the screen.

Glass in the portholes helps eliminate projector noise when screening. A supplementary air conditioning unit is located in the projection room. An exhaust at the rear of the room with a fan helps keep the air clean even with smoking permitted.

To secure absolute darkness, blackout curtains were installed in the conference room over the two windows, which are at the end where the screen is located. The wall type roll-up screen is glass

# Dual-Purpose Screening Room: '48 Model

GENERAL MILLS PLAN PROVIDES FOR CONFERENCE ROOM AND FILM DEPARTMENT NEEDS

## Screening Room:

Conference room converted for film screening. Note: blackout curtains pulled down over window. Wall type roll-up screen now in use. Fluorescent reading lamps or table lamps with shades of light or white shades preferred. Fluorescent lighting are preferred by those with sensitive eyes.



## Conference Room:

Bulletin board on side walls provide display for advertising materials, posters, etc. Ledge at bottom of board provides base for packages, blackboard. Additional air-conditioning is also provided. Cupboard ledge at front of room supports larger displays when necessary.



Projection room also serves as editing facility. M.F. Hosp and D. E. Lovell check film at cutting table in this scene.



Projection room in operation. Operator has hand on volume control. Note monitoring speaker overhead. On small shelf between ports is inter-com unit used for talking to conference room telephone. Projector operator is D. G. Lovell, film librarian.

bead covered, custom built with one foot of additional black area at the top to permit its being pulled to a lower level.

Walls and ceiling of the conference room are covered with Johns Manville Fibretone board. Walls are so fitted down to a line three feet from the floor, which is covered with asphalt tile.

On two sides of the room are bulletin boards of celotex, with a four-inch ledge below, each strong enough to support exhibit material. Across the front of the room is a handy cabinet over the radiator for large displays, the loudspeaker cabinet and so on.

As a screening room the seating capacity is 24. A conference table 10 by 4 feet is in the center of the room parallel to the screen, covered with felt to deaden noise. It is easily moved. In the event of a large audience, this table is pushed out of the way to the front of the room. In the cases where special film editing is in order, the table is used as a "work desk" in the rear. A jointed neck fluorescent lamp is used for reading scripts or checking notes in the darkened room.

For ready communication to the projection room, a telephone intercommunication system has been installed. The phone, mounted on the rear wall, can be removed and placed on the reviewing table when desired. This makes possible conversation with the projection booth without disturbing the audience. Should the booth wish to telephone the projection room, the operator flashes a small red light located near the phone receiver. To permit uninterrupted screenings, no other telephones are in the room. A house phone is located in the projection booth, however, permitting the operator to summon a spectator if the occasion warrants.

The projection room has two stands adjustable in height. A monitor speaker is connected with the large Jensen base reflex speaker in the conference room. A playback machine is available for playing transcriptions. Direct lines come into this booth from the four major radio networks. Amplifiers are mounted in one corner for the radio input. Several private offices can tune in to any of the networks. The radio programs can also be aired in the booth and conference room.

A small wall screen hangs in the projection booth in case the conference room is in use and an individual wants to review a film. The projector stands are on a large platform 20 inches off the floor. The booth also serves as an editing room and for storage of films used in library distribution. The conference room lights can be controlled from the booth.

# GE Visualizes Its Annual Report

"GENERAL ELECTRIC IN 1947" SHOWING TO 250,000 SHAREHOLDERS

★ A new policy of going out to meet the company's owners was inaugurated in mid June by the management of the General Electric Company with simultaneous meetings for stockholders in ten key cities throughout the country. A series of regional meetings will attempt to bring to the more than a quarter million stockholders in large part what they miss by their inability to attend the annual meeting of the company which is held in April at Shencady, N. Y.

In Chicago, the meeting was scheduled for 3:30 p.m. June 15 at the Civic Opera House. Invitations to a second meeting in the auditorium of the Engineering Society of Detroit on July 13 are being sent out. Additional meetings will be announced by invitation to individual stockholders.

Several local representatives of the company, specialists in different phases of the company's activities, will attend each regional meeting. W. O. Batchelder, commercial vice president, presided over the Chicago meeting. Philip D. Reed, chairman of the board, and Charles E. Wilson, president, made a motion picture appearance at each of the meetings. In the words of these officers and in color movies taken in the company's laboratories, factories, and offices, the story of General Electric's operations and accomplishments in the preceding year are told in *General Electric in 1947*.

In effect the motion picture brings to life the printed annual report of the company. The 40 minutes of color film are the result of nine months of movie camera reporting by a crew which toured each of the company's departments in an effort to represent the work of 197,000 employees in 125 factories and in its many laboratories, offices and places of business. Raphael Wollf of Hollywood was the producer for G.E.

Company officials pointed out that the bene-

fit of holding such regional meetings had become increasingly apparent with the steady growth in the number of stockholders. The present total of more than 250,000 stockholders compares with 207,993 ten years ago and 60,371 in 1930.

About 35 per cent of the stockholders of General Electric are small holders, owning from one to 10 shares. The largest single stockholder is the G.E. Employees Securities Corporation, which holds about 175,000 shares, less than two per cent of the stock outstanding. Eighty-five per cent of the stockholders are individuals. Brokers, banks, bank nominees, and other business enterprises total less than two per cent of all stockholders, while "trustees, guardians and other fiduciaries" number 10.7 per cent. Various educational and charitable institutions owning G.E. stock total approximately 1.5 per cent and hold about 120,000 shares.

Other cities in which meetings were held on June 15 were: Cleveland, Dallas, Philadelphia, Atlanta, Washington, Portland, San Francisco, and Boston.

IN PRODUCTION FOR GE's annual report film now being shown to nationwide shareholder groups.



Production scene for "A Fair Day's Pay"

## P & G TALKS TO ITS EMPLOYEES

Sponsor: Procter & Gamble Co. Film: *A Fair Day's Pay*. Producer: Films for Industry, Inc.

★ Procter & Gamble plants are good places to work (see BUSINESS SCREEN August 1947). This condition reflects the time-tested company effort to develop sound employee relations plans and policies. The company also believes it is important for its people to understand these policies and recognize what each part of them means to the individual.

As part of its program to explain its employee relations procedures, Procter & Gamble is producing a series of motion pictures. Its most recent addition to the series is a film describing the company wage policy. It is titled *A Fair Day's Pay*. It does not set forth generalities of management attitude, but gets down to cases and describes the basic steps in determining appropriate wage levels for various types of factory work.

There are three basic factors in determining a fair day's pay at Procter & Gamble according to the film: the community, the job, and "you." Each P & G plant conducts wage surveys in the community of selected leading companies (CONTINUED ON PAGE FORTY-NINE)

A FILM PICTURE SERIES ON CANCER DETECTION is explained in this overseas exhibit (see article right). The new color series is being produced for joint sponsorship by Audio Productions

## CANCER FILMS

SIX FILMS FOR GENERAL PRACTITIONERS AND SENIOR MEDICAL STUDENTS

1 INTRODUCTORY FILM will stress urgency of early detection of cancer will illustrate possibilities of modern surgery will summarize statistics of best experience in selected series

FIVE DIAGNOSTIC POSTGRADUATE TEACHING FILMS

2 INTRA-ORAL CANCER

3 LUNG and ESOPHAGEAL CANCER

4 BREAST CANCER

5 GASTRO-INTESTINAL CANCER

6 SKIN CANCER

A JOINT PROJECT OF AMERICAN CANCER SOCIETY and NATIONAL CANCER INSTITUTE OF U.S. PUBLIC HEALTH SERVICE  
CURRENTLY IN PRODUCTION BY AUDIO PRODUCTIONS, INC., NEW YORK, N.Y.

## American Cancer Society and National Cancer Institute Join in Film Series

★ The American Cancer Society announced this month a joint project with the National Cancer Institute wherein it will produce six sound films in color to teach general practitioners and senior medical students how to detect cancer early. The unprecedented effort at visual cancer detection teaching will show leading physicians and surgeons at work against a background of the most modern and active clinics.

The first film stresses the need for early diagnosis of cancer and illustrates the possibilities of modern surgery. The other films deal with cancer of a particular site: Mouth, lung and esophagus, breast, digestive tract and skin.

Special sound tracks in several foreign languages will be recorded, and the series will be made available to foreign countries. Audio Productions, Inc., is producing the series which is under direction of S. S. Feuchman. The first of the films will be released this fall.



# Films for Construction

REAL NEED FOR MORE AND BETTER TECHNICAL FILMS  
INITIATES JOINT AIA-PRODUCER'S COUNCIL ACTIVITY

**M**EMBERS OF THE PRODUCER'S COUNCIL, INC., national organization of manufacturers of building materials and equipment met in Chicago's Palmer House on June 18 for their annual spring meeting. Highlight of the afternoon session was a panel discussion "The Place of the Educational Film in Construction" at which O. H. Coelln, Jr., editor and publisher of *BUSINESS SCREEN*, served as moderator.

Appearing on the panel were Harold D. Hauf, AIA, of the Department of Architecture, Yale University; Tyler S. Rogers, Detroit industrialist and past president of The Producer's Council; and Stanley J. McIntosh, of the Motion Picture Association of America.

PANEL AGREES ON NEED FOR TECHNICAL FILMS  
To a man, the members of the panel agreed that good technical films were badly needed in all phases of the mushrooming building industry. Fully accepting the sales content of such films when sponsored by manufacturers, speakers felt that plenty of good educational material could be presented on a multitude of

technical subjects in the construction field.

The needs of schools of architecture and of AIA chapters serving practicing architects and their staffs was presented by Mr. Hauf. He cited the basic place of the inspection trip and praised the film as a more convenient, more thorough way of assuring all members of classes a full view of technical facts. No substitute for the real thing, but a very worthy counterpart of modern educational methods was his view of the film's role in architecture education.

In the soberly realistic view of the practical business man, Ty Rogers cited the cost of sound motion pictures as a deterrent to large-scale programs. He also discussed the possibility of adapting existing footage to new and useable technical programs. But he agreed that a definite need for organized activity exists and that the construction industry should take steps to meet it. The untold comparative values of the film vs. printed advertising was very clearly outlined by this speaker.

(CONTINUED ON THE FOLLOWING PAGE)



## Pictures Available In the Building Field

16MM MOTION PICTURES

### MATERIALS

**Backbone of Progress.** (30 min) 16sd or st. Am Instit.

- Application of structural steel to buildings, bridges, and other structures. Describes contributions of steel to America's building. Predictions for the future are made.

**Brick and Stone Masons.** (14 min) 16sd. Voc. Guidance or Struc. Clav.

- Various kinds of structures are shown, such as large and small buildings, churches, and homes. Close-ups identify various bonds mason may be called on to lay, such as Flemish, English, and American. Tools of trade are explained.

**California Giants.** (30 min) 16sd. Calif. Redwood.

- Logging of California redwood in the forests, transportation to the mills, and manufacture into various industrial and residential items.

**Cavalade of Marble.** (Two versions: 27 min and 40 min) 16sd-color. Vermont Marble.

- Story of the industry with production processes shown. Scenes picture notable marble structures around the country.

**Deadline Tomorrow.** (20 min) 16sd. Alcoa.

- An Alcoa film designed to handle the subject of finishes for audiences of architects, designers, buyers, and manufacturers.

**Design for Arc Welded Structures.** (15 min) 16sd-color. Lincoln Elec.

- History of structure development shown in animation. Description of reasons for arc welding in buildings and bridges. This picture is designed primarily for engineering students.

**Doorway to Happiness.** (30 min) 16sd-color. Fin Door Inst.

- Logging, manufacture of doors and millwork; use and care in the homes.

**Empires of Steel.** (40 min) 16st. Am Instit.

- The erection of the steel in the Empire State building, world's largest structure. Shows how steel is prepared for its position in the structure and how it is delivered to the site. Views of elevator equipment.

**Erecting a Skyscraper.** (20 min) 16st. Am Instit.

- Steel fabrication for the Bank of Manhattan building.

**Heat and Its Control.** (20 min) 16sd. Mimes.

- Value of heat and control by insulation. Rock wool fabrication and uses shown. Produced in collaboration with Johns Manville.

**Heating and Air Conditioning.** (41 min) 16sd. \$30.00 P., \$1.50 R. Manke.

- Air conditioning installed in restaurants, hospitals and factories—scenes of equipment being constructed, installed, and serviced. The job range is outlined and educational requirements listed.

**Heritage of Glass.** (23 min) 16sd-color. Modern.

- Manufacturing processes and uses of Libbey Owens Food glass. Types of flat glass. Use of glass for decoration, utility, safety, and new construction.

**How To Finish Plywood.** (22 min) 16sd. Doug Fin.

- Gives answers to questions about painting plywood. Both interior and exterior finishes are described: light stains, enamel, plastic, stipple wallpaper, and canvassing. Treatment of joints is shown.

(OVER)

### KEY TO THESE LISTINGS

(Sources are listed on Insert Page D)

**Explanation of listings:** film titles are classified in alphabetical order under the classifications **MOTION PICTURES, SLIDESHOWS and SLIDES.** The former group is broken down into three sections: *Materials, Housing, and Films of General Interest.*

After titles, length of running time is given as: 11 min. Sound motion pictures are indicated by the abbreviation 16sd; silent by 16st.

Prices of films for rent are indicated as \$2.00 K. Those that are purchasable are indicated as \$30.00 P. Otherwise the films are loan. Film sources are the final element in the first paragraph of each listing; abbreviations are keyed to the main source list following the title listings. Example: BIS for British Information Services.)

# BUILDING FILMS:

## MATERIALS—CONTINUED

**Indiana Limestone**, 20 min. 16sd. Ind. Lime Stone.

- Quality and mill scenes. Pictures of buildings demonstrating adaptability of limestone to all kinds of construction.

**Installing Armored Cable**, 28 min. 16sd. Nat'l Elec.

- Combination promotion and training film. Opens with synopsis of characteristics and use of electrical cable in homes, hotels, public buildings. X-ray view of typical home wiring system. Scenes show a new house under construction.

A journeyman electrician checks blueprints and goes to work. Detailed explanation of placement of outlets, cutting cable without damage to conductors, proper grounding, precautions, workmanship. Emphasis on National Electric Code practices.

**Installing Vitreous Fixtures**, 19 min. 16sd. \$30.75 P. Castle.

- Correct handling of vitreous china fixtures, installing of seating. How to make water-tight installations. Connecting the flushometer.

**Making Bricks for Houses**, 10 min. 16sd. \$15.00 P. \$2.50 R. FBI.

- The uses and manufacture of bricks. Elementary school series.

**Making Glass for Houses**, 10 min. 16sd. \$15.00 P. \$2.50 R. FBI.

- Conversion of sand, limestone, and soda ash into glass, both in the laboratory and in an industrial plant. Shows uses of glass in houses. Elementary school series.

**Manufacture of Laminated Glass**, 18 min. 16sd. Pittsburgh.

- Manufacturing steps are shown for this product.

**Manufacture of P. C. Glass Blocks**, 8 min. 16sd. Pittsburgh.

- Steps in manufacturing are shown.

**Manufacture of PennVernon Window Glass**, 18 min. 16sd. Pittsburgh.

- Window glass manufacture.

**Mr. Craig Has the Floor**, 30 min. 16sd. color. Johns Manville.

- Suitable for audiences of architects, building superintendents and business men generally. Demonstrates asphalt tile flooring, shows research and engineering behind the product, and takes the audience on step-by-step tour of the manufacturing process. Also shows installations and methods of applying flooring.

**Mountains of Marble**, 22 min. 16sd. Vermont Marble.

- Depicts the marble industry in its entirety from the quarrying operation, through the various phases of fabrication to distribution of the finished product.

**The Nation's Building Stone**, 22 min. 16sd. Ind. Limestone.

- Advantages of use of Indiana oolitic limestone in all types of business construction. Includes background of semi-technical material.

**One Hundred to One Million—Quick**, 37 min. 16sd. color. Glen Gray.

- Benefits of using brick and shale products in home and industrial construction. Surveys manufacturing processes. Examples show adaptability of brick to architectural design.

**Piping Pointers**, 30 min. 16sd. Castle.

- The language of piping—pressure ratings and connections, valve designs, fittings, joints, repairs. Sponsored by the Crane Co.

**Plumbing**, 144. 16sd. Voc. Guidance.

- Shows roughing-in water pipes in walls and floor of building under construction, cutting pipe to proper length, and threading them before putting in place, putting soil and vent pipe in place, coding joints. Illustrate use of such tools as: file, vice, wrench, threading equipment, and level, plumb, lead pipe, and trowel.

**Predistribution with Plywood**, 15 min. 16sd. color. Technic, 1960. P. Dow, Inc.

- Tells how a survey of entire predistribution in the U. S. Plywood Co. and factory building of laminated plywood is done in a home. Discussion of its uses.

**Roofs**, 10 min. 16sd. color. Res. Council.

- How to select the type and type of roofing material. Includes a list of roofing materials. Produced by the Res. Council, Inc., 189. Proc. of the National Roofing Contractors Assn. and Roofing Contractors Assn. of the U. S. Roofing products.

Sources of film: U. S. Bureau of Technical Services, Dept. of Commerce, Bureau of Technical Services.



PLASTERING SKILLS are illustrated in the 161 slidefilm from the series "Careers in the Building Trades" (An vocational guidance.)

## Films for Construction:

(CONTINUED FROM THE PRECEDING PAGE) GROUP ORGANIZATION PROGRAMS ARE CITED

Stanley McIntosh, presenting the view of the experienced producer, cited the group movements under way in other fields such as the Poultry and Egg Board, the Medical Film Institute and similar group sponsorship.

Acting in the role of moderator, O. H. Coe, Jr. introduced the program in a general review of the progress of field. The size of the business and consumer audience, now being reached through more than 100,000 16mm sound motion picture projectors located in all parts of the country was noted. Distribution of a single sponsored subject for one of the members of the Producer's Council was reported to have reached 25,000,000 persons.

Imagination and faith in this potent medium were the principal ingredients which members of the building industry should acquire. The success of technical films is already proven in many other industries.

### SUBJECT AREAS INCLUDE HOUSING AND SCHOOLS

Two of the most important areas of public interest (and of paramount importance to the building industry also) are public housing and schoolhouse construction. These subjects embrace consumer as well as industry interests. The shortage of skilled personnel, for example, is one bottleneck to the future of the materials field. Orderly city planning is little understood by the public which should support such movements on its own behalf.

Schoolhouse construction offers a similar public relations opportunity. The public is again interested in good schools. The school architect, material supplier and builder have a common interest in overcoming apathy and resistance to higher costs.

Principles of modern construction, properties of new materials and benefits of architectural planning are similar objectives for visual education.

### PRODUCERS' COUNCIL PLANS FILM ACTIVITIES

Looking to cooperation with the American Institute of Architects with which its activities are closely identified, the Producer's Council has already determined its need for technical film activities. A joint committee of both architect and material supplier groups is expected to materialize, according to Charles M. Mor-

tonson, executive secretary of the Council.

Such a committee can plan the full scope of the visual needs of the industry, ranging from schools of architecture, through practicing architect groups, numbering some 15,000 men and women, and to dealers and manufacturer sales representatives in the field. There are 30 local Producer Council chapters located nationally.

### THESE ARE TECHNICAL FILM SUBJECT AREAS

(1) Materials in the field of insulation and roofing, masonry, fenestration, plumbing and heating all should be covered by adequate technical films explaining their properties and use without bias for competitive reasons.

(2) The confusion of local building codes and what a modern building code in a typical modern city can accomplish is another typical visual problem for some sponsor to solve.

(3) The "issues" which affect the national public relations of the building industry such as the size of the postwar construction job, reasons for cost, the labor problem and training needs, progress in development and discovery of materials and the modern technology of construction need to be explained.

(4) Training of skilled and semi-skilled workmen might be expedited by gradual development of training materials in specific proven areas. Such programs might be undertaken cooperatively with enlightened labor unions.

(5) Vocational guidance at the high school level to turn more boys into the building trades would be beneficial. The industry might sponsor prints of existing vocational subjects for school distribution.

(6) There is a shortage of skilled draftsmen. Vocational and training materials have no position in this field and are greatly needed for high schools and technical training institutions.

(7) Films "selling" the services of an architect to prospective home builders are worthwhile. There is strong interest in modern home ideas as witness the popularity of many magazines in this field. But nothing packs more conviction than a good motion picture among these waiting audience groups in churches, clubs, lodges, and thousands of other places.

(8) City planning, previously cited, remains a grave need of all the city dwellers. The reclamation of blighted areas, private enterprise vs. government operations are all part of this vital subject interest in which films can play a vastly important role.

PAINTING SKILLS are described in the 161 slide film on that subject, also in the vocational series "Careers in the Building Trades."





# A BUSINESS SCREEN CHECK-LIST OF FILMS ON ARCHITECTURE, HOUSING & CONSTRUCTION

## MATERIALS: CONTINUED

(CONTINUED FROM COL. 1: PRECEDING PAGE)

**Sidelights on Siding.** (35 min) 16sd-color. Ruberoid.

- Deals with the manufacture and application of asbestos cement siding.

**Solid Comfort.** (22 min) 16sd color. Celotex.

- Celotex process of manufacturing rock wool. Use of wool to provide home insulation for retaining heat in winter, keeping heat out in summer. *Important:* this film not available as yet to any outside group.

**Story of Rock-Wool Insulation.** (25 min). 16sd. Mines.

- Manufacture of rock wool and procedure for insulating new and old buildings with rock wool by pneumatic method. Conditions that develop without insulation are shown in animation.

**Things You Should Know About Your Roof.** (25 min) 16sd. Johns Manville.

- Advantages of asbestos built-up roof. Suitable for meetings of architects, plant engineers, and building owners. Demonstrates actual method of applying roofing; importance of quality workmanship emphasized.

## HOUSING

**All Wood Prefabricated Houses.** (25 min) 16mm. Timber.

**Are We Painters.** (35 min) 16sd. DuPont.

- The right and wrong way to paint a house (with comedy interlude).

**Better Farm Homes With Cement.** (20 min) 16sd-color. Portland Cement.

- Depicts the building and remodeling of farmhouses.

**Building a Farm Home.** (2 rls) 16si. \$50 R. A&B.

**Building a House.** (8 min). 16sd. \$25.00 P. \$1.25 R. Can FB.

- Building of a prefabricated house in Vancouver, Canada, in one day's time.

**Building a House.** (10 min). \$45.00 P. \$2.50 R. EBI

- Depicts processes in constructing a small modern house. Illustrates laying of cement foundations and floors. How workmen, using mass construction methods, put up a house quickly at great savings over older piece building methods.

**Building a Home with Western Pines.** (25 min) 16sd West Pine.

- Shows building of Western Pine home at Golden Gate Exposition in San Francisco. Successive stages in construction of the Cape Cod colonial house are detailed.

**Building America's Homes.** (11 min) 16sd. \$50.00 P. FBF.

- Discusses great expense that has become associated with building and how this expense can be minimized. Shows benefits that can be derived from such mass-production methods as prefabrication and site fabrication.

**Building with Piltpop.** (19 min) 16sd-color. Portland Cement.

- The building of reinforced concrete homes via method of tilting the form walls into position. **Cemesto Horizontal Rail System of House Construction.** (23 min) 16si. Celotex.

- Shows how pre-cut pieces can be joined together.

**A City Comes to Alexander's Corners.** (90 min) 16sd-color. Homasote.

- Details erection of 5,000 Homasote prefabricated homes. Houses were built in five months time.

**A City Rises Overnight.** (60 min) 16sd color. Homasote.

- Erection of 977 prefabricated homes from laying of foundations to finishing of roofs.

**Colonial Architecture.** (10 min) 16sd or si. \$27 and \$24 P. Film Center

- Trip through Henry Ford's Greenbelt Village: colonial settings. Also visit to Deerfield, Mass., showing typical example of the work of the early colonial "master builders."

**Country Homes.** (11 min) 16sd. BIS

- Urgent housing demands in rural England called for a new type of permanent mass-produced home. Portrays erection of a home (designed by Sir Edwin Lutyens) by six workmen in less than a week. Produced for the British Ministry of Health.

**Dawn of Better Living.** (15 min) 16sd-color. Westinghouse

- Brief history of lighting, and how man uses electricity for an easier, more pleasant way of living. Latest ideas in home planning are shown, room by room.

**Design for Learning.** (20 min) 16sd-color. P&S or \$6.00 R—Ind U.

- Methods of planning of construction of a modern school are explained. Detail views of the completed building with emphasis on reasons for new departures in architecture. Develops idea that building a school is a community project.

**18th Century Life in Williamsburg.** (44 min) 16sd color. Eastman Kodak.

- A classic film in the informational field which will prove useful to architects or home decoration students as an authentic reenactment of life in colonial Williamsburg.

**Farm Structural Buildings.** 16mm color. Zono Lite

- Emphasis on insulating concrete floors.

**Fabricating the Western Pines.** (35 min). 16sd. West Pine.

- Fabrication and assembly of sash, door, frames and screens and their proper installation in house construction.

**Home Builders at Work.** (15 min) 16si. \$1.00 R—A&B \$32.50 P—Purinton.

- The building of a home, from plans and blueprints to its occupation, with a depiction of the various trades involved in its construction.

**Home for the Brave.** (20 min) 16sd. \$45.00 P. \$6.00 R. L.A. Housing

- Present-day national housing problems with emphasis on conditions in California. Pictures substandard conditions and problems of the veteran attempting to build his own house on a GI loan.

**How To Build a House in 78 Minutes.** (30 min) 16sd. Homasote.

- Technical review of the fabrication and erection of 5,000 Homasote homes in five months time, showing the precision-built system of construction. This is a shortened version of *A City Comes to Alexander's Corners*.

**Home Place.** (32 min). 16sd. \$38.72 P.—Castle. R—UWF

- Farm housing characteristics in various sections of the county. U. S. Dept. of Agriculture film.

**Houses in Jig-Time.** (11 min). 16sd color. Can FB

- Streamline building methods in Monston, New Brunswick. System of jig assembly and on-site fabrication which established a building record recently.

**Housing in Scotland.** (14 min). 16sd. \$37.50 P. \$2.00 R. BIS

- Temporary as well as permanent structures in Scotland's post-war building program.

**Making of American Homes.** (20 min). 16sd color. Castle

- How the kitchen and bathroom may be rebuilt and modernized into rooms of beauty and utility. Manufacturing processes in the making of porcelain fixtures.

**New Builders.** (10 min). 16sd. \$26.00 P. BIS.

- Describes training given to young men who are reconstructing areas of Britain devastated during World War II.

**Operation Integrated.** (15 min). 16sd color. Can FB

- Canadian integrated housing plan shown as providing builders with necessary assistance to produce homes for sale to veterans at controlled prices.

**Place to Live.** (18 min) 16sd. \$72.00 P. \$3.00 R. Bran

- Slum scenes in Philadelphia—lays the foundation for an approach to a solution to the housing problem and leaves the way open for a follow-up applicable to a specific local situation.

**Plastic Homes.** (20 min) 16sd color. \$5.00 R. \$15.00 P. Can FB

- Ways in which farm houses on the prairie can be made more attractive. Scenes contrast the effect of farm buildings against a flat horizon with the beauty of a home surrounded by landscaping.

**Prefabricating Light and Heavy Timber Structures.** (25 min) 16mm. Timber.

**Problems of Housing.** (10 min) 16sd. \$50.00—FBF. \$2.00 R—Assn

- Shows standards for pleasant and healthful housing, and demonstrates practical methods of modernizing homes to these standards. Stresses protection from weather, adequate light, safety, beauty, and freedom from insects.

**We Decorate Our Home.** (3 rls) 16sd color. Hartley

- Shows ways to redecorate a typical home by using such materials as paint and glass. Suggests methods for cleaning and refinishing soiled woodwork. Shows how to place mirrors behind radiators to achieve more satisfactory heating.

**The Welded Steel House.** (10 min) 16si. Lincoln Elec

- Describes structural and architectural advantages of the steel home.

**Will and the Way.** (2 rls). 16si. \$18.72 P. Castle.

- Remodeling and modernizing an 80-year-old farmhouse. U. S. Dept. of Agriculture film.

## GENERAL INTEREST

**For Safety's Sake.** (15 min) 16sd. \$82.50 P. Nat'l Safety

- Demonstrates use, inspection, and care of portable hand tools. On-the-job scenes and dramatic sequences illustrate operating hazards and give specific instructions for handling chills, grinders, saws and other electrical tools with safety. Manual included.

**Proud City.** (26 min) 16sd BIS

- London rebuilds after World War II and this film tells of the planning and ideas which directed that great effort. Particularly good for city planning discussion groups.

**Shelter.** (10 min). 16sd. \$50.00 P—EBI. R—17 of Kan.

- The effect of climate on shelter, the form of building materials and specialization required in constructing modern types of shelter.

**This is Tomorrow.** (10 min) 16sd. IFC.

- A John Nesbitt (Passing Parade) short adapted from *The City* with special emphasis on modern housing and related city planning problems.

**What Price Safety.** (2 rls) 16sd. IFC

- Available only to schools. An MGM *Crime Does Not Pay* picture. Shows a gang forcing its way into the construction business. Members are apprehended by the police after several deaths result when they attempt to skirt the provisions of the building code.

## SLIDE FILMS

(Including sound and silent subjects)

**According to Plan.** (50 frames) sd. Am Central

- How installing American Central kitchen cabinets and sinks modernizes a kitchen.

**America's Housing Crisis—Problem Number One.** (115 frames). si. \$5 R. Can. 16si.

- U. S. housing problems traced. Early efforts to correct it. Scope of housing needs—what must be done to provide houses on both emergency and permanent bases.

**Careers in Building Trades.** si. \$2 P. SAVI

**Concrete Facts.** sd. Master

- Illustrates results of studies of cement dispersion made by Ohio State University and a well-known testing authority. Shows new projects, explains action and benefits of cement dispersion. Points out how concrete durability may be increased as much as 500 per cent.

**Construction Equipment Safety.** (20 min) sd. \$22.50 P. Nat'l Safety

- Causes of accidents in use of heavy construction equipment—bulldozers, cranes, tractors, steam shovels, dump trucks, etc. Stresses importance of following simple rules and relying on common sense in safety matters. Manual included.

Note: Silent slideshows or filmstrips are indicated, si. Sound slideshows are shown as sd and require 3 1/2" rpm playback.

# A BUSINESS SCREEN CHECK-LIST OF FILMS ON ARCHITECTURE AND CONSTRUCTION

## SLIDEFILMS: CONTINUED

**Handling Pressure Cylinders.** 6 min. sd. \$11.10 P. P&S

- Detailed information on proper storage, rigging, hoisting and use of oxygen, acetylene and other pressure cylinders with emphasis on safety usage. Includes meeting guide.

**Let's Talk about the Weather.** (15 min.) sd. Chamberlin

- Weatherproofing a home: heat leaks and their remedy.

**Modular Coordination of Windows and Sash.** 30 min. continuous. sd. Nat'l Door

- Primarily designed to illustrate a lecture on modular coordination as related to windows and sash.

**A Scotsman Looks at Modular Coordination.** 107 frames. 30 min. color. Am. Inst. of Architects

- Promotion slide film on dimensional coordination produced by The Producers' Council Inc. and the AIA.

**Safe Earthmoving.** 15 min. sd. Loan or \$10.00 P. LeTom

- Shows hazards relating to earthmoving equipment on construction jobs. Features LeTomneau equipment, but covers in general the mechanical and operating factors of any make of earthmoving machinery.

**Vermont Marble.** 81-82 R. SM

**Woodworker's Tools.** 36 frames. sd. Vis Sci

- Shows more than 100 commonly used hand tools describing details in their use.

## GLASS SLIDES

*Including 2 x 2 and 3 1/4 x 1 1/4*

**Heat in Harness.** 800 slides. Minneapolis Honeywell

- Slides picture electronic products, installations, charts and diagrams showing circuits, wiring, piping etc. Used by MHI for its training program.

**Timber Connector Construction for Various Types of Structures.** 30 min. 3 1/4 x 1 1/4. Timber

## Sources of Motion Pictures, Slidefilms and Slides Listed in These Feature Pages

**A & B:** Akim & Bagshaw Inc., 2023 E. Colfax Ave., Denver, Colo.

**Alcoa:** Aluminum Company of America, 801 Gulf Bldg., Pittsburgh 19, Pa.

**Am Central:** American Central Manufacturing Corporation, Connersville, Ind.

**Am Instit of Architects:** American Institute of Architects, Technical Secretary, 1711 New York Ave. N.W., Washington, D.C.

**Am Instit:** American Institute of Steel Construction Inc., Dept. of Educational Services, 101 Park Ave., New York City 17.

**Assn:** Association Films, YMCA Motion Picture Bureau, 317 Madison Ave., New York City.

**BIS:** British Information Services, 30 Rockefeller Plaza, New York City 20.

**Bran:** Brandon Films Inc., 1600 Broadway, New York City 19.

**Calif Redwood:** California Redwood Distributors Ltd., 35 E. Wacker Dr., Chicago 1.

**Can FB:** National Film Board of Canada, 620 Fifth Ave., New York City 20.

**Castle:** Castle Films, RCA Bldg., New York City 20, 135 S. LaSalle St., Chicago, Russ Bldg., San Francisco 3.

**Chamberlin:** Chamberlin Company of America, 1815 N. Central Park, New York City.

**Celotex:** Celotex Corporation, 120 S. LaSalle St., Chicago 3.

**Cur Hist:** Current History Films, 77 Fifth Ave., New York City 3.

**Douglas Fir:** Douglas Fir Plywood Association, 901 Tacoma Bldg., Tacoma 2, Wash.

**DuPont:** E. I. DuPont de Nemours & Company, Inc., Advertising Dept., Wilmington 98, Del.

**Eastman Kodak:** Eastman Kodak Co., Film Div., 300 East Film, Rochester 3, N. Y.

**IRE:** International Educational Films, 100 W. Madison St., Chicago 10.

Be sure to write source nearest you for all films listed; return borrowed films promptly and in perfect condition. Remember: sound films will not operate on silent 16mm equipment.

**Fir Door Instit:** Fir Door Institute, Tacoma Bldg., Tacoma 2, Wash.

**Glen Gery:** Glen Gery Brick & Shale Company, Reading, Pa.

**Hartley:** Hartely Productions Inc., 20 W. 17th St., New York City 19.

**Homasote:** Homasote Company, Trenton, N. J.

**Ind Limestone:** Indiana Limestone Institute, Bedford, Ind.

**Ind U:** Indiana University, Audio Visual Center, Bloomington, Ind.

**Johns Manville:** Johns Manville Corporation, 22 E. 10th at Madison, New York City.

**LA Housing:** Los Angeles Housing Campaign Committee, 659 N. Weston Ave., Los Angeles 27.

**LeTom:** R. G. LeTomneau Inc., Peoria, Ill.

**Lincoln Elec:** Lincoln Electric Co., 12818 Con Rd., Cleveland 13, O.

**Manke:** Carl E. Manke Productions, 2708 Beaver Ave., Des Moines 10, Ia.; 7511 N. Ashland Ave., Chicago.

**Master:** Master Builders Company, 7016 Euclid Ave., Cleveland 3, O.

**Mines:** Bureau of Mines, Graphic Services Section, 4800 Forbes St., Pittsburgh 13, Pa.

**Minneapolis-Honeywell:** Minneapolis-Honeywell Regulator Co., 2747 14th Ave. S., Minneapolis 8, Minn.

**Modern:** Modern Talking Picture Service Inc., 9 Rockefeller Plaza, New York City 20, 112 E. Ontario, Chicago 11, 217 Spring St. NW, Atlanta 3, Ga.

**Nat'l Door:** National Door Manufacturers Association, 32 S. Michigan Ave., Chicago.

**Nat'l Elec:** National Electrical Manufacturers Association, 10 E. 11th St., New York City.

**Nat'l Safety:** National Safety Council, 20 N. Wacker Dr., Chicago.

**Pittsburgh:** Pittsburgh Plate Glass Company, 632 Duquesne Way, Pittsburgh 22.

**P&S:** Photo & Sound Inc., 153 Kearny St., San Francisco.

**Portland Cement:** Portland Cement Association, 33 W. Grand Ave., Chicago.

**Purinton:** Robert F. Purinton, 1101 12nd St., San Diego, Calif.

**Ruberoid:** The Ruberoid Company, 500 5th Ave., New York City 18.

**Struc Clay:** Structural Clay Products Institute, 1750 K St. NW, Washington, D. C.

**SVE:** Society for Visual Education, 100 E. Ohio St., Chicago 11.

**TTC:** Teaching Film Custodians Inc., 25 W. 13rd St., New York City 18.

**Timber:** Timber Engineering Company, 1319 Eighteenth St. N.W., Washington 9, D.C.

**U of Kan:** University of Kansas, Bureau of Audio-Visual Instruction, Lawrence, Kan.

**UWF:** United World Films Inc., RCA Bldg., 30 Rockefeller Center, New York City 20.

**Vis Sci:** Visual Sciences, Suller, N. Y.

**Vermont Marble:** Vermont Marble Company, Proctor, Vt.

**Voca Guidance:** Vocational Guidance Film Inc., Distributed by Carl E. Manke Productions, 2708 Beaver Ave., Des Moines, Ia.; 7510 N. Ashland Ave., Chicago 20.

**West Pine:** Western Pine Association, Yeon Bldg., Portland 1, Ore.

**Westinghouse:** Westinghouse Electric Corporation, Motion Picture & Speakers Bureau, 306 Fourth Ave., Pittsburgh, Pa.

**Zonolite:** Zonolite - Zonolite Company, 100 S. LaSalle St., Chicago 3.

# VISUAL TRAINING REPORT

## Europe Turns to Visual Education Methods

BELGIUM LEADS IN ADOPTING AMERICAN A-V TECHNIQUES

★ Visual education is reaching ever wider groups in Europe today. Various governments, particularly in France, Belgium, United Kingdom, Switzerland and Italy, are finding visual training aids to be an effective tool in eliminating one of the greatest obstacles standing in the way of a rehabilitated industry — the lack of competent, trained workers.

Belgium, which has probably progressed more rapidly than any other country in Europe since the war, has also been in the forefront in adopting visual education as a standard method of technical instruction. *La Dernière Heure*, leading Brussels newspaper, calls it "A revolution in teaching technique . . . the new method born of the war and proved in America will bring a new era to the art of teaching."

### BELGIAN MAGAZINE NOTES GI SUCCESS

*Mercure*, Belgian business magazine, has this to say: "During the war we were always amazed to find what good mechanics all *les GI* were. Our boys were good soldiers, but what vehicle wreckers!! Americans seemed to understand each gadget they used and be able to take it apart and put it together again. We couldn't understand this at the time for we knew *les GI* came from all walks of life and various professions and were not *all* mechanics. We now know that in America, during the war, when time was precious, new methods of mass training were developed to acquaint people from all professions with their new trades as soldiers. Whereas in normal times it might take three years of study in professional schools and several more of practical training to learn how to assemble, disassemble, and repair any machine, this time could not be spent now so unprofitably.

"American instructors realized that the human being whose mind is relatively undevel-

oped intellectually, is very alert with his senses. Once his curiosity is aroused he learns more easily by the use of his senses—above all, eye and ear—than by applying his mind. Up to now the mistake of relying on ear alone for teaching has resulted in slow learning, as the man in the street has not learned to reason inductively or deductively. So the new audio-visual training was introduced because it brought knowledge to the majority of men through their senses which are keenest — ear, eye, and sometimes even touch.

### CONTACTS WITH AMERICANS ARE SOUGHT

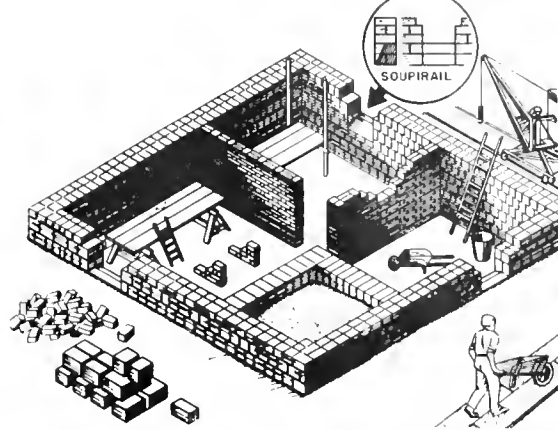
"Now the first contacts have been established between visual educators across the Atlantic and industrial firms here. The construction of a Belgian society is being studied which ought to launch wide scale application of the new method in our country. We wish good luck to these American producers, convinced that their efforts will enrich Belgium's productivity by improving the quality of its manufactures."

*Mercure* goes on to describe the Belgian government's new program of visual instruction for training unemployed nationals and displaced persons in the various trades needed for the rebuilding of Europe.

### ESTABLISH VISUAL CENTER AT TOURNAI

This new program was introduced to Belgian officials by Mr. Alexander Belenky, European representative of Frederic House, Inc., New York. M. P. Lacoste, the Commissioner General for the Promotion of Labor, and his assistant, M. J. Van Caeneghem, were very much interested in applying American methods of visual education to this problem. Through their cooperation, and that of M. Martin, Director of Unemployment Service, a special visual education center was estab-

lished last year at Tournai to experiment with the effectiveness of visual training methods.



TRAINING. BRICKLAYERS with slidefilms. The word "soupirail" means support, referring to iron rods set into the brickwork.

lished last year at Tournai to experiment with the effectiveness of visual training methods.

For this program, Frederic House produced four slide films and five booklets to train masons and bricklayers. To test these aids a training course was set up. At the end of six weeks, it was found that the 38 unemployed who took the course were fully qualified to perform any type of work required in that trade. The films and booklets were integrated in such a way as to give a constant check on the student's progress. For example, the first booklet showed each frame of the film opposite the commentary which accompanied it. The second booklet presented the text without the pictures, and the students had to describe or sketch in the action indicated. The next booklet had only the pictures. The fourth booklet mixed the sequence of the procedure, and the fifth omitted many steps. The results of this pilot training course were far beyond expectations. So much so that Belgian school officials immediately began a more intensive study with the aim of implanting the method in Belgian educational institutions.

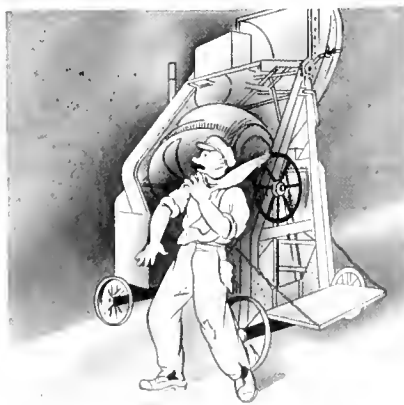
### BELGIAN ARMY ALSO SETS UP PROGRAM

A similar training program is being set up in the Belgian Army through the efforts of Majors Gheysen and Genard. The aim of this program is that every soldier, upon completion of his one year term of military service (at age 19), will be discharged as fully trained in some trade — as a carpenter, mechanic, plumber, etc.

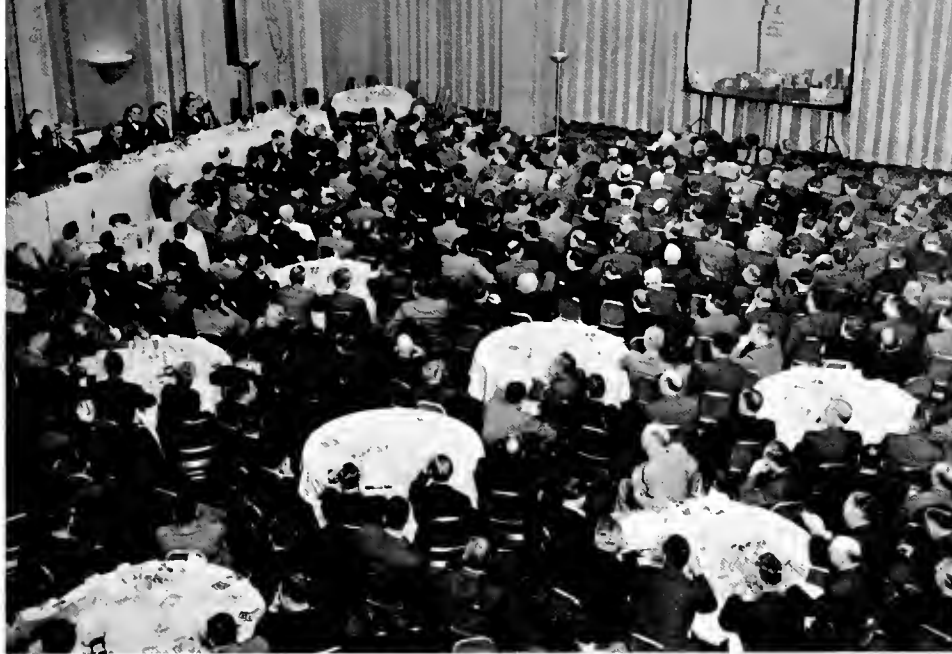
Through the efforts of *L'Institut d'Organisation Industrielle et Commerciale* of Brussels, a non profit, semi official organization somewhat similar to our Chamber of Commerce, a program of audio-visual technical training will be made available to Belgian industrial and commercial companies.

### GOVERNMENT APPROPRIATES ADDED FUNDS

The first year of this program has proved its effectiveness. The Belgian government is appropriating large sums of money to expand its activities and is making every effort to coordinate the military and civil phases to include as many as possible of the victims of the war. Not only are these people helped as individuals, but Europe is helped by gaining the skilled workers it so desperately needs for reconstruction.







BUSINESS MEN OF CLEVELAND gathered at showings like this (scene above) to see the Cleveland Illuminating Company's civic promotional film "Opportunity" also shown in 121 theatres.

which this community holds your company."

When Mr. Lindseth opened the NEWS, the PRESS and the PLAIN DEALER, he found columns in the editorial, news and entertainment sections all devoted to accolades for the movie and sincere praise for the Illuminating Company.

#### SHOWN TO OVER THREE MILLION PEOPLE

Since that November morning, Mr. Lindseth's mail and press clippings have increased a hundred fold, and 1,300,000 people in the Cleveland area (out of a million and a half maximum possible audience) have seen *Opportunity*. . . . Of 129 theatres in the area 121 have booked the film, and 10 have re-booked. It has been seen in every public school in the area, plus hundreds of social clubs, union halls, civic organizations, churches, veteran's groups and other institutions. It was seen at a special midnight showing by the entire Ohio State Legislature.

Obviously, *Opportunity*. . . . has been a whooping success. All Clevelanders, their civic pride aroused, have been encouraged to help C.E.I. sell their city to others. It is a fine example of smart film use, tie-ins and promotion: *Opportunity*. . . . has paid off.

Last spring, Frank Ryan, assistant to the president, and head of the public relations and advertising departments of the Illuminating Company, originated the plan for a film (1) to heighten Clevelanders' knowledge of and pride in their city; and (2) to attract additional business to the area. Consulting with the D'Arcy Company, C.E.I.'s advertising agency, and Time, Inc.'s Cleveland manager, the March of Time was selected for the job of filming the Cleveland story. It was a natural choice for this type of picture. C.E.I.'s national advertising has been heavily concentrated in TIME and FORTUNE. TIME, itself, once had its home office in Cleveland, thinks well of the city, and vice versa. And this broad type of message is right up TIME's alley. Fil-

teen March of Time script writers, researchers and production crews went on the job in May 1947 and production began late in August.

The final result is a typical 18-minute March of Time picture story of Cleveland's streets, stores, industries, offices, homes, parks, theatres and civic activities. Although obviously planned for theatre showings, *Opportunity*. . . . makes no namby-pamby or snide efforts to be an Illuminating Company "commercial"—it is a commercial, and the company establishes its own part in Cleveland in no uncertain terms.

Pontificating narrator Westbrook Van Voorhis is March of Time's familiar "voice" in *Opportunity*. . . . His thundering commentary, as always, carries considerable conviction.

#### PREMIERE PERFORMANCE AT MUSIC HALL

C.E.I. introduced the new picture with a truly auspicious send-off. 3,000 leading Clevelanders, Mayor Thomas Burke and Ohio's Governor Thomas Herbert were on hand for the premiere performance at Public Music Hall. Preceding the initial showing was a concert by the Cleveland Summer Symphony Orchestra.

During theatre runs of the film, the Illuminating Company continually hyped attendance with daily newspaper advertising telling of the picture.

*Opportunity—the Story of the Best Location in the Nation* is more than just a Cleveland picture in the broad sense, it is also a story of private enterprise at work, showing what it has accomplished for the people of one community. As one Cleveland newspaper expressed it: "It brought out very forcefully all the advantages of the Greater Cleveland area, and how fortunate we are to be a part of a great nation which still believes in free enterprises. It is rendering a service to all the citizens of our nation." ●

# The New Films

## Gruen Watch Shows "The Miracle of Time"

★ Within the next few weeks, the GRUEN WATCH Co. will begin distribution of *The Miracle of Time*, a 20-min entertainment—public relations short produced by FILMS FOR INDUSTRY, New York.

The film deals with the importance of time to man, and consequently, of the instruments with which he measures time. To explain the mechanical structure of a watch, high magnification photography brings to full screen size the incredibly tiny screws, hairsprings and similar items used in timepiece manufacture.

This is not Gruen's first excursion into picture-making. More than a year ago the company decided it could serve itself as well as the rest of the watch industry by offering a film to repairmen suggesting a method of disassembling and cleaning a watch. Through FILMS FOR INDUSTRY they produced *Guardians of Precision*, a 20-min sound and color subject which has since been seen by practically every watch-repairman in the country.

Occasional screenings to non-professional audiences met with sufficient interest so that Gruen put the film into general distribution to schools, clubs, etc. The response from these groups prompted *The Miracle of Time*, produced exclusively for non-technical programs.

\* \* \*

## "Home of Champions" a Must for Dog Lovers

★ *Home of Champions*, a short story on the training of bird dogs, is the title of a one-reel, 16mm motion picture in Kodachrome produced by The Ralston Purina Company through The Jam Handy Organization.

The purpose of the film is to show, by a pictorial trip through Sedgelyield—a dog breeding and training farm in Mississippi—some outstanding dogs at home in their kennels. Managed by Glyde Morton, famous dog trainer, Sedgelyield reflects the methods used in training champion dogs.

Of particular interest to professional dog breeders, dog trainers, hunting clubs, and to those who show dogs, *Home of Champions* is available on a free loan basis. Information on showings can be obtained by writing to Mr. Gordon M. Philport, vice president, Ralston Purina Company, St. Louis, Missouri. There is no mention of the sponsor's name.

### A scene from "Home of Champions"



A COMPARATIVE STUDY OF SPONSORED FILM DISTRIBUTION COSTS

Table I: 6,000 shipments of a 2-reel film from 26 regional exchanges

Exchange	%	Total Shipments	Z	O	N	E	S	
Atlanta	1.7	282	12	3	1	5	6	
Boston	5.0	300	180	90	30	12	12	
Buffalo	1.1	216	123	123				
Cedar Rapids	1.7	102	102					
Chicago	1.1	264	225	39				
Cleveland	7.4	444	333	111				
Dallas	8.6	516	181	181	154			
Detroit	3.5	210	137	73				
Harrisburg	2.0	120	120					
Indianapolis	3.1	186	186					
Kansas City	3.9	234	147	117				
Lexington	2.0	120	108	12				
Los Angeles	2.1	126	71	26	13	13		
Milwaukee	3.3	198	139	59				
Minneapolis	5.0	300	180	60	30	30		
New Orleans	2.2	132	53	99				
New York	6.2	372	372					
Omaha	3.2	192	96	96				
Philadelphia	1.5	270	270					
Pittsburgh	1.3	258	219	51				
Raleigh	1.5	270	189	81				
Richmond	2.2	132	111	21				
St. Louis	3.5	210	126	63	24			
Salt Lake City	2.1	111	58	29	29	14	14	
San Francisco	1.9	111	68	34	12			
Seattle	1.3	258	103	51	39	39	25	
Totals	100.0	6000	3969	1515	370	138	39	
Rate per shipment			\$1.14	\$1.18	\$1.25	\$1.34	\$1.11	
Total Cost			\$4536.60	\$272.70	\$92.50	\$16.92	\$15.99	
Total Cost all Zones—one way			\$973.77					
					round trip	\$1,947.54		

Table II: 6,000 shipments of a 2-reel film from Battle Creek, Michigan

Exchange	%	Total Shipments	Z	O	N	E	S		
Atlanta	1.7	282	-	-	72	6	70	70	
Boston	5.0	300	-	-		150	150	-	
Buffalo	1.1	216		98	118				
Cedar Rapids	1.7	102		102					
Chicago	1.1	264	264						
Cleveland	7.4	444	15	399					
Dallas	8.6	516					155	361	
Detroit	3.5	210	210						
Harrisburg	2.0	120	-	12	108				
Indianapolis	3.1	186	140	46					
Kansas City	3.9	234			94	70	70		
Lexington	2.0	120		120					
Los Angeles	2.1	126						126	
Milwaukee	3.3	198	178	20					
Minneapolis	5.0	300		75	75	60	60	30	
New Orleans	2.2	132					66	66	
New York	6.2	372			112	260			
Omaha	3.2	192				96	96		
Philadelphia	1.5	270			135	135			
Pittsburgh	1.3	258	129	129					
Raleigh	1.5	270			135	135			
Richmond	2.2	132		66	66				
St. Louis	3.5	210			105	105			
Salt Lake City	2.1	111						111	
San Francisco	1.9	111						111	
Seattle	1.3	258						258	
Totals	100.0	6000	55	1110	668	1050	1081	667	1169
Rate per shipment			\$1.00	\$1.18	\$1.25	\$1.34	\$1.11	\$1.52	\$1.64
Total Cost			\$55.00	\$160.00	\$357.00	\$1414.21	\$146.84	\$713.09	
Total Cost all Zones—round trip									\$1,525.28

# A Comparative Cost Analysis of Film Shipments

Based on an interview with F. H. Arlinghaus, of Modern Talking Picture Service, Inc.

A RECENT SURVEY of comparative distribution costs, based on a typical business film program numbering 6,000 shipments of a two-reel picture, sheds interesting light on cost factors not usually taken into consideration by sponsors maintaining such distribution facilities for their films.

Although intended as a commercial experiment by Modern Talking Picture Service, Inc. to prove the value of its 26 regional exchange system vs. a single national point of shipment the cost differential involved is well worth study by any 16mm sound film distributor in the business field.

## LOWERS COSTS AND MOVES PRINTS FASTER

The accompanying tables I and II (left) show that 6,000 shipments from 26 strategically located points will deliver prints to the audience faster (and expedite return) as well as lowering postage cost both ways, either to the borrower who pays or to the sponsor.

Table I shows the 26 exchanges and the percentage of equipped outlets which each serves (column 2). The third column indicates the number of shipments made by each exchange of the estimated 6,000 total. Quantity of shipments was then broken down into parcel post zones. The postage cost was based on a two-reel film mounted on a reel and sent in a fibre shipping container with gross shipping weight of five pounds apiece. Total round trip cost was \$1,947.54 for 6,000 shipments from the 26 regional exchanges.

## BATTLE CREEK, MICH., USED AS CENTRAL POINT

Table II shows the same quantity of bookings in each area, exactly the same as shown in Table I. But these films are sent from a single national shipping point—the city of Battle Creek, Michigan. The total round trip cost from this central national point is \$1,525.28 or 23% of the transportation cost involved in the exchange system.

In the first system (from 26 points) 66% of the shipments fall into Zones 4, 2 and 3; of the shipments are within Zones 4, 2 and 3.

## COSTS INCREASE AUDIENCE RESISTANCE

Audiences have shown a willingness to pay the small amounts of transportation cost involved in exchange distribution. However, should the sponsor try to overcome audience resistance to greater transportation costs caused by long distance shipments and offer to defray such expenses, he will incur a \$1,500 expense, uneconomical and unnecessary. ●

# Thanks, Mr. Towne



**ALLEY & RICHARDS, INC.**  
NEW YORK · BOSTON  
*Advertising*

370 LEXINGTON AVE.,  
NEW YORK, 17

April 15, 1948

Mr. Frank Speidell, President  
Audio Productions, Inc.  
Film Center Building,  
630 Ninth Avenue,  
New York 19, N. Y.

Dear Mr. Speidell:

You may recall that the second of the three sound motion pictures Audio has made for our client, Cast Iron Pipe Research Association, over the past dozen years, is called "Health and the Cycle of Water." Audio made this picture eight years ago and I well remember the tough technical and production problems that had to be met, particularly in connection with the animation.

I thought you would be interested to know that this picture is as vital and useful as it was eight years ago. Copies are still circulated by the Health Departments of 47 States. Two of the States, Wisconsin and Florida, have had so many calls for the film that they have asked for a second copy. The client is still regularly circulating about twenty copies.

For this valuable contribution to the client's public relations program, we have to thank the skill and resourcefulness of your organization in overcoming seemingly insuperable production problems.

Sincerely yours,

*Michael Towne*  
ALLEY & RICHARDS, INC.

Send for  
"A Few Facts  
About Audio"

MT-S

## AUDIO PRODUCTIONS, INC.

PRODUCERS OF MOTION PICTURES

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Telephone Canal 4914

# Films Fight Highway Traffic Death Toll

AMERICAN TRANSIT ASSOCIATION FILMS REACH THIRTY MILLION PEOPLE

**T**HE AMERICAN TRANSIT Association, representing more than 80% of the local transit companies of the United States and Canada, has vigorously been in the forefront of organizations playing an active part in making traffic safety a "way of living" for everyone.

The transit industry, which contributed very little to the startling total of 32,000 lives lost last year in traffic accidents—one death every 16 minutes—nevertheless has a direct interest in safety on the highways, and feels a real responsibility in maintaining its commendable record. Better traffic safety habits by not only the professional driver, but pleasure car drivers and pedestrians as well, means lower costs, improved service for transit customers, and better public relations for the transit company with the public and the community it serves.

### FIRST FILM IS STILL GOING STRONG

A major part of ATA's safety program during the past two years has been the sponsorship and distribution of *It's Wanton Murder*, a motion picture which pointed up the criminal waste resulting from the large number of traffic accidents that take such a heavy toll of our citizens—almost as many each year as were lost in each year of the war. *It's Wanton Murder* has been seen by over thirty million people and is still going strong. 300 16mm prints and 75 35mm prints are in constant circulation. In Washington, D. C., for example, over a million people saw theatrical versions of this first film produced for ATA by William J. Ganz, veteran New York producer.

ATA's new 1918 campaign against highway accidents began early in May with the premiere of *Driven To Kill* before 400 transit executives at the Annual Safety Awards Dinner in the Hotel New Yorker, New York. Lowell Thomas, who narrated both *Driven To Kill* and its predecessor, devoted a part of his regular CBS news program to the new picture in a broadcast from the dinner.

*Driven To Kill* opens with a dramatic scene of a highway accident at night, with the New Jersey State Police efficiently going about

their grim business; then cuts to the familiar figure of Lowell Thomas reading the accident statistics into his microphone. In flashback, Thomas introduces the participants in the tragedy, and with remorseless logic exposes the mental attitude that leads inevitably to the fatal crash. The picture ends with Thomas pinning the blame for 85% of automobile accidents squarely on the average American driver—men and women right in the hall.

### MAKES STRONG IMPRESSION ON AUDIENCE

The emotional impact is such that those who see this picture are impressed especially with their own shortcomings as drivers—and resolve to do something about it.

*Driven To Kill* was produced by Sound Masters, Inc., of New York, who also made the General Motors safety film, *Safety, Our Number One Crop*, which was awarded a "Safety Oscar" by the National Committee on Films for Safety sponsored by the National Safety Council.

Some traffic experts who have previewed *Driven To Kill* regard it as a likely candidate for the 1918 award.

Propaganda for transit has been purposefully omitted from the new film. This was done in order to increase the picture's general public acceptance value, and, indirectly, to bring the industry greater goodwill and approval.

### TRANSIT COMPANIES GET FIRST PRINTS

A feature of distribution plans for *Driven To Kill* is the fact that every transit company will have exclusive rights in its territory to purchase one or more prints for a period of two months from May 3, 1918. If at the end of that period, a transit company has not forwarded a purchase order, the Association will assume the transit company has no objection to distribution of the film to other organizations in the area.

If a purchase order is received, however, within the two month period, ATA will not sell another print in the purchaser's territory for at least six months from date of sale. In any event, after the six month period has elapsed, *Driven To Kill* will be made available to companies outside the industry. ●

These graphic night highway accident scenes are typical of the film "Driven to Kill."





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Film producers who know the Emil Velazco organization have discovered that the economies of "big studio" operation with its modern equipment, skilled craftsmen, and its centralized responsibility are available for even the smallest producing schedules. By employing the most modern equipment—and by keeping it in operation continually—overhead costs-per-reel are reduced while quality is maintained.

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**Alexander E. Victor Receives Distinguished Service Award**

◆ **ALEXANDER E. VICTOR**, Victor Animatographs founder, received the third annual ANSA award at the Allied Non-Theatrical Film Association's recent convention in New York.

In acknowledgment of his services to the film industry, Victor was given a plaque bearing the inscription: "In recognition of pioneering efforts to establish an unchallengable standard of safety in projecting narrow width films, thus opening all doors everywhere to the use of non-theatrical motion pictures."

Victor was among the first in the trade to realize the necessity of a separate standard for safety film used in the non-theatrical field. When, at the end of a relentless fight, standard size 16mm nonflammable film was finally adopted, his company produced the first 16mm camera and projector made specifically for use with the new base. His inventions in the amateur motion picture field are legion.

Victor is honorary chairman of the board of Victor Animatograph Corporation, and still heads the company's experimental and engineering department.

**Radiant Manufacturing Appoints Sporka as New Chief Engineer**

◆ **WILLIAM P. SPORKA** has been appointed chief engineer at RADIANT MANUFACTURING, Chicago, to administer the company's extensive research program in projection screen design and development.

For the past ten years Sporka

WILLIAM P. SPORKA



has been chief engineer in charge of mechanical design and development for Sonora Radio & Television Corp. Previously he served in the engineering departments of several Chicago plants including Western Electric, Clinton Mfg., and Warwick Mfg. Co.

**California A-V Dealers Group Elects Dick Utz as President**

◆ **DICK UTZ**, Coast Visual Education Service, Hollywood, was elected president of the CALIFORNIA AUDIO-VISUAL EDUCATION DEALERS ASSOCIATION last month at CAVEDA'S Los Angeles meeting. Other officers elected for the coming year include: vice-president, JACK SIMMONS, Craig Visual Aids Service; secretary-treasurer, LEE DE-

PRIST, DeViv, members of the Board, HERB ELKINS, Elkins Co., and CARL LOEFELUS, Youth Films.

**Ampro Corporation Names Two Sales and Advertising Execs**

◆ **AMPRO CORPORATION**, Chicago, has announced two new executive staff appointments to handle expanding company advertising and sales promotion activities.

**C. P. GOETZ**, new director of industrial sales, comes to Ampro with wide background in both film production and equipment manufacturing. He assisted in the development of sound motion pictures while serving on General Electric's research and engineering staff, and supervised one of the nation's first sound installa-



C. P. GOETZ

tions in a commercial theatre. He was also eastern district supervisor for Jam Handy, motion picture sales program director for American Tobacco, and an executive with Motion Picture Engineering when the latter was absorbed by Ampro.

**WILLIAM JONAS**, second new Ampro appointee, will serve as assistant to the company's ad manager Bill Scranton. Jonas gained advertising and sales promotion experience with Sears Roebuck, Montgomery Ward, and Coca-Cola Bottling of Chicago, and directed a visual education department for the National Livestock and Meat Board. His last position was advertising manager for Florists' Telegraph Delivery News.

Ampro is planning a nationwide mail campaign to thousands of schools, libraries, and business organizations, in a stepped-up industrial sales drive. The first phase of this campaign has already gotten underway with the mailing of "Inside Story of 16mm Sound Motion Pictures", an elaborate brochure explaining the use of sound films in sales stimulation and employee training.

WILLIAM JONAS



**FILMS FOR TRAINING**

"Studding", a technical term in watchmaking, is the ninth subject in a series of training films being made for the Bilova School of Watchmaking by Loucks & Norling.

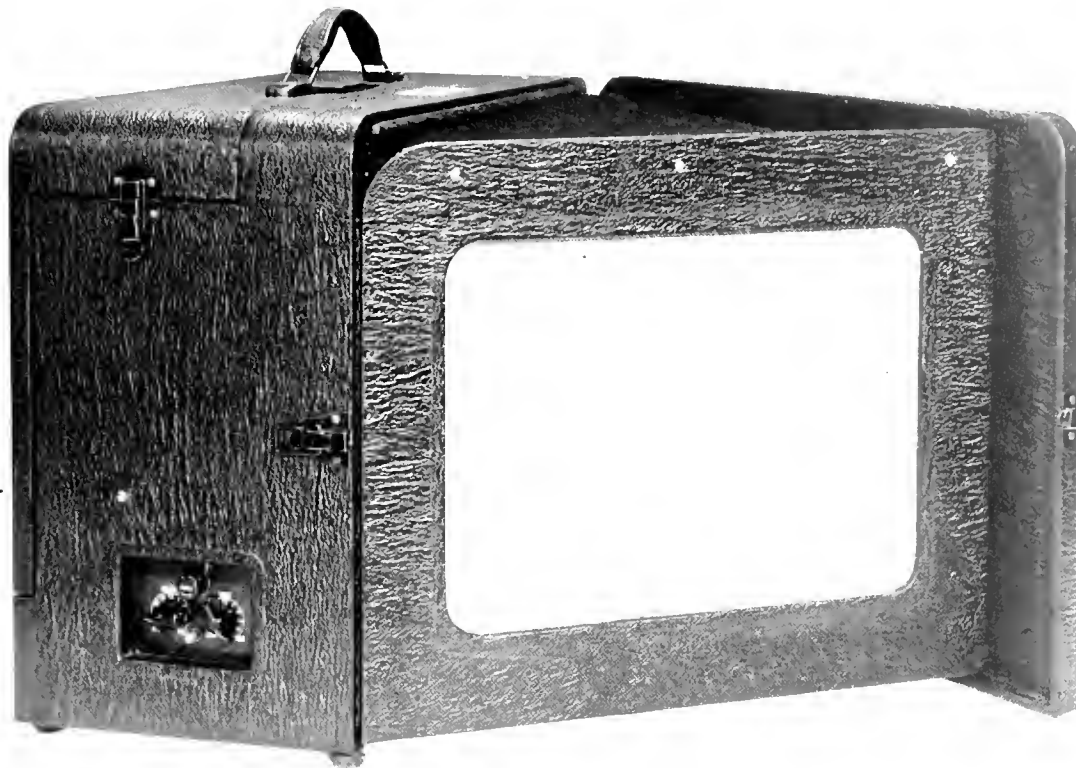
These training films, with narration carefully condensed and right to the point, with pictures in straight photography and animation that clearly show the operations involved, speed the job of teaching handicapped veterans watch craftsmanship.

In the school each new subject is introduced with a film. When the veteran actually starts working with his hands on the bench he understands what he is doing and why. The films are shown as often as required. Teaching time is greatly reduced.

**LOUCKS & NORLING Studios**

245 WEST 55TH ST. • NEW YORK CITY

TELEPHONE BR 3-1100 • THE FILM • MADE IN U.S.A.



# One for the Show...

*The new, automatic, 16mm sound motion picture unit*

## CINÉ-COMPACTO

Reg. U.S. Pat. Off.

**E**VERYTHING in one case...motion picture projector, amplifier, speaker, screen and Tension Free Continuous Film Feed Mechanism.

Film Capacity . . . . . 800 feet  
Light Weight . . . . . 37½ pounds

Easy to operate...no threading or rewinding of film, set up and running in less than 1 minute.

Brilliant, sharp picture...dark room not required.  
Operates anywhere on A. C. or D. C. 110 volt current.

*Manufactured and Distributed by*

## CINÉ-COMPACTO I N C .

• Sales Office  
551 Fifth Avenue  
New York 17, New York  
Va. 6-4213

Plant •  
110 Main Street  
Northport, New York

★ **Lord & Taylor, N.Y. and Lady Fair**—A major department store is treating its employees to recreational pictures during the 15-minute hour for the past six months.

Based on the premise that efficiency is increased by entertainment and relaxation during the mid-day respite, Lord & Taylor's film programs are specially selected to suit the interests and hobbies of the sales people of the store without having too much on selling techniques or product information.

#### ONE THIRD OF WORKERS GO

About 1,000 out of the store's total force of 3,000 usually attend the half-hour movie-day showings, which are run continuously near the roof garden employee restaurant during all lunch shifts.

One typical program given recently included the Sugar Research Institute's *The Gift of Green*, the International Film Foundation's *Boundary Lines*, and a picture on how to dance the tumba. Other films have been *The Night Before Christmas* and a Palestine travelogue during the yule season, and various travel, hobby, science, and sports subjects from time to time.

#### ENTHUSIASTIC ABOUT RESULTS

Jane Derby, Lord & Taylor's recreational director, supervises the store's film showings, and is most enthusiastic about the response they have evoked thus far. She points out that Movie Day programs are valuable not only for entertainment and general morale, but as a means of getting across worthwhile ideas without being pedantic about it.

The Lord & Taylor movie day idea is a brainchild of Helen McKee, script writer, OWI film specialist, and now associated with Visual Education Consultants, Inc., New York. Miss McKee selects films for Lord & Taylor from many sources. In fourteen programs thus far arranged, films have been procured from no less than nineteen different dealers. The diversity of sources has been a prime factor in discouraging

# The RETAIL VISUALIZER

Lord & Taylor, N.Y. Department Store,  
Provides Recreational Films for Employees

recreation film use on a regular basis for many firms. Visual Education Consultants, with no regular distribution commitments, feels it is in a good position to provide a centralized evaluating and booking service on a low flat fee basis.

Lunch time movie service has now been offered to other commercial and industrial organizations since its enthusiastic acceptance at Lord & Taylor.

Another prominent New York firm using such recreational programs is Standard Oil Company of New Jersey at Rockefeller Center.

Celanese Corporation Is Offering  
Television Film to Retailers

◆ This month, the Celanese Corporation of America is distributing a novel television sound film at no cost to those cooperating stores which have access to television facilities in their respective cities. The picture runs 53 seconds, allowing time at the beginning and end for the addition of slides identifying the store tying-in with the promotion.

The new film, produced as first of a forthcoming series on various Celanese products by Ellington & Co., New York advertising agency,

features the new "capsule wardrobe" fashioned of Celanese Jersey-sauces. Following a typical resort day, scenes show "sun-up to moon-down" combinations of bra tops, evening and street length skirts, shorts, swim suits, hooded tippets, blouses and boleros.

May Company, Los Angeles, Uses  
Television Film Commercials

◆ The May Company, Los Angeles Department Store, is using film commercials for its first television appearance. The occasion for the inaugural television shows was the silver anniversary of the company.

The spots were produced by George Pal Productions, using his Puppetoon technique and scale models. The station used was KTTV, Los Angeles.

Singing Commercials Invade the  
Video Field Via Midwest Brewer

◆ Singing commercial films had their debut via video recently. The idea was conceived by Grant Advertising, Inc. for the Atlantic Brewing Company's WGS-TV (Chicago) spots.

The films, complete with stage settings, costumed actors and appropriate lyrics, provide entertainment, music and the sponsor's message in six neat one-minute packages. Plots center around a minstrel show, a hillbilly act, a masquerade ball, a gay 90's routine, a circus sequence, and a wild-west scene.

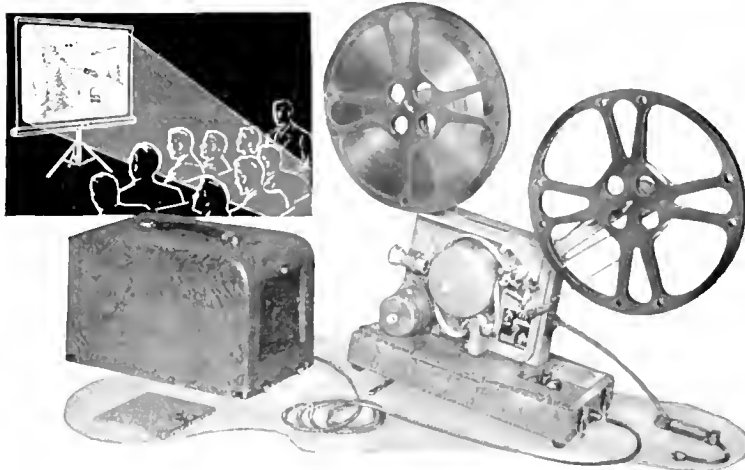
An additional series of half a dozen 30-second clips are in preparation for easy insertion into the one minute films. These sequences also have individual themes—a picnic scene, a home scene, and so on.

Continuity of the one minute singing commercials is such that they may be used with or without clips or divided into shorter sequences for 30 or 15 second spots.

#### SPOTS USED WITH LIVE SHOW

Each theme has a lyric and melody, plus visual gags and gimmicks, appropriate to Atlantic's Tavern Pale beer. Acting and singing is performed by Judy Starr, well-known songstress, and Sidney Elstrom and Jack Kennedy, Chicago radio actors. The spots go with Atlantic's 22-week televisé of wrestling matches from the Madison Athletic Club in Chicago.

Shooting of the films was done by Kling Studios. They were first photographed on 35mm film, then reduced to 16mm prints.



#### Outstanding Points of SUPERIORITY

- **Extremely Light Weight**  
Only 26 lbs., complete with speaker.
- **Extremely Compact**  
One case measures 8x11 1/2 x 15 1/2 inches.
- **Precision Machined**  
For strength and durability.
- **Reel Arm Capacity**  
2,000 ft. Standard Equipment.
- **Easy on Film**  
Spring loaded shuttle, a safety feature.
- **Simplified Threading**  
Pod arm automatically synchronizes picture and sound.

LOW PRICE

**\$246**

Underwriters Laboratories  
Listed

## MOVIE-MITE *Wins Popular Approval!*

#### 16mm Projector with DUAL SPEED

for SOUND or SILENT Films, fills a universal need for a low-priced, light weight projector of finest quality for use in HOMES, SCHOOLS, CHURCHES and BUSINESS OFFICES. Built for strength and lasting service under the most trying conditions.

Produces beautiful, sharp and steady pictures with sound movement of remarkable fidelity and quality for both voice and music. MOVIE-MITE is being used for audiences up to 100 people, on screens up to 70 inches wide, in darkened rooms. Light output of efficient optical system amazes experienced projector users.

Universal A.C. or D.C. 105-120 Volt operation. Push-pull miniature tube amplifier. Commercial model has small screen for desk top showing, at same low price.

Write for complete details. See your industrial film producer for demonstration.



"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

**MOVIE-MITE CORPORATION**

©1961

1108 EAST 15th ST.

KANSAS CITY 8, MISSOURI



# FILM BRIEFS:

◆ The premiere of the religious picture *My Name is Han* was held in 100 U.S. and Canadian cities this month.

The film is being released during 1948 and 1949 to coincide with the launching of a study program on China by Protestant churches. It tells the story of the Christian missionary movement in that country. It is the second production of the Protestant Film Commission—their first was *Beyond Our Own*.

◆ In demonstrations unique to the annals of medicine, television is being used to explain the latest advancements in medical science.

The scenes the cameras record are being viewed via projection television on large screens. Thus demonstrations which normally can be seen by only a few men at a time may be seen by a large audience.

Alumni of Jefferson Medical College in Philadelphia early this month viewed tele presentations showing the practical applications of the latest theories in infant care and new methods of cancer detection.

Then in Chicago on June 21st through the 25th more than 1,500 doctors will watch a series of operations via television. Surgery performed at Passavant hospital will be seen by medical men assembled at the Sheraton hotel, the Navy Pier, and the Northwestern University medical school.

◆ *Facts About Film* is a new film intended for the projectionist.

The 10-minute, black and white film shows how film is harmed by failure to clean the projector prior to showings, by careless threading, improper rewinding and placement of reels in cans. It points out how films are susceptible to damage and shows proper handling methods.

Produced by PHOTOFONICS Inc., Wilmette, Ill., the picture is being marketed by the INTERNATIONAL FILM BUREAU Inc., 81 E. Randolph St., Chicago 1, and 15 Park Row, New York City 7. The price is \$15.00.

## Announcing DA-LITE'S 40th ANNIVERSARY MODEL

# THE PICTURE-KING

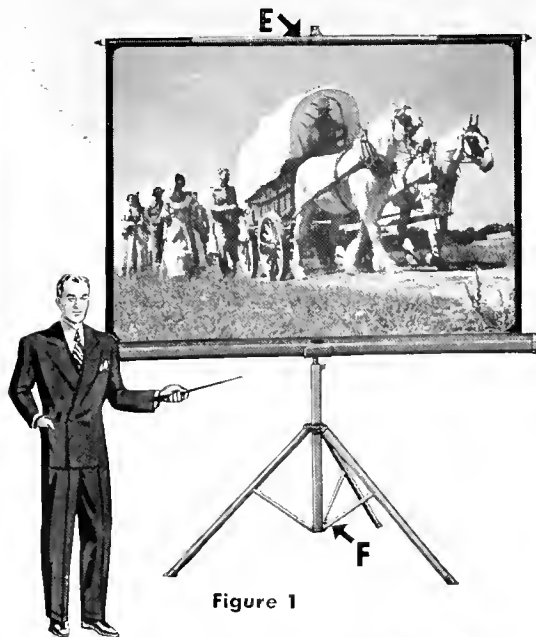


Figure 1

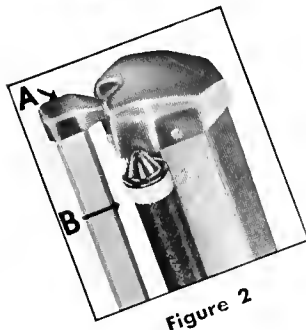


Figure 2

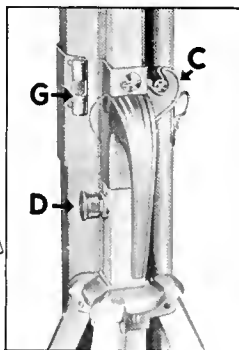


Figure 3

### SEVEN POPULAR SIZES

45" x 60"	70" x 70"
60" x 60"	63" x 84"
52" x 70"	84" x 84"
72" x 96"	

Trade Mark Reg. U. S. Pat. Off.



*World's Largest Selling Screens Since 1909*

## NEW FROM TOP TO TENITE FEET!

### THE ONLY SCREEN WITH:

- 1—Blue Hammerloid octagon case
- 2—Concealed gooseneck (Fig. 2-A)
- 3—Streamlined chrome end cap (Fig. 2)
- 4—Tenite slat plug and collar (Fig. 2-B)
- 5—Slat lock (Fig. 3-C)
- 6—Aluminum alloy tripod  
Gravity opening legs
- 7—Tenite control knobs (Fig. 3-D)  
Wide range high-low adjustment
- 8—Aluminum equalizing slat saddle (Fig. 1-E)
- 9—Critical leveler (Fig. 1-F; Fig. 3-G)
- 10—Pressure-formed contour  
handle and spider
- 11—Tenite feet
- 12—Choice of Da-Lite wide-angle Crystal-  
Beaded or Mat White picture surface.

**Write for FREE Sample of Da-Lite Crystal-Beaded fabric, pictures of the Picture King and specification circular!**

DA-LITE SCREEN COMPANY, INC.  
2711 N. Pulaski Rd., Chicago 39, Illinois  
Please send a free sample of your Da-Lite Crystal-Beaded Screen fabric, pictures of the Picture King and specification circular 105H

Name .....

Firm Name .....

Street .....

City ..... Zone ..... State .....

### BUSINESS FILM USERS VALUE THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK

Comments received from large business users of films and equipment who have supplied their representatives and dealers with the Projectionist's Handbook indicate its

value in the field. Order copies today at \$1.00 each from Business Screen, Chicago 10. Write c/o BOOKSHELF DEPARTMENT, 812 North Dearborn Street, Chicago 10, Ill.

## Pacific Coast Gas Association

Sponsors Color Sound Slidefilm

◆ A color and sound film, now in production at Rockett Pictures in Hollywood, is being sponsored for national distribution next summer by the Water Heater Division of the Pacific Coast Gas Association. Script preparation is being handled through Knudsen Advertising, Los Angeles and San Francisco agencies.

A. H. Sutton, PGCA president and chairman of the film committee, said the film is being developed to explain the correct sizing of gas water heaters to dealers, distributors, and the public. The illustrated story is being woven around the Water Heater Sizing Chart, a visualization first devised by the West Coast group and later adopted by the American Gas Association and a number of similar groups throughout the country. The slidefilm is expected to get the same wide distribution as the chart.

## Launch Film Campaign to Save Lives Lost Via War Trophies

◆ The scenario for a film *Targets for Today* has been secured by the NATIONAL WAR TROPHY SAFETY COMMITTEE as part of its campaign to save the lives of several hundred thousand citizens who may otherwise blow themselves to bits with loaded war trophies during the next few years. The Committee is a coordinated group representing the Army, Navy, Treasury Department, and the National Rifle Association.

The unusual approach of the film, as well as the importance of the subject matter, has aroused a great deal of distributor interest and audience estimates are high. The committee's detailed plans provide for theatrical release through almost every chain and circuit in the country, repetitive television telecasts over the major video stations, and non-theatrical group screenings of a large number of 16mm prints.

Since no government funds have been appropriated for the production, the Committee is hoping to attract a commercial sponsor who will contribute the month credit for the film. Some commitments will be made by the Committee for the film to be shown in the home territories. For more information, contact the address below. The War Trophies Safety Committee, 1000 Broadway, New York 10, N. Y. For each of the 12 states, there are 12 copies of the film available.

# FILMS AND FACTS ABOUT THEIR USE

lations details will be handled by the Committee.

Potential sponsors should contact Henry Schneider, Coordinator, War Trophy Safety Campaign, Internal Revenue Building, 10th & Pennsylvania Aves., Washington, D. C.

## Navy Club Film Program Exploited as Theatrical "Hit"

◆ The Navy Club of the United States (Rockford, Ill.) approached AMERICAN FILM PROMOTERS last year with the idea of doing a motion picture for showing to prospective members. The point of the planned membership recruitment picture was that "here is what led to the last war, it mustn't happen again", and the accompanying promotion plugged the

Navy Club as a strong influence towards a strong Navy.

Using clips from captured German newsreels and Hitler's "home movies", American Film Producers came up with a non-theatrical picture then titled *The Love Life of Adolph Hitler*, which Film Daily reviewed as "highly exploitable . . . gold mine". Among its box office attractions was a 50 ft. nude bathing scene of Greta Braun (Eva's sister).

Possessed of a sponsored film that looked like a box office hit, the Navy Club arranged to release it through Film Classics, and not only plug memberships on a wider scale than heretofore planned, but reap a nice profit at the same time.

The film recently opened at the

Rialto in New York. Inexplicably, the sponsored documentary title *The Love Life of Adolph Hitler* has been changed to *Will It Happen Again?*, which hardly seems as good a customer draw as the original title. The point of the new title is emphasized, however, by scenes of Stalin reviewing the Red Army.

New York newspaper film reviewers received it fairly well, and it should do a good job promoting Navy Club memberships — meanwhile paying for itself several times over.

## 7,000 Mile Location Tour Opens Production on Texaco Farm Film

◆ Camera work on the second in Texaco's *Farm Topics* film series got underway early this month as an RKO-Pathé crew started a 7,000-mile tour to cover 22 farm locations across the country. Director Lloyd Durant and cameraman Howard Wimmer expect to spend about six weeks shooting the 16-mm Kodachrome "newsreel".

A selection of time and labor saving devices developed by farmers will be featured in the short, and presented for adaptation by agricultural workers in other regions. Items include a machine that fertilizes six inches underground without disturbing top soil, a frost-fighter more effective than smudge-pots, a "stone jumper" plow that automatically avoids underground obstacles ruinous to plow blades, and a "lambulance" for rescuing stray young sheep.

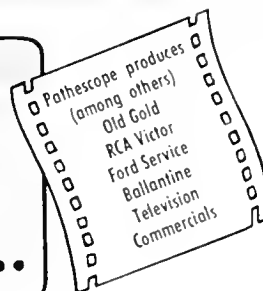
Texaco's first *Farm Topics*, produced last year by RKO-Pathé has already played to more than 2,000 rural groups via Texaco farm meeting programs.

## Theatre Owners Association Has 20-minute Short on Delinquency

◆ The commercial film and television department of the THEATRE OWNERS ASSOCIATION is sponsoring *Report for Action*, a 20-min short on juvenile delinquency problems, now in production at RKO-Pathé studios. Distribution will apparently clear through theatres via 35mm prints only.

The film was undertaken at the request of U. S. Attorney General Tom Clark, head of the National Conference for Prevention and Control of Juvenile Delinquency. The latter group was organized in response to the Attorney General's appeal for aid when it was revealed that more than 4,500 boys and girls from 13 states were in Federal penal institutions convicted of Federal crimes.

## Pathescope Television Commercials...



Specifically produced for television use, commercials by Pathescope for some of America's most prominent advertisers are helping to realize the merchandising potential of this powerful new medium . . .

- 1 Developing original film techniques to achieve clean, clear pictures under television's unusual conditions.
- 2 Making available to clients' advertising agencies 34 years of thinking and working with film.

Pathescope's technical and creative experience in television can help *your* television advertising pay off. To arrange a showing of Pathescope television commercials now in use or in production, call Plaza 7-5200.



## PATHESCOPE PRODUCTIONS

The Pathescope Company of America, Inc.  
"Pioneer in Industrial and Educational Films"  
580 Fifth Avenue, New York 19, New York

# List Advantages of Films for Video

• FOURTEEN POINTS ARE CITED FOR TELEVISION FILMS •

★ The advantages of the use of films in television are many. Are you familiar with them?

Here they are in a nutshell:

1. Filmed shows eliminate human errors which constantly threaten live production (a smoker may choke on that easy-on-the-throat cigarette; actors may fluff their lines).

2. Filmed shows give reliable perfection. Cutting and editing advantages permit elimination of undesirable portions of a program—the entertainment as well as the sponsor's message can be approved beforehand.

3. Filmed shows give unlimited treatment to any subject: abstraction, animation, overprinting, changing of scenes, changes in lighting, use of a variety of characters. Films extend time—slow up a fast operation so that details can be studied—or compress time by speeding up slow action. The use of film permits more action, and new sets can be used for every scene.

4. Filmed shows may be used over and over again. They are especially good for station identification, sponsors' messages, and any shows that are to be retelecast or kept for the record.

5. Film is ideal for advertisers' commercials—each print faithfully tells the same sales story without change of important points. (Classic examples of live commercials gone wrong are those of the push-pull razor which refused to work and the lady who drooled about the benefits of a certain brand of tea although the competitive brand was in full view of the video audience.)

6. The use of film makes a variety of actors and actresses available—too often in live productions the same people parade back and forth in front of the camera day after day.

7. The use of film eliminates necessity for overcrowded, cluttered tele studios and special setups for elaborate productions,

8. When film is used, prints can be replaced easily and inexpensively.

9. Filmed shows can be combined with live presentations—to provide an extra set, to act as a transition device, to lend trick effects, or to act as a trailer.

10. Filmed newsreels may be used to summarize events of the day.

11. Filmed shows may be shipped for simultaneous broadcast by all stations of a network, for use on stations not connected by a network, or by stations divorced by time zones. They eliminate necessity for expensive coaxial cable or micro-wave relay operation.

12. Film can be used to photograph televised programs off the face of the cathode-ray tube for use as a permanent record, for retelecasting, or for theatre screening.

13. Filmed shows are insurance against accidents, sicknesses, and unforeseen happenings in live shows—their use may save many a \$20,000 studio broadcast from ruin.

14. Filmed shows provide first class productions for video studios

which lack the equipment, the know-how, or the finances to build well-rounded program schedules.

\* \* \*

Reeves Names Sales Executive

◆ DON WARD, assistant sales manager for REEVES SOUNDRAE, New York, takes full charge of Reeves promotion activities this month with the title, sales manager. Ward was formerly with Audio Devices and Muzak, and joined the Reeves organization early in 1946.

## KODACHROME

Slide and Filmstrip Duplicating

- ★ FILMSTRIP PRINTING MASTERS
- ★ 2x2 TO 2x2.
- ★ REDUCTIONS FROM SHEET FILM KODACHROME 8x10 OR SMALLER TO 2x2.

For Quality Prices and Full Particulars Write or Call CUMBERLAND 31666

MAYFIELD LABORATORY

2822 WEST VALLEY BLVD. ALHAMBRA, CALIF.

# This "TOP SECRET" saves you money

Yes, the Fonda film developing machine saves you money by the very simplicity of its efficient mechanism. The secret is in Fonda's exclusive patented *Top-Friction* drive... the proved *sure* way of eliminating film slack.

*Top* drive is sensible and logical from every mechanical standpoint; operates in the clear... is never submerged or "drowned out"... is easy to service, as occasionally required... eliminates film slack.

The Fonda film developer gives you almost any speed range... processes 35 mm, 16 mm, black and white, positive, negative and microfilm.

SEND FOR FREE BOOKLET...

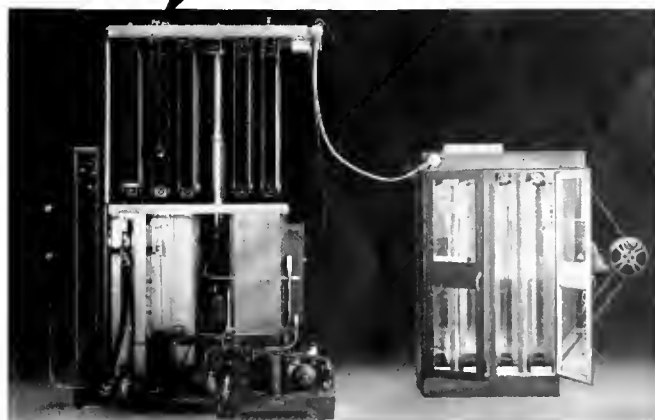


Find out why Fonda is America's finest film developer by sending for your complimentary copy of "The World Develops with Fonda." Address Fonda Division, Solar Aircraft Co., 2264 Pacific Hwy., San Diego 12, Calif.

FONDA FILM PROCESSING EQUIPMENT DIVISION

**SOLAR**  
STAINLESS PRODUCTS

SAN DIEGO 12, CALIFORNIA  
60 EAST 42nd STREET, NEW YORK 17, N. Y.



# Sponsor Interests Focus on Films

• NOTES AND COMMENT FROM THE VIDEO FILED •

THERE'S PLENTY OF TALK about television from coast-to-coast among advertisers, educators, the press and the field itself. And there is a heavy undertone about the place of films in video's growing future.

Film Highlights Inc. is now negotiating for 30 full length theatrical features to be released as a television package presentation.

William J. Morris will be supervisor of television and films for the Biow Co. he formerly held the same post at BiboCo. Gillette Razor is filming six commercials via Television Advertising Productions to be used on the Louis Walcott June 23rd fight.

One minute slide announcements are being telecast by the brokerage firm of Francis I. DuPont Co. over New York's WABD.

Oldsmobile is looking for a new tele film to replace their use of newscasts. . . . Engineers have developed a system whereby it is possible to split the video screen so that persons in two different locations can be seen simultaneously. . . . Mutual will film *Leave It to the Girls* for telecasting beginning July 1st. . . . Jerry Fairbanks' New York staff is responsible for that film of Stassen presented on CBS tele.

Have you got one? Pepsi-Cola is willing to pay \$7,000 for a suitable five minute sports reel for tele video and \$5,000 for a 15 minute series. . . . Emmy Ross conducted a film tour of LaGuardia airport as well as of a watch making shop on a recent Swift show on NBC's television.

"Television Orientation," first of a series of video classes sponsored by New York's New Institute for Film, is designed as a primer for students who wish to go into television directly or through the film medium. It is noted that 1949 will see 800-line television being transmitted in France, although U.S. setup is 525 lines.

Key-All came a series of two color half minute cartoons filmed

Ray Patino, a commercial for the Sealed Air National Band. He has also done a continuous commercial study of the growth of color being made by Newell

Emmett in a "typical video" town near New York City. Nbc will occupy the world's largest studio on July 1st when network goes into the old RKO Pathé studios in New York complete film operations, laboratories, projection and cutting rooms and film vaults, will be coordinated and housed in the space.

## Tennis Matches Via Films

Professional tennis matches in Washington were commercialized over WTTG with film and slides by Motorola. Watch for fireworks on June 29 when Fcc conducts hearings on new allocation of

video channels. Via slides and films, the New York County Democratic Committee discussed its public information program June 10th over WABD.

When tele is set to go in Canada, the Canadian Broadcasting Company will control it and not the National Film Board, according to Revenue Minister Hugh McCann. Who's right? March of Time's Richard De Rochemont told the Advertising Women of New York that television would have heavy demands on advertising films whereas MGM ad man Howard Dietz told them that selling of advertising time by video would alienate customers.

Ernest A. Marx, DuMont general manager, illustrated his talk at the Garden City, L.I. Fellowship club with films on the video medium. General Mills is preparing a motion picture for their new Betty Crocker programs.

According to a May survey, there were 12,000 tele sets operating in the Washington, D.C. metropolitan area on June 1st, an increase of 1,200 over May 1st total.

The Philadelphia Eagles' away-from-home games in Chicago, Washington, Pittsburgh and Boston will be filmed by WTTG's motion picture staff and a complete record of the games will be shown on the day following each contest. . . . WSHV-TV, New Haven affiliate of DuMont now on the air with test pattern, is expected to begin broadcast of regular network programs shortly. Latest name for a video star: "televisionary". WPIX, News tele station in New York, premiered on June 15th.

## Zenith's McDonald Please Note:

The Record-A-Vue Co. has just announced that they have perfected a system to transmit television by telephone and also developed a unit for recording video signals. . . . Russ Johnston will serve as head of NBC's Television Features Service and will be in charge of production and procurement of all films for television.

## Phila. Video Station Exchanges Commercials With Theatre

♦ WCMT-TV (Philadelphia) pulled some neat tricks when it went on the air with its regular program scheduling.

The station plugged its programs with movie trailers on competing stations WPTZ and WTTG-TV.

Then WCMT-TV traded screen time with 20 Warner theatres in the area in return for having its own films featured on theatre screens, the station telecasted theatrical film trailers.

## News Note: There's a National Tele Film Council Organized

♦ Film distributors, advertising agencies, video stations, and show producers have just organized a new group, the NATIONAL TELEVISION FILM COUNCIL.

Melvin E. Gold, ad publicity director for National Screen, was elected temporary chairman of the council in May. He named the following people to act as temporary committee heads: Myron Mills, distribution, Robert Paskow, tele stations, Ivin Shane, by laws, Sally Perle, promotion, and Jay Williams, program.

The council has as its goal the establishing of standards for video stations and film distributors.

# Rockett Guided Film Missiles Win High Praise from Clients

"YOUR guided film missiles certainly hit the mark," says E. L. Payne, President of Payne Furnace Co. of Beverly Hills, California, in referring to our recently completed series of sound-slide color films for his company.

"We have had fine results from the films which you produced for us," reports Mr. Payne.

"We feel that the stories on our Floor Furnaces, Coolerair Units and on our Panclair Heaters are excellently told and are presented in a clear and interesting manner. They have already proved to be an asset in our sales and training programs."

Rockett planned pictures are helping many clients in a wide variety of businesses in the solution of sales and training problems. What's your problem? Our twenty-five years of experience in all types of films are at your service.



## ROCKETT PICTURES, INC.

CREATORS OF

### GUIDED film MISSILES

FOR NEARLY A QUARTER OF A CENTURY

6063 Sunset Blvd. • Hollywood, Calif.





FILM CUTTER AT WORK at Chicago's video station WGN-TV operated by The Chicago Tribune.

### DuMont Markets Transcription System for Televised Film Shows

◆ DuMont's new system of transcription of tele shows on film is now ready for marketing to local stations throughout the country. Reported cost of a recorded program falls between \$600 and \$700.

The DuMont process, called "tele-transcription," was first demonstrated over WJWB in New York recently. Engineers spent 10 years in developing the system which photographs programs directly from the cathode-ray tube (see story p. 57, BUSINESS SCREEN, vol. 8, #3). They reconciled differences between the tele rate of transmission (30 frames per second)

and standard motion picture recording (24 frames per second).

New department set up by the network to handle the promotion and sale of tele-transcriptions will be headed by Edward Carroll. Harry Millholland will be in charge of technical operations.

### NBC's Kinescope Recordings In Use by Life Magazine

◆ THE NATIONAL BROADCASTING Co. is using its kinescope recordings, which are filmed directly from the tube of a television receiver, for the first time this month. The service is being used by LIFE magazine in sponsoring highlights of the national political conventions.

Programs being seen under the NBC-Life arrangement include:

1. A series of documentary motion pictures backgrounding both conventions with pictorial highlights of Philadelphia as well as of each of the important candidates of both parties.
2. Ten-minute film recordings of the day's sessions being run prior to the evening session.
3. Twenty-minute film recording resumes of the previous day's sessions, being run every day.
4. Fifteen-minute daily interviews with leading candidates and important delegates and half-hour local events and color pickups during the convention sessions.

### SERVING A NATIONWIDE NETWORK

These services are being made available to the seven stations on the NBC network: WNBC, New York; WNBW, Washington; WBAL-TV, Baltimore; WPTZ, Philadelphia; WRGB, Schenectady; WJZ-TV, Boston, and WTVR, Richmond.

In addition, LIFE is presenting 20-minute film recordings of the sessions to KSD-TV in St. Louis, WWJ-TV in Detroit, WISN-TV in Milwaukee, KSTP-TV in Minneapolis, WWT in Cincinnati, WENS-TV in Buffalo, KOAT-TV in Albuquerque, WTVT in Toledo, and KORN in Fort Worth.

### FILMED OFF THE PICTURE TUBE

The kinescope recordings are being made under supervision of television engineers who have perfected a new system of filming off the face of a picture tube and a method of rapid developing for the film.

NBC was the first network to cover political conventions and in 1911 presented daily to audiences in New York City films of the Republican and Democratic conventions in Chicago.

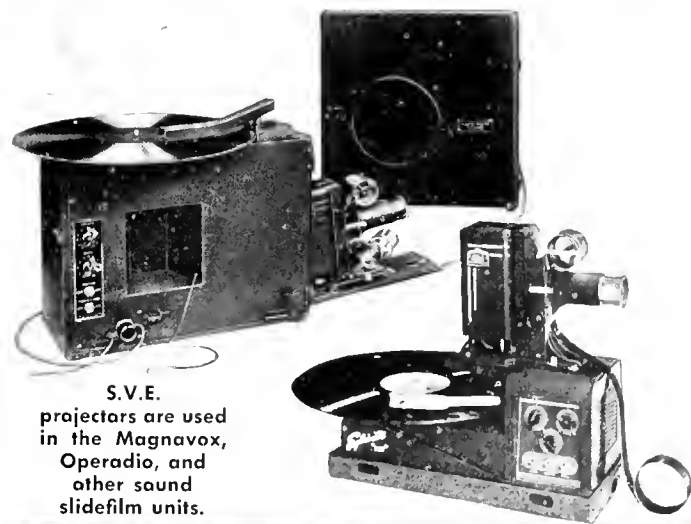
# CONVINCING TESTIMONY TO S.V.E. SUPERIORITY

*S.V.E. projectors are standard equipment in all leading sound slidefilm units*



Manufacturers of sound slidefilm units know the necessity of having a completely reliable projector in their equipment . . . a projector proved by time and built to meet the most exacting projection requirements. That's why leading sound slidefilm unit manufacturers use S.V.E. projectors exclusively. S.V.E. projectors have been America's preferred projectors for 28 years . . . incorporate many exclusive features that assure maximum picture brilliancy, and easy, dependable operation.

Whatever your projector needs, as part of sound equipment or for showing silent double- or single-frame filmstrips and 2" x 2" slides . . . be sure you get an S.V.E. Consult your dealer or write direct for full information. Address Dept. 635H.



S.V.E. projectors are used in the Magnavox, Operadio, and other sound slidefilm units.

## SOCIETY FOR VISUAL EDUCATION, INC.

*A Business Corporation*

100 East Ohio Street

Chicago 11, Ill.



For 16mm. Film — 400 to 2000 Reels

Protect your films  
Ship in FIBERBILT CASES  
Sold at leading dealers

Only  
Fiberbilt  
bear  
TRADE



Original  
Cases  
this  
MARK

# Men who make



# PICTURES

## Frank Gaunitz of Jan Handy Elected to NSSI Directorate

◆ FRANK A. GAUNITZ, director of the JAN HANDY ORGANIZATION'S field utilization department, has been elected to both the board of directors and the executive committee of the National School Service Institute. Membership in the Institute includes organizations and individuals in the school service industry concerned with the manufacture or distribution of school equipment, supplies or teaching materials.

Analysis of developments in the audiovisual field is one of the most important NSSI projects aimed at supporting educators' efforts to give America's school children the best possible education.

In his twenty years with Jan Handy, Gaunitz has acquired a wide variety of service and utilization experience, in both industrial and school fields, which qualifies him for his new NSSI responsibilities.

## Russell B. Robins Joins Handy as Account Executive

◆ RUSSELL B. ROBINS, formerly regional merchandising manager of Ralston Purina Company has joined THE JAN HANDY ORGANIZATION as an account executive. He will specialize in dealer development work and sales promotion operations for the Organization's clients operating in the farm market.

Mr. Robins was previously general manager of the Major Oil Company and more recently sales manager of C. Anthony Co., who are regional Packard distributors on the Pacific coast.

## Douglass Director of Television Sales for Willard Pictures, N.Y.

◆ HUBB DOUGLASS, formerly New York sales representative for radio stations WJZ and WGSN, has joined WILLARD PICTURES, INC., New York, as director of television sales. The Willard organization is setting up mass production method for color films.

## Joins Executive Staff of Handy as Slidefilm Recording Chief

◆ MUR WOOD has been added to the executive staff of the Jan Handy Organization as director of slidefilm recording. He will direct the liaison between the company's New York and Chicago offices.

## NEW EXECUTIVES OF GENERAL MILLS TELE AND FILMS



EDWARD G. SMITH



TOM HOPE

## General Mills Adds Television; Joins Film and Video Activities

◆ Adding television to its existing advertising media, GENERAL MILLS INC., Minneapolis, has appointed EDWARD G. SMITH to the newly created post of Director of Radio & Television Production. Smith has been General Mills' radio manager for the past eleven years and will assume his new duties immediately.

At the same time it was announced that the company film department, under the direction of Tom Hope since its inception two and one-half years ago, has been transferred to Smith's supervision, with Hope as film department head. The change in film responsibility was considered the only practical means of coordinating motion picture activities with expanding television projects now being developed by Smith.

## A. G. Petrusek Heads New Tulsa Office for Jerry Fairbanks

◆ JERRY FAIRBANKS PRODUCTIONS, Hollywood, have opened a branch office in Tulsa, Oklahoma, to handle sales and service in the Southern area. A. G. PETRUSEK is announced as manager.

## World Video Production Firm Shows Paris Fashion Films

◆ The French fashion films being shown on stations of the NBC network beginning this month were produced by WORLD VIDEO INC., a newly organized television motion picture production group.

The pictures were made in such leading Paris fashion designers' showrooms as those of Dior, Piguet, Fath, Schiaparelli, Molynaux, and LeLong. They show the latest designs, the manner in which they are created, and also how American buyers see these collections and how customers choose gowns.

World Video is headed by M. Leo Marshall, chairman of the board of Continental Banking Co., John Stembek, author, and Robert Capa, photographer. The organization maintains a permanent Paris office for production of such fashion films. It will supply NBC with a continuing series of pictures.

All technical production is handled by ARTICATED FILM PRODUCERS headed by Willard van Dyke and Irving Jacoby, widely known documentary film producers. Elouse McElhone provides commentary, and scripts are by Frances H. Gevelin.

# Specialties at CALVIN

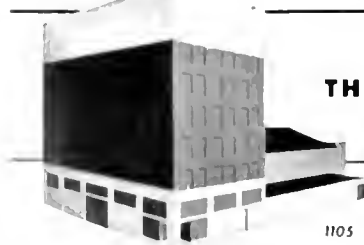
- Printing . . . Black and White or Color . . . Silent or Sound . . . Optical Effects . . . Long Lengths . . . Large or Small Orders
- Recording . . . Rerecording . . . 16mm. Film or Disc . . . Seven Channels . . . Narration or Synchronous . . . Organ or Laboratory Orchestral Music
- Complete Productions . . . Pre-priced . . . Quality Guaranteed . . . 8000 Square Feet Studio Space

*Eight floors of the finest facilities and equipment in the 16mm. industry doing business with 71 industrial accounts and 67 other film producers.*



May we hear from you?

## THE CALVIN COMPANY



1105 E 15th STREET, KANSAS CITY 6, MISSOURI



JOHN A. CAMPBELL

Addresses SMPE Meeting at Cleveland on New Techniques

◆ JOHN A. CAMPBELL, vice president in charge of training devices for the JAM HANDY ORGANIZATION, will speak on "Some Practical Applications of New Photographic Techniques" at the June 18 meeting of the Society of Motion Picture Engineers in Cleveland. He will demonstrate some of his points on highly technical photography with a motion picture titled, *Seeing the Unseen*.

A member of the Engineering

Society of Detroit. Mr. Campbell has a background of production experience in connection with technical motion picture photography. As head of the Organization's Training Devices Department, he is responsible for engineering research, product development and the designing of special photographic equipment.

Florez, Inc. Names W. D. Smart as Head of Vu-Graph Division

◆ WAYNE D. SMART has been named manager of FLOREZ INC.'s Vu-Graph Division. He will take charge of sales of the overhead-projector and supervise program-planning of slide materials used with the device.

Smart joined the Florez organization as an account executive early in 1917. Previously he was divisional ad manager at J. L. Hudson Co., and a Lieut. Col. working on Army Ordnance training programs.

Clarence Wahl Joins Velazco, Inc., N.Y. as Recording Chief

◆ CLARENCE WAHL, formerly in charge of sound film recording at RCA in New York, has joined EMIL VELAZCO, INC., as head of the film recording department.

### First Automatic Sound Slidefilms Are Credited to Kraft:

◆ BUSINESS SCREEN editors, West Coast and Midwest, are red-faced this month as signals were mixed crediting a California firm with the first low-frequency type automatic sound slidefilm production.

As we know all along, the first program on this recently developed equipment was produced for Kraft Foods Co., sponsor, by Wilding Picture Productions, Inc. under the supervision of Redmond Hogan, Kraft film exec. The program *Kay Brand Naturally* was reviewed by us at the Chicago meeting of the IAWA. Produced in December, 1947, the Kraft program was shown in the field on the first lot of Illustravox automatic slidefilm units.

★ ★ ★

The Research Institute of America has produced



## CROSSROADS FOR AMERICA

to answer these questions in thirty minutes of sound movie

- The American Communist.....What makes him tick
- Russian Foreign Policy.....How it controls the Communist party line
- The American Business System.....How it works—Who gets what
- Capitalism.....What has it achieved and how
- Communists in Labor Unions....What are they after—How to deal with them
- Labor-Management Cooperation....What are the stakes

The Research Institute surveyed 150 of its members to see how they used the prints they purchased. Here are some of the findings:

"We intend to make this film available to our 200 odd member companies throughout the country so that they may show it to their employees"—Folding Paper Box Association of America.

"We showed the film to all of the employees and it is our opinion that the results of the election, in which the employees turned down a national Communist-dominated union in favor of an independent union which had represented the employees for a number of years, were in part influenced by the film."

"Among those who have seen it have been supervisory personnel, staff members, service groups, church organizations and military groups. Unquestionably the associating of the name of Fort Wayne General Electric with the presenting of such an American document has reflected credit upon this organization. Not only does the film do an admirable job of telling the simple economics of our industrial system by presenting facts to counteract the intentional spreading of misinformation, but also it presents an opportunity for the sponsoring organization in preliminary and concluding remarks to tell briefly of the good aspects of their own operations"—General Electric Company.

"... after a three months run we find that the film is still in demand from organizations who have heard of it by word of mouth. To date, we have had somewhere between 45 and 50 showings."—Plastirete Corporation, New Haven, Connecticut.

"This film is Highly Recommended for adult group discussion"—Institute of Adult Education, Columbia University, New York.

Organizations to which purchasers have exhibited it as a public relations step:

- Rotary Clubs • Lions Clubs • Chambers of Commerce • Kiwanis Clubs • Knights of Columbus • Republican or Democratic meetings
- American Legion • YMCA • YWCA • Schools—Junior and Senior High Schools • Colleges • Parent-Teacher Groups • Labor Unions
- Veterans of Foreign Wars.

This film has now been thoroughly tested and proven as a tool for public education on the facts of economic life. It is now available for general release at \$110 a print.

Send orders to

The Research Institute of America, Inc.  
292 Madison Avenue, New York 17, N. Y.

or to your local film distributor

Insist on  
**PEERLESS Film Treatment**  
For Proven, Permanent Protection

- 1 Keeps Film Pliable... despite climatic and storage conditions.
- 2 Toughens Film... against scratches, digs, and long, hard wear.
- 3 Helps Film Resist... fingerprints, handling marks, dirt, oil, water.
- 4 Lubricates Film... to ease projection, especially during first runs.

New Low Prices!

Write for price list.

New Folder! "20 Questions" containing information on film treatment and the list of laboratories equipped to do Peerless Processing. Write for your free copy.

**PEERLESS FILM PROCESSING CORPORATION**

145 West 46th Street, New York 19, N. Y.

**Show New Depth-Vue Screen**

◆ TRANSMIRRA PRODUCTS CORPORATION, 1650 Broadway, New York, has recently introduced the Depth-Vue Projection Screen, which is claimed to have the closest approach to three-dimensional quality with regular projection methods.

The demonstration model exhibited at last month's ANFA show was a regular screen processed with Depth-Vue on one part and unprocessed on another. The image difference between the two parts was considerable; the processed portion greatly improving color fidelity and giving an unusual reality to the scene.

Depth-Vue is processed with an especially pigmented composition designed to improve texture, definition and tonal values, reduce specular glare and eye fatigue. It is said to be equally effective with black and white or color film.

Screens of other manufacture will be processed by Transmirra Depth-Vue Automatic Box Model at \$75 per square foot. The retails in seven sizes from 30x10 inches at \$35 to 70x70 inches at \$95. Dealer inquiries are invited.

**Viewlex Has New Slide Model**

◆ VIEWLEX, INC. has just announced their 2 1/4 x 2 1/4 slide projector, model AP 5. It is designed with a new easy-operating slide carrier.

The projector's aspheric condenser system coupled with an F 3.5 coated color corrected anastigmat lens assures excellent screen brilliance. Optics are cleaned by lifting out the separately contained condenser lenses.

Aluminum castings are finished in hammertone grey with no paint inside the projector to burn and cause offensive paint odors. Inside steel parts are zinc plated and finished in black. Outside gears are chromium finished.

This new projector is mounted on a lift-off case and can be easily removed and used on a tripod. A positive tilting mechanism is located in the base. List price is \$199.50 with carrying case for an extra \$15.00.

The AP 5 is made by the Viewlex Corp., 3001 Queens Blvd., Forest Hills, N.Y. 11375.



THE CINE COMPACTO AUTOMATIC 16MM SOUND PROJECTOR (SEE COL. FOUR)

**HIGH FIDELITY...  
and EASE OF EDITING**

*The Magnetack System of sound recording offers you these advantages for motion pictures, slide films and radio*

**TOP QUALITY RECORDING**

Word of the Magnetack System is beginning to get around. Wherever you hear of it you learn that it reproduces all kinds of sound with amazing fidelity. This system of magnetic tape recording assures superior quality in your finished film, record or radio program.

**EASE OF EDITING REDUCES COSTS**

With the Magnetack System you get *facilities* of editing impossible in any other medium. Delete a word, a syllable, a note from a song, add what is new or better, and do it quickly, easily with no need for costly retakes. Ask us for further information.



THE BING CROSBY SHOW USES THE MAGNETRACK SYSTEM

*w.a. Palmer films, inc.*

Film and Radio Recording Specialists  
Originators of the Magnetack System

40 FREMONT STREET - SAN FRANCISCO 5

**Automatic 16mm Sd. Projector Is Now in Full Scale Production**

◆ THE CINE-COMPACTO, a new automatic 16mm sound projector which has been tested in use under many different circumstances for several months, and has been highly endorsed by fleet owners of pilot models, is now in full scale production at the Northport, New York, plant of Cine-Compacto, Inc.

As indicated by its name, the new single case unit automatic projector is small (10 by 16 by 20 inches), light weight (37 1/2 pounds, fully loaded), and easily portable. It is designed primarily for salesman use, or for intermittent use as a miniature, self-contained theatre at conventions and exhibits, rather than for continuous, automatic projection. (Cine-Compacto also manufactures a larger projector for continuous use).

The best feature of the Cine-Compacto is the ease with which it may be set up to operate. Placed on a desk or table and plugged in to either AC or DC current, the screen door snaps into position at a touch, and in the 15 seconds necessary to heat up the amplifier tubes, the screening can begin. Other features are Cordomatic cord container, full 800 foot film capacity, white, translucent plastic screen for more brilliant images, a specially designed lens for clear pictures without fuzzy edges, and a special film feed system which relieves tension on the film. The automatic feature, of course, eliminates threading and rewinding between screenings. The projector can be threaded originally for automatic action in about five minutes.

Production on the new machine has been stepped up to a point where delivery can now be made in several weeks, despite large industrial orders which have kept the plant busy since March meeting pre-public announcement demands. The price of the Cine-Compacto is around \$500. For further information, write to Cine-Compacto, Inc., Northport, New York.

**Bell & Howell Announces New Semi-Professional Splicer Unit**

◆ THE BELL & HOWELL COMPANY has announced a semi-professional splicer for heavy duty use in laboratories, film libraries, and schools.

The manufacturer states that the splicer shears both ends of the film diagonally and applies pres-

sure to film ends while they are being cemented. An electrical element in the base, operating on AC current only, heats the shear blades and cement setting time is thus shortened.

In addition to the usual provision for scraping emulsion from the left film end, the right shear blade and arms of the splicer are designed to permit scraping the emulsion from the right film end also, a process necessary for splicing certain types of prints and titles.

A gauge block on the splicer base simplifies setting scraper blades at proper working depth. Extra blades may be stored in a receptacle on the base.

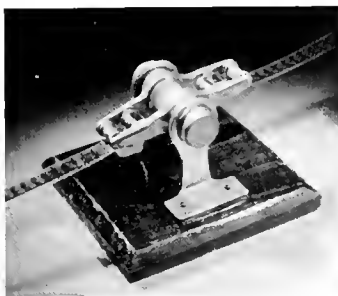
The semi-professional splicer is 6 $\frac{3}{4}$ " by 5 $\frac{1}{2}$ " by 3 $\frac{1}{2}$ " and weighs three pounds. The base and operating arms are of cast aluminum — the shear blades are stainless steel.

According to B&H, the splicer base has been designed so that it may be screwed to a work table, and an accessory sub-base combines the splicer with a B&H Filmotion viewer and rewinds to provide a complete editing outfit.

For further information, contact the Bell & Howell Co., 7100 McCormick Rd., Chicago 45.

#### New Device for Waxing Film Is Soon to be Put on Market

◆ A handy device to wax motion picture film will be put on the market soon by the Ro-Ann Co. of 545 Fifth Ave., New York City. The waxer was invented by Ro-



*The Ro-Ann Film Waxer*

land Fontaine, designer of the widely used Fontaine cue-marker. It may be used for 8mm as well as 16mm film.

The waxer is 3" high, 11 $\frac{1}{2}$ " long, and 3 $\frac{1}{4}$ " wide. It uses paraffin of a special composition designed to give new life to film sprocket holes.

If desired the unit can be mounted between the rewiner and the film-splicer. Present plans call for a retail price of \$5.95.

#### RCA Announces Portable Dual-Speed Record & Transcriber

◆ RCA VICTOR has put a new portable, dual-speed, record and transcription player on the market. Its design features the use of two motors which operate independently for accurate speed control.

The lightweight player is the first two-motor portable in RCA's history. It plays standard 10" and 12" records at 78 rpm and 16" electrical transcriptions at 33-1, 3 rpm, with speed selection accomplished by a clear-view, positive action lever. The motors, one for each speed, operate on a rim drive inside the 12 $\frac{1}{2}$ " turntable.

A headphone jack is included for use in libraries and other places where speaker operation is not desirable. The player has a special switch which automatically starts the turntable when the tone arm is raised. It also has a special electrical outlet for a slidefilm projector.

The unique performer (Model 2-S-7-ED) has seven watts of push pull amplification, three tubes and one rectifier, an 8" permanent magnet speaker, continuously variable tone control, and operates on 105-115 volt AC current.

The instrument measures 16-5/8" by 16-1/8" by 10-1/2". Probable retail price will be \$160.

#### New Recorder and Reproducer:

◆ Now available is a new sound-on-film recorder reproducer, the Harton model 60. It is an all-purpose unit utilizing film to pro-

(CONTINUED ON THE NEXT PAGE)

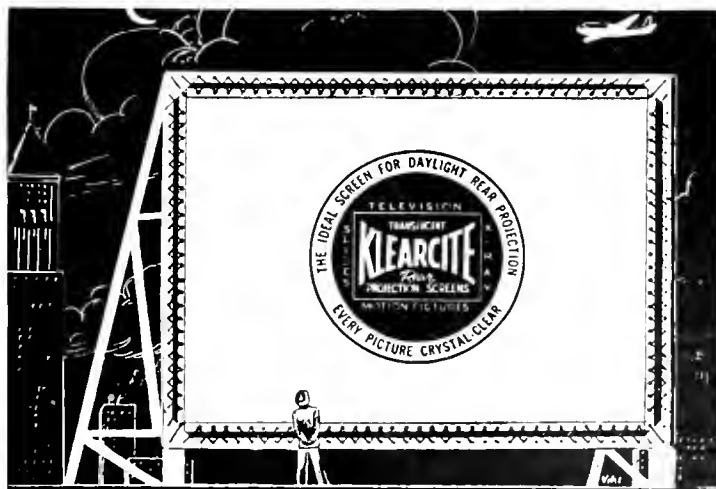
**MOTION PICTURES**  
**SLIDEFILMS**

**SARRA,**  
**Inc.**

NEW YORK

CHICAGO

HOLLYWOOD



#### Klearcite Translucent Screens

can be furnished in sizes ranging from one inch square up to 30 x 60 feet

Write for our free booklet

**Fowler Company**

750 SOUTH WABASH • CHICAGO 5, ILLINOIS

#### PRECISION

### OPTICAL PRINTING

Complete Optical Printing Service by expert technicians with years of Major Studio Experience.

COLOR - B&W 16mm - 35mm  
BLOW-UPS REDUCTIONS

- 35mm Ansco Color theatre prints from 16mm Kodachrome.
- Kodachrome Printing Masters complete with all special Optical Effects, and corrections.
- 35mm blow-up work prints from 16mm originals.
- Special printer for handling old and shrunken film.
- Television film service.
- Separation negatives for any color process.

Our Optical Printer can solve many of your editorial and photographic problems, by the use of such mediums as frame sequence alteration, optical zooms, quality and color correction, blow-ups, etc.

#### FILMEFFECTS of Hollywood

1153 N. Highland Avenue,  
Hollywood 38, California

Equipped with the Academy-Award-winning ACME-DUNN 35-16 Optical Printer

(CONTINUED FROM PRECEDING PAGE)  
film—a permanent, nonclassable sound record.

The reproducer is light weight and makes two-hour recordings although longer ones are obtainable to meet particular requirements. The recordings may be played back immediately or filed for reference. No processing of film is required.

#### Unique New Slide Projector

◆ A unique slide projector, manufactured by the Hollyslide Co., is now available for color projection. It is capable of producing screen images up to six feet in width.

The projector is designed for visual instruction in small groups and for sales promotion. It is rugged in construction and features a high-efficiency thermal cooling system. Weight is little more than two pounds.

The Hollyslide projector uses a novel method of slide changing. Ten Kodachrome slides are mounted in a single cardboard holder. Each frame is centered in the light beam by a locator mechanism within the projector. Special Hollyslides are available on different subjects or the company will convert original color slides to form and mount them.

Further information including price lists may be obtained from the Hollyslide Co., 6264 Sunset Blvd., Hollywood 28, Calif.

#### Westrex Offers Equipment Book

◆ WESTREX division of WESTERN ELECTRIC has prepared a comprehensive 32 page brochure in color giving details of the complete line of Western Electric recording equipment and film studio accessories.

Included in the new catalog are pictures and descriptions of WF recording systems ranging from studio channels to newsreel type single systems. Supplementary equipment covered includes several types of Western Electric and Westrex recorders for a variety of studio requirements, recording consoles, mixers, and measuring devices. The booklet also features both 16 and 35mm editing processing and photographic equipment.

Copies of the new catalog will be distributed to all audio personnel in sound and out-of-center offices in foreign markets. Obtain distribution in the U.S.

Circle 11 on Reader Service Card  
WESTERN ELECTRIC CORP., NEW YORK, N. Y.  
WESTREX DIVISION

## Eastman Announces New Film Base

### • ADVANTAGES DESCRIBED TO INDUSTRY AT SMPLE MEET •

◆ A new type of film base, adopted by EASTMAN KODAK for the manufacture of much of its "safety" motion picture film, was described to the industry last month during the national convention of the Society of Motion Picture Engineers.

CHARLES FORDVCE, superintendent of Kodak's manufacturing experiments, told the SMPLE meeting that since early 1916 Kodak has replaced acetate propionate safety film support with a new, improved "high acetyl" acetate type. Essentially the latter is made by retaining the chemical "acetyl groups" previously washed away in processing.

Fordyce said considerable experimental work has been done

on the new film to test it as a possible substitute for the cellulose nitrate variety now widely used for professional motion pictures.

"In addition to experimental tests," he said, "the new film has been carefully watched through limited commercial trade use. Special prints of several features were circulated through film exchanges in different parts of the country. Alternate reels of safety and nitrate film were used in each print selected for testing and satisfactory quality was obtained in every respect."

Safety film generally is slow-burning in contrast to rapid-burning nitrate film.

Summarizing results of the ex-

tensive laboratory tests, Fordyce concluded:

1) Low shrinkage of the new safety base will keep the film free from buckle and the resulting in-and-out-of-focus images on the screen.

2) Tensile strength, rigidity, and flexibility of the "high acetyl" film are more like nitrate film than previous safety bases.

3) Its greater resistance to moisture and humidity effects means less processing trouble as well as less film distortion.

1) Projection quality, better than that obtained with earlier safety films, is equal to nitrate in screen steadiness and appearance.

He added that new cements, manufactured especially for use with the new film, will also make satisfactory splices with nitrate or older types of safety film.

#### GoldE Projector Line Given New Protective Finish Coatings

◆ An attractive new look has been added to GoldE projectors and spotlights. The company has created a Sierra brown baked-enamel finish to add beauty and durability to its products.

The Sierra brown finish involves several baking operations and is applied in three coats. Its formula was developed for high temperature applications.

#### Save-Kote Film Treatment Now Offered by Pinnacle Productions

◆ Save Kote film treatment process distributed by ROBERT H. REDFERN, president of PINNACLE PRODUCTIONS—protects and preserves motion picture film against abrasives, fingerprints and oils as well as heat or extreme cold. It may be applied to any film, new or used, black and white or color.

The process covers film with a tough coating that keeps it flexible and protects the sound track. The coating contains no injurious chemicals.

After every Save Kote application, film is identified with a "tell tale" indicator—a red strip running the length of the film. This indicator shows the amount of protective coating on the film. The red band begins disappearing after repeated showings of the print, acting as a warning sign that the protective coating is wearing.

The Save Kote treatment is available to any industrial, school, church, or home film user. Write Pinnacle Productions, 284 Jackson Blvd., Chicago 1.

## LESLIE ROUSH PRODUCTIONS, INC.

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

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

LESLIE M. ROUSH

JULIS K. SINDIC

# What Price Films for Television?

SPIRITED DEBATE BY EXPERTS FEATURES RECENT  
NEW YORK TELEVISION AND FILM CONFERENCES

◆ Feature of the National Film Conference in New York recently was a spirited discourse between G. David Gudebrod, head of N. W. Ayer's film bureau; J. LeRoy Gibson, of SOUND MASTERS INC.; Al Zink, television production supervisor of WRGB in Schenectady, and C. J. Durban, assistant advertising manager for the U. S. Rubber Co.

Gudebrod declared that Ayer has been wrestling with budgets on commercial films for 15 years, and for seven years the agency has been concerned with costs of television films. He said that costs of tele films today are just too much, and before televisions can consider their use on a broad scale they will have to be cheaper. He pointed out that the average quotation today runs to about \$5,000 per reel.

## CITIZEN WASTE IN PRODUCTION

The Ayer executive went on to advocate several methods of eliminating methods of production waste: (1) By obtaining writers who know television requirements and who can eliminate expense for costly film sets by turning out good scripts specifically written for low budgets; (2) By getting directors who can plan everything on paper in advance and save studio time rental costs—men who can forget about producing films to equal theatrical products since tele production techniques are not similar to movie production; directors should know this and not have to experiment on the set on sponsor's time; (3) By avoiding beautifully lighted scenes and special effects that won't get over on television anyway.

Gibson, for his part, declared that the solution to producing

successful films for television did not lie in turning out "cheap" motion picture production. He said that costs were as low as possible, and that film studio efficiency was equal to that of any other media in keeping costs low.

## POOR FILMS WILL HURT MEDIUM

Gibson pointed out that television programming as it exists today is not satisfactory to a great majority of the viewing public, and if sponsors persist in a niggardly approach to the medium, television and the sponsor will surely suffer. He declared that the answer to the situation was for top management to open purse strings a bit wider, pay for quality production, and share costs with other participants in the growing medium rather than expect telecasters and producers to shoulder the burden.

Al Zink stated that it was all very well for national advertisers to speak of \$5,000 per reel productions and balk at the price, but the great future of television, as in all media, is dependent upon the small advertiser and he will balk at as little as \$100 a reel.

Gibson replied that the answer for the small advertiser was syndicated films.

## SPONSOR USING FILMS REGULARLY

C. J. Durban, of U. S. Rubber, said his company has been using at least one film a week since May 1915. He proposed a similar system for prospective sponsors where costs of television films would not be out of reach considering their total use potentials. He described U. S. Rubber films used as newscasts on television, and use of regular television commercials by branch offices, distributors and dealers, and by schools and clubs.

## French Co. Sets Up Exchange of Films With Am. Broadcasting

◆ The French have inked a deal with the American Broadcasting Company for the exchange of video films.

Radiodiffusion Francaise will send A. B. C. films showing French economic, educational, and cultural life and will include some newsreel subjects. A. B. C. will reciprocate with U. S. television films.

*Packaged*

**PROJECTION ADVERTISING**  
PROJECTORS - SCREENS - SLIDES

*Another Bodde First*

## BODDE PATENTED SCREENS AND PROJECTORS

Plastic seamless screens with unexcelled definition, flat field and wide angle viewing.  
2000 and 5000 Watt automatic 3 1/4" x 4" slide projectors.

## COMPLETE INDIVIDUALIZED SLIDE SERVICE

24 hour service on slides by McDuffee-Brown, tailor made for any type of business. You furnish the sales message and name and address—we do the rest—art work, photography and slide assembly—at unheard of low prices.

## WRITE FOR DESCRIPTIVE FOLDER

## PROJECTED TELEVISION SCREENS

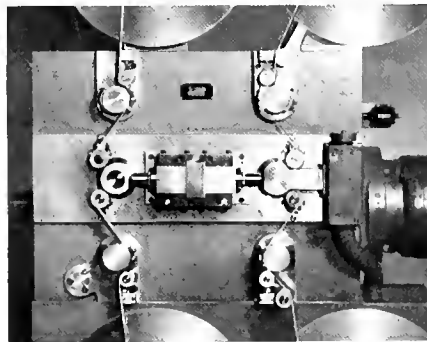
Screens of any size to meet the requirements of projected television, giving maximum transmission and wide viewing angle under existing lighting conditions.

*The Bodde Screen Company*

9130 Exposition Drive - Los Angeles 34, Cal.



# RESEARCH and RESULTS



The SAMUEL L. WARNER MEMORIAL MEDAL for outstanding achievement in the improvement of 16mm. sound quality went, at the close of 1947, to John A. Maurer, whose noteworthy researches in the field of 16mm. have long been a valued asset to the Precision Film Laboratories.

One of the practical results of Mr. Maurer's research is the new 16-to-16 optical printer for sound. Here, by new optical and mechanical principles, track prints of greatly improved quality are produced. This new machine was developed for the exclusive use of Precision Film Laboratories, bringing to the 16mm. field the useful result of long investigation. A film laboratory which has specialized in this type of research for eleven years is therefore well equipped to give the best possible reproduction of your originals—picture and sound, black and white or color.

**PRECISION**  
**FILM LABORATORIES**  
21 West 46 Street • New York 19, N. Y.

# TYPE TITLES

... built up to a **STANDARD**  
not down to a **PRICE**

## THE KNIGHT STUDIO

Type Titles for Motion Picture  
and Slidofilm Producers

341 E. OHIO STREET - CHICAGO 11, ILL

★ Television success depends upon one major factor: the advertiser. For he is the man who must be convinced of the effectiveness of television as an advertising medium. And responsibility for this success or failure of video as an advertising medium lies in the hands of ad agency people and commercial film producers. The effectiveness of the new commercials that are produced will have a great bearing on the future of the industry. Visual commercials are something new to the majority of people. Because they are new, the public will now overlook some of the mediocre stuff it sees today, but not for long. The novelty will wear off quickly.

We have a job on our hands with video commercials because television has to compete with radio's ability to transmit sound impressions that paint mental pictures. In television the picture is already supplied, and the viewer tends to be more critical of what he hears. Therefore, pictorial content must be cleverly composed to sustain the viewer's interest.

**MUST HAVE SUSTAINING INTEREST**

A television picture need not be supplemented with a thesaurus of extra description, however. But television commercials must be more than just demonstrations of the product or service. Even with elaborate settings, good acting, trick camera work and special effects, some commercials will flop if they do not have sustaining interest and continuity.

The nearest technique to good video commercials is the advertising minute movie. However, even here, a good many commercials today are amateurish because the people who create them do not take advantage of tried and tested basic advertising techniques used in other media. Producers, directors and writers must draw from the experience of the theatre, the motion picture, radio and from past advertising since television is a combination of all of them.

Then, too, it must be remembered that one type of video commercial cannot do an overall sell on a job any more than can any other medium. For example, a commercial prepared for use on television is not only reaching the television audience, but also the audience which includes the advertiser's retail areas. The environment and way of life are different.

Therefore, a thorough and one-

# About Film Commercials for Video

Adapted from The Conference Report by Chester Kulesza,  
Film & Television Production Supervisor, BBD&O

methods of doing commercials. However, I cannot stress strongly enough the point that television, being a close-up medium, requires utmost simplicity. Some steps that may be helpful are:

1. Open the commercial with a situation or title to arouse interest and set the mood.
2. Inject human interest by presenting a problem or situation with which the viewer can directly or indirectly identify himself.
3. Arouse a desire for the product by showing need on the part of the consumer.
4. Tell him to buy it, where to

buy it, and, perhaps, show it being purchased.

5. Offer a solution through the use of the product by quickly demonstrating the product in use.

6. Show visual proof of effectiveness of the product.

The problem of placing the commercial in a television show must be given considerable thought. How can we give the audience continuous entertainment and still get in the commercial?

The subtle type of advertising is one way of making sure the public doesn't miss the message.

Providing the product to be advertised was in existence at that time, any drama, mystery, or variety show can be written to include an integrated commercial.

**COMMERCIALS MUST BE REALISTIC**

Suppose we are doing a half hour live dramatic show. The product we must integrate is a refrigerator. The show is to be live, and the commercial is to be on film. It is comparatively easy to include a scene where the hostess invites her guests into the kitchen for a snack. They go through a swinging door in live action. The kitchen sequence with the same actors can be shot on film anywhere at any convenient time. It's certainly logical that the hostess must go to the refrigerator to get the prepared snacks and it's certainly believable for one of her guests to notice that the hostess has a new refrigerator. Any desired copy can be inserted subtly into the conversation and then dwindle off into gossip, and the action returned from the kitchen on film into the live production.

Another problem is whether television commercials can stand repetition. The best solution is for producers to vary them from week to week.

**THEATRE ADS ARE DIFFERENT**

Many advertisers that have been using motion picture advertising playlets feel that they can also use these films as television commercials. But only a certain percentage of these spot movies would be effective on television.

Television is both a close-up medium and an intimate medium. Spot movies lose their effectiveness when they are reduced to an "8x10" screen size and when presented to a few persons in the average living room. When condensed into a small area, the long shots prepared for large theatre scenes force the human eye and mind to strain in concentration. Another detrimental factor is that they are so jammed with selling points and scene changes, that the viewer is confused.

In conclusion, then, if movie shorts are to be used for both television and theatrical distribution, they must be made to conform with the simplicity required for television list and for theatre audiences last. If the advertiser can put over several strong points about the product so that the audience remembers, he has accomplished his purpose in both media.

**THE LIGHTER-WEIGHT PROJECTOR YOU'VE DREAMED ABOUT IS HERE**

An Entirely New PROJECTOR Not Just A "New Model"

**THE NEW DeVry "Bantam"**

**THEATRE-IN-A-SUITCASE**

16mm. SOUND PROJECTOR AMPLIFIER, SPEAKER AND SCREEN—ALL-IN-ONE—SMALL, COMPACT CASE WEIGHING LESS THAN 31 LBS.



**The New Under 31 lb. "Bantam" Gives You BIG Projector Features Plus Many New Exclusive DeVry Refinements**

- Brilliant, Flickerless Pictures
- Amazingly Life-Like Sound
- 2000 Ft. Film Capacity
- 750-1000 Watt Illumination
- Light Out-Put Exceeds 200 Lumens
- Sound and Silent Projection
- Fast Motor-Driven Rewinding
- Coated Projection Lens
- Coated Condenser Lens
- Automatic Loop Setter
- Rotating Sound Drum
- Prefocused Exciter Lamp
- Simplest Film Threading
- Instant, Positive Tilt
- Precision Built of Quality Materials
- Absolute Film Protection
- Motor Driven Forced-Air Cooling
- Operation on Either AC or DC

**Single Case "Bantam"** with built-in 6-inch ALNICO 5 permanent magnet speaker, is ready detachable for placement at screen as desired.

**Dual Case "Bantam"** projector and amplifier in one case & MENCO'S permanent magnet speaker in separate matched case.

Introducing 1954's Bantam, the ultimate illumination 16mm. "Mini" for projecting brilliant pictures in auditoriums.

**ONLY FROM DeVry**

As you get home projection designed and built by the same craftsmen whose "Mini" reputation it owes to you, this is the perfect show in the world's best theater.

**NEW DeVry 19000" THEATRE PROJECTOR**

BS E7

**DEVRY CORPORATION**  
1111 ARMITAGE AV., CHICAGO 14, ILL.

Please give us full particulars on the new DeVry "Bantam"

Individual \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

**DEVRY**

Only 3 Time Winner of Army-Navy "E" Award for Best Portable Sound Equipment



# Successful TRAINING FILMS

Require

- Specialized Writing Knowledge
- Specialized Production Experience

for proof that

**DEPICTO FILM**

gets results, check with:

- Johns-Manville Corp.
- Singer Sewing Machine Co.
- Lily-Tulip Cup Corp.
- E. R. Squibb & Sons
- The New Haven R. R.
- Nedick's Inc.
- Empire Crafts Corp.
- Robert Reis & Co.
- Gregg Publishing Co.
- Remington Rand Inc.
- National Coal Association
- Westinghouse Radio

*Depicto Films, Inc.*

245 West 55th Street  
New York 19, N. Y.

## THE BUYERS READ BUSINESS SCREEN

35MM CINE LENS — Available on 15 day trial. Satisfaction guaranteed. Some wonderful values from our tremendous lens stocks.

### FOR EYEMO CAMERAS—LENSKOTED —FOCUSING MOUNTS

1" F4.5 Bell & Howell Wide Angle (Fixed Focus) —	\$ 74.50
1" F2.3 Kinar Wide Angle —	99.50
2" F1.5 Dallmeyer —	199.50
2" F2 Schneider Xenon —	119.50
3" F2.3 Bausch & Lomb Baltar —	179.50
5" F2.3 Astro Pan Tachar —	343.75
6" F4.5 Taylor Hobson Cooke —	125.00
10" F4.5 Bell & Howell Eymar —	205.00
14" F5.5 Schneider Tele-Xenar —	165.00
400' 35MM Magazines for Eyemo —	69.50

Exceptional Stock of Rebuilt Eyemo Cameras—  
Write for details.

### FOR DEVRY CAMERAS—LENSKOTED— FOCUSING MOUNTS

1" F4.5 Bell & Howell Wide Angle —	\$ 74.50
2" F1.9 Ultrastigmat —	69.50

### FOR MITCHELL CAMERAS LENSKOTED

2" F1.5 Hugo Meyer Primoplan Focusing Mount —	\$199.50
3" F1.9 Hugo Meyer Primoplan Focusing Mount —	199.50
18" F5.6 Telephoto-Focusing Mount —	162.50

Stocks constantly changing. Write for complete listings and free catalog. Address inquiries to, Mr. B. Smith,

**Burke & James, Inc.**  
321 So. Wabash, Chicago, Illinois

## ON P & G EMPLOYEE RELATIONS

(CONTINUED FROM PAGE TWENTY-SIX)  
where work is comparable to establish general wage levels for the various classes of factory work. These surveys are taken at frequent intervals to insure that P & G employees' wages always match the average paid in these leading companies for similar types of work.

Within each classification job evaluation is used so that each job will be paid fairly in relation to all other jobs in that classification. Each job is analyzed by men who thoroughly understand the job's requirements, such as complexity of operation, concentration, judgment, possibility of loss, responsibility, and the like. Such evaluation provides a specific basis for setting wage levels on particular jobs. The film emphasizes that it is the *job* and not the *individual* that is being evaluated.

The third step in P & G's wage policy is careful consideration of the individual—"you, the employee." Careful review of each employee's record by appropriate supervision provides a fair and regular basis for paying the employee properly within the wage range for his job. In addition, such personal consideration also insures recognition of individual abilities and gives real meaning to the company's policy of promotion from within.

Perhaps most noteworthy in this film is the attempt to explain the technical procedures of wage determination in terms of the simple, everyday advantages that the method has for the individual employee.

**Technical Notes:** *A Fair Day's Pay* is a thirty minute film photographed in commercial dichrochrome at Procter & Gamble plants in Cincinnati, Ohio, Staten Island, New York, and Quincy, Massachusetts. Color is excellent. The film is more a pictorial illustration of the script—which carries the main impact—than a narrative of the photographed scenes. **Distribution:** Limited to internal use for Company employees.

\* \* \*

## Credit Union Movement Has Need for Sound Slidefilm Teaching Series

◆ The credit union movement in its international association in this country and Canada embraces a membership of close to five million people. And the vast bulk of the leaders in this movement are volunteers, men who need effective training and education. Is there any reason, therefore, why the sound slidefilm technique, which is so admirably adapted to teaching, cannot be applied to the credit union field?

Credit unions are organized into state leagues, chapters, and about 10,000 individual units. They are teaching encouragement of thrift and the promotion of small loans on a membership basis. Hence, they offer a wide-open market for application of the sound slidefilm technique.

Producers are already agreed that slidefilms for credit unions are an excellent idea and that anything that will advance an approved prospectus will get active cooperation. Now it's up to the two to get together and plan out a first-rate program.

## LOOKING FOR A PRODUCER?

Fletcher Smith Studios, Inc. has produced animated cartoons, television commercials, and over 300 filmstrips for such accounts as:

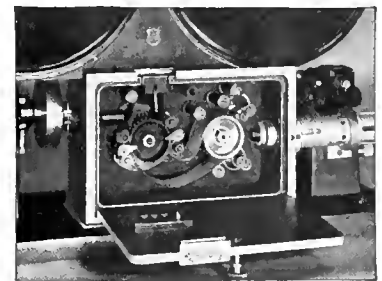
- American Tel. and Tel.
- Babson Bros.
- Commercial Solvents Corp.
- Sugar Research Foundation
- Bates Fabrics
- Talon Zipper
- Simplicity Pattern
- Ford Motor Car Co.
- WEWS—Cleveland  
(A Scripps Howard Station)
- Kool Cigarettes
- Sanforized Co.
- Pictorial Films, Inc.
- Swift and Co.
- Westinghouse Electric Co.  
and many others

*Such recognition must be deserved.*

**Fletcher Smith Studios, Inc.**

1585 Broadway, New York 19, N. Y.

## S.O.S. SPECIALS of the Month



### 35mm Studio Recorder \$1995

ART REEVES TYPE 35MM SOUND-ON-FILM RECORDER with oil damped rotary stabilizer; footage counter; 220 volt 3 phase 60 cycle synchronous motor; new RCA licensed Modu-lite dual lateral variable area galvanometer and extra recording lamps. Frequency range 50 to 10,000 cycles. Rebuilt like new. Off-the-Tube Television Recording Camera, includes noise reduction amplifier, operates from audio output of television receiver at 30 fps with 180° shutter opening. Less lens \$1300

### ADDED SPECIALS!

Kodak Cine Special Bli-1 p.	\$295 00
8&H 110V AC DC Studio Camera Motor	249 50
Wall 35mm Studio Sound Camera, 4 lens	1295 00
Arriflex 35mm Camera, 4 lens complete	895 00
W E 35mm Sound Muvrola 3 w.a.	795 00
Multiple Flood Unit four 18" Alzac giant reflectors including tax.	225 00
Neumade 35mm Automatic Film Cleaning Machine entire enclosure with parts	159 50

### EVERYTHING FOR STUDIO, CUTTING ROOM & LABORATORY—

Lights, Mikes, Booms, Dollies, Lenses, Banners, Process, Muvrolas etc. Send for Catalog Struck: 7—thousand is up as of 4 hour

## S. O. S. CINEMA SUPPLY CORP.

Note New Address, occupying entire building:  
Dept. B5, 602 West 52nd St., New York 19

• CONNECTICUT •

Audio-Visual Corp., 53 Allen St., Hartford.  
 Pix Film Service, 31 E. Putnam Ave., Greenwich.  
 Eastern Film Libraries, 118 Grand Street, Waterbury 5.

• DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc., Transportation Bldg., Washington 6.  
 Paul E. Brand & Son, 2153 K St., Washington 7.  
 The Film Center, 915 12th St. N.W., Washington

• MAINE •

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

• MARYLAND •

Folkemer Photo Service, 927 Poplar Grove, Baltimore 16.  
 Kunz Motion Picture Service, 132 N. Calvert St., Baltimore 2.  
 Robert L. Davis, P. O. Box 572, Cumberland.  
 Stark Films, 537 N. Howard St., Baltimore 1.  
 Howard E. Thompson, Box 201, Mt. Airy.

• MASSACHUSETTS •

Audio-Visual Corp., 116 Newbury St., Boston 16.  
 Ideal Pictures, 10 Melrose St., Boston 16.  
 Jarrell-Ash Company, 165 Newbury St., Boston 16.  
 South End Film Library, 56 Valhalla Ter., Fall River.  
 Massachusetts Motion Picture Service, 132 Central Ave., Lynn.  
 Stanley-Windhrops, Inc., 90 Washington St., Quincy 69.  
 Bailey Film Service, 711 Main St., Worcester 8.

• NEW HAMPSHIRE •

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

• NEW JERSEY •

Art Zeiller, 155 Washington St., Newark 2.  
 Slidecraft Co., South Orange, N. J.

• NEW YORK •

Wilber Visual Service, 119 State St., Albany. Also 28 Genesee St., New Berlin, New York.  
 Buchan Pictures, 79 Allen St., Buffalo.  
 Community Movie Circuit of Western New York, 1785 Buffalo Ave., Buffalo 6.

Charles J. Giegerich, 1220 Kissena Blvd., Flushing.

Association Films, 317 Madison Ave., New York 17.

(Y.M.C.A. Motion Picture Bureau)

Brandon Films, Inc., 1600 Broadway, New York 19.

Catholic Movies, 220 W. 42nd St., New York.

Comprehensive Service Co., 215 W. 55th St., New York 19.

Crawford & Innig, Inc., 265 W. 11th St., New York City 11.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

Otto Marbach, 630 9th Ave., New York.

Mogul Bros., Inc., 68 W. 48th St., New York City.

Nu-Art Films, Inc., 145 W. 45th St., New York 19.

S. O. S. Cinema Supply Corp., 149 W. 42nd St., New York 18.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

United Specialists, Inc., Pawling.

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

Duncan, James E., Inc. Motion Picture Service, 65 Monroe Ave., Rochester 7.

Morris Distributing Co., Inc., 412 S. Clinton St., Syracuse 2.

Visual Sciences, 599BS Sullern.

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

• PENNSYLVANIA •

J. P. Lilley & Son, 277 Boas St., Harrisburg.

Harry M. Reed, P. O. Box No. 147, Lancaster.

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

1905 Sanderson Ave., Scranton 9

Lippincott Pictures, Inc., 1729 Ludlow St., Philadelphia 39.

News Reel Laboratory, 1733 Sanson St., Philadelphia 3.

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

Clem Williams Films, 311 Market Street, Pittsburgh 22.

E. C. Vath, Visual Education Supplies, Sharpville.

• RHODE ISLAND •

United Camera Exchange, Inc., 607 Westminster St., Providence 3.

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

• WEST VIRGINIA •

J. G. Haley, P. O. Box 703, Charleston 23.

United Specialties, 816 W. Virginia St., Charleston 2.

Apex Theatre Service & Supply, Phone 21013, Box 1389, Huntington.

• ALABAMA •

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

Stevens Pictures, Inc., 526 20th St., N., YMCA Bldg., Birmingham.

Jos. Gardberg, 705 Dauphin St., Mobile 16.

John R. Moffitt Co., 191½ S. Perry St., Montgomery.

• FLORIDA •

Florida School Book Depository, 700 E. Union St., P. O. Box 36, Station G, Jacksonville 7.

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

Orben Pictures, 1137 Miramar Ave., Jacksonville 7.

Ideal Pictures Co., 1348 N. Miami Ave., Miami 36.

Bowstead's Camera Shop, 1039 N. Orange Ave., Orlando.

Southern Photo and News, 608 E. LaFayette St., Tampa.

• GEORGIA •

Calhoun Company, 101 Marietta St., Atlanta 3.

Ideal Pictures Corp. of Georgia, 52 Auburn Ave., N. E., Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

• KENTUCKY •

Hadden 16mm Film & Projection Service, 123 W. Liberty, Louisville 2.

Ideal Pictures, 123 W. Liberty St., Louisville 2.

National Film Service, 123 W. Breckenridge, Louisville. (Also Lexington)

• LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

Southern Pictures Company, 1021 Bienville St., New Orleans.

Stirling Movie & Photo Co., 1052 Florida St., Baton Rouge 85, La.

Ideal Pictures Co., 826 Barrone St., New Orleans 13.

Delta Visual Service, Inc., 815 Poydras St., Louisiana 13.

• MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

• NORTH CAROLINA •

Carolina Industrial Films, 1626 Beverly Drive, Charlotte 7.

National Film Service, 1120 Glenwood Ave., Raleigh.

• SOUTH CAROLINA •

Calhoun Company, 1110½ Taylor St., Columbia 6.

Palmetto Pictures, Inc., 719 S. Julia Ave.—At Five Points, Columbia 11.

• TENNESSEE •

Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.

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

Tennessee Visual Education Service, P. O. Box 361, Journal Bldg., Knoxville.

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

Mid-South Training Film Service, 166 Monroe Ave., Memphis 3.

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, Maxwell House Office Bldg., Nashville.

• VIRGINIA •

Capitol Film & Radio Co., Inc., 19 W. Main St., Richmond 20.

Walker C. Cottrell, Jr., 108-10 E. Main St., Richmond 19.

Ideal Pictures, 219 E. Main St., Richmond 19.

National Film Service, 309 E. Main St., Richmond.

Presbyterian Committee of Publication, 8 N. Sixth St., Richmond 9.

• ARKANSAS •

Democrat Printing and Lithographing Co., Little Rock.

Grimm-Blacklock Co., 719 Main St., Little Rock.

• ILLINOIS •

American Film Registry, 28 E. Jackson, Chicago 1 HAR 2691

Father Hubbard Educational Films, 6651 N. Clark Street, Chicago 26.

Ideal Pictures Corp., 28 E. 8th St., Chicago 5.

Industrial Cinema Service, 121 W. Wacker Drive, Chicago 1.  
**Jam Handy Organization, Inc.**, 230 N. Michigan Ave, Chicago 1

**McHenry Films**, 537 S. Dearborn, Chicago 5.

**Midwest Visual Equipment Co.**, 6961 N. Clark St., Chicago 26.

**Swank Motion Pictures**, 614 N. Skinker Blvd., St. Louis 5, Mo.

**Association Films (Y.M.C.A. Motion Picture Bureau)**, 19 S. La Salle St., Chicago 3.

**Visual Research Company**, 30 N. Dearborn St., Chicago 2.

#### • INDIANA •

**Ideal Pictures**, 1214 Pennsylvania St., Indianapolis 2.

**Indiana Visual Aids Co., Inc.**, 726 N. Illinois St., Indianapolis 6.

**Burke's Motion Picture Co.**, 434 Lincoln Way West, South Bend 5.

#### • IOWA •

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

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

**General Pictures Productions**, 621 Sixth Ave., Des Moines 9.

#### • KANSAS-MISSOURI •

**Kansas City Sound Service (Ideal Picture Corp.)** 1402 Locust St., Kansas City 6, Mo.

**Select Motion Pictures**, 1818 Wyandotte St., Kansas City 8, Mo.

**Etter Bros. Optical Co.**, 610 Olive St., St. Louis 1.

**Swank Motion Pictures**, 614 N. Skinker Blvd., St. Louis 5.

**Pictosound Movie Service**, 4010 Lindell Blvd., St. Louis 8.

#### • MICHIGAN •

**Cosmopolitan Films**, 3248 Gratiot Ave., Detroit 7.

**Engleman Visual Education Service**, 4754-56 Woodward Ave., Detroit 1.

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

**Capital Film Service**, 224 Abbott Road, East Lansing, Michigan.

**Locke Film Library**, 120 W. Lovell St., Kalamazoo 8.

**Gillespie Visual Education Service**, 220 State St., St. Joseph.

#### • MINNESOTA •

**Ideal Pictures**, 301 W. Lake St., Minneapolis 8.

**Midwest Audio-Visual Company**, 1504 Hennepin Ave., Minneapolis 3.

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

#### • NEBRASKA •

**Church Film Service**, 2595 Manderson St., Omaha 11.

#### • OHIO •

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

**Ralph V. Haile & Associates**, Walnut St., Cincinnati.

**Manse Film Library**, 2514 Clifton Ave., Cincinnati 19.

**Academy Film Service Inc.**, 2300 Payne Ave., Cleveland 14.

**Fryan Film Service**, 3228 Euclid Ave., Cleveland 15.

**Sunray Films, Inc.**, 2108 Payne Ave., Cleveland 14.

**Jam Handy Organization, Inc.**, 310 Talbott Building, Dayton 2.

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

**James B. Upp Motion Picture Service**, 750 Broadway, Lorain.

**M. H. Martin Company**, 50 Charles Ave., S. E., Massillon.

**Cousino Visual Education Service, Inc.**, 1221 Madison Ave., Toledo 2.

**Gross Photo Mart, Inc.**, 524 Madison, Toledo 4.

**Thompson Radio and Camera Supplies**, 135 S. 6th St., Zanesville.

#### • WISCONSIN •

**R. H. Flath Company**, 2410 N. 3d St., Milwaukee 12.

**Gallagher Film Service**, Green Bay. Also 639 N. 7th St., Milwaukee 3.

**Meuer Photoart House**, Wm. J. Meuer, 411 State St., Madison 3.

**Wisconsin Sound Equipment Co., Inc.**, 628 W. North Ave., Milwaukee 12.

#### • CALIFORNIA •

**Donald J. Clausonhue**, 1829 N. Craig Ave., Altadena.

**Donald Reed Motion Picture Service**, 8737 Wilshire Blvd., Beverly Hills.

**Camera Craft**, 6764 Lexington Ave., Hollywood 38.

**Coast Visual Education Co.**, 6058 Sunset Blvd., Hollywood 28.

**Hollywood Camera Exchange**, 1600 N. Cahuenga Blvd., Hollywood 28.

**Craig Visual Aid Service Co.**, 1053 S. Olive St., Los Angeles 15.

**Ideal Pictures Corp.**, 2408 W. 7th St., Los Angeles 5.

**Jam Handy Organization, Inc.**, 7016 Hollywood Blvd., Los Angeles 28.

**Ralke Company**, 829 S. Flower St., Los Angeles 14.

**Screen Adettes, Inc.**, 8179 Melrose Ave., Los Angeles 46.

**Carroll W. Rice Co.**, 424-40th St., Oakland 9.

**Craig Visual Aid Service Co.**, 149 New Montgomery St., San Francisco 5.

**Hirsch & Kaye**, 239 Grant Ave., San Francisco 8.

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

**C. R. Skinner Manufacturing Co.**, 292-294 Turk St., San Francisco 2.

**Shadow Arts Studio**, Wickenden Bldg., P. O. Box 471, San Luis Obispo.

#### • COLORADO •

**Ideal Pictures Corp.**, 714 18th St., Denver 2.

**Home Movie Sales Agency**, 28 E. Ninth Ave., Denver 3.

#### • OKLAHOMA •

**Vaseco**, 2301 Classen, Oklahoma City 6.

**H. O. Davis**, 522 N. Broadway, Oklahoma City 2.

**Kirkpatrick, Inc.**, 1631 S. Boston Ave., Tulsa 5.

#### • OREGON •

**Cine-Craft Co.**, 1111 S. W. Stark St., Portland 5.

**Ideal Pictures Corp.**, 915 S. W. 10th Ave., Portland 5.

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

**Screen Adettes, Inc.**, 611 N. Tillamook St., Portland 12.

#### • TEXAS •

**Association Films (Y.M.C.A. Motion Picture Bureau)**, 1700 Patterson Ave., Dallas 1.

**Audio Video Institute**, 1501 Young St., Dallas.

**The Educational Equipment Co.**, David F. Parker, 1909 Commerce St., Dallas 1.

**George H. Mitchell Co.**, 712 N. Haskell, Dallas 1.

**Ideal Pictures, Inc.**, 2024 Main St., Dallas 1.

**Visual Education, Inc.**, 12th at Lamar, Austin; Also, 2010 N. Field St., Dallas 1; 3905 S. Main St., Houston 4.

#### • UTAH •

**Deseret Book Company**, 44 E. So. Temple St., Salt Lake City 10.  
**Ideal Pictures**, #10 Post Office Place, Salt Lake City 1.

#### • WASHINGTON •

**Craig Visual Aid Service Co.**, 1106 E. Union St., Seattle 22.

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

**Rarig Motion Picture Co.**, East 1511 Third Ave., Spokane.

#### • HAWAII •

**Ideal Pictures**, 1370 S. Beretania St., Honolulu, T. H.

**Motion Picture Enterprises**, 655 Kapiolani Blvd., Honolulu, T. H.

**General Films Limited**

**Head Office:**  
Regina, Sask., 1531 Thirteenth Ave.

**Branches:**  
Edmonton, Alta., 10022 102nd Street

Montreal, Quebec, 1396 St. Catherine St. West.

Moncton, N. B., 212 Lutz St.

Toronto, Ont., 156 King Street West.

Vancouver, B. C., 535 West Georgia St.

Winnipeg, Man., 810 Confederation Life Bldg.

St. John's, Nfld., 115 Water St.

**Radio-Cinema**, 5011 Verdun Ave., Montreal, Quebec.

**Distribuidora Filmica Venezolana**, De 16MM, S.A., Apartado 706

Caracas, Venezuela, S.A.

#### There's An Audio-Visual Specialist in Your Town!

★ Contact the specializing dealers listed in these pages for dependable projection service, projector and accessory sales and maintenance and for your film needs.

Many of the dealers listed carry stock libraries of training, informational and recreational films for your programs. They are also qualified to service projection equipment for maintenance and repair. For address of dealers in towns not listed here write: The National Directory of Visual Education Dealers, 812 No. Dearborn Street, Chicago 10, Illinois.

# CASE HISTORIES

A Technical Review of Business Motion Pictures and Slidefilms

## COPPER MINING UP TO DATE

Sponsor: Anaconda Copper Mining Company. Film: *Copper Mining, Smelting and Refining*.

★ This new film is an account of the Montana operations of the Anaconda Copper Mining Company.

After a brief historical introduction, we start at a head frame on top of the "richest hill on earth" at Butte, Montana. Miners enter cages for the trip to the workings thousands of feet below the surface.

Then follow the sequences of underground mining and its related operations—drilling, blasting, timbering and transporting the ore to skip pockets for its trip to the surface.

At the smelter in Anaconda, the sulphide ore is crushed and ground to the consistency of fine sand. Flotation machines remove most of the worthless rock, leaving copper concentrate.

A roasting operation then burns out part of the sulphur. The hot calcine is melted in huge reverberatory furnaces where the charge separates by gravity. The resulting "matte", still molten, is transferred to giant converters which remove the iron and sulphur, leaving 99% pure metallic copper.

At the Great Falls refinery, through both live action and animation, we see what takes place in an electrolytic refining tank where 99.99 plus percent pure cathode copper is produced. This copper is melted and cast into the various commercial shapes required by industry.

**Technical Notes:** *Copper* is a 35 minute sound film photographed in Kodachrome. Music by Emil Velazco.

**Distribution:** Illustrating modern methods of underground mining, this film is an informa-

*COPPER MINING scene (see picture above). 1 and Anaconda film will be reported next*



tive supplement for students of mining, geology and metallurgy. It is offered without charge to schools and groups interested in mining.

## BACKGROUND ON MONSANTO

Sponsor: Monsanto Chemical Company. Film: *Meet Monsanto*. Producer: Calvin Productions.

★ This recently completed picture was designed as an indoctrination film for Monsanto employees. The company's Industrial and Public Relations department wanted a picture that would be suitable for both new and old employees as well as outside groups. Accordingly, it was decided to open the film with a one-minute prelude in which President William M. Rand extends a welcome to new workers. This opener establishes the indoctrination theme but may be deleted when the film is shown to veteran employees since, following the prelude, the motion picture gets off to the conventional start with titles, credits and so on.

The Calvin Company was given the contract for this film in the fall of 1947. About six months was required for the picture's completion. A camera crew of three men, director, photographer, and galler, traveled 17,000 miles to all but three of Monsanto's 21 domestic plants. They shot about 10,000 feet of film, 1,200 feet of which is retained in the final production.

*Meet Monsanto* describes expansion of the company which led from the production of saccharine to atomic energy research — from one product to 20,000 formulations. The company's 1901 lab was recreated for shots showing Dr. Veillon and his assistant, first Monsanto chemists, at work. The lab was copied from a scale model which a veteran employee provided. Character actors used in the sequence were made up to resemble people in an actual 1901 photograph.

Several panoramic views of model sets are interestingly handled. A map depicts locations of the six operating divisions of the company, and a spinning globe serves as a background.

The company's vast network and facilities are stressed throughout this film. A typical board of directors meeting is shown, and a flow chart indicates how company authority is delegated. Employee benefits, such as earnings 11 per cent above the average of all in industry, are listed.

Some interesting scenes picture Resinox and other Monsanto plastics. These are followed by review of consumer products which, although impressive, could have been made even more impressive with a popular science treatment.

**Technical Notes:** Filmed in Kodachrome. 31 minutes long. The original music was composed by Emil Velazco. It was recorded on 5mm film in New York and reduced to 16mm before being recorded in Calvin's Kansas City studios.

**Distribution:** To Monsanto plants only at present. Prints are retained permanently by five offices, and others are sent out from the St. Louis division.

## CARPET INDUSTRY SLIDEFILM

Sponsor: Millett Corporation. Slidefilm: *Back Magic*. Producer: Bray Studios, Inc.

★ Introduced last month at a trade press preview in New York, this sales training sound slidefilm is part of Millett Corporation's campaign to promote its new product "Cellucord"—a plasticized yarn used for carpet and rug backing. Cellucord began to appear in floor covering materials some time ago, but because sales personnel knew very little about it, sales seemed to move slowly. *Back Magic* was sponsored to explain the product, and its selling points, to the retail trade.

**Technical Notes:** Sound slidefilm in black-and-white, running 20 minutes. Frames were shot on location at Millett's plant in northern Vermont, at various carpet mills in the East, and in a modern retail display section in New York's newest rug and carpet store. Additional scenes were photographed at a commercial rug cleaner's plant, and in a home setting.

**Distribution:** By the sponsor to department stores and retail furniture outlets, carpet mills, commercial carpet cleaners, rug laying contractors, and other interested groups.

## For AMATEUR PHOTOGRAPHERS

Sponsor: Lamp Department, General Electric Company. Film: *Family Album*. Producer: Raphael G. Wolff Studios.

★ This film, which was produced about a year ago, has had very limited release to date because of the critical shortage of lamps and flash bulbs. Now being distributed more widely, it is designed to teach the amateur photographer the system of triangle lighting for indoor photography.

*Family Album* is an amusing picture of a family which had troubles with its indoor photography until it learned the simple rules for successful lighting. The story centers around the sad examples of picture making, both still and movie, that the family was producing until Dad learned the basic elements of lighting technique. After that it was duck soup to take good pictures.

**Technical Notes:** The picture is thirty minutes in color and would provide a good half hour's entertainment to any audience, whether directly interested in photography or not.

**Distribution:** Requests for loan of the film should be addressed to the Lamp Department of the General Electric Company.



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Only projector with built-in Fidelity Control . . . a finger-tip operated device which precisely focuses the scanning beam for top tonal reproduction with all types of 16mm. sound film

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The highly efficient optical system includes a powerful 750-watt lamp and a superfast  $f$  1.6 projection lens—choice of five other lenses for "tailor-made projection." Big screen pictures perfectly illuminated on practically any size screen and at almost any distance. In a spacious auditorium or in cramped quarters, it's always a "good show."

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The proof of a sound projector is in the seeing, and particularly in the *hearing*. See your Kodak dealer—ask him for a free folder and a demonstration of the FS-10-N Projector. Price, with single speaker, \$500; with twin speakers, \$565.

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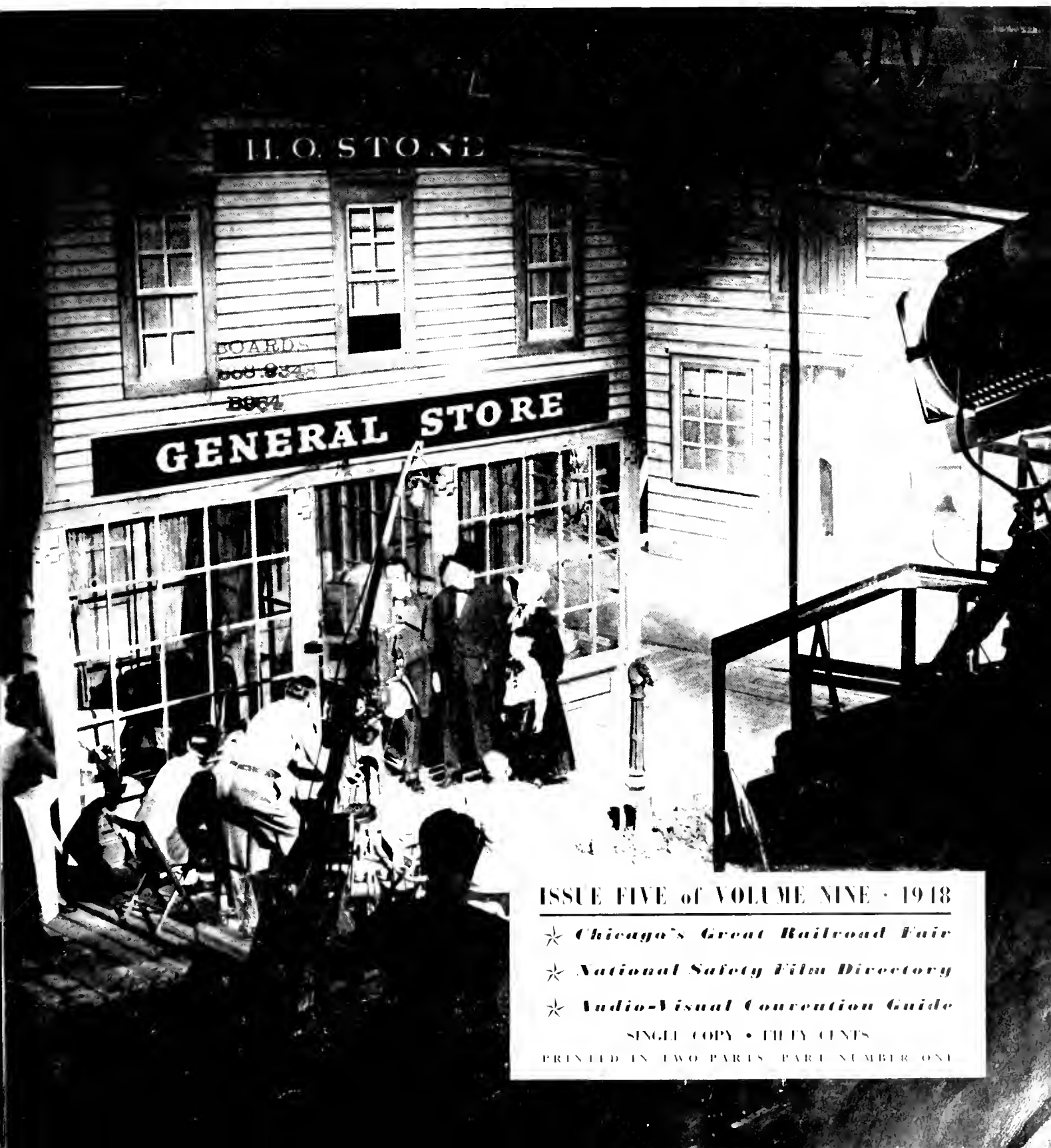
DAYTON 2

CHICAGO 1

LOS ANGELES 1

# BUSINESS SCREEN

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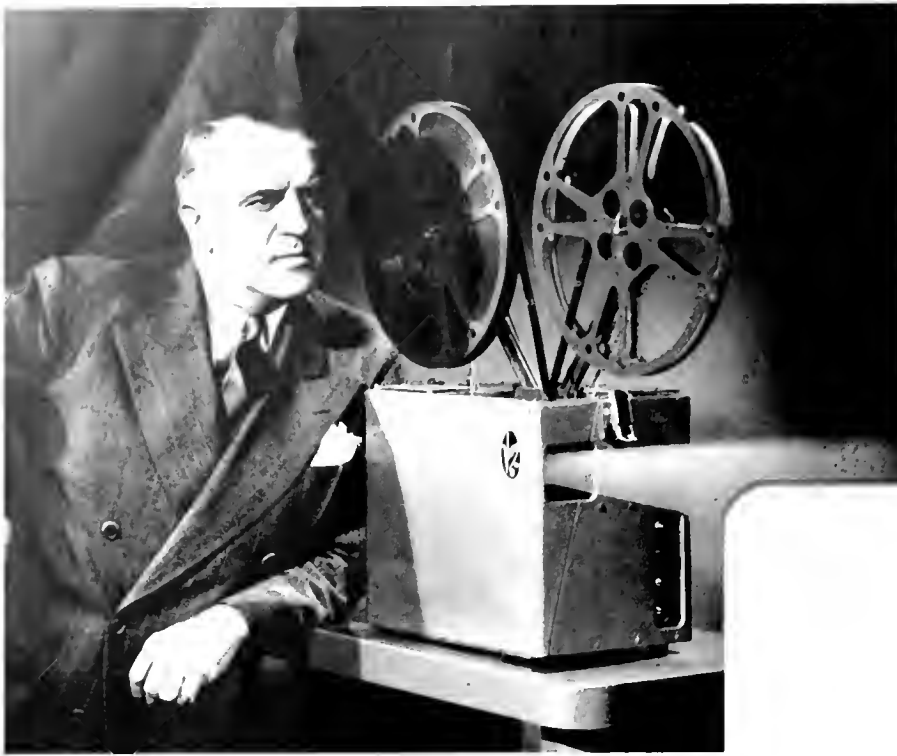


ISSUE FIVE of VOLUME NINE • 1918

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- ★ *National Safety Film Directory*
- ★ *Audio-Visual Convention Guide*

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## 16mm Sound Motion Picture Projector for

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Almost everywhere in modern industry, you'll find Victor's versatile Triumph 60 as the "Jack of all Trades." This sturdy, easily operated 16mm Sound Motion Picture Projector works industriously for you and with you in training new employees . . . educating your staff in modern manufacturing processes . . . and works overtime in providing perfect entertainment for employee parties and banquets.

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And . . . for your own sales films . . . see the new, portable VICTOR LITE-WEIGHT—the selling tool without parallel.



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**G**REETINGS to members of the National Association of Visual Education Dealers, assembled in convention this month in Chicago.

As the N.A.V.E.D. well knows, there has developed in the past year a mutual understanding among the dealers, manufacturers of equipment, producers like ourselves and our customers. This four-fold co-operation means improved equipment, better projection and sound, and increased effectiveness of the product in the field.

If a motion picture is to be something more than a curl of celluloid in a can, it must be brought to life on the screen. We salute the men who are doing so much to promote this new spirit in our business.

*Creators and Producers  
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*A telephone call  
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can arrange a showing  
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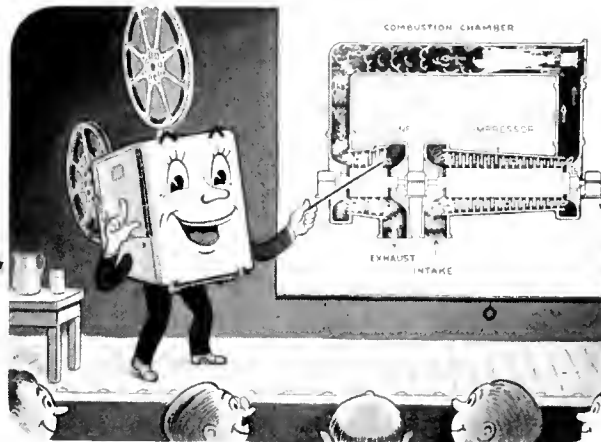
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# WHAT WON'T THEY DO NEXT WITH



and show more interest when sound motion pictures supplement ordinary educational methods, *The Dow Chemical Company* has found. The Dow report is based upon broad experience in training employees for the firm's power, maintenance, machining, and other departments. Dow executives praise their B & H Filmosound projectors for performance, ruggedness, easy operation.

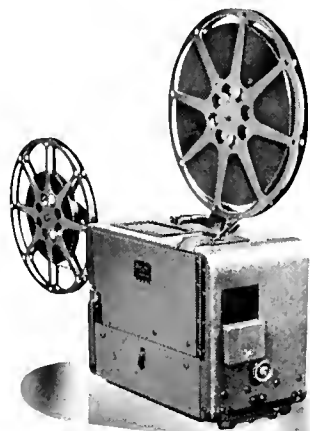


for *Allis-Chalmers Manufacturing Company* are the Filmosound projectors and sound films which report the firm's technical developments at press conferences and to engineering and other interested groups. A film on the gas turbine, for example, was previewed by 100 editors and then shown to more than 100,000 people at 1300 meetings in only 7 months.

but the odds are 10 to 1 that you, too, have a job which movies could do better, faster, more economically, more profitably. Capable film producers are ready to help you weigh the possibilities. Write us for their names.

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are a "must" if your film is to be fully successful. And the finest 16mm sound film projector, most commercial film users agree, is the . . .



to more than 8,000,000 travel prospects annually through the persuasive medium of *Pan American World Airways* motion pictures. After 13 years of using movies in sales work and for personnel training, Pan American has more than 50 Filmosounds; praises these projectors for their durability and reliability; commends Bell & Howell for speed and efficiency when service is necessary.

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

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★ C. R. Reagan Dies in Paris ★  
★ After Long Career of Service ★

A GALEANT AND SELFLESS DEFENDER of the film as a medium of public education died in the ranks in the closing hours of last month as C. R. Reagan, founding spirit of the Film Council of America, succumbed to a heart attack in Paris, France, where he was serving his country as an official spokesman at the UNESCO conference on mass media. He was 56 years old on July 16.

This Texas business man and former educator, who last year received national honors for his singular contributions to the cause of visual education, was a visual education dealer who put business and personal interests behind him during and after World War II. A pioneer organizer and first president of the National Association of Visual Education Dealers, "C. R." played a key role in the formation of the National OWI Film Advisory Committee. During the war, he served successively as field advisor, head of the non-theatrical film division, and associate chief of domestic motion picture bureau of the Office of War Information.

The tremendous wartime Treasury film programs were a cooperative effort in which he shared major honors with Merriman Holtz. From these nationwide voluntary activities was born the idea of the Film Council of America. No faith or determination of purpose matched his during the formative months of struggle which finally saw that organization brought to life.

Professional recognition of his many contributions includes service on the board of directors of the department of audio-visual education, National Education Association, membership in the President's Highway Safety

Conference and at the Conference on Juvenile Delinquency. He had lately been an honorary advisor to the United Nations Department of Films and Visual Education and a first vice chairman of the National Film Committee for the United Nations.

It is needless to say that his fighting spirit and determination in this cause will be sorely missed. The work he began is advancing. The National Audio-Visual Convention which opens in Chicago on August 6 was made possible through the NAVED group he founded. But having worked with him as friend and associate through the past ten years, we cannot bring ourselves to accept the news of his passing at the peak of his active life.

For such a man, his works in the public good are a living testament. More of his life than he could ever spare was given in this cause of mass education.

Surviving Mr. Reagan are Mrs. Reagan, who was with "C. R." in Paris, and his son, Roy, active in the family business. —OHC

Yet another solution to the slidefilm "gong" problem was displayed in New York last month by the William Wollner Laboratories.

Bill Wollner's new device consists of a light weight plastic tube which attaches (in about 15 seconds) to any sound slide projector pick-up arm. Inside the tube is a piece of watch spring steel that oscillates when the pick-up hits a 30 cycle note on the record. The oscillating spring makes and breaks a battery powered circuit which lights a tiny neon lamp, thus notifying the operator to change frames.

As of this writing, hand built *Wollner Q's* have been installed in only a few projectors. During August, production models will begin to be offered at a list price of less than \$10. For further information write to William Wollner Laboratories, 131 West 52nd Street, New York 19.

COVER SUBJECT: Production scene during the filming of *Song of the Pioneer*. See Page 24

## B U S I N E S S S C R E E N

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**Audio-visual sensation of the year...**

# the *Revere 16mm*

**"THEATRE-TONE" SOUND PROJECTOR**

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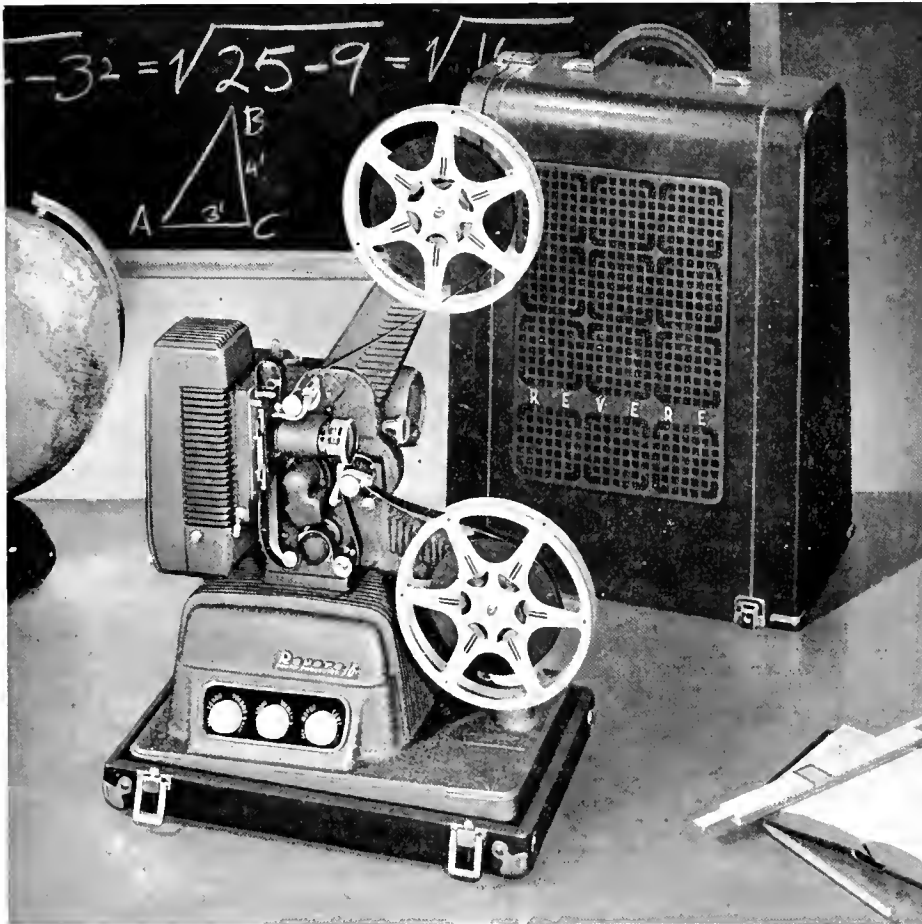
School, church and industry all acclaim the remarkable new Revere Sound Projector as the projector they have been waiting for! Not even the highest priced projectors have all the features the Revere offers at the amazingly low price of \$287.50.

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Other features of the Revere "16" include: Sound and silent projection... Simple 4-point threading... Automatic, power-driven rewind... 750-watt brilliancy... Perfect sound control *for any size room*... Finger tip, illuminated control panel... Microphone and phonograph pick-up... Fast 2-inch F1.6 coated lens... *1600-foot reel capacity*.

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Perfect sound control in class room, conference room, auditorium or exhibit hall... Spacious speaker chamber acts as sounding board, assuring rich, resonant tone... 750-watt brilliancy.



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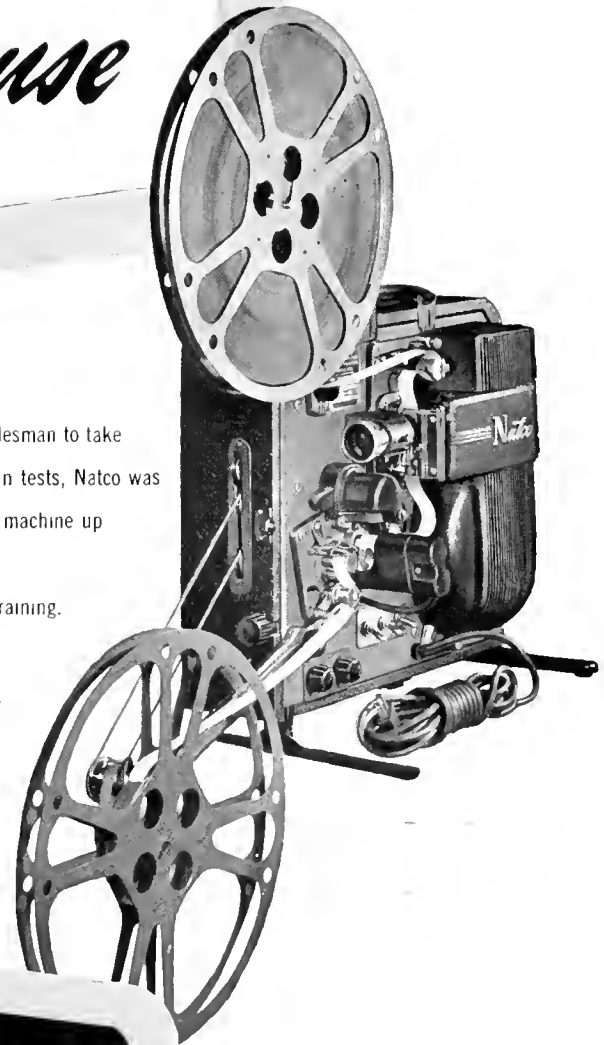
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At the recent National Federation of Sales Executives Convention, the country's ablest sales strategists warned that the seller's market is over, gone . . . that a new era of selling is here with tough problems that demand new tools and methods on an unprecedented scale.

Visual devices were mentioned in the forefront of these new tools and methods.

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Meet the people in charge of Cleveland's recent Film Festival  
 Front row (l to r): Leslie Five, Alice Green, Ruth Thompson, Virginia Beard, Elizabeth Hunady, Harold Nisslex, Standing (l to r) Gal Lefton, Kenneth Nash, Margaret Carpenter, Kenneth Dishler, Earl P. Carpenter and Samuel E. Davies.



**Cleveland's Film Festival Surprise Hit**

600 ATTEND CONTINUOUS 16MM SCREENINGS AT SELA PARK

ON JUNE 17TH at a one day session of the Cleveland Film Council's first annual film festival, held in the Lighting Institute of Sela Park, Clevelanders and out of town visitors probably saw more 16mm motion pictures than were ever before shown in a single place in this country in the history of the movies.

The festival was planned as the Council's closing meeting of the season and it was estimated in advance by the festival chairmen that approximately 200 people interested in audio-visual education and its broad implications in the community might attend. Imagine their surprise when the registration count hit the 600 mark.

The festival opened at 9:00 a.m., and the Lighting Institute, one of the show places of Cleveland, with spacious lounges, and sloping lawns of bent grass, never looked more inviting. After a brief business meeting and an official welcome by the Institute's genial host and director, Mr. J. C. Kent, four projection rooms turned down their house lights, turned up their projector lights and the show was on.

Barring time out for lunch from 1:30 to 2:15 and for a buffet supper from 6:30 to 7:30 in the Institute's restaurant, these four screening rooms ran almost continuously from 10 a.m. until 1:30 p.m.

The morning session was devoted to the screening of films produced for industrial use including public relations, sales promotion and training, shop and store safety, and labor management. The afternoon screenings included subjects of interest to community leaders connected with education, religion, industrial and adult programs.

The evening program featured the world premier screening of Aluminum Company of America's thirty minute color film, *The Curiosity Shop*. This is a fine and hitting sequel to Alcoa's *Unfinished Rainbows*.

At the evening session five other films were also shown. These had been selected by weighted vote by the morning and afternoon audiences from a program of 63 pictures shown in the four different theatres.

The picture receiving the highest number of votes during the day's showing was International Film Foundation's *Boundary Lines*

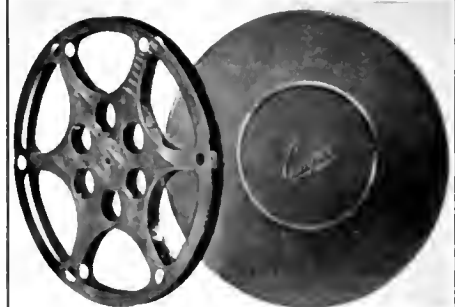
a stylized subject on racial tolerance. Other winners were the Cleveland Illuminating Company's March of Time produced, *Opportunity: The Story of The Best Location in the Nation*; *Seashore Oddities*, a Young America film; *Supervisor As A Leader*, a United States Office of Education release; and *Miracle in Paradise Valley*, a Wilding production made for the Sinclair Refining Company.

The first part of the Film Festival was concerned with sales promotion and public relations films. Pictures viewed were Harris-Seibold's *How To Make a Good Impression*, Felling Belle Vernon's *John Martin and Son*.

(CONTINUED ON PAGE FORTY-EIGHT)

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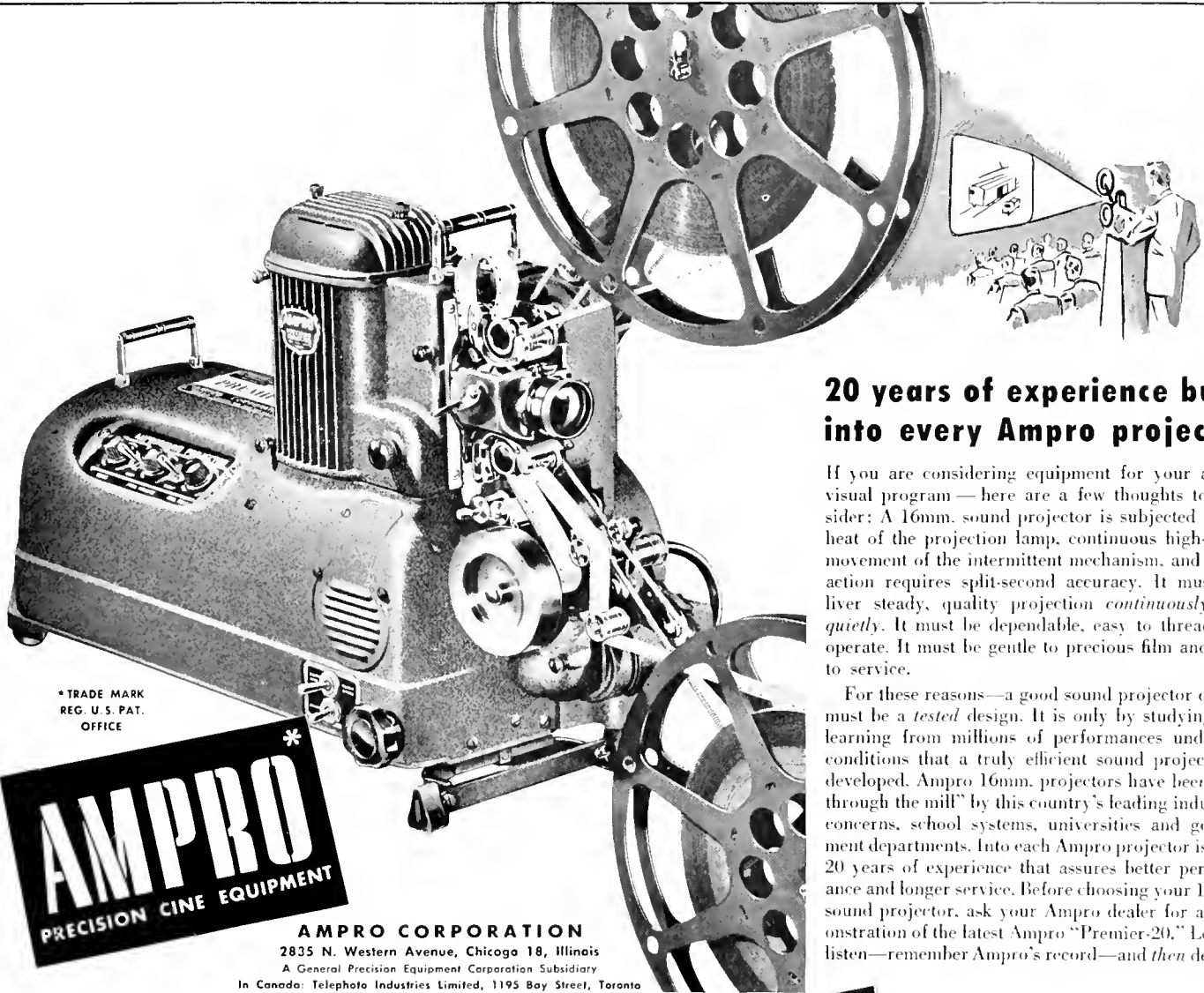
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provides "professional quality" 16mm sound pictures



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If you are considering equipment for your audio-visual program — here are a few thoughts to consider: A 16mm. sound projector is subjected to the heat of the projection lamp, continuous high-speed movement of the intermittent mechanism, and every action requires split-second accuracy. It must deliver steady, quality projection *continuously* and *quietly*. It must be dependable, easy to thread and operate. It must be gentle to precious film and easy to service.

For these reasons—a good sound projector design must be a *tested* design. It is only by studying and learning from millions of performances under all conditions that a truly efficient sound projector is developed. Ampro 16mm. projectors have been "put through the mill" by this country's leading industrial concerns, school systems, universities and government departments. Into each Ampro projector is built 20 years of experience that assures better performance and longer service. Before choosing your 16mm. sound projector, ask your Ampro dealer for a demonstration of the latest Ampro "Premier-20." Look—listen—remember Ampro's record—and *then* decide!

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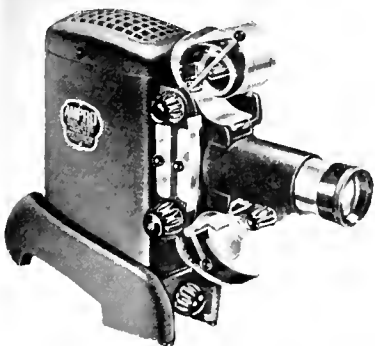
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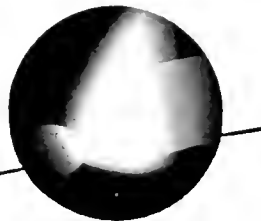
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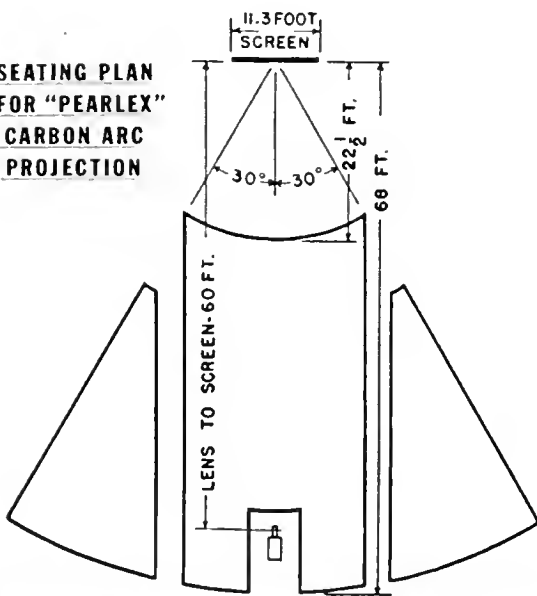
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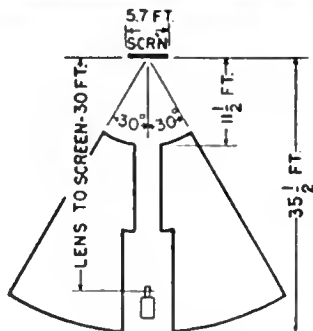


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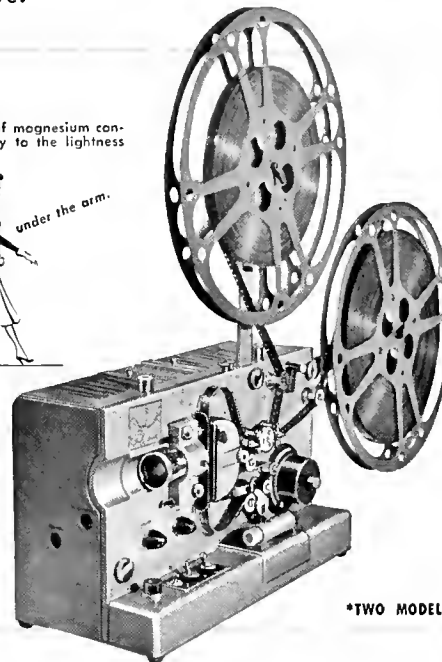


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The Head  
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# TRENDS

We are indebted to Mark Starr, educational director for the International Ladies Garment Workers' Union, for his very kind and understanding letter of correction and amplification on our unedited report "Labor Looks to the Screen" which appeared in the last issue of BUSINESS SCREEN.

Commending our New York correspondent for an excellent job in his condensation, Mr. Starr calls attention to omissions which tend to give some of his thoughts poor representation.

"For example," he writes, "in my reference to 'blood and strife' movies, I said that such episodes were certainly true but did not report the whole of trade union history. Then in reference to the 10% of members taking part in classes, this did not include membership meetings which are made compulsory by many locals and thus come much closer to 100%. By the way, it is at such meetings that we hope to use documentary movies of social significance, when they are available, for a planned series."

A full length piece by Mr. Starr is already scheduled for early publication. In the haste of publication of this original report, we neglected to credit the New York Film Council for the outstanding program at which these notes were made.

Ever conscious of the power of films to sway public opinion, we have editorialized against the propaganda excesses of the National Association of Manufacturers as well as those of the CIO and the United Electrical Workers. We thought we saw a ray of hope in *Letter to a Rebel*, but the plain fact of our editorial policy is that the whole truth is the only truth which can keep the screen alive as a really vital medium of idea communications. Its power is already greatly dissipated through the distortions of Hollywood. Stupid business men, like stupid bureaucrats and power happy labor leaders, can finish the usefulness of this powerful tool.

We maintain, it seems, a friendly and tolerant attitude toward the many industrial pictures publicized in these pages. The fact is that the vast majority of these do a good job of training in the skills, demonstrating useful products and the like. But when either labor, management or governments cross the vital line of socially significant interpretation, we shall look closely and hard, now and in the future.

The hope of good films, so badly needed to maintain the vitality of this medium, lies in forthright evaluation, in the clear distinction between the good and the bad. Almost all of radio has sunk into mediocrity, kept alive mostly because of the escapism it propagates. The entertainment film makers, victims of their own inbreeding of yes-men, appear to

be hoist on twin daggers of soaring labor costs and competition from overseas.

The thin inflation dollar, which now has to stretch so far to cover so little, might well seem to diminish our chances in the field of factual films. Not so, for our British cousins wrote a lesson many years ago in the films of the gas industry, Shell and the GPO, to which we bid you look for examples of sincerity, message and budget possibilities.

All of which inevitably turns us to the consuming strength of those hundred thousand 16mm projectors now on the American scene and the one hundred and fifty thousand slide-film projectors among our schools. These are one measure of the size of the new factual film audience in our country alone. Latin America grows apace. All the world is very close at hand these days. The economy of this market is given a new twist by the purchase of prints of one competitor's outstanding film by many others (*Miracle in Paradise Valley*): why not aim again and again with purpose in this direction? Why not consider the real value of each film as its *salvable worth* on the open markets of public and business interest?

Unlightened public interest might well be served by management's endowment, for example, of the film budget needed to bring to the screen the life of Samuel Gompers. Or the endowment of some of our resources now devoted to glorification of our material gains to the recovery of our spiritual well-being. Concrete example: the U. S. Public Health Service is setting forth to produce film interpretations of the national scourge, our postwar mental health problem.

The U. S. Department of Agriculture can point to a hundred films badly needed by rural America, this agency should have the full cooperation of industry. Instead, its good and capable motion picture department was deserted to the whims of a budget-conscious Congress which practically burned the barn to save a few dollars worth of paint. —OHC.

## Da-Lite Holds a Dealer Screen Forum

★ In conjunction with program activities at the NAFED Convention, DA-LITE SCREEN Co. sales executives have scheduled a special dealer forum on "How to Sell Projection Screens". The session, which will be open to all registered dealers attending the convention, will be held in the Crystal Ballroom of the Hotel Sherman at 8:00 p.m., Monday, August 9.

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Cameraman experienced in 35mm and 16mm photography color and black and white. Active member SOCIETY OF MOTION PICTURE ENGINEERS. Four years experience as official U. S. Army photographer, total 15 years experience. Free to travel part time at least. References available.

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Scenes from the McGraw-Hill Text-Film "Human Reproduction."

## McGraw-Hill Films Point the Way

• "HUMAN REPRODUCTION" TEXT-FILM IS HIGHLY RATED •

PROGRESS IN THE ART of visual communication has been pretty much divided between the sponsor-producer and the maker of formal educational text films. An interesting challenge is presented by the new McGraw-Hill film program.

Sponsors of motion pictures designed for free distribution in schools would do well to pay careful attention from time to time to the other side of the audiovisual picture—the successful marketers of non-sponsored educational films to schools.

Educational film marketers tread a much more difficult path in disposing of their prod-

uct than a "free" distributor does, for if the film does not meet educator's requirements it will not be bought, and the marketer suffers a considerable loss. A free commercial, on the other hand, usually amasses quite a respectable number of bookings regardless of whether it is up to pat or not. Obviously, in the present somewhat shaky state of the educational film business, a marketer operating at a profit must have something that a commercial film sponsor would do well to study.

The McGraw-Hill Book Company, which entered the field with textbook correlated films last year, has produced several dozen

films which have more than paid their way thus far. One of the best, and most dramatic, of these is *Human Reproduction*, produced for the publishing house by Audio Productions as a part of a series on health education.

McGraw-Hill's *Human Reproduction* differs from the Oregon state sponsored film recently described in *Life* in that it is planned for an older age level, and its approach is more straightforward and adult.

The psychological technique used in *Human Reproduction* is particularly suited to the subject, and should receive wider use in many types of films. It assumes from the beginning that its audience *knows* the subject and understands every fact of human birth. It says, in effect, "Now all of us know all about this, but let's go over it anyway to get it fresh in our minds."

The protagonist, a father, is faced with the problem of answering his young son's questions of "where he came from" and "why are babies born in hospitals?". The father pauses to reflect momentarily before he answers in what he considers the right way to explain the subject. His reflections are the basis for the factual body of the film.

This method is an excellent approach to any subject for it avoids the very dangerous mistake of talking down to the audience.

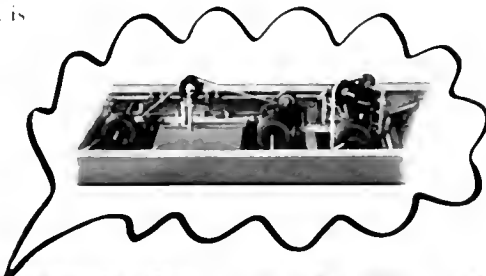
*Human Reproduction* is a fine picture from every standpoint and we recommend it to anyone interested in top notch film technique. •

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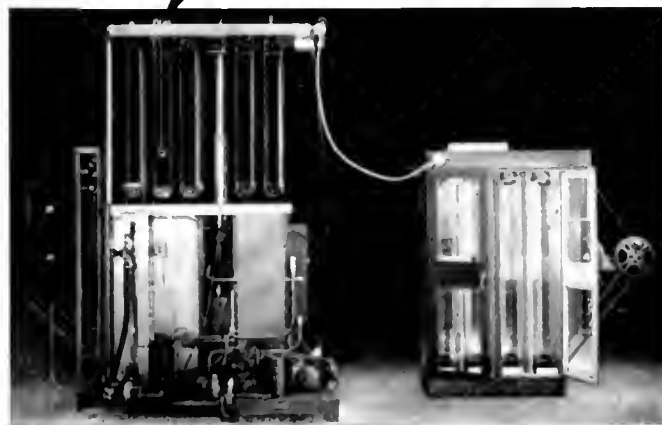


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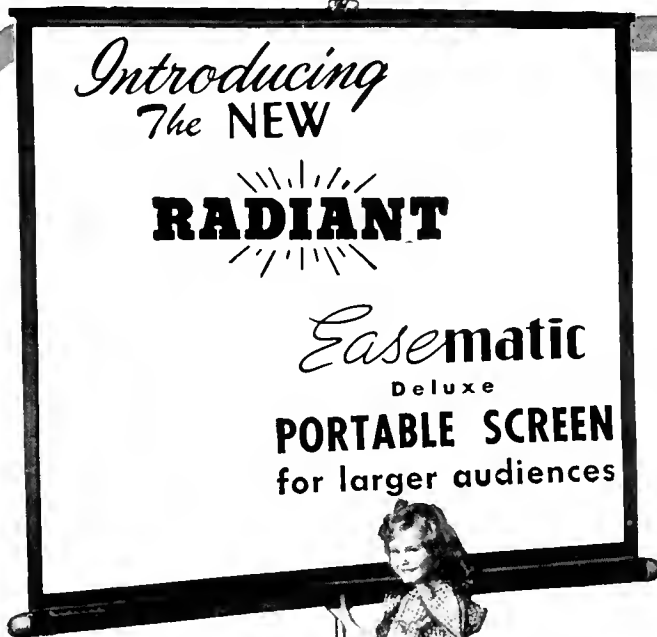
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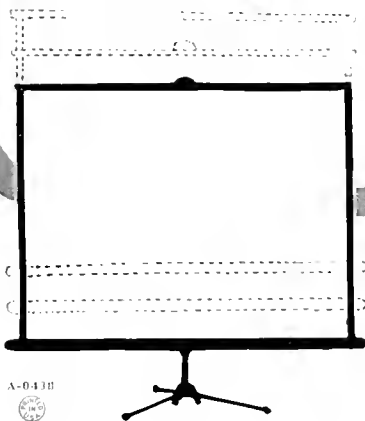
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• Now for the first time in screen history, a portable screen for large audiences that actually *floats* into position instantly, effortlessly. Even the touch of a child's hand will permit screen to glide up and down, smoothly and easily from floor level to five feet above floor. Utilizes counter-balance principle unique in screen design. Saves time. Eliminates bother. Can be set up conveniently by a short person without stretching or using chair. Fully portable—screen rolls up into compact, dustproof case. Tripod legs fold up flush with case.

The new EASEmatic features the exclusive Radiant "Million Mirror" screen surface—the glass beaded screen of precision uniformity that gives brighter, clearer, more contrasting pictures! Unit is sturdily constructed for long service, attractively finished in rich duo tone.

But here's the best news of all . . . the new EASEmatic, the large audience screen that offers unprecedented ease of operation, costs no more than old fashioned models.

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University Film Producers Meet  
at Itasca, Minn., August 23-27

◆ The recently organized UNIVERSITY FILM PRODUCERS COUNCIL has scheduled its first general conference for August 23 through 27, at Itasca State Park, Minn. Representatives from nearly 30 U. S. colleges and universities are expected to attend, as well as observers from commercial film producing companies. P. M. Stallings of the University of Minnesota will be conference chairman.

The idea of a producers council specifically for film department members in colleges and universities grew out of an informal information-exchange meeting held recently at Iowa State College. The educators in attendance discovered a mutual feeling that the scope of activities of existing producer groups was too broad for their own rather specialized interests, and initiated preliminary organizational work on the present University Film Producers Council.

UFPC members at the Itasca conference will adopt a constitution, and hear committee reports on several aspects of production as they affect collegiate film departments. Reports scheduled include those on equipment research,

## NEWS of EDUCATIONAL FILMS

nomenclature, information exchange, etc.

Harris Moore, of the University of Southern California, is acting president of the new group, and Don Williams, Indiana University, is secretary-treasurer. Moore is also chairman of the equipment research and organization committees.

### West Coast School Producers Organize Cooperative Group

◆ Several of southern California's leading educational film producers have organized a new association under the name ALLIED INDEPENDENT PRODUCERS, aimed at improving the quality and effectiveness of school films. Charter members are: ACADEMY FILMS and JOHNSON-HUNT PRODUCTIONS, Hollywood; BAILEY FILMS INC. and PAUL HOLLER PRODUCTIONS, Los Angeles; and ARTHUR BARR PRODUCTIONS, Pasadena. Headquarters of the new group will be located at 2011 N. Berendo St., Hollywood 27.

Each producer will preserve his own identity and independence in creative production, and all are expected to benefit from the free exchange of ideas made possible

by the cooperative association. The varied experiences of the entire membership will be brought to bear on the solution of common problems.

Immediate results in production efficiency are expected from discussions of school requirements and from central registration of all production schedules, thus avoiding duplication of subject-matter.

Another unique service offered by AIP will be to supply all customers with standard Library of Congress cards, fully annotated with descriptions of releases made by the member companies. The cards will also contain suggested maturity levels and curriculum areas where the films can be most effectively used.

### McGraw-Hill Via M-G-M Abroad

◆ LOEW'S INTERNATIONAL CORP. and MCGRAW HILL BOOK CO. last month concluded an agreement under which the textbook publisher's educational films will be given worldwide distribution—except in the U. S. and Canada—through Loew's Metro-Goldwyn-Mayer overseas facilities, McGraw-

Hill's initial group of 25 film subjects, covering teacher training, health and hygiene, engineering drawing and mechanical drawing, are included in the deal.

At its own studios, M-G-M will produce foreign sound tracks for all subjects in the language of the country of use. In some cases educational experts from a particular nation will be called in to help with commentary translation, or, if necessary, do a complete rewrite.

In announcing the agreement, Arthur Loew, president of Loew's International, said the two companies would mutually benefit. "On our part", he declared, "it means the opportunity of realizing at least a part of our long-stated aim: to broaden the use of classroom films throughout the world by offering to schools abroad the best in visual education produced in this country. For McGraw-Hill it means the guarantee of world wide distribution for its product."

Loew remarked that since his company was the first major film producer to enter the 16mm field, it was particularly fitting that the arrangement was made with McGraw-Hill—among the first major textbook publishers to correlate its texts with a series of films.



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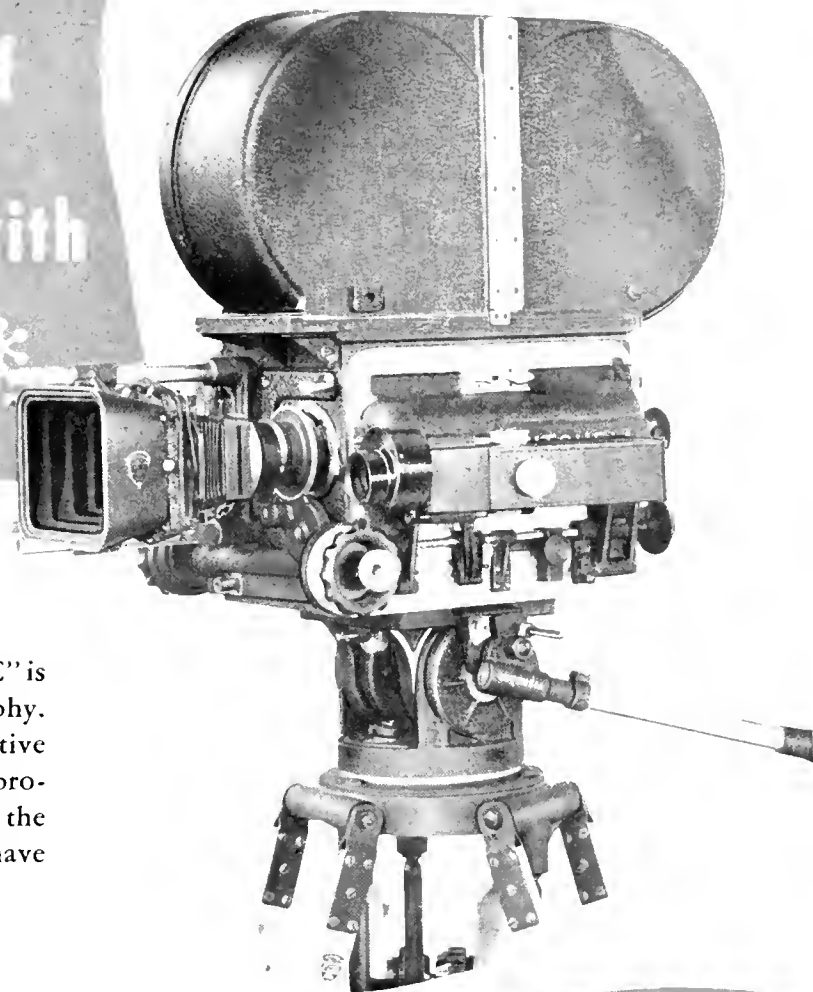
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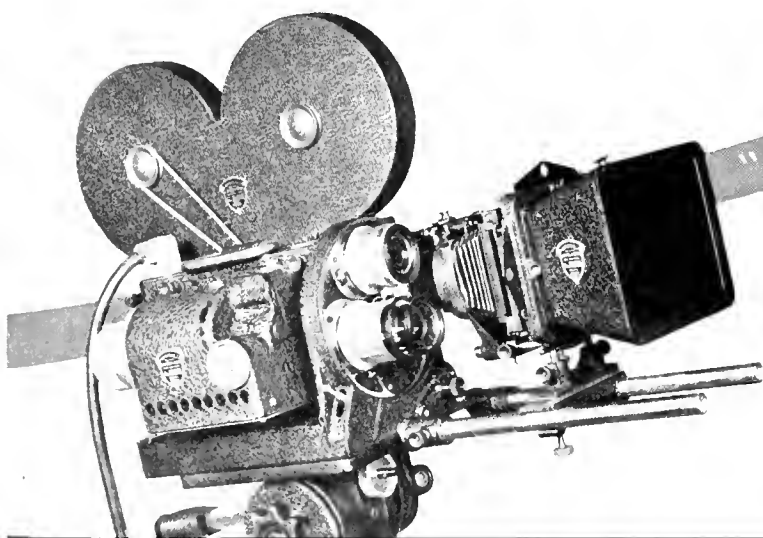
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The MITCHELL "16" is enthusiastically acclaimed by leading commercial producers as the first professional camera to bring theatre-like quality to the 16 mm screen. Typically MITCHELL in design and workmanship, it contains the same proven features that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

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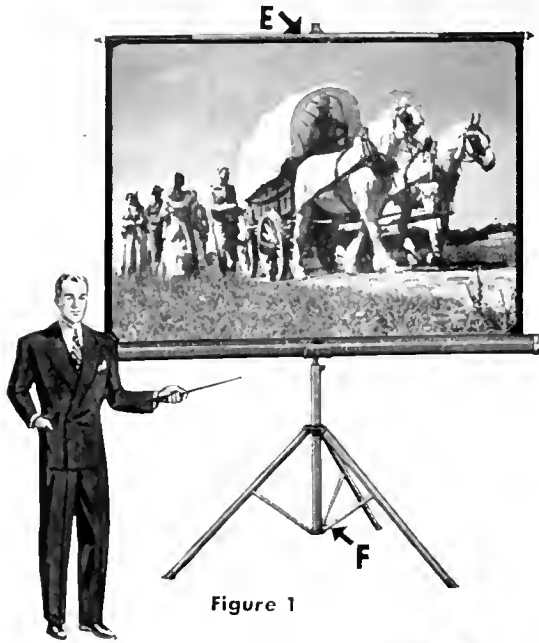


Figure 1

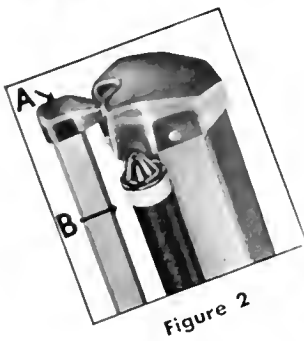


Figure 2

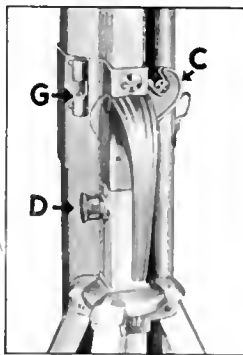


Figure 3

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New York City College  
Presents Audio-Visual Course

★ Aware of the pressing need for trained industrial and retailing personnel, The City College (New York) Midtown Business Center has scheduled a second course in audio-visual training aids. Already recognized as a leader in this new medium of training instruction as the result of its highly successful Spring Conference, the College's Audio-Visual Center has drawn on the experiences of that pioneer effort in setting up an even more thorough program.

With twenty-three recognized specialists on hand to lead panel discussions, training and personnel directors who participate in this conference will have ample opportunity to investigate every phase of audio-visual aids which, according to a recent poll, are now being used in 93% of the nation's leading corporations.

The new course has been streamlined into a series of 18 compact 2-hour sessions starting September 17. Total fee, including registration, library, and laboratory costs, is \$45.

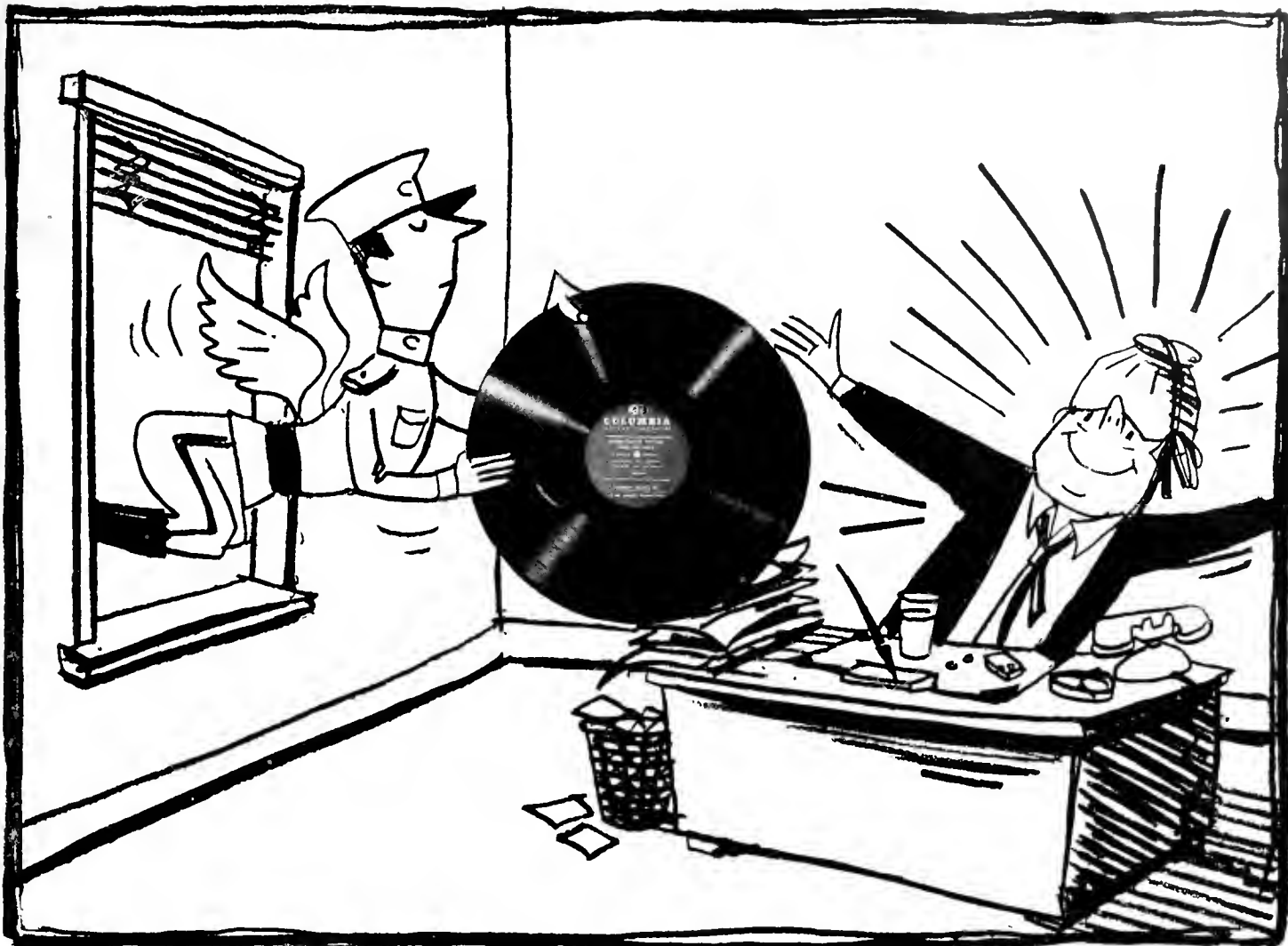
As in the Spring, instruction will be in the hands of leading authorities. Among the lecturers definitely slated to return are L. E. Jahnke, Manager of Socony-Vacuum Oil Company's Training Center; J. Bruce Buckler, Coordinator of Visual Aids, IBM; Floyd E. Brooker, Chief Visual Aids Specialist, U.S. Office of Education; and Sam Maggill, Technical Training Director, Allied Stores Corporation. In addition, a wide variety of the latest audio-visual equipment and materials will be put to use in the course.

Coupled with analyses of the trends in present-day training, the factors involved in learning, and the advantages of audio-visual aids as instructional tools, there will be full discussion and practical demonstration of such training devices as film strips, motion pictures, slides, models, records, charts, diagrams, and case presentations. It is planned, moreover, to show that many of these aids can be produced at low cost by training personnel.

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Comments received from large business users of films and equipment who have supplied their representatives and dealers with the Projectionist's Handbook indicate its

value in the field. Order copies today at \$1.00 each from Business Screen, Chicago 10. Write to BOOKSHELF DEPARTMENT, 812 North Dearborn Street Chicago 10, Ill.



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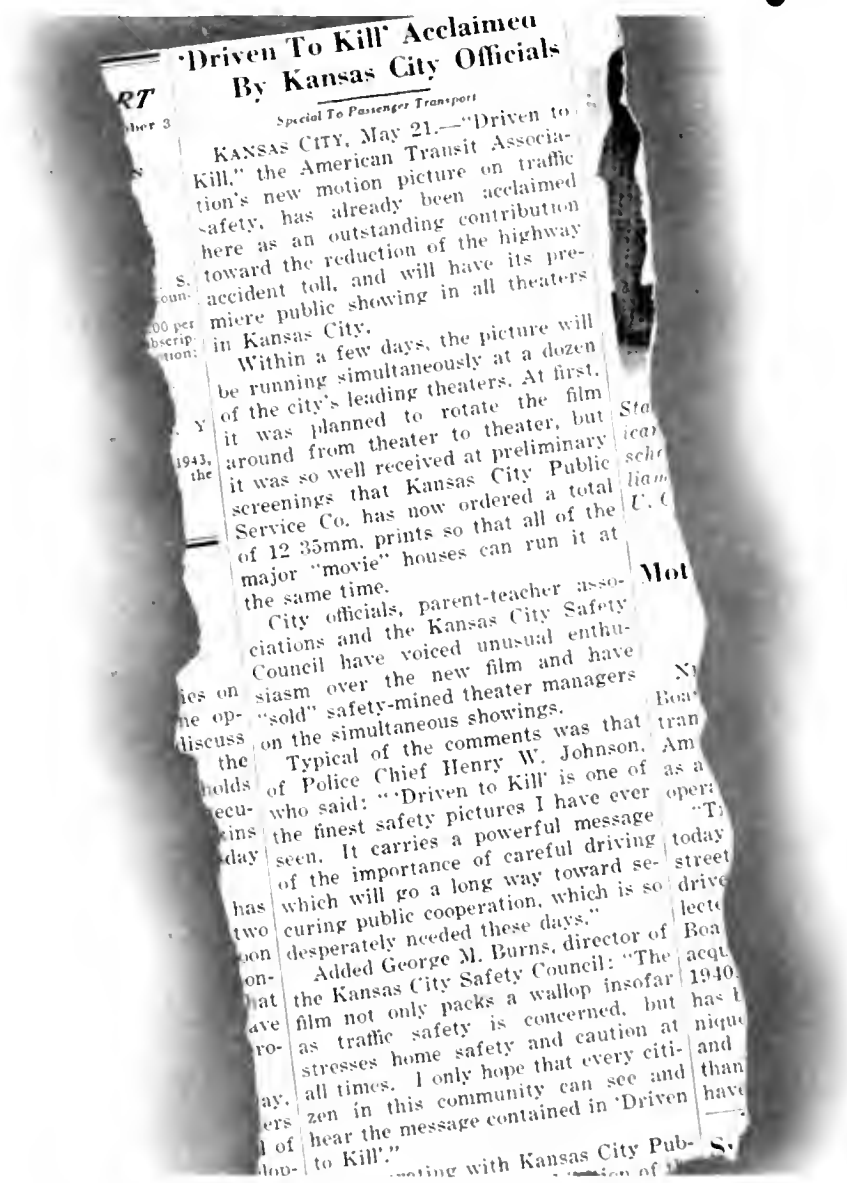
NEW YORK: 799 Seventh Avenue, Circle 5-7300

CHICAGO: Wrigley Building,  
410 North Michigan Avenue, Whitehall 6000

LOS ANGELES: 8723 Alden Drive, Bradshaw 2-2759

Trade-marks Columbia and  Reg. U. S. Pat. Off. Mfg. in U.S.A.

# FIELD REPORT ON A SMASH HIT!



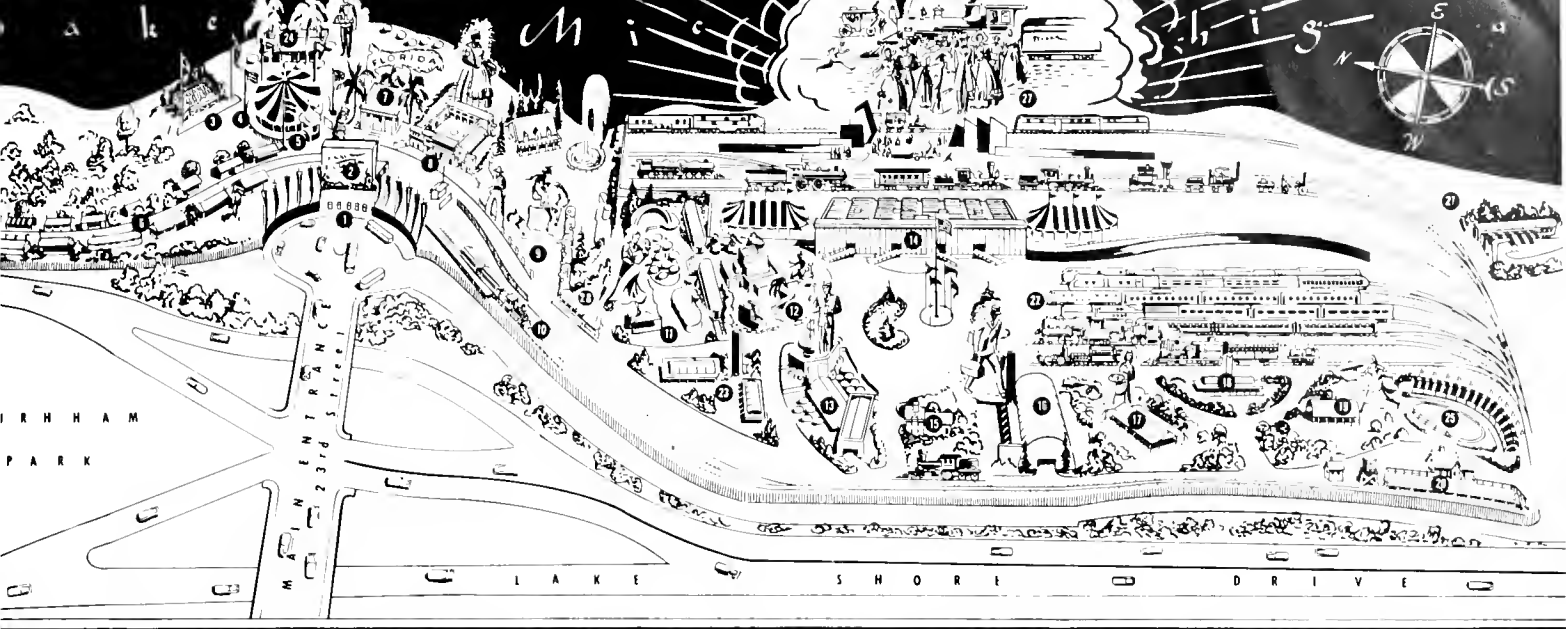
**ANOTHER SOUND MASTERS PRODUCTION THAT IS PAYING OFF IN RESULTS!**



*Sound Masters, Inc.*

MOTION PICTURE AND SLIDE FILM PRODUCTIONS

165 WEST 46TH STREET NEW YORK 19



## CHICAGO RAILROAD FAIR

# Wheels Are a-Rolling to Chicago

• THIRTY-EIGHT RAILROADS PUT ON THE PROMOTIONAL SHOW OF THE YEAR •

**M**ORNING, NOON AND NIGHT the tuldstiles are clicking on Chicago's lake front this summer as a good little promotion idea unexpectedly turns out to be the Show of the Year. Chicago's Railroad Fair, born of the coincidence of one railroad's Centennial observation (the North Western) and thirty-seven other railroads' lively interest in passenger promotion, will most certainly play to millions of visitors before it closes at summer's end.

The extensive and gratifying use of motion

pictures, slidefilms and almost every other possible use of audio and visual devices throughout the exhibits and theatres make the Fair a "must" for advertising and public relations executives. The Chicago and North Western Railway System, whose 100th anniversary is so fittingly celebrated, goes a step farther. The Centennial film of the road, *Song of the Pioneer*, is a color and sound version of the Fair idea which will play to audiences throughout the country.

The finest modern trains, including GPs

"Train of Tomorrow," are all there "in person" and in dramatic contrast to their pioneer ancestors of the rails standing side by side.

In the assemblage of old time locomotives and trains are more than 30 ancient kings of the rails. Some are the same locomotives which first defied tradition back in the 1820's and 30's. Others represent trials and conquests of later periods, including the brilliant high spots of more than a century of railroad achievement. Four miles of display track were

(CONTINUED ON THE FOLLOWING PAGE)

*THE EASTERN RAILROADS EXHIBIT at Chicago's Railroad Fair made this dramatic use of the screen as a central feature of their space.*



*THE DENVER & RIO GRANDE WESTERN RAILROAD provided a modern car as a motion picture theatre showing travel films on regular schedule.*





A GALA PREMIERE NIGHT for the Chicago and North Western Railway film "Song of the Pioneer" was well attended by railway employees.



NORTH WESTERN FAMILY PARTY at the Railroad Fair premiere of the Centennial film in the main grandstand on Chicago's lake front.

(CONTINUED FROM THE PRECEDING PAGE)  
built to show both modern and ancient trains. They are the backdrop against which the individual exhibit halls, theatres and special attractions of the railroads are so lavishly displayed. Here are some of the typical exhibitors and their shows.

The Eastern Railroads exhibit hall, near the center of the Railroad Fair grounds and opposite the grandstand in which "Wheels a Rolling" is presented, features a large screen hung over the miniature railroad panorama. Films of the New York Central System such as *New York Calling* and *Thundering Hicters* (Niagara Falls) are popular as are those of the Pennsylvania (*Clear Track Ahead*).

#### NINE EASTERN RAILROADS IN EXHIBIT

Nine Eastern railroads have combined in this exhibit area to depict their respective contributions to industrial America. The exhibit includes a 45-foot tower of chromed rails topped by a large moving and jeweled prism ball, a nine-foot robot to answer questions, 12 large revolving dioramas and photo murals, and giant picture books with mechanically turning pages.

The Rock Island shows continuous travel motion pictures in its special tent immediately north of the Eastern exhibit. Throngs are always waiting to see this popular attraction. Other features of the Chicago, Rock Island and Pacific's Rocket Village area include a colorful old time western dance hall

The Denver and Rio Grande Western Railroad has provided a modern railroad coach outfitted as a comfortable picture theatre. Scenic travel films along the right of way are shown at regularly scheduled intervals. There is always a waiting line for the show



THIS HUGE PORTABLE SCREEN, mounted on a truck trailer, was provided by the Customer Service Department of Wilding for the premiere showing of the Northwestern's film "Song of the Pioneer".

The Santa Fe's extensive and colorful Indian Village is another of the main attractions on the Fair Grounds but this railroad also provides a special tent show in another part of the Fair in which color travel films are shown to continuous throngs of visitors.

Many other exhibitors are using both audio

and visual techniques to tell their stories to the millions of Fair visitors this summer.

Pullman Standard Car Manufacturing Company uses slidefilms, models and photographs to tell the behind-the-scenes story of sleeping car and freight car manufacture. In large self-operating displays such as a 14-page animated book and a motor-driven slide projector, Railway Express Agency tells the story of express shipment.

#### ROMANCE OF TRAVEL IS VISITOR LURE

"Florida in Chicago" is the theme of the Chicago & Eastern Illinois Railroad's exhibit. An old southern colonial mansion houses moving dioramas, a 100-foot scale map of Florida in flowers, Florida beach scenes along the shoreline and a juke bar.

The Illinois Central Railroad has built a street scene and patio depicting the Old French Quarter of New Orleans. Picturesque maps and transparencies take the visitor along the road's main line to the South.

The Union Pacific Railroad's exhibit features the agricultural, industrial and recreational facilities of 11 western states in a large 250-foot tent. Films help tell the Union Pacific story.

#### NORTH WESTERN AD EXECUTIVE TELLS PURPOSE

Frank Koval, assistant to the president of the Chicago and North Western Railway System in charge of advertising, was the road's guiding spirit in the preparation of *Song of*

SIXTY-FOUR RAILWAY FILMS are shown day and evening to packed audiences at the railroads' tent show at the Chicago Railroad Fair.



CHICAGO AND NORTH WESTERN RAILWAY GUESTS at the Fair watch continuous film showings in this comfortable playhouse atmosphere.



the Pioneer. He was also one of the rail executives primarily responsible for initiating the Chicago Railroad Fair idea.

Mr. Koval outlines the basic theme of the Centennial picture from its original concept:

"The motion picture *Song of the Pioneer* was designed by the North Western with a two-fold purpose in mind: first, to dramatically portray to the railway system's 35,000 employees, the development of the railway system over a period of a century so that they might better understand and appreciate the roles that they individually, and the system



MODERN TRAINS AND THEIR HISTORIC ANCESTORS are attracting millions of people to the national Railroad Fair on Chicago's lake front this summer. Four miles of track were built.



RAILROAD FAIR EXECUTIVES Jack Reilly (left) in charge of Special Events and Major Lenox R. Lohr, President, (right) attend the North Western film premiere.

as a whole, play in the economy of the nation.

"Secondly, to tell the story to the general public of the development of the North Western from a railroad with one locomotive to a huge system with 10,000 miles of track.

"Since the story of the North Western is a dramatic one in itself, the greatest problem in designing the picture was to determine what scenes to portray. The scenes that were used were those which serve to substantiate contributions to the development of the Middle West as described by the commentator."

PREMIERE ARRANGEMENTS BY PRODUCER

The premiere showing of *Song of the Pioneer* was handled by the Customer Service Department of the producer, Wilding Picture Productions, Inc. In charge of arrangements for Wilding was A. J. Bradford, manager of the department. A portable screen, especially mounted on a truck and trailer to move into the pageant stage area in front of the grandstand, was used for this special occasion.

5,000 employees and their families as well as visitors to the Fair witnessed the premiere. Projection via Bell & Howell arc 16mm sound equipment was as near-perfect as possible with both light and sound more than adequate despite plenty of interference from the blazing flood-lights of the Fair grounds outside.

CONTINUOUS SHOWINGS IN FAIR THEATRE

Following its premiere performance during the opening week of the Railroad Fair, the Chicago and North Western's centennial film *Song of the Pioneer* is being shown in the playhouse interior of the first Chicago railroad station reproduced in exact detail for the Railroad Fair.

## Pictorial Preview: "Song of the Pioneer"



"They're going to build a railroad right out into the prairie—clear to Galena! That was in 1836!"



OGDEN: "We're going to build a railroad! The railroad is the pioneer of our civilization."



"Farmers and settlers along the right of way ought to own their own railroad." Their investment helped.



Into the new country—into the small, new farmhouses came the cold, boneless fingers of tragedy . . .



EARLY CHICAGO SCENE during the filming of "Song of the Pioneer" showing authentic early backgrounds.



MODERN STREAMLINERS contrast with the "Pioneer" as today's story of rail transportation is related.

# CASE HISTORIES

## A Technical Review of Business Motion Pictures and Slidefilms

### TWO INDUSTRIALS FOR EDISON

Sponsor: Edison Storage Battery Division of Thomas A. Edison, Inc. Films: *Modern Materials Handling* and *Modern Battery Shop Practice*. Producer: Audio Productions.

★ These two new films are industrial all the way. The first, *Modern Materials Handling*, promotes mechanical handling of goods in general, and indirectly Edison Storage Batteries. The second, *Modern Battery Shop Practice*, is primarily a training film on how best to care for batteries.

Both pictures, though of unquestioned sales promotion value, are designed as a service to the mechanical materials handling industry. Trucks of all manufacturers are shown in action, although most emphasis is given to methods of materials handling operation rather than features of the equipment.

*Modern Materials Handling* explains how the movement of goods within the plant has become an important function of plant management, offering great opportunity for increased efficiency and savings in production cost. It describes why battery operation of trucks is efficient.

*Modern Battery Shop Practice* details the mechanics of battery care, including proper times for intermittent use, charging procedure, testing, installation and removal from trucks, and laying up.

**Technical Notes:** Both films are black and white. Each picture is carefully detailed and covers the subject thoroughly. *Modern Materials Handling* is 34½ reels. *Modern Battery Shop Practice*, 2 reels.

**Distribution:** Through Edison offices throughout the country to plant management officials and industrial top management.

BELOW: *Materials handling scene from the new Thomas Edison film "Modern Materials Handling." See case reports above.*



# A Selection of Farm Safety Pictures

INCREASED AGRICULTURAL PRODUCTION REQUIRES SAFETY EDUCATION PROGRAMS TO SAVE LIVES AND REDUCE LOSSES

★ Here is a brief selection of useful farm safety motion pictures and slidefilms for rural use:

### 16MM SOUND MOTION PICTURES

**Dangerous Dusts** (10 min) Sound, Purchase, Castle, Rental, Ideal, Loan, USDA.

- U.S. Dept. of Agriculture film showing causes, effects, and best means of preventing disastrous explosions in grain elevators, etc.

**Farm Inconveniences** (10 min) Sound, Loan, Int. Harvester.

- A comedy presentation of the results of careless farm maintenance, showing them to be not merely "inconvenient" but often dangerous.

**Life's Too Short** (12 min) Silent, Color, Rental, Mercer County.

- Explains the safety problems involved in transporting rural school children to and from school by bus, and shows how a consolidated school in one typical American community solved these problems. Excellent safety education for school children.

**Miracle in Paradise Valley** (20 min) Sound, Loan, Sinclair Refining.

- The national award-winning farm safety film which shows the need for a genuine rural prevention program. A "must" for this field.

**My Model Farm** (10 min) Sound, Loan, Int. Harvester.

- Tucked in between the many laughs in this comedy film is a sound warning to those who are content with makeshift repairs about the farm.

**A Stitch In Time** (25 min) Sound, Loan, Venard.

- Safety rules for the farm and farm home. Produced in cooperation with Kansas State College and Kansas State Safety Council.

**Strength of the Hills** (11 min) Sound, Purchase, \$14.97, Castle, Loan, USDA.

- Scenes of the hill country of the lower Ohio and Ozark regions, where forests play an important part in the support of rural and community life. Shows how the people of this area, realizing that the strength of the country lies in its farms and forests, protect their land against the dangers of forest fire. Produced by the U. S. Dept. of Agriculture.

**Why Not Live?** (10 min) Sound, Purchase, \$18.00, or Loan, Red Cross.

- Produced as part of the American Red Cross accident prevention campaign covering farm, highway, and home safety.

**Worst of Farm Disasters** (6 min) Sound, Purchase, \$8.70, Castle, Loan, USDA.

- A warning of the havoc and devastation caused by fires on the farm, and a summary of how proper use of electricity can help prevent them.

### SOUND AND SILENT SLIDEFILMS

**Dangerous Trails** (10 min) Sound, Loan, AAA.

- For safety education of rural school chil-

dren. Knights in armor, dragons, tigers, and Indians carry the burden of the story which compares the dangers of today with those faced by medieval youngsters.

**Do You Know?** (33 frames) Silent, Purchase, 10c, including manual, Nat'l Safety.

- Produced by U.S. Dept. of Agriculture in cooperation with the National Safety Council, covering many phases of farm safety. Manual, included in purchase price, suggests several different uses for this slidefilm.

**Farm Fire** (20 min) Sound, Loan, Nat'l Safety or Ohio Farm Bureau.

- Practical methods of eliminating the most common fire hazards on the farm.

**Farm Safety Series** (5 titles, 15 min each) Sound, Purchase, \$5.00 per title, \$20.00 per series, Nat'l Safety.

- First four films in the series (which may be purchased separately at \$17.50 per set of four) are designed to provide basic farm safety instruction to inexperienced agricultural workers. The last film is designed for those farmers or farm owners who employ inexperienced hired hands. All phases of farm safety—in the home, the barnyard and field, working with men, machinery and animals—are carefully outlined and illustrated.

Individual titles: (1.) Seven Million Hands; (2.) Strictly Personal; (3.) Hand Helpers; (4.) Let's Be Friendly; and (5.) Treasure Chest.

### A KEY TO SOURCES

**AAA:** American Automobile Association, Traffic Engineering & Safety Dept., Pennsylvania Ave. at 17th St., Washington 6, D.C.

**Castle:** Castle Films division, United World Films Inc., 115 Park Ave., New York 22, N.Y.

**Ideal:** Ideal Pictures Corp., 28 East Eighth St., Chicago 5, Ill. (Consult local Redbook for nearest branch office.)

**Int. Harvester:** International Harvester Co., Motion Picture Dept., 180 N. Michigan Ave., Chicago 1, Ill.

**Mercer County:** Audio Visual Aids Service, Mercer County Schools, Princeton, W. Va.

**Nat'l Safety:** National Safety Council, Film Service Bureau, 20 N. Wacker Dr., Chicago 6, Ill.

**Ohio Farm Bureau:** Ohio Farm Bureau Federation, 216 N. High St., Columbus, Ohio.

**Red Cross:** American Red Cross, Motion Picture Distributing Office, 10 E. 19th St., New York 17, N.Y.

**Sinclair:** Sinclair Refining Company, New York City and local regional offices.

**USDA:** United States Department of Agriculture, Motion Picture Service, Office of Information, Washington 25, DC. (For loan of USDA productions first consult your state college or university film library.)

**Venard:** The Venard Organization, 702 S. Adams St., Peoria 2, Ill.



# A National Directory of Safety Films

NEW EDITION OF NATIONAL SOURCE LIST JUST COMPLETED BY  
NATIONAL SAFETY COUNCIL AND EDITORS OF BUSINESS SCREEN

★ MORE THAN 600 motion pictures and slidefilms, both sound and silent, are listed in the pages of the 1948-49 National Directory of Safety Films just released by the National Safety Council and prepared in cooperation with the Editors of BUSINESS SCREEN.

This cooperative effort was first launched

nearly five years ago when the first printed directory appeared in the pages of this publication. Today the Directory is a 54-page book with a 2-color cover. It will go to every member of the Safety Council and lists for 25c a copy, approximately its actual production cost.

## "Eternal Flame" Tells Story of Natural Gas Industry

★ *Eternal Flame*, a 16mm full color, sound-on-film motion picture, the first commercial motion picture to tell a comprehensive story of the natural gas industry, is now being readied for general distribution. Sponsor of the 30-minute documentary is the Columbia Gas System, the largest natural gas distribution system in the world.

The picture was planned at a time when Columbia, in common with all the industry, was faced with the grim inevitability of gas shortages in the peak load days of winter. Stuart M. Crocker, president of The Columbia Gas System, Inc., and his two top executives, H. Edwin Olson, financial vice president and George S. Young, vice president in charge of operations, took a broad view in outlining the policy under which the picture was produced.

They realized that few of their nearly two million customers had the vaguest notion of the prodigious, continuing effort behind the service that gives those millions command of the blue flame with a twist of a wrist. They reasoned that Columbia would profit if their customers could be told the story of this effort.

"We don't want to sell anybody anything with this film," Mr. Crocker pointed out. "We simply want to tell as many of our customers as possible what the natural gas industry is all about."

This was virtually the only instruction given to Cecil & Peshrey, Columbia's advertising agency, under whose supervision the picture was made. As a result, the picture is essentially a documentary that tells the story of the natural gas industry. There is no mention of Columbia in the narration or dialog. Credit to Columbia appears only in the presentation and end titles.

The story is not dated. The film has an evergreen quality that will permit its use for years. It covers some of the history of the industry's development, some of the geology of natural gas, construction, distribution and the underlying drama of dispatching, the control which balances the supply of this fuel with the radically fluctuating demand.

The story begins in the Kanawah valley of West Virginia in the 1780s, with Daniel Boone and others of his kind discussing the burning spring, the awesome natural phenomena that leads a tavern slavey to exclaim: "If I had a bucket of that burning water, you'd never again see me chopping wood," and another

of the pioneers to say: "Aye, Aye! And some-day perhaps—who knows!"

The scene changes to modern times when "the mysterious fire of yesterday's burning spring is today's natural gas." There follows a swift delineation of the domestic, commercial and industrial uses of natural gas and a last cut to a modern housewife in a modern kitchen preparing dinner. She says: "Miracle? Nonsense. I'm just getting dinner, that's all."

The story then proceeds to show the audience what it takes to get that miracle of flame to her range—shows the basic geology, the exploration, the rigging of the drill, shows a well coming in, pipeline construction including a river crossing, the function of compressor stations and the dispatchers' office.

The rest of the story centers on the operation procedures that accompany emergencies. First, a pipeline is broken by a landslide. The story builds on the efforts that maintain service and repair the damage. In a cut to Mrs. Housewife, her husband says: "See there was a landslide on Webster mountain." "Broke a gas pipeline, that's all." "Oh, that's good. Hurry and get ready for dinner, dear. I'm just going to put everything on the table."

In the final sequence, weather plays the villain. The dramatic story of the battle to keep a million customers supplied with gas as a cold wave sweeps across the gas system's territory is told in scenes in the chief dispatcher's office and in animated maps of the territory. The battle ends with the dispatchers the victors and the story cuts quickly to the living room of Mr. and Mrs. Housewife's home.

Her husband remarks: "See by the papers we just missed the worst cold wave in the history of the weather bureau—just by luck." She sighs and wrinkles her nose. "The trouble with you, dear," he says, "you're just spoiled."

The camera pulls back, to a wintery exterior, showing her comfortably relaxed in the warmth of her home as the narrator concludes: "Of course she's spoiled. And we're going to keep on spoiling her until her grandchildren have grandchildren. That's our job . . . and . . . that's just as it should be."

*Eternal Flame* was produced by Wilding Picture Productions, Inc. It was filmed on the new commercial Kodachrome. The results are richly dramatic. Morgan W. Gibney wrote the story and the shooting script. The picture was directed by Orlando Lippert.



From "Slidefilm" Operadio Mfg. Company

## COPPER NERVES OF THE NATION

Sponsor: Anaconda Wire and Cable Company.

Film: *Nerves of the Nation*.

★ Opening with the amplified beat of a human heart, *Nerves of the Nation* tells of the importance of electrical conductors to science, industry and the home. Both the manufacture and use of a wide variety of copper wires and cables are graphically illustrated—from the hair-like sizes used in automobile ignition coils to the heavy multi-conductor, lead-sheathed cables that bring light and power.

A modern rod mill is depicted transforming a three hundred pound, five-foot-long copper-wire bar into a 5-16 inch round rod more than a thousand feet in length—in less than ninety seconds. Then we are shown how this rod is drawn to magnet wire so fine that 20,000 turns are needed to wind a tiny coil.

The film illustrates how plastic or rubber insulation is compounded, then extruded over wire and cable; and how a 91-wire cable is stranded and formed into a sector shaped conductor. All these shapes are individually insulated and built into a 35,000 volt, oil impregnated, lead-sheathed power cable.

**Technical Notes:** Kodachrome, 30 minutes in running time. Good music track by Emil Velazco.

**Distribution:** Prints are available without charge to engineering societies, colleges, technical and vocational high schools, professional and service clubs, trade associations and other interested groups having qualified projection equipment and operator.

Cable stranding machine in action



# CASE HISTORIES

## INTRODUCTION TO CLAUDIA

Sponsor: Coca-Cola Company. Film: *Claudia*.  
 Producer: The March of Time

★ Aside from its two regular network radio shows, the Coca-Cola Company has been sponsoring a transcribed version of the popular book stage screen series *Claudia*, by Rose Franken. Coca-Cola pays for the production and transcription of the show and offers it at no cost to local bottlers who purchase air time on their community stations.

To point up the value of the show, Coca-Cola sponsored a new film, *Claudia*, for screening at the convention of Coca-Cola Bottlers at Atlantic City last spring. The picture describes the origination and development of the radio *Claudia*, and sells the bottlers on the importance of the home market (43% of Coke sales) which the show is designed to reach.

**Technical Notes:** Black and white, 15 minutes in running time. *Claudia* is strongly stamped with the typical March of Time treatment. The cast of about a dozen Coca-Cola executives, radio players, agency people, Rose Franken, and others, is played by the actual people involved, themselves and very convincingly. This technique of real places and real people

which is now being adopted more and more by the Hollywood film makers is an old March of Time standby and an effective one. The very fact that lines are delivered in non-professional accents and inflections is an important aid to realism and acceptance by an audience which does not pay to get in, and is not prepared to try to get its money's worth. Obtaining a favorable, sympathetic response from the sponsored film audience by convincing but dramatic reality instead of trumped-up hokum has been sadly neglected in many recent cases. This example is all the more welcome.

**Distribution:** Although *Claudia* is primarily a one-shot audience effort for the recent bottler's convention, the picture is too good to be permanently relegated to the shelf. Most of it could be used to sell the public on listening to *Claudia* as well as the bottlers' to air it, and perhaps it will.



SCENE FROM *CLAUDIA*—see article above. Left, Rose Franken, and Katharine Bond who plays her, are on the radio show.

## CHILD DEVELOPMENT FILM

Sponsor: Pet Milk Company. Film: *Problem Child*. Producer: Produced in cooperation with the American Pediatrics Association.  
 ★ Opening with a sequence showing a worried young couple taking their small child to a doctor's office, this film develops into an informal discussion between the doctor and the parents on some important points about child development.

Emphasis is placed upon the importance of the baby being wanted in the home, the desirability of expressing love so that the baby has a sense of comfort and security. As normal growth from babyhood to childhood occurs, the doctor points out that parents must adjust to the child's curiosity about the world around him and to his growing sense of independence.

Parents are reminded that patience is essential as the child begins to explore his surroundings and suggests that understanding rather than punishment is the course of wisdom.

This very interesting film is of high caliber and will undoubtedly be sought out by schools, libraries and parent groups. It would pair well with the March of Time film *Life with Baby*, made at the Gesell Clinic of Child Development of Yale University, to make a whole program on this important subject of helping parents to understand their children better.

**Technical Notes:** Approximately 20 minutes in length, black and white.

**Note:** There is only one mention of Pet Milk Co.—and that is in small print at the bottom of the title page under the Pediatrics Association mention, which is in large print.

## FILM FLIGHT TO THE SUN

Sponsor: TransWorld Airlines. Film: *Flight To The Sun*. Producer: Frank Donovan Associates.

★ TWA covers the Southwest so thoroughly that it has almost a proprietary interest in all air travel to that section. United and American touch several points, but do not blanket the area to the extent that TWA does.

Naturally, the bulk of travel to Arizona and New Mexico by air from the East and Midwest is carried by TWA, and the company is



PRESENTING THE SHOW with *Claudia*'s author Rose Franken, right, and ad executive Felix Coste, left, in a typical radio program huddle.

most interested in promoting the region as a winter vacation spot.

A new motion picture *Flight To The Sun* is now carving TWA's story to prospective vacationers. Basically it tells of the ease of getting to the Southwest—half a day from New York—and the scenery, sports, customs, and accommodations offered in the area.

This promotion material is hung on a plot of Daughter using a subterfuge to get Dad away from his business worries and the northern blizzards and come to the Southwest. Dad arrives determined to stop Daughter's marriage to a National Parks Service Officer. While there he at first reluctantly, then enthusiastically, is inveigled into playing golf, hunting, fishing, swimming and sightseeing. After a few days Dad is relaxed and rested, and the film ends as they take off via TWA for home and preparations for a June wedding.

**Technical Notes:** *Flight To The Sun* consists of four reels of combined location and studio footage in both regular and commercial Kodachrome. Frank Hargrove supervised for TWA. **Distribution:** The film will be used by TWA travel agents to influence upper level income prospects for winter vacations in the Southwest by group showings to invited guests. Further selective distribution will be handled by the Institute of Visual Training.



1 scene from the new Dodge thrill film.

## SO YOU WANT THRILLS

Sponsor: Dodge Division, Chrysler Corp.  
 Film: *So You Want Thrills*. Producer: Wilding Picture Productions, Inc.

★ *So You Want Thrills* manages to turn relatively unthrilling subject matter—auto safety instruction—into some pretty exciting screen fare by weaving it into a thirty minute exhibition of driving acrobatics.

This latest addition to the Dodge library of promotion films features the antics of Jimmy Lynch and his crew of "death-defying" (but extremely skilled) drivers, not to mention a lightly romantic plot situation tossed in for good measure.

Lynch and company are principals in "Death Dodgers", an outdoor auto circus in which Dodges and Plymouths have been used exclusively since 1940. In *So You Want Thrills*, these drivers put a fleet of Dodge cars and trucks through an almost unbelievable series of split second maneuvers and spectacular stunts which will probably stand every audience member on its end—and incidentally demonstrate the ruggedness and dependability of Dodge vehicles.

**Technical Notes:** Black and white, sound, run-

# FILM AUDIENCE TECHNIQUE

## Goodrich Aims at Farm Market

• "RUBBER LENDS A HAND" REACHES 500 PRINT DISTRIBUTION •

THE ANNUAL FARM POTENTIAL of replacement rubber tires of \$150 million dollars is the target of *Rubber Lends a Hand*, B. F. Goodrich Company sound motion picture now widely distributed through rural America. Produced for Goodrich by Wilding Picture Productions, Inc., the film was designed to provide the Company's retailers with a market-tailored selling tool.

The success of its authentic content material and interest to Mr. Average Farmer can be judged by the present extent of distribution facilities at work on this film.

### DISTRIBUTION FACILITIES ARE OBTAINED

The first 5 months of 1948 have found *Rubber Lends a Hand* enjoying outstanding distribution success. Two major plans of distribution and several minor ones have been followed.

Bookings by Castle Distributors and through the company's own sales organization are the two major plans.

The Castle bookings are principally with farmer's groups, including Granges, F-H Clubs, Future Farmers of America, dairy leagues and other agricultural organizations as well as with civic groups, including Rotary, Exchange and other luncheon clubs and of course agricultural colleges. When these bookings are made by Castle, company representatives of B. F. Goodrich in many cases follow through on local showings to assist in showing the film, either by having the local retailer or some member of the company make a short talk in connection with its showing, or in other ways.

COMPANY REPRESENTATIVES FOLLOW THROUGH. This method of showings has proved highly satisfactory since it enables a large number of bookings to be efficiently handled.

Bookings through the company's own sales organization, while not on as large a scale as the Castle system, have been more personalized in character and designed to meet specific public relations and sales promotion opportunities for the company's retail outlets, both independent dealers and company owned.

When prints of the movie first became available for general distribution an intensive campaign was conducted among the company's district sales stalls throughout the country. Value of the film in their cultivation of the huge agricultural market was stressed. Districts were started on a continuous drive to get the largest number of showings possible and this continues without letup.

### RECORD NUMBER OF PRINTS IN USE

The company purchased 500 of the 16 millimeter prints, which is said to be a record number for a half-hour commercially sponsored technicolor film. All of the company's districts were supplied with the number they believed they could effectively keep in circulation, and 100 are kept at the company's principal headquarters in Akron, Ohio for any emergency requests that might come from sales districts or elsewhere.

The company also has three 35 millimeter prints for use in theaters and auditoriums equipped for professional projection.

When prints were first ready, the company carried out an elaborate series of previews. Besides previewing to all levels of management, in all divisions, special showings were held for Wheeler McMillen and the staffs of Farm Journal and Pathfinder magazines, and before groups arranged by H. E. Babcock.

Previews were arranged for the owners of all (CONTINUED ON PAGE FORTY-FOUR)

GOOD COUNSEL MAKES GOOD FILMS: *shown below are Wheeler McMillen, Editor, Farm Journal, and "Woody" Akers, Assistant Editor, (at desk) in scene from "Rubber Lends a Hand". Also shown are Leo Rosencrans, writer; A. R. Bowlzer, Sales Promotion Manager of Goodrich; Charlie Geis and George Hoover, camera man and director for Wilding, the producer.*



ning time: 30 min. Preview showings to audiences of Dodge dealers resulted in an initial order of 1000 prints.

**Distribution:** Though primarily designed for screenings to individuals in Dodge dealer showrooms, preview response indicates general release on loan to various audiences.



*Lots of human appeal in the film "Partners".*

## A PICTURE FOR DOG LOVERS

**Sponsor:** The Ralston Purina Company.

**Film:** *Partners*. **Producer:** The Jam Handy Organization, Inc.

★ *Partners*, a new black-and-white sound production featuring dogs in their traditional role of "man's best friend", will soon be released by RALSTON PURINA COMPANY as part of a promotional campaign for Purina Dog Chow. Almost 400 prints of the new 22-minute film produced by the Jam Handy Organization are now being distributed to Purina's field men across the country.

*Partners* contains unusual shots of various breeds of dogs in action as farm and range shepherds, hunters and game retrievers, "seeing eyes" for the blind, pets for young and old, and though primarily aimed at the general public, it is expected to be of more than routine interest to professional dog breeders and trainers.

Interested groups and individuals can arrange showings through their local Purina dealers, or by writing direct to the Ralston Purina Co., Checkerboard Square, St. Louis.

## Jones & Laughlin Report on Steel

★ A five-minute sound motion picture film titled *The World's Fastest Steel Rolling Mill*, which describes the new five stand tandem mill at the Aliquippa Works, Pa., is available for distribution on request from Jones & Laughlin Steel Corporation.

The newsteel type short film shows the overall layout of the mill, the welding machine on the continuous pickl' line, the end of the tandem mill, the "Roller" at the mill co. coils, close ups of the delivery end of the tandem mill, and follows the production of steel strip for tinplate through the J & L, assorting room at the tin mill. This section is used by fabricators for manufacturing tin cans, bottle caps, and other miscellaneous products.

All loan requests should be sent to Motion Picture Distribution Manager, Advertising Department, Jones & Laughlin Steel Corporation, 311 Ross Street, Pittsburgh 30, Pa.

# A Guide to Exhibitors at the National Audio-Visual Convention

HOTEL SHERMAN — CHICAGO, ILLINOIS — AUGUST 9 TO 11 — 1948

- Admatic Projector Company** Booth 80B  
318 West Randolph St., Chicago 6. Phone: Financial 1562  
Exhibiting: Admatic cabinet slide projector  
In charge of exhibit: J. H. M. Szyrak. Other personnel: M. M. Mummert
- American Film Registry** Booth 35  
28 East Jackson Blvd., Chicago 4. (Accredited member)  
Phone: Harrison 2692  
Exhibiting: American Film Registry films for sale and rental, self-projection equipment to display films, Save-Kote Protection process.  
In charge of exhibit: R. H. Redfield. Other personnel: Farrel W. Hazel
- American Optical Co. Scientific Instruments Div.** Booth 65  
Box A, Buffalo 15. Phone: HU 4000 (Advisory member)  
Exhibiting: Scientific Instruments. In charge of exhibit: J. R. Baker  
Other personnel: R. W. Schmaeder, Burton Dezendorf
- Ampro Corporation** Booths 67 & 68  
2835 North Western Ave., Chicago 18. (Advisory member)  
Phone: Brunswick 4100  
Exhibiting: 16mm sound projection equipment, arc and portable; 8 and 16mm silent projection equipment; 2x2 and filmstrip projectors.  
In charge of exhibit: E. N. Nelson. Other personnel: Gene Swenson and W. F. Scranton
- Apollo Division, Excel Movie Products, Inc.** Booth 49  
1321 South Michigan Ave., Chicago. Phone: Webster 7722  
Exhibiting: Apollo Sound Projector. In charge of exhibit: Leo L. Stone
- Argus, Incorporated** Booth 82  
Ann Arbor, Michigan  
Exhibiting: Argus PA Projectors. In charge of exhibit: John Bradfield  
Other personnel: Jan Vanden Broek
- Automatic Projection Corporation** Booth 74  
19 West 44th St., New York 18. (Advisory member)  
Phone: MUrray Hill 7-8440  
Exhibiting: "Soundview" automatic and manual projectors  
In charge of exhibit: John B. Farr. Other personnel: Walter M. Gordon
- Bausch and Lomb Optical Company** Booth 55  
635 St. Paul St., Rochester 2, N. Y. Phone: Main 4305  
Exhibiting: Balopticons and Micro Projectors  
In charge of exhibit: Addison E. Fisher
- Beckley-Cardy Company** Booth 87  
1632 Indiana Ave., Chicago 16. Phone: Harrison 6990  
Exhibiting: Room darkening shades, Chalkboard and Chalkboard erasers, Bulletin boards.  
In charge of exhibit: M. L. M. Laska. Other personnel: R. H. Howard, J. E. Aile
- Bell and Howell Company** Booths 36 & 37  
7100 McCormick Road, Chicago 45. (Advisory member)  
Phone: Ambassador 1600  
Exhibiting: Motion picture equipment and accessories  
In charge of exhibit: E. F. Peterson. Other personnel: W. A. Mann, P. A. Whacker, R. B. G.
- Charles Beseler Company** Booths 61 & 62  
60 Badger Ave., Newark, N. J. Phone: Bigelow 8-7282 (Advisory member)  
Exhibiting: Full line of Opaque and other projectors  
In charge of exhibit: Fred Meyer
- O. S. Braunstein** Booth 93  
206 South Hutchinson St., Philadelphia 7. Phone: Walnut 2-4180  
Exhibiting: "Masterpiece Reproductions", full color 35mm slides of world famous paintings, complete with lecture guides and natural advertising.  
In charge of exhibit: O. S. Braunstein
- Brush Development Company** Booths 71 & 72  
3405 Perkins Ave., Cleveland 14, Ohio. (Advisory member)  
Phone: Endicott 3315  
Exhibiting: Magnetic recording equipment  
In charge of exhibit: C. L. Wheeler. Other personnel: H. D. Hill, R. B. Matheon
- Business Screen Magazines, Inc.** Booth 26  
812 North Dearborn St., Chicago 10. Phone: Whitehall 6807  
Exhibiting: Publication: Business Screen, See and Hear, Projectionist's Handbook, The Audio-Visual Bluebook, Sports Film Guide, Farm Film Guide, Safety Film Guide, etc.  
In charge of exhibit: O. H. Coeln, Jr. Other personnel: Robert Whyte, Harold Hall
- Califone Corporation** Booth 53  
1041 North Sycamore Ave., Hollywood 38, Calif. Phone: Hudson 2-2353  
Exhibiting: Transcription players and educational transcriptions  
In charge of exhibit: William L. Maas and Robert G. Metzner
- Carmel-Hollywood Films** Booth 18  
6060 Sunset Blvd., Hollywood 28, Calif. (Advisory member)  
Phone: Hillside 2181  
Exhibiting: Films, silent and sound  
In charge of exhibit: Henry G. Saperstein
- Cathedral Films, Inc.** Booth 16  
1970 North Cahuenga Blvd., Hollywood 28, Calif. (Advisory member)  
Phone: Gladstone 3743  
Exhibiting: Sound Motion Pictures, filmstrips and records  
In charge of exhibit: Bruce on Motley  
Other personnel: Rev. James K. Friedrich, Charles Wayne
- Church-Craft Pictures, Inc.** Booth 17  
3312 Lindell Blvd., St. Louis 3. Phone: Franklin 6676 (Advisory member)  
Exhibiting: Bible stories photographed in color  
In charge of exhibit: Paul G. Kiehl. Other personnel: Vic Growcock
- Jack C. Coffey Company** Booth 41  
205 West Wacker Dr., Chicago 6. (Accredited member)  
Phone: Randolph 7600  
Exhibiting: Jam Handy sales training motion pictures and sound slidefilms; Foundation Films; Simmel-Meservey Educational films and Johnson Hunt productions.  
In charge of exhibit: Jack C. Coffey
- Colrod Manufacturing Company** Booth 51  
4503 Dodds Ave., Chattanooga, Tenn. Phone: 9-2262  
Exhibiting: Colrod Projector stand  
In charge of exhibit: L. M. Collier. Other personnel: J. R. Rodman
- Compo Corporation** Booth 86  
2251 West St. Paul Ave., Chicago 47. Phone: Everglade 1000  
Exhibiting: Reels and cans, slide binder, visual education accessories  
In charge of exhibit: Harold A. Fisher. Other personnel: S. J. Zigel
- Connecticut Telephone and Electric** Booth 81  
70 Britannia St., Meriden, Conn. Phone: 970  
Exhibiting: "Sound King" 16mm motion picture projector  
In charge of exhibit: H. L. Wacker and F. G. Taylor  
Other personnel: E. J. Bove, R. J. Coyle
- Coronet Instructional Films** Booth 66  
Coronet Bldg., Chicago 1. Phone: Dearborn 7676 (Advisory member)  
Exhibiting: Coronet Instructional Films  
In charge of exhibit: E. W. Smith, Dint. Other personnel: Robert D. Fager
- Da-Lite Screen Company** Booths 21 & 22  
2711 N. Pulaski Rd., Chicago 39. Phone: Spaulding 9200 (Advisory member)  
Exhibiting: Da-Lite projection screens. In charge of exhibit: G. G. Hork  
Other personnel: N. W. Wilson, J. Mason, B. B. Ho
- DeVry Corporation** Booth 25  
1111 Armitage Ave., Chicago 4. Phone: Lincoln 5200 (Advisory member)  
Exhibiting: Motion picture equipment. In charge of exhibit: H. B. Engel  
Other personnel: J. M. Anderson, N. W. Easman
- British Information Services** Booth 54  
39 South La Salle St., Chicago 3. Phone: Financial 0623  
Exhibiting: Film catalogues and other BIS literature. Stills from BIS films.  
In charge of exhibit: J. G. Brown. Other personnel: J. G. Brown, J. G. Brown

EXHIBITOR LIST CONTINUES ON PAGE THIRTY FIVE!

# Thanks, Mr. Rosenberg

McGraw-Hill Book Company, Inc.  
McGraw-Hill Building  
330 West 42nd Street  
New York 18, N.Y.

June 16, 1948

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

Dear Mr. Speidell:

I want to take this opportunity on behalf of the Company to thank you for the excellent series of Health Education motion pictures that you and your organization produced for us.

McGraw-Hill Book Company, Audio Productions and the other producers that participated in our Text-Film program realized when we undertook the production of these series of educational motion pictures that we were experimenting in a new film field. No one had ever before produced educational motion pictures directly correlated with specific textbooks for use in colleges and schools. Consequently, we did not know how they would be received by teachers and educational administrators. However, the cooperation and understanding shown by your organization in the difficult stages of the production program, the creative ability and originality shown in the treatment of the scripts, and the technical ability of your production people are well illustrated by the finished motion pictures.

The five motion pictures and the five filmstrips correlated with Diehl's TEXTBOOK OF HEALTHFUL LIVING were well received by health authorities and are being widely used by schools and colleges.

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

Sincerely yours,

*Albert J. Rosenberg*

Albert J. Rosenberg  
Manager  
Text-Film Department

Send for  
"A Few Facts  
About Audio"

AJR/emp

## AUDIO PRODUCTIONS, INC.

PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

# In the PICTURE PARADE

## Air Defense Command Adopts Slidefilms for Reserve Groups

◆ Training standards of the U. S. Air Force's new Air-ROTC will be materially advanced as a result of the AIR DEFENSE COMMAND's recent adoption of the latest developments in audio-visual instructional methods. The Air Defense Command, along with its primary mission of air defense of the continental U. S. and the training of Air Reserve officers, also supervises the administration of reserve officer training in the nation's colleges and universities.

Air Defense Command officers recently commissioned FREDERIC HOUSE, Inc., New York, to produce a series of slidefilms covering the instructional material offered in the college courses. The films will be based on a series of nine illustrated textbooks previously turned out by the New York visual specialists for the ADC collegiate courses last fall. Frederic House was the winner of an "Oscar" last March, awarded by the Academy of Motion Picture Arts & Sciences for *First Steps*, a documentary produced for distribution by the United Nations Organization.

## Men's Wear Retail Training Program Adds Seven Slidefilms

◆ *Fashion Is Your Business*, the Henry Jackson Pathscope sound slidefilm series of retail training aids (BUSINESS SCREENS #2-Vol. IX, March '48) had been increased by the release of seven additional titles. Designed to turn sales clerks into "men's wear fashion authorities," the series now includes twelve sound slidefilms in color, each covering different sales situations in the retailing of men's clothing.

*Fashion Is Your Business* is syndicated through Henry Jackson Fashion Counsel Inc., New York, and is currently being shown to sales personnel in department stores and retail men's wear outlets from coast to coast. Individual titles in the series now include the following:

1. *Fashion Is Your Business*
2. *Back to School*
3. *Evening Business Wear*
4. *Outdoor Wear*
5. *Fashions In Furnishings (Accessories)*
6. *Back to Work* (informal evening wear)
7. *Men's Fashions*

8. *What Every Men's Wear Salesman Should Know*
9. *The People You Meet*
10. *Summer Sportswear*
11. *The Heat's On!* (lightweight clothing)
12. *Fashion as a Selling Tool*

## Schoolhouse Economics Film

◆ *Schoolhouse In the Red* and *From These Roots*, two recently completed productions by ARGUS FILMS, are now being made ready for quantity printing by Calvin.

*Schoolhouse . . .* sponsored by the W. K. KETTOG FOUNDATION, discusses several aspects of a problem facing many of the smaller school districts of the nation: whether or not to merge with similar districts to secure the larger educational facilities of the modern consolidated school.

## Cooperative League of America Reports on Audio-Visual Aids

◆ The film department of the COOPERATIVE LEAGUE OF AMERICA has just published a catalog containing complete information on audio-visual materials—films, slidefilms, and recordings—dramatizing the co-op movement. All productions are available from the League or its regional affiliates.

Included in the booklet are two new motion picture subjects, one for children and one for adult audiences.

The first film is a sound and color puppet version of *The Goodly Tree*, a children's book published by the Co-op League. Produced by DAN MILLER PRODUCTIONS, with the aid of puppeteers Martin and Olga Stevens, it pro-



STUDIOS EDUCATION is the contribution of the new General Mills film "The School That Learned to Eat." Film is now available from Department of Public Services, General Mills, Inc., Minneapolis, Minn., on free loan request.

vides a simple yet subtle explanation of the principles of the co-op movement in terms that young people understand and enjoy.

Second new film, also in sound and color, is a 30-min documentary featuring a unique co-op development in the Maritime Provinces of Canada. In this region, St. Francis Xavier University has pioneered the establishment of several co-ops among the local communities including cooperative credit unions, marketing facilities, and purchasing organizations. The film was produced by the HARMON FOUNDATION, with the assistance of the University.

Regional affiliates of the Co-op League frequently embark on independent production ventures to obtain films specifically tailored to local program needs. Midland Co-op Wholesale, Central Co-op Wholesale, and Farmers Union Central Exchange are sponsoring one on co-op livestock feeds, with special attention to the feed mills jointly owned by these three regionals. Indiana Farm Bureau Co-op is also making a feed film. Consumers Co-op Association, another mid-West regional affiliate of the League, is revising its previously released oil film *Up From the Earth*. This will be reworked into two separate productions, one covering the technical side of the oil industry, and the other telling the co-op oil story.

Copies of the new co-op film catalog, listing these and other films, are available free of charge from the Cooperative League of America's film department, 23 W. 15th St., New York 19, N. Y.

## Will the TELE-VISOR\* ever replace the old-fashioned EAR-PLUG? . . .



\* TELE-VISOR, n: A device which automatically snaps down in front of the viewer's eyes when the commercial is shown.

How television commercials can avoid the drubbings and complaints which have so long plagued radio's advertising messages is television problem #1 with sponsors and their agencies.

Ballantine Beer, Old Gold Cigarettes, RCA Victor, Ford Service—are currently enjoying freedom from this fear through imaginative and entertaining commercials produced by Pathscope.

Creatively, technically and practically Pathscope produces television commercials on film which make sales and make friends at the same time.

For a showing of Pathscope-produced television commercials, and Pathscope's unique Television Research footage, please call PLaza 7-5200.



## **PATHSCOPE PRODUCTIONS**

The Pathscope Company of America, Inc.

"Pioneer in Industrial and Educational Films"  
580 Fifth Avenue, New York 19, New York

We do only what we can do best — *our business, exclusively, is to provide complete and specialized film services for independent producers.* ¶ We have built an organization of men and machines which enables producers to command resources, otherwise available to only the largest film-makers, for even their lowest budget productions. By centralizing responsibility and coordinating the production activities of film-wise craftsmen, the Velazco organization enables producers to make better films and to get them done on time. By keeping our modern equipment in operation continuously, we can reduce overhead-costs-per-reel. This is our simple philosophy for building a successful business. ¶ Among the films which have passed through our cutting rooms and studios during the past few months are nationally exhibited and promoted "A" features as well as simple training films. The producers\* of these films have proven to themselves that this *complete* film service organization enables them, dollar-per-reel, to produce better films with lower budgets.

**"BUT WHY DON'T YOU PRODUCE FILMS, MR. VELAZCO?"**

*Among the Velazco services:* Recording Studios for 35 mm and 16 mm film, variable area, variable density and direct positive. Loop projection equipment and a special 8-position-mixing console incorporating the Velazco Mixing Meter that cuts recording time and costs . . . . Air-conditioned Cutting Rooms with the most modern equipment — moviolas, splicers, synchronizers, etc. . . . Track-recorded Film Music Library available for background sequences, for every mood and situation . . . . Original film scores written, conducted and performed with full orchestra or Hammond organ. The Velazco conducting meter that cuts music budgets . . . . Editorial Service . . . . Compact Preview Theaters . . . . Disk-Recording.

*\*We refrain from mentioning names as a matter of policy, not for lack of endorsement. We are paid for our services in cash, not in kudos — so our relationship with individual producers vis-a-vis clients and the public is a confidential and anonymous one. In this highly competitive business, we are proud of the independent position we have won for ourselves by rendering devoted, confidential and completely reliable service to independent film producers.*

723 SEVENTH AVE., NEW YORK 19, N.Y.

**emil VELAZCO**

I N C O R P O R A T E D

THE COMPLETE SERVICE ORGANIZATION FOR INDEPENDENT FILM PRODUCERS



PUBLIC RELATIONS AWARD at IPRA sessions in Washington was given Mount Taylor, executive secretary, National Assn. of Ice Industries by Harry W. McHose, Director, Cogan Institute. Paul Bolton (right) was chairman of the awards committee.

#### Announce Public Relations Honors

◆ *How to Make a Good Impression*, Pathescope produced for Harris-Seibold Co. (BUSINESS SCREENS: #8 Vol. VII, Dec. '46) took top honors last month in the visual aids media classification of American Public Relations Association's third annual Public Relations Achievement competition. Award and Certificate winners in this and seven other media classifications were announced at closing sessions of the APRA national convention held in Washington, D. C.

After preliminary screening before judges, each entry was critically evaluated on the following points: objective, plan, procedure, cost and results. Several days of final screening and study were required before decisions were made.

In addition to the Trophy Award won by *How to Make a Good Impression*, the judges voted four "Certificates of Public Relations Achievement" intended, according to the announcement "to imply far more than the conventional 'Honorable Mention.'" Certificates went to *Tree's Home*, (Weyerhaeuser Sales Co.), *This Is My Railroad* (Southern Pacific), *Naturally Yours* (Nat'l Assn. of Ice Industries) and to the visual presentation "E. J. Laska - Art Competition & Traveling Exhibition" sponsored by Heller-Delta Co.

Judges of the awards included Howard Bonham, vice pres. for public relations, American Red Cross; Drew Diddle, public relations director, International Bank for Reconstruction & Development; René Elton, general manager, American Trade Association; Leonard Henry, editor and publisher, *The Reporter of*

# FILMS AND FACTS ABOUT THEIR USE

Direct Mail Advertising and Kirk Miller, public relations director, Safeway Stores, Inc.

#### Story of Canadian Agriculture Told in Government Export Film Program

◆ The story of Canada's agricultural industry, with special emphasis on its export market, is pleasantly told in *Blue Bloods From Canada*, new 16mm Kodachrome sound film sponsored for worldwide distribution by the Dominion's Department of Trade & Commerce. Production was handled by ASSOCIATED SCREEN NEWS LTD., Montreal.

As its principal story theme, the film makes the point that Canada's varied climatic conditions have enabled her livestock breed-

ers to develop sturdier more viable lines than are generally found in other countries. This view is skillfully woven into a half-hour narrative film that covers the variety of Canada's agricultural exports, the scientific aspects of animal husbandry, and the Canadian farmers' debt to the experimental work of Dominion and Provincial Agricultural Colleges.

*Blue Bloods From Canada* will shortly be released in four language versions—English, French, Spanish, and Portuguese—to Canadian Trade Commissioners in 38 different countries. Various breed associations in the Dominion are undertaking the publication of pamphlets and supplementary material telling the full story of each.



"Oil For Aaddin's Lamp" Shell Oil Company motion picture has just been re-edited. Scene above shows products of petroleum chemistry which testify contributions of oil to everyday living.

#### OPTICAL INDUSTRY ON FILM

Sponsor: The Univis Lens Company. Film: *Eyes Right*. Producer: Films For Industry, Inc.

★ Man's eyes would be a good deal better off if he had never learned to read. But the requirements of modern living insist that he must read, must use his eyes for purposes for which they were never intended; and use them he does.

With this premise, the Univis Lens Company's new film, *Eyes Right*, goes on to explain what modern optical advances have done for improvement in eye glasses to help man absorb more easily, or to prevent muscle strain from overextending the capabilities of his eyes.

In particular, *Eyes Right* describes the manufacture of bifocal, and even quadrifocal lenses at the Univis plant in Dayton, Ohio.

Technical Notes: 20 minutes, Kodachrome. Good shots of perfectly circular Newton Rings formed by matching lenses. *Eyes Right* was not designed for showing to the general public. Although the various steps in lens production are visually understandable, the narration is rather technical and probably would not be clear to the non-professional.

Distribution: Univis will use the new film for demonstration purposes to audiences of ophthalmologists, optometrists and opticians.

Goodyear Rubber Co. Salesmen See Training Film on Hose Products

◆ Salesmen for GOODYEAR RUBBER Co. will soon be picking up sales pointers from *The Hose You Sell*, a 20mm black and white sound film covering the types and uses of Goodyear manufactured hoses.

Both script and camera work for the new training aid were handled by Goodyear's own sales division. Editing, titling, and printing were done through the CAVIS Co., Kansas City.



## ANNOUNCING

NEW ALUMINUM ALLOY SHIPPING CASES FOR 16mm MOTION PICTURES AND SOUND SLIDE FILMS

LOOK AT THESE EXTRA ADVANTAGES

- TOUGH . . . Strong Aluminum Alloy
- LIGHTWEIGHT . . . Lower Shipping Costs
- DURABLE . . . Laboratory Strength-Tested
- SPECIAL SURFACE . . . Labels Will Stick
- THREE DIFFERENT SIZES

**THE TRANSCRIPTION** . . . (shown above). Leather strap and handle. Carries up to sixteen 16-inch transcriptions and film strips. Weight, 3.45 lbs. List price . . . **\$12.50**

**THE 1600** . . . Leather strap and handle. Carries one to four reels with or without cans. Weight, 2.8 lbs. List price . . . **\$8.25**

**THE 1200** . . . Two web straps. Carries one reel. Weight, 1.57 lbs. List price . . . **\$6.30**

#### GENEROUS TRADE DISCOUNTS

Prices F. O. B. San Francisco

## GATEWAY PRODUCTIONS, INC.

40 Fremont St.

San Francisco 5, Calif.



# Changed from CORD to CORDOMATIC

These Famous Names now offer  
**CORDOMATIC SPEAKER CORD REEL**  
 as standard or optional equipment

When three top manufacturers—LL & HOWELL, KODAK SOUND and Bell & Howell—decide that it's Cordomatic for them, that's news worth noting!

With CORDOMATIC—you set up your Speaker and Projector in desired positions—then merely grasp the Speaker Cord Plug—walk toward your projector and plug in. When the "show is over," you de-

tach speaker cord plug from the projector—pull cord slightly—and release mechanism "clicks," then the entire cord length automatically re-winds on to the Reel. No fuss, no bother, no knotted or tangled cord to unravel—no lost or misplaced cord! CORDOMATIC will maintain your Speaker Cord in perfect operating condition for the life of your equipment.

**CORDOMATIC HOME KIT NOW AVAILABLE AT ALL BETTER CAMERA STORES!**

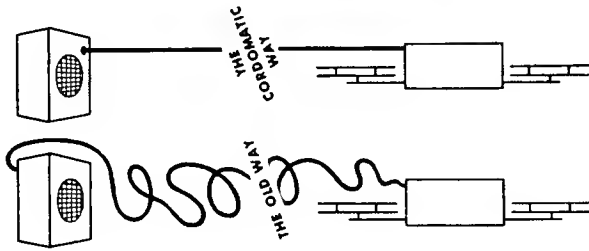
You or your dealer can quickly install Cordomatic on present speakers. Kit comes complete with all necessary mounting hardware and instructions. List price \$24.50.

Buy from these distributors: Raygram Corporation, New York, N. Y. • Screen Adelle Equipment Corp., Los Angeles, Calif. • San Francisco, Calif. • and Portland, Ore. • Choice territories available. Inquiries from Audio-Visual Distributors Solicited.

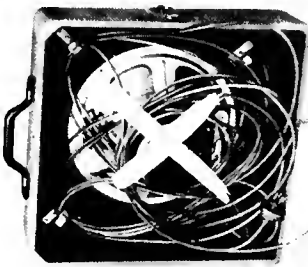
*Cordomatic*  
 a division of VACUUM CLEANER CORPORATION OF AMERICA  
 1724 West Indiana Avenue, Philadelphia 32, Pa.

Cordomatic is Underwriters approved. Each unit is unconditionally guaranteed. Cordomatic Power Cord Reels also are available for silent 16-mm. movie and slide projectors. In fact, for every photographic device where troublesome electric cords are involved, Cordomatic design engineers welcome the opportunity to show how and where Cordomatic can be added to your equipment to provide a new, sales and convenience feature that you will appreciate.

\*Trademark of the U. S. Pat. Off.  
 †Patent Pending and Pending.



Don't put up with a tangled nuisance like this. Investigate Cordomatic.



THE OLD WAY



Speed sales—simplify "set-up" and "pack-up."—Specify Cordomatic!

RCA "400"

LL & HOWELL  
 LMO SOUND

KODAK SOUND  
 KODASCOPE FS-10-N

THE CORDOMATIC WAY

The Cordomatic\* Speaker Cord Reel Simplifies "Set-Up" and "Pack-Up"



## DeVry Los Angeles Office Moved to Enlarge West Coast Facilities

◆ DeVRY CORPORATION'S Los Angeles offices have been moved to 5121 Sunset Blvd., Hollywood 27, California.

At the home office and factory in Chicago, president Bill DeVry reported that the change in location and increased warehouse facilities of the new Hollywood headquarters will help speed delivery of the DeVRY "Bantam" projector, the new "theatre-in-a-suitcase", for which, he states, the company has had unprecedented orders.

The larger and more conveniently located offices will enable Joe Norman, manager of DeVRY's Hollywood Division, and his staff to give faster service to dealers and equipment users west of the Rockies.

## 9th General Motors Film Catalog Describes Library of 48 Titles

◆ General Motors has released the ninth edition of its motion picture catalog, describing the library of 48 subjects available at the GM Film Distribution Office.

Included are such subjects as highway safety, travelogs, sports, the automotive industry, research, refrigeration, traffic studies, human relations, time and motion study, engineering, internal combustion engine principles, precision instruments, mass production techniques, industrial medicine and use of tools. The films are 16 millimeter, all in sound and many in color. They are available at no charge to the exhibitor other than shipping costs via express or parcel post.

The new 54-page catalog contains a synopsis of each motion picture, shipping and handling instructions, a schedule of shipping, handling and insurance charges, suggestions for exhibiting and order blanks. Copies may be obtained from the Department of Public Relations, General Motors Corporation, at General Motors Building, Detroit, Michigan or 1775 Broadway, New York City or 1526 Financial Center Building, 405 Montgomery Street, San Francisco, California.

Because of the widespread demand for the motion pictures, the GM Film Distribution Office recommends that any requests for looking of the films be made as early as possible.

## Allied Non-Theatrical Film Association Tells Program

◆ Cooperation between the Allied Non-Theatrical Film Association and other trade groups in the field, and expansion of forum industry promotion and publicity were chief topics under discussion last month at the Cincinnati meeting of ANFA's newly elected Board of Directors.

Called by ANFA president Jack Carter, head of National Film Service, Raleigh, N. C., the meeting was the second for the new Board, and just ever held outside New York City—an innovation Board members voted to continue in the future. Attending were ANFA directors Alan Ewman, Dayton, Ohio, J. K. Lilley,

Harrisburg, Pa., Harold Baumstone, New York, William F. Kruse, New York; and ANFA executive secretary, W. L. Kingdon.

The two day meeting opened with a well attended public session at which new commercial, educational, religious, and community forum films were previewed, then discussed by a panel of leading local film users. Directors and visitors were welcomed by ANFA member Ralph Haile, Cincinnati audio-visual dealer who arranged the program. Later in the evening dinner addresses were given by Dr. Glenn Burch, executive director, Film Council of America; Fletcher Smith, chairman of



Above: William Colveran, visual education dept. sales executive for Craig Motion Supply Co., Los Angeles. Firm has expanded visual dealer services.

ANFA's Forum Industry Promotion Committee; and Wm. F. Kruse, vice president of United World, and an ANFA past president.

At the Board meeting next day, Smith's progress report on the promotion project—an outgrowth of the Producer's Section of ANFA's last general convention in New York—was discussed in detail and given full approval. His promotion committee was authorized to negotiate with other groups in the field, NAFB, FFA, Film Council, etc., to broaden the project on an industry-wide level. This authorization was translated into immediate action as Smith initiated on the spot preliminary discussions with Dr. Burch and with NAFB's D. E. Davis of Lexington, Ky., who was attending the meeting with NAFB executive secretary, Don White.

The concluding session was marked by a lively industry wide forum on the prospects and problems of the forum film as a means of communication. Active participants in the latter included public relations expert Kenneth Edwards of Eastman Kodak, George Bonwick, Pictorial Films, Inc., F. K. Evers, Sunray Films, and representatives of several large Ohio industrial organizations.

## Roger Zinn Tours Eastern Schools

◆ ROGER ZINN, of the JAM HANBY ORGANIZATION'S School Service Department, has been invited to visit several Eastern Universities to lecture on effective educational use of slideshows.

His itinerary includes the University of Pittsburgh, Temple University, West Chester State Teachers College, University of Pennsylvania, University of Maryland, New York University, Rhode Island College of Education, Boston University, and Syracuse University.

## TELEVISION COMMERCIALS

*Right now* advertisers agree that television is destined to be the largest and best advertising medium in the United States.

*Right at this moment* there is an urgent need for entertaining one-minute commercials on film.

*Loucks & Norling* have specialized in stop-motion photography and animation for 25 years. A subject recently made for United States Rubber Company on "KFDS" is a good example of what television requires.

*Loucks & Norling* own music written for stop-motion photography and animated titles that has been cleared for television. Get in touch with us. We may have the answer to your problem.

*Our clients are all top-flight advertisers.*

# LOUCKS & NORLING

## Studios

245 WEST 55TH ST. • NEW YORK CITY

TELEPHONE: 245-1111 • CABLE: LNFILM • TELETYPE: 245-1111

# National Audio-Visual Convention Exhibitors

**The Educational Screen** Booth 1  
64 East Lake St., Chicago 1. Phone: Dearborn 2287  
Exhibiting: Educational Screen magazine, 1000 and One film directory  
In charge of exhibit: Patrick Philippi. Other personnel: David E. Caesar, June Sark, Josephine Hoffman

**Electro-Voice, Inc.** Booth 70  
Cecil and Carrol Sts., Buchanan, Mich. (Advisory member)  
Phone: Buchanan 1000  
Exhibiting: Microphones and accessories and phonograph pick-up cartridges  
In charge of exhibit: W. F. Soules. Other personnel: A. R. Kahn, Jack Willson

**Encyclopaedia Britannica Films** Booth 80A  
1150 Wilmette Ave., Wilmette. (Advisory member)  
Phone: Ambassador 6915  
Exhibiting: Encyclopaedia Britannica Films. In charge of exhibit: Laurin Healy  
Other personnel: Dennis Williams, Margot Hughes

**Film Studios of Chicago** Booth 34A  
135 South LaSalle St., Chicago 3. Phone: Central 8147  
Exhibiting: Woman Speaks series; also Spanuth Vod-a-Vil Movies  
In charge of exhibit: H. A. Spanuth, Mrs. H. A. Spanuth. Other personnel: Corine Jackson, Clara Goetschel

**Films, Inc.** Booth 11  
64 East Lake St., Chicago 1. Phone: State 3708  
Exhibiting: Motion picture films. In charge of exhibit: C. J. Ross  
Other personnel: Douglas Patterson, Miss C. Rice

**Forway Corporation** Booth 44  
245 West 55th St., New York 19. Phone: Columbus 5-6767  
Exhibiting: Forway "Little Giant" 16mm sound projector  
In charge of exhibit: Michael Freedman

**Gateway Productions Inc.** Booth 46  
40 Fremont St., San Francisco 5. Phone: Judson 6-5961  
Exhibiting: Aluminum alloy film and transcription shipping cases  
In charge of exhibit: Alvin J. Gordon. Other personnel: W. A. Palmer

**Harris Manufacturing Company** Booth 75  
2422 West 7th St., Los Angeles 5.  
Exhibiting: Transcription and record playbacks  
In charge of exhibit: J. Henry Harris

**Hawley-Lord, Inc.** Booth 58  
61 West 56th St., New York 19. Phone: Circle 7-2444 (Advisory member)  
Exhibiting: 16mm sound color outdoor and specialty motion pictures  
In charge of exhibit: Andre Lord. Other personnel: Gordon Shadwick

**Informative Classroom Picture Publishers** Booth 69  
40 Ionia Ave., N. W., Grand Rapids, Mich.  
In charge of exhibit: R. E. Fidler

**International Film Bureau, Inc.** Booths 12, 13 & 14  
84 E. Randolph St., Chicago 1. Phone: Andover 1826 (Advisory member)  
Exhibiting: Motion pictures. In charge of exhibit: Margery Weiss  
Other personnel: Wesley Greene, Alvin F. Wiernold

**International Film Foundation** Booth 24  
1600 Broadway, New York 19. Phone: Circle 6-9438 (Advisory member)  
Exhibiting: Descriptive literature on current films  
In charge of exhibit: R. E. Blackwell

**Keystone View Company** Booth 90  
Meadville, Pa.  
Exhibiting: Tachistoscope, overhead projector, Visual Survey, standard slides  
In charge of exhibit: R. C. Hamilton. Other personnel: Walter Koser

**Kleanzit Kleaner Company** Booth 92  
1532 Hillcrest Rd., Cleveland 18. Phone: Yell. 2353  
Exhibiting: "Diskeeper" for records and transcription files. "Slate-Renu" for refinishing old gray slate blackboards.  
In charge of exhibit: Arthur Wallach. Other personnel: Charles Wallach

**Kolograph Corporation** Booth 47  
630 West Lake St., Chicago 6. Phone: State 7555 (Advisory member)  
Exhibiting: Kolograph 16mm sound projectors. In charge of exhibit: Don B. Oliver. Other personnel: L. D. Kohlmeyer, P. H. Smythe, R. K. Oliver

**La Belle Industries** Booth 3  
Oconomowoc, Wis.  
Exhibiting: La Belle Model 301 Automatic Slide projector  
In charge of exhibit: Bob Anderson and Lester Birbaum

(THIS DIRECTORY OF EXHIBITORS CONTINUES ON PAGE 37)

## CONVINCING TESTIMONY TO S.V.E. SUPERIORITY



Manufacturers of sound slidefilm units know the necessity of having a completely reliable projector in their equipment . . . a projector proved by time and built to meet the most exacting projection requirements. That's why leading sound slidefilm unit manufacturers use S.V.E. projectors exclusively. S.V.E. projectors have been America's preferred projectors for 28 years . . . incorporate many exclusive features that assure maximum picture brilliancy, and easy, dependable operation.

Whatever your projector needs, as part of sound equipment or for showing silent double- or single-frame filmstrips and 2" x 2" slides . . . be sure you get an S.V.E. Consult your dealer or write direct for full information. Address Dept. 835H.



S.V.E. projectors are used in the Magnavox, Operadio, and other sound slidefilm units.

**SOCIETY FOR VISUAL EDUCATION, INC.**  
*A Business Corporation*  
100 East Ohio Street Chicago 11, Ill.



## Sturgis-Grant Productions, Inc. to Serve Medical Film Field

◆ FORMATION of STURGIS GRANT PRODUCTIONS, INC. was announced last month in New York by WARREN STURGIS, president of the new producing company.

According to Sturgis' announcement, the new concern will concentrate all production activity on film and slidefilms specifically adapted to the needs of the medical profession and allied groups. The company expects to work closely with the technical, commercial and professional organizations in this field.

Sturgis was head of the U.S. Naval Medical School's motion picture lab during the war, having previously produced films for Harvard Medical School, the I.A.V.S. Health and Safety Dept., and the College of Physicians & Surgeons, New York.

DWINNELL GRANT, vice president of the new concern, was formerly with Willard Pictures Inc., as head of art and animation.

## R. H. Kulka to Advise UNO on Films for Latin-America

◆ R. H. KULKA, Latin-American export manager for VICTOR ANEMATOGRAPH CORP., has taken on additional duties as advisor to the Public Information Department of the United Nations Organization. He will be primarily concerned with the distribution and use of UNO produced films in Central and South America.

## Nicholas Webster Joins Staff of Granducci as Director

◆ NICHOLAS WEBSTER, director, cameraman, has just been appointed Technical Advisor for Scripts by OLIVIERO GRANDUCCI, Washington film-writing firm. Webster is currently directing two 35mm public relations films for the Air Corps and two psychiatric training films for the Veterans Administration.

## 28 Sponsored Films Produced by RKO-Pathé During 6 Months

◆ RKO-PATHÉ COMMERCIAL FILMS DEPARTMENT, according to its senior publicity executives, had produced 28 sponsored films in production in the six months of 1948. Eleven of these have already been released and received critical acclaim in various parts of the country.

In the company's six-month

are shorts for the U. S. Army (through N. W. Ayer), the U. S. Chamber of Commerce, U. S. Rubber Co., Carstairs Distillers, Proctor Electric Co. (through Newell Emmett), duPont de Nemours & Co., Inc., U. S. Navy, Automobile Manufacturers Association, National Foundation for Infantile Paralysis, and the New York State Youth Commission.

Sponsors of films now in production include General Mills, the Texas Co., Film Forum Foundation, National Board of Fire Underwriters, American Telephone & Telegraph Co., the U. S. Army, National Broadcasting Co., Gorham Silver Co., American Red Cross, Army Air Forces, and the U. S. State Department.

## Studio on Wheels Designed by Hartley Productions, NY

◆ SOMETHING new in film production is the new "studio on wheels" designed and developed by IRVING HARTLEY of HARTLEY PRODUCTIONS, New York. The mobile studio is the result of seven years of Hartley's efforts to devise a means of simplifying and accelerating motion picture production in the field.

The unit consists of specially constructed truck body (15 ft. long, 6 ft. wide, 7 ft. high) mounted on an International chassis. A ventilated sound control room, insulated against heat and cold, occupies the rear six feet of the truck. This section houses recording cameras, amplifiers, two 110



AIMING OSCAR at Oscar Film General George F. Stratemeyer, Chief of the Air Defense Command, Mitchell Field, N. Y. Academy award was given Frederic House, Inc. and is being shown by Robert F. Davis, head of the film producing organization.

volt single phase 60 cycle AC generators, and one 220 volt 3 phase 60 cycle generator. These are driven by 32 volts of storage battery. All controls for camera and recorder motors are located within reach of the sound engineer.

Two special cable reels are permanently mounted in such a manner that when the truck arrives at its destination, one man merely takes the two cable ends, walks to the camera position and is ready for immediate operation. One cable supplies power to the microphone, and the other to the camera motor. The second also contains a telephone intercom for use between camera position and truck.

The truck's nine foot front section is built up with special shelves and mounts to store cameras, tripods, lights, cables, reflectors, boom, dolly, flare and fire extinguishers, and other accessories required for field work. All delicate equipment in both compartments is securely shock mounted.

The full length of the body top provides a sturdy camera platform on which five cameras can be comfortably set up and operated.

As a result of the efficiency of this design and layout, Hartley has been able to cut set up and break down time from 1½ hours to 8 minutes, and to cut sound operation from a four-man to a two-man job.

By coupling a 300 ampere 110 volt generator trailer to the truck (power for large lights) Hartley Productions' "studio on wheels" is ready to film and record anywhere, day or night, completely independent of any outside power supply.

## Day & Night Draws Crowds With Guided Film Missiles

“OUR Rockett Guided Film Missiles are certainly doing a job!” That’s the report we’re getting on the series of three automatic sound-slide color films we produced for Day & Night Manufacturing Co., Monrovia, Calif., to tell the dramatic story of Day & Night products and advertising plans.

The series has been “road-shown” all over Day & Night’s territory, with excellent results. Audiences of up to 750 persons per showing have been enthusiastic in their responses. This series has registered with the selected audience because of its careful planning and production.

Rockett Guided Film Missiles and Television Productions are designed for the most effective presentation of your products, programs or ideas.

Our trained staff and years of experience are always at your service.

**ROCKETT PICTURES, INC.**  
CREATORS OF  
**GUIDED film MISSILES**  
FOR NEARLY A QUARTER OF A CENTURY  
6063 Sunset Blvd. • Hollywood, Calif.

# National Audio-Visual Convention Exhibitors

- Lear, Inc.** Booth 48  
110 Ionia Ave., Grand Rapids 2, Mich. Phone: 6-9651  
Exhibiting: Dynaport and Dynatropie Magnetic Recorders  
In charge of exhibit: A. W. Korb. Other personnel: N. E. Wunderlich, A. Williams
- J. A. Maurer, Inc.** Booth 85  
37-01 31st St., Long Island City 1, N. Y. Phone: Stillwell 4-4601  
Exhibiting: Maurer 16mm Professional Motion Picture Camera and Maurer 16mm Sound-on-Film Recording System  
In charge of exhibit: Emil J. Piquette
- Modern Sound Pictures, Inc.** Booth 73  
1304 Farnam St., Omaha 2, Neb. (Accredited member)  
Exhibiting: Features and short subjects for outright sale  
In charge of exhibit: Keith T. Smith. Other personnel: Mrs. Keith T. Smith
- Movie-Mite Corporation** Booth 2  
1105 East 15th St., Kansas City 6, Mo. (Advisory member)  
Phone: Harrison 7841  
Exhibiting: Movie-Mite projector. In charge of exhibit: W. B. Bennett
- Natco, Inc.** Booths 29 & 30  
505 North Sacramento Blvd., Chicago (Advisory member)  
Phone: Sacramento 4000  
Exhibiting: 16mm sound projector and accessories  
In charge of exhibit: Russ Yankie. Other personnel: Jack Kellman, Ray Myerson, Dick Mulvey
- The Nega-File Company** Booth 15  
Box 501, Easton, Pa. Phone: 2-6862  
Exhibiting: Photographic filing equipment. In charge of exhibit: Ross G. Rusch  
Other personnel: Brooks M. Clements
- Neumade Products Corporation** Booth 38  
427 W. 42nd St., New York 18. Phone: Lo. 3-3480 (Advisory member)  
Exhibiting: Film storage, filing, inspection and handling equipment for the film library. In charge of exhibit: Lee E. Jones  
Other personnel: G. H. Totten and R. V. Hempel
- O'Hare International** Booth 50  
410 South Michigan Ave., Chicago 5. Phone: Webster 5380  
Exhibiting: Literature, advertising, etc. In charge of exhibit: Keith D. Bitner, J. C. Nauman. Other personnel: A. P. Miller, C. J. Casey
- Operadio Manufacturing Company** Booth 59  
St. Charles, Ill. Phone: St. Charles 2300 (Advisory member)  
Exhibiting: "Explainette" sound slidefilm projector. In charge of exhibit: Robert Shoemaker. Other personnel: Al Tonn, F. D. Wilson
- Oravisual Company, Inc.** Booth 52  
25 Margmere Dr., Fairfield, Conn. Phone: 9-2616  
Exhibiting: Portable pulpit, Oravisual All-Purpose Easel  
In charge of exhibit: Jean de Jen. Other personnel: James Sullivan
- Pictorial Films, Inc.** Booths 83 & 84  
625 Madison Ave., New York 22. Phone: Plaza 5-9600 (Advisory member)  
Exhibiting: Features; Westerns; shorts, including cartoons, sports, musicals, travel specialties, and trailers.  
In charge of exhibit: George J. Bonwick. Other personnel: Paul Skully.
- Audio Visual Div., Popular Science Publishing Co.** Booth 8  
535 Fourth Ave., New York 10, N. Y. (Advisory member)  
Phone: Murray Hill 5-5400  
Exhibiting: Filmstrips, slides and recordings  
In charge of exhibit: James M. Goodsell. Other personnel: Arthur J. Crowley
- Post Pictures Corporation** Booth 63  
115 West 45th St., New York 19. (Advisory member)  
Phone: Longacre 4-7040  
Exhibiting: Films distributed by Post Pictures. In charge of exhibit: Harry Post  
Other personnel: Milton J. Salzburg, Harold Baumstone
- Radiant Manufacturing Corporation** Booths 42 & 43  
2627 West Roosevelt Rd., Chicago 8. (Advisory member)  
Phone: Crawford 6300  
Exhibiting: Radiant projection screens and Baby Boom Utility Light  
In charge of exhibit: Adolph Wertheimer. Other personnel: Harry E. Eller, Herschel Y. Feldman, John Fox, William G. Dwinell, Harry Millar, Bert Kraus, Jim Zinner, Miss Jan Cowan
- Radio Corporation of America, RCA Victor Division** Booth 9  
Front and Cooper Sts., Camden, N. J. (Advisory member)  
Phone: Camden 4-8000  
Exhibiting: 16mm projectors and sound equipment  
In charge of exhibit: O. V. Swisher. Other personnel: F. C. Gusler

(THIS DIRECTORY OF EXHIBITORS CONTINUES ON PAGE 39)

A SENSATIONAL NEW ADDITION  
TO OPERADIO'S LINE OF  
SOUND SLIDEFILM PROJECTORS...

The  
*Explainette*  
"Automatic"



The EXPLAINETTE, automatically synchronized method of advancing slidefilm is the result of years of research. It is a simple, practical method...

eliminating pauses in narration or music during each frame advance. The automatic synchronized advance is accomplished by a signal on the film... there are no bongs, cues, or any other signals incorporated in the recording. It is a completely new method... write for details on the EXPLAINETTE "Automatic" today!

OPERADIO

*Explainette*  
SOUND SLIDEFILM EQUIPMENT

OPERADIO MANUFACTURING CO., Dept. BS-88, St. Charles, Illinois

**Radiant Shows the Conversion Possibilities of Tripod Screen**

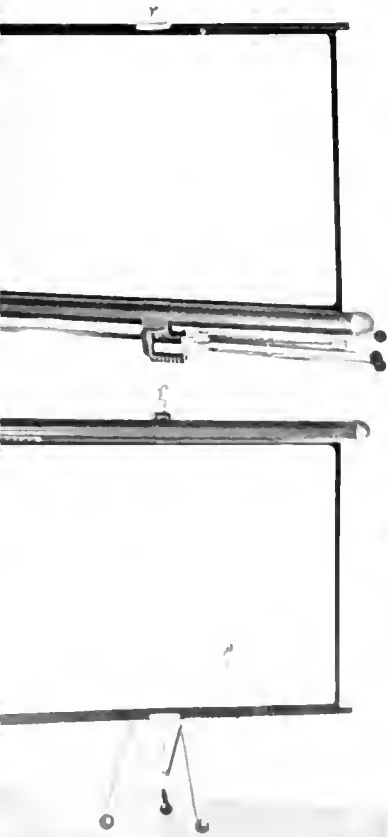
◆ According to a release from RADIANT MANUFACTURING CORPORATION, the company's popular "Deluxe" tripod screen includes two new tricks which apparently haven't yet been discovered even by the model's most enthusiastic users.

The versatile "DL", says the announcement, CONVERTS in a twinkling to a convenient table model, and in less time than that can be set up as an efficient wall screen.

The transition to table model is effected by swinging the screen case to a 90-degree angle (see city) with screen hanger at the bottom. or, in other words, by turning the screen case upside-down. Screen fabric is then unrolled downward. Where space is limited, the tripod may be telescoped.

To convert the "DL" to a wall model, the tripod is left locked, the fabric unrolled, and the wire hanger is placed over a hook or nail in the wall.

BELOW - Deluxe Tripod Screens



**Portable Projector Stand Folds Into Suitcase; Includes Stowage**

◆ A new portable projector stand that folds up to suitcase size, and holds film reels, has been developed by GEORGE DRIZIN, sales manager of S. & D. MANUFACTURING CO., New York City. The new product, dubbed the "Porto-Projector Stand", is designed to eliminate the table shaking caused by the vibrations of a projector's motor.

LEFT - The new Porto-Projector stand recently announced combines basic utility with carrying convenience, plus stowage for film reels.



ABOVE - Improved features mark the appearance of the new Cine-Kodak Special II shown in illustration above.

**New Cine-Kodak Special II Camera Provides Extra Features**

◆ EASTMAN KODAK'S CINE-KODAK SPECIAL II - internationally known 16mm motion picture camera - is now being marketed with a new type lens turret as well as improved reflex, eye-level, and peep-sight viewfinders. Billed as the CINE-KODAK SPECIAL II, the improved model will also carry the new Kodak Cine-Ektar 25mm F1.4 lens as standard equipment.

Most apparent change in the model is the newly designed lens turret equipped with integral adapters of ball bearing construction. Any two current Cine-Kodak accessory lenses, regardless of speed or focal length, can be used in combination in the adapter, and with easy interchangeability. Once seated, the lenses are locked securely in position. The lens block is angled to prevent the second lens from interfering with the first, either physically or optically, when the latter is positioned for picture taking.

An improvement in the internal mechanism of the reflex finder now permits a finder view almost identical with that which will appear on the screen. A new viewing lens has been installed, and a sharply defined black border placed around the ground glass.

Changes made in eye-level finding system include a separate front finder element for each lens in the full Cine-Kodak line. These finders snap onto the turret and provide a large view of the subject.

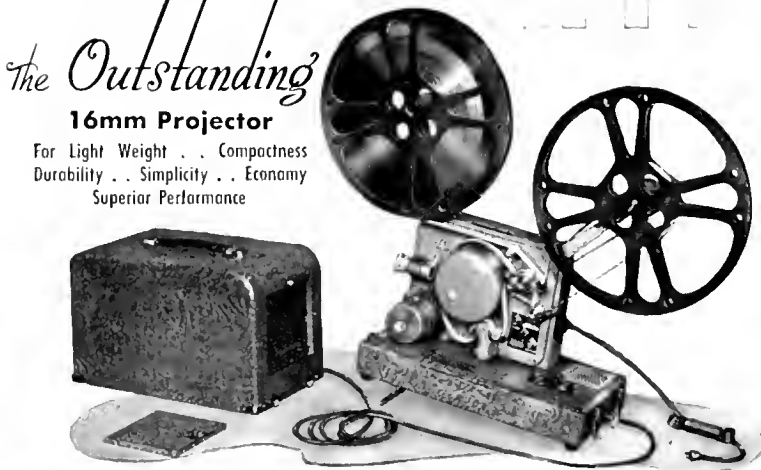
Improvements in the peepsight are such that it can now be adjusted to correct for parallax at film-to-subject distances ranging from 2 feet to infinity.

Aside from the changes noted, and the adoption of the Cine-Ektar 25mm F1.4 as standard lens, the Cine-Kodak Special II is identical with its predecessor. Announced price is \$860, plus tax.

(MORE "NEW PRODUCTS" ON P. 10)

*The Outstanding*  
**16mm Projector**

For Light Weight . . . Compactness  
Durability . . . Simplicity . . . Economy  
Superior Performance



• Model 63LM •  
**For Sound or Silent Films**

**WEIGHS ONLY 26 LBS. COMPLETE WITH SPEAKER.** Precision machined for strength and durability to give lasting service under the most trying conditions. Highest quality in every detail. Movie-Mite produces sharp, steady pictures with amazingly clear sound for both voice and music. Used in homes, churches, schools, offices for audiences up to 100 people.

Universal A.C. or D.C. 105-120 Volt operation. Push-pull miniature tube amplifier. Underwriters' Laboratories listed.

Write for complete details  
See your industrial film  
producer for demonstration.

Price only **\$246<sup>00</sup>**



**"KEEP YOUR EYES AND EARS ON MOVIE-MITE"**  
**MOVIE-MITE CORPORATION**

©1945

1105 EAST 18th ST.

KANSAS CITY 6, MISSOURI



# National Audio-Visual Convention Exhibitors

**Rainbo Record Manufacturing Corporation** Booth 4  
6400 Crenshaw Blvd., Los Angeles 43. Phone: Pleasant 11155  
Exhibiting: Portable disc recorder and recording discs  
In charge of exhibit: Harold Markey

**The Rauland Corporation** Booth 77  
4245 North Knox Ave., Chicago 41. Phone: Mulberry 5000  
Exhibiting: Centralized sound systems, amplifiers and intercommunication systems. FM and television antennas  
In charge of exhibit: R. M. Gray. Other personnel: E. B. Carlson, M. C. Peppos

**Recorder Sales Co. Div., Gamble Hinged Music Co.** Booth 31  
218 S. Wabash Ave., Chicago 4. Phone: Harrison 1360 (Advisory member)  
Exhibiting: Wire recorder of Magnetic Corporation of America  
In charge of exhibit: Leslie F. Brown. Other personnel: Gene Gamble

**Rek-O-Kut Company** Booth 64  
38-01 Queens Blvd., Long Island City 1, N. Y. Phone: Stillwell 4-7062  
Exhibiting: Transcription and recording equipment  
In charge of exhibit: George Silber. Other personnel: Bruce L. MacPherson

**Revere Camera Company** Booths 19 & 20  
320 East 21st St., Chicago. Phone: Cal. 7900 (Advisory member)  
Exhibiting: Revere products. In charge of exhibit: E. J. McGookin

**RKO Radio Pictures, 16mm Division** Booth 79  
1270 Avenue of the Americas, New York 20. Phone: CO. 5-6500  
Exhibiting: RKO 16mm educational films  
In charge of exhibit: Arthur M. Good

**Sack Amusement Enterprises** Booth 34B  
Film Exchange Bldg., Dallas 1, Texas (Advisory member)  
Exhibiting: Films produced and distributed by Sack Amusement Enterprises  
In charge of exhibit: Alfred N. Sack. Other personnel: Robert M. Moscow

**Simpson Optical Manufacturing Company** Booth 76  
3200 West Carroll Ave., Chicago 24. Phone: Van Buren 3030  
Exhibiting: Somco projection lenses, camera lenses and lens elements  
In charge of exhibit: J. S. Eagen. Other personnel: J. F. Daley, E. E. Bickel, W. P. Strickland

**16mm Reporter** Booth 45  
1819 Broadway, New York 23. Phone: Circle 6-9075  
Exhibiting: 16mm Reporter, promotion pieces, rate cards and subscription blanks. In charge of exhibit: Norman Robbins, David Bader  
Other personnel: Martin Tullberg

**Society for Visual Education, Inc.** Booth 60  
100 East Ohio St., Chicago 11. Phone: Superior 4550 (Advisory member)  
Exhibiting: Full line of SVE projectors, films and accessories  
In charge of exhibit: M. R. Guthrie, Jr. Other personnel: Marie Witham, Burt J. Kleerup, W. E. Johnson, R. M. Griffin, Bruce Younker

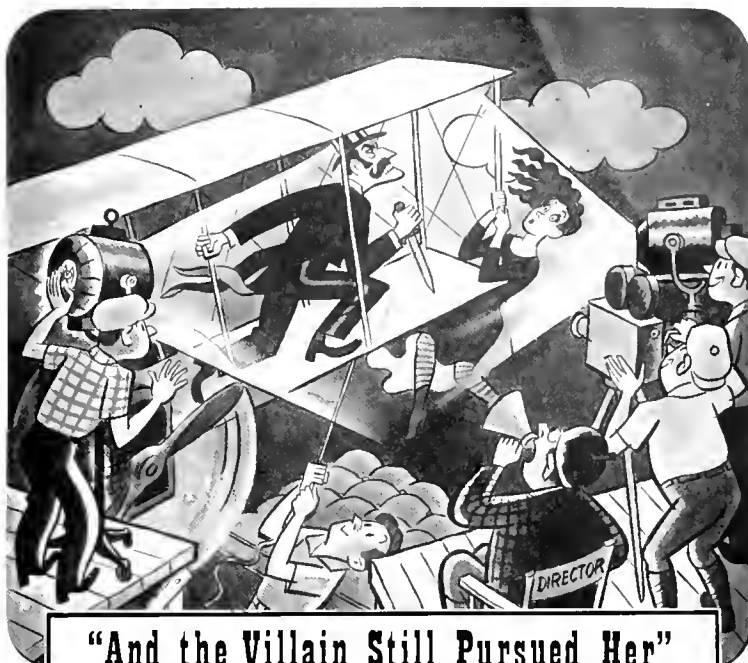
**Sound Engineering Laboratories** Booth 88  
1217 Madison Ave., Toledo 2, Ohio. Phone: Ad. 4052  
Exhibiting: Record players and Megacall  
In charge of exhibit: George H. Eash. Other personnel: Bernard A. Cousino

**Technical Devices Corporation** Booth 78  
Beaufort and Eagle Rock Aves., Roseland, N. J.  
Exhibiting: Fodeco 8mm projector, 16mm projector, viewers, slide files, reel chests. In charge of exhibit: Herman Wittrock  
Other personnel: H. T. Jobs, J. D. Cassidy

**Telequiz Corporation** Booth 91  
4350 North Pulaski Rd., Chicago. Phone: Mulberry 4100  
Exhibiting: Telequiz. In charge of exhibit: Larry Blustein  
Other personnel: Joseph E. Beck, Leonard Sheehan

**Three Dimension Sales Company** Booth 5  
4555 West Addison St., Chicago 41. (Advisory member)  
Phone: Mulberry 1870  
Exhibiting: Slide and filmstrip projectors; stereoscopic viewers  
In charge of exhibit: W. V. Hoffman. Other personnel: R. V. Brost, H. A. Bohm

**United World Films, Inc.** Booth 89  
445 Park Ave., New York 22. (Advisory member)  
Exhibiting: Educational, church and entertainment films. Universal-International and J. Arthur Rank Releases  
In charge of exhibit: W. F. Kruse. Other personnel: Murray Goodman, Al Myles, W. H. Eyles (Continued on Page 41)



## "And the Villain Still Pursued Her"

OUR heroine is in a tough spot again. Ever since the first "flickers" were filmed, this little gal has been getting in front of locomotives, falling from skyscrapers, teetering on the brink of eternity. And ever since 1927 her perilous flights have been filmed for the Saturday serials with the aid of Mole-Richardson lighting equipment. During those 21 years, the Academy of Motion Picture Arts and Sciences have awarded five "Oscars" to Mole-Richardson Company for outstanding achievements in the field of photographic lighting.



**The CINELITE** This 1000 watt incandescent flood provides ideal basic light. Weighing only 27 pounds, it can be quickly disassembled into three easy-to-handle components: cord and socket, folding stand and reflector dome. It's perfect for "location" jobs or heavy duty studio work.



### "MOLIGHTING" EQUIPMENT

Midget Spot ★ Baby Salarspot ★ Junior Salarspot ★ Senior Salarspot  
Cinelite ★ Single Side Lamp ★ Double Side Lamp ★ Duarc  
Malarc Type 90 ★ Malarc Type 170 ★ Malarc Type 450

SEE THESE LIGHTS AT YOUR DEALER OR WRITE FOR CATALOGUE



## MOLE-RICHARDSON CO.

937 NORTH SYCAMORE • HOLLYWOOD 38, CALIFORNIA  
*Photographic Lighting Equipment Since 1927*

### ORDER THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK

★ New copies of the Audio-Visual Projectionist's Handbook, lavishly illustrated with two-color graphic diagrams and detailed lessons on how to conduct good visual presentation—are now available at only \$1.00 per copy postpaid. Write Business Screen, 812 North Dearborn, Chicago 10. Discount allowed on quantity order.

# Anso's Electronic Color Analyzer

◆ An electronic color analyzer, designed initially for color photography, but adaptable to scores of uses in other fields, has just been announced by the ANSCO DIVISION of GENERAL ANILINE & CHEM CORP. It will be marketed as the ANSCO COLOR DENSITOMETER, MODEL 12.

The device has the appearance of an over-sized record player with the movable arm containing an electron-multiplier phototube providing a high degree of sensitivity. It is slightly longer than the original Anso densitometers designed solely for black-and-white photography. Anso physicist MONROE H. SWEET, inventor of the earlier models, is largely responsible for the development of the new Model 12. He has been at work on the device since 1913 when the com-

pany's initial production of color film for the armed forces prompted the need of a super-sensitive color densitometer.

According to DR. HERMAN HOEFLIN, Anso's chief physicist, the present Model 12 provides for accurate measurement of color densities at single wave lengths (blue, green, red) as well as black-and-white densities of transmission as low as one part in a million. It employs a new patented logarithmic circuit.

"This, combined with the new electron-multiplier phototube", Dr. Hoeflin said, "makes the device a precise direct-reading photometer of extremely high sensitivity. The novel circuit designed by Anso provides such sensitivity that only one microlumen is re-



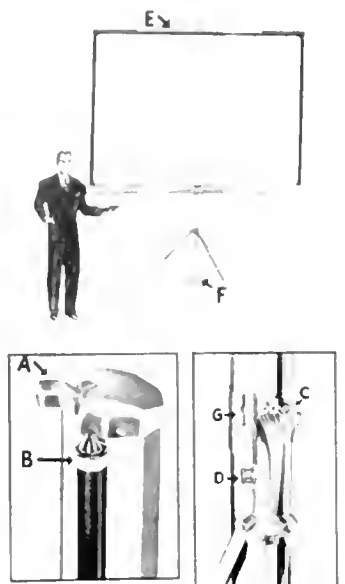
Above Monroe H. Sweet (left) demonstrates his new Anso Color Densitometer to Allan Williford, vice president, and Dr. Herman Hoeflin (right), Anso's chief physicist.

quired to produce a full scale reading on the large and uniformly calibrated scale. It also permits the use of extremely small apertures, such as are used for micro-densitometry, and also provides the sensitivity required to measure color densities up to 3.0 and higher with the standard 3mm aperture plate. Sharp cutting filters transmitting at 436 millimicrons, at 546 and at 641 millimicrons, are housed in the measuring arm. Black-and-white densities up to 6.0 can be measured merely by rotating the filter selector knob."

The instrument is claimed to be accurate to approximately 0.02 over the entire density range; with desired stability secured by the use of a dynode voltage feed back circuit. Since room illumination has no effect on its operation, subdued light conditions are not required.

As part of its own research work, Anso has been using the Model 12 for several years to balance emulsions in its film-making plant and emulsion laboratories. ALAN WILLIFORD, Anso general manager, states that the new densitometer can be used to measure or match colors in textiles, paints, or dyes, in addition to its applications in photography. This feature as applied to liquid color analysis, is expected to play an important part in cancer research on the basis of recent studies which indicate color changes occur in a patient's blood during progression of the disease. Older color reading devices have been used in some of these studies, but company officials claim the Anso Densitometer is the first commercial instrument of its kind to cover all these fields in addition to photography.

◆ A new Sound Slidefilm Guide prepared by the Editors of BUSINESS SCREEN lists nearly 500 ready-made sound slidefilms



NEW FEATURES of Da-Lite's Picture King line of large tripod screens are noted in this photo diagram.

## Da-Lite Picture King Screen Line Provides New Features for Industry

◆ DA-LITE SCREEN COMPANY'S new Picture King line of large portable tripods is being billed as the company's answer to industrial, school and institutional market demands for a large sized projection screen that is truly portable. Da-Lite engineers have met the problem of maximum strength and minimum weight by constructing stand and tripod legs of hardened aluminum. Largest Picture King in the line (sized 72" x 96") weighs only 35 pounds.

Other features announced for the new Picture King "40th Anniversary Model" include concealed gooseneck, tented slat collar, aluminum equalizing slat saddle, red remote control knobs, slat locks, and critical leveler. Each item in the line will be housed in a blue hammered case with gravity opening legs, formed handle, and the Da-Lite "HiLo" a four height adjustment mechanism.

The Picture King will be manufactured in seven sizes, ranging from 45" x 60" to 72" x 96", and priced from \$18.75 to \$95.00. Each size will be available with either beaded or white mat surface. For further details and descriptive literature write Da-Lite Screen Co., 2741 N. Pulaski Rd., Chicago 29, Ill.

## Aluminum Film Shipping Cases

◆ Gateway Productions, Inc., San Francisco, have been showing a new line of aluminum film shipping cases. They will be displayed at the NABTEC trade show in Chicago in 1956.

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An Entirely New PROJECTOR Not Just A "New Model"

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# National Audio-Visual Convention Exhibitors

**Universal Seoscope Corporation** Booth 94  
1709 Northwest 16th, Oklahoma City, Okla.  
Exhibiting: Seoscope. In charge of exhibit: C. C. Ring  
Other personnel: Louis Ring

**Vaporate Company** Booth 56  
446 West 43rd St., New York 18. Phone: Bryant 9-8676  
Exhibiting: Film protective treatment to prolong the life of film  
In charge of exhibit: Lucile H. Fleck. Other personnel: S. H. Bunchez

**C. J. VerHalen Jr. Publishing Company** Booth 23  
6060 Sunset Blvd., Hollywood 28, Cal. Phone: Gr. 5149  
Exhibiting: Film World, Church Films, 16mm Industry Directory, School  
Films, Business and Telefilms  
In charge of exhibit: C. J. VerHalen, Jr. Other personnel: Syd Cassidy

**Victor Animatograph Corporation,**  
**Div. of Curtiss-Wright Corporation** Booths 39 & 40  
Davenport, Iowa Phone: 7-9101 (Advisory member)  
Exhibiting: Victor sound projectors and cameras, Sonomaster record player  
and FM Tuner. In charge of exhibit: Kalman Spelletich  
Other personnel: L. V. Burrows, A. J. McClelland, Walter Vance, Bill Gillum,  
Eldon Imhoff

**Viewlex, Inc.** Booths 32 & 33  
35-01 Queens Blvd., Long Island City 1, N. Y. (Advisory member)  
Phone: Stillwell 4-2565  
Exhibiting: Slidefilm and slide projectors, automatic and manual  
In charge of exhibit: Ben Peirez. Other personnel: Louis A. Peirez

**Viking Pictures Corporation** Booth 28  
115 East Huron St., Chicago 11. Phone: Superior 4454 (Advisory member)  
Exhibiting: Motion pictures from the new series "The World School of  
Adventure". In charge of exhibit: S. C. Richardson  
Other personnel: John K. Edmunds

**Vocational Guidance Films, Inc.** Booth 6  
215 East Third St., Des Moines 9, Iowa Phone: 7-3907 (Advisory member)  
Exhibiting: Educational films and filmstrips  
In charge of exhibit: Carl F. Mahnke

**Webster-Chicago Corporation** Booth 27  
5610 Bloomingdale Rd., Chicago 39. Phone: Tuxedo 8500  
Exhibiting: Wire recorders and accessories, record players, nylon needles  
and amplifiers. In charge of exhibit: Norman C. Owen

**Webster Electric Company** Booth 7  
1900 Clark St., Racine, Wis. Phone: Jackson 6776 (Advisory member)  
Exhibiting: Webster Electric tape recorder  
In charge of exhibit: Donald S. Cummings

**Wilcox-Gay Corporation** Booth 57  
Charlotte, Mich. Phone: 485 (Advisory member)  
Exhibiting: Portable models of Recordio, including the new Tape Recordio,  
Recordio Discs, Recordiopoint cutting and playback needles.  
In charge of exhibit: G. E. Murphy. Other personnel: Max Norman, Willis  
Wilcox

**Young America Films** Booth 10  
18 East 41st St., New York 17. Phone: Lexington 2-4111 (Advisory member)  
Exhibiting: Films, filmstrips, 2x2 and Viewlex projectors  
In charge of exhibit: T. C. Morehouse, Jr. Other personnel: Godfrey Elliott,  
Fred Powney

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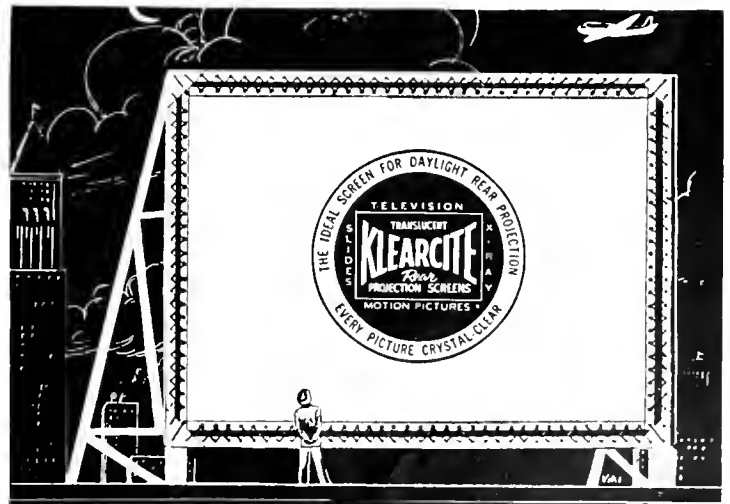
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• NOTES AND COMMENT FROM THE VIDEO FIELD •

**TRENDS IN TELEVISION.** At times veering away from films, have swayed sharply back toward more extensive use of sight-sound media for both network and local telecasts. Recent surveys have shown a marked increase in film spot production in all parts of the country.

◆ When American Broadcasting Company's key video station, WJZ-TV, New York, goes on the air (Tues., August 19) it will have commercial commitments totaling more than half a million dollars. According to Murray B. Grabhorn, ABC's vice-pres. in charge of owned and operated stations, nearly 25 sponsors have already signed for programs or commercial spots, most of the latter to be filmed. Included in the sponsor list are such blue chips as Colgate-Palmolive-Peet; Brown & Williamson (Kools, Life, and Raleigh Cigarettes); Continental Baking Co.; Esso (Standard Oil Co.); Phillip Morris; and Eastern Airlines.

## Tele Makes History in Reverse

◆ If motion pictures really *did* kill vaudeville in the 'twenties, there's a element of poetic justice in the news that vaudeville is coming back with a bang—on television via films.

Vidasonic Enterprises, New York, is releasing a video film featuring a cast of former vaudeville headliners, (among them Monica Moore and Cass Franklin) which will be syndicated to television stations. The production was filmed at Fotosound Studios in Manhattan.

In the Midwest, Film Studios of Chicago has announced the release of a series of video shorts made from old prints of the once-famed "Spanuth's Original 'Vod-A-Vid' Movies." H. V. Spanuth, originator of the series, shot films of more than 500 headline acts back in 1918-19, and released them to the old "nickel" theatres of the time. Thanks to the expert care he has lavished on the negatives of these prints, the big name acts of thirty and more years ago will be seen by audiences that even today are still growing.

Through Film Studios of Chicago, Spanuth is releasing the

series in shorts containing three or four acts. Appropriate music is being added on sound tracks, radio's Allen Prescott is providing nostalgic narration, and he's got the top talent of grandma's day lives again. Like the Vidasonic films, the Spanuth series will be syndicated to video networks and independent stations throughout the country.

## Toledo Station in NBC Net

◆ WSRB-TV, Toledo, Ohio, owned and operated by Fort Industries Co., is NBC's latest addition to its rapidly expanding Midwest television network. Fort execs signed with NBC late last month on a contract covering both interconnected and non-interconnected

video affiliation. NBC's own stations in Cleveland and Chicago, both slated for September 1 debut, are the next scheduled links.

Although the Toledo affiliate has been in full commercial operation since July 21, it will carry only non-interconnected network programs until September 20, when connecting circuits to Chicago will be available. Linkage between Toledo and New York is expected by the first of the year.

NBC's Midwest network is being aligned with WSNB, Chicago, as the focal point. Network owned stations, or affiliates, in Columbus, Dayton, Detroit, Milwaukee, and St. Louis are already on the air, with Chicago and Cleveland following on September 1. According to NBC officials, all these cities will be interconnected through to Buffalo by October.

Connections to New York from Chicago are "anticipated" but without formal confirmation as this issue goes to press.



CARTOON ANIMATION featuring "Briggy Pig" was produced by Fred Amster studio, using new miniized animation principle. First films are currently tele-casting over Washington, D. C. video out let, were planned by H. Holt and Courtland D. Ferguson Advertising Agency.

## Films in Television

◆ San Francisco's first television broadcast, an experimental venture, was recorded for history on film by Photo & Sound Productions, commercial producers in the Golden Gate city. The telecast was carried on a high frequency channel over station WGNB, operated on an experimental license by Television California. The latter company's application for a commercial outlet is pending before the FCC.

Originating in studios atop the St. Francis Hotel, the initial telecast was received in the Starlight Room of the San Francis Drake. Filming was done on the studio set as the show was being televised rather than from a monitoring tube.

Program included a marionette show, a cartoon in action by Warren Goodrich of "Animal Crackers" fame, a video equipment demonstration by General Electric, and several variety acts.

◆ More than 350 separate drawings were used in preparing a film which is being used by Chicago's WGN-TV as an animated station identification. The picture was produced by BEAVER WATTSER, former WGN production chief, now in New York making films for television.

The action in these daily telecasts pictures the Chicago Tribune's famous tower with a rotating globe in the background. Surmounting a wave pattern, the station call letters flash out alternately black and white.

The animation film is intended to replace the usual static station identification since the directors

# LESLIE ROUSH

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Mr. Charles Elms, former Production Manager of Vocafilm Corp., has joined our staff and will head our greatly expanded Sound Slide Film department

LESLIE M. ROUSH JULES K. SINDIC

of WGN-TV have established a policy of attempting to keep action on the video screen as much as possible.

◆ One-minute films are being used by United Air Lines over stations WCBS-TV in New York, WBKB in Chicago, and KTLA in Los Angeles. The spot campaign will run for a total of 13 weeks and was placed by N. W. Aver & Son, Los Angeles' shows run five times a week, whereas the New York and Chicago ones run three times and two times a week respectively.

◆ The Delaware Park Race and Steeplechase Association heralded the opening of its 1948 racing season with two specially-prepared five-minute films shown through the facilities of Philadelphia's WPH-TV.

The pictures showed actual racing scenes made at the track last year, and included panoramic shots of the entire Delaware track.

**Clever Sampling Promotion Is Used by Pathescope Co., N. Y.**

★ The Pathescope Company of America, New York, producers of television commercials for Ballantine Beer, Old Gold Cigarettes, RCA Victor and Ford Service, may be soon plagued with requests for new free Fords if it continues to follow through with its latest promotion.


Recently the Company began delivery of actual samples of the products around which Pathescope Television commercials are built. Handlettered envelopes bearing the question, "Who Makes the Ballantine Beer Television Commercial?" were taped around quarts of Ballantine's best and delivered by messengers on a hot, humid day to television executives of leading New York agencies. The answer, of course, was contained in the inclosed letter.

Telephone calls, letters and inquiries resulted, and Pathescope decided to repeat the performance. Two weeks later flat tories of Old Gold Cigarettes were substituted for beer and the question changed to suit the product. For the second time the idea clicked and the Company has decided to repeat again with promotion on RCA Victor and Ford Service television commercials.

Agency men are now awaiting with interest both the promotions and the "samples" . . . several having already forwarded careful shipping and installation instructions for their new Ford convertibles and big-screen RCA television Consoles.

Pathescope is non-committal as to the form the "samples" will take. Several members of the Pathescope staff, however, have been seen at the toy automobile counters at various Five-and-Tens around town.

◆ A new Television Section will appear in the September issue of BUSINESS SCREEN.



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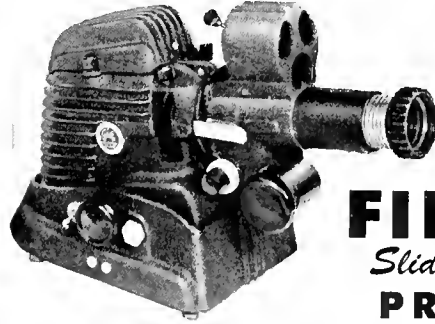
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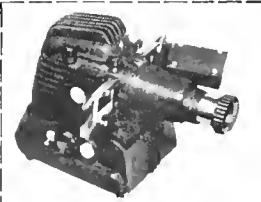
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Manufactured by The Picturephone  
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Chicago 7, Illinois  
Telephone Canal 4914

**RUBBER LENDS A HAND**

(CONTINUED FROM PAGE TWENTY-SEVEN)  
the 21 locations where the filming was done, who invited in their friends and neighbors for these parties. The picture also has been shown to management groups of the companies whose farm machinery and equipment is pictured, who are the company's original equipment customers for rubber products.

A number of these firms requested and received prints for exhibition before their own organizations and for other uses. The Farm Journal and Pathfinder magazines have a number of prints which are being regularly exhibited by them, and the same is true of the Co-operative, Grange, League, Federation, Exchange and other organizations in the Farm field.

The picture also was shown at the annual convention of the Association of National Advertisers in Atlantic City last fall, and before a large number of state conventions of farm equipment dealers. Pathfinder Magazine sponsored its showing at the National Farm Show in Chicago last fall.

One of the most recent showings was before several hundred Department of Agriculture employees in Washington, D. C. Included in that audience was Charles Dana Bennett, executive director and other officials of the Farm Film Foundation. As a result the picture was approved for showing through all outlets to which the Foundation recommends commercial movies. It was the 20th such film approval granted out of a total of more than 600 films screened.

*Rubber Lends A Hand* is also getting wide coverage in foreign lands where the company's international sales organization is making effective use of it.

Ten prints are being used regularly by the Canadian Company while others are being used in Holland, Sweden and other European countries, in Cuba and a number of Central and South American Nations. This distribution is expected to increase greatly.

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Art Director with 20 years experience in layout, industrial illustration, animation, technical retouching for slide films, and top flight titles. Has served on teaching faculty in one of the larger art schools. Conducted own studio for the past four years. Age 42, married, salary \$9,000 per year minimum.

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# Burlington Mills Shows Employee Story

★ The men and women who work for the Burlington Mills Corporation turn their hands to many different types of labor. There are knitting machine workers, yarn spinners, weave room workers, cloth dyers; there are truck drivers, stockroom keepers, secretaries, salesmen. Is there any community of interest amongst these persons who go to work in plants or offices separated by thousands of miles?

Films for Industry, Inc., in team with the personnel department of the Burlington organization, have completed a film, *The Fabric of Our Lives*, in 16mm color and sound, the purpose of which is to show employees the inter-relationship of one upon the other for a prosperous, secure life.

The film endeavors to picture the entire Burlington Mills struc-

ture, so that each worker will know how he fits in, and how the cloth on which he works is handled in subsequent steps, in other plants or offices.

One relationship, the film explains, which exists between all members of the company is the care they give the fabric during the stage when it is in their charge. The quality of finished goods measures how highly people will regard Burlington's trademark. On the company's reputation depends its sales. And more sales means better wages, steadier jobs for all.

The diversity in the products the company makes, including hosiery, upholstery fabrics, knit and spun rayons, ribbons and other goods, adds strength to the entire Bur-Mil structure, for, being prepared to make many types of goods, the company is better able to meet the changing demands of the market, and so keep its employees busy making things that are selling well.

Other functions can be performed better by Burlington than if each of the mills were under separate management. Its status makes possible the maintenance of a large and complete selling organization in New York, staffed by the best in advertising and selling skills.

Centralized strength spreads its strength to each of the plants, and down to the individual worker, by keeping abreast of developments in rayons and new materials, thus preserving the Burlington standing.

Spencer Love, J. C. Cowan, Jr., R. L. Huffines, Jr., who occupy the top executive posts, are brought before the camera, and the role of management in the operation of the company, is stated.

The closing of the picture reiterates the opening note — that many workers, situated at widely scattered points, are, by their efforts and contribution to the whole, adding to the welfare of one another.

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Paul L. Brand & Son, 2153 K St., Washington 7.  
The Film Center, 915 12th St., N.W., Washington.

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Collins Motion Picture Service, 5021<sub>2</sub> & 506 St. Paul St., Baltimore 2, also 1 Race St., Cambridge.  
Folkemer Photo Service, 927 Poplar Grove, Baltimore 16.

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

Robert L. Davis, P. O. Box 572, Cumberland.

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

Howard E. Thompson, Box 201, Mt. Airy.

• MASSACHUSETTS •

Audio-Visual Corp., 116 Newbury St., Boston 16.

Ideal Pictures, 10 Melrose St., Boston 16.

Jarrell-Ash Company, 165 Newbury St., Boston 16.

South End Film Library, 56 Valonia Ter., Fall River.

Massachusetts Motion Picture Service, 132 Central Ave., Lynn.

Stanley-Winthrops, Inc., 90 Washington St., Quincy 69.

Bailey Film Service, 711 Main St., Worcester 8.

• NEW HAMPSHIRE •

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

• NEW JERSEY •

Art Zeiller, 155 Washington St., Newark 2.

Slidecraft Co., South Orange, N. J.

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Wilber Visual Service, 119 State St., Albany. Also 28 Genesee St., New Berlin, New York.

Buchan Pictures, 79 Allen St., Buffalo.

Community Movie Circuit of Western New York, 1285 Bailey Ave., Buffalo 6.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Association Films, 317 Madison Ave., New York 17.

(Y.M.C.A. Motion Picture Bureau)

Brandon Films, Inc., 1600 Broadway, New York 19.

Catholic Movies, 220 W. 42nd St., New York.

Comprehensive Service Co., 215 W. 55th St., New York 19.

Crawford & Innig, Inc., 265 W. 11th St., New York City 11.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

Otto Marbach, 630 9th Ave., New York.

Mogul Bros., Inc., 68 W. 48th St., New York City.

Nu-Art Films, Inc., 145 W. 45th St., New York 19.

S. O. S. Cinema Supply Corp., 419 W. 12nd St., New York 18.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

United Specialists, Inc., Pawling.

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

Duncan, James E., Inc. Motion Picture Service, 65 Monroe Ave., Rochester 7.

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Pavis, Inc., 116 W. Washington St., Phone 35-515, Box 6095, Station A, Charleston 2.

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Presbyterian Committee of Publication, 8 N. Sixth St., Richmond 9.

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**Industrial Cinema Service**, 121 W. Wacker Drive, Chicago 1.  
**Jam Handy Organization, Inc.**, 230 N. Michigan Ave, Chicago 1

**McHenry Films**, 537 S. Dearborn, Chicago 5.

**Midwest Visual Equipment Co.**, 6961 N. Clark St., Chicago 26.

**Swank Motion Pictures**, 614 N. Skinker Blvd., St. Louis 5, Mo.

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**Visual Research Company**, 30 N. Dearborn St., Chicago 2.

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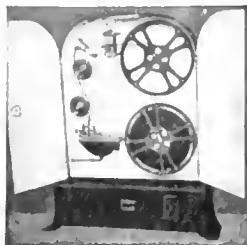
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Many of the dealers listed carry stock libraries of training, informational and recreational films for your programs. They are also qualified to service projection equipment for maintenance and repair. For address of dealers in towns not listed here write: The National Directory of Visual Education Dealers, 812 No. Dearborn Street, Chicago 10, Illinois.

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## Cleveland Film Festival

(CONTINUED FROM PAGE EIGHT)  
Cleveland Illuminating Co.'s *Best Location in the Nation*, General Electric's *Clean Waters*, Standard Oil's *Ohio and Its Mineral Resources*, Greyhound's *Shortest Way Home*, Ohio Bell Telephone's *Rehearsal*, and U.S. Steel's *Steel, Man's Servant*.

Also shown in the first part of the program were various labor management motion pictures which included U.S. Steel's *A Fair Day's Pay for a Fair Day's Work*, Standard Oil's *Managing*, the U.S. Office of Education's *Improving the Job* and *The Supervisor as a Leader*, Allan H. Mogensen's *Snowball Conference* and *Screwy Foremen at the Screwball Machine Works*, General Electric's *Take It Easy*, the Library of Congress' *The Flow Process Chart*, Ford Motor Co.'s *Machinery Creates Employment*, Teaching Film Custodian's *The Boss Didn't Say Good Morning*, and N.A.M.'s *Three To Be Served*.

### SHOW WIDE RANGE OF INDUSTRIALS

Shop and sales training films screened were Borden & Busse's *How To Win a Sales Argument*, *How To Make a Sales Story Sell*, and *How To Remember Names and Faces*; the U.S. Office of Education's *Mr. Stuart Answers the Questions*, *Supervising Women Workers*, and *Introducing the New Worker to His Job*; Wilding Productions' *By Jupiter*, and American Steel & Wire's *Behind the Annual Report*.

Included under safety films shown were Boeing Aircraft's *Every Tenth Man*, Standard Oil's *Oil Fires*, Jam Handy Organization's *Factory Safety*, the National Film Board of Canada's *Accidents Don't Happen*, General Electric's *Voice of Safety*, Sinclair Refining's *Miracle in Paradise Valley*, Fisher Foods' *Time to Stop*, and General Tire's *Safety for Sale*.

After the Dutch treat lunch, visitors to the Film Festival had their choice of groups of industrial, adult educational, children's educational, and religious motion pictures.

### ADULT EDUCATION THEMES IN PICTURES

Films in the first classification were *Dawn of Better Living*, Westinghouse; *Uses and Abuses of Twist Drills*, Cleveland Twist Drill Co.; *Telephone Courtesy*, Ohio Bell Telephone; *Autopsy of a Lost Sale*, Borden & Busse; *Jet Propulsion*, General Motors, and *Help Wanted*, Johnson & Johnson.

The adult educational pictures were *A Criminal Is Born*, Teaching Film Custodians; *Radio Broadcasting Today*, March of Time; *Passport to Yosemite*, RKO; *Yosemite*, Summit Messervey Inc.; *Boundary Lines*, International Film Foundation Inc.; *Make Way for Youth*, Association Films; *Round Trip*, 20th Century

Fund, and *New Prisons, New Men*, RKO.

Children's educational pictures that were screened included *The Hare and Tortoise*, *Painting a Mural*, and *Animals of the Farm*, Encyclopedia Britannica Films; *Mother Goose Stories* and *The ABC of Puppet Making*, Bailey Films Inc.; *Seashore Oddities*, Young America; *Pudge*, Children's Productions; *How To Add Fractions*, Johnson Hum Productions; *Family Teamwork*, Frith Films, and *Conservation Road*, 20th Century Fox.

Those who wanted to review religious films could see *My Name is Han* and *Beyond Our Own*, Protestant Film Commission; *You and Your Family*, Associated Press; *2,000 Years Ago: the Synagogue*, United World Films, and *Johnny Learns His Manners*, Pictorial Films Co.

### FIRST ANNUAL SHOW IS A SUCCESS

All in all, the Cleveland Film Council's initial film festival was an overwhelming success. Representatives attended from points as far away as New York, Pennsylvania and Kentucky. Favorable comments flowed right and left on the clock like precision with which the festival was staged. Already the Council headquarters is being bombarded with letters of congratulations asking for the formula of the Council's success. The answer is "there is no formula"—all it takes is a group of committee chairman with know-how and the will to work and work hard.

Officers of the Cleveland Film Council are president: Charles Burris of the Teleneus Theatre, vice president: Virginia M. Beard of the Cleveland Public Library, secretary: Samuel Davies of the Emerson Jr. High School, and treasurer: Earl Carpenter of the Escart Motion Picture Service.



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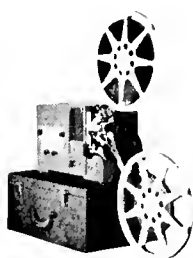
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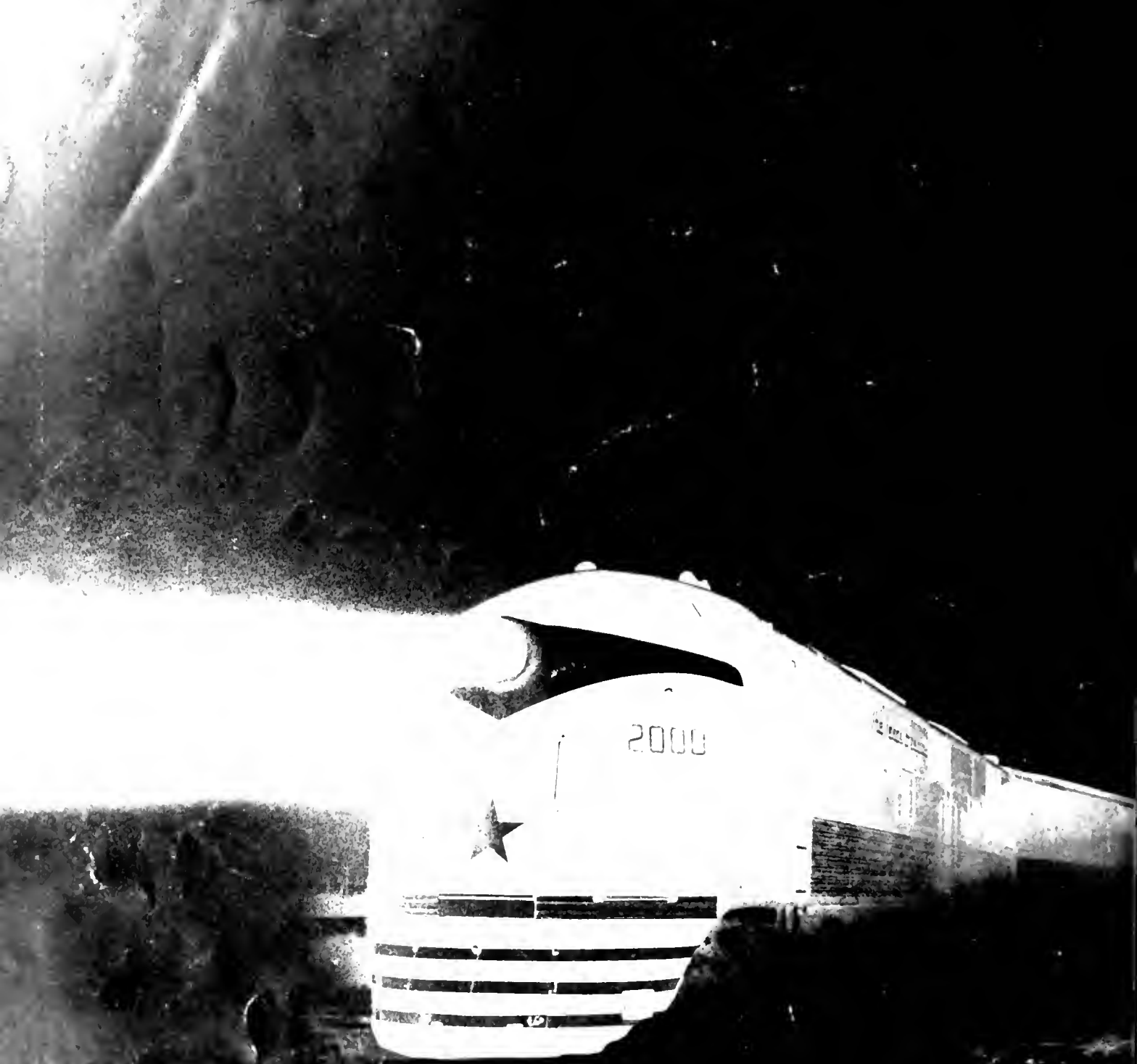
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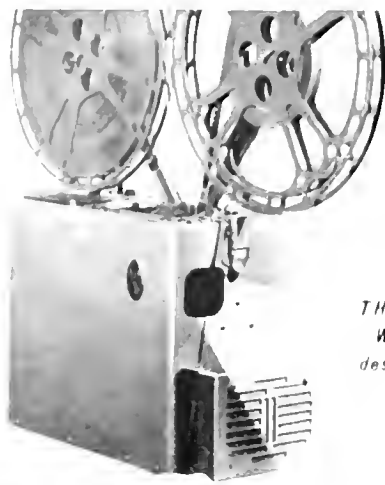
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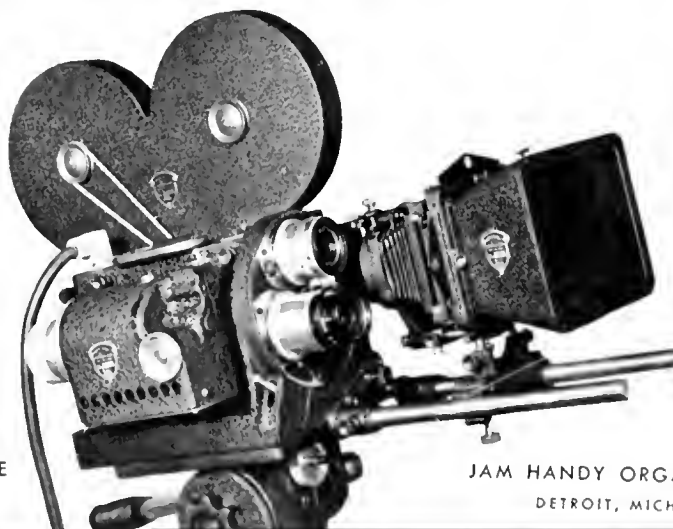
JAM HANDY ORGANIZATION  
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# FIRST Anniversary

OF THE

## 16mm PROFESSIONAL

The Mitchell Camera Corporation takes pride in announcing that during the first year on the market the new MITCHELL 16mm PROFESSIONAL has entered every field where photographic perfection is required—including entertainment, education, sports and science. We wish to extend our sincere appreciation to all our customers for their continued confidence, which has been justified by the recognition of Mitchell equipment as standard by motion picture producers throughout the world.



# Mitchell Camera CORPORATION

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EASTERN REPRESENTATIVE: THEODORE ALTMAN • 321 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 2-7038



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



**WHAT WON'T  
THEY DO  
NEXT WITH**



for Greyhound Lines are the 16mm sound color films which have taken almost 20 million people on half-hour "sample tours" of America's most fascinating areas. Five hundred prints are kept busy by non-theatrical film distributors, State University film libraries, and company employees. The latter use more than 100 company-owned Filmosound projectors.

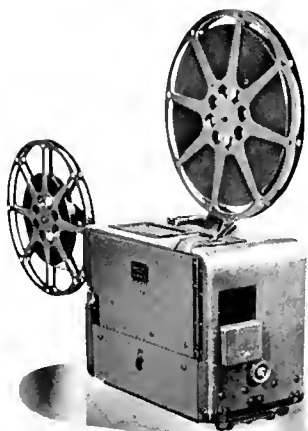


of factory supervisors and foremen, *The Creamery Package Mfg. Company* has found. For four years, weekly training conferences have featured sound movies on accident prevention, human relations, maintenance of product quality, and other pertinent subjects. Dependable, top-quality reproduction of pictures and sound is assured by a Filmosound projector.

but the odds are 10 to 1 that you, too, have a job which movies could do better, faster, more economically, more profitably. Capable film producers are ready to help you weigh the possibilities. Write us for their names.

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are a "must" if your film is to be fully successful. And the finest 16mm sound film projector, most commercial film users agree, is the . . .



provided by *Thompson Products, Inc.*, to promote automotive parts sales. Thompson division managers help distributors stage meetings of auto mechanics and dealers. Attendance ranges from 400 to 500, has totaled more than 1/4 million! The performance of three Filmosound projectors among 13 other makes purchased since 1935 led to standardization—20 Filmosounds were bought in 1947

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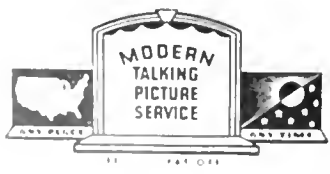
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- WOODMEN • AND MANY OTHERS.

\* Total audiences served during April, 1948.



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# BUSINESS SCREEN

The First National Audio-Visual Business Journal

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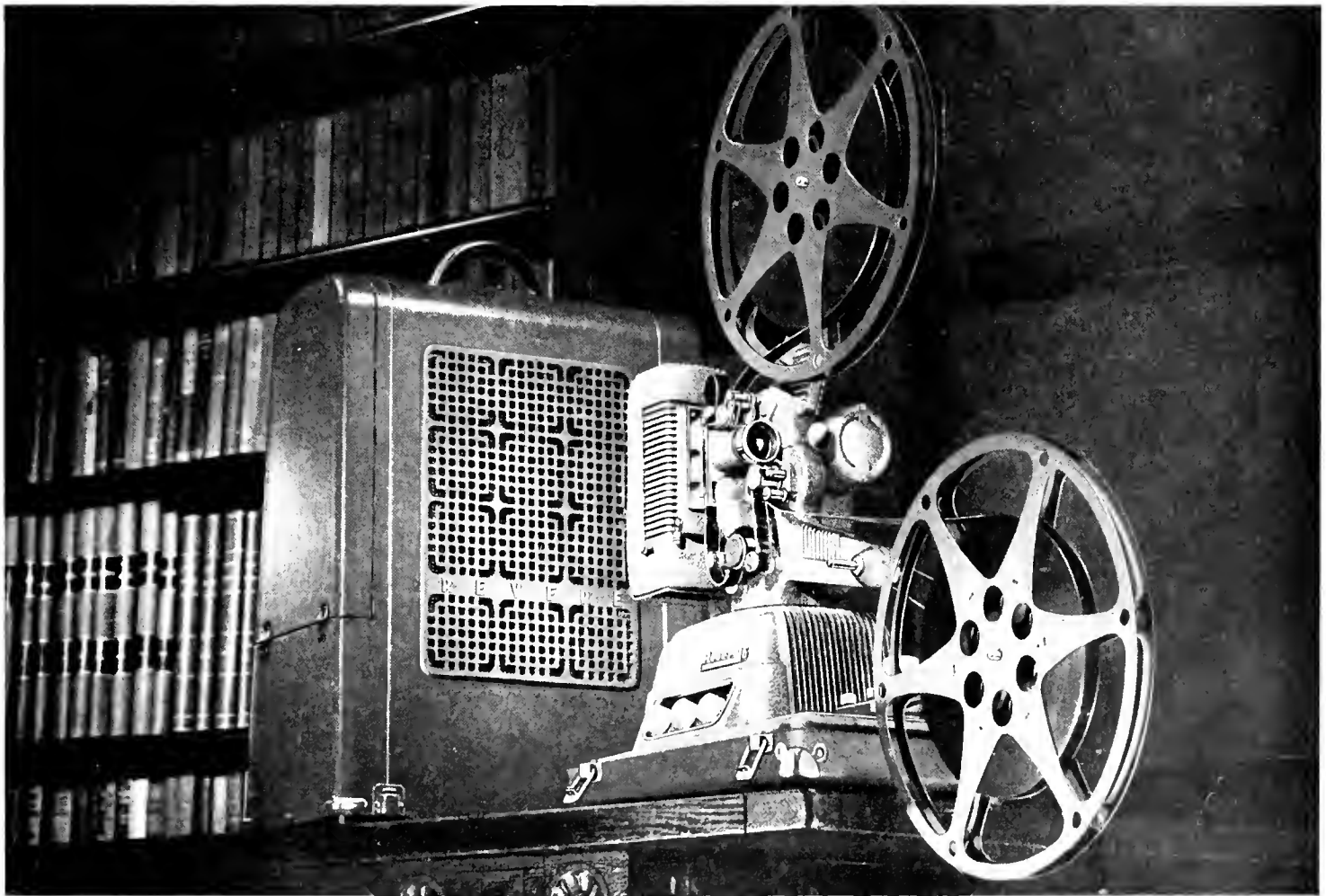
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# Revere 16

16MM SOUND PROJECTOR

# Are We Overlooking the Filmstrip?

• SIMPLE BUT EFFECTIVE TOOL AWAITS BUSINESS •

LAST YEAR the Committee on Education, Chamber of Commerce of the United States, released two pamphlets entitled "Education, An Investment in People," and "Education Steps Up Living Standards." Here again is factual data revealing the close relationship between the general level of education and the economic well-being of the people within a country. This relationship has been and continues to be a challenge to American Industry. A continuous acceptance must be on hand!

Sponsors, producers, and distributors of all sorts of educational aids, especially visual aids, have attempted an acceptance of this challenge. And in glancing through lists of free materials that are available to educators it is admitted that American Industry has made a pretty fair attempt so far. Glancing a second time through the lists it is noted that the 16mm film has played and is continuing to play a leading role.

This is primarily due to the co-operation of qualified film producers, leading educators, and the large film distributing organizations, and a potent medium.

Most film producers have rapidly been expanding new production because of generous and opportunity-minded sponsors and the ready availability of distribution. Credit should be given to those Boards of Education that have not shown a narrow minded apathy towards the "business sponsored type of aid." Production should be increased still more as business realizes its opportunity to do an excellent public relations job (not to overlook the fact that an unquestionably satisfactory "advertising" job is done) as well as an appreciated public service.

Returning to the lists of free aids mentioned above, it is significant to note that some sponsors have used that often misunderstood stepchild of the film world—the filmstrip. Significant? Misunderstood stepchild? Some might

very well ask why this term is used. Let us approach the latter statement first. Too many people, many of whom should know better, are not familiar with the film strip as a tool of the educator. Many look upon the strip as a *substitute* for the motion picture. This, in spite of the fact that it has been said over and over that the strip might very well be complementary and/or supplementary to the motion picture *or any other educational tool*. Some systems have used strips only instead of motion pictures but on delving into the facts one finds that this is a financial substitution not a pedagogical one. Remember, a good motion picture projector still costs many times more than a good filmstrip projector and the ratio for the sales price of release prints is still higher.

Many users of the strip do not get the most utilization out of one. This is especially true of the silent filmstrip. The teacher has complete control at all times. It can be used in whole or in parts. Parts not wanted can be easily passed over. Like any other educational tool it is a motivating force, not a panacea. But if it

appears that we are falling into a trap by setting forth arguments for one tool as against another, let us say now that the filmstrip is a visual aid that stands on its own feet. It has its advantages and disadvantages. When it comes to motion or emotion, the filmstrip has static qualities that handicap it. But many educational subjects are not concerned with either. And some subjects have sections that are not concerned with these problems.

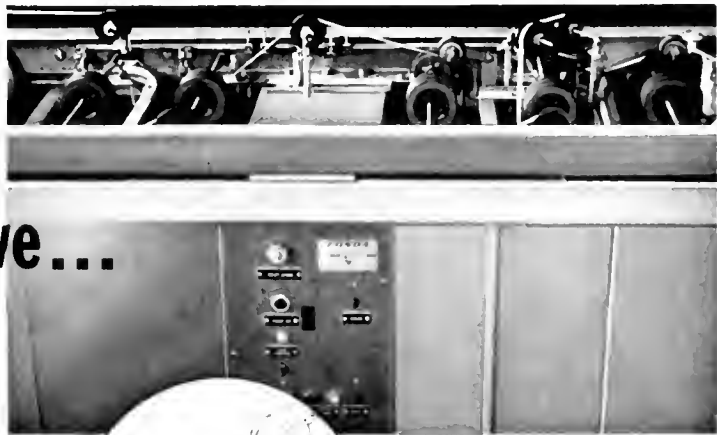
The advantages of the filmstrip bring us back to the use of the word "significant". Industry, like our Boards of Education, is operated by budgets. Expenditures of hard-earned capital are entrusted to heads of departments who are often out to get the most for the least. And very probably they are absolutely correct. The most difficult "giver uppers" are the heads of the Public Relations Department and the Advertising Manager. And this, we might say, is "significant".

For here is a tool that can be most economically produced. Release prints, even in color, are now so reasonable that distribution is (CONTINUED ON PAGE 11)

## The Fonda Top-Friction Drive...

**eliminates  
film slack**

Film slack is the number one problem in film developing. Fonda's patented drive mechanism completely eliminates this problem... making the Fonda developer the most efficient and most economical yet designed. Stainless steel construction... almost any speed range... processes any type film: 35mm, 16mm, black and white, positive, negative, reversal or microfilm.



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# FILM FORUM: Letters to the Editor

## • THE READER'S COLUMN OF OPINIONS AND IDEAS •

Use

I am very appreciative and unexpected to have your note. It has just recently been brought to my attention. It appeared in Issue Four, Volume Nine of BUSINESS SCREENS, published June, 1918. It concerns a picture on farm safety called *Manure in Plow's Path*, and your most flattering but welcome words in my behalf.

I would be telling a lie if I did not readily admit that your article filled me with a warm glow of pride, justified or not. Such an accolade is meat and drink to anyone who has any 'ham' in him at all.

However, it goes beyond that. In the comparatively short time I have been working in the profession I have arrived at a conclusion which to me is inescapable. Anyone who professes to be an

actor should treat his profession with the same sincerity and high-mindedness as that required of a doctor or a minister. I think perhaps, that may be one of the major ills that Hollywood seems to be suffering from at this time.

The value of the motion picture as an educational, entertaining, and last but not least a propaganda medium was forcibly brought to me during the war. The only criticism I could make of commercial pictures is that they fail to entertain for the most part. I think you will agree that anyone assimilates and retains more if they are relaxed. A little humor and a little human interest would certainly serve this purpose.

Any successful project must be a happy combination of many things. In a picture it is first of all writing. Next comes direction, without which, no actor can

ever be sure of his performance. Lastly, a great deal of 'plain luck' is required. That I have bored you with it is lengthy, rambling letter, but you see you brought it on yourself.

Kirby Grant

ED: Thanks to Actor Kirby Grant for a fine, sincere performance in *The Miracle of Paradise Valley* and thanks to him for a most revealing report on his professional viewpoint.

To the Editor

We have found the list of available producers' films in your magazine of considerable help to us in connection with the training of mill and cabinet apprentices and carpenter apprentices. We read with interest your recent article on proposed activities in connection with producers' films.

In sending our report to the leader of the film, we are rather free to give vent to our opinions, good or bad. I am attaching a copy of a letter to the Western Film Association which is typical. I do not know whether this subject mat-

ter is of any use to you. If it is, I will be very glad to run an extra copy which I will mail you without comment. I would rather not do this unless it serves some purpose, so please be frank and decline the offer if it serves no purpose.

We have used numerous producer films and have only one real complaint; that is practically all the films show the manner of producing the product but do not show how we are to handle the product once we have obtained it. I realize that the producer did not make the film for the type of audience with which we are using it. Due to the activity in apprentice training which has been considerably accelerated, it appears to me that this apprentice audience is going to have a very material effect on producers' materials, therefore it deserves some attention from the producer angle.

As a matter of curiosity I have used some of these films before different types of audiences, but to do so I have been forced to dig up considerable supplemental information to keep the film from being nothing more or less than informative entertainment. Where I have taken the trouble to dig up the information applicable to the type of audience, the films have developed into very fine conversational pieces.

I hope that producers will consider the possibility of different types of audiences and prepare typical information for different types of audiences, so that when a film is shown it can be easily discussed by whoever is showing the film.

I am attaching a copy of a letter I wrote to the Freepoint Sulphur people. In the case of their film their circular permitted me to get the information quickly. I think they have set a good pattern to be followed by other producers.

I have come in contact with numerous educators who are not in favor of the use of films in general, claiming that it is a form of entertainment and serves no real purpose in apprentice training, etc. I am certain that this arises from the fact that many instructors do not preview the film and do not qualify themselves to use the film as a basis for discussion, expecting the film to do all the work.

In practically every film there has been a minimum of 20 words that could not be reasonably defined by any member of the apprentice audience, in spite of the fact that the word was more or less directly connected with what was happening on the screen. This alone involves some attention on the part of the user of the film if he is going to open up the subject matter for discussion. Practically all the apprentice instructors are men who work at the trade during the day and teach in the evening and they need dope sheets if the producer films are going to do the maximum of good.

The Simmonds Saw people produced what I believe to be the most outstanding film that I have used. It was dealing with *Steel's Key to Industry*. Prior to the use of this film, practically none of the mechanics using the items discussed had any knowledge as to the cost of same. After having been shown the film they apparently evaluated the items in terms of work done to produce the item. An outstanding improvement has occurred in the way they handle the items since seeing the film. This phenomenon

(CONTINUED ON PAGE FIFTY TWO)

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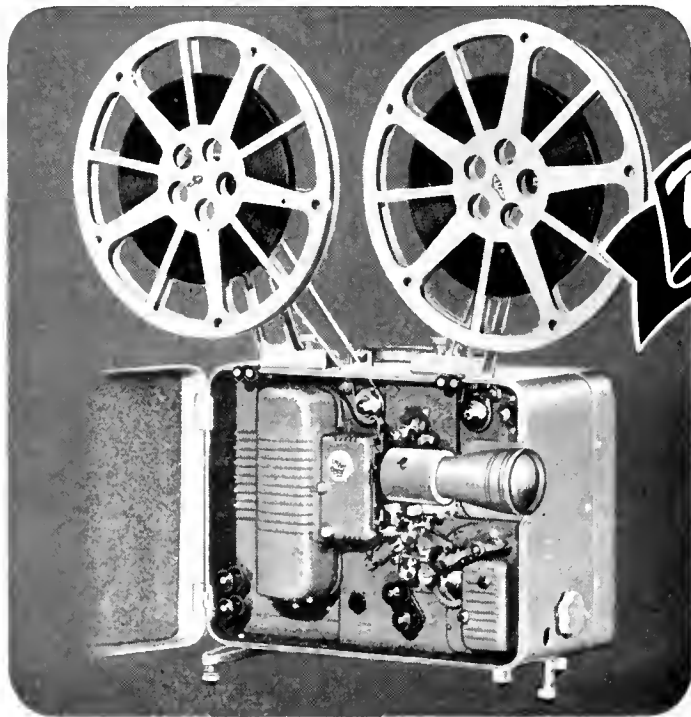
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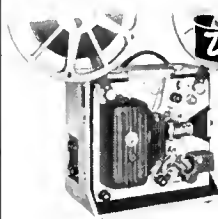


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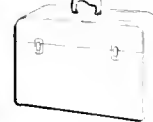


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for 16mm. sound  
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these 4 big features

The Ampro Compact has been built for those who need a portable, single-case quality projector at a popular price. It is a *basically new type* of portable projector which brings you:



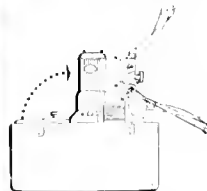
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The many Ampro quality features, tested in thousands of projectors over many years and through millions of performances, are fully maintained. Not a new untried unit—but rather an ingenious adaptation of a proven 16mm. sound projector. Unusually quiet-running.

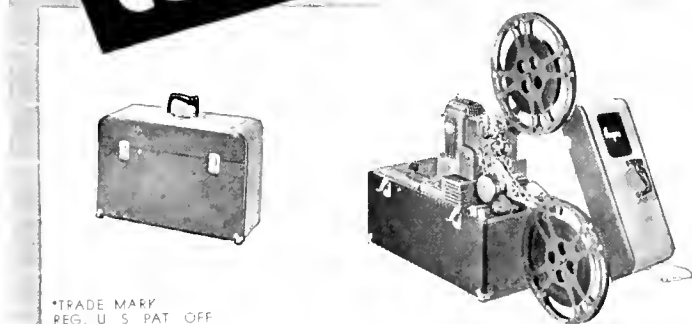


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- I enclose 10c for a copy of the illustrated booklet, "The Amazing Story of 16mm. Sound Motion Pictures."
- I enclose 10c for "A New Tool for Teaching."
- I enclose 10c for "Toward a Better World."

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Meet Candid Mike. Our hero's passion for anonymity will disappear with television.



**DON'T YOU DARE DO THAT TO US AGAIN, MR. ALLEN "CANDID MICROPHONE" FUNT . . .**

*(unless you need top-notch service on television films----fast)*

When ABC officials decided that they just had to have a video version of Al Funt's famous Candid Microphone to spark the recent opening of WJZ-TV, they probably never realized that making a television film is lots more complicated than sneaking up on a Bronx housewife with a tape recorder. They gave Al 13 days to create, shoot, edit and service a half-hour film. *(Didn't they ever hear of Hollywood?)*

By the morning of Monday, August 9th, all Al had was some candid film and sound sequences, some bright ideas . . . and a 29-minute spot on the gala premiere of WJZ-TV on Tuesday, August 10th!

Then the Gods that protect children and radio producers directed him to the Emil Velazco studios. He had us going in circles for 11 furious hours. We (1) gave him a completely equipped, air-conditioned cutting room and (2) a cracker-jack film editor who squeezed every bit of humor and drama out of the material. Then we (3) selected the appropriate musical bridges from

our large library of original track-recorded film music. In our recording studios we (4) set up the lip-synch and finally (5) mixed film recordings, live narration and sound effects through our new B-position mixing console to make the final composite print.

P.S.: Al's new Candid Microphone a-la-video was the hit of the WJZ-TV premiere on August 10th.

We hope Al never gets us over a barrel like that again. But we're sort of glad it happened that way; we've proved that raw film can be whipped into the finest type of half-hour video showmanship in 11 hours. That fact will become more and more important to television producers and advertisers. We can do it again if we have to, but we'd like 13 hours at least.

*If YOU have a minute spot on an hour show, weekly or daily, let us show you how it can be done on film within a modest budget and a fast schedule. Our all-in-one facilities save time . . . and our big-scale operation saves overhead-costs-per-reel.*

**emil VELAZCO**

INCORPORATED

723 SEVENTH AVE., NEW YORK 19, N. Y.

**THE COMPLETE SERVICE FOR TELEVISION FILM PRODUCERS**

Form National Television Film Council in New York City



◆ Almost 100 representatives of television stations, film producers, distributors, advertising agencies and publications attended the second meeting of the newly formed National Television Film Council in New York last month.

NTEC Chairman Melvin L. Gold reaffirmed the purpose of the Council in reconciling the differences between TV stations and film distributors, setting up a Standard Exhibition Contract, establishing a clearance bureau for television rights, preparing a catalog of available films for television and the long range project of the arbitration board. Gold introduced Seymour Peyster who has been retained as legal counsel for NTEC.

**EXPLAINS STANDARD CONTRACT**

Peyster explained the various practices and procedures covered in the Standard Exhibition Contract, emphasizing the fact that the new agreement would in no way attempt to negotiate for the television or the film distributor. He pointed out that the contract's function would be to standardize methods of doing business, the physical handling of each print, and to clearly define the obligations of the distributor and the telecaster in matters of exhibiting films on television. Peyster cautioned that the contract was not to be construed as complete or final in any respect. The proposed contract is in effect a series of recommendations that are being submitted to 500 television stations, film producers, distributors, advertising agencies and trade publications, for consideration and suggestions. It was requested that all recommendations for changes in the existing proposals, additions or deletions, be made in writing to Melvin L. Gold, NTEC Chairman, 300 West 23rd Street, New York.

**MAURER PROVIDES DEMONSTRATION**

John A. Maurer, Engineering Vice President of the Society of Motion Picture Engineers and president of J. A. Maurer, Inc., presented an informative demonstration of good and bad quality 16mm scene and sound for television purposes. Maurer explained the misinformation prevalent that frequently leaves the impression that 16mm is an amateur medium.

He pointed out that to the amateur, high contrast is the most desirable quality in print result. For television, however, Maurer explained the need for confinement to a narrower grey scale resulting in a more suitable film for telecasting while retaining all necessary detail and definition. Maurer further stated that television is very critical of changes in density and that producers must maintain a consistent density in changing scenes that would not provide present difficulties for television engineers.

Commenting on complaints that much of the 16mm film now being telecast is not too good *(Ed. Note: This is putting it mildly)* Maurer charged that the fault lies in the equipment being used in most television stations, and that equipment that will provide excellent reproduction of 16mm scene and sound is available.

• • •

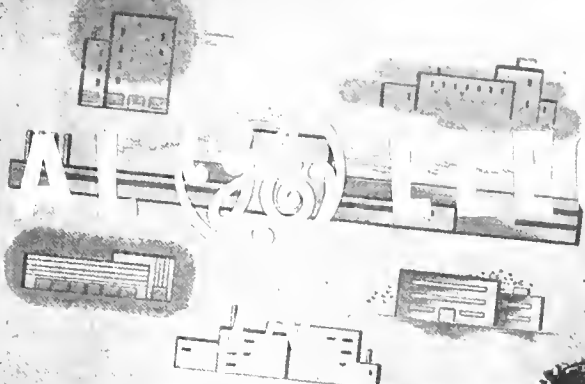
**Philadelphia Television Outlet Announces New Rates & Terms**

◆ The new WNBC television rate card, announced last month, is all-inclusive in supplying television time buyers with complete information and rate schedules. The card includes information on program production and services, personnel and equipment offered for live and film studio productions, contract requirements and discounts. It also contains time rates, live and film studio usage rates and announcement charges.

A valuable feature for time buyers is the frequency rate section which discloses the total cost for program time and studio usage including frequency discounts on various contract terms.

The new base hourly evening time gross rate is \$1,000, an increase of one third over the present rate. According to NBC, television set installation has already increased 15% over April 1, when the present rate was established, and by present trends will have increased 97% by October 1, the effective date of the new card. NBC notes that in a medium experiencing such rapid growth, the advertising value of television increases substantially every month.

GENERAL



GENERAL ELECTRIC

1947



**S**TATISTICS alone cannot faithfully record the accomplishments of a large industrial organization . . . or portray its importance in the American pattern. That is why General Electric Company's latest annual report to its stockholders has been presented via the motion picture "General Electric in 1947." Produced in full color — with animation to give warmth and meaning to cold figures — this film tells the story of how stockholders' dollars make possible new installations, new products, new scientific developments. It stresses the significance of these contributions to the life and progress of America.

*Raphael G. Wolff*  
 STUDIOS HOLLYWOOD 28 CALIFORNIA



# Pulling Power WILL TELL

The film was a star attraction with women's groups . . . piling up sales of the client's products with portrayals of tempting recipes woven through the plot.

Recently, however, it was used in a secondary role . . . to "fill out" a show merchandising the client's new radio program. But pulling power makes itself felt. *Despite minor billing, the film stole the show.*



**Next day a tidal wave hit the stores. Stocks of the client's products shrunk swiftly. Sales volume shot up to ten times normal in three days.**

It was bound to happen. Nothing gets your story across as quickly, conclusively, as sound films, nearest thing to push-button education . . . IF they're made right . . . IF, that is, they're Associated Films, which consistently bring high returns.

If you still have a stubborn sales, advertising or public relations problem, it could be because you haven't yet called us in. Why not let us show you the film that stole the show . . . show you what Associated can do for you.

**SHOWING DOES IT . . . and Quicker**

## ASSOCIATED FILMMAKERS INCORPORATED

45 ROCKEFELLER PLAZA NEW YORK 20, N. Y.  
Columbus 5-8335-6-7  
9155 SUNSET BLVD. HOLLYWOOD 46, CALIF.  
Crestview 5-1164-5-6

# TRENDS

## Vidco Film Commercials vs. Live Ones

★ Much has been said about why filmed commercials are better for television than "live" ones. (See several back issues of BUSINESS SCREENS during the past three years.) Little has been said about the current state of film commercials as they are seen day after day on the TV screen.

We think that without doubt filmed commercials *can* be better than "live" ones, but so far, sad to say, this has not been entirely true. Viewers are soured with jerkily moving dummies, gnomes, little lambs, and other denizens of zoo and fancy. This is all very cute, but now about as appealing as an old Bobby Breen movie.

### NEW YORK PREFERENCES ARE SURVEYED

It seems to us that an element of downright forthrightness would be a good thing to see. Last month we questioned a panel of 15 advertisers, their agents, and just general listeners on what they considered the most effective advertising seen on the air in New York during August. Here are the results.

- Texaco Pitchman: 6
- Mel Allen speaking direct (Ballantine baseball) commercials: 5
- Old Gold Baseball commercials: 2
- Miss Rheingold: 1
- Camel Newscast: 1

The two top scorers on this informal poll were both "live" commercials. The Texaco pitchman, Sid Stone, is an old vaudevillian who originally popularized "Go away, brother, you bother me", and "Tell you what I'm goin' to do". He sells snake oil and assorted other phony products along with his spiel for Fire Chief gasoline and Havoline motor oil, gets as big a hand from the studio audience as the top entertainers. Mel Allen is one of the country's most popular baseball announcers who now doubles on television for an inning or two each game. He speaks informally, generally, and holds up a Ballantine poster. Sounds corny? It sells. It sells so much better than little lambs or gnomes that the word is getting around that films are not worth the trouble to make them.

### FILMS CAN BE BETTER WITHOUT WHIMSY

But this is just not true. The same direct, friendly approach can be made on films, as in a "live" performance, and still ease networking, provide readily available spots, guarantee against embarrassing fluffs, and perform the other woman chores of film.

Perhaps the difficulty lies in the fact that TV timebuyers, many of them embryonic film users, are overwhelmed with the versatility of movies. "Take it easy, boys! Whimsy goes just so far, and it's already gone much too far in television. Give film a break and it will provide many good minutes of air time, with many fewer headaches.

## N. Y. Conferences Discuss Labor Films

★ Audio-visual materials in the field of industrial and labor relations were demonstrated at two conferences held recently at the New York State School of Industrial and Labor Relations at Cornell University.

Professor J. James Jehring, head of the Audio-Visual Division of the school, showed a number of films as examples of audio-visual aids employed in the teaching of economics to supervisors and workers at the Second Annual Plant Training Directors Conference on "Developing Understanding of Basic Economics" held at Cornell in July.

At the Third Annual Conference on the Teaching of Economics jointly sponsored by the New York State School of Industrial and Labor Relations and the American Economic Association, Aug. 25-31, Prof. Jehring presented a film program chosen by the conferees from the following list: *Three to be Served, Everybody Can Help Conquer Inflation, The Annual Report of the Jewel Tea Company, There Were Three Men, Round Trip, Money at Work, Unemployment and Money, Distributing America's Goods, Raise Wages, Not Prices, Fifty Two Pay Checks a Year, Economics, I I O.*

At the Labor Economics Conference, recordings on "Human Relations Problems" were also used, and Professor Jehring gave a talk on the use of audio-visual materials in teaching industrial and labor relations.

Jehring found a growing enthusiasm on the

(CONTINUED ON PAGE EIGHTEEN)

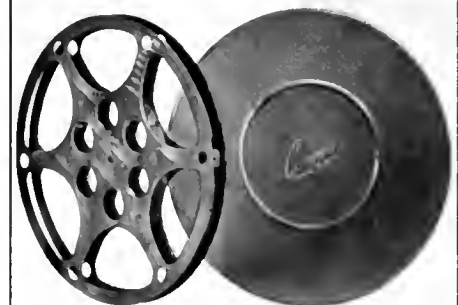
for price and quality

# COMPCO

precision manufactured

## STEEL FILM CANS AND REELS

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



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

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

**F**or anyone considering a picture to reach the great rural audience, we earnestly suggest having a Films For Industry representative screen a print of

**F**OOD OF THE WORLD  
*(In sparkling natural color, of course)*

**I**t should show you the wisdom of discussing your objectives and production concepts with:



**FILMS FOR INDUSTRY, INC.**

135 WEST 52nd STREET • NEW YORK 19, N. Y. • PLAZA 3-2800

326 ENQUIRER BUILDING • CINCINNATI 2, OHIO • CHERRY 7350

# TRENDS in the NEWS

(CONTINUED FROM PAGE SIXTEEN)  
part of conferences for audiovisual methods. He says:

The vital interest in the audiovisual materials available in the field of industrial and labor relations demonstrated at the two Cornell conferences this summer points to the growing importance both industries and universities are attaching to this media.

"For industry, audiovisual methods serve as a means of imparting basic economic concepts to their employees, as well as a means of presenting them with some factual material on the economic condition of the enterprise through films on the annual reports.

"For the university professor of labor economics audiovisual materials mean having available a media through which he can make some of the abstract ideas in economics more meaningful to students.

"The reception given the program of audiovisual materials at these conferences demonstrates the increasing importance which these groups are attaching to the audiovisual method of communication."

Labor unions themselves have become extensive users of all types of films. The CIO has been particularly active, with hundreds of motion picture and slidefilm projectors in use.

## Here's Origin of Kodak's Trade Name:

★ "Kodak" a word coined by George Eastman came into being exactly sixty years ago.

It was registered as a trade-mark in the United States on September 1, 1888. Eastman

Kodak officials recall. The word literally came "out of the ether." Except as it describes a kind of camera and photographic equipment, it is as meaningless as a child's first "goo."

The year Mr. Eastman designed his first camera, he also devised the word—by experimenting with letters. He wanted a word easily spelled and pronounced. He toyed with letters until he arranged them to his satisfaction.

He accounted for the word thus:

"I devised the name myself. A trade-mark should be short, vigorous, incapable of being misspelled to an extent that will destroy its identity, and—in order to satisfy trade-mark laws—it must mean nothing.

"A letter 'K' had been a favorite with me—it seemed a strong, incisive sort of letter. Therefore, the word I wanted had to start with 'K'. Then it became a question of trying out a great number of combinations of letters."

That—despite imaginative tales to the contrary—is the source of the household word.

## Television Must Guard its Standards

★ *No medium of communication* has more fear of public condemnation for lack of current concepts of morality, racial and religious tolerance, and the mores of modern society than the radio broadcasting industry.

Radio sponsors shudder at the thought of a slightest breach of the unwritten code under which they operate. Let any hint of a breach in this code go out on the air and thousands of protesting letters are written censuring the sponsor and broadcaster alike; various official and semi-official religious, racial and national-

ity associations threaten boycotts; and Jimmy Fidler fulminates from his Sunday night pulpit if a screen character was involved in the mishap.

Considering this condition, it is surprising to see the lack of restriction now found in television. For instance: on a recent Friday night WCBS-TV broadcast a "darks" joke; on Sunday WNBT broadcast the words "dumb, illiterate Italian," used in a semi-generalization: WJZ-TV on the same night had a woman saying "Oh, he's a son-of-a-beecg-guy." WNBT showed a roomful of people with highball glasses at their elbows (might be whiskey, you know), although WJZ-TV carefully identified cocktail glasses in their night club scene as being full of ginger ale.

Now, all these examples of possible sources of public disapproval were, indeed, innocuous and intended in no corrupting or derogatory sense at all. We certainly hope that mentioning the subject will not stir the "Watch and Ward-ers" into action, for over-strict censorship usually shuts out more good than bad.

But television is growing fast, and its audience is being gained from the same public which has demanded the strict standards now governing radio. How long will it take for the zealous purists and the organized pressure groups to begin casting their jaundiced eyes seriously into the video scope?

Sponsors might well begin to ponder this. Two of the examples mentioned above occurred on sponsored shows. Were any viewers disturbed by what they saw and heard? Were they resentful? We hope not, but we think it is highly possible. ●

## For Sales and Service Training

# an ATLAS SLIDEFILM PROGRAM



## OUTSTANDING QUALITY

- SCRIPT
- PRODUCTION
- PRINTS

# ATLAS FILM CORPORATION



SINCE 1913

1111 South Boulevard, Oak Park, Illinois

# Natco 16 mm. sound projector

(with silent speed)

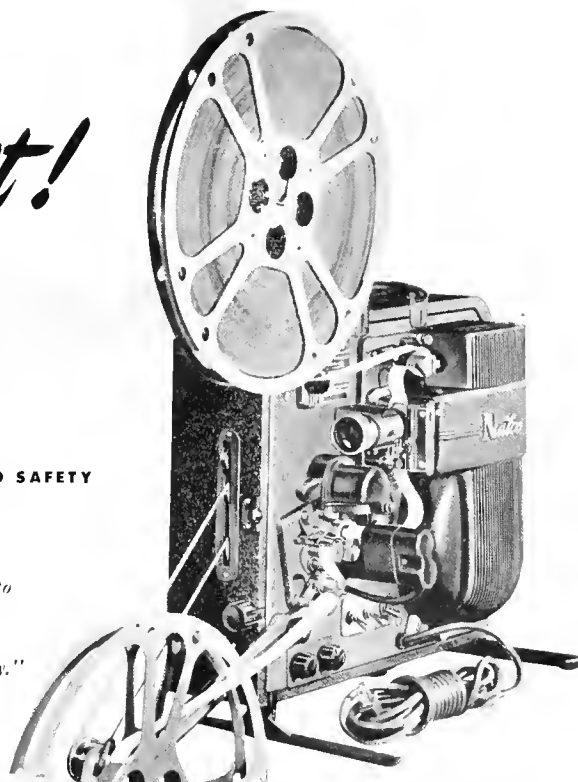
*Industrial users  
helped design it!*

**WE ASKED SALES MANAGERS, PERSONNEL MEN, AND SAFETY ENGINEERS WHAT THEY REQUIRED IN A PROJECTOR.**



**AND THEY ANSWERED:**

*"Easy portability, resistance to travel hazards, simplicity of operation and maintenance, gentleness with films, economy."*



**\$298<sup>50</sup>**

**AMERICA'S BEST PROJECTOR VALUE**

***Here is  
everything  
you want!***

• At last—a machine tailor-made to requirements of industry, as determined by extensive survey . . . A projector tough enough to withstand rigors of travel, yet light and compact in a single case for convenience on sales trips. The *simplest* machine to set up in any plant or office—simple, swift-threading arrangement—AC or DC without converters—silent or sound. Easily operated without special training. Special engineering features to prolong film life. (In tests, films were run 5,000 times without perceptible wear.) Incomparable, crystal-clear tone and professionally crisp image. Large capacity—the only projector in price range with 8" P. M. speaker and 5-watt amplifier—lamp size up to 1,000 watts, 2,000 ft. film capacity—U. L. approved. Today's greatest projector-value!

NATCO, 505 N. SACRAMENTO BLVD  
CHICAGO 12, ILL.

Gentlemen: Please send me information and descriptive literature without charge or obligation.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

**A PLATFORM WE'RE READY TO SUPPORT!**



**SPECIALISTS IN THE PLANNING,  
PRODUCTION AND APPLICATION  
OF TRAINING FILMS AND PROGRAMS.**

**CONSULT US WITHOUT OBLIGATION**



*Sound Masters, Inc.*

165 WEST 46TH STREET NEW YORK 19

MOTION PICTURE  
AND SLIDE FILM  
PRODUCTIONS



NATURE'S BOUNTIFUL HARVEST, given us from earth exhausted by the years of wartime productivity and wasted by other years of erosion and neglect of our top soil, is the miracle of this era. The world's need for food has been answered by an abundance; now U. S. agriculture must use the fruits of nature's generosity and of its own ingenuity, to insure its own future.

"To conserve our land and to rebuild the soil" is not only the aim of one great national organization; it must be the aim of all agriculture. To work for conservation and for proper utilization of our forests, mineral resources and wild-life are other goals to which we are irrevocably bound.

#### WHAT IS THE ROLE OF THE SCREEN?

To activate this program now and in the future, the screen can play a much more decisive role than it has in the past. For one thing, many thousands of additional projectors with which to hold rural showings are in the hands of farm groups and in our small towns. The cumulative experience of nearly three decades of educational and informational film production has also given us a vast resource.

Agriculture knows the importance of our U. S. Department of Agriculture at Washington and of the largely non-political nature of USDA activities. One department of that agency could well be a most decisive factor in the improvement of rural education through films—the Motion Picture Service. Yet this agency has been so limited in its operations by lack of budget that it can only provide minimum requirements.

#### SPONSORS CAN PROFIT BY EXAMPLES

Pictured elsewhere in the pages of this issue are such films as Goodyear's *My Country*, an outstanding subject on soil conservation. Previously we have reviewed one of the best farm safety subjects of recent years, *The Miracle in Paradise Valley*. From such subjects as these and dozens of others such as *Servant of the Soil*, *Dr. Jim*, *Green Harvest*, we can profit by example.

A good survey of all current farm educational films is urgently needed. It will show large areas of need where films do not even exist as yet or where the films existing are outdated or below minimum production standards.

Encouragement should also be given to such efforts as the recent Encyclopedia Britannica film on conservation titled *The Living Earth Series*, comprised of four interlocking one-reel subjects on *The Birth of the Soil*, *This Vital Earth*, *Arteries of Life*, and *Seeds of Destruction*. They may be rightly termed an "impressive pictorial documentation of what is happening to the American land."

In these pages we bring some features and pictorial articles which comprise portions of a Report to Rural America. The complete story is yet to be written and still another chapter will be contained in the new Farm Film Guide which the Editors of BUSINESS SCREENS expect to have off the presses in these autumn months.



# Report to Rural America

IN THIS YEAR OF BOUNTIFUL HARVESTS WE  
GIVE THOUGHT TO THE NATION'S FUTURE

## HARVESTER'S FILM PROGRAM

★ A pioneer sponsor of the rural screen, International Harvester Co., maintains the uninterrupted schedule of film production and distribution initiated in 1911 with the release of *Back to the Farm*—first feature length production made for an industrial firm. The company's film library is kept current by periodic recall and revision of all subjects, as well as by addition of new titles and withdrawal of those out-dated.

In its report to BUSINESS SCREENS, International Harvester lists 35 currently circulated titles, broadly classified under three general headings: Educational, 27 titles; Industrial, 7 titles; and Comedy, 3 titles. Subject matter ranges from educational or discussional coverage of a specific farm topic—soil conservation, farm safety, work simplification, rural schools, etc.—to purely entertainment produc-

tions with plots built around farm themes. Lengths vary from one to three reels.

While most productions are indirectly promotional (i.e. any farm machinery shown will be International Harvester's product whether so labeled or not) only a few can definitely be classed as advertising. These are special productions designed to highlight particular features or uses of equipment in the Harvester line.

The company maintains its own distribution set-up with headquarters in the Chicago home office; principle regional offices, located across the nation, utilize a total of one hundred 16mm sound projectors.

Major audiences for International Harvester's rural films are secured on the regional level by means of annual Power Farming "entertainments"—old-fashioned dealer parties to which the whole community is invited for a "preview" of the latest in farm tailored films.  
(CONTINUED ON THE FOLLOWING PAGE)

# TOWN FILM FORUM TONITE!

★ ★ ★

SEE the latest World Adventure story in sound and color pictures!

SEE how people get along together—and why they don't—a new film!

SEE the picture story of farming tomorrow: a glimpse in the future!

8 P.M.

## TOWN HALL AUDITORIUM

### HARVESTER'S FILM PROGRAM

(CONTINUED FROM THE PRECEDING PAGE) and the newest models in the sponsor's line of farm equipment. Hosted by the local Harvester dealer, and frequently drawing attendance from more than one county, these highly successful promotional parties have recently been revived after a war-years lapse.

Following is a selection of titles from the International Harvester film library:

**County Fair** (22 min) Sound, Color.

- Shows a group of farm youngsters, and their parents, preparing for, and attending, that great American institution, the "County Fair". The teenagers are the principle characters in the story, however, and their ups and downs at the Fair are presented in a spirited manner designed to delight farm audiences of all ages.

**Keep It Moving** (10 min) Sound, Black and White.

- The old subject of proper utilization of fresh manure is given a different treatment in

### Cover Idea: Town Film Forums

★ Throughout rural America in the winter months ahead the film will provide recreation and information as no other medium can. Here are the ingredients of television on the large and lighted screen *plus* color and creative ideas.

Such programs might well be organized as Town Film Forums, perhaps under the guiding hand of the weekly newspaper editor. A wide range of films is available from free and rental sources to make up such programs around a basic theme.

this film, which offers logical answers and solutions to all the standard excuses for not hauling manure to the fields each day.

**My Model Farm** (11 min) Sound, Black and white.

- Tucked in between the many laughs in this comedy, is a sound warning to those who are satisfied with makeshift repairs about the farm. A clever presentation of farm safety.

**Under Western Skies** (28 min) Sound, Color.

- Shows modern dry and irrigation farming practices in the West and Northwest, against a magnificent background of western scenery.

### PLANT FOOD EDUCATION

★ Potential industrial sponsors of rural-slanted film messages might well profit from the following distribution report on *First In the Hearts of Farmers* submitted to the readers of *BUSINESS SCREENS* by the sponsor, the American Plant Food Council.

Initially released last January, and continuing in wide circulation, this 21 min black and white sound film has thus far been seen by more than *half a million* rural Americans in small group audiences, in no less than 46 of these United States. It is important to note that this figure does not include an estimate of television or foreign audiences, either one of which could make an impressive addition to the total. Video stations in 9 states have aired *First In the Hearts of Farmers* on twelve

different programs, and prints are circulating in Hawaii, Puerto Rico, Canada, India and Japan.

The above figures, covering only the initial nine months distribution, take on added significance when coupled with the fact that the American Plant Food Council has employed no high pressured or even extensive promotional campaign to stimulate circulation. The film's subject matter, basically the importance of plant food in sound land management, does not lend itself to ballyhoo and the razzle-dazzle techniques of exploitation. Since the sponsor reports numerous requests for repeat screenings, the element of chance or pure luck is also ruled out.

### PROFESSIONAL IN QUALITY AND INTEREST

How then to account for the film's success? The answer is simple. *First In the Hearts of Farmers* is a professionally produced motion picture, covering a problem of vital rural interest in a manner that is interesting, appealing, and above all *accurate*. It contains no advertising or brand name promotion.

The film's story is woven around some of the agricultural experiences of George Washington, hence the title. As the central character in the plot, Washington records in his diary his concern over the "exhausted state" of his fields and tells how he took mud from the Potomac River and dug mud (a crude limestone) from gullies to improve the fertility of his lands. The historic and current information shown is authentic in detail. Producer was Audio Productions, New York.

### TELEVISION PROVIDES URBAN AUDIENCE

Though circulation has been primarily rural, the fact that the problem considered is of national importance, and that the historical approach widens its appeal, the film has not been without urban audiences. The video showings must be considered in the latter category. American Plant Food Council handles all requests for bookings through its offices but retains the producer as distributor.

The success story of *First In the Hearts of Farmers* sharply highlights an important point for future sponsors of films for rural America. A well made (i.e., professionally produced) motion picture aimed at farm audiences will not have to depend on elaborate sponsor promotion stunts if it provides a sincere solution or treatment of a problem of genuine rural interest. Thousands of projectors and screens in rural areas across the country are at the service of sponsors of such badly needed pictures. This film has served that need.

### SEARS FOUNDATION ACTIVE

★ The Sears Roebuck Foundation, a non-profit institution originally set up by, but independent of, the nationally known mail order house, has found sponsored films an ideal means of carrying out its chief purpose—the investigation and solution of farm problems.

In cooperation with agriculture experts from land grant colleges, farm youth groups, and vocational ag schools, this public service organization has sponsored about a dozen cur-

THE RURAL DEALER'S PROJECTOR brings new product information via pictures



rently circulated films which have been widely acclaimed by farm leaders.

The productions cover a variety of subject matter, including proper care of livestock and poultry, farm safety, the value and activities of farm youth groups (4-H, Future Farmers, etc.) and the relationship between sound farming and the national economy. All have wide educational appeal in both rural school and farm forum situations. The Foundation distributes its films through the C. L. Venard organization in Peoria, Ill.

Following are descriptions of typical titles sponsored by the Sears Roebuck Foundation: **The Golden Egg** (23 min) Sound, Black-and-white.

- Produced under the supervision of the Poultry Dept. of the Univ. of Illinois' College of Agriculture, this film offers practical instruction in poultry raising, emphasizing the importance of sanitation, regular feedings, and certain flock management techniques.

**The Green Hand** (41 min) Sound, Black-and-white.

- A dramatization of the book by Dean P. W. Chapman, Georgia College of Agriculture, about a bad boy who was really not so bad. It shows the young lad, under the guidance of his vocational ag teacher, joined the Future Farmers of America and eventually became a good farmer as well as a good citizen.

**A Stitch In Time** (26 min) Sound, Black-and-white.

- A kindly old country doctor outlines simple safety rules to be followed on the farm, whether working in the fields or in the home.

**Where the Road Turns Right** (38 min) Sound, Black-and-white.

- A tribute to local volunteer 4-H Club leaders, documenting a twenty year history of 4-H activities and accomplishments.

### MORE LIVESTOCK PRODUCTION

- ★ A leader in the meat-packing industry, Swift & Co., Chicago, is well aware of the dependence of the entire industry upon the support and good will of the nation's farmers.

The company reports heavy reliance on sponsored motion pictures as a means of cementing its over-all rural public relations program.

A total of seven Swift-sponsored films are now in circulation; five of them aimed particularly at livestock producers. These pictures highlight services performed by the industry and point out the benefit to packer and farmer alike. Brand name promotion is kept at a minimum to insure their continued use in vocational ag classes, schools, etc. They are distributed through the company's own Agricultural Research Department.

The other two films, more general in application, are distributed by Swift's Public Relations organization. *Red Wagon*, an ambitious Hollywood-produced sound-and-color job, presents the development of the livestock and packing industry in terms of the life of G. F. Swift, company founder. *Hidden Hunger* is basically a nutrition film, made interesting to farm audiences by means of a rural setting. Following is a selection of typical Swift titles: **By Products** (10 min) Sound, Color.

- An animated production showing how increasing use of hides and other inedible parts of meat animals, in developing profitable by-products, has increased the value of livestock to farmers. Shows some of the work of Swift's research laboratory where new uses for by-products are constantly investigated.

**Meat Buying Customs** (10 min) Sound, Color.

- Discuss certain characteristics of livestock—grade, weight, quality, and "finish"—and shows how they are determined by the cost of production. Also explains how consumer preferences influence the price meat-packers pay farmers for livestock on the hoof.

### PROMOTING FARM EQUIPMENT

- ★ Massey-Harris Co., manufacturers of power farm equipment, distributes three sponsored motion pictures through its Advertising Department at the Racine, Wisconsin, plant. The films are designed to promote (a) increased use of mechanized farm equipment, and (b) interest in the Massey-Harris line.



OUTDOOR SHOWING. Films attract large throngs.

### ETHYL AIDS MECHANIZATION

- ★ Ethyl Corporation's member oil companies have a direct professional stake in the prosperity of the twenty-six million and more Americans for whom agriculture is the chosen way of life. As more and more farmers switch to mechanized soil cultivation, the increase in total crop production is followed by a corresponding increase in rural gas sales.

To accelerate this process of widespread farm mechanization, Ethyl has sponsored six sound motion pictures—each produced to fill a particular need in the educational, promotional, or public relations programs of its member oil companies. Distribution to local farm areas is handled through these member firms. For greater authenticity and therefore greater audience acceptance—the films as a rule feature non-professional casts of people who actually live the roles they portray—real-life farmers, farm wives, county agents, etc.

Ethyl officials report that to date, member companies have reached a total rural audience of more than five million through the film program now available in rural areas.

FACES OF RURAL AMERICA: Farm audiences like these are typical of the many thousands who see farm programs during the year.



# THE HOME TOWN PAPER

THE HUMAN STORY of rural America is written each week in the pages of its rural newspapers. Yet somehow that part of our national life has never been told on the screen. Some day, we hope, the powerful advocates of the rural press which include such groups as the National Editorial Association, the State Press Associations, the Western Newspaper Union and similar commercial and professional services will cause to be produced for wide distribution the U.S. version of the film pictured on these pages.

*The Home Town Paper* was produced for Canadian consumption by the National Film Board of that country. Under the auspices of the Editors of BUSINESS SCREENS, it is being shown this month and next to various groups of editors in the U.S. in the hope that it will inspire a similar effort this side of the border.

**SUMMARY**—Once a week five million Canadians turn to the home town paper for local news. Familiar, neighborly, it reports the week's news in terms of Main Street. The film shows the paper's relationship to the community, gathering from one day spent with the weekly editor a picture of those local events which tomorrow will be news.

★ **CONTENT OUTLINE.** In the front office the cat drowns on the counter, while in the rear print shop rectangular shadows fall from type forms and galley boxes. The flabbed press relaxes heavily as Joe, the night-man, pushes his broom. With daybreak the town stirs. Indians ride in from the reservation, a vegetable vendor balances his wares in pole-strung baskets. Beyond, in the valleys, apple pickers climb the ladders, reaching for laden boughs. Another day—and news is already in the making.

Outside the editor's office the morning conclave is already gathered. Known to all, he is subject to a hundred pressures, and, as he plans the front page with his make-up editor, he thinks of his public responsibility. A leading story features cancellation of British fruit contracts, unpleasant news in the Okanagan Valley. As we follow the editor on his rounds we realize that the primary news bears on local problems.

In the home town paper we read the diary of a community, the story of youth and age, town and country. Even advertising is often neighborly as gossip, perhaps an auction sale when a cow chews stolidly while the birds come. And in the editorial page we see the looking of friends and neighbors. Here, too, readers may have his say, building the page as a public forum. News to be gathered, news to be delivered, and then in the quiet of the home town, paid out and read, spanning the miles between supper and bedtime in the home town of Canada.

This little corner of the world  
coming to life like a town  
and a district anywhere,  
with its routines and its habits  
... the story unfolds itself  
in the home town paper ...

it reflects a community  
and reveals the image of its future ...

Lee Jeong, in from the onion fields,  
has started his rounds with  
vegetables pulled from the earth  
three hours earlier ...

Out in the valley,  
in the yielding Okanagan,  
the fruit is picked ...  
the fruit, that makes life good  
in this orchard of a country,

The lead story this week  
has a heavier significance ...  
An action taken five thousand miles  
away will affect the whole valley.  
It will touch these men ... and  
the women who sort and do the grading.

The primary source of news  
lies rooted in the community,  
in the personal stories of town life



To summarize a town each week,  
the paper works on a series of beats,  
The Council Chamber . . . a Baby Clinic . . .  
Amazing how the population's growing!  
A report to the taxpayer . . .



There is an informality in the news . . .  
the band's been rehearsing up at  
the Scout hall for the concert  
in the park on Sunday . . . They're  
going to play the Shepherd's Dance.



The weekly newspaper is an open diary  
and what the young people do makes an  
entry . . . out at the High School,  
the grade ten students have undertaken  
a campaign to "Get Out the Vote" . . .



The old machines lurch out each issue  
week by week . . . the home town story  
gets told in a thousand places,  
from one end of the country  
to the other.



The weekly editor no longer lives  
in a kind of splendid isolation, ruling  
the folksy democracy of the frontier.



**"Living Earth Series"  
Tells Conservation Story**

**T**HE LIVING EARTH SERIES comprised of four interlocking one-reel subjects on *The Birth of the Soil*, *This Vital Earth*, *Arteries of Life* and *Seeds of Destruction* is an impressive pictorial documentation of what is happening to the American land, and its cost.

*The Birth of the Soil* is largely factual showing the composition of soil, how it is added to through the centuries, the effect of glaciers, living microcosms etc.

*This Vital Earth* is also largely concerned with scientific facts—showing the inter-relation of land and water and how insects, animals and fish keep the community in working balance. At the end of reel two the potential significance in human terms is touched upon as it is pointed out that some pay for poor soil in the high price of food, while others pay in hard work and poor health.

*Arteries of Life* is concerned with the distribution of water over the land. The key to this are the forests which store the waters drawn up from the oceans and keep the water levels in the soil at an adequate height. The terrible losses in erosion, flood and destruction resulting from the burning and devastation of our forest lands are reviewed step by step.

At the end of reel three, in a climax sequence, the major question is posed—*The owners of land are the trustees of that land—in whose hands shall lie the responsibility for conserving the land which is one of the basic wealths of our country?*

*Seeds of Destruction*, like the denouement of a good drama, sums up the "links in the chain" which have been explained in the first three parts—(1) Raw materials, (2) the sun's energy, (3) chlorophyl from the plants, (4) top soil, (5) organization—(nature's laws), (6) water, and (7) forests.

*Seeds of Destruction* reviews briefly and dramatically what happens when one link is broken—then closes the chain's circle with an eighth and final link, *Conservation*. The film points out that many federal, state and private organizations are already at work at preservation and suggests that "you can join one of these private agencies and make your contribution as an individual".

Produced by the Conservation Foundation in association with the New York Zoological Society.

Distributed by Encyclopaedia Britannica Films, Inc.



The Story of  
**"My Country"**

... a film report on living soils and men  
 ... why we must protect our heritage in  
 the land that gives us life.

A Sound Motion Picture in Natural Color presented by  
 The Goodyear Tire & Rubber Company, Inc.

**T**HE LAND WILL NOT FAIL US, if we do not fail the land. This sage observation might well be the foreword to *My Country*, a sound motion picture in natural color, sponsored by the Goodyear Tire and Rubber Company in the interests of soil conservation.

This factual presentation deals with one of the nation's most vital problems, the preservation of our few precious inches of topsoil. That subject is of interest to farmers and to every other American, urban or rural. *My Country* not only tells what soil conservation means to us but it tells the story of what's being done, and what we can do, to keep our land productive.

The color film was produced by Wilding Picture Productions for Goodyear's national distribution on free loan to clubs, schools, farm groups and other interested audiences. Goodyear district offices and representatives arrange booking dates on request. *My Country* makes a major contribution to this nation's effort to conserve its soil in an era of tremendous worldwide demand upon our over-worked food resources.

• My country — your country — nearly two billion acres of it! From its soil we derive food, clothing, power — our very life and strength. From the soil come those things that enrich our lives — protect our health and well-being. And to preserve all these things — to bring a better life for those who follow us — we must protect and strengthen our heritage of the soil.



South  
 of  
 Canada



The  
 Pacific  
 Coast



North  
 of  
 Mexico



**The  
Great  
Central  
West**

● That the land shall not fail, men must not fail the land. And, across our country, foreseeing men have quietly united to press the fight for conservation of our topsoil — to work in common defense of our destiny.



**On  
Eastern  
Shores**



**Farmers  
unite in  
soil  
conservation**



**Soil  
Conservation  
Districts  
are formed**



**Land  
is used  
without  
abuse  
or waste**



**Conservation  
problems  
are studied  
and solved**



**Neighbor  
works with  
neighbor—  
that  
our land  
may live**

# CASE HISTORIES

A Technical Review of Business Motion Pictures and Slidefilms

## INTRODUCING A PRODUCT

★ A solution to the old problem of effective distribution of the company "product" film is offered in the recent method of the Pump Division of Byron Jackson Co., Los Angeles. Just a few hours after delivery of their new color film *Byron Jackson Meets the Challenge* by Rockett Pictures, Inc., company officials stepped into the Byron Jackson Co. DC-3 and flew off for a month's tour of U.S. cities where they will show the film to potential customers. Simple, but unfortunately somewhat limited in its application.

In this case, however, the Byron Jackson Co. Pump Division was making good use of the method to take the film directly to top executives and chief engineers of large public utilities companies which constitute an important part of the market for the pump featured in the film. The picture, directed by Dick Westen with scripting done by Eric Sturtz, was designed for such audiences and tells a detailed story of the construction and engineering principles of the Byron Jackson double case pump combining live action and animation.

A complete scale model of the pump makes possible a clear study of the dismantling and assembly procedures. The technical section of the film is contained in a brief story of the Byron Jackson Co. and the Pump Division, including the latter's part in designing and installing the world's largest pumps in Grand Coulee Dam and the construction of special pumps for the Trans Arabia pipeline. M. Higgins directed photography of live action with the animation sequences done by Royal Tuttle, Hollywood.

Following initial showings on the air, tour prints of *Byron Jackson Meets the Challenge* will be placed in company branch offices.

PRODUCER CONFERENCE at Rockett Studios. Clips from *Byron Jackson* film reported above.



# Films Help Elect Miss Rheingold

• TELEVISION SHORT IS WIDELY SHOWN •

THE SEVENTH LARGEST ELECTION in the United States was held last month in New York's Metropolitan Area. During August, and up until September 3rd, an estimated three million voters cast their ballots for Miss Rheingold of 1949.

Miss Rheingold is the beautiful young lady elected each year to grace the \$2 million publication, poster and billboard advertising campaign of Liebmann Breweries, Inc., of Brooklyn, New York, brewers of Rheingold Extra Dry Beer.

The Miss Rheingold idea, begun in 1939, is a conception of Mr. Philip Liebmann, advertising manager of the company, and has been responsible to a great measure for the outstanding success Rheingold now enjoys in the New York area.

### MOST EXTENSIVE VIDEO PROMOTION

This year, as an adjunct to the polling places in some 30,000 grocery stores and taverns where Miss Rheingold ballots may be cast, the six candidates for election were featured in a four minute, forty second television film.

*Miss Rheingold Candidates* was featured in thirteen programs on each of four New York stations (WCBS-TV, WABD, WJZ-TV and WPIX), averaging two programs per night on the air. This is probably the most intensive promotion of its type ever planned for video. The Rheingold film, running longer than a spot announcement, was scheduled as a program, and so announced in the television program sections of the New York papers.

Interestingly enough, although all news papers by custom bar sponsor identification in radio and television schedules, the rule went by the board in this instance.

In the Rheingold film, each candidate was interviewed on why she wants to be elected, and tells something about herself. An amusing stop motion sequence of marching bottles and cans finishes out the show.

### ROGER PRYOR SUPERVISED FOR AGENCY

Roger Pryor, of Foote, Cone & Belding, was charged with production of the film for Rheingold. Mr. Pryor, whose face and voice are familiar to millions of movie goers and radio listeners, combines a great deal of experience in both sight and sound media. His ideas on television are particularly cogent.

In a recent interview with BUSINESS SCREEN'S eastern editor, Mr. Pryor said "Rheingold Beer has always been a quality product, not only in the way in which it is brewed, bottled, and canned, but in the way in which it has been presented to the public. Just as the product is noted for fine quality, so the printed advertising has always stressed quality quality in



*Rheingold* "in production" at Caravel Films.

art, photography, lay-out and reproduction. Nothing has been spared to insure that Rheingold not only tastes good, but reflects good taste in all its public appearances.

"That this plan has been successful is reflected by the rise of Rheingold from far down the list of best sellers in this area ten or fifteen years ago to a consistent place on top in recent years.

"When we considered television for our Miss Rheingold campaign this year, we determined that it would have to maintain the same standards used in our other advertising, or not be used at all. We picked a good producer (Caravel Films, Inc.) to put our ideas on film, and we took great pains to insure that the film would be technically perfect."

### TELEVISION FILM STANDARDS CITED

Mr. Pryor explained some of the technical standards Foote, Cone & Belding insists upon in television film production—use of middle tones only, avoiding pure whites and blacks which cause hilation flare and a muddled appearance on the screen; recording of original 35mm sound track on to the final 16mm print instead of optical printing, etc. The result on the video screen demonstrates that contrary to some advertisers' concepts, good television film quality is definitely discernable.

"The public is not gullible about these things," Mr. Pryor stated, "it is patently ridiculous to spend the time, effort and money to sponsor a good television show and then spoil it with a shoddy commercial. The few hundred dollars difference between the cost of a good television film commercial and a

ROGER PRYOR (left) with Miss Rheingold candidate and Foote, Cone & Belding art director (center) during production.





very bad one is certainly a worthwhile expense."

Asked if the Rheingold films would be used for other purposes than television, Mr. Pryor said: "We don't believe that films made for television, non-theatrical use, or theatre advertising should be interchangeable. There are certain techniques, both in production and content presentation, that are best for each type of film. A dual purpose picture means that top notch quality must be sacrificed, and the film will not be completely satisfactory for either use. Certain footage, however, may often be used for inclusion in other types of film."

#### RETAILERS LIKE VIDEO ADVERTISING

Previous Rheingold elections have always been based purely on the appearance of the girls on the poster. **BUSINESS SCREEN** questioned a neighborhood grocer on what effect the television showings had on the election choices. "Plenty," he said, "Most people who haven't seen the television vote for this girl, but those who've seen them on the screen usually vote for this one, here."

Our grocer went on to say that he thinks it is a great promotion—sells a lot of Rheingold for him.

Mr. Pryor can also speak with authority on good taste, in our book. The two radio programs with which he has recently been associated, US Steel's *Theatre Guild on the Air*, and Coca Cola's *Percy Faith* show, have consistently been cited for dignified, ingratiating and informative commercial messages.

#### PRINTING TECHNIQUE VISUAL

**Sponsor:** Riehl Galley Lock Company, in cooperation with American Type Founders Sales Company. **Film:** *A Riehl Tie Up*. **Producer:** Loucks & Norling Studios.

★ Newsreel funnyman Lew Lehr is one of the narrators on this film. He babbles along, prying into this and that picture sequence, and provides a good light touch to an otherwise serious film on printing techniques.

The point of the film is to demonstrate the Riehlock, an easily adjusted galley lock for use by printers in place of the cumbersome job of tying type by string.

Picture sequences clearly demonstrate how the Riehlock is used and its simplicity of action. Other scenes show how a man can lock up galley type in only a fraction of the time required for tying with string.

**Technical Notes:** *A Riehl Tie Up* is two reels, black and white.

**Distribution:** by American Type Founders to printers, typographers, graphic arts schools, and other interested groups.

#### DON HEROLD'S VACATION FILM

**Sponsor:** Commercial Solvents Corporation. **Film:** *Don Herold's Vacation Album*. **Producer:** Fletcher Smith Studios. **Agency:** Fuller & Smith & Ross.

★ This is a good example of how to get a lot (CONTINUED ON PAGE THIRTY-TWO)

## VISUAL TRAINING REPORT

# Retailer Film Revives Selling

• REIS SOUND SLIDEFILM USED IN PRACTICAL DEMONSTRATION •

**R**OY C. BRETZ, vice-president of the Dege-Bodenhausen store in St. Joseph, Missouri, dropped in to see a new sound slidefilm being demonstrated by Robert Reis & Company at the National Association of Clothing and Furnishing Retailers annual convention in Chicago, last February.

Mr. Bretz was mightily impressed by what he saw and urged Reis to let him borrow the demonstration film and projector for an immediate showing to his store's personnel.

The following week upon his return from Chicago, Mr. Bretz spoke to Dege-Bodenhausen salespeople at a banquet arranged especially for showing the new Reis film, *I Like To Sell*.

#### GOOD IDEAS FOR ALL MERCHANTISERS

Mr. Bretz's words were particularly applicable to the problem facing not only retailers, but merchandisers everywhere. Here are excerpts from his speech:

"Last week I had the pleasure of attending the National Association of Retailers Convention held in Chicago—about 400 top notch retailers were assembled in convention to discuss the future of retailing.

"The amazing thing to me was the unusual agreement of all store owners—with reference to their slipshod selling methods of the past.

"About 99% of the men's and women's wear stores plead guilty to the charge.

"It was also pointed out that salespeople were not alone in their display of indifference and lack of customer interest.

"Store owner — store manager — and store buyer alike, suddenly became very smug—contented to drift along with the *seller's market tide*.

"Shortages and increased demand further

enhanced by an all time high spending power produced sales in spite of our indifference to customers.

"The consumers rotated from store to store in search of merchandise and made their purchases whenever and wherever they found the goods.

"In short, they bought from stores, regardless of store policy, store management—or indifferent salespeople.

#### WE'VE JUST BEEN DRIFTING ALONG

"Salespeople and management alike have been jogging along in a rut, going through the same old selling routine day after day without realizing that what tempted the buying public during the war and post-war period is no longer the ' lure'—to catch the crafty buyers of today.

"THUS—

The easy selling of past years developed a careless sales presentation.

"NOW—

Comes the revolution! The customer is again in the driver's seat—and that, Ladies and Gentlemen, is as it should be.

"The lack of courtesy, intelligent selling, and customer interest *will no longer be tolerated* by the buying public.

#### FILMS OPEN PATH TO BETTER SELLING

"Fellow workers, with your help and full cooperation this store can be the best in St. Joseph to again sell merchandise intelligently, with courtesy and interest in every customer transaction.

"All of which is pertinent to and the reason for this meeting tonight.

"At the Chicago convention, Robert Reis,

(CONTINUED ON THE FOLLOWING PAGE)

Opening title frame from the Robert Reis sound slidefilm described.



## A VISUAL TRAINING REPORT

CONTINUED FROM PRECEDING PAGE

loading manufacturer of men's wear, precedes the picture you will see here tonight.

While this picture deals specifically with men's underwear and sport shirts, it also provides food for thought in selling any item in our store, from shoes to women's wear.

Just as this picture points out, hidden in any article that is sold in our store are numerous interesting facts that the customer doesn't see.

These hidden qualities in the merchandise you sell are the very essence of every sale.

Therefore, describe the background of the merchandise you sell, weave the romance of its origin, the ideas behind it, use vivid descriptions, dramatize these hidden qualities, and you'll get sales results that will amaze you."

The film Mr. Bretz screened is a 15 minute retail sales training film written by Ladson Butler and produced by Depicto Films, Inc. for Robert Reis & Company.

### FILM GIVES ADVANTAGE OF EXPERIENCE

The film is calculated to drive home by visual and aural means some often overlooked selling techniques that have been proven by people with long experience behind the counter. Many of the men and women now selling in retail stores are new. They've come on during the years when any and everything was being bought and some of them are now a little discouraged when a sale is not made by merely presenting the merchandise and stating the price.

The story angle is about a young man who has learned to move goods by selling. Each customer is a challenge that he meets with a smile and an honest effort to be helpful. He points out the success he is having. Better sales, quick advancement and increased income add up to greater pleasure from his job. He ends by saying, "I like to sell."

Since its introduction last February the Reis picture has been used in hundreds of retail stores and has received many enthusiastic endorsements. It is distributed by sales representatives of Robert Reis & Company through the firm's eight branch offices.

Retailers are invited to write to Howard Brown, Advertising Manager, Robert Reis & Co., 2 Park Avenue, New York 16, N. Y., to arrange for showings in their stores.

Scene from the Reis sound slide film



Two scenes from the Vocational Guidance Film *Brick and Stone Mason*, described below.

# Film Recruits Housing Labor

by John J. Bassett, Director of Public Relations, Structural Clay Products Institute

★ Here is the story of a vocational film that has won the plaudits of an entire industry for its help in attracting a record number of young men to a tough trade. The film is *Brick and Stone Mason*, produced in 1945 by Vocational Guidance Films, Inc., of Des Moines, Iowa, and distributed by Carl F. Mahube Productions. The industry is the brick and tile manufacturers all over this country. And the trade is the difficult one of bricklaying, an essential one in today's booming construction era.

When *Brick and Stone Mason* was filmed, officials and members of the Structural Clay Products Institute, the industry's trade association, reviewed the script, recommended shooting schedules, and volunteered their facilities for picture-making. Later on they started the distribution ball rolling by purchasing many prints for presentation to their local schools and vocational training centers.

### HELPED RECRUIT 11,000 APPRENTICES

Three years later, brick and tile men can write a different type of review of the film. They rate it "excellent" on the basis of performance, for they believe it has played a large part in the recruitment of more than 11,000 young apprentices to the mason trades.

*Brick and Stone Mason* was conceived in 1944 as part of a series on occupational skills. It is primarily designed for showing to youths in academic and vocational schools who might be interested in following this career. Today, the bulging records of the Bureau of Apprenticeship, U. S. Department of Labor, attest to the film's drawing power.

In its brief eleven minutes, *Brick and Stone Mason* shows a little about how brick are made, then how they are laid in the wall, and finally some of the outstanding examples of the Brick masons' art in the form of churches, office buildings and homes. The showing of the film enables the audience to see at first hand what the job is like, what training is required, what personal qualifications are needed, and what opportunities there are for advancement in the trade.

But in addition to the outstanding record in apprentice procurement the picture was discovered to have fine promotional value when shown to civic and fraternal groups.

The film reached the vocational market when it was most needed, at the end of the war when America's youth was exchanging wartime skills for peacetime ones. The Army's Information and Education Division included this film in its offerings to servicemen.

### MANY KINDS OF SHOWINGS ARE HELD

As the months wore on, it became apparent that *Brick and Stone Mason* had permanent value to the Structural Clay Products Institute's mason training promotion program. Aside from its recruitment uses, the film has frequently been shown to civic and fraternal gatherings, and has evoked interest wherever shown. It has created good will for manufacturers who made prints available locally. And it has kept masonry products before the public in a day of competitive construction from all types of materials. That's why the brick and tile industry today wants to rewrite its review to show the latest results. As one manufacturer puts it, "We always thought *Brick and Stone Mason* was good. Now the record proves we were right!"

### Item: Visual Selling at Work

★ A General Tire dealer in Tuckahoe, New York, regularly visits the suburban railroad station parking lot to copy down license plate numbers of cars with well worn tires.

Checking the numbers with registration lists, he telephones the car owners offering a free sound movie showing of the General Tire film *When Safety Starts* (Wildings) in the owner's home. Response is quite good, and the dealer is stirring up a lot of good will for himself and his product.

To minimize inconvenience for the prospect, the dealer uses an automatic projector with built-in screen (Cine Compact) for quick set-up and put-away, keeps his sales pitch low pressure, and more often than not walks out with an order.

Thanks, Mr. Lipscomb

NATIONAL COTTON COUNCIL OF AMERICA

POST OFFICE  
BOX 18



MEMPHIS 1.  
TENNESSEE

August 3, 1948

Mr. Frank K. Speidell, President  
Audio Productions, Inc.  
630 Ninth Avenue  
New York 19, New York

Dear Mr. Speidell:

While the 2,374 sponsors who have ordered the margarine film you recently produced for us are in themselves excellent indication of the success with which this film is meeting, we are equally proud of the extremely favorable reaction which has come from private showings which have been made for the benefit of leading individuals in the cotton industry.

The response of school and club audiences is evidence that you have put popular appeal into a difficult subject; and the reaction of members of our own industry is full proof that in popularizing the story of margarine you have retained technical accuracy and have kept fully in mind the interests of the cotton, soybean, and margarine industries in connection with this project.

Indications now are that "Progress in Products" will reach or surpass the full 6,200 showings originally budgeted for it, and we want to express our appreciation for the quality of production which is making such a record possible.

Sincerely yours,

*Ed Lipscomb*  
Ed Lipscomb  
Director of Public Relations

Send for  
"A Few Facts  
About Audio"

EL:em

**AUDIO PRODUCTIONS, INC.**

PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.



# "The Things People Want"

• SYNDICATED SALES FILM PRODUCED BY JAM HANDY •

**T**HE NEED FOR SALES TRAINING films continues unabated among the nation's sales organizations, both small and large. To fill that need and to convey the particular problems of this current era, the Jam Handy Organization has just released a training subject, *The Things People Want*.

In an interesting, original, and most convincing manner this film demonstrates the importance of:

- Product knowledge
- Creating the desire to own
- Getting the decision to buy
- Making delivery

as applied to *any* business which has a selling problem in a competitive market—and how to do it.

*The Things People Want* is an unusual motion picture about *people* . . . who *buy* and *people* who *sell* in a competitive market.

The emphasis of the picture shows the importance of the six great interests of buyers through dramatic pictorial developments . . . showing what they are . . . and *how* important they are in selling *what* you have to sell.

CREATED TO HELP ALL SALESMEN

This Jam Handy motion picture production was created to help all salesmen—new or oldtimers—over the counter or outside salesmen. Whether selling at retail, direct, or at job-side, there's a lot of good "meat" in this film for all selling men and women . . . selling on anything—tangible, or a service.

In an original, interesting and most convincing manner, this 2-reel, 20-minute motion

picture establishes the importance of:

1. Product knowledge
2. The four step plan of a. Finding prospects; b. Creating the desire to own; c. Getting the decision to buy; d. Making delivery.
3. The main emphasis of the picture, however, develops the importance of selling the Six Buyers' Interests: a. Comfort; b. Safety; c. Economy; d. Performance; e. Durability; and f. Appearance.

DETAILS ON SOME KEY POINTS

**SELLING UP THE SITUATION:** The picture introduces a young salesman, new on the job, but pretty sure of himself . . . and his sales manager, determined to get the salesman thinking down the right track.

**THE IMPORTANCE OF PRODUCT KNOWLEDGE:** The salesman sets up his awareness of this by citing from his own experience as a *city towner*. With interesting flashbacks, the film takes the audience through this experience.

**THE FOUR STEP SALE:** Graphically illustrated by the sales manager, who shows, "through his office window," demonstration of each step *in action*. The salesman summarizes and shows his grasp of these principles.

*The Things People Want* may be obtained at reasonable rental cost for any sales meeting. Full details concerning rates, etc. can be obtained from Jam Handy offices in Chicago, Detroit, New York, Los Angeles, Washington, D. C., Pittsburgh, and Dayton, Ohio. Jack Colley, 20 N. Wacker Drive, Chicago, is a principal distributor in the midwestern area.

## BRIDES' MAGAZINE STORY

Sponsor: Brides' Magazine; Slidefilm: *The Golden Veil*; Producer: Visual Specialists, Inc.

★ One of the thickest, slickest magazines published today is the quarterly BRIDES' MAGAZINE issued on a one time basis to prospective brides whose engagements have been announced in newspapers all over the country. Guaranteed this large market of customers for trousseaux and all the things necessary for starting a new home, advertisers have flocked to BRIDES' pages in goodly numbers.

To help urge the few recalcitrants among them into its pages, BRIDES' has recently introduced a space selling slidefilm, *The Golden Veil*. The new film presents a picture of the BRIDES' market, its extent, its buying power, and the importance of selling it for years to come by first impression influence now.

**Technical Notes:** *The Golden Veil* is a sound slidefilm, in Kodachrome, 11½ minutes in running time. It combines original charts, art work and photography.

Most interesting facet of *The Golden Veil*, however, is its use of automatic projection facilities. It is the first slidefilm production to utilize the Operadio automatic system of light operated change actuation, described in BUSINESS SCREEN several months ago. The record is made with two sides: one without gong for the new Operadio machines BRIDES' will use to a large extent; and the other with gong cueing for standard machines.

**Distribution:** *The Golden Veil* will be used both for space selling and for merchandising promotion to department store personnel.

## DON HEROLD VACATION FILM

(CONTINUED FROM PAGE TWENTY NINE)

of mileage out of a very low budget motion picture.

The story tells how cartoonist Don Herold starts out on a Florida vacation in winter time and travels from garage to garage all the way south. His car boils over in every state and expires in Jacksonville. Here he gets a wire extending a bid for his services in connection with Commercial Solvents' coming winter advertising campaign.

Herold then visits CSC plants, jobbers and dealers and tells what he found, why Peak and NorWay anti-freeze and radiator products are good, and why CSC dealerships are attractive financially. He also learns why his car had pulled all the way from New York to Florida with an evaporating anti-freeze and rusty radiator.

**Technical Notes:** *Don Herold's Vacation* film is a semi-animated (slide) motion picture, running time 18 minutes. Herold's cartoons form the basis for each sequence; semi-animation consists of movement of one or two parts of the figures only. This is done very cleverly, however, and gives the impression of full animation. William Sturm directed the film for Fletcher Smith.

**Distribution:** by Commercial Solvents Corp. to jobbers and dealers.

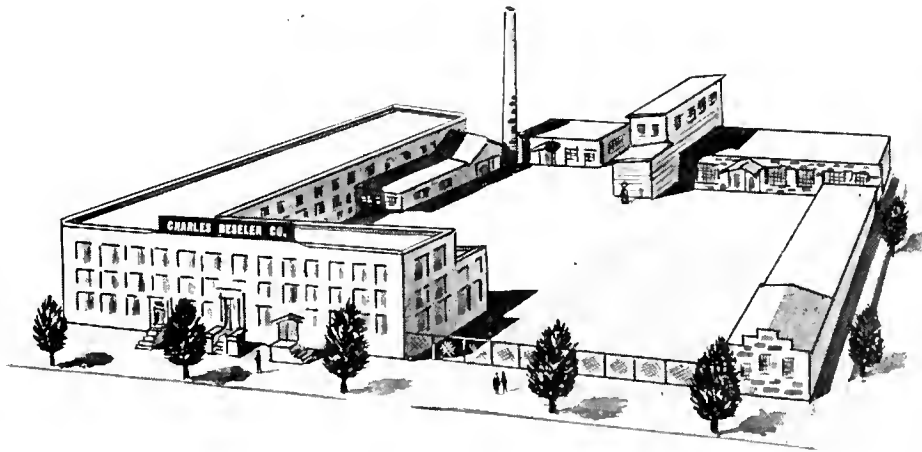
# Thanks

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We sincerely believe that your recognition and response to opaque projectors as the primary projectors in visual education has contributed toward making us the world's largest manufacturer of opaque projection equipment. That is why we are taking this opportunity to say "Thank you."

We have recently moved to much larger quarters in Newark, N. J. Our greatly increased facilities assure you the continuance of the unsurpassed quality of design and manufacture that has made the name "Beseler" famous. New equipment, enlarged facilities, and ability to devote more attention to quality controls place us in a better position than ever before to meet the increased demand for opaque projection equipment.

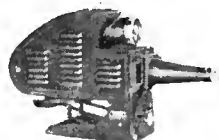
If you have any special problems or questions about opaque projectors, do not hesitate to get in touch with us. Our engineering department will be glad to advise you — at no obligation whatsoever.



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CHARLES *Beseler* COMPANY  
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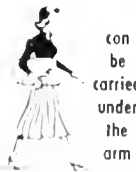
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Please send me complete details on the FORWAY 16mm Sound Projector

NAME  
ADDRESS

B59

## MINK FROM FARM TO FASHION

Sponsor: Great Lakes Mink Association. Film: *Untamed Bluebloods*. Producer: Kottcamp & Young at West Coast Sound Studios, N.Y.

★ Mink—a small animal dearer to the hearts of American women than to their check-writing husbands—is the subject of this new film now being released nationally for customer showings in department stores and quality fur salons. Because of its wealth of product information it will undoubtedly find additional use as training material for luxury-fur sales personnel.

**Synopsis:** *Untamed Bluebloods* first takes its audience to Wisconsin to visit a mink ranch, and a research laboratory maintained by the state Conservation Commission. It then shifts to New York to cover a manufacturer's workroom where the ranch-bred pelts are made up into mink coats, stoles, etc. In concluding sequences, top-flight fashion models show these garments off to full advantage.

The film shows how ranch mink quality (i.e. the production of fur with certain desired characteristics) is achieved by scientific care and by closely selective breeding of fur animals. It also describes in pictures and animation, how mink of different colors, or the so-called "mutation" varieties, are produced. In the workroom sequences, closeups explain the letting-out process by which mink pelts are narrowed and lengthened to produce flattering lines.

**Technical Notes:** Sound and color motion picture, running 21 min. The problem of Kodachrome reproduction of the true colors of natural and mutation mink was successfully met after some experimentation.

General planning and script for the film was handled by Kottcamp & Young, Chicago. The same organization also designed a portfolio on ranch mink for audience distribution, and an instructor's booklet on how to make most effective use of both film and portfolio. **Distribution:** On free loan to accredited retailers, clubs, schools and civic organizations. For complete booking information write directly to the Great Lakes Mink Association, 120 Madison Ave., New York 17, N. Y.

### Viking Pictures Completing Utah Film

◆ Location shooting has just been completed by Viking Pictures on a Utah scenic film. Sulivan Richardson supervised production

For motion pictures and slide films designed to do YOUR job—

## CAPITAL FILMS

- 16mm sound tracks (Maurer)
- Sound or silent photography
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**LACO 2000 watts**, large fresnel lens, Mogul socket, U type yoke mounts to any pedestal with 1" dia. stem. Cable, plug and shield. Value \$150, like new **\$57.50**

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**BARDWELL McALISTER** Portable Tele-copic Tripod Stands with rubber wheels, extends 12' 3 brackets for spots. Government Surplus **\$24.95**

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35mm Sound Film Recorders with sync. motor	\$1545.00
W. E. & Simplex Preview Magazines, worth \$750	395.00
Auricon Double System 16mm Recorder com. w. ampl. used	495.00
Bernat-Maurer 16mm Sound Recording Outfit, worth \$3500	2275.00
Arriflex 35mm Camera, 4 lenses, complete	895.00
Neumade 35mm Film Reels, 76" high, new	39.50
Mitchell Plywood Blimp, excellent	149.50
Houston 16mm K1A Film Processors, rebuilt	3495.00

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1" F4.5 Bell & Howell Wide Angle (Fixed Focus) —	\$ 74.50
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2" F1.5 Hugo Meyer Primoplant Focusing Mount —	\$199.50
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Stocks constantly changing Write for complete listings and free catalog. Address inquiries to, Mr. B. Smith,

Burke & James, Inc.

321 So. Wabash, Chicago, Illinois

**National Standards Bureau  
Completes New Dental Film**

★ A new motion picture in color, entitled *Dental Amalgam — Failures Caused by Moisture Contamination*, has just been completed at the National Bureau of Standards. This film, prepared under the joint auspices of the Bureau and the Research Commission of the American Dental Association, is the second of a series of technical films prepared for dental and allied professions.

The dental amalgam film demonstrates one of the most common causes of amalgam failure — namely, contamination with moisture. This contamination with moisture is usually produced by mixing amalgam in the palm of the hand and by condensing amalgam in a wet field. The moisture introduced into the amalgam reacts with the alloy to produce hydrogen gas which causes excessive expansion, lowers compressive strength, and forms blisters. The film describes a satisfactory technique for the prevention of contamination.

Since 1928 the National Bureau of Standards and the American Dental Association have conducted cooperative research on the physical and chemical properties of dental materials and the proper techniques involved in their use. The present film, the second of a series that will stress the clinical significance of the physical and chemical properties of dental materials and the importance of technique, is a result of this research. The first film, *Silicate Cement*, was made available to the dental profession last fall.

The new motion picture on amalgam, a 16-mm sound film photographed in color, has a running time of 15 minutes. The film is available from the NBS; loan or purchase information can be obtained by writing to the Office of Scientific Publications, National Bureau of Standards, Washington 25, D. C.

**Sports Film Guide Issued**

◆ A new Sports Film Guide, listing nearly 800 films from Archery to Wrestling, including sources, is available from **BUSINESS SCREEN** at 25¢ per copy, postpaid.



To make sure your pictures are  
*"tops"*  
**ON THE SCREEN**

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**PROJECTION LAMPS**

... the kind *most* projector manufacturers  
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Don't let a burn-out spoil your show! "GET A SPARE!"

All types and sizes of G-E projection lamps now available

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**GENERAL  ELECTRIC**

**BUSINESS FILM USERS VALUE THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK**

Comments received from large business users of films and equipment who have supplied their representatives and dealers with the Projectionist's Handbook indicate its

value in the field. Order copies today at \$1.00 each from Business Screen, Chicago 10. Write to BOOKSHELF DEPARTMENT, B12 North Dearborn Street, Chicago 10, Ill.

# In the PICTURE PARADE

## General Mills Nutrition Picture Wins International Film Honors

◆ General Mills' nutrition teaching film *The School That Learned to Eat* won international honors last month when it was selected for showing at the International Film Festival at Edinburgh, Scotland, as "the best documentary film in education."

The film was produced jointly with the University of Georgia. It covers in part some of the three years of nutrition education work sponsored by General Mills in Georgia. Released in June, the film is now receiving national distribution. Southern Educational Film Production Service of Athens, Georgia, produced the 20 minute, 16mm film, which is in sound and color.

As a result of the award, the film was shown August 21 at the International Film Festival. It has also been booked for lectures at the Institute of Education, Oxford University.

The British committee of judges was composed of Basil Wright, head of Realist Films and director of *Song of Ceylon*; Arthur Elton, British Broadcasting Corporation film critic; Cyril Jones, British Control Office of Films; David Boulting, editor of *Documentary Film News*; and Stephen Arkroyd, authority on medical and scientific films and publications.

## American Type Founders Film Begins Series of Midwest Shows

◆ Members of the Northside Printers Guild on Tuesday, Sept. 11, saw the first screening in the Chicago Area of AMERICAN TYPE FOUNDERS' new sound and color motion picture, *Type Speaks!*

The film, with commentary by Ben Grauer, radio and television announcer, who is also a well-known student of type was produced by LOUCKS & NORLING. It is a factual, educational and entertaining portrayal of type's history, manufacture, and use in almost every walk of life.

The film was also scheduled to be shown Sept. 16 to members of the Mail Advertising Service Association in Chicago, on Sept. 23 to the Chicago Club of Printing House Craftsmen, and on Sept. 24 to the students in the package design course of Chicago Art Institute.

## Colonial Airlines Makes Color Travel Series On Its Route

◆ Colonial Airlines, Inc. recently inaugurated a new series of color travel films of the locations it serves.

Leading off the series is a half hour sound motion picture on Bermuda which was previewed recently in New York by the Colonial sales staff and travel agents. *Bermuda* is a comprehensive picture of the mid-ocean resort and its attractions, particularly pointing out facilities for vacationers.

In line with recent commission boosts to travel agents and special promotions on its many resort stops, Colonial expects the film series to serve as an important tool

in its drive to keep Canadian and Bermuda flights full.

Distribution of the series will be on a free loan basis through agents and Colonial offices.

## Davey Tree Expert Company Shows "Your Future in Trees"

◆ The tree surgeon is featured in *Your Future in Trees*, a full-color vocational film produced by the DAVEY TREE EXPERT CO., Kent, O. It will be available for showings before interested groups after Sept. 15. The 16mm sound movie runs approximately 20 minutes and details how ornamental trees may be kept healthy, strong and attractive by means of skillful work performed by trained men.



Scene from *Richelieu* sound slide-film produced by Atlas (below).

## CASE HISTORY: Consolidated Grocers' Use Sound Slidefilms

◆ A new series of two sound slide-films, one for indoctrination and the other for sales training, was originally planned by Atlas Film Corporation for Consolidated Grocers Corporation, whose Richelieu and Monarch brands are widely known among retailers.

The series as delivered turned out to be *two* separate and distinct programs and required almost a year for completion. Principal problems were authenticity and story treatment. A member of the Atlas creative staff became a wholesale grocer salesman in order to provide the sponsor with really effective visual training materials.

A story is being written around the field experiences and testing of this series (for BUSINESS SCREENS). Three divisions were served with different versions of a basic training subject. Changes involved not only brand names but distribution methods. Cooperation between sponsor and producer was most essential in this involved procedure.

**Utilization:** Two films, combined with "posting" are shown to prospective as well as new salesmen for orientation and training. Also used for showing to non-sales personnel. Titles are *Thought for Food: Monarch Means Money*, *C. D. Kenney Means Money for Many*, *Richelieu Means Money for You*.

## Completing Four Sponsored Films

◆ THE INTERNATIONAL FILM FOUNDATION is completing production on four new sponsored films for Church World Service, Girl Scouts of America, Princeton University and the National Institute of Life Insurance.



When a manufacturer of printer's equipment sought to introduce an adjustable steel tie-up to supersede the old but universal string winding technique for tying a page of type, he decided to demonstrate the product with a sound motion picture. But, the problem here was to get emphasis into the sales talk without pounding the subject into a coma.

Our staff solved the problem by dividing the narration between a straight man and Professor Lew (Monkeys Is the Cwaziest People) Lehr, with the result that the picture is fast-moving and amusing and yet clearly instructive and completely convincing. Best of all, the client is smiles all over and the picture is selling the product.

*This is just another example of original scenario treatment characteristic of Loucks & Norling films.*

**LOUCKS & NORLING**  
*Studios*

245 WEST 55 TH ST. • NEW YORK CITY

PRINTING PICTURES • SLIDE FILMS • SINCE 1923





NAVED OFFICERS ELECTED AT CONVENTION



NAVED OFFICERS for 1948-49 are (l to r) Merriman Holtz, president; Hazel Calhoun, 1st vice-president; Roa Kraft Birch, 2nd vice-president; and Keith South, secretary-treasurer. See convention report below.

## 1300 Attend NAVED Meetings

★ More than 1300 dealers, their salesmen and members of their families as well as hundreds of educational film leaders attended the 1948 Trade Show and National Convention of the National Association of Visual Education Dealers, held at Chicago's Hotel Sherman last month. Merriman Holtz of Portland, Oregon, pioneer member of the industry, was elected president for the 1948-49 term.

Mr. Holtz is well remembered as the guiding spirit of the U. S. Treasury's wartime and Victory Loan film programs which he helped to initiate in the 16mm field together with the late C. R. Reagan, another NAVED pioneer.

Other officers elected to serve the family of retail visual special-

ists were Hazel Calhoun of Atlanta, Georgia, who is 1st vice-president; Roa Kraft Birch of Milwaukee, 2nd vice-president; and Keith South, Minneapolis dealer, who was elected secretary-treasurer. Both ladies have been most active in visual industry affairs. South is also a long experienced member of this group.

Directors elected at the convention included Tom Roberts, Chicago; E. K. Stoeppelworth, St. Louis; Lawrence Saltzman, Montclair (NJ); Ralph Haile, Cincinnati; and Linwood Beacom of Mexico. Mr. Beacom is the first dealer outside of the U. S. to serve in a key post.

Highlights of the convention, in addition to expertly-handled panels and roundtable discussions, included a tribute to the late C. R. Reagan and the appearance of Louis deRochemont, educational film producer, and a closing day "talk" by Gene Flack, president of the National Federation of Sales Executives.

\* \* \*

Beaumont Newhall Named Curator of the George Eastman House

★ BEAUMONT NEWHALL, former curator of the Department of Photography, Museum of Modern Art, in New York City, has been named curator of George Eastman House, Inc.

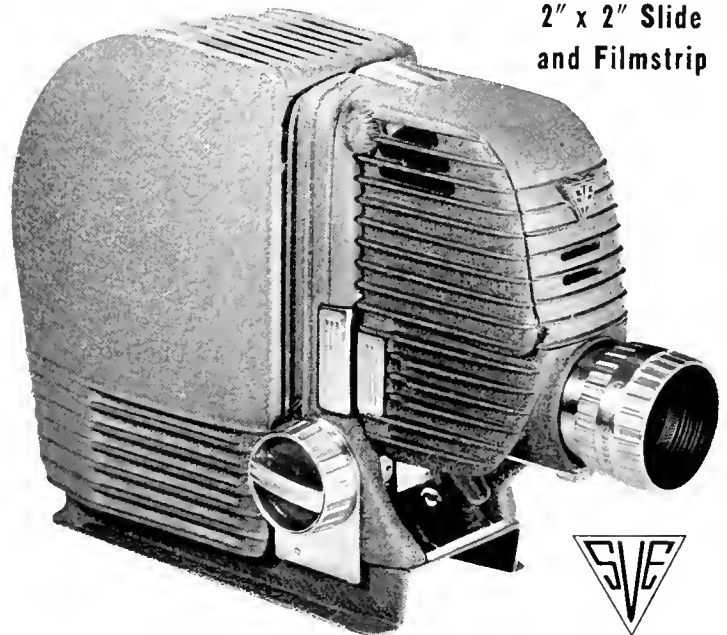
His appointment was announced this month by DR. C. E. KENNETH MEYER, president of the photographic institute which will occupy the 10-acre estate of the late George Eastman. Mr. Newhall is now actively engaged in preparing the institute's collection of photographs and photographic apparatus and making it ready for installation.

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## PROJECTORS

Tri-Purpose  
2" x 2" Slide  
and Filmstrip



### Professional 1000 *Tri-Purpose*

1,000-watt Tri-Purpose projector. Shows 2" x 2" slides, single- and double-frame filmstrips. For large groups and where an abundance of light is needed.

### Trainer 150 *For Filmstrips*

150-watt filmstrip projector. Shows single-frame filmstrips only. Standard in leading sound slidefilm units.

S.V.E.  
DOES IT AGAIN!

Once again S.V.E. is first with the finest in projectors for industrial use. In each of these new projectors S.V.E. engineers have embodied new, exclusive features that will continue to make S.V.E. the first choice of far-seeing industrial buyers.

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Complete Optical Printing Service by expert technicians with years of Major Studio Experience.

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- 35mm Anseo Color theatre prints from 16mm Kodachrome.
- Kodachrome Printing Masters complete with all special Optical Effects, and corrections.
- 35mm blow-up work prints from 16mm originals.
- Special printer for handling old and shrunken film.
- Television film service.
- Separation negatives for any color process.

Our Optical Printer can solve many of your editorial and photographic problems, by the use of such mediums as frame sequence alteration, optical zooms, quality and color correction, blow-ups, etc.

### FILMEFFECTS of Hollywood

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Hollywood 38, California

Equipped with the Academy-Award-winning  
ACME DUNN 35-16 Optical Printer



WILLIAM E. BARR

Eastman Kodak Names W. E. Barr as an Assistant General Manager.

♦ Appointment of WILLIAM E. BARR as assistant general manager of Eastman Kodak Company's Sensitized Goods Sales division was announced today by JAMES E. MCGILL, general sales manager.

In addition to his new duties Barr continues as manager of the company's Industrial Photographic Sales division, a post he has held since the division was set up in 1945. This division now becomes a part of the Sensitized Goods Sales.

A native of Nashville, Tennessee, Barr has had wide experience in various capacities with Kodak since he joined the company in 1929. He first worked in business development at Kodak Office, transferring in 1931 to the company's research laboratories. In 1933 he joined the Export Sales department and spent the next three years in South America where he handled technical sales and supervised installation of photographic processing equipment.

In 1936 he returned to the sales department in Rochester as a correspondent and later transferred to Sensitized Goods Sales. He was appointed manager of the Sales Service department in 1940 and five years later became manager also of the new Industrial Photographic Sales division.

**Film Center in New Quarters**

♦ FILM CENTER, successor to International Theatrical and Television Corp. of New York, announces that it has moved from 25 West 15th Street to 15 West 15th Street, New York, according to an announcement by LAURENCE SWEIZMAN, executive vice-president of the firm. Engaged almost exclusively in the rental of 16mm.

**Revere President Endows Babe Ruth Cancer Fund**

♦ Establishment of The Babe Ruth Cancer Fund with the contribution of \$100,000 by the REVERE CAMERA COMPANY of Chicago was announced in late August by SAM BRISKIN, chairman of the board.

The contribution of \$100,000 will go to the American Cancer Society to start the fund for general research and for use at the society's discretion in the fight against the dread disease that proved fatal to Babe Ruth, Briskin said.

"I hope that Americans everywhere will join the battle to win the game that Babe Ruth lost,"

Briskin added, "We feel that his death from cancer should spur the nation to raise millions of dollars in his name to win this fight against cancer. Babe Ruth was beloved by millions of Americans, young and old, and his death is another in a long list attributable to cancer. There were nearly 200,000 victims in America last year.

"The Revere Camera Company is proud to start such a fund. I personally feel very deeply about this matter. Cancer has taken the lives of my brother-in-law, the 8-year-old son of my personnel manager and several of my very good friends."

**How Big is Your Investment in Out-of-Date Training Films? . . .**

TRAINING FILMS, the foundation of important merchandising and industrial training programs, can be dated by more than visual elements alone.

Teaching and film techniques have improved enormously in the past three years. One excellent example is Pathscope's "attitude" approach in all employee films . . . script and sequence designed to mesh with the employee's own psychological reactions to his job and his opportunity.

In fact, Pathscope's advances in planning and producing are contributing constantly to making training films of all types more effective and more efficient for a great variety of companies.



**PATHSCOPE PRODUCTIONS**

The Pathscope Company of America, Inc.  
 "Pioneer in Industrial and Educational Films"  
 580 Fifth Avenue, New York 19, New York



JOHN W. MORRISSEY

**Automatic Projector Corp. Names Morrissey for Sales and Recording**

♦ JOHN W. MORRISSEY joined the staff of AUTOMATIC PROJECTION CORP. this month as sales and recording engineer for the company's "Soundview" sound slide-film projector. He will be available to Automatic's clients for technical advice and assistance in developing sales, training, or promotional campaigns in the sound-slide medium.

A professional engineer, Morrissey was previously vice president in charge of engineering for Slide-film Recordings Inc. He has also been affiliated with Nbc and Rca as developmental engineer.

**Visual Education, Inc. Elects Mrs. C. R. Reagan as President**

♦ The Board of Directors of VISUAL EDUCATION INC., Austin, Texas, has announced that MRS. C. R. REAGAN has been elected president of the corporation. At the same time A. J. LOCKE and BEN MANN were elected vice presidents. Other officers remain the same and are as follows: GEORGE SCHAUER, vice president and general manager, and ROY C. REAGAN, secretary.

**G. H. Beasley Becomes President of Bardwell & McAlister, Inc.**

♦ G. H. BEASLEY has succeeded CLIFF BARDWELL as president of BARDWELL'S McALISTER INC., California manufacturer of photographic equipment and electronic apparatus. Mr. Bardwell recently resigned for reasons of ill health. Remy F. Heros, formerly vice president of Utah Radio Products, Chicago, has been elected executive vice president. The new management has announced an accelerated production program.

# Filmstrip Series for Flight Crews

★ Pan American World Airways and Northwest Orient Airlines have ordered ten filmstrips covering countless technical ins-and-outs of the new Boeing Stratocruiser. The two airlines are among the first to place orders for the giant Stratocruisers, commercial cousins of the famous Boeing B-50 bombers and C-97 cargo-carriers, Air Force stalwarts. The strips will soon be available in helping train maintenance and flight personnel at Pan Am and Northwest bases throughout the world.

The Boeing Company is cooperating with the airlines and with Korry Film Productions of Seattle in the production of the films. Direction and photography is being handled by Vern Witt and Ed Johnston, respectively. Witt and Johnston with this assignment continue the training film production teamwork which saw them successfully through the creation of more than thirty training films concerning Boeing B-17s and B-29s for the Air Force during the war.

Pan Am and Northwest, in ordering the film strips, are keenly aware of the many advantages to be gained through this method of instructing maintenance and operational personnel in the intricacies of the new luxury air liners. The series is part of a comprehensive visual aid "curriculum" which has been instituted throughout the airlines' organiza-

tions since instruction-by-film proved itself during the war. Efficient, thorough training in maintenance and operational phases of the Stratocruiser is being given particularly high priority, since the new Boeing commercial giant is radically different from other passenger airplanes being manufactured today.

Besides photographs of specific parts of the plane, relating to each strip's particular subject, the films will contain diagrams and cut-away drawings. Personnel, by means of the strips, will be taken on a carefully-integrated tour of the airplane, while particular points that require special attention are highlighted.

The ten strips will cover these specific phases of the Boeing masterpiece: *Thermal Anti-Icing, The Fuel System, AC Power Generating and Distributing System, DC Power Generating, Regulating and Distributing System, The Hydraulic System, The Power Plant, Landing Gear and Controls, Cabin Altitude Control and Pressurization System, The Heating and Refrigeration Control System, and The Rudder Control System.*

Pan Am and Northwest are ordering the films without accompanying sound. Since the strips will be used at operational bases throughout the world, gearing the films to English language narration would prove impractical in many cases.

## PMDA Resolution Asks Trade Shows in Off-Season Months

◆ The Photographic Merchandising and Distributing Association (PMDA), at its annual mid-western meeting on August 25, adopted a resolution by a large majority vote regarding photographic dealer trade shows.

The resolution was: "PMDA urges that trade shows be held preferably during February, March and April, and the association will not support dealer trade shows held at other times."

The association also announced its Third Annual National Consumer Show, to be known as The National Photographic Show, to be held February 18-22, 1949 at the 71st Regiment Armory, corner of 34th Street and Park Avenue in New York City. Manufacturers and wholesale distributors of photographic equipment and products will be permitted to exhibit.

A SENSATIONAL NEW ADDITION  
TO OPERADIO'S LINE OF  
SOUND SLIDEFILM PROJECTORS...

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For Selling!  
For Training!  
**Completely Automatic!**  
Positive Action!  
No Bong!  
Low Cost!

The EXPLAINETTE, automatically synchronized method of advancing slidefilm is the result of years of research. It is a simple, practical method...

eliminating pauses in narration or music during each frame advance. The automatic synchronized advance is accomplished by a signal on the film... there are no bongas, cues, or any other signals incorporated in the recording. It is a completely new method... write for details on the EXPLAINETTE "Automatic" today!

OPERADIO

*Explainette*  
SOUND SLIDEFILM EQUIPMENT

OPERADIO MANUFACTURING CO., Dept. BS-78, St. Charles, Illinois

Since 1911...

Proven Experience in  
**Motion Picture  
Production**

**Sam Orleans**  
AND ASSOCIATES, INC.  
Studios at  
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Specializing in  
BUSINESS & TELEVISION FILMS  
write Knoxville  
211 W. Cumberland Avenue

T E N N E S S E E



## Herbert Webb Provides Service Studio for Visual Art Needs

◆ HERBERT WEBB, former executive vice president in charge of creative art and production for the late Visual Illustrators, Inc., is now director in his own company, Projection Art Studios at 111 East 86th Street, New York.

The new firm offers visual counsel, planning and art forms to producers of slidefilms, slides, photo exhibits, murals, etc. Herb Webb writes *no* scripts, sells *no* projection equipment, but as a "producer's producer" he offers a most useful service. An expert artist of 18 years experience, he supervises a hand-picked staff of specialists, doing creative work and special projection photo retouching himself.

Projection Art offers, in black and white or full color, original illustrations, different styles of cartoons, visual maps, graphics, art titles, etc., that go into the modern slide film. The dry mounting department crops, mounts, numbers and flaps each frame.

Mr. Webb has worked out a package art service that should be of considerable interest to slide-film producers. Write him direct for details.

## Roland Reed Appoints Ross as Eastern Rep at New York

◆ DENSMORE A. ROSS of 2 West 15th St., New York City has been appointed eastern representative for ROLAND REED PRODUCTIONS, Inc., Beverly Hills, Calif. Ross was formerly connected with Jerry Fairbanks and with Ross-Federal Marketing and Research organization.

## Joins Sutherland Productions

◆ REX COX has joined JOHN SUTHERLAND PRODUCTIONS, Inc., as vice president in charge of the sponsored films division, it was announced this month by John Sutherland, production head of the company.

## Spafford to RKO-Pathé Studio

◆ ROBERT SPAFFORD, JR., former Hollywood U. S. Navy scripter, has joined RKO-PATHÉ'S commercial and television department as assistant to the manager, P. B. NICHOLS. His initial project will be scenario preparation for a two-reel, sound and color film sponsored by the National Association of Food Chains. He will also han-

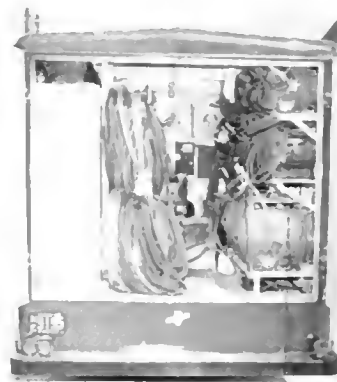


ROBERT SPAFFORD, JR. has joined RKO-Pathé for creative and sales duties.

dle sales and contact assignments.

During the war Spafford wrote and supervised several of the Navy's best known training films; among them the *Hand to Hand Combat* series, the feature production *This Is It*, the Naval air short *Ready For Wings*, and *Snoopy's How to Blast Them*. Later he saw action as task force combat photographic officer on the staff of Vice Admiral McCain.

Recently Spafford has been in Hollywood writing short and feature scripts for Lester Cowan Productions, the Motion Picture Academy and other producers. Two of his original screen plays will be produced independently in Hollywood this year.



STEWART & STEVENSON SERVICES built the new portable studio shown above for Raphael Wolff.

## Wolff Studio Accepts Delivery of New Portable Studio Unit

◆ The R. G. WOLFF STUDIOS, Hollywood, have recently accepted delivery on a fully equipped traveling motion picture studio from STEWART & STEVENSON SERVICES, Houston, Texas. The unit consists of a combination camera truck and mobile power setup.

The unit is mounted on a 3-ton GMC truck which consists of a specially fabricated body containing complete lighting equipment, cameras, cables and other equipment. It is used chiefly to make industrial and business films, both indoor and outdoor.

The 171 GM Diesel Powered Generator set delivers 60 kilowatts, sufficient to power all camera and lighting, as well as all supplementary equipment. This has proved to be a great advantage in that it makes possible the production of movies in remote locations where other power sources are not available. All of the details connected with constructing this traveling studio were handled on a turnkey contract basis by Stewart & Stevenson Services. They accepted full responsibility for engineering, fabricating the truck body, installing the generator set and assembling.

O. Gail Papineau, director of production for Wolff, stated his belief that there were few trucks similar to this one in existence. The unit is proving successful in that it enables the producer to save the expense of transporting, setting up and dismantling equipment, and to pass these savings along to customers.

## Capital's Winter Sports Film

◆ *Winter Sports in Eastern Michigan* is the title of a new Michigan Tourist promotion subject just completed by Capital Films, East Lansing producer.

*The Outstanding*  
**16mm Projector**  
For Light Weight . . . Compactness  
Durability . . . Simplicity . . . Economy  
Superior Performance



### • Model 63LM •

### For Sound or Silent Films

WEIGHS ONLY 26 LBS. COMPLETE WITH SPEAKER. Precision machined for strength and durability to give lasting service under the most trying conditions. Highest quality in every detail. Movie-Mite produces sharp, steady pictures with amazingly clear sound for both voice and music. Used in homes, churches, schools, offices for audiences up to 100 people.

Universal A.C. or D.C. 105-120 Volt operation. Push-pull miniature tube amplifier. Underwriters' Laboratories listed.

Write for complete details. See your industrial film producer for demonstration.

Price only **\$246.00**



"KEEP YOUR EYES AND EARS ON MOVIE-MITE"  
**MOVIE-MITE CORPORATION**

©1945

1105 EAST 18th ST.

KANSAS CITY 6, MISSOURI



**JAMIESON FILM COMPANY OPENS NEW DALLAS STUDIO**



SERVING THE SOUTHWEST with this new \$100,000 studio and laboratory is the Jamieson Film Company, 7825 Byron, in Dallas, Texas. Hugh Jamieson and his two sons, Hugh, Jr. and Bruce, are heads of the company which was founded in 1916.

**L. H. Hartman Agency Names Jack Yarmove as Film Chief**

♦ JACK YARMOVE has been named vice president in charge of public relations and motion pictures of the L. H. Hartman Company, according to announcement by LOUIS H. HARTMAN, president of the advertising agency. Mr. Yarmove, he pointed out, resigned his executive post at the Institute of Public Relations to take over the newly established department at the Hartman agency, and has already begun the task of organizing a staff.

The new post, according to Mr. Hartman, will encompass, besides public relations, a complete client service in motion pictures and television, all of which, he said, will be made available to agency clients before the month is out. Though the service is also available to non-advertising clients of the agency

at present, said Hartman, greatest emphasis will be placed on current accounts in the house.

**Rockett Pictures Location Crew Doing Wyoming Film for Sinclair**

♦ PRODUCTION was begun recently on the color film *Wyoming and Its Natural Resources* with the departure of ROCKETT PICTURES' cameraman LLOYD BOWMAN and Assistant PAUL LORD on a state-wide trip. This is the third film in a U. S. Bureau of Mines series being produced by Rockett Pictures, Inc.

The Wyoming picture is being sponsored by the Sinclair Refining Company and will be completed by the end of the year. Script for the three reel film was written by ERIC SARTON, *Nevada and Its Natural Resources* currently in production is nearing completion.

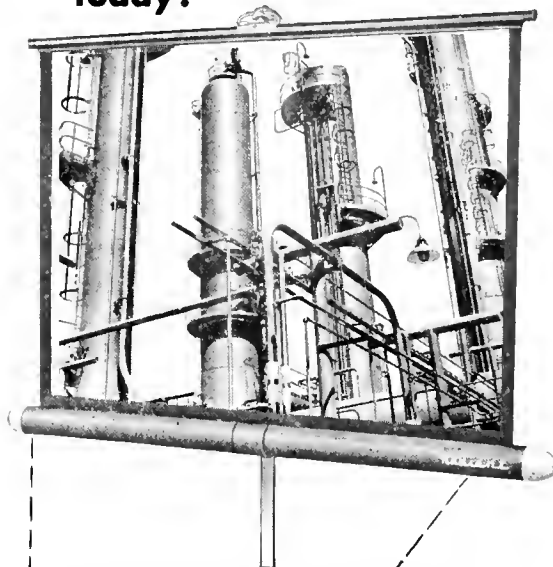
**Radio Talent, Inc. Provides Personnel for Midwest Studios**

♦ A new talent agency in Chicago is rounding out its first quarter year. RADIO TALENT, INCORPORATED, opened for business on June first at 110 North Michigan Avenue. The originators of the venture are ten enterprising young men who are talent themselves in the radio field. They are: John Harrington, Bob Atcher, Jim Campbell, Jim Conway, Bill Duane, Fabey Flynn, Billy Leach, Hal Miller, Ed Roberts and Bill Seymour.

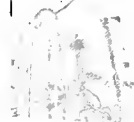
The director of the agency is Mary G. Dooling. With her staff, she has interviewed and registered over three hundred of the top radio and stage personalities of the Chicago area. This talent is available for radio, television, slide film and motion picture productions.

Growing demand for actors and commentators reflects increasing film and television activity.

**Make this amazing FREE "SCREEN TEST" today!**



Project your pictures on Free Sample of Radiant's new "Million Mirror" screen fabric—and see for yourself the remarkable difference it makes!



See how millions of tiny glass mirrors, firmly imbedded in the pure white screen surface, make your pictures fairly glow with life! See what happens when light is reflected instead of absorbed! You will enjoy clearer, sharper black and whites—

richer, brighter, more brilliant colors. Here is projection as real as life itself!

Then ask your dealer to demonstrate the new 1949 Radiant Screens. Notice how easily they set up—how ruggedly they're built. Used and approved by leading industrial concerns, school systems, churches and government agencies all over the world—you cannot buy a better screen.

Send coupon and get **ABSOLUTELY FREE**



• Generous sample of new Radiant "Million Mirror" Screen Fabric ... Test it with your own projector and see for yourself the remarkable improvement over any other projection surface.

• Basic Film Source Directory—your handy guide to hundreds of film sources.

Radiant Manufacturing Corp.  
1213 S. Talman Ave., Chicago, 8

Send me FREE: Sample of Radiant "Million Mirror" Screen Fabric AND Basic Film Source Directory.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
My dealer is \_\_\_\_\_

**CONFIDENCE**

PEERLESS FILM TREATMENT, sometimes known as "vaporizing," has enabled millions of prints to hold their good exhibition condition for beyond normal expectation. Extension of print life is more than ever important at this time, when shortages of raw stock have made replacements so difficult to obtain. For 14 years PEERLESS has earned the confidence of the motion picture industry as a symbol of protection.

Insist on PEERLESS FILM TREATMENT Available at laboratories, coast to coast Write for list of installations and folder, "20 Questions".

**PEERLESS FILM PROCESSING CORP.**  
Office: 165 W. 46th St., New York 19, N. Y.  
Processing Plant: 130 W. 46th St., N. Y. 19

# Video Now Faces Paradox of Plenty

• MEDIUM EXPANDING IN MANY LARGER CENTERS •

VIDEO, paradoxes and all, is moving swiftly ahead as thousands of new set owners dot the audience maps across the country. A summer slump in set sales in some areas has evaporated in the fall rush of football fans. New York's audience, watching the programs of six video outlets, must now be measured in terms of nearly 300,000 set owners, a fact which has film producers in Manhattan all agog with these new market possibilities.

Chicago probably has a tenth of the N. Y. audience or will have sometime this month as over 30,000 listed set owners (including public places such as taverns) watch the programs of three local outlets and the nearby Milwaukee station which reaches into its North Shore suburbs.

## MIDWEST NETWORK IMPENDING

Los Angeles, Detroit, Philadelphia, Boston, and Baltimore are other television hot spots to watch. Focus is also on the midwest because of the inter-connection very shortly of Chicago, Toledo, St. Louis, Detroit and other cities on the new tele-network.

The paradoxes which crept into the lead of this round up are plentiful. The great paradox is the absence of profit. So far television has been a magnificent gesture of American business, particularly RCA, toward a new sales potential. Contributions made by Paramount, National Broadcasting Company, DuMont, and other entrepreneurs have still to earn a single dividend besides goodwill.

Now that video is definitely bumping into the existing radio audience and winning over a good portion of radio advertising dollars, still another paradox is in the making. The cost of programming for video is much greater than radio. The audience is far smaller. Yet the power of pictorial selling is challenging and resultful, despite the low grade programs generally employed to date.

Somewhere in the shuffle are other ideas such as Gene MacDonold's interesting Phonovision on controlled pay as you see video system. And somewhere too is the motion picture exhibitor in television who must be having anx-

ious moments as his best paying customers sit comfortably at home watching non-soldated Korda films.

## NBC Newsreel in New Studios

◆ The NBC Television Newsreel will move into new quarters in the RKO Pathe Studios at 106th Street and Fifth Avenue on or about Oct. 1, according to a recent announcement by Sidney N. Strotz, administrative vice president in charge of Television.

The entire job of editing, processing and storing the films will be performed in the new studios,

which were leased from RKO Pathe last May and are now being renovated for television use. In addition to the space for film work, the facilities available in the new studios include three live video studios and an entire floor for office personnel. The main live studio measures 97 by 71 feet.

The move of the newsreel from its present quarters at 630 9th Avenue has been timed, according to Strotz, to coincide with completion of the reel's reorganization by Jerry Fairbanks Productions. Fairbanks began reorganization of the reel last March.

After "moving day" in October, the newsreel will be integrated within NBC's news operations and will continue to be supervised by William F. Brooks, vice president in charge of News and International Relations. Fairbanks can-

crimen will continue to shoot the reels, as they have done since August, 1947.

NBC now produces and broadcasts three newsreels weekly in addition to numerous special event and documentary films and a weekly ten-minute review of the news.

## TELEVISUAL SHOP TALK . . .

. . . The New York Daily News Telepix Newsreel (WPIX) scored a solid beat on films of Mrs. Oksana Kosenkina living in the Soviet Consulate's courtyard. Telepix had the scene on the air just a bit over three hours after the event had happened, beating other TV newsreels by almost a day.

. . . Latest published figures show that with 55 commercial accounts, Philco's WPTZ in Philadelphia has more sponsors than any station in the U.S.A. Though having fewer receivers than New York, the three stations in Philadelphia have more commercial accounts than the six outlets in the New York area.

. . . Lennen & Mitchell, New York ad agency, last month released an interesting survey on commercial television. According to L. & M., 2,315,000 people are regular viewers, and it is estimated 13,570,000 will become so by 1952. The survey shows that in TV set owning homes outstanding radio programs run far behind even a mediocre telecast in attention.

Does Macy's Tell Gimbel's? Note: Heast's New York Mirror carefully lists all New York TV programs daily—except those on WPIX, owned by the competing Daily News.

. . . Despite wide scale publicity emanating from the TV industry, there will be many large cities without television for at least 18 to 24 months. The delay in F.C.C. hearings on competitive applications is a major factor in this situation, plus the fact that it frequently takes successful applicants from two to two and a half years to get on the air after receiving a construction permit.

. . . BUSINESS SCREEN'S New York operative got down off his bar stool last month and is now doing his television viewing in home precincts. This may help to uncloud the eastern arc of our video crystal ball.

. . . Ford Motor Company, which sponsors Brooklyn Dodger baseball games on WCBS TV, and Ballantine Beer, which sponsors the New York Yankees on WABD,

**Rockett**  
GUIDED FILM MISSILES  
*Hit the Mark!*

• What ever your target may be..More Sales..Faster Job Training or Better Public Relations our planned Visual Programs assure accurate results . . .

**ROCKETT PICTURES, INC.**  
CREATORS OF  
GUIDED *film* MISSILES  
FOR NEARLY A QUARTER OF A CENTURY  
6063 Sunset Blvd. • Hollywood, Calif.

use a clever answer to viewing fans who might resent too many visual switches away from the playing field. The announcer parallels qualities of ball players with product qualities while the visual image of a Ford service arrow, or **Ballantine's** three ring trade mark is superimposed on the playing field. This takes place between innings, doesn't interfere with the action of the game, and helps to identify Ford and Ballantine with the great American game. Meanwhile, under the superimposition, viewers can see the players coming on or going off the field.

#### Old Golds Visualize Billboard Ad

Old Golds, too, have a good device for the Dodger games: the OG billboard back of the Dodger bullpen with pitchers seen warming up serves as the visual background for Old Gold commercials.

These TV commercials are smart, there is no let down when the sales message comes on, and sponsor identification with the game is high. Plenty of goodwill is engendered here.

... **WBAL-TV**, Hearst-owned television station in Baltimore, has affiliated with NBC's east coast network.

... Teletranscription service (films taken off TV screen) is now offered by **DuMont, NBC, Paramount, Television Relay, Inc., and Berndt-Bach, Inc.**

#### Paris Cavalcade of Fashion Is

#### Filmed Abroad for Television Use

◆ **J. Lichterman**, one of Philadelphia's foremost turners, now sponsors the *Paris Cavalcade of Fashion* over WPTZ. Philco's station in Philadelphia.

Filmed in Paris each week by World Video, Inc., the television production firm headed by author John Steinbeck and photographer Robert Capa, the *Cavalcade* brings to WPTZ listeners the newest modes styled by such famous designers as Dior, Fath, Schiaparelli, Patou, Lelong and Molynceus. The films show the latest French fashions, the manner in which they are created, how American buyers see these collections, and the way in which famous customers choose their gowns and are fitted for them.

Each week as the films reach the United States, they are immediately edited and prepared for their local showing. Frances Healy Geyelin writes the scripts and stage and screen star Faye Emerson Roosevelt does the commentary.

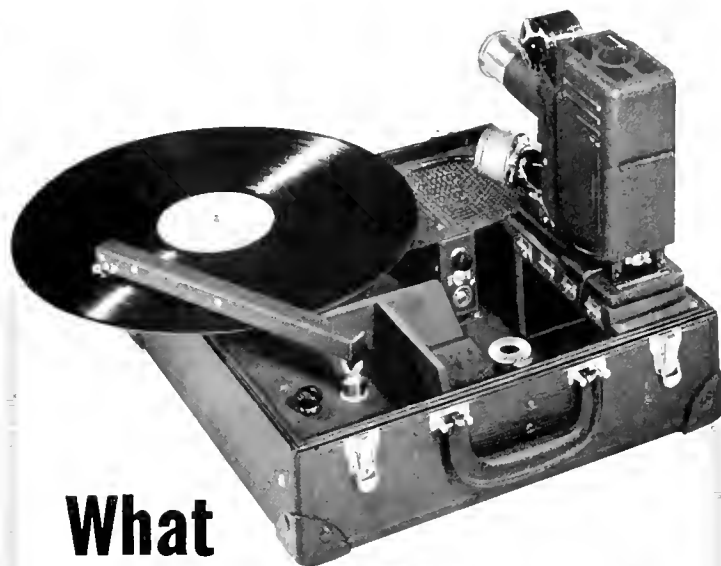
#### Philadelphia Agency Sets Fast Pace With Jiffy Commercials

◆ A spot commercial over WPTZ every Sunday night is rightly referred to as a "production" by the Philco station, since it boasts practically every element television can offer including, literally, the kitchen sink. Martin and Andrews, Philadelphia advertising agency, has almost stretched time for its client, Jiffy Products, by deftly squeezing into a sponsored twenty seconds no less than a weather report for Monday wash-day (the product is Zippy starch); a specially made film of a housewife adding water to Zippy at the kitchen sink, mixing it and starching clothes while a live announcer extolls its virtues; a background musical theme and a closing title urging the audience to go out and buy some Zippy. This film commercial was produced for Martin and Andrews by the WPTZ Motion Picture Unit.

#### Sack Signs "Woman Speaks" Films

◆ **SACK TELEVISION ENTERPRISES**, Dallas, has acquired national video distribution rights to *Woman Speaks*, a series of twelve 10-min film subjects billed as the "women's magazine of the air."

The deal was concluded last month in Chicago between H. A. Spaulth of **FINA Studios of Chicago**, producer of the series, and **J. M. Sack**, sales manager of Sack Television Enterprises.



## What EVEN DISTRIBUTION of Sound Means . . .

*It means that the sound goes toward every part of the room in the same volume and quality.*

*It means that no member of the audience has an excess of sound blasted into his ears, while others have less volume and poorer quality.*

*It means to a sound slide-film program what indirect lighting means to illumination.*

*It means that a junior size machine with a built-in speaker has an efficiency approximating a larger machine with speaker up front near the screen.*

*It means that the machine is more completely satisfying because the listener hears without effort.*

## How Sound is Evenly Distributed by the PICTUREPHONE

Our four junior size models — M, J, J3, and U — all solve this problem by projecting the sound in an upward direction. No side-blast. No part of the room is slighted.

We originated this construction eleven years ago and it has proved itself perfect — the only solution to the problem of sound projection from a built-in speaker. This we have repeatedly proved in demonstrations alongside machines with side projection of sound.

This is the one fundamental feature that inspired the building of the Picturephone, and it made possible some twenty other advantages which add up to a definitely and universally superior machine.

Before you buy be sure to consider the Picturephone. We manufacture it in eight models, from the smallest over-the-desk size to the great auditorium model serving 2000 people.

## O. J. McClure Talking Pictures

1115½ WEST WASHINGTON BOULEVARD

Chicago 7, Illinois

Canal 4914



For 16mm. Film — 400 to 2000 Reels

Protect your films  
Ship in **FIBERBILT CASES**  
Sold at leading dealers

Only  
Fiberbilt  
bear  
TRADE



original  
Cases  
this  
MARK

# Are We Overlooking the Filmstrip?

(CONTINUED FROM PAGE SIX)  
no longer a "booking problem." It is more economical to give a print to a school and let them keep it than to circulate the same print over and over to different users. And what a pedagogical improvement this becomes. No more concern about using it when it fits into the syllabus. No more choice of dates. It is on hand when it is needed. And how does the sponsor feel about this? Well, let it be said again that most advertisers know the value of repetition.

There are other good points about a filmstrip. We have discussed the economics and touched upon the pedagogical. We have mentioned, and the reasons are obvious, that these advantages are more inherent in the silent filmstrip. But this article is not concerned with the good and bad features of our subject, the filmstrip, but rather with its use as sponsored material.

A few producers of motion pictures have maintained a constant interest in the filmstrip as an educational as well as a business tool. It is their firm belief that the medium has yet to be fully exploited. There are many reasons for this as far as the educational field is concerned. First, and foremost, although an economical tool, it still costs something. Even those received for nothing must be used on a projector, and that is not usually a "gift." Second, the tools of education are a step or possibly two ahead of many of our educators. The filmstrip as well as any other visual media might very well be three or four steps ahead! Thirdly, and a very important third it is, our distributors have not done the proper selling job on filmstrips. This may be because the sales commission for the individual salesman is low considering the effort necessary to sell a filmstrip or a filmstrip package.

So here we have a tool of education accepted by educators that, in spite of its not yet reaching maturity, is the most widely used of all the film media in our schools. What an amazing proposition for persons to take advantage of who do the most good! But, alas, the sponsor must not know. Where, outside of his own circles, for an occasional person to be get the information

A recent report by the Society for Visual Education, Inc., a business corporation specializing in the manufacture of the filmstrip projection equipment used in most schools, churches, and business concerns and also a large producer of educational and religious filmstrips, shows that a basic list of over 50,000 regular filmstrip users is available for distribution.

A sponsored filmstrip, produced by your regular producer or by the special production service of SVE, is supplied to these 50,000 outlets on a permanent loan basis. Used regularly through the school year and for many years thereafter, a single filmstrip will average 25 showings the first year, down to 10 showings by the fifth year, to a total attendance of 3,150 students in five years.

An eastern concern, Audio-Visual Associates, is composed of educators. Their report shows an active list of over 10,000 projector owners and users. When a film is ready for release by this organization, a promotional mailing is sent and experience shows that 79% or more will request a suitable filmstrip. Production for Audio-Visual Associates is handled by Fletcher Smith Studios.

Among the well-known sponsors who have used the SVE Service are United Airlines, American Dental Association, National Safety Council, Coronet Magazine, U. S. Treasury Department, National Highway Users Conference, Poultry and Egg National Board, Radio Corporation of America and the National Live Stock and Meat Board. Since 1913, United Air Lines has provided more than 65,000 prints to schools and adult organizations, with

total impressions conveyed estimated at 200,000,000.

Industries, associations, governments and governmental agencies all seem to be logical sponsors for this type of program. Fletcher Smith Studios and Audio-Visual Associates have thus far serviced such clients as the governments of South Africa, Greece, India and Puerto Rico; Pan American Airways, Simplicity Pattern Co. Inc., Talon Educational Service, Bates Fabrics, Sugar Research Foundation, etc. When a school opens for the 1948-1949 year there will be available black and white filmstrips sponsored by the governments of Turkey and Puerto Rico, a color filmstrip for science classes on photosynthesis called *Food from the Sun*, and a color filmstrip for the home economics classes called *Suee Makes a Dress*. The science film is sponsored by the Sugar Research Foundation and the sewing film is jointly sponsored by Bates Fabrics Inc., Simplicity Pattern Co. Inc., and the Talon Educational Service.

BOOK NOTES: New Brochure on Video by Associated Filmmakers

◆ Appropriately titled "Down to Earth Advice on Television" is a new brochure for advertisers and their agents looking to the problems and advantages of video selling.

A clear cut analysis of the advantages of films for television together with an analysis of their proper production, the "Down to Earth" brochure makes highly useful reading for the tele buyer. "Only film made especially for television can satisfy the video audience" is one axiom from its business-like pages.

The brochure was edited by Associated Filmmakers' president Stanley Neal of whom the pages say "he worked in the Twenties in London with John L. Baird, recognized as the inventor and pioneer developer of modern television."

Films as television vitamins are developed in an eight-point prescription for video film success which alone is worth a permanent place in every ad man's library.

"Down to Earth" is the second in this series of informative brochures issued by the same producer. Both books can be procured without obligation by writing Associated Filmmakers, 15 Rockefeller Plaza, New York 20

**QUALITY PRINTING**  
TOP COLOR AND DEFINITION  
(Since 1936)  
With Complete Safety to  
Your Master Film

**KODACHROME DUPLICATES**  
Direct from the original  
Single Run  
or  
"A" and "B" Printing  
WITH EFFECTS

**MASTERCOLOR PRINTS**  
From which multiple high  
quality prints are ob-  
tained at a lower  
cost per  
print

*"Fastest Service Consistent With Quality"*

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



# Product Parade

## DeVry Industrial Demand Is Largest in Company History

◆ News from the DeVry Corporation, Chicago manufacturer of projection equipment, reveals that over 2,000 individual projector orders were recently filled. These cover a period of several months and include both the "Bantam" and "Super-16" models which the company introduced early in the year.

Industrial, including dealers in all parts of the country, and both school and church fields, were served during this production period by the nationwide family of DeVry dealers and distributors. Among the national advertisers who have recently purchased late model DeVry projection equipment are The Coca-Cola Company, General Mills, Chevrolet, Ford, Chicago Tribune, Standard Oil Company (Indiana), Minneapolis Moline Implement Company and Zenith Radio. Other recent DeVry users are Caterpillar Tractor Company, Bell Telephone, International Harvester, and Western Electric. Many of these concerns have been using previous models.

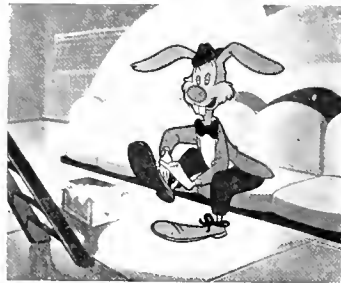
## SVE to Introduce New Models at National Photographic Show

◆ A completely restyled and improved line of SVE slide and slidefilm projectors will be shown for the first time in October at the Master Photo Finishers and Dealers Association convention in Cleveland.

Revolutionary in design and incorporating many new features for the brilliant projection of 2"x2" slides and 35mm filmstrips, are the "Professional 1,000", the "Instructor 300" and the "Trainer 150". The "Professional 1,000" is a 1,000-watt tri-purpose projector for 2"x2" slides, single and double-frame filmstrips. The "In-

structor 300" is a 300-watt model, also of the tri-purpose type. The "Trainer 150" is a 150-watt projector for single-frame filmstrip use only, for use in leading sound slidefilm units.

## TELEVISION REVIEW



Sponsor: Macy's—New York. Television Film Spot: *Tortoise and Hare*. Producer: Fletcher Smith Studios. Agency: Grey Advertising; and Seen On: WABD (DuMont New York).

★ A tortoise and a hare get their pay at the payroll window, see a poster announcing a big company dance, and go off to buy a new outfit of clothes.

The hare goes hither and yon at express train speed picking up a hat here, a coat there, and other accoutrements in a great variety of stores.

The tortoise ambles slowly down to Macy's and soon emerges with a complete new set of threads. Off to the dance in a taxi, he graciously stops to pick up the hitchhiking hare who has spent his poke, but quickly.

Moral: according to Mr. Tortoise, he shopped at Macy's, has plenty of dough left. His shirt front lights up "6% Less".

This little fable is pretty good. It is well executed and the characters are "cute". It is an example, however, of a trend that appears to be getting away out of hand. Television is rapidly being taken over by beer drinking birds, meteorologically inclined sheep, and other fauna caught in the web of commerce.

MOTION PICTURES

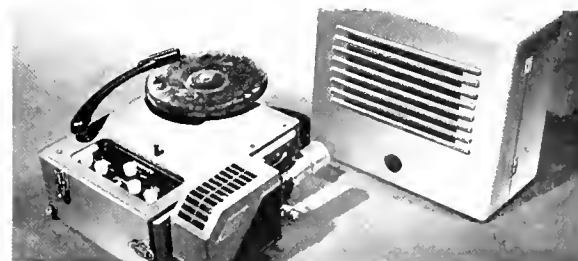
SLIDEFILMS

**SARRA,**  
Inc. NEW YORK

CHICAGO

HOLLYWOOD

## SOUNDVIEW



## ADVANCED DESIGNS REACH NEW HIGH IN SOUND SLIDE FILM EQUIPMENT

**FULLY AUTOMATIC** — No bells or beeps.

**MANUAL ALSO** — Any record with audible signals can be used. Slides can be advanced by remote push-button control — from any distance.

**PICTURE** — The *Viewlex* Projector gives more light with less heat. Only coated lenses used.

**SOUND** — No other projector equals Soundview reproduction quality.

**SPEED** — Operates at 78 or 33 1/3 RPM.

**MICROPHONE** — Microphone jack is part of standard control board. Excellent public address system.

**SEMI-ANIMATION** — Slides can change 3 to 1 per second.

**ACCESSORIES** — Carrying case, microphone, 2 x 2 slide adapter, 2" lens, inverter for 100 current, lamps, and fuses.

**SERVICE** — By SYLVANIA ELECTRIC PRODUCTS INC. Service Stations — through out the United States and Canada.

**WARRANTY** — By SYLVANIA ELECTRIC PRODUCTS INC.

**DISTRIBUTION** — Through Dealers and Producers only.

### THE SOUNDVIEW PROJECTOR

is a product of

**AUTOMATIC PROJECTION CORPORATION**

19 W. 14th Street, New York 13, N. Y.

and is manufactured for it by

**SYLVANIA ELECTRIC PRODUCTS INC.**

## "Debloopers"

John Clemens - Erwin Harwood

**National Cine Equipment**

20 West 22nd St., New York 10

Cine Special Repairs, Modifications

Animation Stands • Motors • Magic Eye Cameras .

Rentals  
Sales and Repairs  
Mitchell  
Bell & Howell  
Eyemo  
Akeley  
Wall  
Cameras

Designing  
Manufacturing  
Lens  
Mountings  
16 and 35 mm.  
Baltar Lenses  
Photometric  
"f" Scaling

**Lightweight Sound Projector Is Announced by Ampro Corporation**

◆ A noteworthy development in 16mm sound projectors is the new lightweight single case AMPRO COMPACT. This remarkable new unit combines extraordinary compactness with an economical price, according to the manufacturer's trade announcement in late August.

Within one compact case, 15" high, 21½" long and 9¾" wide,

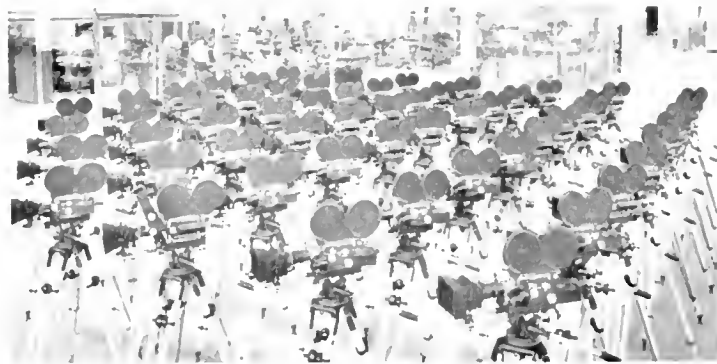


THE AMPRO COMPACT

are the projector, sound unit and speaker. The Compact can be taken from room to room, or city to city, and carried with one hand. It is extremely easy and quick to set up with no reel arms, belts or screws to attach or fasten.

Extensive research and engineering work went into the development of the Ampro Compact. In striving for lighter weight and compactability, no sacrifice was desired in the precision craftsmanship. Wherever possible, improvements were incorporated. The Ampro Compact runs quietly, partly due to a non-skip type intermittent movement. Removable front and rear covers facilitate service and low cost maintenance. The reflector and condenser lenses are mounted on front cover for quick cleaning. A removable governor cover permits easy adjustment of governor. The Ampro Compact is 100% accessible for service on both mechanical and electrical components.

The projector mechanism and sound head design incorporate these features of Ampro's Precision 9 model including: 1500 rpm for both silent and sound; automatic rewind; use of standard lamps including 1000



*NAVY ORDERS MITCHELL SIXTEENS FOR THE FIELD: part of the sizeable order by United States Navy purchasing officers for Mitchell "16" cameras is pictured above as Mitchell Camera Company prepared to ship the all purpose motion picture cameras to Navy stations and bases where they will be used for research and training purposes.*

watts, easy threading over large sprockets, triple claw movement, new swing-out gate, 2000 ft. reel

arms, free flow streamlined cooling system and rotating type of sound drum.

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**LESLIE M. ROUSH JULES K. SINDIC**

**Navy Acquires Mitchell "16" Cameras for Research, Training**  
◆ MITCHELL CAMERA CORP., Glen Dale, Calif., has recently made final deliveries on its government contract to supply the U. S. Navy with its "Mitchell 16 Professional" motion picture cameras.

Designed to meet the need of durable professional equipment in the expanding field of 16mm cinematography, these cameras will soon be manned by highly skilled Navy cameramen assigned to record on film important naval research and training activities.

The Mitchell "16 Professional" is virtually identical to the manufacturer's famed 35mm studio camera, and has its features.

**New Continuous Automatic Movie Projection Introduced by Triangle**

◆ The "Triangle" continuous automatic projection assembly, introduced last month at NABU'S Trade Show, provides completely automatic continuous projection in a light weight portable unit. A simple turn of the switch, and a reel of 16mm sound film runs on and on until turned off with no rewinding.

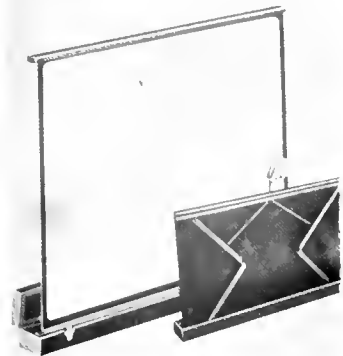
Marketed by TRIANGLE TELEVISION & COMMERCIAL FILMS, Chicago, the assembly utilizes a DeVRY "Bantam" projector with a new endless reel designed by J.W. Small of the Triangle organization. The endless reel feeds and takes up 16mm film in any length up to 1200 feet.

The projector, with built-in endless reel, prism, and mirror, throws a sharp image on a demountable or any other type of screen.

The complete unit, housed in a cabinet 17" wide, 22" high, and 29" long, weighs only 46 pounds, and thus is readily transportable for a variety of merchandising, educational, or entertainment uses.

TRIANGLE CONTINUOUS UNIT





RADIANT'S MODEL A SCREEN

**Radiant Shows "Model A" Screen**

◆ A box-type screen, especially useful for field projection in dealer showrooms, counter demonstrations, or house-to-house selling with films, has just been returned to the market field by RADIANT MANUFACTURING CORPORATION, Chicago. The Radiant Model A was set aside 5 years ago in favor of war and postwar items and now returns as selling needs dictate.

An alligator-grained carrying case contains a full-size projection screen (see illustration). The screen lifts out of the case, locks into position automatically with special "knee-action" posts. A tug on the special pull ring returns the screen to its case. Case is equipped with a plastic luggage-type handle for convenient use.

**Movie Mite Announces Price Cut on Model 63LMB to \$198.50**

◆ In a determined move to take full sales advantage of growing general interest in 16mm sound motion picture projection, MOVIE-MITE has announced a drastic price cut on its current model

63LMB. As of this month the projector will list at \$198.50.

According to officials at the Kansas City (Mo.) plant, the price cut was aimed at establishing Movie-Mite's leadership in the drive to open a mass market for use of sound films by smaller group audiences.

Company executives claim that the current Movie-Mite is adequate to handle audiences up to 100 people or more. Under ideal projection conditions, they say, it will reproduce a 52 by 70 inch image, sharp and clear over the entire picture area. Sound volume is said to be comparable to higher priced units on the market.

**Victor Animatograph "Sonomaster" Equipped for Micro-Groove Use**

◆ VICTOR ANIMATOGRAPH'S "SONOMASTER," a dual-speed record and transcription player, is now being released in a new model to accommodate Columbia's new long-playing "micro-groove" records.

The original "Sonomaster," introduced to the education and institutional market last fall, was a dual-speed instrument for use with standard records of 78 or 33 $\frac{1}{3}$  rpm. The new model incorporates the same features plus a new tone arm especially designed for reproducing the micro-groove discs.

Victor is also distributing an FM tuner and a record carrying case for use with the "Sonomaster."

**Magnagram M-116 Recorder Now Available for Magnetic Recording**

◆ The Magnagram M-116 Recorder, developed and now being put on the market by MAGNAGRAM RECORDERS CO., North Hollywood, Calif., is designed to give synchronous magnetic recording on film for 16mm production.

By using a magnetic coating on regular sprocketed 16mm stock it is possible to secure exact synchronization with the camera, thus eliminating one of the heretofore major problems of magnetic recording for films.

One of the major advantages of magnetic recording is the ability to play it back immediately after the scene, thus eliminating sound "rushes." In fact, monitoring on the Magnagram can take place  $\frac{1}{10}$  second after the sound is recorded so that an excellent check of sound quality can be maintained by switching back and forth from the live sound to the recorded version almost instantaneously. Since processing plays no (CONTINUED ON PAGE 49)

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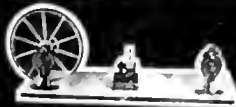
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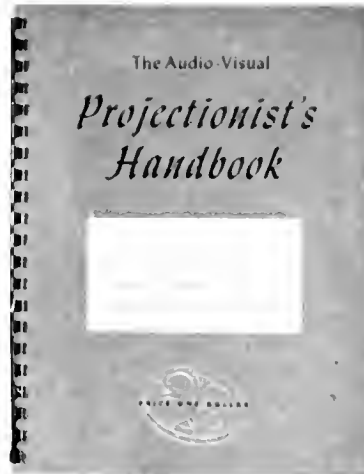
Listed on this page are three of the numerous books and special publications now available to readers. Other books by such well-known authors as Dale, Hoban, Wittich and Packet & Haas may also be ordered by mail. Enclose check or money order with your book requests.

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MODERN'S NATIONWIDE DISTRIBUTION FAMILY MEETS IN CHICAGO



MODERN TALKING PICTURE SERVICE'S NATIONAL EXCHANGE MEETING, held during Nat'l. A.V. Conventions, Aug. 5-7, Shelman Hotel, Chicago. Among those present were: (top row, 1 to 11): Betty Ziegler, Harrisburg; Mrs. J. Lilley, Harrisburg; Geo. Lenehan, Pittsburgh Dist. Mgr.; Pat Donovan, St. Louis; Don Komny, Chicago; Fred Buchanan, Buffalo; R. K. Cioman, Salt Lake City; Frank Didier, New Orleans; Frank Church, San Francisco; George Cole, New York City; B. W. Payne, Jr., Cleveland; Frank Rice, Los Angeles; Carl Fenz, Philadelphia District Manager; J. R. Ritenour, Atlanta district manager; Calla Fricke, Chicago. (2nd row from top, 1 to 11): Anne Zegomas, Detroit; Mrs. Flora Engleman, Detroit; John Lumbay, Cleveland; Clarice Mauck, Indianapolis; Bonnie Casbern, Indianapolis; Frank Arlinghaus, New York City, president; Roa Kraft Birch, Milwaukee; J. K. Filley, Harrisburg; Aelene Curilla, Cleveland; W. H. MacCallum, New York City—headquarters; Mrs. B. H. Hocken-smith, Lexington, Ky.; Mrs. Harold Carlson, Lexington, Ky.; Mrs. W. G. Kirtley, Lexington, Ky. (3rd row from top, 1 to 11): Keith Smith, Omaha; Mrs. Keith Smith, Omaha; Fred Hoffman, Minneapolis; Louise Pratt, Cedar Rapids; Mrs. Pratt, Cedar Rapids; Ed Manke, New York City—headquarters; Forctta Munsell, Cedar Rapids; Al-lene Stedd, Lexington, Ky.; Ernestine Owen, Dallas; Mrs. Jimmy Locke, Dallas; Jimmy Locke, Dallas; Geo. Schauer, Dallas; C. J. Dunsoll, Lexington, Ky. (Sitting on floor, 1 to 11): Bill Barry, Kansas City; Charlie Mauck, Indianapolis; Ruth Hjorth, Chicago; J. S. Ladd, Boston; R. M. Hough, Chicago, midwest manager.



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**NEW PRODUCTS**

(CONTINUED FROM PAGE 17)  
part in the magnetic master track, no retakes are ever necessary due to faulty processing of the original.

Also claimed for the recorder is a high fidelity original track that can stand several generations of re-recording on film. Because of the use of 16mm sprocketed film, the recording can take place at the standard 24 frames per second of the picture film, or it can be speeded up to 90 feet a minute, giving a sound track with a more favorable response curve, that can be edited with 35mm versions of the film, or re-recorded as a 16mm track with slightly less loss of quality in succeeding generations.

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Further information on the Magnagram M-116 may be secured from Recogram Recorders, 11338 Burbank Blvd., North Hollywood, Calif.

**S.O.S. Cinema Supply Has Wide Range of A-V Equipment**

◆ An enlarged line of motion picture production, recording and projection equipment of all kinds, 35-, 16- and 8-millimeter, is now stocked by S.O.S. Cinema Supply Corporation of New York as a result of moving into enlarged quarters in their own building.

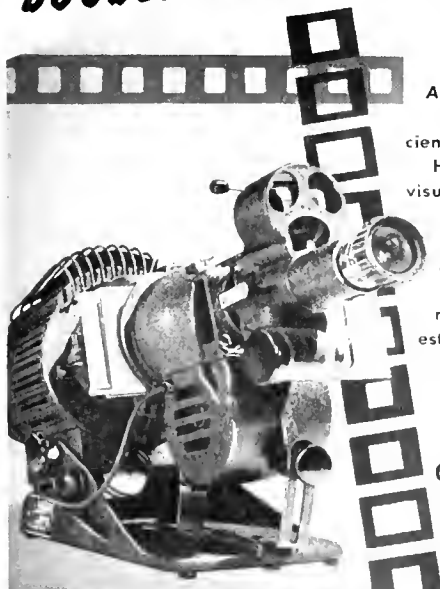
The company this year celebrates the 22nd year of its growth by purchase of premises of its own with 3.5 acres of floor space, enabling it to carry a wider variety of supplies than ever before.

S.O.S. handles every make, model and type of apparatus in its field, either as new or reconditioned equipment or both, and sells direct and by mail.

According to S.O.S. president, the aim of this firm is to provide a "department store" of audio visual and photographic needs. The enlarged facilities and expanded lines of merchandise indicate that this aim is being swiftly advanced.

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There's An Audio-Visual Specialist in Your Town!

★ Contact the specializing dealers listed in these pages for dependable projection service, projector and accessory sales and maintenance and for your film needs.

Many of the dealers listed carry stock libraries of training, informational and recreational films for your programs. They are also qualified to service projection equipment for maintenance and repair. For address of dealers in towns not listed here write: The National Directory of Visual Education Dealers, 812 No. Dearborn Street, Chicago 10, Illinois. Dealer listing inquiries are invited.

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

McHenry Films, 537 S. Dearborn, Chicago 5.

Midwest Visual Equipment Co., 6961 N. Clark St., Chicago 26.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

Association Films (Y.M.C.A. Motion Picture Bureau), 206 S. Michigan Ave., Chicago 3.

Visual Research Company, P.O. Box 937, Chicago 90.

• INDIANA •

Ideal Pictures, 1214 Pennsylvania St., Indianapolis 2.

Indiana Visual Aids Co., Inc., 726 N. Illinois St., Indianapolis 6.

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

• IOWA •

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

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

General Pictures Productions, 621 Sixth Ave., Des Moines 9.

• KANSAS-MISSOURI •

Kansas City Sound Service (Ideal Picture Corp.) 1402 Locust St., Kansas City 6, Mo.

Select Motion Pictures, 1326-A Oak St., Kansas City 6, Mo.

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

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

Pictosound Movie Service, 4010 Lindell Blvd., St. Louis 8.

• MICHIGAN •

Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7.

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

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

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

Locke Film Library, 120 W. Lovell St., Kalamazoo 8.

• MINNESOTA •

Ideal Pictures, 301 W. Lake St., Minneapolis 8.

Midwest Audio-Visual Company, 1501 Hennepin Ave., Minneapolis 3.

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



# Reid Ray Film Industries Occupies Modern Studios

FOUNDED IN 1910, ST. PAUL  
STUDIOS AND LABORATORIES  
EXTEND ALL PLANT FACILITIES  
AND OPEN NEW CHICAGO OFFICE.



STUDIO ENTRANCE to the modern Reid H. Ray Film Industries plant on Lord Parkway, in St. Paul.

**M**ORE THAN A FEW concerns still active in the industrial film production business have histories dating back three decades or more. One of these pioneers now carries the name of its president, Reid H. Ray, and has the dual distinction of being one of the oldest as well as one of the most modern commercial film studios in mid-America. This is its 37th year.

In this new series of BUSINESS SCREENS visits to the studios of our specialized industry, Reid H. Ray Film Industries, Inc., of St. Paul merits particular attention for its versatile output. Not only serving a long established clientele of business sponsors, the studio has recently completed its fourth short subject for Warner Brothers. During the war years the company produced more than 100 training films for government agencies and the armed forces.

FRANK BALKIN, in charge of Chicago office for Reid H. Ray.



## FIRST OPENED IN 1910

The company that was born in 1910 as Rath's Scavolt Film Mfg. Co. became Ray Bell Films, Inc. in 1925 when Reid H. Ray pur-



STUDIO BUILDINGS AND LABORATORY on Lord Parkway in St. Paul where production activities are centered. (PHOTOS BY GORDON RAY)

chased an interest. The firm was originally located on University Avenue in St. Paul and in 1936 moved to its own studio-laboratory on Ford Parkway. Employing 87 persons, the studios produce advertising, institutional and educational motion pictures and slide films. A division of the firm also sells and distributes theatre screen advertising in ten Midwestern states. Ray camera crews travel in at least 22 states each year making scenes "on location."

Just last fall a completely new \$71,000 film processing laboratory was added, air conditioned throughout. Film developing equipment and a new Mitchell camera were other additions to facilities. 21,000 square feet of studio space is devoted entirely to the production and distribution of commercial films.

## DRESS OWNS CHICAGO OFFICE

The latest headline in a recent series of fortunate events was made when the company opened its Chi-

cago offices at 208 South LaSalle Street under the direction of Frank Balkin, veteran Chicago producer and studio manager. While production facilities remain



STUDIO PERSONNEL AND EXECUTIVE STAFF of the St. Paul studios and laboratory of Reid H. Ray Film Industries. Mr. Ray is seated at extreme right in the picture above.

## LETTERS to the EDITOR

(CONTINUED FROM PAGE EIGHT) has occurred in several instances, for instance in connection with plywood difficulty was had in preventing wastage of scrap. Showing them a picture in volving its manufacture developed a suggestion on the part of the Glue Room so that we have salvaged all pieces down to as small as 1" x 1". This salvaged material is serving the same purpose as was heretofore served by stock material.

Having used a producer's film for apprentice training if the film is good we re-run the film during the lunch period. Journeymen attend these showings and eat their lunch in the dark. We show no films of pure entertainment value. The attendance includes practically all men who bring their lunch.

As a matter of information, the writer from necessity, acts as the instructor in connection with related instructions to apprentices and, in his official capacity as manager, I am in a pretty good position to evaluate the use of producer's films in terms of profit to us. They do pay dividends way out of all proportion to the cost of providing facilities, etc. to use them.

J. G. Fines Manager  
L. S. F. Emanuel, Inc.

FD. This letter from Mr. Fines, representing one of the Pacific Coast's largest organizations in the building field, is one of the most valuable we have yet received. Here is the experience of a practical user of films to serve as a guidepost to the sponsor and to the producer charged with creative responsibilities.

## Attention Film Producers

Are you *staffed* to handle Television accounts? If not, here is an idea man . . . capable script writer/photographer . . . available to fill that gap . . . help bolster your position in the new, great art of telecommercial . . . and other film teleprograms. Now employed in film writing/production position . . . but seeking ground-level entry into growing teleart field.

For details . . . write or wire  
Box 602  
Business Screen  
812 N. Dearborn Street  
Chicago 10, Illinois

centered in St. Paul, the Chicago offices will provide regional service, script conference quarters and a clearing point for production problems.

Mr. Balkin is well known to commercial film users. His career dates back to 1918 when he began sales work with the DeVry Corporation in the days of 35mm portable silent projection. 30 years of continuous association with projection and production problems, through the early days of 35mm and 16mm sound to the present, were culminated this year in his association with Reid H. Ray Film Industries.

Among the well-known industrial and general accounts with which Mr. Balkin has been associated in his previous studio connections are the Omas Baking Company, Coleman Lamp Company, J. Mottell and Company, National Retailers Mutual Insurance Co., American & National Leagues of Professional Baseball



*"The only 16mm.  
projector with  
'Fidelity Control'?"*

*"Right...and that  
means top tonal  
reproduction  
with any type of  
16mm. sound film."*

*Fidelity Control*—A flick of your finger focuses the scanning beam, "picks out" sound track with hairbreadth accuracy, whatever its position or whatever the type of 16mm. sound film used—original, "dupe," or reduction from 35mm. Sound is whisper-soft or shouting-loud, "straight" or mixed with musical background or commentary... but always crisp, always distinct.

*Superb optical system*—A super-speedy  $f/1.6$  Lumenized projection lens and a powerful lamp show films, silent or sound, black-and-white or color—gloriously bright from edge to edge. Any one of five lenses, any of three lamps, "tailor" your shows to your audience size.

*Easy Showings*—Everything but film and screen is "suitcase-handly." No need to remove projector

from case—just swing down the sides. Wide-opening film gate and latches simplify threading. Speaker plugs in. Sound showings almost an hour long without a reel change... silent showings even longer.

*See it—hear it demonstrated*—Visit your Kodak dealer—ask him for free folder and demonstration. Price, with single speaker, \$500, with twin speakers, \$565... EASTMAN KODAK COMPANY, Rochester 4, N. Y.

*(Prices subject to change without notice)*

## Sound Kodascope FS-10-N Projector



**KODASCOPE PROJECTOR, Master Model, the new 1000-watt projector, shows slides brilliantly... delivers more light to the screen than any 2 x 2-inch slide projector ever before made. Wide choice of lenses. Improved cooling system. Free folder at Kodak dealers'... \$181 to \$295 depending on choice of lens.**

"KODAK" IS A TRADE-MARK

Kodak



## Human Steel

"Unfinished Business" is the new dramatic motion picture produced for the United States Steel Corporation, through the Jam Handy Organization, to show some of the latest advances in the long continued progress of "Big Steel."

To heat-treat hard metal with the warmth of human interest is hard business. It can be done with professional talent of high calibre, when supported by good organization.



*The*  
**JAM HANDY**  
*Organization*

for Human Inter

VISUALIZATIONS • TRAINING ASSISTANCE  
 SLIDEFILMS • TELEVISUALS • MOTION PICTURES

NEW YORK 19

WASHINGTON D C 6

PITTSBURGH 22

DETROIT 11

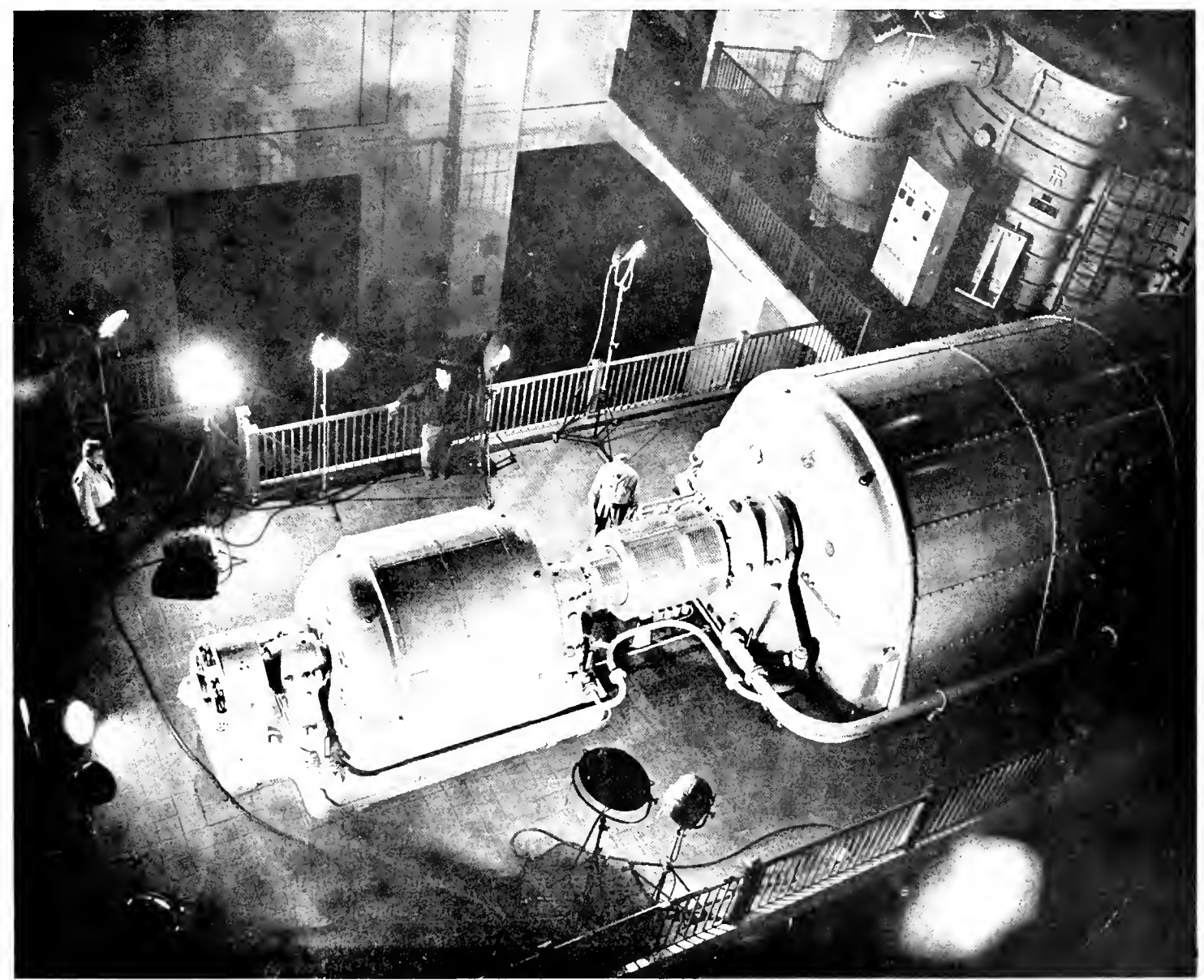
DAYTON 2

CHICAGO 1

LOS ANGELES 1

# BUSINESS SCREEN

M A G A Z I N E



ISSUE SEVEN OF VOLUME NINE • NOVEMBER • 1918

BOARDS  
58. 8348  
3984



**General Tire and Rubber Company uses  
200 Victor Lite-Weights for personnel training and promotion**



THE INTERNATIONALLY KNOWN General Tire and Rubber Company, with headquarters at Akron, Ohio, has joined the expanding list of prominent American industries depending largely upon 16mm sound films for promotional activities and personnel training.

To fill its requirements, General Tire and Rubber Company has wisely selected the incomparable Victor Lite-Weight today's most versatile 16mm Sound Motion Picture Projector. Two hundred Victor Lite-Weights are now in use.

Portable, easily operated and handsomely designed to meet the demands of modern business, the Victor Lite-Weight guarantees flawless performance in showing 16mm training and selling films wherever and whenever required.

**THE VICTOR LITE-WEIGHT ACCELERATES MODERN SELLING AND TRAINING**

A DIVISION OF CURTISS WRIGHT CORPORATION

• Home Office and Factory • Davenport, Iowa • New York • Chicago  
Distributors Throughout the World

**AMONG MANY CLIENTS SERVED REPEATEDLY BY CARAVEL:**

American Bible Society . . . American Can Company . . . American Telephone and Telegraph Company . . . Associated Merchandising Corporation . . . Black & Decker Manufacturing Co. . . . Godfrey L. Cabot, Inc. . . . Ethyl Corporation . . . The B. F. Goodrich Company . . . Kenwood Mills . . . Mohawk Carpet Company . . . National Lead Company . . . Pepsi-Cola Company . . . The Pure Oil Company . . . Socony-Vacuum Oil Company, Inc. . . . United States Rubber Company

**WHY  
TEAMWORK RULES AT  
CARAVEL**



We don't know all there is to know about advertising, sales promotion, plant relations, public relations, employee training . . . and we never expect to. But during more than a quarter of a century we have repeatedly been privileged to work with some of America's ablest executives in these and many other fields of business.

Out of these cooperative efforts have come motion pictures, slidefilms, manuals, complete

training programs that have performed so well in action that these same executives have come back to Caravel again and again — with increasingly difficult assignments.

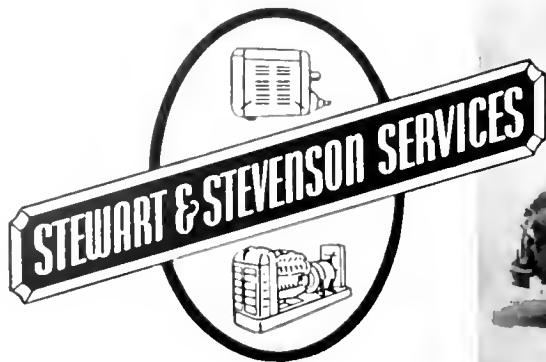
Our clients say we are "easy to work with." We appreciate the compliment, but even more, their own good teamwork. Their example has meant much to us in building an organization such as ours. We are proud of the company we keep.

**When thousands, even millions of people, are the final judge, is it prudent to compromise with quality? After all, the TRUE yardstick is RESULTS.**

**CARAVEL FILMS**

INCORPORATED

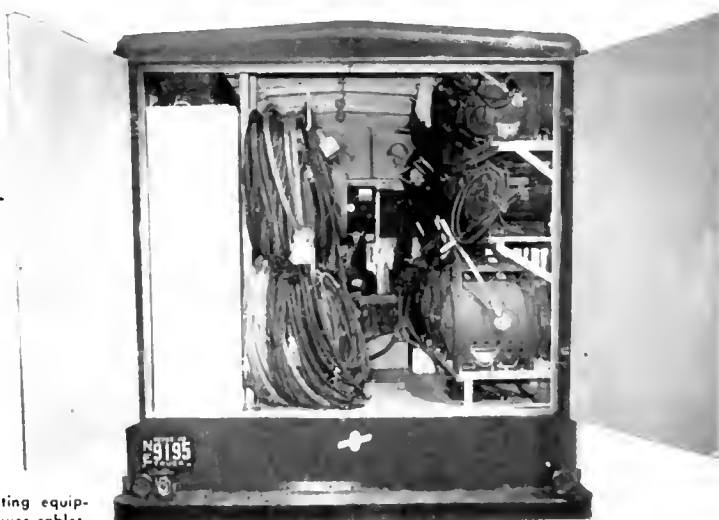
New York • 730 Fifth Avenue • Tel. Circle 7-6111  
Detroit • 3010 Book Tower • Tel. Cadillac 6617



Side view of traveling studio showing 60 kw generator set.

AT  
*Raphael G. Wolff*  
 STUDIOS • HOLLYWOOD

Wherever the location . . .  
 whatever the job . . . Wolff Studios carry  
 their own power and lights in this  
 Stewart & Stevenson mobile power station.



Interior view showing lighting equipment, control panel and power cables. Cameras are stored in cabinet at left.

Industrial movies and business films pose many unique problems that have been successfully solved by the use of this truck-mounted motion picture outfit manufactured for Raphael G. Wolff Studios of Hollywood by Stewart & Stevenson Services.

More than just a generator set, this unit carries all the cameras, lights, cables and other equipment necessary to make fine motion pictures. The specially fabricated body is mounted on a 3-ton GMC truck. Electric power is supplied by a 60 kw. GM Diesel powered generator mounted in the front section of the body. This reliable power unit makes possible the production of movies in remote locations where other power sources are not available.

By carrying all equipment in one truck, a great deal of transportation expense is saved. This saving, combined with the reduced setup time required, enables the Wolff Studios to make fine movies on any location at moderate cost. They have found this method of operation so successful that they have ordered another unit of similar design.

Stewart & Stevenson Services handle all phases of design, manufacture and assembly of these units under one turn-key contract—and one fixed responsibility.

You may not require all these services on one job but if you want reliable mobile power units, durable truck bodies or guaranteed engine installations, your best bet is Stewart & Stevenson Services.

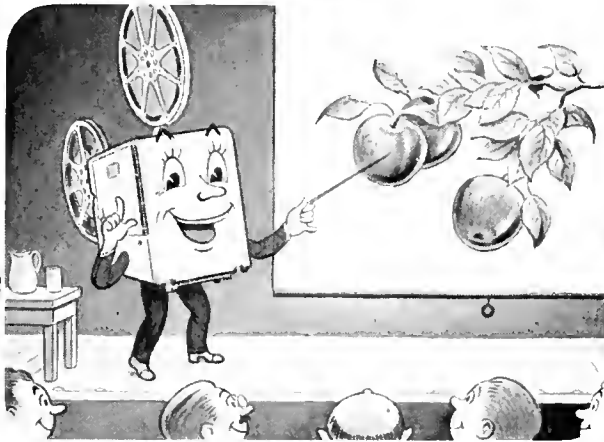
4516 HARRISBURG BLVD.

HOUSTON, TEXAS

THE NATION'S LARGEST DISTRIBUTOR OF GM DIESEL ENGINES



**WHAT WON'T  
THEY DO  
NEXT WITH**

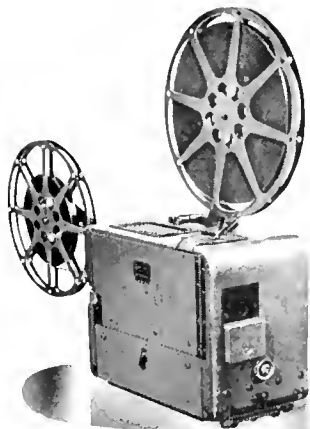


... for *Washington State Apple Commission* are the Filmosound Projectors and the 16mm color sound films used by the Commission's dealer service men to make presentations to apple wholesalers, jobbers, and retailers in the nation's major markets. All nine Filmosounds have turned in excellent performance records. About 200 additional film prints are on loan to school systems.



... with Filmosound Projectors is the *Richfield Oil Corporation* sales organization. Sound movies serve this company three ways: for training its own sales personnel, for training dealers, and for goodwill-building programs at schools, service clubs, etc. Standardization followed rigorous tests of most makes. Filmosounds won on picture and sound quality, ease of setting up, and availability of service.

but the odds are 10 to 1 that you, too, have a job which movies could do better, faster, more economically, more profitably. Capable film producers are ready to help you weigh the possibilities. Write us for their names.



7108 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.

are a "must" if your film is to be fully successful. And the finest 16mm sound film projector, most commercial film users agree, is the . . .



and more frequent after company salesmen and filling station dealers see *Mid-Continent Petroleum Corporation* movies which are packed with clear, convincing counsel on how to make the motoring public buy more DX products. A number of Filmosound Projectors have served Mid-Continent dependably for years, insuring professional-quality reproduction of both pictures and sound.

Precision Made by

*Filmosound*

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

**You Need  
THIS BOOK  
and You Should See  
THIS PICTURE**

Many key men in television can't be sure as yet, as to what it's all about . . . since they've been assigned to brand new jobs for which experience holds no blueprint.

For their guidance we have written "Down-to-Earth Advice on Television — Boon or Booby Trap" . . . a digest of vital information on this new and as yet hazardous medium. At the same time we have produced a tele-film as an illustration of what we are talking about. It's been unanimously acclaimed as a hit. You should see it.

Associated Filmmakers' background includes years of research and experiment in the pioneer days of television. By providing time-tested advice in this new brochure and film, Associated Filmmakers once again demonstrate how their thinking and planning anticipate the problems of sales, advertising and public relations executives. That's why Associated productions consistently get results for their clients.

If you're a sales, advertising or public relations executive, the booklet is yours for the asking.

**ASSOCIATED  
FILMMAKERS, Inc.**

45 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

Associated Filmmakers, Inc.  
45 Rockefeller Plaza,  
New York 20, N. Y.

Gentlemen: I want to see a copy of "Down-to-Earth Advice on Television — Boon or Booby Trap" . . . without cost or obligation.

Name \_\_\_\_\_  
Title \_\_\_\_\_  
Company \_\_\_\_\_  
Type of Business \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

I'd like to hear more about  
the new tele film (check).

**B U S I N E S S  
S C R E E N**

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Telephone Normandy 2-9490

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85 SPONSORED FILM PROGRAMS FOR YOUR

**Employee Group  
SHOWINGS**

MOTION PICTURES bring to life the entertaining and informative story of the imagination and creativeness that built the basic structures of freedom and progress in the American Way.

These 85 sound and color films, produced by American industry and distributed by Modern Talking Picture Service, are available on a free loan basis. They cover a wide range of interest — some relate the background and development of industry and enterprise — others provide information on consumer education, health and hygiene, homemaking, gardening, thrift, and travel. All add zest to group meetings, promote relaxation and stimulate morale.

Many business and industrial firms, mindful of their successful showing of Army and Navy incentive films during the war, have re-established regular noon-hour and recreational employee film programs.



**26** Regional Film-Exchanges to Help  
Arrange Schedules and Supply Programs.

Write for booking calendar and  
descriptions of these films —



**MODERN TALKING  
PICTURE SERVICE, Inc.**

9 ROCKEFELLER PLAZA 142 E. ONTARIO ST.  
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*"I carry it easily!"*

—Because projector, speaker and accessories all are combined in a single light weight unit weighing only 33 pounds—as compact as a suitcase, and really portable!"



*"I thread it quickly!"*

—With Revere threading is only a matter of seconds. Four handy threading points and a simple film path make Revere the easiest of all sound projectors to thread."



*"I run it like an expert!"*

—All the operating controls on the Revere are at my fingertips . . . easy to see and reach. Focusing, tilt control and framing are simple as can be. Fast, automatic rewind eliminates long waiting between reels."



*"So simple, I entrust my students to operate our Revere Sound Projector"*

*"With my students handling the operation of our Revere, it leaves me free for the advisory aspects of sound movies. Too, it encourages a greater feeling of student participation, increasing the interest and educational value of our audio-visual program."*

More and more schools, churches and business organizations prefer Revere Sound Projectors for their portability and operating ease. They are selecting Revere, too, because of its rich "theatre-tone" and brilliance. And at Revere's low price, they can buy several projectors instead of one—thus extending the scope of their audio-visual activities.



**\$287.50**

Complete

Compare Revere—feature for feature—with any sound projector at any price. You'll agree with audio-visual authorities that it's the best buy to be found in 16mm sound projectors. Your Revere dealer will be glad to arrange a demonstration. Phone him today!

REVERE CAMERA COMPANY, CHICAGO 16

**Revere**  
**16MM SOUND PROJECTOR**

# CUT 16 MM OPERATING COSTS

## WITH THE

Experience has shown that you can operate the "National" High Intensity carbon arc for  $\frac{2}{3}$  less cost than the next best light source used in the projection of 16 mm movies. In addition, with "National" projector carbons you get four times more light, which means you can seat substantially larger audiences without sacrificing one bit of visibility!

## CARBON ARC

Finally, the color balance of the light from this arc is nearly perfect, insuring rich vivid quality in color films!

For more details, write to National Carbon Company, Inc., Dept. B.

*The term "National" is a registered trade-mark of*  
**NATIONAL CARBON COMPANY, INC.**  
*Unit of Union Carbide and Carbon Corporation*



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new  
byron  
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Peerless Film Treatment  
now applied to all film  
printed or processed . . .  
. . . *at no added cost*

*hardens emulsion  
seasons "green" film  
resists scratches  
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safe, permanent protection*

## **byron**

the ultimate in 16mm studios and laboratory  
1226 Wisconsin Ave., N. W. Washington 7, D. C.  
phone DUpont 1800

**color-correct prints . . . 72 hours**

# An Index of Sponsored Films

This index of individual sponsored film titles and complete programs reviewed and analyzed in the pages of BUSINESS SCREEN since February, 1948, are alphabetically indexed for the convenience of readers. Only films discussed in some detail are listed here. Hundreds of other titles mentioned "as on Page 18" are not indexed. This current issue (No. 7 of Volume Nine) is noted as Oct. 1948, the month in which this index was prepared for publication.

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AIR DEFENSE COMMAND	<i>Air ROTC Training Film Series</i>	Aug 48 IX 5	
ALFIS CHAMBERS MFG. CO.	<i>Precision Investment Casting</i>	Oct 48 IX 7	
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AMERICAN CANCER SOC.	<i>You, Your &amp; Cancer</i>	May 48 IX-3	
AMER. HOL. THE. GALEX. ASS.	<i>Must It Rave?</i>	Mar 48 IX-2	
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CONSERVATIVE GROCERS CORP.	<i>Sales Training Series</i>	Sep 48 IX 6	
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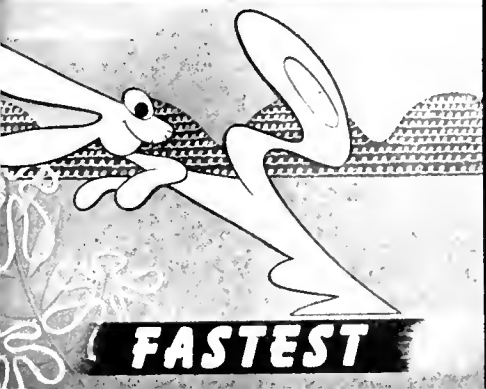


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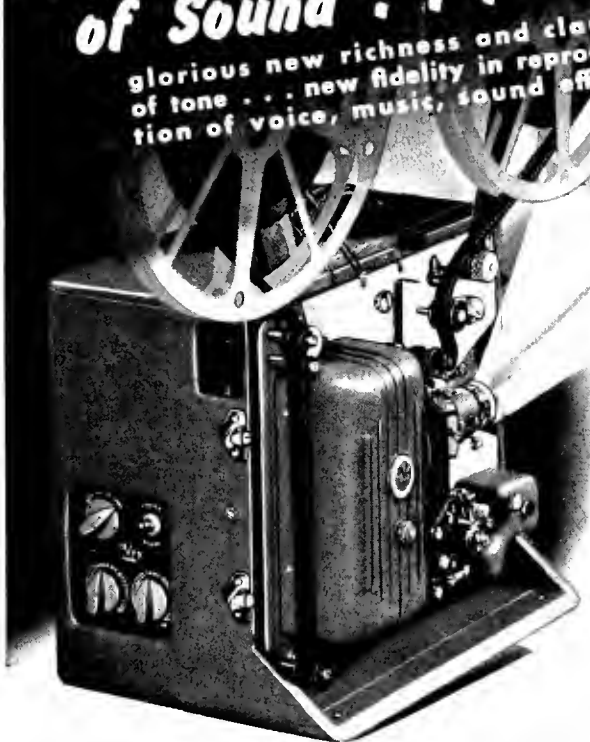
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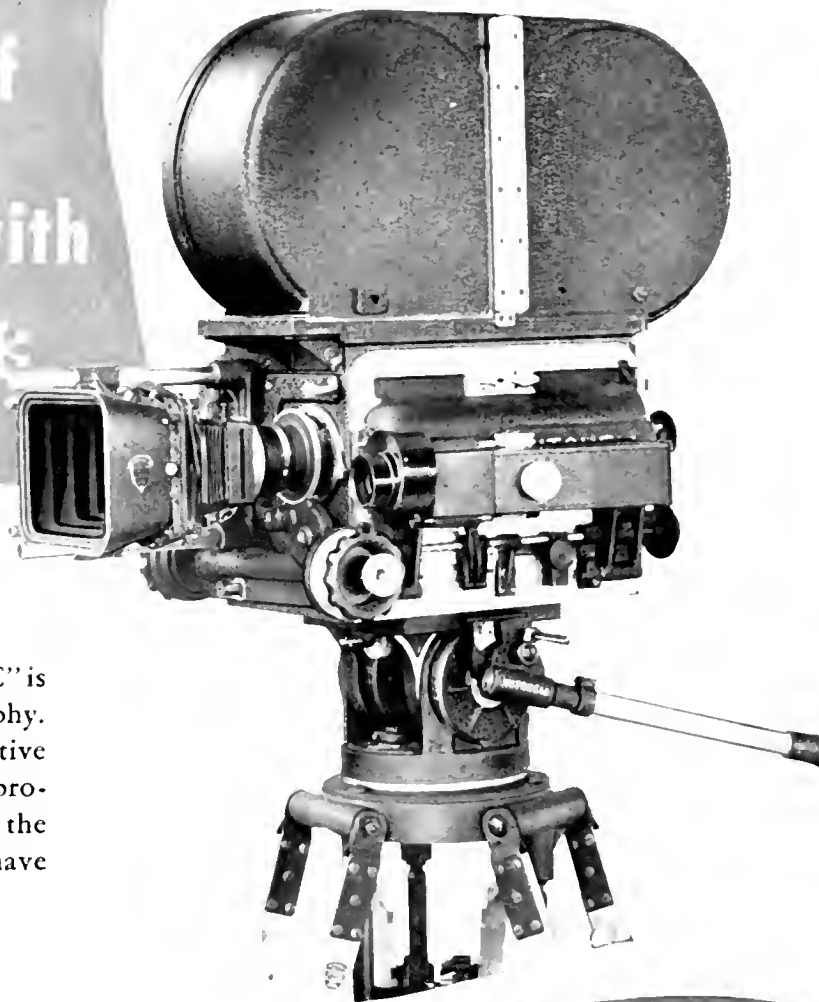
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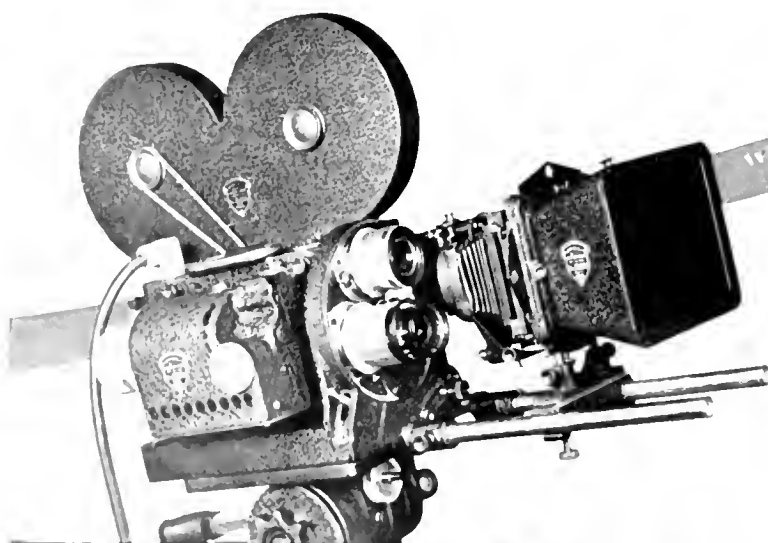
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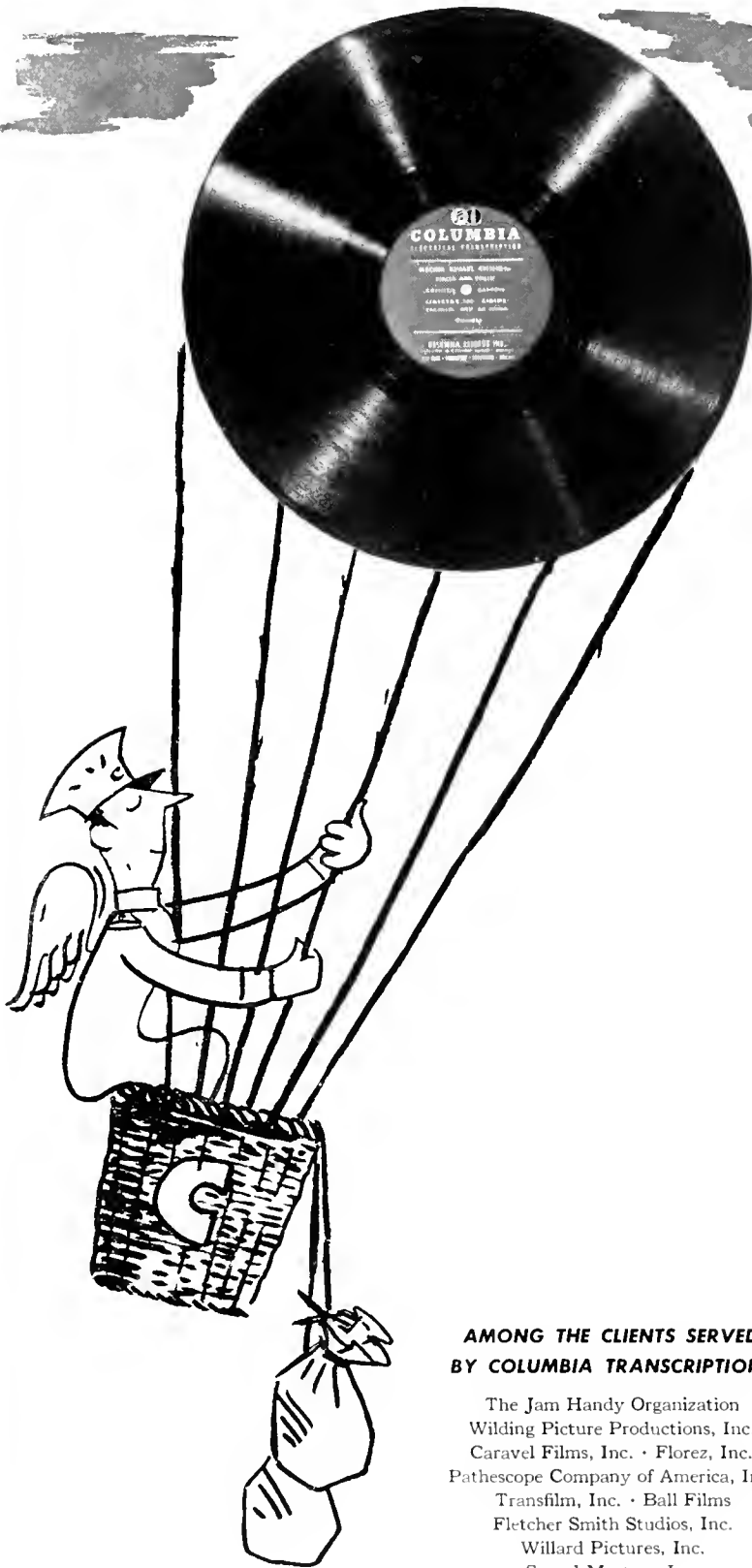
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# TRENDS

## IN VISUAL COMMUNICATIONS

### Key Facts on Television Expansion:

★ The number of companies producing television receivers a year ago was 25. Today the number is nearer 75, a 200% increase. If the video set producer field is not over-crowded yet, it shouldn't take long at this rate.

Total sales of television transmitting equipment, including studio, antennae and other apparatus, for the second quarter of 1948 amounted to \$3,277,307. This almost doubled the \$1,682,615 spent on TV equipment in the last quarter of the year. The mid-year total sales were \$4,959,922.

Total number of television sets in operation in the U. S. as of September 1 according to the NBC Research Bureau was 510,000. This number represented an increase of 52,150 over the August figure. Although the percentage rate of increase declined slightly during September, the trend swung sharply toward the opposite pendulum, what with the World Series, among other things, causing a tremendous spurt.

In Cleveland, just before the World Series games began there, a General Electric distributor reports he was taking an average of one TV set order every six minutes.

### In Approach to Public Service Films:

★ Before Emerson Yorke begins one of his non-commercial, unsponsored, public service motion pictures, he usually has a pretty good idea on how he will regain his production costs, plus a dollar or two for the office safe. Yorke has made a specialty of this type of deal, and a rather profitable one.

The crux of the arrangement, commerciality is the tag line "endorsed by". Yorke's endorsers represent some pretty influential



Camera angle in "This Way to Nursing"

groups. Potent enough are they that their mere endorsement is a fairly sure guarantee of enough print orders to cover all production costs within a few weeks after release of the picture.

Of course, there are other advantages to the Yorke system. In promoting his distribution both 35mm and 16mm, Yorke is aided immeasurably by his endorsers, but at the same time his picture is an independent production

"untainted" by the designation "a commercial film". He gets into a lot of theatres that he might not get into otherwise.

Yorke also has the advantage of retaining all rights of ownership. This paid off on a recent occasion when he sold *Bill Bailey and the Four Pillars*, which has been endorsed by the American Banker's Association, to Nu-Art Films, who will peddle it as an educational picture.

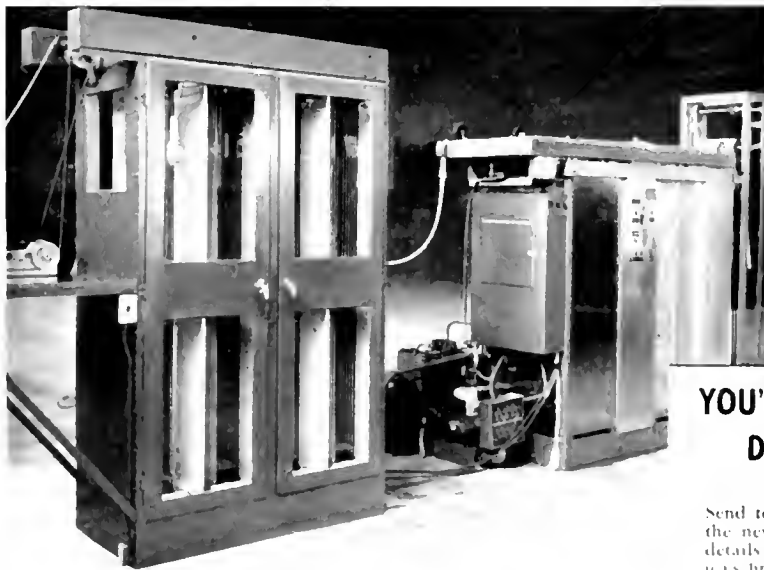
The latest opus in the endorsed series is *This Way To Nursing*, a two reel film released last month. Louting for this production are no less than the United States Public Health Service, The National Committee on Careers in Nursing, the Recruitment Committee of the American Hospital Association, and several state boards of health. With this array of buttonholers, prints are selling like new cars at list price.

Happily, local group purchasers, theatre managers (who get it free from local groups) and audiences are not getting stung. *This Way To Nursing* is a good picture. It takes us into a typical school of nursing and shows the theoretical and practical instruction incorporated in the course. It depicts the nurses in their work and in their off duty recreational activities. Milton Cross, who narrates the picture, does with an appeal to young women to become nurses.

Not only is *This Way To Nursing* a good production technically, it is also a theme of great timeliness and national interest. Yorke says he would have made it even if he *didn't* have a ready made line of print purchasers.

(OTHER "TRENDS" FILMS FUSHERE IN ISSUE)

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FILM...  
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Finest  
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**F**rom conference to cutting room, the ideas and inspirations of capable, long-acquainted writers, cameramen, directors, and editors collide and do battle on equal ground; thus do the best scenes, action, situations, and stories emerge — *a unified victory of many minds.*

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***in Color — or Black and White . . .***

***for Screen or Television***



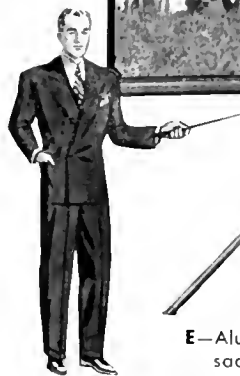
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The smooth operation of the Picture King gets your show started promptly . . . And the finer picture surface of this model, reflecting more light to wider angles, puts your message across clearly, brilliantly and more effectively.



E—Aluminum equalizing slot saddle  
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Before you buy any large tripod screen, see the Picture King and compare. No other has its fabric protecting "No Rub" Octagon case, slat lock, slat plug and slat collar. Comes in seven popular sizes and prices.

45"x60" . . . . \$48.75	70"x70" . . . . \$62.00
60"x60" . . . . 52.75	63"x84" . . . . 83.00
52"x70" . . . . 55.00	84"x84" . . . . 90.00
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Ask your dealer for the handsome, new Picture King — first choice for Ruggedness, Beauty, Balance and Easy Handling! Write for descriptive circulars!

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## Motion Picture Engineers Hold Convention in Washington

◆ The 64th semi-annual convention of the Society of Motion Picture Engineers was held at the Statler Hotel, Washington, D. C., October 25th through 29th. Technical film and television men representing production and processing organizations, and theatre, studio, and laboratory equipment manufacturers from all over the country gathered in the nation's capital for the four day meeting.

According to Wm. C. KENZMANN, SMPPE convention vice president, scheduling of dual or simultaneous sessions was deliberately avoided to enable all delegates to hear the variety of papers delivered during the nine technical conferences. RAY B. DAVIS was convention committee chairman for the 16mm projection group.

## RCA Appoints Walter L. Tesch to Merchandise Executive Post

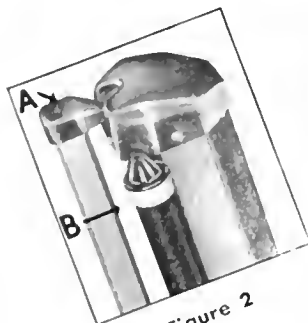
◆ Walter L. Tesch, for the past year manager of film recording sales for RCA's theatre and recording equipment section, has been appointed merchandise manager of the film recording group in RCA's engineering products department.

Tesch first joined the Radio Corporation of America in 1922 as dynamo tender at RCA Radio Central, Long Island. He has since served as engineer in charge of RCA broadcast stations in New York and Washington, and also held positions as district service manager in Chicago, San Francisco, and New York.

## DeVry Names Charles R. Crakes to Educational Director Post

◆ CHARLES R. CRAKES, for the past five years audio visual consultant for the DeVry Corporation, Chicago, has been named to the post of educational director. Currently he is serving as guest instructor for the graduate course in audio visual aids at Northwestern University, Chicago campus.

During his five year tenure as DeVry's consultant, Crakes has traveled to forty six states and nine provinces of Canada, participating in more than 600 educational and religious conferences. In addition he has held more than 300 individual conferences.



A — Concealed goose-neck  
B — Tenite slat plug and collar.

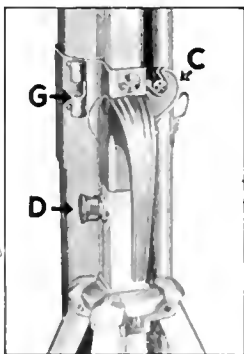


Figure 3  
C — Slat lock  
D — Tenite control knob  
G — Critical leveler



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## TAKE ADVANTAGE OF THIS COMPLETE AUDIO-VISUAL REFERENCE CENTER!

DA-LITE SCREEN CO., INC. has a complete audio-visual reference center for your information. Write for descriptive circulars and literature. Address: DA-LITE SCREEN CO., INC., 2703 N. PULASKI ROAD, CHICAGO 39, ILL.

holders and their availability at their own or other national sources. Write for descriptive circulars. Address: DA-LITE SCREEN CO., INC., 2703 N. PULASKI ROAD, CHICAGO 39, ILL. Support your order with a check drawn from BIRTHDAY SCREENS.



# Greater Impact

Whatever your film program, you'll do it better when you combine a clear story based on your sales and commercial needs with dramatic original artistry of script writing, direction and camera work. Television spots and spots, dealer films, sales training or public relations projects. Let us show you our productions they'll show you what we mean.

Reid H. Roy Film Industries

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St. Paul, Minn.

208 So. LaSalle St.  
Chicago, Illinois

# Sponsored Film Programs Available for Employee Groups

A rich resource in color and sound motion pictures sponsored by American industry and available to organized groups is revealed in this partial list of films available on free loan (shipping charges only). The group of subjects on this page are from the 26 nationwide exchanges of Modern Talking Picture Service. Other large collections are offered by Association Films and Castle Films via their national exchange offices. These will be listed in the next two issues.

## —OF AMERICAN INDUSTRY—

**Adventures in Research** (20 min.) Loan Modern

• The mystery of radar is explained with the help of animations. Many experiments and demonstrations show radar in action. Sponsored by Westinghouse Electric Corp.

**Curiosity Shop** (28 min.) Color Loan Modern

• The problems encountered in making an aluminum television set exemplify the challenge of research which is presented to those who work to make things more useful to mankind. Sponsored by Aluminum Company of America.

**Dateline Tomorrow** (20 min.) Loan Modern

• Shows the many uses of aluminum from the old Italian lead finish spandrels on Rockefeller Center to the latest alloys used by the armed services. Sponsored by Aluminum Company of America.

**Dear Miss Markham** (26 min.) Color Loan Modern

• The story of how cotton fibers are spun into yarn and the yarn woven into sheets. Sponsored by Pepperell Mfg. Co.

**Desert Venture** (27 min.) Color Loan Modern

• The story of oil in Saudi Arabia is shown along with many of the customs and problems of the people inhabiting that section of the Middle East. Sponsored by Arabian American Oil Co.

**Electronics at Work** (20 min.) Loan Modern

• An explanation of what "electronics" really means; this teaching film clears away much of the mystery that surrounds the field. Sponsored by Westinghouse Electric Corp.

**Eternally Yours** (31 min.) Loan Modern

• The story of wrought iron—how it is made today, its history from ancient times and its many uses in industry and everyday living. Sponsored by A. M. Byers Co.

**Everyday Miracles** (21 min.) Loan Modern

• A non-theatrical picture about the history and development of cemented ring steel carbide—its uses today and tomorrow in factory production. Sponsored by Carborundum Co. Inc.

**Industry for Health** (30 min.) Loan Modern

• A comprehensive view of the diligent and exploratory work pursued in the manufacture of pharmaceuticals. Sponsored by Eppolin Co.

**Steel** (20 min.) Loan Modern

• A description of the various processes (open-hearth, basic oxygen, etc.) in the manufacture of steel. The film conveys a basic knowledge of the metal as well as an insight into the processes and on which the industry operates. Sponsored by American Iron and Steel Institute.

**The Story of Milk** (21 min.) Color Loan Modern

• The production of milk—pasture, production and health milk—and how it is processed to provide a clean, safe, wholesome product. Sponsored by American Dairy Cattle and Horse Raisers' Assn.

**Summer Storm** (16 min.) Loan Modern

• The development of low-voltage power lines and the construction of a line and the operation of a line.

• Every change in the consumption of current. Sponsored by Westinghouse Electric Corp.

**Trees to Tribunes** (10 min.) Color Loan Modern

• The story of all the phases a daily newspaper goes through from the time it is part of a tree in a northern forest to the time it emerges from intricate presses as a newspaper. Sponsored by Chicago Tribune.

**Turret Lathes** (27 min.) Color Loan Modern

• Instructions in the use and operation of the turret lathe. The many operations which can be performed rapidly and economically on the modern turret lathe are shown in detail. Sponsored by Gisholt Machine Co.

**Unfinished Rainbows** (36 min.) Color Loan Modern

• The history of the aluminum industry from the time of Napoleon III. The discovery of the Hall process of extracting aluminum is told. The "American" way and the trials which led to its successful adoption are also shown. Sponsored by Aluminum Company of America.

**What Is Electricity?** (20 min.) Loan Modern

• The story of electricity—what it is and how we learned to produce it. Animations help make the fundamental electrical the very more easily understandable. Sponsored by Westinghouse Electric Corp.

**Winning Seals of Approval** (20 min.) Color Loan Modern

• An account of the various testing programs carried out by a laboratory to certify the performance requirements of gas ranges according to a rigid list of consumer standards. Sponsored by American Gas Assn.

**Years of Progress** (32 min.) Loan Modern

• A report on the unique and outstanding facilities for research and engineering which may be used to create new and improved products for serving the public's needs. Sponsored by Chrysler Corp.

**East of Bombay** (30 min.) Loan Modern

• An account of the adventures of the DeWitt Roosevelt expedition in India and Ceylon. It is designed to leave a lasting impression and understanding of everyday life in these countries. Sponsored by Dodge Motor Co.

**Rubber River** (15 min.) Color Loan Modern

• The story of a trip through Mexico and the Central American republics showing what they are contributing to make the Americas independent of foreign strategic materials. The film also helps students to understand the culture, life and habits of the natives. Sponsored by Dodge Motor Co.

**Strategic Materials** (15 min.) Color Loan Modern

• A companion picture to *Rubber River*; this film specializes in close-ups of the usual occupations, methods and cultural habits of persons in Mexico and the Central American republics. Sponsored by Dodge Motor Co.

**Wheels Across Africa** (30 min.) Loan Modern

• The travelogue shows the trip of the DeWitt Roosevelt African expedition across

the Atlas mountains through the Sahara desert and the Belgian Congo, and across the continent to the Indian ocean. Sponsored by Dodge Motor Co.

**Wheels Across India** (33 min.) Loan Modern

• A presentation of the DeWitt Roosevelt Asiatic expedition, giving little known facts of picturesque India. Sponsored by Dodge Motor Co.

## —FOR BETTER LIVING—

**America's First Silverplate** (25 min.) Color Loan Modern

• An informative picture about eating utensils, their historical development and manufacture. American culture from colonial times to the present day, is portrayed in connection with the development of fine silverplated ware. Sponsored by International Silver Co.

**Beauty for Keeps** (20 min.) Loan Modern

• A history of wax, its uses and application providing a better understanding of protective housekeeping and the art of home care. Sponsored by S. C. Johnson Candy and Nutrition.

**Candy and Nutrition** (20 min.) Loan Modern

• Information about foods and the place of candy in the diet. Food values, nutrition and food habits are discussed in detail, with emphasis placed upon moderation, caloric values, available energy and nutrients. Sponsored by the Council on Candy of National Confectioners Assn.

**Crystal of Energy** (17 min.) Loan Modern

• A condensed story of the part sugar plays as a pure carbohydrate in human nutrition. Sugar is shown to be an important worldwide commodity. Also its role in the economy of many sections of our country is stressed. Sponsored by Sugar Research Foundation.

**The Dawn of Better Living** (16 min.) Color Loan Modern

• Presents a brief history of lighting and shows how man uses electricity for an easier, more pleasant way of living. The latest ideas in home planning are shown room by room. Sponsored by Westinghouse Electric Corp.

**100 Years in 4 Minutes** (23 min.) Color Loan Modern

• How to make cakes according to the double-quick blended method. The demonstration technique is used to show how this new method can produce cakes which are consistent in quality and appearance. Sponsored by General Mills Inc.

**The Gentle Art of Meat Cooking** (25 min.) Loan Modern

• How to select meat and fit the cooking methods—roasting, broiling, braising or stewing—to the cuts chosen, with many demonstrations of the modern easy ways to cook meat and poultry. Sponsored by Armour & Co.

**Ironing Can Be Easy** (18 min.) Color Loan Modern

• A demonstration of the latest short-cuts for ironing by hand, giving the audience a new ironing technique that will save time and energy yet give better results than the old method. Sponsored by Proctor Electric Co.

**Pantry Meal Magic** (21 min.) Color Loan Modern

• How to buy canned meats and prepare

Six New Sound Slidefilms on Human Factors in Safety

◆ *Human Factors In Safety*, a series of six new sound slidefilms on human relations in industrial safety, has just been completed by Satta Inc. for the National Safety Council. A complete foreman-training "package" has been built around the films to be used as a basis for supervisory personnel meetings in industrial shops and plants. The program was developed under the direction of Glenn Gilman, senior safety engineer of the Council, and Dr. J. L. Rosenstein, consulting psychologist and associate professor at Loyola University.

*The Secret of Supervision*, initial title in the series, establishes the supervisor or foreman as the front-line representative of management in safety as well as in production matters. It points out that all supervisors have a common job of handling people, and offers a pattern of solution. Subsequent films deal with: *Teaching Safety On the Job*, *People Are All Alike, Everybody's Different*, *Teamwork for Safety*, and *Safety Case Histories*.

Each title will provide the theme, and motivate a directed discussion for a single meeting. In addition to a film correlated instructor's guide for each series subject, the package also includes a supply of audience "take-home" materials.

In filming the series, Satta crews from Chicago went into industrial plants in four states to insure authentic locations. Distribution will begin in mid-November, and will be handled through the National Safety Council.

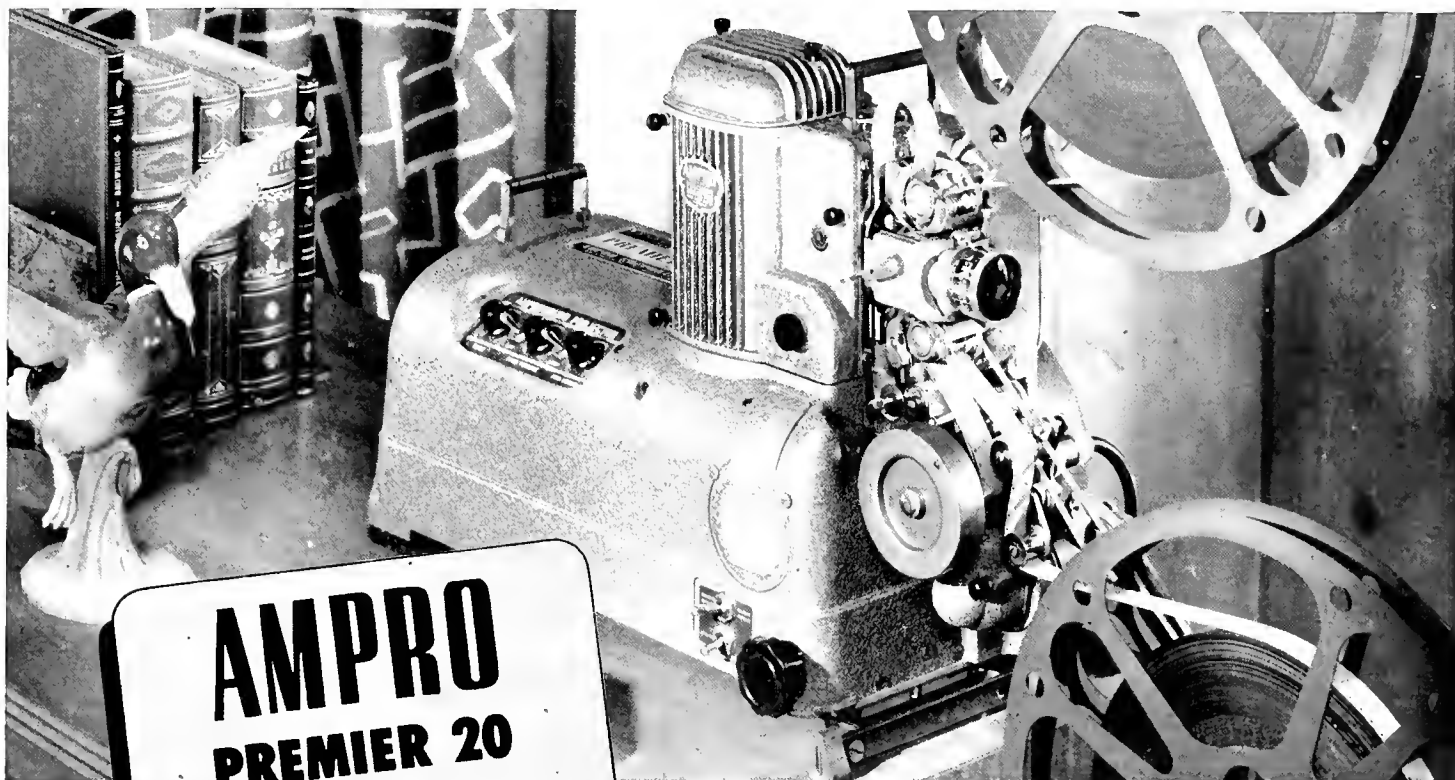
**Arthur Mokin Named S.O.S. Director of Advertising**

◆ In line with its current expansion program, S.O.S. CINEMA SUPPLY CORPORATION, New York, has announced the appointment of ARTHUR MOKIN as director of advertising and publicity.

Mokin was formerly account executive with Bergman-Jarrett Co., New York and agency.

The recent expansion of physical facilities at S. O. S. is described elsewhere in this issue of BUSINESS SCREENS.

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PREMIER 20**

## for 16mm. sound and silent films

Here is a 16mm. projector that will give high grade performance for many years. It will deliver steady, flickerless projection *continuously* and *quietly*. It is dependable, easy to thread and operate. It is gentle to precious film and easy to service.

The Ampro "Premier-20" is a *tested* design, developed by studying and learning from millions of performances. Ampro 16mm. projectors have been "put through the mill" by this country's leading school systems, universities and government departments.

Into each Ampro projector is built 20 years of experience that assures better performance and longer service. Before choosing your 16mm. sound projector, ask your Ampro dealer for a demonstration of the latest Ampro "Premier-20."

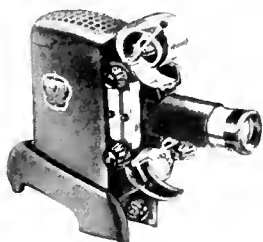
Look—listen—remember Ampro's record—and *then* decide!



### Send for Booklets

Mail coupon for full details on the new Ampro "Premier-20." Also send for interesting booklets "The Amazing Story of 16mm. Sound Motion Pictures" (the illustrated story of how sound pictures are made and projected)—"A New Tool for Teaching" (the story of sound film in the classroom)—"Toward a Better World" (how churches are utilizing sound pictures). These informative booklets will be mailed to you postpaid for 10c each.

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#### MODEL "30-D"

for filmstrips and "x2" slides. Offers extra brilliant illumination split second interchangeability from slides to filmstrip and back—simplified quick threading for filmstrips—and simpler focusing operating and cleaning.

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sound-on-film... 16 mm. arc  
projectors... accessories

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I enclose 10c for a copy of the illustrated booklet, "The Amazing Story of 16mm. Sound Motion Pictures."

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I enclose 10c for "Toward a Better World."

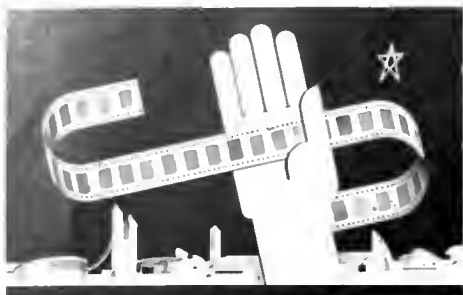
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## THE NEW PICTURES

### CARBON'S "ARC PROJECTION"

Sponsor: National Carbon Company. Film: *Carbon Arc Projection*. Producer: John Sutherland.

★ The purpose of National Carbon Company's new motion picture *Carbon Arc Projection* is to explain just what the carbon arc is and how it operates, and to show why it is the light source best fitted for motion picture projection and production.

The picture is divided into three main parts of about equal duration. First there is a diagrammatic explanation of the mirror and condenser optical systems predominantly used at the present time in professional motion picture projection. Next there is shown a live action and animated presentation of the operating principles involved and the methods

used in measuring the brightness characteristics of the carbon arc. The third section portrays the nature of the light itself and particularly the necessity for a light of the proper color balance for use with color film. This sequence ends the picture with a unique and colorful demonstration of the quality of light from the high intensity carbon arc.

There has been to date no graphical interpretation through means of the motion picture of the relationship of the carbon arc to the optics of motion picture projection, nor of the arc's singular position in the broad science of light, sight and color. Since the projection light source is the primary factor in producing a bright and colorful screen, a motion picture is therefore the ideal medium for this subject since by its use brightness itself can be used to describe brightness, and color itself can be employed to describe color.

**Technical Notes:** The photography is in Technicolor. Live action and animation are about equally divided in a fifteen minute film that is available in both 35mm and 16mm. Certain sequences in the picture make it desirable that not only the 35mm, but also the 16mm prints be projected with high intensity carbon arc lamps, if possible.

**Distribution:** The picture is designed for showing to motion picture projectionists, but the subject matter is so treated as to extend the interest and value of the picture to the producer and exhibitor of motion pictures and also to scientific groups, educational institutions and industrial establishments.

## WESTINGHOUSE PLANT FILM

Sponsor: Westinghouse Electric Corporation.

Film: *Selecting the Right Industrial Distribution System*. Producer: Fletcher Smith Studios.

★ This technical film describes the importance of a power distribution system in the industrial plant.

The entire operation of a modern industrial plant depends upon an uninterrupted supply of electric power to its lamps, motors, furnaces, welders, and other electrically-operated devices. The function of the electric power distribution system is to receive that power at one or more bulk power supply points and deliver it to every electrically-operated device in the plant. Thus, the satisfactory operation of the plant depends directly upon the proper functioning of its distribution system.

Careful engineering, wise factory planning and accurate machine design are not enough to keep production rolling. It takes power, dependable power, to deliver the results of skillfully engineered production lines. To insure highest operating efficiency, it is important that the electrical engineer and architect co-ordinate their efforts during initial planning to provide adequate power distribution facilities. It is the purpose of this film to assist in the planning of a power distribution system that provides dependable power to best meet the needs of any specific plant.

**Technical Notes:** Kodachrome, 18 minutes, combining live action and animation.

Another Exclusive

# ATLAS

Service Feature \*

The recently installed

## PEERLESS FILM TREATMENT

- Lengthens the quality life of your films
- Prevents distortion of the Sound Track
- Protects prints against damage from Projection, Dirt, Oil, Handling, Climatic changes

\* ONLY licensed laboratory in Chicago area servicing the Industry

# ATLAS FILM CORPORATION



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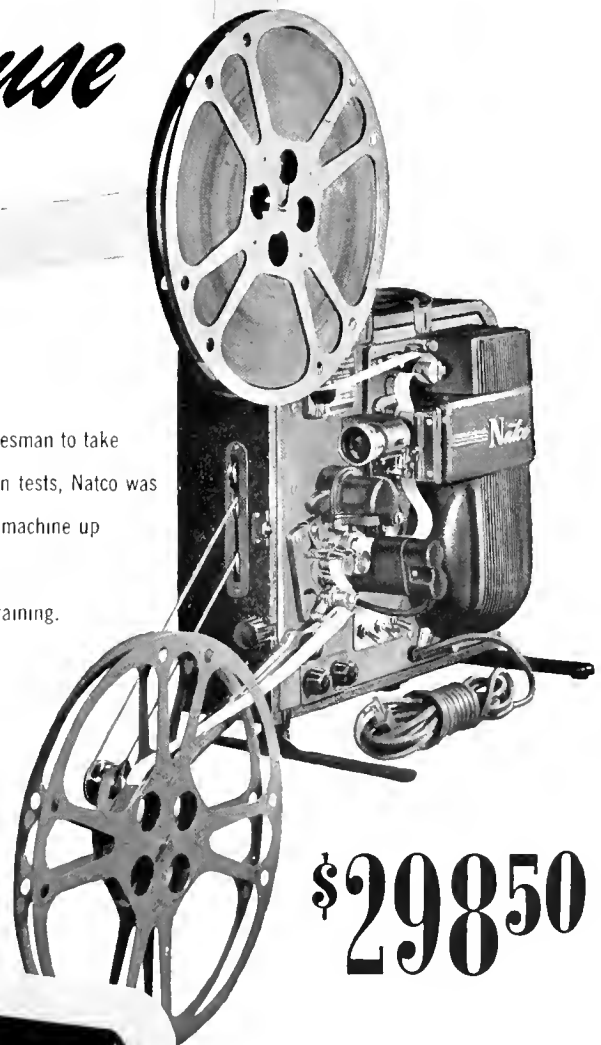
Oak Park, Illinois



# Natco 16 mm. professional sound film projector

**Tailor made for**  
*business use*

- Light enough, compact enough for a salesman to take along. And tough enough to withstand a lot of travel. (In tests, Natco was unharmed by ten 18" drops on concrete floor.)
- It is easy to set this machine up anywhere in your own, or your customer's, plant or office. AC or DC without convertors. Silent or sound.
- Designed for use by any employee without special training.
- Since films used both in training and sales promotion usually are played over and over, Natco's gentle treatment of films is a great advantage. Impartial testing laboratory ran same film 5,000 times without impairing it, on a Natco.
- Theatre-quality tone and image, suitable for large assembly. The only projector in price range with 8" p.m. speaker and 5-watt amplifier. Lamp size up to 1,000 watts. 2,000 ft. film capacity. 2" F16 coated lens. Underwriters' Laboratory approved.



**\$298<sup>50</sup>**

**Natco**  
WORLD'S FINEST  
16mm. professional  
sound film projector

NATCO, INC. 505 N. SACRAMENTO BLVD.  
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**A**ll that most folks know about money matters, once remarked an observant punster, is that money matters.

Several financial institutions have recently concluded that this general public ignorance of their operations also matters, so they determined to do something about it, and they sought Wilding counsel on the possible solution of their problems in the use of visual media.

From many meetings of many minds resulted motion pictures that disseminate information to individuals and communities on methods of banking and also on the part that fiduciary organizations now play, as through all of the years of our country, in building a republic that is strong and great.

We are always happy to co-operate with prospective clients on the possibility of adapting our product to new uses.

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

*A telephone call  
to the nearest Wilding office  
can arrange a showing of  
any or all of these pictures.*



## **Wilding Picture Productions, Inc.**

**NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD**

**T**WO YEARS AGO the Editors of **BUSINESS SCREENS** launched an informal campaign which featured the slogan "Better Showmanship for Business Films." This editorial program recognized the sizeable investment in film production being made annually by its business and industrial readership and declared as its intention "the fullest assurance possible to the sponsor that his film investment would be effectively carried through all the way to the audience."

It is worth noting some of the steps this publication has undertaken (mostly at its own expense) to pursue this campaign:

(1) Sponsorship of the **AUDIO-VISUAL PROJECTIONIST'S HANDBOOK**, a colorful graphic-pictorial guide to presentation and better utilization of all types of audio and visual equipment. An important part of this book is its pages devoted to film care and maintenance, and ways to avoid film damage.

(2) Full cooperation with U. S. Government agencies, including Army and Veterans' Administration bases, permitting the republication without cost of content material from the **Projectionist's Handbook**.

(3) Replication of film care and maintenance material in consumer publications such as the recent **Annual Directory Issue of BETTER FARMING METHODS** magazine, reaching thousands of vocational agriculture teachers, farm group leaders, etc.

(4) Cooperation with social agencies, encouraging similar publicity to community and group film workers.

(5) Talks and demonstrations to public, educational and industrial groups including appearances before the **American Trade Association Executives**, the **American Library Association**, advertising and sales clubs.

(6) Supplementary materials, issued on a low-cost basis, such as a recent **Projectionist's Log**. This little piece, which attaches to the 16mm sound motion picture projector, forms a semi-permanent log for entering film showings as well as providing an oiling record and information on film care.

(7) Last, but not least, the continuous presentation of articles and features on good projection, the importance of first-class projection equipment built according to precision standards, and full consideration to the architectural considerations involved.

#### RESULTS JUSTIFY A GREATER EFFORT

The results to date have been most gratifying. Producers and distributors alike report a growing awareness of better showmanship in the field and around plant and office headquarters.

The installation of fine new presentation-preview rooms by such concerns as General Mills, Kraft Foods, Socony, and Swift and Company lends further assurance that film showings will begin at a top quality level. They must be maintained on that same level—insofar as humanly possible—out in the field.

#### GOOD PRINTS COST A LOT OF MONEY

Color prints of a two or three-reel subject will cost well over \$100 out of the laboratory.



The new Kraft Foods conference and projection room in Chicago.

## BETTER SHOWMANSHIP for Your Business Films

There doesn't seem to be much point in driving a hard bargain in a cheap projector when a few months of film wear and tear will erase the savings. Add to this the importance of a rock-steady, brilliant picture on the screen as an inseparable part of the realism and power of the motion picture and the importance of minimum projector performance standards will be plainly seen.

To this end, **BUSINESS SCREENS** researchers have been analyzing all known makes of projection equipment. Photo-micrographs have been taken of vital moving parts, especially those having contact with film surfaces where most wear and tear takes place. The results of these studies not only guide this publication in setting higher advertising standards but they are also being used as the basis for editorial articles and in the preparation of a new **AUDIO-VISUAL EQUIPMENT REVIEW**. This

special publication will provide the first complete single source of data, specifications, prices, etc. of every single piece of audio and visual equipment *meeting our minimum standards* and now on the market.

#### THESE TRENDS ARE WORTH NOTING

Public libraries in many parts of the country have begun film collections to serve community borrowers. Commercial and educational film exchanges, which serve the greatest proportion of all film users, are experiencing a real boom as the number of new projectors in the field increases by thousands each month.

Film damage alone can become a costly proposition. But the greatest hidden loss is in the faulty, inadequate presentation of sponsored films even by members of the sponsor's own organization. These are the losses at which our "Better Showmanship" campaign efforts are directed. In short, there is a vigorous and continuing program of educational effort in the field of (1) Better Projection, (2) Higher Equipment Standards, *with precision rather than price* as a major objective, and (3) More Projection Personnel made available through simple training programs in the plant, office, school or elsewhere.

A key point in this program is the need for a good reference source on all kinds of audio-visual equipment. Buyers, film executives, advertising and sales heads and every type of user in government, schools, churches, medicine, etc. are among those who direct questions to **BUSINESS SCREENS** on this subject.

It was this lack of a single dependable reference source on projection equipment and essential accessories that prompted the Editors of **BUSINESS SCREENS** to initiate the first **Equipment** (CONTINUED ON THE FOLLOWING PAGE)

#### Kraft Provides for Films

★ Pictured at the top of this page is the new conference and projection room recently completed in the general office building of the Kraft Foods Company in Chicago.

This effective modern center is completely equipped for audio and visual presentations. Bell & Howell arc and mazda 16mm sound motion picture projection, automatic sound slidefilm projection and fully adequate facilities for room conferences are provided. Air-conditioned, acoustically treated for fine sound reproduction and tastefully furnished, it is one of the best of recent setups of this type. Preview and projection rooms, including their design and construction, will be a feature part of our forthcoming reference book **PREVIEW THEATRES**, now in preparation.

# Required Reading for Retailers

• A REVIEW OF THE NEW HAGUE REPORT ON TRAINING FILMS •

**The Use of Training Films In Department & Specialty Stores**, by Harry M. Hague, Harvard University, Graduate School of Business Administration, Div. of Research, Boston, 1948, 117pp, \$1.50

★ One of the most important factors to be considered in evaluating motion pictures as an effective training medium is the type of training it is to accomplish—thus the medium can be judged in terms of how well it meets the needs of a given situation. Starting from this premise, Harry M. Hague, Milton Fellow of Harvard University, undertook his recent study of the use of training films in department and specialty stores in the United States. He conducted the investigation under the direction of J. Sterling Livingston, Assistant Professor in Harvard's Graduate School of Business Administration, with the assistance of the Bureau of Business Research.

## 127 STORES CONTRIBUTE TO RESEARCH

The author's findings, as reported in this 117 page volume, are based on results of a questionnaire returned by training directors of 112 department stores and 15 specialty stores, each with an annual sales volume of over \$5,000,000. According to U.S. Bureau of Census figures, the combined volume of all 127 firms is estimated as representing 25% of the total sales made by independent department and specialty stores in the U. S. during the twelve month period from February 1947 to January 1948. The questionnaire information is supplemented by additional data obtained through personal interviews with directors in 44 of these stores.

In the opinion of this reviewer, Mr. Hague's study is required reading for executive and supervisory personnel in every large retail store in America, as well as all producers of commercial films. A summary of the author's important findings and conclusions will be of value.

## MAJORITY REPORT USE OF VISUAL AIDS

69% of the 127 participating stores included films or slidfilms in their training programs as of the first of this year, and if reported plans materialize, 81% of the total number will shortly be using motion pictures and 82% will be using sound slidfilms. As might be expected, the larger stores—roughly those with 2,000 or more employees—were the most active film users.

51% of the total number covered in the survey own at least one motion picture projector and 62% at least one slidfilm projector. Again, the larger stores took the lead, with slightly more than 80% reporting ownership of both types of projection equipment.

Collectively speaking, films are being used for almost every type of training offered by

the stores but typical individual store practice is to limit their use to a relatively small number of specific courses within the training program.

The author points out that this fairly widespread utilization is of comparatively recent development. Less than one-fourth of the stores using films have done so for as long as four years—the majority having reported less than two year's use of the medium. Almost half the latter group have been using films for less than one year.

## MORE ATTENTION TO TRAINING NEEDED

On the basis of these and other facts cited, Mr. Hague concludes that although progress has been rapid, even store personnel most immediately concerned with the subject have not yet fully explored the potentialities of instruction through films. Among the major obstacles to more intensive use, he lists lack of store management attention to problems of retail training in general, and lack of sufficient experience on the part of store training directors with the film medium itself. These problems are, of course, intimately related. Management cooperation could probably be secured more easily if concrete measures of film effectiveness were presented, but the best results of film use are obtained only as trainers acquire more and more experience in actual teaching situations. As a possible solution, the author suggests that in cases where effectiveness is doubted, training directors might arrange controlled studies and submit results for management consideration.

## EXPERIENCES IN FILM USE DISCUSSED

Mr. Hague also points out that even where stores accept the evidence that films have a definite advantage over other training methods, the problems of best utilization and procurement remain to be faced. His study presents a detailed consideration of these problems, and outlines both training department and management responsibilities in arriving at solutions. He draws on personal interview sources to discuss several possible courses of action adaptable to a wide range of application in terms of individual store size, location, and budget. Producers and sponsors of films aimed at retail store audiences—for either employee training or consumer showings—will find this section of particular interest.

The author sums up his findings and conclusions with the statement that if films are to achieve their full potential as an effective retail training medium, responsible store officials must determine their exact film needs and communicate these needs to producers.

In the published copy of his study, Mr. Hague has supplemented his analysis with three comprehensive appendices entitled

(CONTINUED ON PAGE FIFTY-TWO)



(CONTINUED FROM THE PRECEDING PAGE)  
ment Review feature more than a decade ago. A special issue of this publication was devoted to that subject on two separate occasions before the war.

## FIRST BLUE BOOK OF EQUIPMENT ISSUED

The first new step in that direction since World War II was the publication of the Blue Book of Audio-Visual Equipment in cooperation with the members of the National Association of Visual Education Dealers. This complete technical review deals primarily with older models of projectors so that purchasing agents and dealers might have a single dependable source of trade-in information including serial numbers, parts available, and obsolete model data.

What is now required is a current model catalog, complete in every detail and including every single available model and make of motion, slidfilm, slide and opaque projector on the market, its physical characteristics, specifications and field of use. That book is the forthcoming **AUDIO-VISUAL EQUIPMENT REVIEW**, now being prepared for early publication.

## DESIGNED FOR ACCURACY AND CONVENIENT USE

The **EQUIPMENT REVIEW** will present every known make and model of every type of projection, production and recording equipment on the market in a single reference work. Full price data at date of publication will be included.

Readers of the new **AUDIO-VISUAL EQUIPMENT REVIEW** will get an extra "bonus" in the form of a complete Part II titled **PREVIEW FUNDUS**. Drawing from their vast experience in architectural research for visual presentation, the Editors of **BUSINESS SCREENS** are preparing the first and most complete review of all kinds of preview rooms, small and large—individual, audiovisual operation centers (with film exchanges) and display ideas for all types of audiovisual equipment. The **PREVIEW FUNDUS** will also include special features on the acoustical problem in exhibition.

# Louisiana Story

• A FILM BY ROBERT FLAHERTY •

THE CRITICS, including those arch-sophisticates of the New York theatre, have been unanimous in their praise of Robert Flaherty's long-awaited film document of oil and life in the Louisiana bayou country. This new creative effort by the Man of Aran is a simple and beautifully told pictorial narrative with the appropriate title *Louisiana Story*.

The measure of greatness which this poetic folk story may achieve is not lessened by the courage of its sponsor, The Standard Oil Company of New Jersey. The Esso tradition for pictorial leadership is exemplified in a world-renowned collection of still photography directed by Roy Stryker. *Louisiana Story* is in that tradition and yet far beyond it. The only screen credit to Esso is the brief acknowledgment of a title appreciation to the "Humble Oil Derrick Crew." Humble is an Esso subsidiary.

Flaherty spent many months in the swampy bayou country doing this picture. For the first two years he retains all rights for outright theatrical release. Lopert Films are distributing *Louisiana Story* on that basis as a regular theatrical offering. Since its New York premiere it has been showing at the Sutton, a modest house given to this type of realistic film. Esso does no distribution whatsoever.

The lasting impression of this honestly-told tale is its own best profit motive. Ten or twenty years from now, *Louisiana Story* will be as eagerly sought for its own beauty and truth as are the other works of this creator's remarkable film art. —OHC



This bayou scene is in the pictorial mood of Robert Flaherty's "Louisiana Story"

## A BRIEF SYNOPSIS OF THE "LOUISIANA STORY"

★ THE CAMERA'S EYE opens on familiar scenes of the Louisiana bayou country—moss hung trees and dark scummy water on which a boy paddles his pirogue. As the boy paddles slowly along, the camera picks up alligators and monster gar fish in the swamp waters. As the pirogue enters a main channel, a blast goes off, sending up a geyser of water and frightening the birds into flight.

An unseen swamp duck moves through the tall reeds which bend and sway as this noisy creature of the outside world enters the boy's domain. The scene shifts to the interior of the boy's swamp home where his Cajun family have leased their land for oil exploration.

The drillers and their derrick bring technology into the back country. Against the background of their work and difficulties encountered, his adventures in living go on.

The oil men hit gas and salt water in a first

can attempt. The boy throws his mystic charm, a bag of salt, into the dry hole. The drillers continue work at an angle away from the pressure area and bring in oil. They cap the new well with a "Christmas Tree" and the boy's new friends move on. His father buys the family simple presents, a pet raccoon (chased by an alligator) returns and the picture ends in the mood of its beginning.

There is no "selling" in *Louisiana Story*. This picture says that oil takes men and skill to get, that the men who do its work are regular guys. It is the kind of free verse that needs to be written in films about the cities of Carl Sandburg's poetry. Americans of every class and creed can understand and even get a little emotional about the simple truth. Maybe that's what Harry Truman means to a lot of our countrymen. —OHC



LEADING CHARACTERS of "Louisiana Story" are the boy, a native of the bayou country, and his new-found friend among the oil-drilling crew who visit his homeland. The acting by these real life characters is an outstanding part of this new Robert Flaherty production.

## Four Business Films Show Range of Field

★ Four recently produced film programs reviewed on this page serve to illustrate the wide range of useful purposes now being served by visuals in industry. Both motion pictures and sound slidefilms were employed by the sponsors reported here.

### Goodyear's "A Letter from America" Dedicated to Cause of Freedom

★ As part of its 50th Anniversary celebration, Goodyear Tire & Rubber Company has released *A Letter From America*, a feature length public service film designed to promote "Americanism" rather than company products. Goodyear, as a corporation, figures only incidentally in the picture. Wilding Picture Productions was the producer.

In announcing national release of *A Letter From America*, P. W. Litchfield, chairman of the board for Goodyear, said: "We believe much can be done by American industry to further the fight to preserve democratic principles of freedom. . . . That was our prime purpose when we began production. . . ."

The film combines the life stories of a number of Goodyear's foreign-born employees into a single story of a man, also 50 years old this year, who came to this country as a young man and happened to obtain a job with the organization. The central character's life is intertwined with the life of industry and of America. The ideas a young immigrant boy loses, the ideas he gains, the things he sees, and the person he comes to be—all these are simply portrayed as the story unfolds. The conversion of this one man is shown to be representative of thousands of our immigrant citizens who, though born and perhaps reared under a totalitarian system of government, have learned to "see the light" in America.

### General Mills Stockholders See New Annual Report in Pictures

★ Production on *General Mills Today*, the Minnesota company's new motion picture report to stockholders, was completed early last month by RKO-Pathé and the film is currently being screened at a series of regional stockholders meetings in ten cities from coast to coast.

According to Tom Hope, manager of General Mills film department, the new picture is a result of the company's successful experience with *Operation 46* (BUSINESS SERIES, Vol. VII #8), an earlier report on film. Both pictures animate and simplify annual financial statements of the corporation, and document important developments of the particular year. General Mills executives find the stockholders' interest and understanding of management problems is considerably enhanced by the very real sense of participation in company affairs they derive from the filmed report.

# Color Slidefilm Visualizes Ad Campaign

• YOUNG & RUBICAM SHOWS NEW APPROACH TO MODESS SALES FORCE •

★ Twenty years ago, Personal Products Corporation's Modess was unknown. A competing product practically monopolized the market. Today Modess, with many millions of regular customers, sells a large percentage of all sanitary napkins in the U.S.

Moreover, every woman knows what Modess is—and so thoroughly, that Young & Rubicam, Personal Products' advertising agency, felt that product description and quality claims were actually redundant.

To describe this point of view to its client's sales force, Young & Rubicam planned a sound slidefilm as a presentation of a new advertising campaign based on an entirely new approach to merchandising this type of requisite.

*Modess because. . .* is a color sound slidefilm produced for Personal Products Corp. (through Y&R) by Depicto Films, Inc. It presents, by art work, graphs, cartoons and ad reproductions, the story of why the new campaign was devised, how it will be conducted, and the psychological factors which support its point of view.

*Modess because. . .* explains that a woman's reaction to a picture or a situation is frequently very different from a man's. A man will see a thing objectively as a fact; a woman will have, instead, an impression. For instance: I.

a picture of a beautiful table set for dinner. Man—"Food". Woman—"Beautiful"; 2. a picture of a man telling a joke: Man—"Ha ha!", Woman—"How vulgar!"

So, to reach women in advertising successfully, more than just facts are required, more than convincing copy. The main thing necessary is a good subjective impression.

What interests women? Many things, but one important subject that almost never fails is fashion, and not only fashion, but high fashion, as personified by the great designers such as Hattie Carnegie and Valentina, the most stylish models, and the most imaginative photographers and artists.

On this premise, the current Modess campaign features the ultimate in high fashion and only two words of copy—"Modess, because. . ." Women are coaxed by this to fill in their own reasons because. In addition to this, the new campaign opens up a most valuable plus—word of mouth advertising from woman to woman. She may enthusiastically speak of the beautiful new Modess advertisement, but very rarely and reticently would she speak of the fine quality features of her sanitary napkin.

The Modess campaign, as presented in the slidefilm, is currently reaching women through 192 million impressions in magazines totaling 32 million circulation. —RS

## Burrighs Exhibit Film Packs Potent Sales Punch

**Sponsor:** Burrighs Adding Machine Co.  
**Film:** *The Calculator That Remembers What Other Calculators Forget.* **Producer:** Raphael G. Wolff Studios.

★ *The Calculator That Remembers What Other Calculators Forget* is a short film, running only 1½ minutes, but it has more sales punch than many a 30 minute pitch.

It was made primarily for showing at the National Business Show in New York in October, and unlike many such exhibition films it won't bore its audience.

If a passerby chances to catch the beginning of the film he will see an amusing and clever animation sequence illustrating the three main sales points of the Burrighs machine:

**PRODUCTION SCENE** during the filming of "*The Calculator That Remembers*" at Wolff Studios.



that it's faster, surer, and remembers what other calculators forget. The cartoon characters used are a speedy rabbit, a nimble mountain goat and an elephant. These are the same picture symbols used in the company's printed advertising, thus assuring a close tie in with other promotional material.

A smooth transition introduces the calculator itself, and a pulchritudinous operator to demonstrate it. Then, very briefly but thoroughly, the film shows the operation of the machine's "memory dial", which constantly retains the master total of all sub-totals during a complicated billing calculation. It is an interesting and clear demonstration even to one who knows nothing about office machines. To a buyer of office equipment it makes the machine's special advantages obvious at a glance.

The only distraction in the film is a pleasant one. This reporter temporarily lost the thread of the narration when the operator stopped a moment and turned a dazzling smile of (please, Mr. Editor, may I say "seduction" here—it's the only word that fits) on the audience. However, this type of appeal is not generally considered ungood. It sells products, say the advertising wise men.

And I believe them. I stopped in at the dime store on my way back and tried to buy just a little Burrighs machine. If it's good enough for her, I thought, it's just the ticket for me. And I think that's the way most of this film's audience will react. —E.K.

# GOVERNMENT BY THE PEOPLE

AN EDITORIAL

The house that is America was divided on Tuesday, November 2 into those who voted for the rebellious Mr. Wallace (a few), the determined Gov. Thurmond (more than a few), the self-assured Mr. Dewey (not quite enough) and President Harry S. Truman (more than enough). There was for the Republican loser the bitter disappointment of the morning after and the knowledge that his opponent had taken the office the hard way—giving ground neither to the Old South nor to the Far Left.

The strike the 80th Congress threw earlier this year has struck Thomas E. Dewey (and the kind of Republicanism it stood for) out of the National Game. In retrospect, it is easy to say that had he expressed his convictions in repudiating the Revercombs, Balls, Greens, etc. whose platforms he shared with apparent distaste, Dewey might have won the few states on which the election hinged.

The Far Left of Labor which supported Wallace and the Right of Business which cheered Dewey have also gone down swinging. We are reminded by the most historic upset election in modern American political history that the will of the people names the President and that he must speak his piece as Harry Truman did—plainly, forcefully, and to their way of thinking, or he will lose them.

The nation's press lost this election too as, almost unanimously, it spoke for Dewey. The printed word is no longer enough if any kind of enterprise, let alone Big Business, is to make its economic case to the people. We think that all communications must be re-examined and that films and television will come into their own as the more powerful means of conveying the whole truth—if we have the good sense to stick to it.

Meanwhile, the nation divided on election day is reunited in full knowledge of the tremendous tasks which lie before it.

—OHC

# Banking is Film Business

Chicago's Continental Illinois Bank Shows a New Picture and Sets a Notable Example

THE BANKING BUSINESS, undramatic, factual and as unexciting as its highly-organized management can possibly make it, seems quite inhuman to the average layman and is often fairly remote to its own employees. The larger bank, serving a vast metropolitan area and its regional markets, is even more affected by this state of mind. A clear understanding of all its functions and the very human element which is actually at work throughout its operations is vital to good teamwork and efficiency within the bank as it is to its business and public relations in the world outside.

"Banks," says Sam Smith, banker, in the recently produced motion picture of the Continental Illinois National Bank and Trust Company, *Back of Every Promise*, "are simply people... working quickly and efficiently on every banking transaction. Banking is just a matter of bringing together people who need banking services and people who can give them."

This large Chicago bank has turned to the film medium, say its executives, to make its story understandable to thousands of Continental Illinois workers and to correspondent banks with whom it works. The picture explains the banking system from the standpoint of the country banker and shows how the teamwork of correspondent banks makes possible the flow of goods from the soil and the factory to the consumer.

Produced by Wilding Picture Productions, *Back of Every Promise* is the fourth picture in the Continental Illinois film library. Its premiere showing was held in Detroit, September 26, at the annual convention of the American Bankers Association.

SAM SMITH, COUNTRY BANKER, talks about credit with a farm hand and his employee.



BEYOND THESE FLuted COLUMNS the real business of human relations in banking is transacted each day. ("Back of Every Promise")

The highly interesting factual exposition which it represents will have untold value in the adult educational field. High school and college showings in the Midwest, a plus factor in its distribution, should also pay real dividends in terms of employee material from a purely vocational standpoint.

Banking, which helps business and people everywhere, needs to help its own cause through better public appreciation of its services. Through survey and script development, the American Bankers Association is attempting to do just that with an educational film program. Just now it is taking only its first halting steps in that direction but, according to John B. Mack, Jr., director of the A.B.A.'s Public Relations Council, "if this educational program can be developed successfully, it will progress into a broader program of staff training and public relations films."

Meanwhile, the Financial Public Relations Association, under the direction of its executive vice-president Preston E. Reed, has sponsored a five-part training program in good customer relations for the employees of its nationwide member banks. Reactions of banks who have used this sound slidefilm series have been most enthusiastic and the most commonly expressed sentiment is that these bankers are "thoroughly sold on visual education." ●

CREDIT IS THE LIFE OF BUSINESS as service for corporations accelerates sales into cash.



# Color-Size Selling

SEAGRAM-DISTILLERS CORPORATION PRESENTS ANNUAL SALES MEETINGS WITH VITARAMA



SEAGRAM-DISTILLERS CORPORATION presents a full-length, professionally acted play as one feature of this year's annual sales meetings. The Vitarama presentation which followed was the "hit" of the show.

THE ANNUAL SALES MEETING is a regular custom and an important event for most large companies. It is designed to hypo enthusiasm for the product, engender mutual admiration between salesmen and their managers, and instill the old team spirit.

In some companies today, and in most of them ten or fifteen years ago, the annual meeting consisted of pep talks of interminable length by various company brass hats, and the singing of the company song. *Tight On Top, The Good Name Graham Page*, is one unforgettable example.

But after enduring these conclaves for many years, most companies have devised something more than speeches or songs to accomplish the undeniably beneficent of getting every one in to hear the latest sales gospel. And probably no category of industry has invented more gimmicks for the annual sales stampede than the liquor firms.

This fall, in eleven meetings held across the country, Seagram Distillers Corporation has been alerting its salesmen, distributors and distributors' salesmen on the scientific merchandising and marketing methods the company is undertaking to meet the return of the buyer's market for distilled spirits.

In addition to the customary back-patting, good fellow-ship, and a minimum of inspirational messages by Messrs. Big Seagram presented a two hour, three act, professionally produced and acted stage play on the every day life of a whisky.

(THIS FEATURE IS CONTINUED ON PAGE FIFTY-FIVE.)



DETAILED REHEARSAL BEFORE MEETING provides an unusually clear view of four corners of the Vitarama screen. One 40-foot scene or five individual panels can be used. Besides 40-foot scenes, lot of the complex projection equipment can be used in a panel show. Absolute steadiness and fine registration are notable features of the Vitarama color visual presentations.







PREF-TESTING AUDIENCE REACTIONS to a new show via the *Schweirin* test method.



FIBBER MCGEE AND MOLLY appear in NBC's cavalcade film "Behind Your Radio Dial."



PUBLIC AFFAIRS PROGRAMS account for 40% of NBC's national radio broadcasting.

## N.B.C. Film Documents Network History

★ *Behind Your Radio Dial*, National Broadcasting Company's new institutional film, was introduced simultaneously last month to NBC executives in convention at Sun Valley, Idaho, and to trade press representatives at a special preview in New York. It was produced by RKO-Pathe as the core of a nationwide public-relations campaign to be conducted by NBC during 1949.

The new 16mm two-reeler will soon be released nationally as "the most complete film documentation yet of the people, organization, and operations behind NBC's famed radio and television programs." Initial distribution is planned through local NBC affiliates from coast to coast. According to Charles P. Hammond, network vice president, the sponsor expects to reach an audience of at least 5,000,000 in non-theatrical screenings alone.

### APPEAL IS TO THE AVERAGE LISTENER

Purely a public-relations vehicle, *Behind Your Radio Dial* emphasizes the educational, cultural, and public-service aspects of national network programming. It is designed for primary appeal to the average radio listener rather than to the important advertiser.

Opening and closing shots of Arturo Toscanini conducting a regular broadcast of the NBC Symphony frame institutional sequences which explain departments and functions of NBC's internal organization.

The newsroom sequence is narrated by the dean of U.S. radio commentators, H. V. Kaltenborn, who reviews historic NBC news broadcasts while explaining the inner workings of this important department.

### A BEHIND-SCENES TOUR OF RADIO CITY

The familiar voice of Ben Grauer tells the story of many other NBC programs and activities as he "conducts" the audience on a behind-the-scenes tour of Radio City headquarters. Grauer explains scenes of a *Schweirin* test audience and points out how this system of testing and pre-testing programs fits into NBC's continuous efforts to better production. He adds that educational or current



events broadcasts, such as the popular NBC "Public Affairs" series, account for more than 40% of the total number of programs.

In another sequence, Niles Trammell, NBC president, takes the screen to tell of the network's awareness of its responsibility in pioneering and developing the new medium of television. "For more than two decades of NBC radio," says Trammell, "we have been dedicated to the spirit of public service. Now ... in bringing network television out of the laboratory and into your living room, NBC re-dedicates itself in the same spirit ..."

In each sequence, the film takes viewers

behind the scenes of actual radio or television programs and includes shots of top NBC stars in program rehearsal as well as on the air. Fibber McGee's famous closet, Fred Allen's pre-program antics, and even the station secretary's job of handling fan mail all have their place in the production along with NBC's institutional message.

Actual shooting was done last June, July, and early August under the supervision of Phillips B. Nichols, manager of RKO-Pathe's commercial and television film department. Director was Edward Montagne, who has directed many of the documentaries in the RKO-Pathe *This Is America* series. Jack Snow of NBC, and Phil Reisman, Jr. of RKO, wrote the script.

### N.B.C. RETAINS ARLINGHAUS AS CONSULTANT

James H. Nelson, NBC's ad and promotion director has announced that all NBC affiliated stations will be given first opportunity to arrange screenings in their own localities. His department has prepared special kits for these stations containing the final shooting script, publicity and promotion aids, and suggestions for local distribution. He also announced that the network has retained Frank H. Arlinghaus, president of Modern Talking Picture Service, to supervise the over-all distribution process, which is eventually expected to include television showings.

## "The Amazing Story of 16mm Sound Motion Pictures"

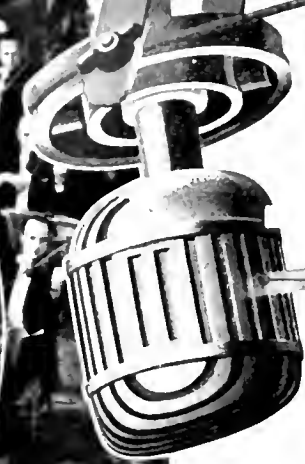
• PROJECTOR MANUFACTURERS LITERATURE MERITS A SALUTE •

★ Four pages from the colorful educational booklet "The Amazing Story of 16mm Sound Motion Pictures" prepared by the Advertising Department of the Ampro Corporation, Chicago projector manufacturer, are reproduced on the following pages of this issue.

The complete booklet, which describes how sound motion pictures are made, how the illusion of motion is created and how sound is recorded and reproduced, is part of an educational

campaign that merits industry-wide acclaim for the quality of its art and content. Because it fulfills BUSINESS SCREEN'S own principles of "Better Showmanship for Business Films," we are privileged to bring our readers this educational feature.

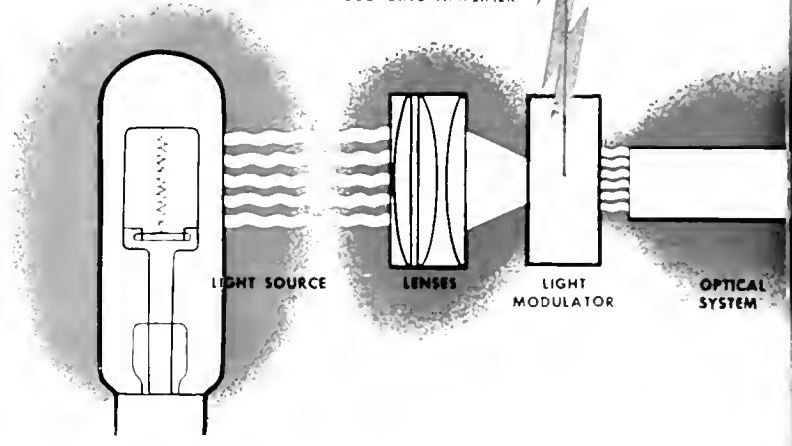
Behind the "Amazing Story of 16mm Sound Motion Pictures" is the precision manufacture of motion picture projector equipment which assures the high-quality reproduction of modern business films. — OHC



VARYING ELECTRICAL IMPULSES

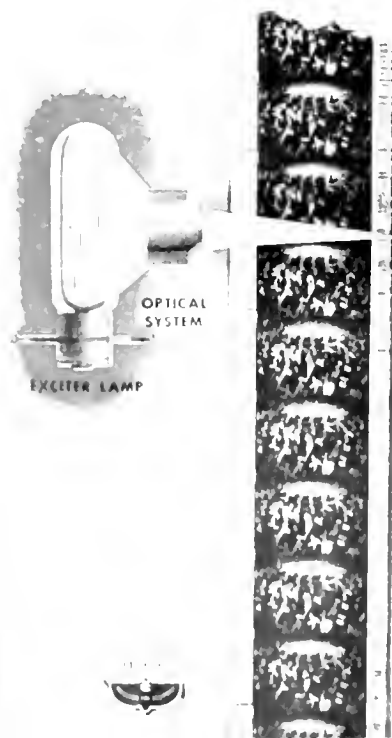


RECORDING AMPLIFIER



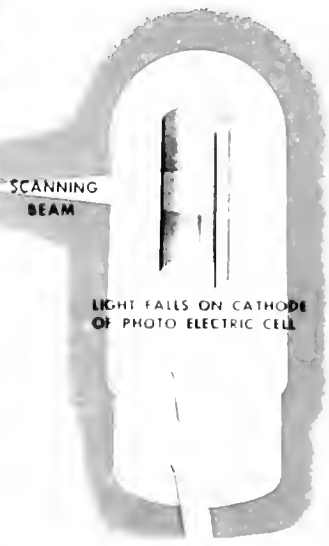
# THE MIRACLE OF

8



OPTICAL SYSTEM

EXCITER LAMP



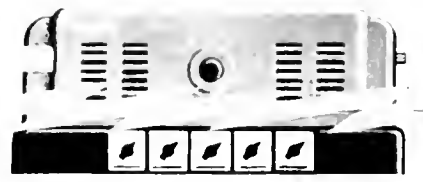
SCANNING BEAM

LIGHT FALLS ON CATHODE OF PHOTO-ELECTRIC CELL

PHOTO-ELECTRIC CELL CONVERTS VARIATIONS OF LIGHT INTO ELECTRICAL IMPULSES

The sound picture is supplied with electrical impulses by a sound optical system. This combination focuses an extremely fine beam of light on the narrow sound track, located on the edge of the sound film. After passing through the film, this light falls on the sensitive surface of a special tube known as a photoelectric cell, whose properties are to change variations of light into electrical impulses.

The width of the impulses is determined by the width of the projector at a precisely controlled rate of speed. The variations in the width or density of the sound track, as they pass the beam of light, vary the amount of light which reaches the photoelectric cell. The electrical impulses are then amplified and transmitted to the recording of the electrical impulses on the recording medium. When the recording is complete, the projector will be able to reproduce the sound track, the projection will be the same as the original recording.

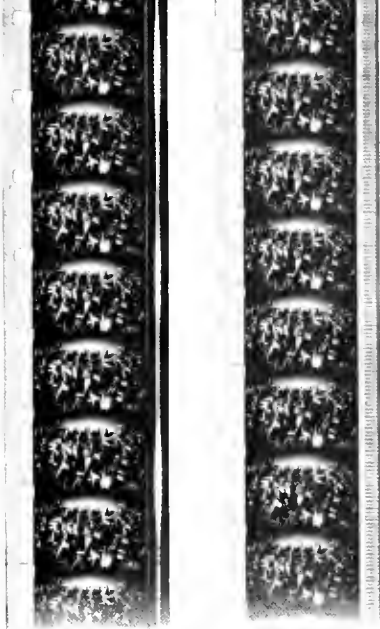
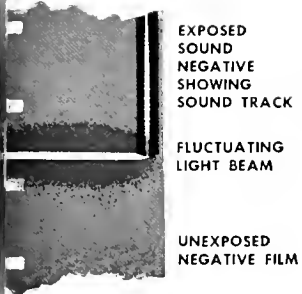


PRINCIPLE OF REPRODUCING SOUND FROM FILM BY THE MOTION PICTURE PROJECTOR

The sound from a motion picture "set" is picked up by one or more microphones. A microphone is a device which receives and converts audible sound waves into minute pulsations of electrical current. These pulsations after being amplified are photographed on film within the sound recorder so that they become a permanent record in a form known as a sound track.

Here is what happens within the sound recorder. It consists of a special type of camera in which the sound negative is run at a carefully controlled (sound) speed of 24 frames per second. The recording camera is equipped with a light source which is focused on the light modulating device. The impulses from the amplifier operate the light modulator in exact correspondence with the variations of sound waves as picked up by the microphones. Then, the light modulator allows a thin slit of light to pass through the optical system to the sound negative, thus the width or intensity of this light beam varies in exact correspondence with the microphone pickup so that the sound pulsations are photographed on the film.

Saw tooth wave shapes on the sound track denote a variable area recording which is usually recorded by a galvanometer type light modulator. Parallel bands laterally across the sound track with the bands varying in spacing and intensity along the length of the film, denote a variable density recording which is usually recorded by a light valve. Rapid pulsations of light intensity correspond to high pitch sounds and are shown on the sound track as closely spaced lines. Low pitch sounds are recorded as widely spaced lines. The sound negative is developed by a special technique to secure the proper qualities in the sound track.



VARIABLE AREA SOUND FILM

VARIABLE DENSITY SOUND FILM



3

# LIGHT AND SOUND

the sound track bands on the film, the greater will be the variations in the total amount of light reaching the photocell.

The sound track, as it passes over the sound drum, varies both the intensity of the light transmitted to the photocell and also the rapidity with which the variations of light intensity occur. Variation of light intensity controls the volume of the electrical impulses to the amplifier, whereas the rapidity of the change gives the pitch and tone, and thus creates sound, music, or speech.

Because the current generated by the photocell is very small, it is therefore necessary to use an amplifier which will *greatly increase* the initial current sufficiently so that a loud speaker can be operated. Inasmuch as the speaker cone vibrates the air to create audible sound, considerable power is necessary, and this power must be supplied by the amplifier.



4

# Meet Local 91 in Pictures

"OUR UNION" IS SHOWN TO NEW MEMBERS AS A PART OF THIS PROGRESSIVE LOCAL'S INITIATION PROGRAM

**L**OCAL 91 of the International Ladies Garment Workers' Union consists of the makers of house dresses, children's dresses and bathrobes in New York City. Its members, for the most part, are slightly lower paid than many other garment workers in the city, for their products usually require less skill in manufacture than such garments as ladies' dresses, millinery, sports wear, suits and coats. 91 is therefore often the first contact many workers have with labor unions upon entering, without experience, into the garment trade. As a worker's skill increases, he will frequently find a job in a higher paid shop and transfer to another local.

Each week one to two hundred new members join Local 91, and a slightly smaller number "graduate" into other locals of I.L.G.W.U. But despite its transient and inexperienced membership, 91 is one of the most prosperous

locals in the city. Several years ago it purchased Tammany Hall, an imposing building at 17th Street and Union Square, and today 91's headquarters contains, besides offices for its business staff, a large auditorium, library, art gallery, and several lecture and classrooms. People coming to New York to study labor activities are usually taken first to 91 as a model of the successful local headquarters.

## LEADERSHIP ACCOUNTS FOR SUCCESS

Responsible in a large measure for Local 91's prosperity is its Manager-Secretary Harry Greenberg. Greenberg is a restless, energetic man who has been active in I.L.G.W.U. for thirty-five years. (He is now a vice-president of the International). It is said that he is responsible for as many union achievements, progress, and enlightened union management as any man in New York. Someone recently said, "Harry al-



Local 91's manager secretary Harry Greenberg (far right) at premiere

ways seems to do things first, then everyone else copies."

Every Monday night at 91's Roosevelt Auditorium in Tammany Hall is initiation night for new members. For years it has been the custom for Greenberg and his assistants to greet the new members and explain what the union is all about. But explaining a local as large as 91, to say nothing of the International, or the whole labor movement to people who have little background in labor has been a very difficult proposition. Early this year, Manager Greenberg determined to make a movie to show at these weekly meetings in conjunction with the welcoming and indoctrinating procedures of initiation.

Greenberg's problem was more than just



Scenes from "Our Union" - this is the shop . . . this is where the union begins . . .



The right to a fair share of the work so that everyone may have a chance



The union gives the workers sick benefits in the form of regular cash payments . . .



The . . . Medical Center . . . with the best . . . to the worker's shop . . .



Local 91 has a recreation building of its own at Unity House . . .



A worker's voice in price settlement brings democracy into the shop . . .

that of devising an aid for his speakers. Members of 91 are of 21 different original nationalities, some of them speaking their native tongues almost exclusively. Yet a movie is almost an international language, and new members will come away from a pictorial presentation of the union much better informed than by a verbal presentation only.

The problem was also more than just explaining why it is a good thing to have a union card. Greenberg has devoted his life to labor, and is admirably equipped to sell his beliefs to the initiates. Recently he said this: "We do not believe in revolution, we believe in evolution. We do not believe in chaos, we believe in stability. We do not believe in rancor, we believe in cooperation. We hope that the employers feel and think as we do. For fifteen years we have worked together in order to bring stability, progress and success to our industry. Only by such methods can we attain improved welfare." It is this concept of a labor union which he directed the new film to explain, as well as the physical benefits of union membership.

#### NEW FILM WORTHY OF WIDER USE

Last month, the finished picture was presented before the executive board of Local 91, and invited guests from the International, other labor unions, and the press. Titled *Our Union*, the film does everything for which it was intended, and more. It is not only an informative film for new members of 91, it could be a good film for many other labor groups. With a few revisions, it should be a good public relations picture for labor in general through showings to public groups.

Briefly, the film describes how the union operates in each shop, the duties of the chair-lady, how the pay is negotiated, prices for piecework, the necessity for guaranteeing each worker freedom from racial discrimination. It shows the Local's headquarters building, auditorium, art gallery, art, dancing and language classes, library, the annual musical comedy, song groups and social gatherings. It pictures the union as a happy place for fun, recreation and education. But it also explains such activities as how the local's finances are handled, sick benefits, free medical facilities and vacation funds.

As it speaks of vacations, it shows the Local's own Hudson-View Lodge at Groton, open to all members, and the ILGWU's famous resort, Unity House.

#### TECHNICAL BACKGROUND DETAILS ARE GIVEN

*Our Union* was produced by Promotional Films, Inc. It is 31 minutes in running time, in Kodachrome. Technically, it is good, photography, narration and music (Emil Velasco) are all above par. Direction of the amateur actors, all Local 91 members, is exceptional—the whole film is full of alert, honest faces that do credit to the union.

For pre-election showings, a short political section was added. It endorses candidates or parties specifically, but urges members to vote, and vote for candidates friendly to labor, candidates opposed to the Taft-Hartley act. ●

PLANNING A NEW HOUSE? SEE

# Home Pictorial

"STORY OF A HOUSE" FIRST OF HOME PLANNING SERIES

THERE ARE TWO interesting facets in this month's story of a new home planning film series now being produced by SARA, Inc. The most obvious of these is that the new films meet a long-felt need for such a home planning series. The promotional possibilities are boundless.

The other facet concerns this new effort to join a group of co-sponsors within a single industry behind this project. Joint sponsorship, like association films, have proven the most difficult kind of films to produce. Apparently, however, the producers of this *Better Home Planning Series* are off to a fine start. A topflight photographic organization, experienced direction and an important idea combine toward a real contribution to both sponsors and the potential audience.

#### First Film of a Color Series

★ *Story of a House*, first completed unit in an ambitious color film series on home planning and beautification, is scheduled for national release to department stores and consumer groups after an early January premiere at Chicago's Furniture Mart.

SPONSORED BY MANUFACTURER GROUP

The entire series, produced in color by Sara Inc., is under the joint sponsorship of a group of home products manufacturers including American Kitchens, Bendix, Briggs Beantware, General Electric, Kinsul Insulation, Sherwin-Williams, and U.S. Plywood. The editors of *BETTER HOMES & GARDENS* magazine are serving as technical consultants.

The 30-minute initial release in the *Better Home Planning Series* traces the complete home-building story from lot selection and financing, on through to actual construction, decorating, and furnishing. It is designed to interest families intending to remodel or refurnish older homes as well as those planning



to build new ones. Subsequent series titles will cover specialized phases of interior decoration and other home improvements.

#### EXPERIENCES OF TYPICAL COUPLE

*Story of a House* is the tale of Mr. and Mrs. Pete Watson, a young couple who set out to build a modern, comfortable home under today's market conditions. As the camera follows their consultations with a banker, an architect, decorating experts, etc., the audience is given a clear picture of the steps necessary to make a home efficient and attractive.

Sequences illustrating imaginative uses of paint and decorative plywoods establish the point that good interior decoration combines beauty and service. Other scenes emphasize the use of labor saving devices such as laundry units, dryers, and ironers, and show how the color-plus-utility principle can be adapted to bathroom and kitchen. The film also offers practical suggestions concerning insulation and heating.

#### LOCAL STORES WILL PROMOTE FILMS

Department store customer screenings of *Story of a House*—and all subsequent titles—will be locally tied in with individual store promotion and with merchandising plans to be worked out with the various manufacturers sponsoring the series. Print distribution will be handled on a free loan basis.

Store executives interested in obtaining further information should contact Sara Inc., at 200 East 56th St., New York, N.Y., or at 16 East Ontario St., Chicago, Ill.

#### Candid Camera-Views Behind the Production Lines at Sara Studio.



DIRECTOR GIFFEN LANDIS shows Sylvia Scott (left) a bit of action business during the film.



VALENTINO SARRA, producer, listens intently as director Landis discusses a new scene.

CITIES ARE BASED ON 10- LB. PACKAGES		Atlanta		Boston		Chicago		Dallas		Detroit		Los Angeles		New York		Rochester		St. Louis		Seattle	
		Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)	Rate (In Days)	Time (In Days)
<b>Atlanta</b>																					
Parcel Post SD		.59	3-4	.59	2-3	.50	2-3	.59	2-3	.50	2-3	.86	3-5	.59	2-3	.50	2-3	.50	2-3	.86	3-5
Rail Express		1.11	3-5	1.14	3-5	1.10	3-4	1.15	3-4	1.11	3-4	1.48	4-6	1.11	3-4	1.09	2-4	1.09	2-4	1.57	4-6
Air Freight		4.92	1-2	4.92	1-2	4.32	1-2	4.38	1-2	4.17	1-2	8.74	1-3	4.61	1-2	4.38	1-2	3.75	1-2	9.55	1-3
Air Express		1.92	1-2	1.57	1-2	1.57	1-2	1.68	1-2	1.57	1-2	3.20	1-2	1.80	1-2	1.80	1-2	1.46	1-2	3.61	1-2
<b>Boston</b>																					
Parcel Post SD		.59	3-4	.59	2-4	.59	2-4	.77	3-4	.50	2-3	.86	3-5	.39	1-2	.50	2-3	.66	2-4	.86	3-5
Rail Express		1.11	3-5	1.12	3-5	1.12	3-5	1.37	4-6	1.11	3-4	1.62	5-7	.99	2-3	1.03	2-4	1.16	3-5	1.62	5-7
Air Freight		4.92	1-2	4.88	1-2	4.88	1-2	6.73	1-3	4.13	1-2	9.27	1-3	3.21	1-2	3.36	1-3	5.11	1-3	10.17	2-4
Air Express		1.92	1-2	1.92	1-2	1.92	1-2	2.74	1-2	1.57	1-2	3.79	1-2	1.10	1-2	1.22	1-2	2.15	1-2	3.79	1-3
<b>Chicago</b>																					
Parcel Post SD		.50	2-3	.59	2-4	.59	2-3	.59	2-3	.43	1-2	.77	2-3	.59	2-3	.50	2-3	.43	1-2	.77	2-3
Rail Express		1.10	3-4	1.12	3-5	1.10	3-4	1.16	3-4	1.00	2-3	1.45	3-4	1.11	2-4	1.08	2-3	1.00	2-3	1.41	3-4
Air Freight		1.92	1-2	1.88	1-2	1.83	1-2	1.83	1-2	3.66	1-2	7.29	1-3	1.84	1-2	1.08	1-2	3.41	1-2	7.29	1-3
Air Express		1.57	1-2	1.92	1-2	1.80	1-2	1.80	1-2	1.10	1-2	2.85	1-2	1.68	1-2	1.46	1-2	1.22	1-2	2.85	1-2
<b>Dallas</b>																					
Parcel Post SD		.59	2-3	.57	3-4	.59	2-3	.66	2-3	.59	3-4	.66	2-3	.66	2-4	.66	3-4	.50	2-3	.77	3-4
Rail Express		1.15	3-4	1.37	4-6	1.16	3-4	1.22	4-5	1.22	4-5	1.29	3-4	1.34	3-5	1.28	4-6	1.11	3-4	1.47	4-6
Air Freight		1.38	1-2	6.73	1-3	1.83	1-2	5.63	1-3	5.63	1-3	5.86	1-3	6.35	1-3	5.73	1-3	4.01	1-3	9.31	2-3
Air Express		1.68	1-2	2.74	1-2	1.80	1-2	2.04	1-2	2.04	1-2	2.27	1-2	2.51	1-2	2.39	1-2	1.46	1-2	2.85	1-3
<b>Detroit</b>																					
Parcel Post SD		.50	2-3	.50	2-3	.43	1-2	.59	3-4	.86	3-5	.86	3-5	.50	2-3	.43	1-2	.50	2-3	.86	3-5
Rail Express		1.11	3-4	1.11	3-4	1.00	2-3	1.22	4-5	1.50	5-7	1.50	5-7	1.10	2-3	1.05	2-3	1.08	2-4	1.49	5-7
Air Freight		4.17	1-2	4.13	1-2	3.66	1-2	5.63	1-3	7.98	1-3	7.98	1-3	4.26	1-2	3.49	1-2	1.01	1-2	8.65	2-3
Air Express		1.57	1-2	1.57	1-2	1.10	1-2	2.04	1-2	3.20	1-2	3.20	1-2	1.16	1-2	1.22	1-2	1.46	1-2	3.09	1-3
<b>Los Angeles</b>																					
Parcel Post SD		.86	3-5	.86	3-5	.77	2-3	.66	2-3	.86	3-5	.86	3-5	.86	3-5	.86	3-5	.77	2-4	.59	2-3
Rail Express		1.18	4-6	1.62	5-7	1.15	3-4	1.29	3-4	1.50	5-7	1.62	5-7	1.62	4-6	1.55	5-7	1.40	3-5	1.25	3-4
Air Freight		8.74	1-3	9.27	2-3	7.29	1-3	5.86	1-3	7.98	1-3	9.27	1-3	9.27	1-3	8.50	2-3	6.73	1-3	5.55	1-2
Air Express		3.20	1-2	3.79	1-2	2.85	1-2	2.25	1-2	3.20	1-2	3.20	1-2	3.79	1-2	3.64	1-3	2.74	1-2	2.04	1-2
<b>New York</b>																					
Parcel Post SD		.59	2-3	.39	1-2	.59	2-3	.66	2-4	.50	2-3	.86	3-5	.43	1-2	.43	1-2	.50	2-4	.86	3-5
Rail Express		1.11	3-4	.99	2-3	1.11	2-4	1.34	3-5	1.10	2-3	1.62	4-6	1.02	2-3	1.13	3-5	1.13	3-5	1.62	5-7
Air Freight		1.61	1-2	3.21	1-2	1.81	1-2	6.35	1-3	1.26	1-2	9.27	1-3	3.37	1-2	5.01	1-3	5.01	1-3	9.15	2-3
Air Express		1.80	1-2	1.10	1-2	1.68	1-2	2.51	1-2	1.46	1-2	3.79	1-2	1.22	1-2	1.92	1-2	1.92	1-2	3.79	1-2
<b>Rochester</b>																					
Parcel Post SD		.50	2-3	.50	2-3	.50	2-3	.66	3-4	.43	1-2	.86	3-5	.43	1-2	.43	1-2	.50	2-3	.86	3-5
Rail Express		1.12	3-4	1.03	2-4	1.08	2-3	1.28	4-6	1.05	2-3	1.55	5-7	1.02	2-3	1.13	3-5	1.13	3-4	1.56	5-7
Air Freight		1.38	1-2	3.36	1-3	1.08	1-2	5.73	1-3	3.19	1-2	8.30	2-3	3.37	1-2	4.38	1-2	1.38	1-2	9.11	2-3
Air Express		1.80	1-2	1.22	1-2	1.46	1-2	2.39	1-2	1.22	1-2	3.61	1-3	1.22	1-2	1.68	1-2	1.68	1-2	3.48	1-3
<b>St. Louis</b>																					
Parcel Post SD		.50	2-3	.66	2-4	.43	1-2	.50	2-3	.50	2-3	.77	2-4	.59	2-4	.50	2-3	.59	2-3	.77	3-5
Rail Express		1.09	2-4	1.16	3-5	1.00	2-3	1.11	3-4	1.08	2-4	1.40	3-5	1.13	3-5	1.11	3-4	1.11	3-4	1.45	4-6
Air Freight		3.75	1-2	5.11	1-3	3.41	1-2	1.01	1-3	4.01	1-2	6.73	1-3	5.01	1-3	4.38	1-2	4.38	1-2	8.67	1-3
Air Express		1.46	1-2	2.15	1-2	1.22	1-2	1.46	1-2	1.16	1-2	2.74	1-2	1.92	1-2	1.68	1-2	1.68	1-2	2.97	1-2
<b>Seattle</b>																					
Parcel Post SD		.86	3-5	.86	3-5	.77	2-3	.77	3-4	.86	3-5	.59	2-3	.86	3-5	.86	3-5	.77	2-3	.77	3-5
Rail Express		1.57	4-6	1.62	5-7	1.11	3-4	1.17	4-6	1.46	5-7	1.25	3-4	1.62	5-7	1.56	5-7	1.15	3-4	1.45	4-6
Air Freight		9.55	1-3	10.17	2-4	7.29	1-3	9.31	2-3	8.65	2-3	5.55	1-2	9.15	2-3	9.11	2-3	9.11	2-3	8.67	1-3
Air Express		3.61	1-2	3.79	1-3	2.85	1-2	2.85	1-3	3.09	1-3	2.91	1-2	3.79	1-2	3.48	1-3	3.48	1-3	2.97	1-2

# Film Shipment Cost Surveyed

(Explanation of Rate Table Opposite)

AS AUDIENCE DEMAND for good factual films increases in ratio to the number of new 16mm sound motion picture projectors entering the field throughout the country, the problem of getting prints to the audience and back to the film library becomes of vital importance.

Every day saved in transit extends the number of audiences which can be served by each print and lowers the cost of distribution per print in service. In the case of highly popular or extremely useful film subjects with a fixed number of prints in the field, this fact becomes as important to the audience as it is to the producer or sponsor.

The Editors of BUSINESS SCREEN are indebted to traffic department experts of one of Industry's leading concerns for the basic data presented here. Rates are based on schedules dated back of midyear 1948 and are subject to any changes which may have occurred. For the purpose of comparison, the actual rates will usually remain the same although there is rumor of postoffice increases in fourth-class charges in the year ahead.

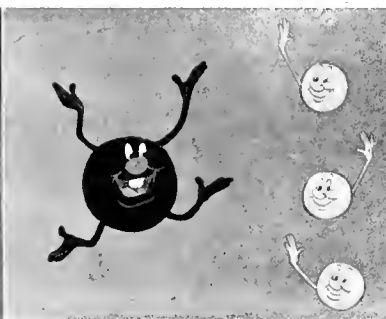
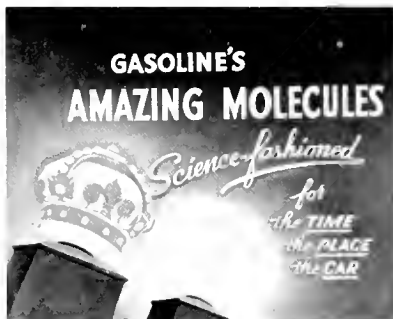
The eight cities shown in rate table opposite are so based that rates to most other points in the country may be estimated by comparison of distances. For example, although no rate is shown from Rochester to San Francisco, the actual cost comparison would be very similar to that shown from Los Angeles to Rochester.

The Air Freight rates shown are rates quoted by certificated air carriers. Non-scheduled air carriers often assess lower rates but are not yet firmly enough established to recommend their use.

The average time in transit is based on comparative performances between some of the points listed and a general knowledge of transportation facilities and accomplishments throughout the country. Some local conditions may influence these time estimates but they are mostly accurate.

The cheapest last service (Parcel Post Special Delivery) is at the same time one of the fastest methods of land transportation. This paradox is explained by the fact that the payment of the special delivery fee entitles parcel post mail to first class mail service. All tariffs are subject to changes and perhaps, by the time this goes to press, some of them may have changed. The form will be useful for noting these changes and for continuing a study of the factors involved as a basic consideration in moving film prints by the fastest possible method to gain time and to increase the potential audience. ●

## REVIEW OF NEW STANDARD OIL (INDIANA) EDUCATIONAL FILM

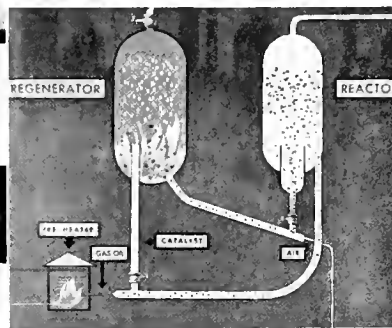


This new color subject was produced by Jerry Fairbanks for the sponsor.

"I'm a carbon atom... and these other fellows are hydrogen atoms."



A quartet of science-fictioned gasoline molecules depicts the simple facts of motor fuel volatility.



Technical animation makes understandable the facts of the otherwise invisible gasoline refinery.



Steam condensing on a cold tumbler illustrates a principle employed in the separation of crude oil.



Studying gasoline volatility in the engine laboratory in order to perfect motor gasoline performance.

## PROGRESS THROUGH SCIENCE

### "Gasoline's Amazing Molecules"

★ Molecules with film personalities are at work telling the inside story of modern gasoline. They appear—in sound and color—in a new 16-millimeter sound motion picture completed by the Standard Oil Company (Indiana). The running time of the picture is 22½ minutes.

The picture's personified molecules are a joint creation of the know-how of motion picture animators and the know-what of Standard Oil research scientists. Around the scientists' knowledge of actual structural patterns of petroleum molecules the artists devised jovial characters.

These molecules introduce themselves, show

how they can be changed in size and shape to form more useful molecules, harmonize in quartet chords when the gasoline blend is right... and instruct as they entertain. Approximately 10,000 individual drawings on paper and on transparent "cels" were made to produce the animated action.

"Live" sequences are interspersed in the picture to demonstrate the properties of gasoline, to explain engine knock, and to show how testing controls modern gasoline. Animation also reveals the operation of the giant new fluid catalytic crackers, each one of which can make enough gasoline in one day to supply the average motorist for a thousand years.

Audiences seeing the picture—which is entitled, *Gasoline's Amazing Molecules*—will come away knowing how gasoline is made.

(CONTINUED ON THE FOLLOWING PAGE)

# CASE HISTORIES

## A Technical Review of Business Motion Pictures and Slidefilms

(CONTINUED FROM THE PRECEDING PAGE)  
 what gasoline is, how it performs, and how specialized it has become in supplying greater and more economical power for automobiles today. Jerry Fairbanks, Inc. was the producer for Standard (Indiana).

**Technical Notes:** Color was used to assure maximum effectiveness for the type of animation required to explain refining processes. Distinctive colors denote gas, gasoline, kerosene, fuel oil, and other components of crude oil... so that they can be traced as they flow through refining diagrams. Film used was the new Commercial Kodachrome, from which color-corrected duplicate prints can be made without limit. The picture was photographed with the new 16 millimeter Mitchell camera, which until recently was confined to Army and Navy work.

**Distribution:** The version entitled *Gasoline's Amazing Molecules* will be made available for public showing. This version will be available from Standard's public relations department at Chicago or from the advertising and public relations representative in each of the company's 26 sales-field offices serving the 15 Midwest states where Standard (Indiana) markets.

As *The Inside Story of Modern Gasoline*, still another version will be for Standard employees and for dealer merchandising clinics.

A 16-page booklet picturing in color the animated molecules that star in the film and also giving pertinent facts about the film and the petroleum industry is available for distribution to audiences. In addition, there is a promotional folder suitable for soliciting future bookings and for bulletin board posting in advance of showings.

## PLASTICS' RESEARCH REPORT

**Sponsor:** The Society of the Plastics Industry

**Film:** *Scientific Approach to Better Plastics*

**Producer:** Films For Industry, Inc.

★ This is a technical record of the achievements of plastic-endowed research at Massachusetts Institute of Technology. It was produced as a report to members of the Plastics Material Manufacturers' Association with the purpose of showing what was done with present-day equipment and in conjunction with a request for additional funds to continue the work.

**Technical Notes:** The film is more than a pure technical record. However, it is also a very hard-to-understand scientific tests and

conclusions performed would probably be beyond the understanding of the average audience (for whom it was not intended); the processes pictured are exciting enough alone from a pictorial standpoint. The experiments illustrated in the film include tests for pliability, torsion, tensile strength, etc. A colorful end sequence depicts typical new plastics products.

**Technical Notes:** Well photographed Kodachrome, about ten minutes in running time. Dr. Carl Wendt, editorial director of "Science Illustrated," is the narrator.

**Distribution:** To plastics manufacturers and advanced technological schools.

## A MEDICAL VISUALIZATION

**Film:** *The Role of Gastroscope in the Diagnosis and Treatment of Gastric Pathology.*

**Producer:** The Jam Handy Organization.

★ This unusual motion picture was produced for Dr. Leo L. Hardt, clinical professor at the Loyola University School of Medicine by virtue of grants from the Council on Physical Medicine of the American Medical Association and the Research and Development Division of the Harrower Laboratory, Inc.

**Synopsis:** The picture opens by describing the careful research of Dr. Leo L. Hardt, who invented the gastroscope. His studies of the human stomach, both normal and pathological, are depicted to familiarize the audience with the course of gastric pathology.



Historical sequence from medical film on the "Role of Gastroscope"

In a sense, the human eye is brought into the stomach to view the digestive processes at first hand. In many cases, the gastroscope has decided advantages over X-ray diagnosis. The film shows a number of actual cases—clinical, X-ray, gastroscopic—and compares methods of study.

Then, going into detail, the picture shows how Dr. Hardt and his associates used the gastroscope to develop a new anti-acid and study its effect on gastric ulcers.

**Technical Notes:** Sound-and-color motion picture, 3½ reels. The clever photography of this film is a combination of X-ray pictures, which indicate pathology, and overlays of gastroscopic views of that pathology. The X-rays serve to locate points of infection.

## Consolidated Grocers Initiate Visual Sales Training

★ On the face of it, the Atlas Film Corporation's production assignment from Consolidated Grocers Corporation seemed usual enough. The wholesale grocery firm, distributors of Monarch and Richelieu brands, commissioned a pair of sound slidefilms for internal use within its own sales organization. Production was initiated on one indoctrination film, and on one sales training subject—but the final Atlas "package" as delivered contained not two, but five separate strips and recordings, representing almost an entire year's work!

Convinced that Atlas' experience in creating this package would interest and benefit producers and sponsors everywhere, our edi-

tors invited the producer to share the story with readers of BUSINESS SCREEN.

According to Atlas, production problem number one was the matter of script authenticity. It is relatively easy, in a sales film, to dramatize key concepts such as punctuality, courtesy, product knowledge, confidence, enthusiasm, etc. But this film was to be shown to wholesale grocer salesmen, most of whom have been in the same business for ten, twenty, or even thirty years. The producer realized that characters in a film acceptable to this audience must speak the language of the salesmen themselves. Even casual conversation had to be phrased in the vernacular of the trade.

In pre-production consultations, sponsor and producer were in accord that one method of assuring an absolutely authentic "voice" in the script was to have the writer become a wholesale grocer salesman even before he began the scenario.

A member of the Atlas creative staff, his identity unknown except to a few key executives at Consolidated Grocers, went through regular company training classes, and spent several weeks traveling with experienced salesmen from the firm's four major divisions: Reid Murdoch, Sprague Warner, Western Grocer, and C. D. Kenny.

At the next producer-sponsor conference it was decided to create two salesman characters, one institutional and one general mod-

(CONTINUED ON PAGE THIRTY-EIGHT)

Wholesale grocer salesmen learn sales techniques via slidefilms





# Thanks, Mr. Strayer

AN ORGANIZATION OF THOSE INTERESTED IN THE



PRODUCTION AND UTILIZATION OF THE SOYBEAN

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August 9, 1948

Mr. Frank K. Speidel, Pres.  
Audio Productions, Inc.  
630 Ninth Avenue  
New York 19, N. Y.

Dear Mr. Speidel:

The initial venture of the American Soybean Association into visual education in cooperation with the National Cotton Council of America, in the production of "Progress in Products" has been most gratifying. In fact, the number of bookings requested on the film in the short time it has been available for distribution has amazed us.

We have been highly pleased with the technical production of the film. Audience reaction has been most favorable wherever we have checked it. One print will be shown at our national convention in Memphis, Tennessee, in September, so that all members of the association who are present will have a chance to view the film.

Several requests for foreign showings have been received, including those from England, Hawaii, China, the Philippines. Short news items in THE SOYBEAN DIGEST, our monthly magazine, have brought a large number of requests for bookings.

Our relationships with your organization have been highly satisfactory in every way. We look forward to continuation on that basis.

Very truly yours,

*Geo. M. Strayer*  
Geo. M. Strayer, Secretary  
AMERICAN SOYBEAN ASSOCIATION

GMS/cs

Make Plans Now to Attend the 28th Annual Convention at Hotel Peabody,  
Memphis, Tenn., September 13, 14, 15

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for our interesting and informative booklet describing this plan.

Fletcher Smith Studios, Inc.

1585 Broadway, New York 19, N. Y.

## JOBBER'S VISUAL TRAINING

(CONTINUED FROM PAGE THIRTY-SIX) did (did) the various men with whom the writer traveled. Three versions of a single sales training film (one for each division except Western Grocer) would follow typical day-to-day experiences of these men as they made their calls. It was planned to use the same photography, dialog, and narration for all three versions, and to substitute label close-ups, brand name mentions, etc. Theoretically, this was an ideal solution—however.

### SINGLE PROGRAM ENLARGED INTO THREE

When the master script had been completed, together with outlines of the changes in the other two, it was discovered that some of the basic distribution material emphasized in the narration applied only to two divisions, and ran counter to established company procedures of the third.

Considerable re-write and revision followed, and what started out as a single sales training production was actually delivered as three separate and distinct sound slideshows.

For the indoctrination picture—covering the size and scope of Consolidated Grocers and the opportunities it offered sales employees—the procedure was somewhat different. After company approval of the script, photography and records were completed, and the final film made ready for distribution... however.

At a preview showing to representatives of one division, the salesmen "hooped" politely but firmly, at a mention of a closely competi-

tive division. For this branch, photography and script were reworked to curb vocal and visual reference to internal rivalry, thus necessitating two separate versions. Throughout production of all five films, even as weeks turned into months, both sponsor and producer maintained cordial cooperative relations.

With prints and recordings now in held use, the sponsor has expressed satisfaction with the results. The three sales-training subjects—*Monarch Means Money*, *C. D. Kenny Means Money for Many*, and *Richeben Means Money for You*—have been successfully used as refresher courses for experienced salesmen as well as for training new men. The two versions of *Thought for Food*, the indoctrination film, are being widely screened for non-selling personnel as well as for salesmen as a visual "eye opener" to the vastness of their company's operations.

## TEXACO'S RURAL NEWSREEL

Sponsor: The Texas Company, Film: *It's New Because It's New, 2nd Edition*, Producer: RKO Pathe, Inc.

★ Last year Texaco released the first edition of *It's New Because It's New*, a black and white farm newsreel, for showings at farm forums throughout the winter. This year, the 2nd edition, of the same title, but a completely new picture, is now going the rounds of rural audiences across the country.

*It's New*—is a pictorial round-up of interesting agricultural labor and time-saving devices invented and built by farmers. The machines illustrated were picked from over a hundred subjects submitted by agricultural extension schools, county agents, editors and farm agencies.

Among the new farm machines described in *It's New*—are a mist sprayer for citrus groves which covers 25 acres a day, a poultry picker made of old tire treads which completely defeathers fowls six per minute, a brush beater (called an Iron Goat) for operating where mowers cannot go, an underground fertilizer which doesn't turn over the soil and deposits 100-500 pounds of fertilizer per acre, an automatic combination potato planter and fertilizer, a pecan tree shaker for gathering nuts, a dairy barn gutter cleaner, a soil fumigator, a sit-down, semi-automatic tree planter, and a stump jumping plow. Any farmer who couldn't get at least one adaptable idea out of *It's New*—should take up an other business.

The picture closes with a short commercial on Texaco lubrication service for farm machinery.

Technical Notes: *It's New*—is about 20 minutes, in Kodachrome. The camera crew traveled 7,000 miles in eleven states to shoot the film. Some scenes in live sound make the clever machinery inventors sound like Dilly's Tavern's Clifton Funguan, which is unfortunate. Production credits should also go to a paint crew, for the hand-built machinery is surely the brightest, and freshest painted ever seen outside a Haystack catalog.

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# In the PICTURE PARADE

## Compliments Pave Way to Better Business Relations in New Film

◆ Increase your sales and improve your business relationships by the wise use of sincere compliments. That is the message of *Compliment Club*, a new thirty minute sound slidefilm produced by the DARINELL CORPORATION.

The film is based on the compliment theory developed by Dr. George W. Crane, psychologist, during fifteen years of lecturing via the platform, radio and newspaper column.

The numerous ways in which men can use compliments to forge ahead in business are emphasized in the picture. Demonstrations are used to show how the compliment idea can magically open doors for salesmen, make employees work harder for a boss they like, eliminate chronic griping, win friends for retail clerks and send employees to their jobs in the morning happy and ready for a good day's work.

An important section of the film is devoted to describing common situations in business when the compliment idea definitely should not be used.

## Lion Oil Company Picture Shows Industrial Revolution in South

◆ The story of the new and industrially vital South is brought to the screen by the Lion Oil Company in their new picture, *Revolution in the South*. The picture, which was produced by The Calvin Company, Kansas City, Mo., is a 16mm 25 minute color story of the part that the Lion Oil Company has played in the growth and development of the South.

The industrial revolution that is occurring is bringing many changes and a whole new way of life—great new structures and mammoth refineries are taking form a new economy is rising out of the old South.

Lion plans to show this picture depicting that peaceful revolution throughout its marketing area and in every state in the Union. Industry will thus be made aware of the opportunities waiting in this section.

The whole range of Lion operations from the latest methods of geophysical exploration to the drilling, casing and packaging of petroleum products—as shown in the picture—will be prof-

portrayed in scenes showing the asphalt and chemical fertilizer plants.

The close integration of the oil industry with practically every form of manufacturing activity is stressed throughout the film. The search for new fields to satisfy increasing industrial needs and the endless research being carried on to improve petroleum products are a dramatic part of the story.

The picture will be shown before schools, churches, clubs, and civic organizations all over the country. In addition, it will be used by the marketing division to better acquaint prospects, dealers and distributors with the activities of Lion. Arrangements to see the picture can be made by contacting

the Lion Oil Company, El Dorado, Arkansas.

## Two Films in "This is Oil" Series Are Announced by Shell

◆ SHELL OIL COMPANY, INC. has released two more films in its *This is Oil* series. The thirty minute, full-color motion picture, *Birth of an Oil Field*, shows how an oil well is drilled, and how crude oil is brought up from the earth. Produced by George Pal of Hollywood, the film uses both live action and three dimensional animation to tell its story.

The revised version of Shell's *Oil for Huddell's Lamp*, which dramatizes the achievements of petroleum scientists, is now available upon request to local company offices. The film shows how

petroleum scientists have out-done Aladdin by producing more than a thousand oil-derived products which increase the comforts of home, boost industrial production and help farmers to grow more abundant crops. The 16mm black and white revision runs twenty-four minutes.

## Gypsum Association Produces First of Three New Color Films

◆ The 15 minute color film *White Magic* is the first of three scheduled for production by the GYPSUM ASSOCIATION. It deals with the mining and processing of gypsum and illustrates some of the major uses of the product.

Because it is an association film, the picture stresses the product itself in an educational way, rather than plugging any one producer or brand. Thus it will be more acceptable to general audiences, particularly schools. Jerry Fairbanks created the film for the sponsor.



*White Magic* opens with a full animation sequence featuring three little flames. Two of them are extremely gloomy, the third is very excited about gypsum, until the other two inform him, at the end of the film, that the stuff won't burn. This throws him into despair also. The animation sequences are but a short part of the film, yet a one time viewer comes away with this fact firmly fixed in his mind, even though the rest of the film may become hazy in time.

The picture shows the mining of the mineral, some of the processing, and a number of its uses, in plaster of paris, molds of all kinds, building materials, etc. Its title refers to the almost endless forms in which gypsum can be used in industry, alone and in combination with other materials.

## Industrial Sponsors Add Three New Subjects for Training Use

◆ ALLIS CHALMERS MFG. CO., SOUTH BEND, INDIANA WORKS and the SUPER TOOL CO. have all made recent additions to a growing list of films for industrial education.

◆ *Precision Investment Casting*, a 16mm sound motion picture in full color, was produced, written and photographed by Allis Chalmers to help meet the many requests it received for information about this new metal forming process. The film consists mainly of a trip through the new Allis Chalmers precision foundry. Each step in the production of precision castings is pictured and explained.

EST. 1914

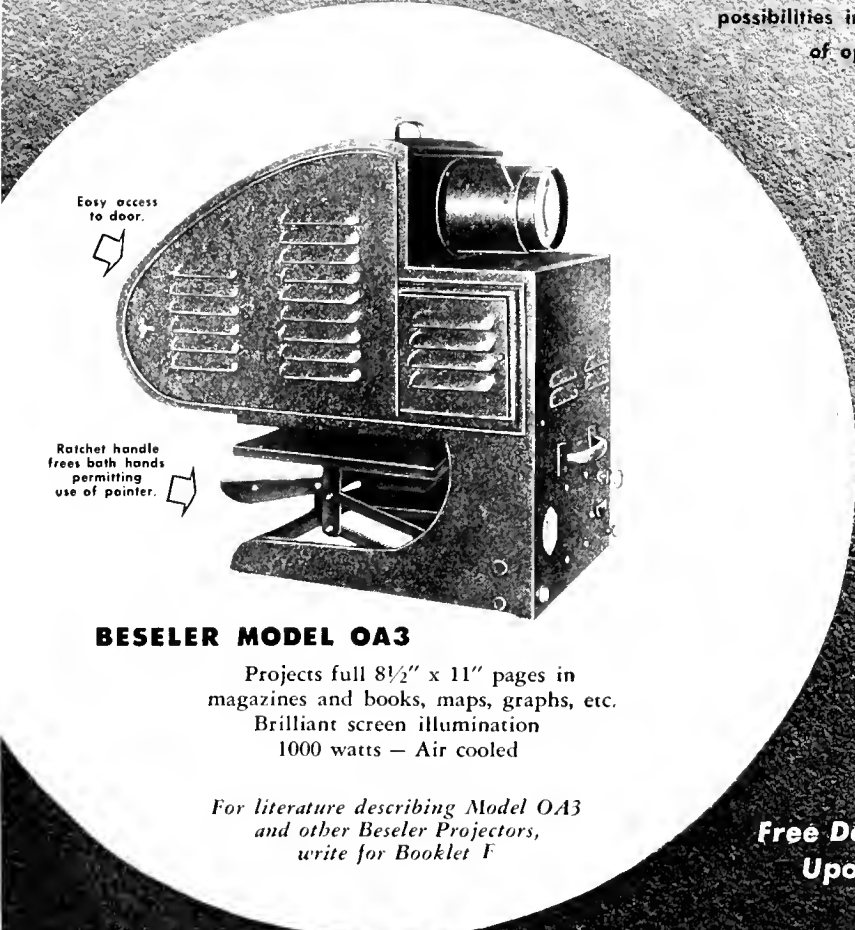
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# In the Spotlight

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Sponsored Filmstrip Distributor Reports 85% School Acceptances

♦ Early this year, Audio Visual Associates, Inc. (BUSINESS SCREEN, September, 1948), sent out several thousand post cards to a selected list of schools offering a silent color filmstrip and manual entitled *Food From The Sun*. 85% of the schools receiving the offer responded accepting the strip and stating it would be of valuable use in classes this year.

Five thousand strips have now been given to the selected schools, and to date a phenomenal 67% of the schools have further responded with an evaluation report on the film's usefulness.

*Food From The Sun* is a strip of 52 frames, produced by Fletcher Smith Studios for the Sugar Research Foundation. It consists of colorful drawings illustrating the story of photosynthesis; how one of nature's most mysterious substances, the green chlorophyll in plants, uses the energy of sunlight to put carbon dioxide and water together to make one of our basic foods, sugar.

The contents of the accompanying manual to *Food From The Sun* include notes on how to use the strip, commentary on the frames, information on sugar production, food value and use in industry, areas of application to school curricula, and laboratory experiments which may be performed to illustrate various aspects of the strip.

Attention is invited in the manual to other Sugar Research Foundation visual aids, *The Gift of Green*, and *The Crystal of Energy*, Kodachrome sound motion pictures distributed by Modern Talking Picture Service.

#### U.S. Electrical Motors Sponsor of Two-Reel Color Product Film

♦ Miniature motors swamped the Rocket Pictures' sound stage like "schmoos" from Dogpatch in pre-schmooradic squad days during a scene in the current production being filmed for U.S. Electrical Motors. The midgets were scale plastic models, hundreds of one of the Sycrogean motor featured in the two-reel color film.

Written by Dan Downer and directed by Dick Weston, the picture is designed for sales promotion as one of a film series on the various motors manufactured by the company. Latest reports indicated that all the models were well received, boxed for distribution in three pieces with showing

# IN THE PICTURE PARADE



The two scenes above are from the Michigan film, *Lucky Junior*.

## TO SAVE YOUNG LIVES

Sponsor: Michigan State Medical Society, Film: *Lucky Junior*, Producer: The Jam Handy Organization.  
★ Michigan's progress in the bat-

tle against childhood diseases during the last thirty years is described in this picture. The film stresses not only the necessity of immunization, but also the importance of the family doctor who understands and treats each of his little charges as an individual and

not as just another unit in a human assembly line.

Synopsis: A kindly doctor reminisces just after bringing into the world the child of the first baby he delivered some thirty years before.

He cannot help but compare this baby's chances of survival to those of his father, born thirty years ago when hospitals were a luxury for the expectant mother . . . when immature babies had little chance of survival . . . when 300 Michigan children died of whooping cough . . . when one out of every twelve diphtheria victims died . . . when smallpox in one year laid low more than 4,500 youngsters.

The doctor points out that preschool immunization is the answer to smallpox and that Michigan's immunization program is protecting every child in the state.

As for rheumatic fever, the doctor describes Michigan's ground-gaining fight against the disease, for rheumatic fever control centers are strategically spread throughout the state. He comes to the conclusion that, in matters of health, a child born in Michigan today is indeed a "lucky junior."

Technical Notes: *Lucky Junior* consists of one black and white, ten-minute reel.

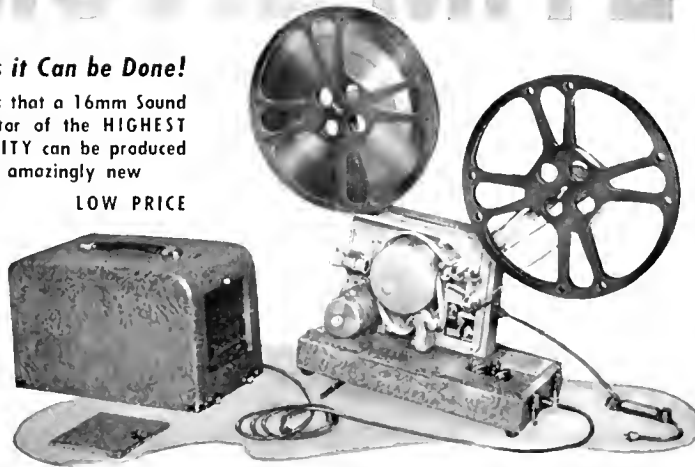
Distribution: Complete booking information regarding this film may be obtained by writing to Hugh W. Bremner, Michigan State Medical Society, 2020 Olds Tower Bldg., Lansing 8, Mich.

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#### New General Electric Picture on Material Handling Methods

♦ GENERAL ELECTRIC is using a new Kodachrome sound film to promote modern means of handling materials in factories and warehouses. The film illustrates all types of materials handling equipment and shows installations in which each is best used. Part of G.E.'s modern materials handling program, the picture is designed to impress manufacturers that the surest way to lower costs in this highly efficient modern age is to re-vamp obsolete materials handling systems.

#### Super Tool Company Film Shows Use of Six Ejector Type Tools

♦ The slidefilm sponsored by the Super Tool Co., *Advantages and Economy of Ejector Type Tools with Carbide Inserts*, presents all the information about the six styles of super ejector type tools that a tool man could desire. The film consists of thirty eight frames

## “This is it!”

These three words sum up the impressions of audiences and guests who have seen the Seagram presentation described in this magazine.

The techniques used for Seagram have already been tested and proved by the experience of Life Magazine with their traveling show “The New America” which has thrilled audiences all over the country for the last two years.

The special equipment and methods which made possible the production and exhibition of these impressive shows are now available to you through the joint efforts of:

### **THE VITARAMA CORPORATION**

1925 New York Ave., Huntington Station, N.Y.

Phone — Huntington 5-490

*and*

### **LESLIE ROUSH PRODUCTIONS, INC.**

119 West 57th Street, New York 19, N. Y.

Phone — Columbus 5-6430

*Address inquiries to either company.*



A RECAL SAID TRAINING SERIES OF SIX 16mm color motion pictures, now available from International Film Bureau offices in Chicago and New York, features this study in a retail store.

#### New Harris-Seybold Picture Now Completing for Printing Industry

◆ Production on HARRIS-SEYBOLD'S new promotional film is being carried on simultaneously in New York and Cleveland. The picture is designed to be shown by lithographers and printers to prospective customers as part of an industry promotion package. Considerable animation is being used in the new film, which, like the award-winning *How to Make a Good Impression*, will be available in 16mm sound and full color for national distribution.

#### South Bend Lathe Works Issues Third Film on Basic Operations

◆ The 16mm color and sound motion picture sponsored by the SOUTH BEND LATHE WORKS, *Grinding and Use of Basin Lathe Tool Cutter Bits*, makes use of the animated cartoon to help put across its message. The third film in a series based on the book, "How to Run a Lathe", this production shows the various steps necessary to properly grind and use cutter bits for lathe operations.

#### Security Banknote Co. Sponsors Picture on Financial Printing

◆ *The Banknote Story* has just been visualized on Kodachrome 16mm film by Harold Young Productions Inc. for the SECURITY BANKNOTE COMPANY. The picture shows the intricate workmanship which enters into the making of real certificates, bonds and currency.

While the exterior scenes were shot in the New York financial district, many of the interiors were taken in the New York Stock Exchange, and in the Security currency and printing plants in Philadelphia and Pittsburgh.

Since the film has considerable educational value, it probably will be shown in schools for college and high school students, as well as for adult groups. It is available from Security Banknote Co., 100 Broadway, New York, N. Y.

# IN THE PICTURE PARADE

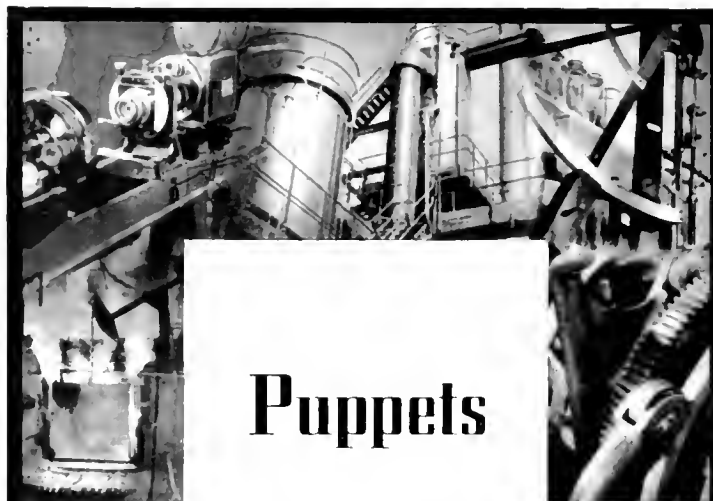
National Board of Fire Underwriters Shows Restoration of Texas City

◆ How ill-fated Texas City became a boom town again less than a year after an ammonium nitrate explosion blew it into a rubble heap is the dramatic STORY of *Texas City Comes Back*, new film sponsored by the NATIONAL BOARD OF FIRE UNDERWRITERS.

Killed, 550; injured, 3,000; property loss, an estimated \$50,000,000 that was Texas City on April 16, 1947. But America's fire insurance companies went to work immediately and pumped life back into the town. Although Texas City did not receive a dollar in government aid, within a year thousands of homes were repaired and rebuilt, and industrial plants were rebuilding and ex-

panding. The Board's Catastrophe Plan had met its biggest test.

The story of Texas City's rebuilding is told on 16mm black and white sound film in *Texas City Comes Back*, sponsored and distributed by the National Board of Fire Underwriters. Graphic newsreel shots of the raging fires and the destruction following the catastrophe are featured. Scenes of the rebuilt city were filmed on the spot ten months later. Together they show how fire insurance stands ready to serve any community in a time of disaster. The film may be obtained from Board offices locally for showing before any civic club, church or school audience free of charge.



## Puppets

In association with Marcel Joyne, famous creator of stringless puppets, Loucks and Norling are producing a series of one minute theatrical films in Technicolor for one of the leading national advertisers.

These subjects, each created from an original scenario, combine live character action with a new technique in stop motion puppet photography. The use of color and expert lighting creates a three dimensional effect.

Marcel Joyne's puppets, made of rubber, have no visible joints. All movement is smooth and life like. Any trade mark character may be reproduced or new characters created.

*If you are looking for something different, contact us.*

**LOUCKS & NORLING**  
*Studios*

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TELEPHONE BR 3-1100 • 16mm AND 8mm FILM • EST. 1933

Art Commission of New York City Described in New Kodachrome Film

Produced and distributed by VISUAL SPECIALISTS, INC., *New York's Heritage* describes the activities of the Art Commission of the City of New York.

The Commission is composed of a group of non-compensated, public-spirited citizens who are the final authority on landscaping, building or interior decorating on all public property in the city. Appointed by the Mayor on a non-political basis, the artists, building and landscape architects, and laymen who compose the committee supervise construction valued at an annual average of \$225,000,000. The annual budget of the commission is only \$12,000.

New York's Art Commission, the first of its kind, has been much copied by other cities. For further information on the 10 minute Kodachrome short, which is the first of a projected *American Life* series, write to Henry Clay Gibson, Visual Specialists, Inc., 111 Madison Avenue, New York.

#### Series of Engineering Drawing Films Now Available from Purdue

◆ A series of 16mm engineering drawing pictures that have been made and used in classes at Purdue University is now available to the business field. The films make a valuable addition to the master list of "Films for the Building Industry," featured in the June BUSINESS SCREEN (Issue 1, Vol. 9).

Although only two of the sixteen films *Capital Letters* and *Lower Case Letters* have sound tracks, almost all have accompanying work sheets and teachers' commentaries. At Purdue the students work along with the showing of each film. After every section of the picture in which a lesson is explained and demonstrated, the projector is stopped and the lights turned on. The students then work an appropriate problem. After they have finished, the instructor works the problem on a copy of the work sheet projected on the chalk board by means of a negative slide. Seven pictures have accompanying slides. Included in this series are *Ink Work & Tracing*, *Pictorial Drawing*, *Applied Geometry*, *Orthographic Drafting*, and *Intersections and Surfaces*.



Film Laboratories Are Equipped for Peerless Print Processing  
 ♦ Peerless Film Processing Corporation has made seven new installations of equipment in film laboratories across the country during the past few months.

Atlas Film Corporation in Chicago; Byron Laboratory in Washington; Consolidated Film Industries in Hollywood and New York; Fordel Film Laboratories, Bronx, New York; Master Motion Picture Company in Boston; and Reid H. Ray Film Industries in St. Paul are all now offering Peerless service.

Film processing is now taking on a new emphasis in considering films for television. A bad print always makes a bad impression, but a single damaged television print, with its enormous audience in a single showing as compared to the viewers of a normally screened reel, may ruin an otherwise good, and expensively bought, commercial message or screen story.

More and more slide and slidefilm users are adopting Peerless film processing in surance against damage. In this case, a single damaged frame, which might go unnoticed in a motion picture, can stick out like a sore thumb when projected as a still.

Peerless' seven new installations plus others now being contracted for are part of a plan for offering faster and more efficient service to customers in all parts of the country.

Bell Telephone Issues Film "Party Lines" in French

♦ The French version of BELL TELEPHONE'S *Party Lines* has just been completed by CRAWLEY FILMS LTD. Title of the film is *Le Caisne au Telephone*. Other recent Crawley releases include the *Peoples of the Maritimes* series and eight films for various government organizations designed specifically for Canadian consumption.

Finishing touches are being put on *The Town and the Mill* for KENWOOD MILLS and *Are You Safe at Home?* for the DOMINION FIRE PREVENTION ASSOCIATION. Work is also progressing on films for Trans-Canada Air Lines, Imperial Oil, and the Canadian Pulp and Paper Association.

Don't let a

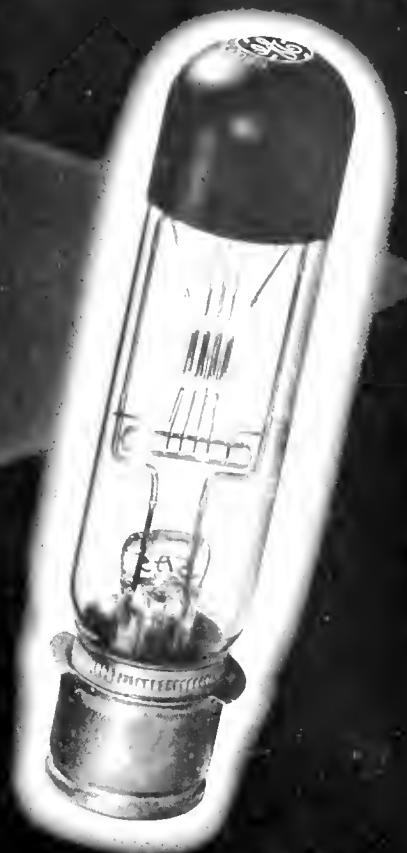
*Burn-out*  
 spoil your show

GET

G-E

PROJECTION LAMPS

... the kind *most* projector manufacturers use as initial equipment



GET A SPARE... types and sizes now available for all movie and still projectors.

*Remember... for every photographic purpose*

G-E LAMPS

GENERAL  ELECTRIC



PROVIDE THE "PROJECTIONIST'S HANDBOOK" FOR YOUR FIELD FILM OPERATIONS: Every sales, service or training representative of your organization should be provided with a copy of the new Audio-Visual Projectionist's Handbook, Shows how to present films, saves wear and tear. Write for particulars to BUSINESS SCREENS, 812 North Dearborn Street, Chicago 10, Illinois.



Kodalight Table Viewer in use.

### Color Transparency Viewer Has Wide Range of Business Uses

◆ The KODASLIDE TABLE VIEWER, a completely new and revolutionary approach to the viewing of 2 x 2 inch transparencies, was marketed last month by EASTMAN KODAK CO.

Differing widely from all present-day viewers in both concept and design, the new unit is not a magnifying device for studying 2 x 2 transparencies. Rather, it is a complete projection system—including projector, slide changer and screen—housed entirely in an attractive case which occupies less than 10 x 12 inches on a desk or table top.

The Kodalight color slide projection system can be used in a fully lighted room without loss of clarity or brilliance in the projected image. Loss of quality is reduced to nil by the use of a powerful Lumenized optical system and a new type of projection screen—the blackened, pinhole type—which gives a more brilliant image with rear projection than anything ever tried before.

The new viewer should prove to be an important new tool for business, science, education and industry, especially in sales and promotional work. It can be used by salesmen and enables them to reduce the number of samples they must carry. Real estate dealers can use it to help prospective customers choose a new home. In the retail field, dealers might use it to illustrate merchandise not carried in stock. As for doctors, dentists, educators, photographers and travel agents—the viewer could be an extremely important method of selling their services.

The over-all screen size is 7½ x 7½ inches, and the richly detailed image produced from 35mm transparencies is 10½ x 6½. At present the Kodalight Table Viewer is priced at \$95.

### Baptists Use Theatrical Trailer

◆ The American Baptist Home Mission Society is distributing a two-minute trailer to theatres in connection with local community *Crusades For Christ Through Living Pictures*. Herbert Smith pro-

# AUDIO-VISUAL BUSINESS REVIEW

## Two New Sound Films Announced for Bell System Distribution

◆ *Crystal Clear* and *Telephone Screen Review No. 4* are the two newest 16mm productions released by AMERICAN TELEPHONE AND TELEGRAPH CO. *Crystal Clear* tells the story of man-made crystals, so vital in telephonic physics. For ten interesting minutes a narrator, using a non-technical, popular science style, helps the picture to explain the special laboratory processes through which a rare type of quartz is transformed into precious electronic crystals. Kodachrome adds interest as well as beauty to this film, produced from an original script by J. J. Harley and A. C. Walker of Bell Telephone Laboratories.

A highlight of *Telephone Screen Review No. 4* is the cere-

mony marking the installation of the Bell System's 30 millionth telephone at Marshalltown, Ia. Prepared in newsteel form, the picture also shows the company's extensive medical set-up for employees and the snowplane winter patrol system used to patrol telephone lines in the Rocky Mountains.

Both pictures are now available through local Bell System telephone offices.

## New Picture for Christmas Shows

◆ Business men who are looking for a way to instill a bit of Christmas cheer into their organization film programs might do well to preview ENCYCLOPEDIA BRITANNICA'S film, *Christmas Rhapsody*.

Designed to foster the holiday

spirit, the picture tells a tender family story against a background of Christmas carols, lofty mountains and deep snow. A black and white, one-reel feature, *Christmas Rhapsody* is printed on both 8mm and 16mm film and is available in sound and silent versions.

## Air Traffic Control Problems Described in RCA-Sponsored Film

◆ Ninety percent animation footage makes understandable the problems of *Air Traffic Control*, a 11-minute black and white motion picture produced by Bray Studios Inc. for the Radio Corporation of America and supervised by the Franklin Institute of Philadelphia.

The film opens by pointing out the need for some kind of all-weather traffic control, particularly at such congested air centers as the metropolitan area of New York, where three major airports operate in close proximity. Landing problems are analyzed in terms of the elements of bearing, distance, speed, and time of arrival of incoming planes, together with wind, weather, general traffic conditions on the field and other factors.

The picture then shows how "teloran", a combination of television and radar, has been developed by RCA in cooperation with the United States Air Force to solve the traffic control problem. In a plane equipped with teloran, the pilot has a pictorial situation display before him which shows the position of his own plane, as well as all other planes in his altitude layer. In addition, the display shows him a map of the area over which he is flying, together with the various airways and hazards in the area. The film closes with a glimpse of "future" New York air traffic, after it is under desirable teloran-control conditions.

RCA offices are handling the distribution of *Air Traffic Control*, and readily approve showings to interested technical groups, such as airport and airline operators, pilot associations, military and governmental authorities and others in the aviation field.

## "Trout Factory" Is the Latest Hawley-Lord Sport Film Subject

◆ Tommy Conlon, director and cameraman of Hawley-Lord's *Pheasant Fever*, has just finished a new film to be called *Trout Factory*. It is the complete story from the egg to the hook of how one state stocks its lakes and streams. Release date is Nov. 1st.

**QUALITY PRINTING**  
 TOP COLOR AND DEFINITION  
(Since 1936)  
 With Complete Safety to  
 Your Master Film

---

**KODACHROME DUPLICATES**  
 Direct from the original  
 Single Run  
 or  
 "A" and "B" Printing  
 WITH EFFECTS

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**MASTERCOLOR PRINTS**  
 From which multiple high  
 quality prints are ob-  
 tained at a lower  
 cost per  
 print

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*"Fastest Service Consistent With Quality"*

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



EVANS CLARK

Director of 20th Century Fund to Board of Film Council of America

◆ THE FILM COUNCIL OF AMERICA has named EVANS CLARK, executive director of the TWENTIETH CENTURY FUND, to fill an opening in its board of trustees. For the last four years, Mr. Clark has directed the Fund's motion picture programs, which are designed to use films as an educational tool in the popularization of economic problems and analyses. Among

Fund motion pictures produced during his directorship are *Distributing America's Goods*, *Building America's Houses*, *Round Trip*, and *The U.S.A. in World Peace*.

Mr. Clark is the author of a number of books on economics, including "Financing the Consumer," "Boycotts and Peace," "How to Budget Health," and "Stock Market Control."

#### Don Bartelli to Rockett Pictures

◆ DON BARTELLI has joined the production staff of ROCKETT PICTURES INC. and will manage the film editing department, it was announced by DICK WESTEN, studio production head.

A former writer-director for the U.S. Navy Training Film Branch and the Navy Photographic Center, Anacostia, Md., Bartelli was co-producer for the 8th Victory Loan film series sponsored by the Treasury Department. He also wrote and directed the first American film on airborne rockets during the war.

#### Stanley Adams Joins Movie-Mite

◆ THE MOVIE-MITE CORPORATION has appointed STANLEY H. ADAMS as field representative to contact dealers' and distributors' salesmen. Until recently, Adams was in charge of all final assembly operations on Movie-Mite 16mm sound projectors. Well-versed in the electronic and mechanical points of sound projectors, his services should be of real assistance to distributors and dealers.

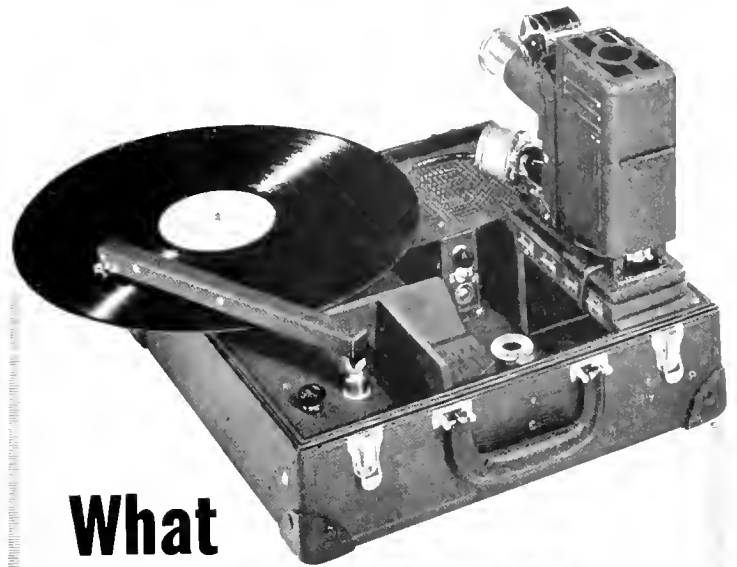
#### A-V Dealer Expands in Detroit

◆ Effective this month, general offices of the DETROIT DISTRIBUTING CORPORATION occupy new and larger quarters at 2676 West Grand Blvd., Detroit 8, Mich. Previous address was the Stephenson Bldg., Detroit 2.

According to J. O. Hoyt, general manager, the move was made to accommodate the firm's expanding operations. In addition to serving as Victor Animatograph distributor in the Detroit area, the company has also signed to act as a branch office for Locke Films Inc., Kalamazoo.

#### Marshall Templeton in New Offices

◆ MARSHALL TEMPLETON INC., producers of visual aids and training and promotion programs, has moved to Suite 211 in the Ford Building, Detroit 26, Mich. The change of quarters was made to centralize production facilities and allow more economical handling of business.



## What EVEN DISTRIBUTION of Sound Means . . .

*It means that the sound goes toward every part of the room in the same volume and quality.*

*It means that no member of the audience has an excess of sound blasted into his ears, while others have less volume and poorer quality.*

*It means to a sound slide-film program what indirect lighting means to illumination.*

*It means that a junior size machine with a built-in speaker has an efficiency approximating a larger machine with speaker up front near the screen.*

*It means that the machine is more completely satisfying because the listener hears without effort.*

## How Sound is Evenly Distributed by the PICTUREPHONE

Our four junior size models — M, J, J3, and U — all solve this problem by projecting the sound in an upward direction. No side-blast. No part of the room is slighted.

We originated this construction eleven years ago and it has proved itself perfect — the only solution to the problem of sound projection from a built-in speaker. This we have repeatedly proved in demonstrations alongside machines with side projection of sound.

This is the one fundamental feature that inspired the building of the Picturephone, and it made possible some twenty other advantages which add up to a definitely and universally superior machine.

Before you buy be sure to consider the Picturephone. We manufacture it in eight models, from the smallest over-the-desk size to the great auditorium model serving 2000 people.

## O. J. McClure Talking Pictures

1115½ WEST WASHINGTON BOULEVARD

Chicago 7, Illinois

Canal 4914

Since 1911 . . .

Proven Experience in  
**Motion Picture  
Production**

**Sam Orleans**  
AND ASSOCIATES, INC.  
Studios at  
Memphis & Knoxville

Specializing in  
BUSINESS & TELEVISION FILMS  
write Knoxville  
211 W. Cumberland Avenue

T E N N E S S E E

### MOTION PICTURE EQUIPMENT

BELL AND HOWELL Standard Camera with high-speed shuttle, factory rebuilt, just like new. Ariflex and Cineflex Cameras. Eyemos. Tremendous selection of lenses, mounts and objectives. Trades of all sorts accepted. Perforator, De Brie 35mm, perfect condition. Write for details and equipment and bargain lists. Mogull's, 59 W. 48th St., New York 19, N. Y.



MARGARET A. PURDY

**Well-Known Personnel Executive Affiliates With Florez, Inc.**

◆ MARGARET A. PURDY, president of Personnel Management Services Inc., has affiliated with FLOREZ Inc. She will draw upon the Florez organization for creative and film production facilities. In return, Florez will have available Miss Purdy's wide experience in distributive and industrial personnel administration.

Miss Purdy is one of the four teen outstanding personnel executives who were selected by the U. S. Chamber of Commerce, Washington, D.C., in 1915 to prepare a statement of tried and proved principles of personnel administration in the field of distribution.

On the staff of the chief of ordinance in Detroit during World War II as chief of civilian personnel, Miss Purdy directed employment, wage and classification, training and employee relations for over 1,000 employees. Previously, she had directed distributive education programs for the Ohio Dept. of Education and Bowling Green University.

**Reid H. Ray Film Industries Announces Staff Appointments**

◆ SEVERAL new personnel promotions and appointments have been announced for the sales staff of REID H. RAY FILM INDUSTRIES Inc., St. Paul, Minn.

E. J. MERION, formerly with Alexander Film Co., Colorado Springs, is now sales manager for Reid Ray's film advertising division. C. V. AMORI, for the past seven years director of both industrial and film ad sales, becomes sales representative for the industrial division with FRANK BATES.

Additional appointments name ALBERT ALLEN, new ad sales professional, and R. A. JEFFERY,

director of merchandising and field operations; and DON PATRICK, in charge of exhibitor relations.

**J. Harold Booth Joins Polaroid As New Executive Vice-President**

◆ J. HAROLD BOOTH has resigned as senior vice-president in charge of sales for the Bell and Howell Company in order to direct the marketing of the new Polaroid camera which turns out finished, permanent pictures in sixty seconds. The post of executive vice-president and general manager of the POLAROID CORPORATION was created for him by DR. EDWIN H. LAND, president of Polaroid and inventor of the new pic-

ture in a minute process.

Booth had been with B&H since 1927. He holds LL.B. and Master of Patent Law degrees.

**Two Organization Appointments Are Announced by Jamison Handy**

◆ THE JAM HAN DY ORGANIZATION has announced two major changes in personnel. DOUGLAS GEORGE has been appointed to the theater contact staff of the Organization's Hollywood branch, while JOHN S. BROOKS has been transferred to the Chicago headquarters for duty.

Mr. George, formerly advertising manager of Warner Brothers West Coast theaters, will supervise Jam Handy's theatrical distribution in the western U.S.



F. C. CHAPMAN

**Caterpillar Tractor Company Expands Films in Staff Changes**

◆ AN expanded company film production and utilization program is indicated by CATERPILLAR TRACTOR's recent announcement of advertising department personnel additions at the Peoria (Ill.) plant.

F. C. CHAPMAN, named supervisor of industrial motion pictures under the new set-up, will schedule and produce Caterpillar's earthmoving and construction films, and coordinate film activities between sales and advertising departments. Chapman has been special company representative since 1916.

Additional advertising appointments are: ROBERT CUSHAW, community relations representative since 1911, new supervisor of picture procurement; WILLIAM KUSZ, special representative since 1916, supervisor of industrial advertising, succeeding K. M. EMERY, now promoted to supervisor of cooperative dealer advertising; L. L. MORGAN, former district representative, supervisor of agricultural advertising; and FRED JACOBS, former assistant to the Engine Sales manager, supervisor of engine advertising.

**William F. Kruse Leaves United World to Form Own Company**

◆ WILLIAM F. KRUSE has resigned as vice-president and director of UNITED WORLD FILMS, Inc. He will form his own public relations firm. The new organization, WILLIAM F. KRUSE AND ASSOCIATES, will begin operations November 1, specializing in publicity and mediation services for motion picture, television and other audio visual media in education, business, labor, religion and community affairs.

For over 17 years, Mr. Kruse headed the educational, industrial and films divisions of BELL & HOWELL. He spent a year with the U. S. Department of the In-

**Rockett**  
GUIDED FILM MISSILES  
*Hit the Mark!*

• What ever your target may be...More Sales..Faster Job Training or Better Public Relations our planned Visual Programs assure accurate results...

**ROCKETT PICTURES, Inc.**  
CREATORS OF  
GUIDED film MISSILES  
FOR NEARLY A QUARTER OF A CENTURY  
6063 Sunset Blvd. - Hollywood, Calif.

terior as film production specialist before assuming the chief public relations post for United World two years ago.



J. A. TANNEY

**President of S.O.S. Supply Corp. Sets Up A-V Department Store**

◆ A unique retail store dealing in audio-visual equipment has evolved under the guidance of J. A. TANNEY. In his S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19, Tannev has applied the "department store" technique to the A-V equipment field.

The store, primarily a mail order house employing neither dealers nor salesmen, attempts to handle all foreign and American makes of 8mm, 16mm and 35mm motion picture projectors, slide projectors, public address equipment, cameras, recorders, editors, printers, processors and lights. S.O.S. also reconditions apparatus in its own shops, and deals with used as well as new equipment in every price and quality range.

Drawing on his own experience, Tannev maintains that "if you can't please all of the people all of the time, you can please enough of the people enough of the time to build a desk into three and a half acres of floor space and a one-man firm into a large organization."

**Fred Kislengbury Is Appointed Western Manager for Radiant**

◆ FRED KISLENGBURY, veteran motion picture man, has been appointed western states district

manager of the RADIANT MANUFACTURING CORP. He formerly worked nine years for Paramount Pictures Corp. As director of hospital motion picture services for the American Red Cross, Kislengbury toured the Alaska and the Pacific areas. He comes to Radiant from Screen Adette Equipment Corp.

**Sophie Hohne Heads Distribution for the Princeton Film Center**

◆ SOPHIE HOHNE is the new director of distribution for the PRINCETON FILM CENTER. She resigned as sales and distribution manager of the March of Time Forum Edition to accept her new position. Miss Hohne is secretary of the New York Film Council and has been active in groups devoted to advancing the use of non-theatrical films.

**JAM HANDY APPOINTMENTS**

**Conrad Smith to Creative Staff**

◆ CONRAD SMITH, former ad man, editor and playwright, has joined the JAM HANDY ORGANIZATION creative writing staff. He comes to his new position from the J. Walter Thompson Advertising agency.

For a time, Smith was managing editor of ACTORS' CUTS, a theatrical publication. *Trial Honey-moon*, one of his original plays, was staged recently on Broadway.

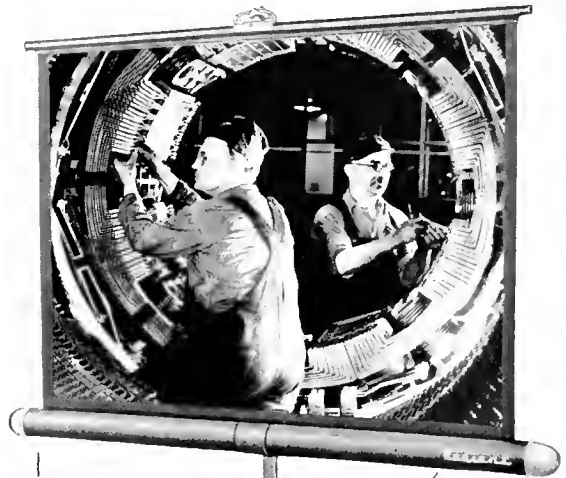
**A. M. Simpson to Dayton Sales**

◆ A. M. SIMPSON has been appointed to the sales and contact staff of the JAM HANDY ORGANIZATION'S Dayton office. Former vice president and general sales manager for Octavian Hearing Aids, Simpson has also served as Washington manager for Motion Picture Engineering Manufacturing Company. During the war he was a regional director of the War Production Board.

In his new capacity, Simpson will maintain specially assigned Ohio contacts and assist in demonstrating Jam Handy products and services to customers in the southern Ohio area.

**FREE "SCREEN TEST"**

**shows amazing improvement in your pictures!**



**Project your pictures on Free Sample of Radiant's new "Million Mirror" screen fabric—and see for yourself the remarkable difference it makes!**



See how millions of tiny glass mirrors, firmly imbedded in the pure white screen surface, make your pictures fairly glow with life! See what happens when light is reflected instead of absorbed! You will enjoy clearer, sharper black and whites—richer, brighter, more brilliant colors. Here is projection as real as life itself!

Then ask your dealer to demonstrate the new 1949 Radiant Screens. Notice how easily they set up—how ruggedly they're built. Used and approved by leading industrial concerns, school systems, churches and government agencies all over the world—you cannot buy a better screen.

**Send coupon and get ABSOLUTELY FREE**



• Generous sample of new Radiant "Million Mirror" Screen Fabric ... Test it with your own projector and see for yourself the remarkable improvement over any other projection surface.

• Basic Film Source Directory your handy guide to hundreds of film sources.

Radiant Manufacturing Corp.  
1213 S. LaSalle Ave., Chicago 8, Ill.  
Send me FREE Sample of Radiant "Million Mirror" Screen Fabric AND Basic Film Source Directory

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
My dealer is \_\_\_\_\_

**Rentals**  
**Sales and Repairs**  
**Mitchell**  
**Bell & Howell**  
**Eyemo**  
**Akeley**  
**Wall**  
**Cameras**

**"Debloopers"**  
*John Clemens - Erwin Harwood*  
**National Cine Equipment**  
**20 West 22nd St., New York 10**

**Designing**  
**Manufacturing**  
**Lens**  
**Mountings**  
**16 and 35 mm.**  
**Baltar Lenses**  
**Photometric**  
**"f" Scaling**

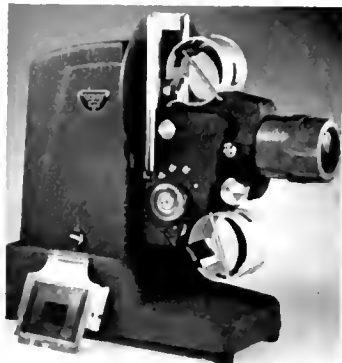
**Cine Special Repairs, Modifications**  
**Animation Stands • Motors • Magic Eye Cameras**

◆ A new 2 x 2 inch slide viewer was put on the market by GRAYSONS GUILD this month. The MINI-ACER is made of non-warping plastic, and its top is curved to facilitate the handling of slides.

**All-Purpose Still Projectors Added to Line of Argus, Inc.**

◆ Two new projectors, the PA 300 and the PA 200, are the latest additions to the line of all-purpose projectors manufactured by Argus, Inc. Both the projectors are equipped with a right-side-up rotary slide holder and employ heat absorbing glass which insures protection of valuable slides.

New type pressure pads on the PA 300 open fully before the film advances and close after the film

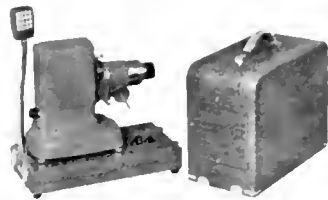


stops, thus eliminating film wear. The projector handles single and double frame film strips as well as slides mounted on two-inch frames. It is equipped with a coated, five-inch F 3.5 lens which is color corrected and anastigmatic. The PA 200 has a four-inch lens of the same type.

**Movie-Mite Shows Audio-Slide**

◆ Expressly for slide projector owners, the Movie-Mite Company has added the Audio-Slide to their product line. The new product consists of a case, a four watt amplifier, a microphone and a six-inch permanent magnet speaker. The unit is so arranged that popular slides of 2 x 2 inch or silent slide strip projectors can be housed in the Audio-Slide base, to add to light weight, one case holds projection with sound added.

Such a formidable input system of audio equipment with the usual personal and community production can be handled. The Audio-Slide is priced at \$24.00.



ABOVE: New Audio-Slide equipment. Announced by Movie-Mite.

**"Fourth Dimension" for Musical Reproduction With New Amplifier**

◆ According to the UNIVERSAL BROADCAST EQUIPMENT CORPORATION, a "fourth dimension" in music reproduction is achieved by their new POLYPHONIC SOUND AMPLIFIER. An advancement in power regulation and an extremely low internal impedance account for lack of harmonic distortion, elimination of "false bass," and the eradication of speaker hang-over.



ABOVE: New single-case Filmosound 16mm sound projector.

**Bell & Howell Brings Out the New Single-Case Filmosound**

◆ A new 16mm sound motion picture projector model and a microfilm recorder were given their debut this month by the BELL & HOWELL COMPANY.

Increasing public demands for a light, portable projector has evoked a sound answer from B&H in the new SINGLE-CASE FILMOSOUND. Weighing only 13 3/4 lbs., the new model was designed for convenience. A six-inch speaker is mounted on a removable door in the side of the projector case. This door may be swung out at right angles to the case and the speaker operated from this position. However, the speaker may also be removed from the case and placed near the screen, for speaker and projector are connected by a 10-foot cable, which may be coiled and placed on the back of the speaker panel when not in use.

A ten watt amplifier is provided with the Filmosound in case the owner wishes to use a larger B&H speaker. The 8-inch, 12-inch, or power speaker may be used. Of course, the Single-Case Filmosound has all the many fine points of other B&H projectors including silent and sound speeds, reverse, still picture clutch, and "floating film" construction throughout.

**Dudley Pictures Corp. Unveils Travelitips Projection Equipment**

◆ TRAVELITIPS, a new continuous projection machine was recently unveiled before American Society of Travel Agents. The machine, produced by TRAVELITIPS INC., an associate of DUDLEY PICTURES CORP. is especially suited for advertisers in the transportation and travel field.

The projector will write, produce and guarantee exhibition of any advertising message in color and in action through continuous projection in show windows, department stores, banks, travel bureaus, lobbies and terminals.

**NEW! POWER REWIND**



**Model PD-1 Assembly**

Right hand unit is motor driven ball-bearing. Variable speed — foot operated. Slip clutch, prevents damage to film. Throw-out clutch for reversing. Manual left hand unit, has sensitive arm brake. Both units mounted on acid resistant white enameled panel — 40" x 13".

PD-2 complete motor unit only, including foot switch, as described above.



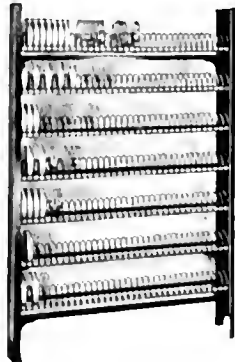
Typical 16mm Cabinet (over 50 models)

MM-119 (Illustrated)

All steel, fully indexed cabinet with key lock. Holds 40, 400 ft., 20, 800 ft., 20, 1200 ft., 20, 1600 ft., 100 filmstrip cans, plus utility drawer in base.



SPLICERS  
CLEANERS  
REELS — CANS  
PROJ. TABLES  
EDIE. TABLES SHIPPING CASES  
COMPLETE LINE



Typical 16mm Rack (any size — any type)

Where the advantages of a cabinet are not required

Model RK-250 (Illustrated)

Holds 250, 400 ft. reels each in dees and in proper place. All steel, overall size 48" x 72" x 10"

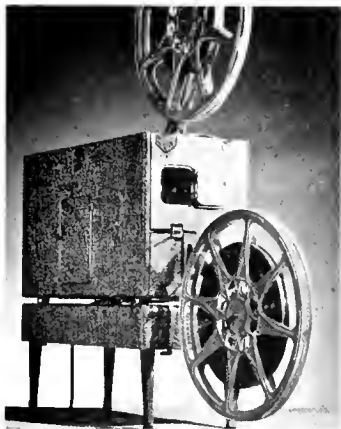


427 WEST 42 ST. • PRODUCTS CORP. • NEW YORK, N.Y.

Eastman Kodak In Production  
on Sound Kodascope Model FB-40

◆ To meet the needs of persons who require a powerful 16mm projector to instruct, train or entertain large groups, EASTMAN KODAK Co. has again begun to manufacture the SOUND KODASCOPE FB-40.

The amplifying system of the Kodascope, the most powerful in Kodak's line of 16mm sound pro-



SOUND KODASCOPE FB-40 projectors, has a full 10-watt capacity. Although this full output may seldom be needed, its reserve power adds to the effectiveness of undistorted sound in projection.

An unusual feature of the projector is that twin jacks, with separate controls, are provided on the amplifier so that a microphone or



For 16mm. Film — 400 to 2000 Reels  
Protect your films  
Ship in FIBERBILT CASES  
Sold at leading dealers

Only  
Fiberbilt  
Lear  
TRADE



original  
Cases  
this  
MARK

a phonograph recording may be plugged in to provide sound in conjunction with silent films. The microphone and phonograph may also be used with the sound track of sound films if it is desired to mix a running commentary or special music with the sound track of the film. As an added feature, the sound system may also be used for public address purposes.

Standard equipment with the projector, which sells for \$855, includes a twin speaker unit, a Lumenized Kodak Ektanon two inch 1/1.6 lens and a 1,600-foot reel.

\* \* \*

#### Moviola 16mm Editor Features Projection Screen Attachment

◆ For film editors who have been suffering from squint-eye or incipient claustrophobia from being confined to the area of a single 16mm frame, the new 16mm Moviola model with projection screen attachment will be a real boon.

Instead of "one-eyed peering" through the eye-piece, the editor can sit back a bit, use both eyes and see the picture projected to 2 by 23 1/2 inches. Nor is this accomplished by sacrificing ability to mark the frame being viewed. The space between film and projection lens is accessible so that the frame on the screen can be marked without opening the film gate—a feature not available in less professional editing equipment.

The projection screen attachment consists of a light metal box which contains projection lens with focusing device, mirrors, and an Eastman rear projection screen. The 50-Watt projection lamp gives a bright enough image for use in a well-lighted room. The film is moved by a Geneva intermittent movement and the projected picture is sharp at all times.

The new model comes in two versions; Model LP has projection arms and is for film on reels or loose film; Model KP has no film take-ups and is for loose film only. More information on this or other Moviola equipment may be obtained from: Moviola Manufacturing Co., 1151 Gordon St., Hollywood 28, Calif.

EDIFONE Synchronizing Re-wind attachments, convert your rewinds to handle 35mm and 16mm film in synchronization for matching purposes. Write for literature, Mogill's, 50 West 18th St., New York 19, N. Y.



## The Great Train Robbery...

... years ago was considered a Motion Picture "EPIC". . . Since 1927, Mole-Richardson's "Molinkies" and "Molarcs" have played a great role in the development of today's movie technique . . . winning five Academy "Oscars" for outstanding achievements in photographic lighting.

**SINGLE SIDE LAMP**

... furnishes soft, diffused light for general illumination. Uses No. 4 Photo-flood, 500 Watt, or 1000 Watt (3200 Kelvin) PS-40 bulbs. Complete with sturdy folding pedestal and cord.

**THE LIGHTS THAT WIN "OSCARs"**

SEE THE COMPLETE LINE OF "MOLIGHTING" EQUIPMENT AT YOUR DEALER . . . OR WRITE for CATALOG



## MOLE-RICHARDSON CO.

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## RETAILER'S VISUAL SURVEY

(CONTINUED FROM PAGE TWENTY FOUR)

(A) "A Summary of the Training Practices of Participating Stores", (B) "Visual Aids Other Than Films Used In Retail Training" and (C) "A List of Films Reported In Use by Participating Stores". The latter contains approximately 275 titles of motion pictures and sound and silent slidefilms, (including sponsor or producer) together with a frequency list indicating the number of stores which reported use of each title in their training programs.

This reviewer is of the opinion that Mr. Hague's study makes an important contribution toward increasingly wider recognition of the film medium as a superior training device in a field where it has only begun to demonstrate its potential effectiveness. The author's approach to major areas of his subject matter is objective, his analyses of the problems impartial, and his recommendations stated with full knowledge that further research—the need for which he indicates—will undoubtedly reveal alternative courses of action.

The defects of the work are minor, and flaws of omission rather than commission. This reviewer believes that Mr. Hague would have increased the usefulness of his book if he had added a bibliography, or check list, of available sources to which store executives might turn for further information. For instance, when discussing the need for catalogs of film and slidefilm material available for store showings, the author does not mention the work that is already being done in the direction, such as BUSINESS SCREEN'S expanding library of special-purpose film catalogs or the retail sales and training film list compiled by the staff of the National Retail Dry Goods Association. Subsequent revisions or later studies in the field may well include more of this kind of specific information. It is important enough, for the moment to note the existence of this serious study of a potentially powerful and still neglected form of idea communication—the film. It is, we repeat, *must* reading for any student of the training aspect of this medium. DS

## A POINT-OF-SALE PICTORIAL

Sponsor: S. W. Farber, Inc. Film: *Farberware Broiler Robot*. Producer: Films For Industry, Inc.

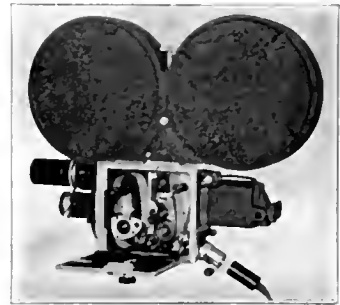
★ This is a point-of-sale film designed for showing on Sono-Vision, or similar machines, in department stores.

Lew Lahn narrates the four minute color short, pointing out, in his usual gargled accent, the features of the Farberware Broiler Robot, and electric broiler which may be placed on the dining table for easy cooking.

Farber has purchased projection cabinets for display in stores by their own arrangement. Hearns and Gimbel's in New York have presented the display in their kitchenware departments.

Films For Industry has made similar point-of-sale shorts for the Stutz Master Co., Ford Away Space Saver, and others.

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SINGLE  
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2" F:1.5 Dallmeyer Anastigmat —	199.50
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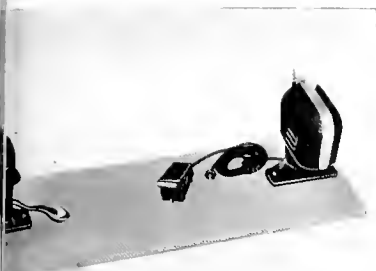
### FOR 35mm MITCHELL CAMERAS —LENSKOTED—FOCUSING MOUNTS

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2" F:1.4 Ultra Stigmat —	119.50
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18" F:5.6 Telephoto —	249.50

Stocks constantly changing. Send this ad for complete lens list or free catalog. Address inquiries to Mr. T. Jones

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The new motor-driven rewind assembly just announced by Neumade Products.

**Motor Driven Rewind Assembly Is Marketed by Neumade Products**

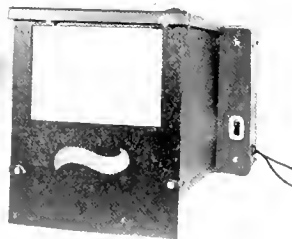
◆ A new motor driven rewind assembly has been put on the market by NEUMADE PRODUCTS CORPORATION, N. Y. The unit consists of a ball bearing motor driven rewind connected through a variable speed control, foot operated, and equipped with a throw-out clutch for reversing the film with the hand rewinder.

A slip-clutch in the power mechanism acts to prevent damage to the film and provides even tension at all times, thus eliminating the possibility of "cinching". Both ends of the rewinder are mounted on a smooth, white enameled, acid resisting panel, and the left hand unit has a sensitive arm brake. In the recently issued company catalog, which is now available for the asking, the motor driven rewinder is listed as the NEUMADE P.D-1.

**New Precision Splicer Developed for 8mm, 16mm by Ampro Corp.**

◆ For better splicing of 8mm and 16mm sound and silent film, the AMPRO CORPORATION has developed a new precision splicer, the AMPRO Model 600. A standard finish of bronze, crinkle-baked enamel sheathes the splicer which features a single shearing action, rapid repeated splicing operations, narrow pressure welded splice, and splicing of sound with either "heads up" for amateur editing or "tails up" for inspection or repair service.

As a special introductory offer to the trade, Ampro is supplying dealers with a plastic counter display for the splicer at no charge with each initial order of three Ampro splicers and one dozen bottles of Ampro film cement. Made of white plastic with deep red letters, this display makes a most attractive counter display.



**Continuous Automatic Projection Provided by Porto-Sound Unit**

THE PORTO-SOUND JR. (above) is a new, mobile, continuous projector designed for efficient hour after hour operation.

All of the components of the Porto-Sound Jr., including screen, amplifier, speaker and projector are contained in a compact carrying case the size of an overnight bag. It can be carried about with ease and sets up for operation in a matter of seconds.

The Frazer Fann Equipment Division, The Pittsburgh Steel Company, Welin Boat and Davit Company, International Business Machine Company, and the U.S. Public Health Service are among the industrial organizations and government agencies now using the Porto-Sound Jr.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1916 OF Business Screen Magazine published eight times annually at six week intervals at Chicago, Ill. for October 1, 1918, State of Illinois, County of Cook, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared O. H. Coelln, Jr., who, having been duly sworn according to law, deposes and says that he is the Publisher of the Business Screen Magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc. of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1916 (section 537, Postal Laws and Regulations), printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor, Otto H. Coelln, Jr., 818 Linden Avenue, Oak Park, Ill.; Managing editor, Robert Seymour, Jr., 501 West 113th St., New York City; Business manager, Harold Hall, 12 West Walton Place, Chicago.

2. That the owner is: Business Screen Magazines, Inc., O. H. Coelln, Jr., 818 Linden Avenue, Oak Park, Ill.; Robert Seymour, Jr., 501 West 113th St., New York City; Dale D. McCutcheon, Evanston, Ill.; James E. Almond, Evanston, Ill., and May D. Speer, Evanston, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: none.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 5th day of October, 1948.

OTTO H. COELLN, JR., Publisher  
EDWARD A. WILSHEK, Notary Public  
My commission expires September 7, 1952.



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**VISUAL MEDIA IN MEDICINE**

*Phone-Lecture Technique Used in Cancer Education Program for Dentists:*

★ Medicine borrowed a teaching technique from business this month when the UNIVERSITY OF ILLINOIS DENTAL SCHOOL started giving a cancer course via telephone. For six weeks more than 300 doctors and dentists in the Chicagoland area will listen to telephoned lectures on cancer of the mouth.

However, the medical men are improving on the phone-lecture technique, used so effectively by business to brief far-off sales personnel, by using slides to accompany the lectures. As the voice of the speaker is heard from Chicago, the slides are thrown on the screen simultaneously in all six cities.

ILLINOIS BELL TELEPHONE CO. arranged for the hook-up between Chicago and the down-state cities — Belleville, Peoria, Rockford, Springfield and Champaign-Urbana. Loudspeakers will be used to amplify the lecturer's voice as it comes into the receiving classrooms. Telephone men foresee a useful future for this long distance classroom technique.

The University of Illinois Dental School joined with the American Cancer Society and Illinois state dental and medical societies to sponsor the unique course.

*Television Circuit Used for Medical Convention of 4,000 Physicians:*

★ Television brought 4,000 conventioning physicians and surgeons into the operating theatre this month. They watched a series of operations being performed at the University of Pennsylvania Hospital in Philadelphia via a special "closed circuit" video hookup. The medical men were attending their State Medical Society convention in Convention Hall, 500 yards away from the hospital.

The special facilities for video transmission were installed by the RADIO CORPORATION OF AMERICA at a cost of approximately \$100,000. The TV demonstration, which made possible the largest clinic in the history of surgery, was sponsored by the SMITH, KLEIN & FRENCH PHARMACEUTICAL LABORATORIES.

According to university medical authorities, the day may not be far distant when medical students will study surgery via television screens set up in the same classrooms in which they study other subjects. The Philadelphia TV experiment is a progressive step in that direction, for students, internes and nurses watched the operations through receivers specially set up in classrooms for the occasion.

A similar series of operations was televised in Chicago's Passavant Hospital last May during another medical convention.

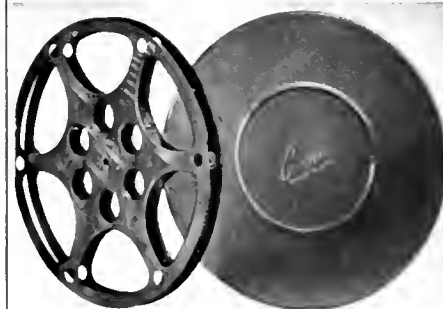
*Student Galleries Replaced by Television:*

★ A closed television hookup between operating rooms and classrooms will take the place of student galleries in the new \$10,000,000 Philadelphia Medical Center.

According to Dr. Robin C. Buerki, vice president in charge of medical affairs at the University of Pennsylvania, the move was decided upon after RCA's successful televising of a series of operations during the recent convention of the state medical society.

*for price and quality*  
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**CIRCULATION IN CANADA**

*For your public relations films*

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**FOWLER COMPANY**  
750 South Wabash Ave • Chicago 5, Ill.

# The Seagram-Vitarama Presentation

(CONTINUED FROM PAGE 28)

salesman; a one act fantasy correlating selling and craftsmanship of the Arabian Knights to modern times; and a large number of beautiful Gardner-designed displays set up in the anterooms showing Seagram advertising and sales promotional material. But undoubtedly, the real smasher of the show was the Seagram Vitarama presentation.

## FEATURE OF THE KODAK SHOW

Vitarama will be remembered as the feature of the Kodak Exhibit at the World's Fair in New York, 1939-40. Very little was done with it after that until LIFE magazine began exhibiting its Vitarama on a new and greater America last year.

In November, 1947, the Seagram headquarters staff, headed by assistant general sales manager Arthur J. O'Neill, and the Warwick & Legler advertising agency, began preparing plans for a Vitarama presentation at the 1948 meetings. Last spring, Leslie Roush Productions was chosen to produce the show, and photography, under Jules K. Sindic, began in May.

## FIVE PANEL SCREEN IS USED

The Seagram Vitarama Presentation, as seen at the Waldorf-Astoria in New York, consisted of a live panel screen, measuring 40 by 15 feet, upon which were projected Kodachrome slides illustrating Seagram distilling methods, research, plants, new advertising campaigns, top executives and the background and heritage of the Seagram company.

But the Vitarama presentation is hard to describe by the mere

listing of its subject content, which is not exactly enthralling in itself. The very magnitude of the screen, the brilliance of the colors as seen by the audience, would be exciting, just in one group of slides without sound or the use of any production techniques.

As it is presented, with transcribed music and narrator coming from a large, high fidelity speaker, and with combinations of individual pictures on each panel, or with panoramic shots perfectly matching into a live panel scene, the Vitarama presentation is certainly one of the most inspiring of all sight and sound media yet devised. It is composed of still pictures, yet it is not static; its script may be common or banal, yet the overall effect is one of magnificence.

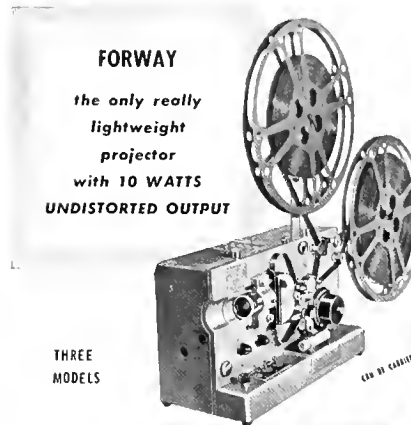
## TECHNICAL DETAILS PROVIDED

Vitarama projection, for a live panel show, consists of a battery of live projection boxes mounted on a dais, each containing two lenses and light sources, strong blowers for cooling, and an iris mechanism for dissolving one picture into the next. The technical wonder of the thing is the exact steadiness of the image and the perfect registration of one image with the next.

The Leslie Roush production crew, which photographed the Seagram show, used Leica cameras with a large battery of lenses. Aside from the fact that the camera equipment itself was lighter in weight, the production equipment—tripods, lights, etc.—was exactly similar to that required for a 35mm color movie production. In addition to this, special equipment was used for making matching panoramic shots to combine into live panel scenes, and to insure accurate color balance in shots taken at different times under different conditions.

What is the future of Vitarama? Seagram, and LIFE, whose show was also presented at the meeting, will probably continue to use the Vitarama projectors they own, extensively. Leslie Roush, with one production a whopping success, is enthusiastic about taking on more. Vitarama Corporation, of Huntington, Long Island, is constantly working on new controls and gadgets; and although no stock of projectors is kept on hand, machines are constantly being manufactured on order.

# FORWAY... for a better presentation of any 16mm sound film



**FORWAY**  
the only really  
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with 10 WATTS  
UNDISTORTED OUTPUT

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Your film story is weakened by a "fuzzy" presentation. It pays to be sure that the projector you buy will bring out the full significance, inspiration and interest in every film you show. FORWAY assures this with brilliant pictures and 10 watts undistorted output. This means more effective telling of the screen story—greater clarity, freedom from distortion, and no straining of eyes and ears.



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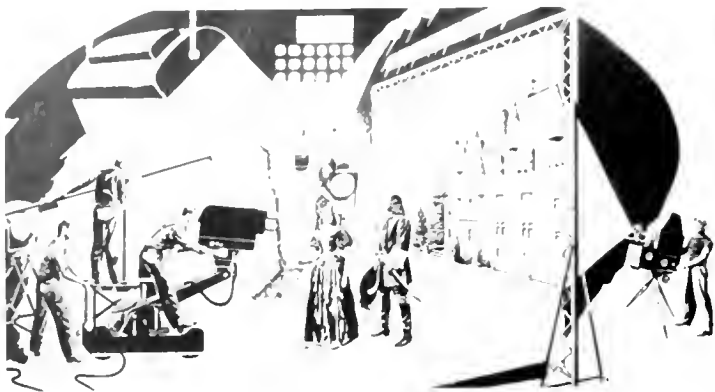
Size 6x11x12 inches. Weight 13 lbs. 750-Watt lamp - scratch free gate. \$168.00 f.o.b. Hollywood, including carrying case.

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# DUNNINGCOLOR CORPORATION

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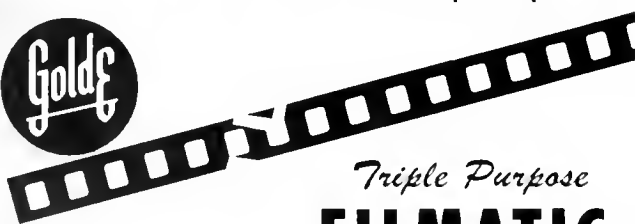
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Television, Motion Picture and Still Photographers Studios.  
Translucent Screens, Automatic Slide Projectors for Spectacular in and Outdoor Projected Advertising.

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Please write for detail

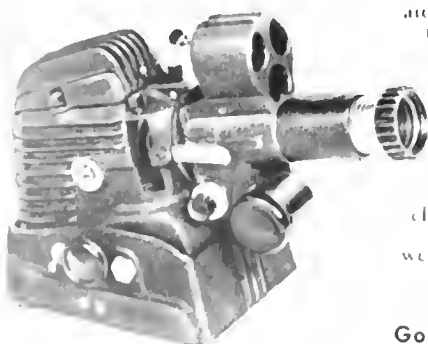
**Smallest, Smartest, Most Efficient**  
**300 WATT BLOWER COOLED**  
**2x2 Slide and Filmstrip Projector**



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Widely used for visual aid. Gives you many desirable features first introduced by GoldE. Has highest light output per watt. Assures brighter, sharper, projection! Keeps cooler longer. Protects valuable transparencies. Exclusive self-rewind. Coated Anastigmat lens. Quick change for slide or filmstrip. Instant framing. Light weight. Lift-off carrying case.

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**GoldE Manufacturing Co.**  
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# TELEVISION in the NEWS

## Film Transcriptions Cut Network Costs

• FILMED SHOWS HELP REACH LARGER VIDEO AUDIENCE •

◆ Film transcriptions are playing a major part in directing a hoard of new advertising dollars into television. NBC reports that of the 12½ hours of weekly sponsored time on its television book-up, 60% was bought by advertisers not using its radio facilities. According to Harry C. Kopf, administrative vice president in charge of sales, nearly 50% of all video volume has been bought by advertisers who have used radio seldom, if ever, before.

A prime mover in this swing to TV is the film transcription, for it is helping video networks to slash production costs and reach a larger audience. NBC and Paramount's TV division are both using extensive transcription systems to advantage.

According to George Shupert, director of commercial operations for Paramount's TV division, the time element in video programs "isn't nearly as important as most people think." Shupert maintains that nine TV shows out of ten can be filmed and sent to stations outside the orbit of the original studio, exceptions include important news flashes and sports telecasts. The branch stations then merely have to project a film, rather than produce a separate show complete with scenery, performers, etc. The saving is tremendous since production costs are lowered considerably.

It is evident that old as well as new advertisers are taking advantage of this cut in production costs, which shows in the price of sponsored programs, for sixteen out of twenty-two major national advertisers can be viewed on video screens. In the words of Sidney N. Strotz, NBC administrative vice president in charge of television, the newest sight and sound medium has passed out of the glamor stage and now "the strength of television lies in the fact that it is an effective advertising and, more important, a selling medium."

Of course, reduced production costs via film transcriptions is not the only reason for the current rush of advertisers toward television. Other factors include spurring receiver sales, an increase in the number of stations and

connecting networks (until the FCC froze new applications); the urge to get into television now in order to reserve good time franchises, and the high sponsor identification that video commands.

**DuMont Signs Gateway Series of Ten One-Reel Puppet Shorts**

◆ GATEWAY PRODUCTIONS, INC., San Francisco, has signed a two-year agreement with DUMONT TELEVISION LABORATORIES, INC. of New York. Gateway is to produce a series of ten one-reel motion pictures featuring *Primo*, an engaging puppet personality, created and manipulated by Pat Patterson.

These films will be telecast on Bob Emery's *Small Fry* show starting the first of the year. The productions are written and directed by Alvin J. Gordon, Visual Education Consultant for San Francisco State College.

The *Primo* Series is unusual in that the little character is an expert pantomime artist who has an insatiable curiosity about all things which fascinate small chil-

## Type Titles

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

**THE KNIGHT STUDIO**  
341 EAST OHIO STREET • CHICAGO 11

MOTION PICTURE EQUIPMENT

FOR SALE—CASH

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[in new condition]

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den. Pirro's investigations will furnish high entertainment as well as sound instruction, and through his experiences, the "small fix" will have many of their myriad questions answered. Some of the proposed titles are: *The Clock*, *The Electric Light*, *The Stone*, and *The Telephone*.

It is interesting to note the technique employed in shooting these films. The sound is recorded on a single system camera. This is used as a cue track for matching. Simultaneously, it is recorded on the Magnetrack Tape System, the system used to transcribe the Bing Crosby shows. The tape recording is used just as though it were a double film channel, and held for future use. Work prints are made from the film track and picture.

After the cutting of the work print is done, the selected takes are re-recorded from the tape to yield a high quality sound track which is then matched to the master picture with the aid of the work prints.

The tape affords a flexibility to which artists respond. An immediate play back checks errors which can be corrected readily and spliced into the track. The tension usually present in recording is immeasurably relieved, and spontaneity, essential to such productions as the *Pirro* series, is the result.

Encyclopaedia Britannica Films  
Organizes Own Television Division

◆ ENCYCLOPAEDIA BRITANNICA  
FILMS INC., top 16mm classroom

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Complete Optical Printing Service  
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COLOR - B&W 16mm - 35mm  
BLOW-UPS REDUCTIONS

- 35mm Anasco Color theatre prints from 16mm Kodachrome.
- Kodachrome Printing Masters complete with all special Optical Effects, and corrections.
- 35mm blow-up work prints from 16mm originals.
- Special printer for handling old and shrunken film.
- Television film service.
- Separation negatives for any color process.

Our Optical Printer can solve many of your editorial and photographic problems, by the use of such mediums as frame sequence alteration, optical zooms, quality and color correction, blow-ups, etc.

**FILMEFFECTS** of Hollywood  
1153 N. Highland Avenue,  
Hollywood 38, California

Equipped with the Academy-Award-winning  
ACME-DUNN 35-16 Optical Printer

film producer, is expanding into video this month with a fully organized and separate Television Division. With more than 300 sound films in its present library, and millions of feet of film footage available, the company plans a special films-for-television production program of large scope and variety.

According to EBFilms president, C. SCOTT FLETCHER, the organization has been experimenting with video since 1916 when its *Serving With Science* series, produced for U. S. Rubber, was successfully aired over WABD, New York. He added that all Britannica facilities will be available for television production.

FRANK CELLIER, war-time OWI radio-programming chief for Central Europe and Africa, has been announced as head of the new division. He has been a director and producer with Britannica since 1941.

Wolff Studios Video Department

◆ RAPHAEL G. WOLFF STUDIOS, Hollywood, has announced the formation of a television department headed by Raymond Ring, Mr. Ring, formerly vice-president of a Chicago manufacturing company, is experienced in business organization, sales and merchandising.

The Wolff Studio is currently producing several television commercials. In addition to this, the newly formed department is conducting research on the needs of television and is looking for the most practical low-cost film formula for package programs.

Philadelphia Video Stations Hold  
Lead on Commercial Time Sales

◆ WPTZ, Philco's Philadelphia station, signed eleven new accounts and one renewal on one day last month. All the new contracts were for programs, not spots.

Philadelphia stations continue to lead stations in similar size cities in selling time to local advertisers. This success cannot be explained alone by the Quaker City's head start in video broadcasting. Smart programming, effective sales presentations, convincing sales promotion and excellent publicity all combine to ring the bell commercially.

Chicago, on the other hand, has done very poorly. Broadcasters there, in an effort to spin sales, are said to be considering rate drops. This comes on the heels of recent boosts by almost all east coast stations.

MOTION PICTURES

SLIDEFILMS

SARRA,  
Inc.

NEW YORK

CHICAGO

HOLLYWOOD

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



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

Write for descriptive literature.

**Spindler & Sautpe**  
Manufacturers of  
SELECTROSLIDE AUTOMATIC  
PROJECTION EQUIPMENT  
1501 BEVERLY BOULEVARD - LOS ANGELES, 4, CALIFORNIA

• NEW YORK •

Wilber Visual Service, 119 State St., Albany. Also 28 Genesee St., New Berlin, New York.

Buchan Pictures, 79 Allen St., Buffalo.

Community Movie Circuit of Western New York, 1285 Bailey Ave., Buffalo 6.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Association Films, (Y.M.C.A. Motion Picture Bureau) 317 Madison Ave., New York 17.

Brandon Films, Inc., 1600 Broadway, New York 19.

Catholic Movies, 220 W. 42nd St., New York.

Comprehensive Service Co., 215 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

Institutional Cinema Service, Inc., 1500 Broadway, New York 19.

Otto Marbach, 630 9th Ave., New York.

Mogul Bros., Inc., 68 W. 18th St., New York City.

Nu-Art Films, Inc., 115 W. 15th St., New York 19.

S. O. S. Cinema Supply Corp., 449 W. 42nd St., New York 18.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

United Specialists, Inc., Pawling.

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

Duncan, James E., Inc. Motion Picture Service, 65 Momoe Ave., Rochester 7.

Morris Distributing Co., Inc., 112 S. Clinton St., Syracuse 2.

Shaw Visual Education Service, 150 Linden St., Syracuse 3.

Visual Sciences, 599BS Sullern.

Beetram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York.

• PENNSYLVANIA •

J. P. Lilley & Son, 277 Boas St., Harrisburg.

Harry M. Reed, P. O. Box No. 147, Lancaster.

Kunz Motion Picture Service, 1319 Ame St., Philadelphia 7. 1905 Sanderson Ave., Scranton 9.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

Clem Williams Films, 311 Mar-  
Fet Street, Pittsburgh 22.

F. C. Vath, Visual Education Sup-  
plies, Sharpsville.

• RHODE ISLAND •

United Camera Exchange, Inc.,  
607 Westminster St., Provid-  
ence 3.

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

• WEST VIRGINIA •

J. G. Haley, P. O. Box 703,  
Charleston 23.

Pavis, Inc., 416 W. Washington  
St., Phone 35 515, Box 6095,  
Station A, Charleston 2.

United Specialties, 816 W. Vir-  
ginia St., Charleston 2.

Theatre Service & Supply Co.,  
Phone 21913, Box 1389 Hunt-  
ington.

• ALABAMA •

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

Stevens Pictures, Inc., 526 20th  
St., N., YMCA Bldg., Birming-  
ham.

• FLORIDA •

Florida School Book Depository,  
700 E. Union St., P. O. Box 36,  
Station G, Jacksonville 7.

Norman Laboratories & Studio,  
Arlington Suburb, Jacksonville.

Orben Pictures, 1137 Minamar  
Ave., Jacksonville 7.

Ideal Pictures Co., 1318 N. Miami  
Ave., Miami 36.

Bowstead's Camera Shop, 1039  
N. Orange Ave., Orlando.

Southern Photo and News, 608  
E. LaFayette St., Tampa.

• GEORGIA •

Calhoun Company, 101 Marietta  
St., Atlanta 3.

Ideal Pictures Corp. of Georgia,  
52 Auburn Ave., S. E., Atlanta.

Stevens Pictures, Inc., 101 Walton  
St., N. W., Atlanta 3.

• KENTUCKY •

Hadden 16mm Film & Projection  
Service, 423 W. Liberty, Louis-  
ville 2.

Ideal Pictures, 423 W. Liberty  
St., Louisville 2.

National Film Service, 422 W.  
Breckenridge, Louisville.

• LOUISIANA •

Stanley Projection Company,  
211½ Murray St., Alexandria.

Jasper Fwing & Sons, 725 Poydras  
St., New Orleans 12.

Southern Pictures Company, 1024  
Brenville St., New Orleans.

Stirling Movie & Photo Co., 1052  
Florida St., Baton Rouge 85, La.

Ideal Pictures Co., 826 Barrone  
St., New Orleans 13.

Delta Visual Service, Inc., 815  
Poydras St., New Orleans 13.

Har Films, Inc., 600 Baronne St.,  
New Orleans. Since 1915.

• MISSISSIPPI •

Herschel Smith Company, 119  
Roach St., Jackson 110.

Jasper Fwing & Sons, 227 S. State  
St., Jackson 2.

• NORTH CAROLINA •

National Film Service, 1120  
Glenwood Ave., Raleigh.

• SOUTH CAROLINA •

Calhoun Company, 1614 Gervais  
St., Columbia 1.

Palmetto Pictures, Inc., 719 Sa-  
luda Ave., At Five Points, Col-  
umbia 11.

• TENNESSEE •

Sam Orleans and Associates, Inc.,  
211 W. Cumberland Ave.,  
Knoxville 15.

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

Tennessee Visual Education Ser-  
vice, P. O. Box 361, Journal  
Bldg., Knoxville.

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

Mid-South Training Film Service,  
166 Monroe Ave., Memphis 3.

Southern Visual Films, 687 Shrine  
Bldg., Memphis.

Tennessee Visual Education Ser-  
vice, Maxwell House Office Bldg.,  
Nashville.

• VIRGINIA •

Capitol Film & Radio Co., Inc.,  
19 W. Main St., Richmond 20.

Walker C. Cottrell, Jr., 108-10  
E. Main St., Richmond 19.

Ideal Pictures, 219 E. Main St.,  
Richmond 19.

National Film Service, 309 E.  
Main St., Richmond.

• ARKANSAS •

Democrat Printing and Litho-  
graphing Co., Little Rock.

Gimm-Blacklock Co., 719 Main  
St., Little Rock.

• ILLINOIS •

American Film Registry, 28 E.  
Jackson, Chicago 1. HAR 2691

Father Hubbard Educational  
Films, 6651 N. Clark Street,  
Chicago 26.

Ideal Pictures Corp., 28 E. 8th  
St., Chicago 5.

• CONNECTICUT •

Audio-Visual Corp., 53 Allen St.,  
Hartford.

Rockwell Film & Projection Ser-  
vice, 241 High St., Hartford 5.  
Pix Film Service, 31 E. Putnam  
Ave., Greenwich.

Eastern Film Libraries, 118 Grand  
Street, Waterbury 5.

• DISTRICT OF COLUMBIA •

Jam Handy Organization, Inc.,  
Transportation Bldg., Washing-  
ton 6.

Paul L. Brand & Son, 2153 K St.,  
Washington 7.

The Film Center, 915 12th St.,  
N.W., Washington.

• MAINE •

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

• MARYLAND •

Collins Motion Picture Service,  
502½ & 506 St. Paul St., Balti-  
more 2; also 1 Race St., Cam-  
bridge.

Folkemer Photo Service, 927 Pop-  
lar Grove, Baltimore 16.

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

Robert L. Davis, P. O. Box 572,  
Cumberland.

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

Howard E. Thompson, Box 204,  
Mt. Airy.

• MASSACHUSETTS •

Audio-Visual Corp., 116 Newbury  
St., Boston 16.

Ideal Pictures, 40 Melrose St., Bos-  
ton 16.

Jarell-Ash Company, 165 New-  
bury St., Boston 16.

South End Film Library, 56 Val-  
lonia Ter., Fall River.

Gilbert & Kelly, Inc., 131 Mid-  
dsex St., Lowell.

Massachusetts Motion Picture  
Service, 132 Central Ave., Lynn.

Stanley-Winthrops, Inc., 90 Wash-  
ington St., Quincy 69.

Bailey Film Service, 711 Main St.,  
Worcester 8.

• NEW HAMPSHIRE •

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

• NEW JERSEY •

Viascope, Film Distributors, 155  
Washington St., Newark 2,  
Phone Mitchell 47880.

Slidecraft Co., South Orange, N. J.

**Jam Handy Organization, Inc.**, 230 N. Michigan Ave., Chicago 1  
**McHenry Films**, 537 S. Dearborn, Chicago 5.

**Midwest Visual Equipment Co.**, 6961 N. Clark St., Chicago 26.  
**Swank Motion Pictures**, 614 N. Skinker Blvd., St. Louis 5, Mo.  
**Association Films (Y.M.C.A. Motion Picture Bureau)**, 206 S. Michigan Ave., Chicago 3.

**Visual Research Company, P.O.** Box 937, Chicago 90.

• INDIANA •

**Ideal Pictures**, 1214 Pennsylvania St., Indianapolis 2.  
**Indiana Visual Aids Co., Inc.**, 726 N. Illinois St., Indianapolis 6.  
**Burke's Motion Picture Co.**, 431 Lincoln Way West, South Bend 5.

• IOWA •

**Pratt Sound Film Service**, 805 Third Ave., S.E., Cedar Rapids.  
**Ryan Visual Aids Service**, 409-11 Harrison St., Davenport.  
**General Pictures Productions**, 621 Sixth Ave., Des Moines 9.

• KANSAS-MISSOURI •

**Kansas City Sound Service (Ideal Picture Corp.)** 1102 Locust St., Kansas City 6, Mo.  
**Select Motion Pictures**, 1326-A Oak St., Kansas City 6, Mo.  
**Erker Bros. Optical Co.**, 610 Olive St., St. Louis 1.  
**Swank Motion Pictures**, 611 N. Skinker Blvd., St. Louis 5.  
**Pictosound Movie Service**, 4010 Lindell Blvd., St. Louis 8.

• MICHIGAN •

**Cosmopolitan Films**, 3248 Gratiot Ave., Detroit 7.  
**Engleman Visual Education Service**, 4751-56 Woodward Ave., Detroit 1.  
**Jam Handy Organization, Inc.**, 2821 E. Grand Blvd., Detroit 11.  
**Capital Film Service**, 224 Abbott Road, East Lansing, Michigan.  
**Locke Film Library**, 120 W. Lovell St., Kalamazoo 8.

• MINNESOTA •

**Ideal Pictures**, 301 W. Lake St., Minneapolis 8.  
**Midwest Audio-Visual Company**, 1501 Hennepin Ave., Minneapolis 3.  
**National Camera Exchange**, 86 S. Sixth St., New Farmers Mechanics Bank Bldg., Minneapolis 2.

• NEBRASKA •

**Church Film Service**, 2595 Manderson St., Omaha 11.

• OHIO •

**Lockard Visual Education Service**, 922 Roslyn Ave., Akron 2.  
**Ralph V. Haile & Associates**, Walnut St., Cincinnati.  
**Manse Film Library**, 2514 Clifton Ave., Cincinnati 19.  
**Academy Film Service Inc.**, 2300 Payne Ave., Cleveland 14.  
**Fryan Film Service**, 3228 Euclid Ave., Cleveland 15.  
**Sunray Films, Inc.**, 2108 Payne Ave., Cleveland 14.

**Jam Handy Organization, Inc.**, 310 Talbott Building, Dayton 2.

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

**James B. Upp Motion Picture Service**, 639 Broadway, Lorain.

**M. H. Martin Company**, 50 Charles Ave., S. E., Massillon.

**Cousino Visual Education Service, Inc.**, 1221 Madison Ave., Toledo 2.

**Gross Photo Mart, Inc.**, 524 Madison, Toledo 4.

**Thompson Radio and Camera Supplies**, 135 S. 6th St., Zanesville.

• WISCONSIN •

**R. H. Flath Company**, 2410 N. 3d St., Milwaukee 12.

**Gallagher Film Service**, Green Bay. Also 639 N. 7th St., Milwaukee 3.

**Meurer Photoart House**, Wm. J. Meurer, 111 State St., Madison 3.

**Wisconsin Sound Equipment Co., Inc.**, 628 W. North Ave., Milwaukee 12.

• CALIFORNIA •

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

**Donald Reed Motion Picture Service**, 8737 Wilshire Blvd., Beverly Hills.

**Camera Craft**, 6764 Lexington Ave., Hollywood 38.

**Coast Visual Education Co.**, 6058 Sunset Blvd., Hollywood 28.

**Hollywood Camera Exchange**, 1600 N. Cabuenga Blvd., Hollywood 28.

**Ideal Pictures Corp.**, 2108 W. 7th St., Los Angeles 5.

**Jam Handy Organization, Inc.**, 7016 Hollywood Blvd., Los Angeles 28.

**Ralke Company**, 829 S. Flower St., Los Angeles 14.

**Carroll W. Rice Co.**, 121-10th St., Oakland 9.

**Association Films (Y.M.C.A. Motion Picture Bureau)**, 351 Turk St., San Francisco 2.

**Hirsch & Kaye**, 239 Grant Ave., San Francisco 8.

**C. R. Skinner Manufacturing Co.**, 292-291 Turk St., San Francisco 2.

**Shadow Arts Studio**, Wickenden Bldg., P. O. Box 471, San Luis Obispo.

• COLORADO •

**Ideal Pictures Corp.**, 714 18th St., Denver 2.

**Home Movie Sales Agency**, 28 E. Ninth Ave., Denver 3.

• OKLAHOMA •

**Vaseco**, 2301 Classen, Oklahoma City 6.

**H. O. Davis**, 522 N. Broadway, Oklahoma City 2.

**Kirkpatrick, Inc.**, 1634 S. Boston Ave., Tulsa 5.

• OREGON •

**Cine-Craft Co.**, 1111 S. W. Stark St., Portland 5.

**Ideal Pictures Corp.**, 915 S. W. 10th Ave., Portland 5.

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

• TEXAS •

**Association Films (Y.M.C.A. Motion Picture Bureau)**, 3012 Maple Ave., Dallas 4.

**Audio Video, Inc.**, 4000 Ross Ave., Dallas 4; 1702 Austin Ave., Houston.

**George H. Mitchell Co.**, 712 N. Haskell, Dallas 1.

**Ideal Pictures, Inc.**, 2024 Main St., Dallas 1.

**Visual Education, Inc.**, 12th at Lunar, Austin; Also, 2010 N. Field St., Dallas 1; 3905 S. Main St., Houston 4.

**Capitol Photo Supplies**, 2428 Guadalupe St., Phone 8-5717, Austin.

• UTAH •

**Deseret Book Company**, 44 E. So. Temple St., Salt Lake City 10.

**Ideal Pictures**, #10 Post Office Place, Salt Lake City 1.

• WASHINGTON •

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

**Rarig Motion Picture Co.**, East 1511 Third Ave., Spokane.

• HAWAII •

**Ideal Pictures**, 1370 S. Beretania St., Honolulu, T. H.

**Motion Picture Enterprises**, 655 Kapiolani Blvd., Honolulu, T. H.

**General Films Limited**

**Head Office:**

Regina, Sask., 1531 Thirteenth Ave.

**Branches:**

Edmonton, Alta., 10022 102nd Street

Montreal, Quebec, 1396 St. Catherine St. West.

Moncton, N. B., 212 Lutz St.

Toronto, Ont., 156 King Street West.

Vancouver, B. C., 535 West Georgia St.

Winnipeg, Man., 810 Confederation Life Bldg.

St. John's, Nfld., 445 Water St.

**Radio-Cinema**, 5011 Verdun Ave., Montreal, Quebec.

**Distribuidora Filmica Venezolana**, De 16MM., S.A., Apartado 706 Caracas, Venezuela, S.A.

**There's An Audio-Visual Specialist in Your Town!**

★ Contact the specializing dealers listed in these pages for dependable projection service, projector and accessory sales and maintenance and for your film needs.

Many of the dealers listed carry stock libraries of training, informational and recreational films for your programs. They are also qualified to service projection equipment for maintenance and repair. For address of dealers in towns not listed here write: The National Directory of Visual Education Dealers, 812 No. Dearborn Street, Chicago 10, Illinois. Dealer listing inquiries are invited.

## Sponsored Film Programs For Employee Audiences

### FOOD AND NUTRITION

**Food and Nutrition**—25 min. Color. Modern. Film by National Vitamin Foundation. Sponsored by National Vitamin Foundation.

**Progress in Products**—25 min. Color. Modern.

• Man's discovery of new ways to modify materials and produce many of the things needed for modern living. Nutrition, vitamins and the determination of different food values are discussed. Margarine is used as an example of a new product employing new methods. Sponsored by Cotton Council & Soybean Assn.

**Quicker Than You Think**—25 min. Color. Modern.

• How to select, prepare and serve appetizing, balanced meals in a matter of minutes, with suggestions for preparing quick, attractive meals for various occasions with minimum effort. Sponsored by Armon's Co.

**Strange Hunger**—33 min. Color. Modern.

• A re-enactment of the discovery of nicotinic acid and its application in the treatment and prevention of pellagra. The importance of other vitamins and the seven basic foods is also discussed. Sponsored by National Vitamin Foundation.

**We Decorate Our Home**—32 min. Color. Color. Modern.

• The step-by-step and room-by-room transition of a "Cinderella house" (vintage 1920) into a colorful home well planned, convenient and modern. Sponsored by Pittsburgh Plate Glass Co.

**Yesterday, Today and Tomorrow**—30 min. Color. Modern.

• The story of the failures, successes and discoveries encountered during the years of search that preceded man's discovery of scientific ways to preserve food, and an explanation of the basic principles of food preservation. Sponsored by H. J. Heinz Co.

### VISUAL INSPIRATION

**Our America**—32 min. Color. Modern.

• A summing up of the attributes of liberty, freedom and opportunity which have built and upon which it has grown. Sponsored by Dodge Motor Co.

**Song of the Pioneer**—27 min. Color. Color. Modern.

• The founding and development of the historical west of Chicago is depicted as well as a much railroad pioneering in the West. Sponsored by Chicago & North Western Railroad.

### How to Obtain These Films

• For a complete list of companies and their addresses, write to the copyright holder, National Vitamin Foundation, 100 West 42nd Street, New York, N. Y. 10018. For a complete list of addresses, write to the copyright holder, H. J. Heinz Co., 100 North Dearborn Street, Chicago, Ill. 60610. For a complete list of addresses, write to the copyright holder, Pittsburgh Plate Glass Co., 100 North Dearborn Street, Chicago, Ill. 60610. For a complete list of addresses, write to the copyright holder, Dodge Motor Co., 100 North Dearborn Street, Chicago, Ill. 60610. For a complete list of addresses, write to the copyright holder, Chicago & North Western Railroad, 100 North Dearborn Street, Chicago, Ill. 60610.

## A-V PRODUCT REVIEW

### Bodde Screen Company Develops Rear Projection Screen for Video

♦ A translucent rear projection screen may prove to be the key to low production costs in television. The costly creation of background sets could be all but eliminated by the successful application of the rear projection technique to video.

According to the Bodde Screen Co. of Los Angeles, by using their background projection set-up, which includes screen light source and slide projector, a TV producer can change the background for his video show merely by changing the projected slide.

Bodde has developed and manufactured a translucent screen especially adapted to television. The color temperature, contrast and definition best suited for the television camera were all carefully considered in developing the new screen. Besides being tested successfully in the laboratory, the Bodde background projection outfit is now being used by WCBS.

### VapOrate Names Colburn Laboratory for Chicago Film Services

♦ The VapOrate Company Inc., New York sole sales agent for the Vacuumate process which gives film lasting protection against fingerprints, scratches, oil, water and climatic changes, announces that this film treatment is now available in the Chicago area through Colburn Laboratory Inc., 161 North Wacker Drive.

So many requests have been made for Vacuumate, the Super VapOrate, that a complete Vacuumate installation has been made to service dealers, producers and industrial concerns. For more than 12 years, The VapOrate Co. Inc. has enjoyed the privilege of serving thousands of film users.

### Victor Relocates Los Angeles Hdq.

♦ Western offices of the VICTOR ANIMATOGRAPHIC CORPORATION have moved to a new location in the Cine Mart Building, 6912 Hollywood Blvd., Hollywood 28, Calif.

### Chicago Address of Coffey Co.

♦ In last month's article on the new Jan Handy film, *The Hungry People*, we provided the former address of the Jack C. Coffey Co., which has exclusive distribution rights to the film in the United States, its possessions and Canada. The Coffey Company's new address is 205 W. Wacker Drive, Chicago, Ill.

### "Winning Ticket" Sales Show Is Radiant Presentation to Dealers

♦ *The Winning Ticket*, an original election-time sales presentation prepared by RADIANT MAX CLACKERING CORP., screen manufacturer, is enjoying a popular reception in county-wide showings to photographic dealers.

A great portion of the enthusiasm is due to the program's novel approach—the use of an overhead projector, sound track, and the narrator's own contributions. The latter are projected on a tilted screen for the audience to see.

However, the visual presentation's main appeal lies in the sound merchandising practices covered. These include a review

### Dunningcolor "Animatic" Entirely New Filmstrip Projector

♦ A radically new filmstrip projector using 16mm film is being put on the market by the DUNNINGCOLOR CORPORATION, Hollywood.

The ANIMATIC, as it is called, is available in two models—Model A is pushbutton controlled; Model B is automatic and may be set for any time intervals between 1/2 and 15 seconds. Model B is particularly suited for continuous projection using a repeating film loop, and may be used in any specially built display, or in a cabinet. Cabinet Model B's are also being manufactured by the Dunningcolor Corp.

Hitherto there have been several problems that prevented the successful use of 16mm for still projection. The major advantage of 16mm for filmstrips is the greatly reduced print cost, especially for color. For example, a 50 frame 35mm color strip would cost about \$6.50. In 16mm a 50 frame strip could be made for \$2.00 or less. For large print orders the 16mm versions would save a very substantial amount.

Another advantage that has been incorporated in the Animatic is the instantaneous pull-down. Frames are changed in less than 1/200 of a second. This is theoretically possible in a 35mm projector, but the more than ten times greater weight and inertia of 35mm film makes the engineering problem that much greater. This instantaneous frame change without the use of a shutter gives no apparent dark screen time. Frames are pilot-pm registered, so that they are in perfect alignment. This feature is particularly valu-



Idolph Wertheimer, Radiant's vice president, exhibits a recent showing.

of proper sales demonstrations.

### New 16mm Equipment Catalog Is Offered by Neumade Products

♦ The new 16mm film equipment catalog of NEUMADE PRODUCTS CORP., New York City, is now available on request to Neumade. The booklet includes such items as file and storage cabinets, film cleaning machines, editing and cutting tables and splicers.

### able of step-by-step operation is being shown. Frames can be advanced almost as fast as the button can be pushed, giving, if desired, the illusion of motion. And when the same object is shown in succeeding frames there is no jiggling on the screen.

The Animatic is said to have a completely scratch-free gate, since there are no pressure plates to scratch the film or sprockets to tear perforations.

The pushbutton switch on the Model A may be operated at any distance from the projector with an extension cord, so that the teacher or speaker may be his own projectionist even when in front of the room facing the group.

Other features of the Animatic include the fact that it will take any length strip up to 1000 frames, or a continuous loop of 100 frames. Also, and a very important feature for a 16mm projector, the Animatic takes a 750 watt lamp, which pours as much light onto the screen even with 16mm film as the conventional lower powered 35mm projectors. This is made possible by the patented principles incorporated in the cooling system. The 750 watt lamp can project a single frame indistinctly without blurring or distorting the film.

Strips for the projector can be made by the Dunningcolor laboratory now, either from original color transparencies or from old 35mm strips. Other 16mm laboratories will undoubtedly be able to make prints too as demand grows. The Model A Animatic weighs 13 lbs., Model B, 11 1/2 lbs.





# Brilliant Showings even in a lighted room

THERE was plenty of light in the conference room, pictured above, for the audience to take notes comfortably. The illustration faithfully shows the lighting conditions. Yet the screen image stood out clear and crisp...brilliant from edge to edge!

Such performance is possible only because Kodaslide Projector, Master Model, delivers more light to the screen than any 2x2-inch slide projector ever before made. It uses a 1000-watt lamp or one of lower wattage. Condenser and projection lenses are *Lumened* (hard-coated for greater light transmission). New-type glass protects your slides, blocking 85% of the heat. Choice of one of five accessory lenses adapts projector to audience of any size.

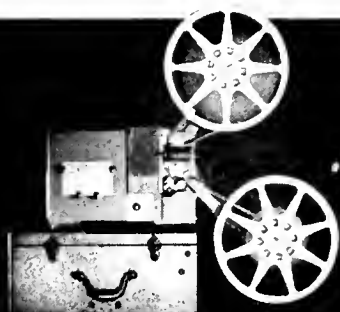


## Kodaslide Projector Master Model

Ask your Kodak dealer for free booklet describing Kodaslide Projector, Master Model. Visit his store...he'll be glad to give you a demonstration. Price, including carrying case, from \$181 to \$295, depending on choice of lens...

LASTMAN KODAK COMPANY, Rochester 4, N. Y.

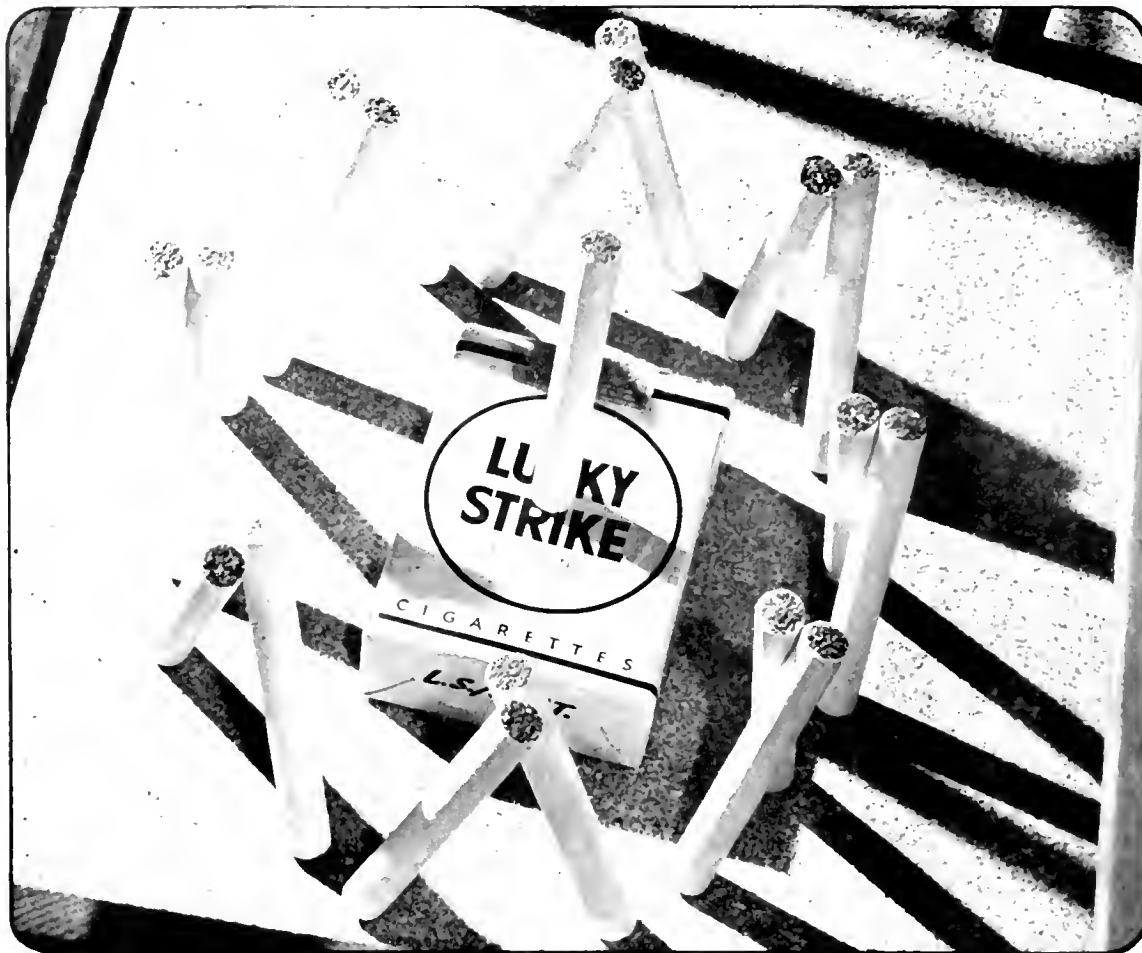
*(Prices subject to change without notice)*



**SOUND KODASCOPE PROJECTOR F5-10-N . . . the only 16mm. sound movie projector with Fidelity Tone Control. Sound is always right with any type of 16mm. film. See your Kodak dealer for full details and demonstration. With single speaker, \$300; with twin speakers, \$365.**

"KODAK" IS A TRADE-MARK

# Kodak



***First in***  
**televisuals**

Outstanding in entertainment value are the television commercials of Lucky Strike (L. S./M. E. T.) produced by The Jam Handy Organization for N. W. Ayer & Son, Inc.

Skilled in the techniques of blending high entertainment values with strong commercial selling, we are prepared to help progressive advertisers and agencies to keep in the forefront of those making effective use of television for business purposes.

*Cited by the Television Broadcasters' Association for "the skillful application of commercial techniques to television broadcasting."*

*The*  
**JAM HANDY**  
*Organization*  
 — for Televisuals

# BUSINESS SCREEN

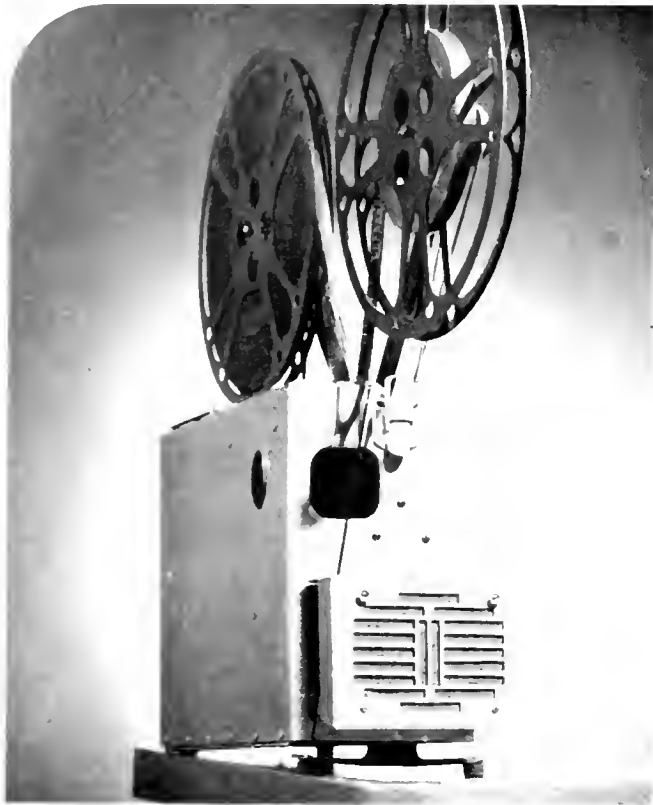
M A G A Z I N E

Issue Eight of Volume Nine • December • 1948



BOARDS  
55 934  
B984

season's greetings

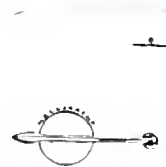


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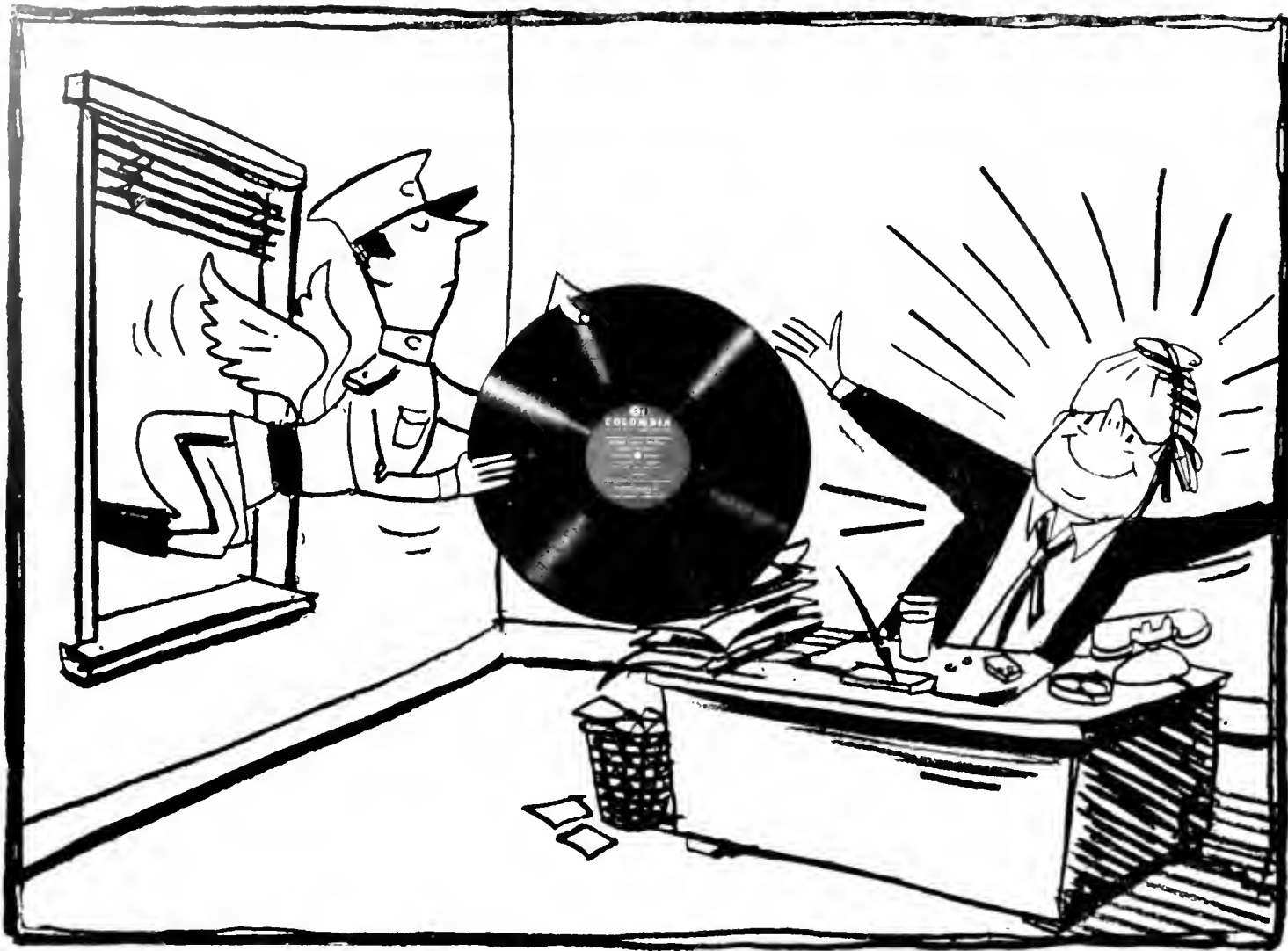
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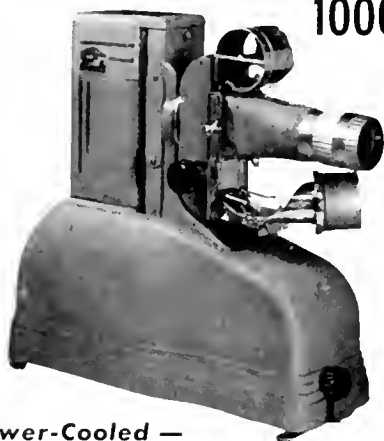
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# BUSINESS SCREEN

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Many business and industrial firms, mindful of their successful showing of Army and Navy incentive films during the war, have re-established regular noon-hour and recreational employee film programs.



**26** Regional Film-Exchanges to Help  
Arrange Schedules and Supply Programs.

Write for booking calendar and  
descriptions of these films —



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# THE OFFSCREEN Voice

## The Creative Springboard

*(One of a series of articles on the creative aspects of commercial film production)*

by J. Richard Westen

A RECENT COMMENT by one of the top men in the commercial film industry was, "The great pictures in our field are 'made' by the creative craftsmen who write them. The most important factor which distinguishes film production from the ordinary functions of studio photography and mechanical arts is the presence of the writer. I think we ought to recognize that fact more strongly."

There's a lot of truth in that statement, yet many producers overlook the importance of the creative writer in the building of the final production . . . despite the fact that the writer can be the major factor in making a smooth, well-milled picture, in meeting the deadline for the picture's completion, in keeping the costs within the budget, and in reducing the number of headaches that are part and parcel of every creative effort. A writer who really knows the commercial film business has a good idea of what to put in and what to leave out of a script to meet the various requirements of the job. More than any other one individual in the entire organization he can help or hamper our approach and our continuing production pattern. He furnishes the springboard for our subject and determines to a large degree whether we bounce right into our subject, and he determines to a large degree whether we bounce right into our schedule or whether we drop into it with a dull thud . . . and muddle through to a dubious conclusion.

#### IS THERE THE SCRIPT'S THE THING.

Without a good script the producer is handicapped. No matter how effective your photography, sets, cutting, editing, sound track, or any other features of the job may be, the picture is not going to be really effective if the script is poorly conceived and awkwardly contrived.

In some respects, successful commercial scripts have stricter requirements than entertainment features. While the imaginative factor is highly important, the writer must be careful not to let it carry him too far outside the limits of the assignment. The imagination has to be rooted in the sponsor's basic theme and the growth of the story has to spring from the same ground. Otherwise the story flows off in tangents and destroys the unity of the final production.

Every time the commercial film writer sits down to try to strike sparks from a cold type, writer he is in the middle of an eternal tri-

angle and the excellence and adaptability of his finished manuscript will be a reflection of his ability to consider and keep in mind the balance among the three points in the triangle . . . the sponsor, the producer and the audience.

Imagination is the element that binds these various factors into a flowing, effective story. We should never lose sight of the vital necessity for creative imagination in the development of commercial pictures . . . but we should demand that it give full value to the three points in our triangle, and that it should be secondary to them.

First of all, the writer must start with the idea that the sponsor wants to promote; and that idea should be able to be reduced to a theme or an aim that can be stated in a single sentence. If you start trying to include too many diverse problems in one picture you can get the whole thing as confused as the village idiot's conception of the Einstein Theory. Now the next consideration should be the audience that will view the picture. Naturally the approach must be different if the epic is going to be shown to a group of housewives or to a few technical experts. Even though the same basic story may be told, it must be told with respect to the education, background and interests of the audience. And, keeping the sponsor's message and the audience in mind, the writer must also consider the problems of production . . . including the financial bugaboo of the budget.

#### YOU HAVE TO KNOW PRODUCTION ANGLES.

Now this is a point at which many otherwise good and capable writers stub their type-writers. The writer who knows something about production possibilities and limitations has the jump on the fellow who considers only the first two angles . . . as almost any producer will be willing to affirm. Too many producers have spent too many painful hours trying to pick up unique shots which some imaginative, but impractical, writer has called for . . . sequences that were not designed with either production restrictions or budgets in mind.

Any producer can give you a list of shots that have added to the dignified, but undesired, greyness of his hair—things like long shots in a coal mine, over all color scenes of some huge, gloomy factory that would require light enough to make Times Square after dark look like a shadow fox in a cave at midnight. Or some of the fancy openings that are dreamed up on the "Flying Carpet" sequences that couldn't possibly be covered except by means of a jet-propelled rug with magic quadrants or the sequences that are conceived after the writer has spent the previous night watching something like "Spellbound" or "Lady in the Lake." While some of these big production sequences may be fine in major entertainment features, they're next to impossible to handle on a commercial budget and with the facilities that are available to most commercial film studios. That's why it is of utmost importance for the writer to have a pretty complete idea of production

(CONTINUED ON PAGE FORTY TWO)

Mr. Westen is a member of the executive staff of Rocky Mountain Film Laboratories.

★ GREAT INDUSTRIES HAVE GREAT STORIES TO TELL ★



James F. Bell, Founder and Harry A. Ballis, Chairman of the Board, play leading roles in "General Mills Today," 15-minute motion picture in color produced by RKO Pathe.

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A GENUINE

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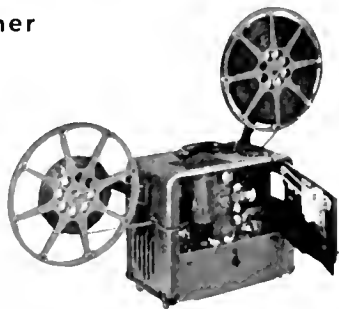
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COMPACT  
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... without sacrifice  
of the qualities that a successful  
business film projector must have


Whenever a business movie is shown, perfect picture and sound quality are "musts," even though the audience isn't a large one. That's why experienced business film users welcome this new One-case Filmosound so warmly. It is smaller and lighter than any other Filmosound . . . and lower in cost. Yet its powerful amplifier provides *double* the sound output of other truly lightweight sound film projectors. In lasting dependability, in ease of operation and maintenance, and in every phase of its performance, the new One-case Filmosound upholds the Bell & Howell reputation for top quality in motion picture equipment.

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Since 1907 the Largest Manufacturer of Professional Motion Picture  
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# right off the reel

EDITORIAL NOTES & COMMENT ON AUDIO-VISUAL MARKETS  
WHICH ARE COINCIDENTAL TO OUR WELFARE AND SECURITY



IT IS VITALLY IMPORTANT that the two sides of this business of audio-visual communications—the side which makes the films and the equipment on which they are made and shown—and the side which uses them—get a clear understanding of the vast and untapped fields of opportunity which await their cultivation in 1949.

While some of us have been diddling with that alluring pot of gold at the end of the rainbow known as the "home" market, other vast and proven market areas among the religious, industrial, institutional and professional fields remain literally unentered. Despite the fact that a single industrial buyer has taken nearly 1,500 16mm sound motion picture projectors off one manufacturer's shelf, there has been no organized penetration of the 50,000 other customers among large and small businesses in these United States.

*Projectors follow the films.* Projector marketing had better follow the signs which point to the existence of more than 2,000 existing films in the area of industrial training alone. Projector marketers would do well to note the presence of 500 safety motion pictures and slidefilms; 800 sports subjects; 1,600 classroom teaching films and nearly 1700 classroom filmstrips; 200 acceptable religious motion pictures and other hundreds of religious filmstrips and slide collections; hundreds of films and filmstrips most suitable for business and distributive education in office and commercial teaching areas (backed up by special state funds); not to mention the hundreds of medical motion pictures which medical groups and medical schools may use.

### Films Get Understanding of Issues

★ There are growing numbers of films in that field of adult education and group activity which embraces the clubs, lodges, forums and other places where Americans meet and talk about the complex issues we all face here and abroad. These organizations increase the motivating forces already at work in business and institutional fields.

The Editors of BUSINESS SCREEN have just completed indexing and descriptive copy on the contents of a Farm Film Guide containing more than 500 agricultural films. The existence of this ready-made collection in a single area of market interest coincides with the enthusiasm of rural groups for the advantages of the screen in education and recreation,

### Economic Facts of Life Worth Noting:

★ There are more than 200,000 Protestant churches in the U.S. Less than 5% have thus far acquired projectors but they show an enthusiastic interest through all their councils and at denominational headquarters. A conservative estimate of the projector market in this one area would approximate \$60,000,000.

★ Among county medical societies only, a market estimate figures at \$900,000 for 16mm sound projectors alone, not to mention 35mm filmstrip equipment, screens and accessories.

★ The greatest accumulation of spending power through the accurate measure of savings deposits on hand exists in the 900 agricultural counties of the U.S. which have enjoyed an unprecedented prosperity through and since the war years. There is no medium of greater educational and recreational satisfaction than the lighted screen in Rural America. There is no place where less has been done to improve film distribution despite the best-established long-time presence of government assistance through the facilities of the vitally interested U. S. Department of Agriculture.

★ 50,000 small and large business concerns are becoming increasingly aware of the large collections of industrial, safety and sales training films on which they make an inexpensive and highly fruitful start in the film medium.

### Films Were a Potent Wartime Factor

★ Not unmindful of the alarms of war in the midst of this joyous holiday season, we remember well that official Washington was deeply impressed by the active presence of the 16mm motion picture in our industrial plants and among community audiences throughout the country during the last war.

As all indications point to a period of critical material shortages and the necessity of choice between the essential and the non-essential even in times of peace, we must urge the encouragement of these vital fields of industrial, medical, safety and other essential technical information and educational purposes as the safest and sanest way to build this medium on a highly permanent and useful plane of existence.

The coincidence of purpose and justification is tremendously important to the welfare of our industry and to the nation.

### Pop-Gun Attacks Won't Win This Battle:

★ The people who make this vital equipment and the folks who produce the ammunition

which keeps it living had better get together. Mass education through highly specialized methods employing the best techniques are urgently needed.

Getting people to sit down and talk about films is one good way but it's a slow process. Neither production line requirements of industry or the needs of the people will wait on a five-year plan. It should be supplemented now and at once by industry action on a high-level, without waste of advertising or promotional dollars.

We call for extension of coordinated, cooperative educational literature in million-fold quantities. We call for recognition and extension of such useful efforts as our own Film Guide Library, pushing into new areas of market interest. We call for support of the Films In Medicine publication now completing for the encouragement and guidance of the entire medical profession here and abroad as the first comprehensive review of production, utilization and future development of the audio-visual medium in medical education.

But most of all we call for clear-headed analysis by all experienced hands of the real power and significance of the factual film—and real understanding of where it can be used *best and most*. The time is growing short.

The adventure is the most compelling and rewarding any intelligent man or woman can possibly undertake because the medium we serve is the most powerful of all tools of idea communication. In this hour of decision, ideas can either make or break the world in which we live in peace under the shadow of war.

—OHC

### Brief Flashes At Presstime:

★ The Special Award of Merit of the National Safety Council was given on Thursday, December 9 to the Sinclair Refining Company at a New York City ceremony for the motion picture production *Miracle in Paradise Valley*, produced for Sinclair by Wilding Picture Productions, Inc.

★ Sizeable increases in third and fourth-class postage rates have been announced by the Postoffice Department, effective January 1.

★ Completion of a set of basic specifications for sound slidefilm projectors of the automatic type employing the 30:50 cycle advance have been announced by a Chicago committee embracing producers, recording companies and equipment firms.

★ **OFFICE METHODS**—insurance costs and product sales were among the featured subjects noted in news of picture business this closing month of the year.

**Remington Rand to Premiere Picture**  
 ♦ **REMINGTON RAND INC.** will soon release *It Must Be Somewhere*, a 16mm color and sound motion picture explaining and emphasizing the importance of modern methods of filing papers. The film is scheduled for release to business associations, clubs, schools and employee groups early next year.

**Aetna Shows a New Safety Film**  
 ♦ Steadily climbing rates for automobile insurance are responsible for the production of *Let's Count the Cost*. The **AETNA CASUALTY AND SURETY CO.** decided that the

## THE COMMERCIAL NEWSREEL

public had a right to know the full story behind this spiraling cost of car insurance. They wrapped their explanation up in the new sixteen-minute color and sound package.

Public indifference to the annual toll of 30,000 dead and a million injured in highway accidents heads the list of reasons for the alarming increase of accidents since 1915. And of course, the more accidents, the higher insurance rates have to go. The film voices a strong plea for more careful driving and for support of such safety measures as stricter law enforcement, tighter driver licensing procedures and high school driver training.

Along with the great increase in accidents came a sharp rise in the cost of accidents due to rising wages and costs. The film points out that the average bodily injury claim settlement today costs 28% more than it did in 1911 while the average property damage claim settlement costs 96% more.

Prints of the new Actna highway safety film are available to public groups. Interested persons should contact company representatives.

**Hawley-Lord "Changing World" Series Shown at World Premiere**

♦ Prominent men in American industry mingled with 101 foreign government officials who witnessed

the world premiere of the new **HAWLEY-LORD INC.** film series, *Our Changing World* last month. The ten-minute films feature Sum, Australia and the Philippines. Candid camera technique as well as color is used to depict the life of these nations, their people, customs, culture and progress. Names of the films are *Song of Sum*, *Land of Fair Dinkum*, and *Pearl of the Orient*.

**U. S. Electrical Motors Sponsors Picture on Electric Gear Power**

♦ A new motion picture, *Specification Synogear*, has been added to the industrial film series being sponsored by **U. S. ELECTRICAL MOTORS INC.** of Los Angeles. Produced by **Rockett Pictures Inc.**, the twenty-minute color film is directed at the men who buy electric gear motors as power sources for the machines and special equipment they manufacture.

The film points out how the new design and construction of the motor insures long wear, efficiency and economy. Animation, working cut-aways and exploded view techniques were used to emphasize the outstanding characteristics of the unit.

Showings of *Specification Synogear* are being made on a nation-wide basis through U.S. Motors sales representatives in both scheduled group showings and in "desk-top" presentations. A follow-up piece, based on the theme of the picture and using material from the film, is being used to provide specific regional information relating to the engineering counseling offered by company representatives. In addition, the plastic miniatures of the Synogear which appeared in the film are being used at tie-ins with the showing of the film.

**Note Correction: Chicago Address Given for Chamberlin Co. Film**

♦ In **BUSINESS SCREEN** (No. 1, Vol. IX), the address of the Chamberlin Company of America, a source of motion pictures, slides and slides dealing with building construction, was given as 1815 N. Central Park, New York. Actually, the company is located at that street address in the city of Chicago.

**Projectionist Available**  
 Licensed, experienced operator all 16mm and 35mm projection equipment.  
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Thirty-five millimeter 2" x 2" slides when automatically used in Admatic are the most practical, economical and flexible visual film medium. Here are the reasons:

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4. When a slide message needs to be changed for advertising or merchandising reasons all that is necessary is to instantly remove the one that may be obsolete and instantly replace it with another. No need to produce an entire new strip of film or to splice in a new film sequence.
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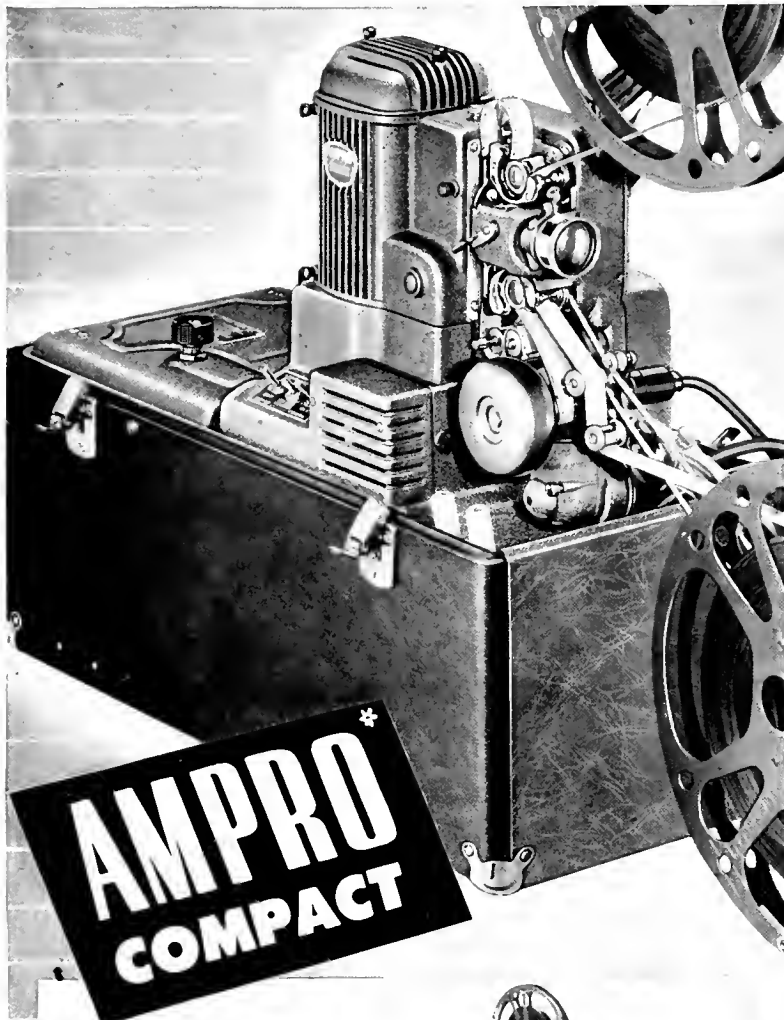
Write for descriptive circular, price and ADMATIC projector specifications

## ADmatic Projector Company

SALES AND DISPLAY OFFICE

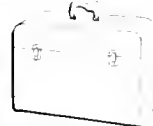
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pictures offers you  
these 4 big features

The Ampro Compact has been built for those who need a portable, single-case quality projector at a popular price. It is a *basically new type* of portable projector which brings you:



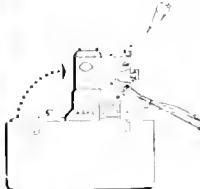
### 1. New Amazingly Compact One-Case Unit

A complete full size 16mm. sound picture projection outfit—including projector, amplifier, detachable 8" speaker and cord, plus room for extra 400' reel and film—all in one portable case. Measures only 15" x 21 1/2" x 9 3/4". Speaker can be instantly removed and set up near screen for best sound reproduction.



### 2. New Remarkably Quick Set-Up

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



### 3. Full Professional Quality Projection

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

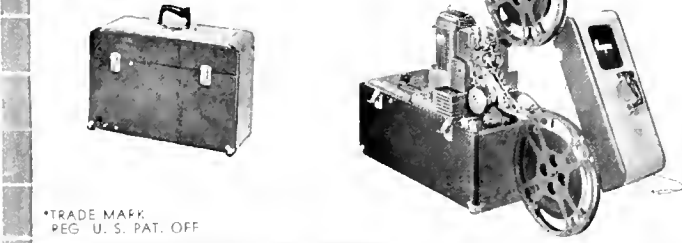


### 4. 100% Availability for Quick Servicing

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

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

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



TRADE MARK  
REG. U. S. PAT. OFF.

## Send for Booklets

Mail coupon for full details on the new Ampro Compact. Also send for interesting booklets "The Amazing Story of 16mm. Sound Motion Pictures" (the illustrated story of how sound pictures are made and projected)—"A New Tool for Teaching" (the story of sound films in the classroom)—"Toward a Better World" (how churches are utilizing sound pictures). These informative booklets will be mailed to you postpaid for 10c each.



AMPRO CORPORATION, 2835 N. Western Ave.  
Chicago 18, Ill. B598

Please send me full details and price of the new Ampro Compact Projector.

- I enclose 10c for a copy of the illustrated booklet, "The Amazing Story of 16mm. Sound Motion Pictures."
- I enclose 10c for "A New Tool for Teaching."
- I enclose 10c for "Toward a Better World."

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

A SENSATIONAL NEW ADDITION  
TO OPERADIO'S LINE OF  
SOUND SLIDEFILM PROJECTORS...

The  
*Explainette*  
"Automatic"



The EXPLAINETTE, automatically synchronized method of advancing slidefilm is the result of years of research. It is a simple, practical method...

eliminating pauses in narration or music during each frame advance.

The automatic synchronized advance is accomplished by a signal on the film... there are no bongs, cues, or any other signals incorporated in the recording. It is a completely new method... write for details on the EXPLAINETTE "Automatic" today!

OPERADIO

*Explainette*  
SOUND SLIDEFILM EQUIPMENT

OPERADIO MANUFACTURING CO., Dept. BS-128, St. Charles, Illinois

Audio-Visual World Loses  
Pioneer in Bert Willoughby

◆ The audio-visual world lost one of its pioneer leaders when Bertram Willoughby, president and founder of Ideal Pictures Corporation, died on November 21st at Glendale, California. He is survived by his widow and their five children, his two brothers and a sister.

Born in Canada in 1881, Mr. Willoughby came to the United States at the age of 17 to study for the ministry. However, his education was interrupted by the serious illness and death of his father, a frontier minister. By dint of hard work, Mr. Willoughby finally did earn a Master's degree in Divinity; he was supporting his mother and four brothers at the time.

BEGAN AS CHURCH LEADER

While a Congregational minister in the Midwest, Mr. Willoughby became interested in the motion picture medium. Believing that films could be used to increase church attendance and present religious truths more clearly and forcefully, Mr. Willoughby began producing animated "Sermonettes", probably the first religious educational motion pictures ever produced.

The success of his filmed "Sermonettes" brought Mr. Willoughby an invitation to become vice president and religious director of New Era Films, an early producer of non-theatrical films. During the First World War, he lectured on the Radcliffe Chautauqua Circuit to help support the new firm. However, when he destroyed the New Era concern in 1918, he organized his own company, Ideal Pictures.

CREW TO NATIONAL CONCERN

Mr. Willoughby piloted Ideal through the troublesome years when 16mm replaced 35mm productions and when sound films replaced silent. From a single rent of library of religious subjects, he constructed a business structure with a network of eighteen regional branches which distributed all types of educational, industrial and entertainment productions.

Mr. Willoughby was widely known throughout the audio-visual field for the position he took in regard to rival concerns. He really welcomed competition, for he believed that the field would ultimately be too large for his sup-



BERTRAM WILLOUGHBY

pliers to handle adequately. One of the founders of the Allied Non-Theatrical Film Association, he served as its first president. He won special government recognition for his services during the last war.

Mr. Willoughby's death leaves a gap in the ranks of audio-visual leaders that will be difficult to fill.

65.7% of National Advertisers  
Planning Public Relations Films

◆ According to a survey conducted by SETON HALL ADVERTISING FOUNDATION, national advertisers are sold on the sales and public relations value of motion pictures. Nearly two-thirds of those who returned the Seton Hall visual aids questionnaire said they planned to include motion pictures in their future public relations programs—65.7%, to be exact.

Also, 58.1% of the answering companies said they had produced at least one film already. Of these firms, 32.1% produced sales promotion films; 26.5%, training films; and 32.7%, public relations films.

The main reason why the non-motion picture-producing companies have thus far shied away from the film medium was the high cost of production. At least, 55.1% of them cited this reason. Another 28.6% merely answered that the management preferred other media, while only 7.1% objected to a film program because distribution was inadequate.

MAN WANTED

Man wanted for darkroom and photographic work in slidefilm department of Chicago industrial film studio.

Write or wire Box 801

BUSINESS SCREEN  
CHICAGO 10





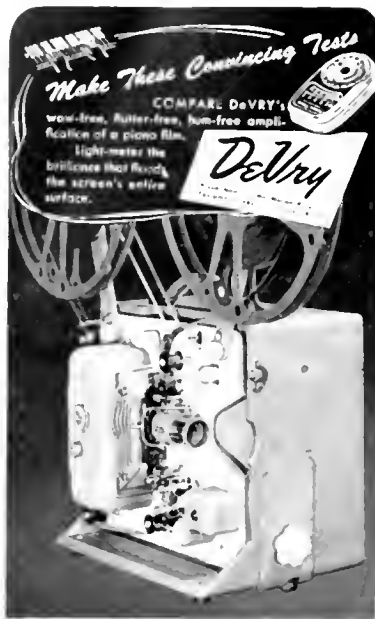
**"ON THE BEAM"** — fascinating facts of a great contribu-

tion to driving safety and driver comfort — a tribute to the  
research and engineering skill of American industry.

Color, animation, and sound combine to tell the story of  
the development of All-Glass Sealed Beam Headlights.

Produced for the Lamp Department of General Electric  
Company, Nela Park, Cleveland.

*Raphael S. Wolff*  
STUDIOS HOLLYWOOD 28 CALIFORNIA



**PROVE TO YOURSELF THAT THERE'S A DIFFERENCE IN 16mm. FILM PROJECTION**

Test DeVry's entirely new "Bantam" 16mm. sound-silent projector... See with your own eyes the brighter, clearer pictures—rock steady at both sound and silent speeds... Hear the glorious new richness and clarity of tone—new realism in reproduction of voice, music, sound effects. Indeed a complete "Theatre-in-a-Suitcase," the DeVry "Bantam" gives you projector, amplifier, speaker and screen, all in one compact, lightweight case...for only \$345

- ✓ New-LIGHTER WEIGHT: Dow Metal magnesium alloy castings make the "Bantam" lighter—stronger.
- ✓ New-GREATER LIGHT OUTPUT: 1000 watt illumination for projecting brilliant pictures in auditoriums.
- ✓ New-OPERATING SIMPLICITY: So easy to set up that a 12-year-old can achieve perfection in projection.
- ✓ New-MAXIMUM FILM PROTECTION: Through "Floating film".
- ✓ New-Same SILENT CHAIN OPERATION as theatre projectors.



PRODUCT OF CRAFTSMEN WHO BUILD THEATRE PROJECTORS

DeVry "Bantam" 16mm. sound-silent projector is designed and built by the same engineers and craftsmen whose 35mm. equipment is used in Hollywood and in the world's finer theatres.

DeVry Corporation  
1111 Armitage Avenue  
Chicago 14, Illinois  
Please send complete details on the DeVry "Bantam"

NAME.....  
ADDRESS.....  
CITY..... ST.....

# TRENDS

## IN VISUAL COMMUNICATIONS

### Miracle of the "Daily News" Millions

THE NEW YORK DAILY NEWS has come up with a new commercial picture and in the News' tradition, the new film is just as bold, and different from competing pictures, as its progenitor is from other news paper sponsors.

For some time, the News has used motion pictures and slides to hammer home its sales story to advertisers. *The Miracle of Millions* is the latest picture in this series.

### FIRST SPACE FILM SCORED HEAVILY

Two years ago, in *The Middle Millions*, the News hit hard at the "upper crust" journals of the city by pointing out that advertisers of quality goods were missing the greatest market in the country if they skipped the News, the nation's most widely read paper. *The Middle Millions* pulled no punches, and scored heavily among the top advertising buyers buttonholed by eager News spacemen to see it.

This year, the News Sales Presentation Department pondered all Spring on a plan for another full scale movie to reach not only a large audience of advertising executives, but the general public as well. Looking over existing publication films, it became evident that most of them fell in the category of a plain tour, and little else. Despite the fact that the News operates the *biggest* newspaper plant, it was decided that all printing operations were fairly similar, whether by the Mount Vernon Argus or by a large metropolitan daily, and the News could add little to these good nuts-and-bolts pictures that were already available. So, it was decided to try to interpret the paper itself, to attempt to capture the magic formula that catalyzes 4 1/2 million citizens each week into avid readers of the DAILY NEWS.

### SPIRIT AND IMAGINATION LIVES REELS

The result, *The Miracle of Millions*, does that with a lot of spirit and imagination. Instead of using a series of time worn stock shots of newspapermen pecking on their Remingtons, columnists, reporters, photographers are seen out getting (and sometimes making) the news.

To heighten the interest of a good picture, the News rounded up a lot of Names, such celebrities as Marlene Dietrich, Maurice Chevalier, Milton Berle and Frank Lay to not only just briefly appear, but to take part in the film. The News' own Names Sullivan, Walker, Chapman, Powers, Jernin, provide additional color.

*The Miracle of Millions* runs a little over a

half hour. It was photographed, in some 100 scenes, in Kodachrome. Music and sound service were by Emil Velazco, Inc. There is some wonderful animated interpretation of such DAILY NEWS notables as Dick Tracy, Skeezix, etc., which has completely delighted gimlet-eyed space buyer audiences. One group of ten recently found nine DAILY NEWS comic fans.

### NO COMPETITIVE PUNCHES ARE PULLED

Like its predecessors, the new movie doesn't let up on its sponsor's morning competitors. One amusing sequence contrasts the polysyllabic verbiage of the august NEW YORK TIMES with the breezy, concise writing of the NEWS on the same items.

For statistically inclined space buyers, *The Miracle...* does not fail to point out that 7 out of 10 New Yorkers read the NEWS, that \$1 million worth of ink is spread on the NEWS' presses every year, etc. But these figures are tossed in with no emphasis, no desire of making a big selling point.

The DAILY NEWS Sales Presentation Department, which produced *The Miracle...* is headed by Herbert M. Steele, who is head man, also, of the department's film unit. This unit, separate from the regular NEWS photo department, and the paper's WPIX television film section, nevertheless is a full scale production company, turning out, besides an annual "big" movie like this one, a lot of specific jobs on a variety of subjects, a weekly film preview of the SUNDAY NEWS for the Saturday night (CONTINUED ON PAGE FORTY-TWO)



THAT'S the title of the new illustrated booklet giving complete details of the Fonda Film Developer. Shows how Fonda has eliminated the film slack problem. Write today for your complimentary copy. Address: 2200 Pacific Highway, San Diego 12

Fonda Film Processing Equipment Division

**SOLAR**  
STAINLESS PRODUCTS

San Diego 12, California  
60 E. 42nd St., New York 17, N. Y.

# *It Walks!* *It Talks!* *It Sells!*

Faster than you can say "Image Orthicon", the translucent tube is proving itself able to create wants and preferences — and to make sales.

From all sides we hear that television is a new medium — and it is. But it is a blood brother to motion pictures, and both motion pictures and films for television have been in our blood for years.

In the studios of Films For Industry, a growing stream of television commercials is in production, because people are learning that we know how to pop their merchandise right into the living rooms of America. Bring your plans, or your ideas, or merely your hopes to us, and we will turn them into salesmen.



**FILMS FOR INDUSTRY, INC.**

135 WEST 52nd STREET • NEW YORK 19

NEW YORK — PLaza 3-2800 • CINCINNATI — CHerry 6350

**Industrial Audio-Visual Association  
Holds Annual Meeting on February 9**

**T**HE ANNUAL MEETING of the Industrial Audio-Visual Association, national film organization of business and industrial executives primarily concerned with audio and visual media within major U. S. concerns active in this field, will be held at Chicago's Drake Hotel next February 8, 9, 10, 1949. According to William M. Bastable, Swift and Company film executive who is president of the organization, emphasis will be on exchange of ideas and methods among members of IAVA in panel discussions.

Guest speakers are scheduled to appear at luncheon and dinner sessions only during the three-day meeting. The annual election of officers and directors will be held on Wednesday, February 9. The new officers will be installed at the annual dinner of the membership on Wednesday evening. Alan Lee, Sears Roebuck & Company, is the program chairman in charge of all sessions.

The informal program, as arranged by Mr. Lee's committee and assisting Chicago members, is as follows:

**TUESDAY, FEBRUARY 8, 1949**

9:30 a.m. Registration

10:00 a.m. to 12:00 a.m. Opening Session

**FIRST MORNING SESSION—Phase One: Internal Distribution.**

A. Securing the company audience—employee group showings, dealer distribution; in-plant showings, paid time training shows, attitude films, etc.

B. Insuring Effective Use of Internal Films—measuring results, training your meeting leaders, internal publicity, checking company results, etc.

C. Physical methods of handling internal distribution, audience preparation and presentation, film handling, etc.

12:00 noon—Luncheon

1:30 p.m. to 3:00 p.m.

**AFTERNOON SESSION, Phase Two: External Distribution—Problems and Opportunities**

A. Securing consumer and public audiences, promotional activities, advertising, direct mail correspondence, etc.

B. Measuring audience impact, certifying results; pretesting your films, etc.

C. Physical methods of film handling, audience preparation and presentation in the consumer or public field.

3:15 p.m. to 4:15 p.m.

Member reports on sponsored film acceptance by audience groups—churches, community, clubs, fraternal organizations, labor, schools

**WEDNESDAY, FEBRUARY 9**

9:00 a.m. SHARP to 10:30 a.m.

**TECHNICAL REVIEW SESSIONS, Phase One: Photography and Commercial Films; new developments and techniques, including new equipment review. Also color notes.**

10:45 a.m. to 12 noon

**Phase Two: Recording and Commercial Films, New developments and techniques; sound slide films; Equipment Review.**

12 noon—LUNCHEON MEETING

1:45 p.m. to 3:00 p.m.

**AFTERNOON SESSION—Producer-Client Relations**

3:15 p.m. to 4:15 p.m.

**ANNUAL BUSINESS Meeting and Election of 1949 Officers and Directors.**

6:00 p.m.

**ANNUAL DINNER and Installation of Officers.**

**THURSDAY, FEBRUARY 10**

9:00 a.m. to 10:00 a.m.

**FINAL MORNING SESSION—Report of the Technical Committee; Equipment Review, etc.**

10:45 a.m. to 12:15 p.m.

**"Where Do We Go From Here?" Objectives for the 1949 program of the Association.**

12:30 noon—LUNCHEON

**Special Meeting of New Officers and Directors.**

**Chicago Rail Fair Makes Plans for '49**

★ Plans are under way to present another Railroad Fair on Chicago's lake-front next summer. Motion pictures, sponsored by the railroads and used as part of their displays, did much to turn last summer's great rail show into the astonishing success it proved to be. More railroads with larger displays are expected to take part in the 1949 edition of the fair. New display ideas are being sought.

*Best Wishes*

for a

**COLORFUL '49**

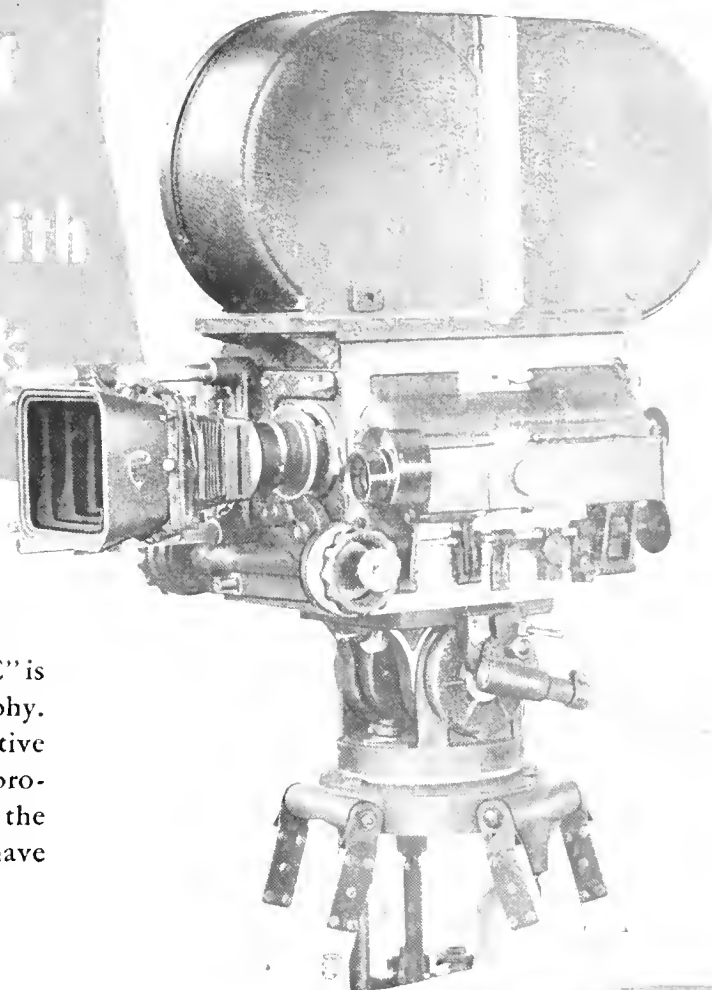


**ATLAS FILM CORPORATION**

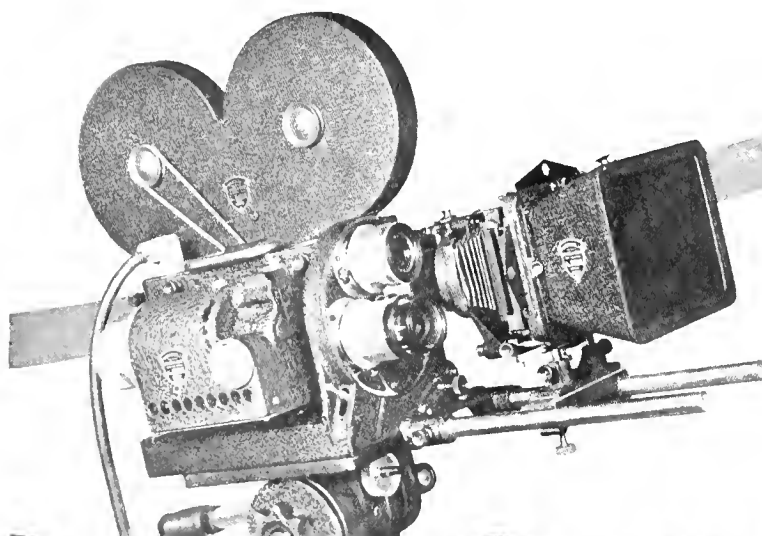
1111 South Boulevard

Oak Park, Illinois

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



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



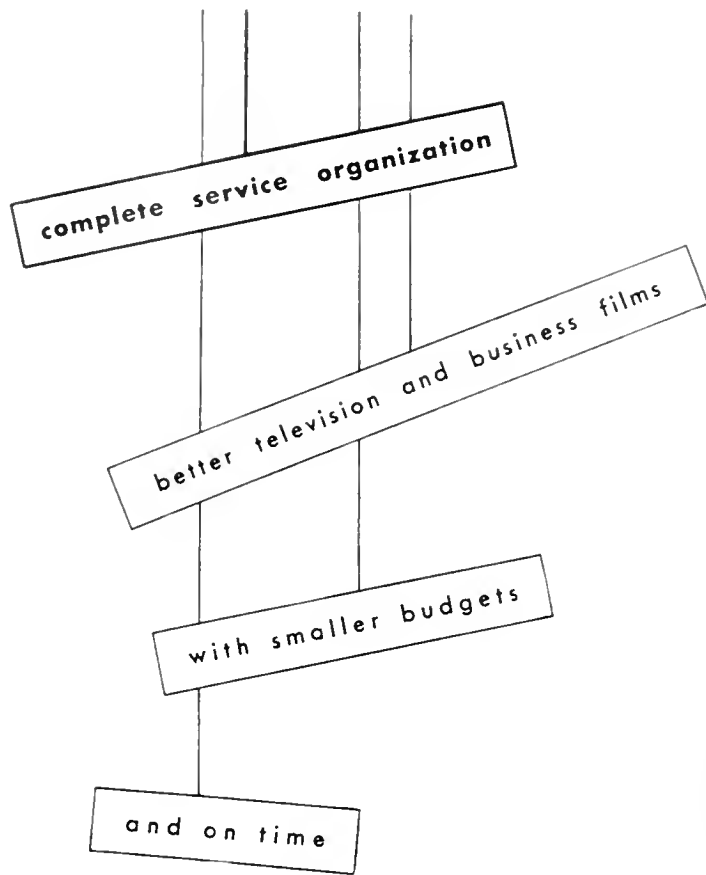
The MITCHELL "16" is enthusiastically acclaimed by leading commercial producers as the first professional camera to bring theatre-like quality to the 16 mm screen. Typically MITCHELL in design and workmanship, it contains the same proven features that made MITCHELL cameras famous throughout the world.

# Mitchell Camera CORPORATION

666 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"  
EASTERN REPRESENTATIVE: THEODORE ALTMAN • 521 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 2-7024



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



WE'D HANG IT from the skies if we could, this down-to-earth message that's making new friends for us every day among quality-wise, budget-conscious producers of television and business films.

For we have this one simple plan, follow this single philosophy: *To provide a complete staff of technical experts with the finest equipment available . . . and with enough work to keep them all busy at the one job in which they are specialists.* This technical specialization in every branch of film service work means better films. And the large volume of work that passes through our studios means lower overhead-costs-per-reel. Of course, this centralized direction and responsibility assure that your production schedules will be followed to the hour.

You can enjoy the benefits of this complete film service for your next picture — any assignment, from a 1-minute television commercial to a six-reel business film — and for every film service requirement, between your first rushes and your composite print (recording, editing, and the famous Velazco film music services). *Phone or write us today.*

**emil VELAZCO**  
INCORPORATED

723 SEVENTH AVENUE, NEW YORK 19, N. Y.

THE COMPLETE FILM SERVICE ORGANIZATION

# CAMERA EYE

## NOTES ON NEW PICTURES

★ **HIMITY** is the word for these films of the month, including such sponsors as the N.A.M. and THE NEW YORK TIMES.

### N.A.M. Sets Production Lineup for "What Makes America Tick?"

◆ *What Makes America Tick?* is the newest film sponsored by the NATIONAL ASSOCIATION OF MANUFACTURERS. In the picture, a radio commentator discovers an answer to the question posed by the title in the hopes and ideals of the typical Americans he encounters while touring the country.

Written by the N.A.M. staff and scheduled to begin production this month on the Universal lot, *What Makes America Tick?* is designed for showing to industrial groups, schools and the 16mm club circuit. It will be the tenth motion picture used in public relations work by the N.A.M. since 1936. Present plans call for the film's world premiere in February, 1949, while general release in the 16mm market is scheduled for early spring.

### Cellucotton Promotes Its Film

◆ THE INTERNATIONAL CELLUCOTTON PRODUCTS Co., the makers of Kotex, are using an advertisement in a national magazine to plug their educational film, *The Story of Menstruation*. Although more than two million teenage girls have already seen the Walt Disney animated short, Cellucotton is using an editorial-type ad in the November issue of Good Housekeeping to give the picture a new and sizeable boost.

However, the new ad is directed toward America's mothers. It is headlined, "Do You Scare Her to Death?" and in it Elizabeth Woodward, newspaper columnist and author, implies that the film, "rich in dignity, humor, beauty, grace and charm, is an invaluable aid to mothers in explaining a fundamental point of human nature to their daughters. The film is recommended to all women's groups.

### The New York Times Interprets Its Story in a New Picture

◆ According to the New York Times, Manhattan is the place where truth is tossed nonchalantly on the door step every morning by Times newsboys. The story of how that truth—the day's news in Times style—is gathered,

collected, printed and distributed makes up the one-reel, black and white motion picture, *Democracy's Diary*.

### TEAMWORK MAKES THE TIMES

Produced by RKO Pathé for the New York Times, the film shows that publishing a modern big city newspaper is an involved monster operation requiring close teamwork among various corps of specialists: Editors, reporters, photographers, Washington and foreign correspondents, radio, telegraph and teletype operators, a composing room staff, printers and others all must work together intimately to produce a daily paper. *Democracy's Diary* gives a panoramic view of this teamwork as it works out in the New York Times organization.

Dwight Wiest, well-known radio and newscast commentator, tells the story against a background of well-selected music. While he explains news-gathering techniques, the camera pokes its lens into the city room, the Washington bureau, the photo transmission room and the huge Times "morgue". The camera also chases fires, peeks over the fashion editor's shoulder as she supervises the photographing of a model in a bathing suit, and watches the food editor try out a recipe in her department's testing kitchen.

### HIS DEMOCRACY IN ACTION

A high light of the film shows a presidential press conference. Here is a picture of U.S. democracy in action. Every reporter is free to ask the president any question. And no uniformed guards or Gestapo lurk in the background.

The film is now available for free showings before clubs, adult groups and high schools in New Jersey, Connecticut and metropolitan New York. For complete booking information, write the film's distributor, The Institute of Visual Training, 10 E. 19th St., New York City.

### SALESMAN-WRITER

Salesman-writer wanted by midwest industrial film producer. Must be good slide film and motion picture script writer and able to make contacts and conclude own deals. Excellent opportunity for right man.

Write or wire Box 802  
BUSINESS SCREEN  
CHICAGO 10

# Natco 16 mm. sound projector

(with silent speed)

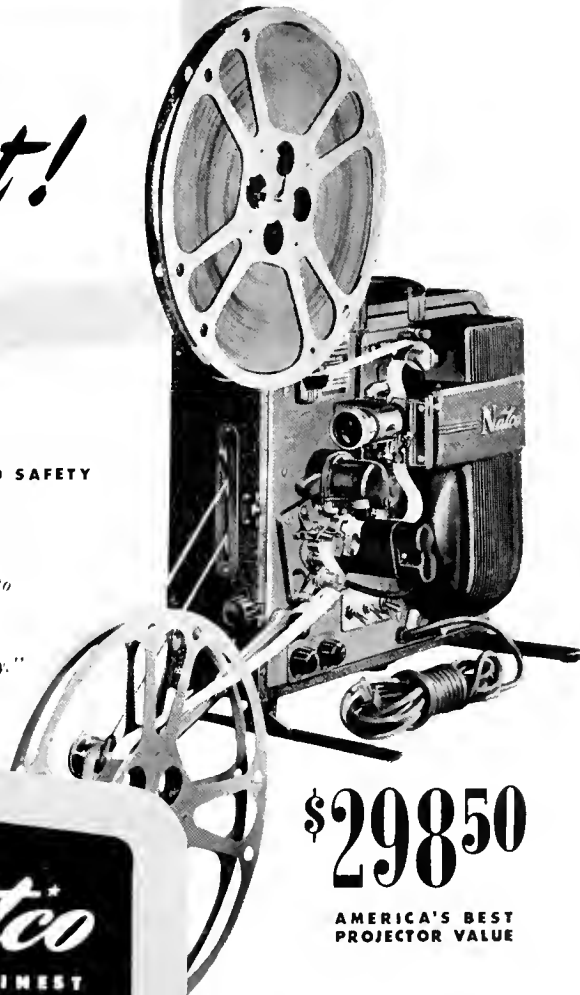
*Industrial users  
helped design it!*

**WE ASKED SALES MANAGERS, PERSONNEL MEN, AND SAFETY ENGINEERS WHAT THEY REQUIRED IN A PROJECTOR.**



**AND THEY ANSWERED:**

*"Easy portability, resistance to travel hazards, simplicity of operation and maintenance, gentleness with films, economy."*



**Natco**  
WORLD'S FINEST  
16mm. PROFESSIONAL  
SOUND PROJECTOR

**\$29850**

**AMERICA'S BEST PROJECTOR VALUE**

*Here is  
everything  
you want!*

• At last—a machine tailor-made to requirements of industry, as determined by extensive survey. A projector tough enough to withstand rigors of travel, yet light and compact in a single case for convenience on sales trips. The *simplest* machine to set up in any plant or office—simple, swift-threading arrangement. AC or DC without converters. Silent or sound. Easily operated without special training. Special engineering features to prolong film life. (In tests, films were run 5,000 times without perceptible wear.) Incomparable, crystal-clear tone and professionally crisp image. Large capacity—the only projector in price range with 8" P. M. speaker and 5-watt amplifier. Lamp size up to 1,000 watts, 2,000 ft. film capacity. U. L. approved. Today's greatest projector-value!

NATCO, 505 N. SACRAMENTO BLVD. BS-12  
CHICAGO 12, ILL.

Gentlemen, Please send me information and descriptive literature without charge or obligation.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_



We of Wilding send holiday greetings:

To the readers of this page;

To our clients — past, present and future;

To our competitors in the rich field of visual media;

To men of good will everywhere.

To all a Merry Christmas!

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



**Wilding Picture Productions, Inc.**

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD



★ 1949 is another year of opportunity—for real salesmanship. The return of good selling, predicted ever since the war, is evidenced in many hard lines, particularly in the appliance field. The role which visuals will play depends on producer sales efforts—for potential film buyers have indicated tremendous interest in the medium. A well-balanced approach to sales training problems is another essential.

Practical combinations of motion pictures, slidefilms, flip charts and other projected aids have proven their worth to many industries: automotive, electrical, oil and rubber, to mention just a few.

#### TELEVISION: A GREAT CONSUMER MEDIUM

On the consumer side of tomorrow's selling, the "arrival" of television as a definite medium can already be accepted. 15 active stations are already in the urban markets. The huge production rate being maintained by set manufacturers is further evidence of video's growth. Films, badly produced or adapted from the left-over shell, have lost audience prestige but they are an economic necessity for the broadcaster and the sponsor. (See Page 39)

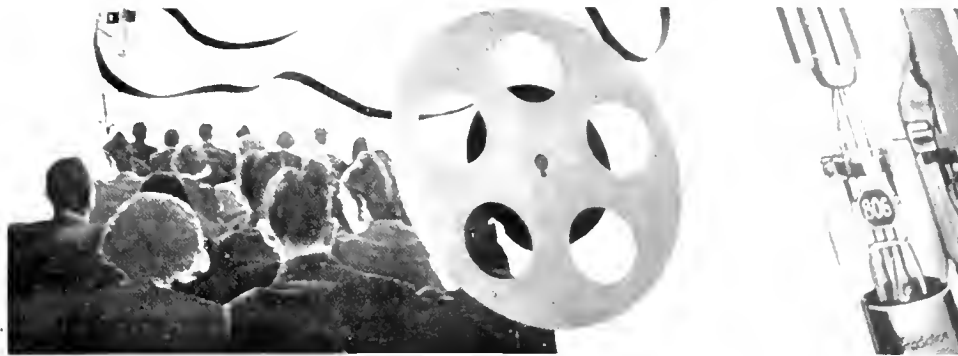
#### Kaiser-Frazer Trains for Selling

★ THE KAISER-FRAZER CORPORATION this month launched an extensive film program with the release of *Selling Is My Business*, a series of three sound slidefilms produced by Satta Inc. Designed for the four thousand Kaiser-Frazer dealers spread across the country, these films stress the importance of the car salesman's attitude, his product knowledge and a work plan. Each film develops fully one of these subjects.

To gain realism, Satta filmed many of the scenes in actual Kaiser-Frazer showrooms throughout the country. Also, true sales experiences of some of the dealers were used to background the down-to-earth sales situations presented in the films.

Distribution is being handled by regional and district sales representatives for showing to all K-F distributors. Currently in production at Willow Run for Kaiser-Frazer is a second series of films. This series deals with such specialized phases of automobile selling as prospecting, presenting and demonstrating the car and closing the sale. Also in production is *The Kaiser-Frazer Way*, an institutional slidefilm in color which tells the story of the company's production methods and policies.

KAISER-FRAZER SALESMEN learn sales techniques in new visual programs now being completed.



## Enterprise: The Story of a Town

**B**USINESS TALKS A LOT about our system of free enterprise but it has never had better exponents of its case than the people of Buchanan, Georgia. The production of a film on the rebirth of this town through the courageous efforts of a couple of young veterans is an *event* worth marking well in the pages of factual film history. It should be seen by millions of Americans in every walk of life.

#### WE NEED MORE PICTURES LIKE THIS

★ How two war veterans built an industrial fountain of youth in their home town is the story told in the thirty-five minute color film, *Enterprise*, sponsored by CLUETT, PEABODY & Co. The veterans are David Eaves and Hardy McCalman; the town is Buchanan, Ga.; the fountain of youth, a Cluett shirt factory that employs a third of the town. The picture was produced by Caravel Films.

Buchanan was cotton-rich until the soil gave out in recent years. When the townspeople came to realize that King Cotton was deserting them, they abandoned their farms and looked for prosperous futures elsewhere. The town was actually withering away, a victim of industrial hardening of the arteries. Then Eaves and McCalman went to work on their plan for its rehabilitation.

#### A PLAN: PLUS THE COURAGE TO SELL IT

The original idea was simple. The town would build an industrial plant which a big company would lease. With this ready supply of money and steady work, the town could live and grow again.

The two veterans contacted a firm interested enough in the project to take out an option on the plant before it was even built. Then, by contributing funds themselves and personally soliciting \$36,000, Eaves and McCalman were able to build a plant that covered 16,000 square feet.

#### VETERANS TAKE UP THE CHALLENGE

But when the company with the option backed out, the white walls of the new factory began to look like the hide of a white elephant. The veterans approached a number of companies in and out of Georgia with their offer of a new manufacturing plant. The Cluett

film showed great interest, but doubted that Buchanan, with a population of 500, could supply the 200 workers they would need to run the plant.

Eaves and McCalman took up the challenge. They hustled the townsfolk to contact all their friends and relatives who had left the dried-up town for more prosperous pastures. Within twenty-four hours, they had a list of 500 people who had signed a pledge stating that they were willing to work in the new factory. Cluett moved in, and with the new plant in operation, prosperity came back to the dying town.

#### EIGHTEEN NEW BUSINESSES WERE BORN

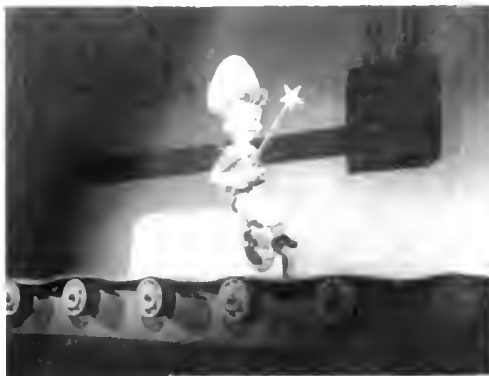
Buchanan's population rose to 700. Scores of homes were built. A new highway to Atlanta, a hospital and a theater were constructed. In fact, on the strength of the \$6,200 weekly Cluett payroll, the number of businesses in the town jumped from twelve to thirty.

In the motion picture, *Enterprise*, Cluett tells the remarkable story of Buchanan's rejuvenation. More, it points to the achievement of Eaves and McCalman, the Buchanan townsfolk and Cluett, Peabody & Co. as a living example of what has built America—free enterprise under our political and economic system.

The film is available to schools, business groups, employee organizations and others upon request. Distribution is being handled by Modern Talking Picture Service Inc. ●

BUCHANAN, GEORGIA was the scene of the new Cluett, Peabody film titled "Enterprise."





BONDI: THE TALENTED PUPPET created by Marcel Jovine starts in new Technicolor series



EFFICIENT REALISM is attained as the new puppet talks and sings for the camera.

## Screen Proves a Versatile Medium

**C**REATIVE IMAGINATION and technical skill in depicting industry's problems and commercial objectives remain the prime ingredients of successful sponsored films at the close of an eventful 1938. In this closing month of the year, four new films, serving widely varied tasks, were showing the versatility of the screen medium.

### NEW PUPPETS IN PREMIERE

★ Loucks and Norling Studios have just completed a series of seven one-minute shorts in Technicolor for General Baking Company using a new kind of puppet that talks and sings while the camera rolls at sound speed.

This puppet is the creation of Mr. Marcel Jovine, an inventive genius as well as a talented artist and sculptor. He is, as well, a skilled puppeteer whose work has won wide recognition in Europe. He is also an experimental chemist who has long been working on finding the ideal material of which to make his puppets. He eventually developed a new flexible plastic whose composition Jovine keeps a deep secret. By the use of a flexible composition of just the right elasticity he gets away from the lack of expression characteristic of the old-fashioned wooden dummy.

He controls the movements of the puppet's lips, mouth and head through an intricate system of levers, making it go through the widest range of expression in talking and singing in precise synchronism with a pre-recorded playback. The effect is startling; there is no irregular and erratic facial movements such as one sees in films produced by the most carefully executed stop-motion methods used previously with talking and singing puppets. There is no set of 30 to 40 face masks laboriously prepared and laboriously registered in place, in predetermined order, one by one, as must be done using the ordinary stop-motion technique. A natural, elastic movement results that gives the puppet a realism truly astonishing.

In addition to the puppet's ability to speak and sing, it also has flexible arms and legs which are capable of being moved by stop-motion methods. Jovine is working on improvements that will result in full-speed movement of the arms as well as facial expressions. This is as far as he thinks he can go; walking, running and dancing will probably always have to be photographed in stop-motion. What Jovine says he needs is about four hands more than Nature has given him, then he could really go to town with his manipulating levers. ●

### PICTURE STORY: "Pipe of Plenty" A PUBLIC SERVICE REPORT

*These actual motion picture clips show: 1) the rugged terrain of the new pipeline route; 2) trainload of pipe enroute to construction*



### NBC'S NEW COLOR FANTASY

Sponsor: National Biscuit Company. Film: *The King Who Came To Breakfast*. Producer: Bil Baird.

★ This is a humorous fantasy on the history of wheat and its influence in the rise and spread of civilization. The nutritional value of a grain of wheat is analyzed with marionettes representing "protein", "carbohydrate", "vitamin B1", "iron", "calcium" and "phosphorus".

*The King Who Came To Breakfast* shows how for thousands of years Man hunted for his food for wild seeds, birds and animals. But the swift birds and animals eluded him. Seeds were not easy to find, and Man often had little or no food. One day, some fifteen thousand years ago, Man sat down to eat his meal. A few seeds fell to the ground. He later found to his amazement, that the seeds sprouted and grew up as stalks of wheat. Thereupon, he proceeded to scratch the soil and plant the seeds. He discovered that he could remain in one place and not go hungry.

Wherever wheat could grow Man could stay. He could build communities and cities. He could live and cooperate with others in storing and protecting his wheat. And so Man and his wheat went and founded great civilizations.

**Technical Notes:** *The King Who Came To Breakfast* is 17 minutes, in Kodachrome, Bil and Cora Baird, whose clever marionettes were so widely acclaimed in the Telephone Company's *Party Lines* last year, have again produced a film that should delight school audiences everywhere. Not a small part of the Bairds' successful technique are the carefully constructed sets which form backgrounds for the puppet performers.

**Distribution:** Nation-wide, through exchanges of Association Films. The film is suitable for all audiences, but is particularly aimed at school assemblies. ●

## Top Goodwill Builder

Sponsor: Michigan Consolidated Gas Company. Film: *The Pipe of Plenty*. Producer: Jan Handy Organization.

★ Michigan's population began to swing ahead of the state's gas supply in 1930. Even

a broad modernization and expansion program at the Michigan Consolidated Gas Company plant was not enough to keep up with the rapidly increasing demand. After the war the situation became acute and customers even had to be refused gas furnaces.

To relieve the shortage, Michigan Consolidated decided to build a 153-mile pipe line from Austin Field, Mich., to Detroit. In this reserve held, the company could store 27 billion cubic feet of natural gas—27 times as much as Ann Arbor uses in one year. The new line also would assure Michigan enough gas at all times until the unlimited supply

from Texas, Oklahoma and Kansas begins to flow into the state in 1950.

In dramatic style, *The Pipe of Plenty* shows how the Detroit-Austin Fields pipe line was built and laid. Workers had to battle tough, hilly terrain in the winter cold and overcome blizzards, sub-zero temperatures, "impassable" bogs, frost and mud. Actually, laying the pipe line was a great industrial victory. And Jam Handy's filming of the story is worthy of the achievement.

**Technical Notes:** Kodachrome helps dramatize the story. The sound motion picture is three reels in length. ●



## Industry Sees a Technical Epic on Steam for Power

**Sponsor:** The Babcock & Wilcox Company.

**Film:** *Steam For Power*. **Producer:** Audio Productions, Inc.

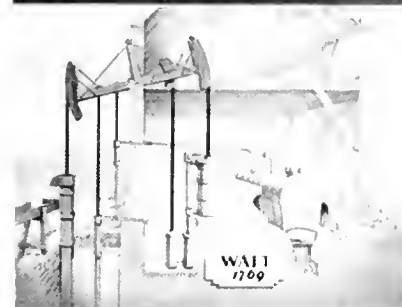
★ This is the definitive picture on the steam boiler. Long, descriptive, full of color, the new film, released last month, has already been affectionately dubbed *Gone With The Steam* by those who labored several months to put the 41-minute story on the screen.

Interesting though it will be to engineering schools, professional societies, civic organizations and other groups interested in power generation and utilization, *Steam For Power* is not a popularization of boilermaking for women's clubs and elementary schools. It rapidly gets down to cases and words such as hopperbottoms, stokers, reheaters, turbulence, superheaters, and cyclone separators are brought forth with no hesitation, or further explanation.

drums, welding of drum seams, 2,000,000 volt X-raying, steel making and fabrication of seamless and welded tubing.

The concluding sequences of the film show the erection of a large radiant boiler in one of the country's outstanding power stations.

*Steam For Power* has few commercial axes to grind. The company name is never mentioned, appears on no arrays of smokestacks or factory fronts, and suffices only with a title credit. Babcock & Wilcox, feeling rightfully synonymous with steam boilers, is spreading the word further among professional men and engineering students.



### PICTURE SERVES MULTIPLE PURPOSES

But by allowing no brush sentiments about itself, the company has produced not only an excellent educational tool and effective public relations vehicle, but also a masterpiece of sales promotion. By its very understatement, *Steam For Power* cannot fail to become a good salesman for B&W.

Another use which presents itself is to inform the many B&W employees of what the company actually does—what it produces, and how.

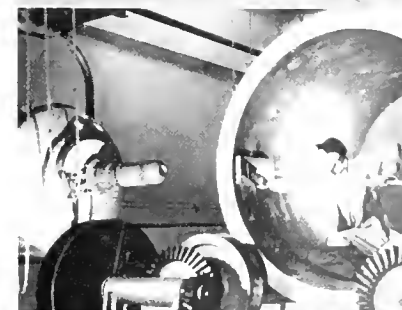
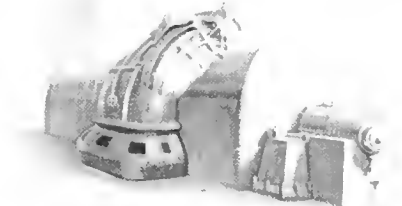
And not the least of its values is as an aid in drumming up Grade A technical graduates to come to work for B&W.

It is difficult to put together an effective multi-purpose movie. This one should succeed in doing its many jobs because it was superbly designed for one purpose only—a teaching film for students of steam power. That other facets of company operations will benefit is incidental, but certainly a credit to its makers for holding tight the necessary check reins against excessive breast beating.

**Distribution:** Qualified groups may borrow the film, free of charge, by addressing a request to the Advertising Division, The Babcock & Wilcox Company, 85 Liberty Street, New York 6, New York. ●

### STEAM FOR POWER: IN PICTURES

ANIMATION ART AND TOPFLIGHT CINEMATOGRAPHY combine to tell the engineering and power world the industry's first real epic story of steam power from Hero and Watt to the modern turbine. These scenes (right, top to bottom) are typical of the new Babcock and Wilcox film reported in detail above.



### DEVELOPS HISTORY OF STEAM POWER

The film makes extensive use of animation in tracing the history of man's efforts to obtain abundant and economical steam power. As background to the importance of power in today's civilization, the film shows such early ideas in the use of steam for power as Hero's engine, Branca's turbine and Savery's pumps. Starting with Newcomen's and Watt's contributions, the film outlines the step by step development of boilers, such as the Haycock, Waggon, Trevithick, Cornish and firetube types. In the era of watertube boilers, *Steam For Power* describes the principles of natural circulation and, with the advent of the electric dynamo and the turbine, shows the interplay of developing forces which led to the great power plants of today.

### A COMPLETE TECHNICAL EXPOSITION

Each step in the development of modern boilers and the reason for it is shown. The meaning of high steam pressures and temperatures is illustrated. The application and function of superheaters, economizers, air heaters, reheaters and the cyclone steam separator are explained. The development of water-cooled furnaces, pulverized coal firing, slag-tap units, dry ash removal and the cyclone furnace are depicted.

Significant steps in the manufacture of boiler components are shown. These include the bending of huge steel plates to make boiler

# FILMS FOR YOUR EMPLOYEE GROUPS

★ Continuing the listings initiated in these pages last month, BUSINESS SCREEN presents a second group of free loan films available from the 26 regional (see your Redbook) exchange offices of Modern Talking Picture Service and especially suitable for your employee group showings.

## Child City (35 min) Loan Modern

- How scholastic, vocational, health, athletic and religious training are combined at the celebrated child city at Moosicourt (Ill.) to build a firm foundation for fine citizenship. Sponsored by Loyal Order of Moose.

## Clean Track Ahead (25 min) Loan Modern

- A hundred years of railroading showing how commerce, agriculture, industry and people followed the railroad as it stretched its iron arteries to serve every major portion of our country. Sponsored by Pennsylvania Railroad.

## Enterprise, The True Story of a Small Town (30 min) Color Loan Modern

- This documentary film is the inspiring story of the rebirth of Buchanan, Georgia. The people of this town enact a fine tribute to our American system of free enterprise. Sponsored by Cluett, Peabody & Co.

## Ever Since Eden (10 min) Loan Modern

- The history of tomato development emphasizing the part breeding and selection play in developing better varieties and showing the importance of farming to assure our food supply. Sponsored by H. J. Heinz Co.

## First Steps in First Aid (25 min) Loan Modern

- Various demonstrations in first aid by experts. Sponsored by Upjohn Co.

## A Fortune in Two Old Trunks (25 min) Color Loan Modern

- A historical picture presenting the origin and development of fruit growing in the Santa Clara Valley of California. The year-round story of prune culture, processing and packaging is shown. Distribution of this film is limited to the West Coast area. Sponsored by California Prune & Apricot Assn.

## From Good Earth to Good Tables (20 min) Color Loan Modern

- The story of growing and processing peas and corn scientifically. It presents an approach to modern scientific agricultural methods while treating the subjects of plant breeding, germinating tests, crop maturity forecasting, and the actual preparation, preserving and shipping of food. Sponsored by Minnesota Valley Canning Company.

## The Gift of Green (20 min) Color Loan Modern

- An explanation of how the green plant adds the key to all life on earth. Animation makes clear the process of photosynthesis. Sponsored by Sugar Research Foundation.

## Goodbye Weeds—Doomsday for Pests (32 min) Color Loan Modern

- A double feature. The first tells the story of great scientific development. The second is the story of Pestox, a household form of the insecticide DDE. Sponsored by Sherwin-Williams Co.

## Mr. Grant Sees the Light (30 min) Color Loan Modern

- Scenic beauties of America are presented while suggestions for bettering human relations and community planning, especially in regard to trailer parks, are offered. Sponsored by Trailer Coach Mfg. Assn.

## Green Harvest (29 min) Color Loan Modern

- Portrays modern scientific tree farming. Special emphasis is placed on conservation. The basic objective is to show that forestry is farming—tree farming—and therefore has the same inherent problems as other kinds of crop farming. Sponsored by Weverhaeuser Forest Products.

## Holland Blooms Again (15 min) Loan Modern

- How to select, plant and grow tulips, daffodils, hyacinths and crocuses for maximum enjoyment. Sponsored by Bulb Growers of Holland.

## Marks of Merit (18 min) Loan Modern

- The history, meaning and use of the brand name and trademark is presented without reference to any specific manufacturer. The origin of the modern trademark is traced from the emblematic shield of the medieval knight through the hall mark of the guild craftsmen. Sponsored by Brand Names Research Foundation.

## Money at Work (15 min) Loan Modern

- Brings the New York Stock Exchange into the classroom, so that students can assimilate in a few moments' time a broad understanding of its functions and operations. Sponsored by New York Stock Exchange.

## The New Tobaccoland, U.S.A. (30 min) Color Loan Modern

- The story of tobacco from the preparation of the soil and seed bed to the processing of the crop and its manufacture into cigarettes. Sponsored by Liggett & Meyers Tobacco Co.

## On the Air (28 min) Loan Modern

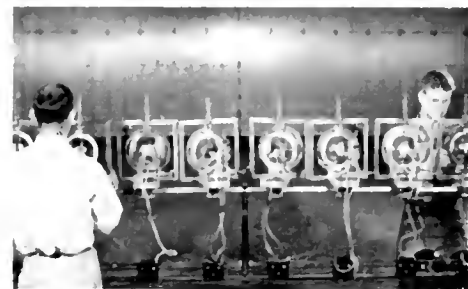
- How radio programs are written, rehearsed, timed and produced. Also shown is the way programs reach the listener through the operations of a high-power transmitter. Sponsored by Westinghouse Electric Corp.

## Valiant Years (26 min) Loan Modern

- The work of the veterinarian is presented showing why the United States is the safest country in the world for raising animals. An explanation of various animal diseases is given. Sponsored by the Associated Serum Producers.

## Your Ticket to Better Buying (25 min) Loan Modern

- A method to accelerate the movement for more intelligent buying based on factual information and on informative labeling is ways to help consumers get the most for their money. Sponsored by Westinghouse Electric Corp.



*A scene from the GE film "On the Beam"*

## SEALED-BEAM SALESMANSHIP

Sponsor: Lamp Department of the General Electric Co. Film: *On The Beam*. Producer: Raphael G. Wolff Studios.

★ *On The Beam* is the sales story of G. E.'s sealed-beam headlights. To be shown to manufacturers, jobbers and dealers in the automotive industry, it effectively points out the reasons for the superiority of the G. E. sealed-beam type of headlight over the older bulb-in-reflector kind.

The picture opens with animated cartoon illustrations of the development of car lights, from the early lanterns through the acetylene era, the first bulbs and up to the sealed-beam.

From here on the picture is an effective combination of live-action laboratory scenes and diagrammatic animation of the features of the sealed-beam lamp. Very convincingly shown are the advantages of the modern all-glass sealed-beam. Just to show that the picture does get its sales points across I'll mention a couple of them from memory. The sealed-beam gives more light because it eliminates bulb reflection and light absorption; it remains relatively undimmed because the tungsten particles which cause small bulb darkening are confined to one small area out of a large reflector area, etc.

The picture is in color, runs about 15 minutes, and is very well produced throughout, both in live action and animation. It's a good sales presentation and background for the sales stories the company's sales personnel and dealers will use on their customers. Although it's not primarily a consumer film, the subject matter would probably be interesting to many general audiences of men.

## COLEMAN'S DOUBLE FEATURE

Sponsor: Coleman Company. Slidefilms: *Coleman for Comfort* and *Coleman for Convenience*. Producer: Atlas Film Corporation.

★ Atlas went direct to the source to collect technical data on the installation and servicing of oil heaters (*Coleman for Comfort*) and oil water heaters (*Coleman for Convenience*). A member of the creative staff, in the guise of a student finance, went through the entire Coleman Heating Institute with a class of dealers and service men from all parts of the United States. Then, after combing classroom notes with other information from various manuals, the script writer began to work.

Since both films had to cover many of the same principles of installation, adroit han-

dling of the script was needed to prevent monotony. A smooth mixture of straight mechanics-to-house-owner tips and series of flashbacks overcome this difficulty.

**Synopsis:** In *Coleman for Comfort*, Jim Bates, an appliance installation and service man, shows Bob and Sally West the way to install their new oil heater to assure top performance. He patiently points out why their house should have a certain size heater and then chooses the best location for proper ventilation. After he has installed the heater, he tells them the easiest way to operate and maintain it.

*Coleman for Convenience* begins with a series of frames designed to show how necessary a ready supply of hot water is in the modern home. Then, Jim Bates re-appears and installs an oil water heater for the Wests. The same major points of installation are stressed as were gone over in the first film. However, flashbacks are used to add a bit of drama.

**Technical Notes:** Both sound slidefilms are in black and white, and each runs for thirty minutes. Also, each film uses two sides of a sixteen inch record.

**Distribution:** Several hundred prints and recordings of both sound slidefilms are now in use. The greater part of the audience is comprised of dealers, distributors and their installation and service departments. The productions are supplemented by a kit and a script for distributor field men to carry on a two-hour program for sales and service personnel.

# A Letter from Free America

GOODYEAR DEDICATES A FILM TO OUR PRINCIPLES OF FREEDOM

**T**HE LIFE STORY of an American worker, born under the tyranny and oppression of an Old World government and blessed by the benefits and opportunities of the land of his choice, is the theme of a new sound motion picture *A Letter From America*.

Sponsored by the Goodyear Tire and Rubber Company as part of its 50th Anniversary activities, *A Letter* was made because Goodyear officials believe that American industry can accomplish much in the light to preserve our principles of freedom.

"That was our prime purpose when we began production on this feature-length film," declares P. W. Litchfield, chairman of the board. The company figures only incidentally in the picture. Rather, it is the combined life stories of a number of the company's foreign-born employees which make this screen story of a man who is also 50 years old this year.

## KARL'S STORY IS ALSO THAT OF INDUSTRY

The film biography of Karl, the central character of the film, is told in a letter he writes to his sister in Europe. The ideas he loses, the ideas he gains—what he sees and comes to be—are told in a comparison of two types of

government prevalent today—the free vs. the oppressive. The reaction of this individual to the American way of life makes a powerful case for this free democracy.

The European family to whom the *Letter From America* is written begin to doubt their own way of life as the sincerity of its message over-rides their propagandized minds.

## PRINTS AVAILABLE FOR PUBLIC SHOWINGS

The new Goodyear film is available for public showings. Prints may be obtained from Goodyear district managers in 16 major U.S. business centers. There is no charge, other than payment of shipping charges.

Wilding Picture Productions, Inc., was the producer for Goodyear. Technical and creative aspects of *A Letter* are well above par and the screen story by Leo Rosencrans is one of the most compelling of this type, Lewis D. Collins directed.

An insurance man who saw the film wrote a letter in which he said, "it brings to our attention those common-place things that we in America enjoy, but which we sometimes take for granted." You don't keep liberty that way. You have to fight for it. ●

## A BRIEF PICTORIAL SYNOPSIS OF SCENES IN GOODYEAR'S "LETTER FROM AMERICA"



KARL WRITES THE LETTER which tells his story of our American way to his relatives abroad



A YOUNG EMIGRANT leaves the tyranny of Europe to find opportunity within America.



RELATIVES BACK HOME read Karl's letter with disbelief until its sincerity awakens them.



EUROPEAN CLASSROOM where the hard rule of oppressive governments enslaves young minds.



AMERICA IS HOME like that of Karl's cousin, Rudy, where contentment is contagious.



RUDY: "Over here we take our jobs and our comforts for granted like we take liberty!"



FILM PREMIERE GETS IS at Cleveland's Film Festival for the showing of *Heon's Curiosity Shop* were (left) Jack Rhenstrom, Cleveland manager for Wilding Picture Productions, Inc., the producer, and Glen Rynearson,

INTRODUCING THE FILM to the Festival audience at the Cleveland premiere of "Curiosity Shop" is Glen Rynearson, public relations director of the Cleveland division of the Aluminum Company of America, the sponsor.

# Cleveland's First Film Festival

## A Showcase for the Medium

IN THE FALL OF 1947 the Cleveland Film Council was organized around a score of people primarily interested in human technical and educational movies—teachers, personnel people from industry, deigyment, librarians, etc. By June of 1948, this heterogeneous group, now numbering over 100, conducted a film festival that was attended by over 500 people from six states (visitors came from as far away as New York, Detroit, Chicago, Kentucky and parts of Pennsylvania).

The festival idea originated through the efforts of about eighteen people in the Council. Although many persons contributed to the success of the Cleveland Film Festival, it was the enthusiastic cooperation of this nu-

dens which provided the impetus to the entire venture.

**THE FESTIVAL PROGRAM GETS UNDER WAY**  
From the beginning it was emphasized that the June Film Festival must not be merely a collection of recent films in the technical and educational fields. It must contain films which the members of each sub-committee had reviewed and selected from a large number of films as having unusual merit. To this end, four committees worked long hours viewing films before final selections were made.

Although the Festival committee desired some newspaper publicity, no dependence was placed on this medium. Instead, 3000 mimeographed preliminary announcements and tentative programs were mailed out four weeks before the festival. It was a second-class mailing and felt much to be desired. Yet something had to get out far in advance to stimulate people's thinking about the festival. Subsequent events confirmed this view. Before the final announcement came out, there were over 200 reservations.

The final program, sent out with reservation cards less than a week before the date of the festival, was one of the highlights of the event. It was a four page folder with the day's schedule on one side and with information about the exhibitors, the Cleveland Film Council, and program donors on three of the

by Harold R. Nissley<sup>1</sup>

*Industrial Engineer and General Chairman of Cleveland's 1948 Film Festival*

panels on the reverse side. The fourth panel was the program cover plate. The program represented the joint efforts of Fuller, Smith and Ross, an advertising agency, and Harris Sevbold and Company, a printing machinery manufacturer and reflected due credit on the graphic arts. Not only was the printing cost gratis but the professional layout and typography talent as well. As a result, a saving of \$500 was effected.

The response to this mailing was more than gratifying—it was embarrassing. The day before the festival over 400 people indicated they were coming, whereas accommodations had been prepared for only 300. Actual attendance exceeded 500.

**GE LIGHTING INSTITUTE IS FESTIVAL LOCAL**

Another distinctive feature was the location of the festival—the General Electric Lighting Institute at Nela Park (often referred to as the "University of Light"). This setting was perfect for such a festival. Nela Park is out eight miles from the center of town and within an eighty-five acre plot containing about a score of office buildings and research laboratories; it is the headquarters for the Lamp Department of the General Electric Company. The grounds are beautifully landscaped and the Lighting Institute itself is a perfect show place for exhibits pertaining to vision. (Many university campuses could be used in a similar way, particularly between semesters).

To sustain early arrivals, a 10:30 a.m. snack was provided at the Lighting Institute. Luncheon, however, was served in the Nela Park cafeteria. In the evening, an excellent buffet supper was served in the Lighting Institute's dining room by an outside caterer and was attended by 180.

**PARTICIPATION BY COMMERCIAL FIRMS**

It was decided, early in the preparations, to allow all dealers who were members of the film council to exhibit without charge. Because of space limitations, each of the six commercial firms were restricted to 17 square feet of floor display space. Yet dealer response was enthusiastic. Some dealers said they received more than \$300 worth of good will from these exhibits alone. This was an excellent return on their \$25 annual membership fee, especially so when compared with sportsmen's shows and other general shows.

**FESTIVAL COSTS ARE HELD TO A MINIMUM**

The Cleveland Film Council spent less than \$100 for the entire festival. This figure represented but 10% of the total direct and indirect cost of staging such a show. The out-of-pocket costs were mostly for postage, but even here, most of the exhibitors not only furnished their own mailing lists and addressed envelope

<sup>1</sup>The writer is indebted to Mr. E. R. Polzer of the Advertising Division of General Electric for his editing and helpful suggestions in the preparation of this manuscript. To Miss Margaret Carpenter and Mr. Glen V. Rynearson of the Aluminum Company of America he is indebted for many of the illustrations.

<sup>1</sup>Virginia Beard, Chairman of the Cleveland Public Schools; Earl P. Carpenter, Secretary and Executive, East Motion Picture Service, Inc.; Margaret Carpenter, East Motion Picture Service, Inc.; Eugene C. Carr, Director of Adult Education, Cuyahoga County Education; Samuel B. Davis, Teacher, Emerson Junior High School; Dr. Kenneth B. Deibel, Director, Museum of Natural History; Victor J. Ellison, President, Dayton Film Service; F. C. Ellis, Director of Adult Education, Cleveland Board of Education; Allen Glenn, Vice Staff Executive on the Film Festival; Fred G. Galt, Chairman and Member of Commerce Research Bureau; Charles G. Galt, Director, Western Reserve University; Educational Advisor of the Cleveland, Westmoreland County, Liberty, Huron, and Lorain Counties; Elmer and Pauline L. Healy; J. C. Kern, Manager, Lighting Institute of the General Electric Company; Lee Felton, Assistant, Lee, Herbert Felton, President, American Electric Works Company; Kenneth S. Nichols, Director of the Committee for Education, Cleveland Council of Commerce and Retail Druggists; Victor D. Rynearson, Director of Adult Education, Cleveland Board of Education.



FESTIVAL "OSCAR" PRESENTATION was made to Virginia Beard, Council Chairman, by Dr. Kenneth B. Disher, director of Cleveland's Museum of Natural History. Margaret Carpenter smiles her approval.

lopes but also the stamps as well; for it is easily seen how two mailings of 3000 each would amount to \$90 alone at 1½ cents each.

While it is too early to evaluate the results of this festival, subsequent inquiries and comments by laymen, business men and dealers point to the wholehearted community acceptance of the Film Festival idea.

Whereas during the day, four screening rooms were used for each of the eight classes of films shown, it was decided all the evening activity should be concentrated in one place—a small auditorium which seats 200 people comfortably. The committee felt that by evening people would be film weary, that an attendance of 200 would be in the realm of wishful thinking. When the small auditorium was packed 20 minutes before screening time with over a score of people turned away (after 300 had been crowded in), it was both embarrassing and gratifying to the committee.

There were two reasons for this overflow crowd: It had been announced that the winning films of the day would be shown that evening. Hence anyone pressed for time could come to the evening show and see what the audience had voted to be the best in each of the eight classes shown.

The second reason was the premier showing of *Curiosity Shop* a technicolor sound film of the Aluminum Company of America. Because of the recency of this film, it had not yet been converted to 16 millimeter. So it was necessary to get special dual 35 millimeter sound projection equipment and engineering help to put on this 30 minute part of the evening program. A woman sparked this whole thing through from start to finish (Miss Margaret Carpenter).

The planned program for the evening was too ambitious. For that reason only half of the day's winners could be shown. ●

## QUESTIONS AND ANSWERS ON THE CLEVELAND FILM FESTIVAL

**Question:** What should be the purpose of a film festival?

**Answer:** A film festival should have several purposes.

- a. To bring to the community leaders (educational, religious, and business) the best and latest visual aids which have been developed in various fields.
- b. To present to interested people the latest projection and camera equipment.
- c. To accelerate the use of motion pictures for educational and other purposes.

**Q: How should one determine what kind of films should be shown?**

**A:** The films to be shown should be decided in general at preliminary meetings of reviewing subcommittees. Instead of having eight broad classifications (Business, Education, Religious, and others) as was decided by the Cleveland Film Council, one classification might be chosen with several subdivisions.

Business films, for example, might be broken down into: (a) Time and Motion Study; (b) Sales Training; (c) Employee Indoctrination; (d) Industrial Safety. All films should be carefully selected by two or more people to minimize commercial and other subjective bias and to assure an intelligent selection.

These questions, typical of those asked, are from a letter from Mr. Glen Birch, Executive Director of the Film Council of America to Miss Virginia Beard, organizer and first chairman of the Cleveland Film Council.

**Q: What groups in the community should a film festival be designed to interest?**

**A:** The groups will depend largely on three things: (a) films available, (b) council members who know the groups or films and who are willing to "pitch in" and assume responsibility for this phase of the program, and (c) extent of interest.

**Q: What kinds of films should be selected?**

**A:** The selections should be made at the discretion of the subcommittees. If a good job of acting and photography has been done around a well chosen story or situation, then a good film selection is probable. The statistical summary of film preference at Cleveland may also provide some guide.

**Q: Who should select the films and what procedures should be used in film selection?**

**A:** This question is pretty well answered in the answer above. The problem really boils down to choosing which five or ten out of twenty to forty films should be shown to a discriminating audience on a particular day. Subcommittees should make their selections at least four weeks in advance of the festival.

**Q: What are the possible film sources?**

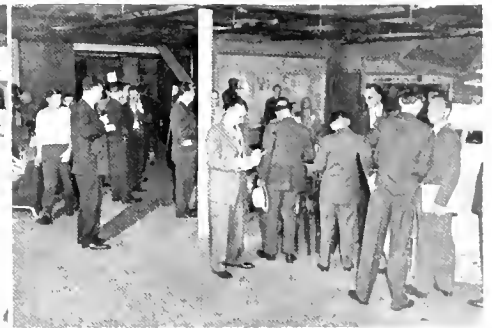
**A:** The best film sources are the local equipment and film dealers and perhaps libraries.

(CONTINUED ON PAGE FORTY-SIX)

See Statistical Summary of film preference at Cleveland



REGISTRATION SCENE showing three Festival committee members at work: (left to right) Elizabeth Hunady, Margaret Carpenter, and Kenneth S. Nash.



GE'S NEW PARK LIGHTING INSTITUTE was a busy beehive during Cleveland's first Film Festival as this typical interior scene will attest. Over five hundred persons attended.



PREMIERE PRODUCTION was admired by (l to r) Samuel E. Davies, Virginia Beard, Earl P. Carpenter and Glen Rynearson.



BUFFET SUPPER GUESTS were well satisfied after the day's showings. They attended the evening film premiere of a four film.



*General Mills products play a stellar role in the company's latest annual report picture*

# General Mills Takes Facts to the People

FOURTH ANNUAL REPORT IS SHOWN AT  
NATIONWIDE SERIES OF STOCKHOLDER MEETINGS

FOR THE FOURTH TIME in eleven years, stockholders of General Mills, Inc. are viewing a filmed version of their company's annual report. This year's film, *General Mills Today*, a fifteen-minute color motion picture produced by RKO Pathe, Inc., was shown at a series of regional stockholders meetings throughout the country this month.

The main purpose of the film is to interpret the figures of the financial report in an interesting way by means of pictures and plain, understandable language. For this purpose, live photography, animation, and stop-motion as well as narration were all used. The story is told partly by off-screen narration and partly in live sound by James F. Bell, founder of the company, Leslie N. Perini, president, and Harry A. Bullis, chairman of the board. Although the report is the main feature of the production, the film includes a picture parade of General Mills products in the mill and household appliance fields as well as exteriors and interiors of new plants, factories, quality control setups and research laboratories.

## HARRY A. BULLIS IS GOOD RELATIONS

Actually, the film is more than just a clarification of a financial report. It is also a proud reflection of the company's unity and cohesion in a national economy. By allowing the stockholders and the public to view an understanding of the company's activities and operations

General Mills shows it has nothing to hide. In fact, company officials feel that it is one of the chief responsibilities of business corporations to help educate their stockholders and the public in business procedure. A thorough understanding of the U.S. capitalistic system, they believe, would definitely cut down strife and friction in our economic structure. *General Mills Today* is an important element in

the company's progressive program of economic education.

In line with this educational program, General Mills was one of the first to initiate a nationwide series of regional meetings that featured a filmed annual report for stockholders. Mr. Bell, then chairman of the board, used lantern slides to help explain the company's financial status to stockholders in the 1939 series of meetings. Next year a motion picture supplanted the lantern slides. The film, *The Year's Work*, used a combination of animation and live action photography to cover the figures of the annual report. In 1941, the feature of the meetings was a completely animated film, *Another Year's Work*.

Plans for the 1942 meetings were cancelled because of the war. But in 1946 the meetings were again picked up, and once more they were built around an annual report film, *Operation 46*. This film added color to live action photography and animation in an effort to make more meaningful the figures of the financial report.

This year's film, *General Mills Today*, covers the fiscal year, 1947-1948. Although shorter



*BOARD CHAIRMAN HARRY A. BULLIS gets his report on as RKO Pathe directorating featuring of General Mills Today. Company featured the film at its stockholders' recent national meetings in all cities.*



*General Mills' 1947-48 annual report picture is being attended General Mills meetings*



than the last annual report film, it unfolds much of the company's history, in addition to clarifying the year's financial operations. This is in keeping with the 1918 celebration of General Mills' twentieth anniversary. It was in 1928 that the company was formed out of the Washburn Crosby Co. and its subsidiaries. Since then, it has expanded to three times its original size.

Beginning with two meetings on the west coast, held this year in San Francisco at the St. Francis on Oct. 22 and in Los Angeles at the Ambassador on Oct. 25, ten regional stockholders' meetings were held within two months. The southwestern meeting site was the Skirvin in Oklahoma City on Oct. 28. Midwest meetings included those at the Palmer House in Chicago on Nov. 3 and at the Book Cadillac in Detroit on Nov. 5. Eastern stockholders saw the film at meetings in Buffalo at the Statler on Nov. 9; in Washington at the Statler on Nov. 12, and in New York at the Commodore on Nov. 15. The southern meeting was held in Atlanta at the Biltmore on Nov. 18.

This was followed by a meeting in the company's home town, Minneapolis, on Nov. 22 at the Radisson. The film was also shown the next day at a General Mills employees' meeting.

#### MEETINGS FOLLOW A GENERAL PATTERN

All the meetings were conducted according to a general pattern. First, the film was shown at a luncheon for representatives of the local financial press. After the filmed report, Mr. Bullis, who with President Perrin and Comptroller Gordon C. Ballhorn, attended each meeting, answered any questions the reporters asked about the year's operations.

The stockholders met in the late afternoon, usually around 1 p.m. Mr. Bullis began the meeting with a short talk, after which the film was shown. Then he and other company officials answered any questions that were asked from the floor. Often, a presentation of one of General Mills' new products closed the meeting.

#### DISPLAYS INTEGRATED WITH PICTURE

For these meetings during the past few years, displays have been built to feature various divisions of the company—mechanical, chemical, grocery products, farm-tested feeds and farm service stores, special commodities, Betty Crocker home service, baker's service and research. The theme of this year's meetings was the company's history, which was also featured in the film.

An average of 30% of the company's stockholders attended the meetings, and judging from their response, *General Mills Today* was a four-bell annual report film. Although company plans do not call for another series of regional stockholders' meetings for two years or more, depending on the general economic situation, it is safe to assume that the next series of meetings will also be built around a filmed annual report.

General Mills' film department activities are supervised by Fom Hope, Headquarters are in the Minneapolis executive offices of the company. ●



JERSEY EMPLOYEE MASS MEETING after showing of annual report film. Top-ranking Jersey officials handle question-answer sessions which follow the screenings.

## Jersey Report Film Wins Industry "Oscar"

PRODUCED FOR MANAGEMENT-EMPLOYEE COMMUNICATIONS

★ *Understanding a Jersey Annual Report*, an eighteen-minute color and sound motion picture, is now being shown to supervisors and employee groups throughout the domestic affiliates of the Standard Oil Company (New Jersey). The picture, based on the firm's latest annual report, recently won a FINANCIAL WORLD "Oscar of Industry".

With Richard Koch directing and Fred Hankinson doing the animation, Pathescope Company of America, Inc. produced the visual report for Daniel Rochford's management-employee communications section of Standard Oil's employee relations department.

The purpose of the film is to interest more employees in the company's annual reports. Frank Pierce, executive of Esso, strikes at the root of the problem when he declares, "Special attention is needed to impress the individual employee with a wide scope of company knowledge so that he will not feel himself a mere cog in a large organization which he knows nothing about. If every man understands company policy and there is the proper inter-relationship among employees, the man at the bottom will have a helpful, cooperative attitude. Thus, many problems can be solved at their source."

#### COMPARE WAR AND PEACETIME PRODUCTION

Mr. Pierce points out that although the performance of America's system of mass production and distribution was excellent in World War II, it showed signs of great weakness during the last depression. And after comparing the American system's different showings in depression and wartime, some people conclude that an economic system which will work effectively only during a war should be dis-

carded. They forget that the American way can and has worked out successfully during peacetime.

However, it is capable of being perfected and that is what Standard Oil is striving to do. *Understanding a Jersey Annual Report* is part of this progressive program. In the words of Mr. Pierce, "Persuading an employee to read his company's annual report may seem a minor accomplishment. Yet nowhere does an employee get a quicker, more comprehensive picture of management functioning as a balance wheel."

The new Standard Oil film had its last showings recently before two employee auditorium meetings in New York City. Prior to

(CONTINUED ON PAGE EIGHT TWO)



SHARING HONORS for "Best Employee Annual Report Film" are (l to r) Richard Koch, Pathescope director; Edward Lamm, Pathescope president and producer; Daniel Rochford, head of Jersey's management-employee communications group; and Joseph Schietky, assistant to Mr. Rochford.

# Pictorial History for Business Films

As told to the Editors of Business Screen  
by Dr. Otto Bettman, The Bettman Archive



WHAT'S SO NEW ABOUT TELEVISION? A 19th century artist jokingly (he thought) forecast televised theatre performances with this "lifesized ballerina transported to the living room."

LIKE BEST-SELLING historical literature, motion pictures and slidefilms can make good use of history to make the screen message more romantic, interesting and *saleable*. Man has shown a constant inquisitive interest in historical detail. Historians have excavated cities, pried their way into pyramids and deciphered picture languages in an effort to quench their thirst for historical knowledge. And the success of the "believe it or not" theme in floods of newspaper and book features is not based on a mere passing whim of the public.

In actual film production, one good trick is to capitalize on this historical curiosity. Interesting anecdotes and details about a product or industry's past can keep an audience mentally alert and in a receptive mood for a sales message. Then again, historical comparisons can be used to establish a mood of progress.

Actually, there is a wealth of unexplored romance behind many products. Their early discovery, family antecedents and first ap-

plications provide some good tales. Take the prosaic subject of salt. A company boosting its product via the medium of a sales

film could add a good deal of punch to the picture by sprinkling a barrel full of interesting salt-data throughout the film. For instance, salt was used in ancient Rome to pay state officials for services, our word "salary" comes from this practice. Again, years ago, salt was considered so precious that it was mentioned, along with jewels and heirlooms, as a special bequest in the wills of the rich. Salt was even made the subject of price control in early America.

## RESEARCH A COSTLY PROCESS

Of course, a good deal of specialized research is necessary to dig historical information out of the various and voluminous history books, diaries, old newspapers, etc. The task becomes even more difficult when pictorial evidence of a product's or industry's past is the object of the research.

An electrical company proclaims its 1919 stove a miracle of efficiency, and then sets out to



THIS EARLY BIT OF RURAL HUMOR pictured the idea of the electric milker as pretty funny. "Gosh! Things is a good deal easier since these here machines come in, I tell you!"



IMPROVED WASHING MACHINE patented by Thomas J. Mevoney of North Carolina. "Where can you get one today that'll also steam and boil corn and vegetables for stock?" Circa 1882.

prove the historical antecedents of the product. Where can the producer obtain a cut of these early antiques?

**COLLECTIONS SUPPLY MATERIAL**

To help producers solve this research problem there are a few outstanding historical collections, like the Bettmann Archive in New York City, who specialize in pictorial and factual research on the histories of products and in industries. They supply glossy reproductions from old woodcuts, paintings, trade catalogs and similar historical sources.

Besides furnishing pictorial material, this research company also specializes in ferreting out authenticated reference material to help answer questions about period details. How did people make griddle cakes in 1600? How did Broadway look when Charles Dickens saw it? What kind of lanterns were in vogue when Diogenes began his search for an honest man? It can answer these and just about any other question a film producer might care to throw to its researchers.

**PICTURES SENT ON APPROVAL**

As a rule, the questions are answered with batches of 5x7 glossies and the film producer is charged only for those pictures he accepts. Thus the producer



COULD YOU TAKE IT? This was yesterday's familiar dentist office scene as pictured by Louis Boulby's well-known lithograph "The Toothpuller."

is saved considerable time and money.

A manufacturer of surgical steel recently used historical research material to produce a three-minute

slide show for a recent medical convention display booth. The unusual series of medical pictures brought not only a good deal of attention, but also a thick sheaf

of requests for reproductions. Many of the visiting doctors framed them as office decorations.

**PERIOD HUMOR AIDS SALES**

A similar problem was solved for the display department of a large department store. In an effort to assemble material for a slidefilm showing everyday life as it was lived during the year the store was born, sales executives asked the Bettmann Archive for help. By using its date file, which lists yearly events, inventions and customs, the company supplied enough material to make an informative, three-minute show, spiced with plenty of humor—old-time washing machines (see cut), red underwear, bicycles-built-for-two and other "Gay Ninety" oddities. Of course, the pictures were tied up in a subtle and effective way with the store's anniversary sales.

**PICTURE HISTORY OF SELLING**

A firm specializing in material for sales training was surprised to discover a whole picture history of selling on file. The pageant covered selling techniques used through the ages, from the medieval merchant to the Yankee peddler.

One imaginative advertising manager used a large collection (CONTINUED ON THE NEXT PAGE)

# A Pictorial Review of Early Iron Manufacture

EARLY LITHOGRAPHS AND WOODCUTS out of the pages of history dramatize the epic story of iron manufacture, a profound influence on world progress. Below: (left to right) are seen an iron foundry in Africa using primitive bellows (woodcut, ca 1860); early ironmakers' stone furnace, and an 1873 woodcut showing filling of a furnace. Right, above: scene shows iron foundry melting furnace with great bellows. Colored lithograph, 1808. Historical scenes like these furnish an unusual degree of audience interest as well as convincing historical background for modern sales films. These illustrations are from the files of the Bettman Archive.





AIR CONDITIONING. 1830 VERSION is pictured in this scene of the first automatic fan invented in America and patented Nov. 30, 1830. Within the box in the background is a strong clockwork which moves fan over the couch.

## Turn Back the Clock:

(CONTINUED FROM THE PRECEDING PAGE)  
of old patents and Rube Goldberg devices to emphasize his point at a sales convention. After exhibiting pictures of the complicated gadgets, he clinched his argument by showing the simple practicability of his firm's product.

Time and again the historical approach has created interest—sales interest—by sweeping an audience along with its appeal to man's inquisitive mind. For the imaginative film producer, the uses of the historical approach are as limitless as the sources of history. And with the historical research firms to help with the huge task of gathering the pictorial data, there is no reason why motion pictures and slide-films should not always be accurate, interesting and highly effective. •

EDITOR'S NOTE: We are indebted to Dr. Bettman for the interview on which this article is based and for the scenes which illustrate these pages. Such expertly researched historical collections as these contain a rich resource in visual material for the sponsored screen.

# Rheem Means Sales

WATER HEATER MANUFACTURER  
SPONSORS DEALER PROMOTION

★ A WATER HEATER is an absolute necessity in most American homes—but it is rarely glamorous. Unless the tank on which the family depends for hot water actually springs a leak, a new water heater is pretty far down the list of appliances Mr. and Mrs. Homemaker aspire to purchase. A new washing machine for Her or a new television set for Him stands a far better chance of getting a toe-hold in today's budget. So, the average dealer feels helpless to do much more than play a waiting game.

### HANDICAPPED BY DEALER REFERENCE

Yet, the market for water heaters, soft water appliances and heating equipment has never been more promising. Dealers and distributors recognize that the next few years will see a steadily mounting demand and they would like to get ready to take advantage of it. Thus far, only a few of the most progressive have been able to make any radical improvements in their operating methods as compared with the regular "Sell 'em and Service 'em" of the past.

Many a master plumber, heating contractor, appliance dealer is an important citizen in his business community. But he is often one of the few businessmen in town who feels he can't do much about going out and getting more volume.

Physical materials which the merchant needs—displays, merchandising devices, printed matter, advertising helps—are beyond his own resources. He cannot produce them, and, for the most part, he cannot buy them. He is usually not an advertising man, himself, and he cannot afford to hire experts.

After puzzling over the appliance business picture wherein the consumer has need of the product but does not know how to go about buying it . . . and where the dealer has the product to sell but is handicapped in going

about selling, the Rheem Manufacturing Company has put together and presented to the appliance trade a full scale solution called the *Rheem Design For Better Business*. A cooperative, concerted merchandising and advertising program of both manufacturer and retailer can, Rheem believes, break the log jam of homeowners' non-spending.

### NEW FILM PRESENTS SALES AIDS

As the most important tool in enlisting the dealer for active merchandising cooperation with Rheem, the company has sponsored a 15 minute black and white film *Rheem Means Business*. It describes the company's *Design For Better Business* campaign and documents the complete merchandising aids now offered the dealer to help make him a better business man.

Mass dealer meetings, at which the film is the cornerstone, are the kick-off for the Rheem campaign in hundreds of communities. These have created an excellent response in acceptance of the plan and have been proved to pay off in actual hard returns. Triple the number of meetings can now be held, with greater effectiveness because of the film replacing the few number of executives qualified to tell and sell the Rheem story in a dramatic manner.

Besides indoctrinating retailers with the *Rheem Design For Better Business*, the new picture pushes the idea of carrying the full Rheem line of water heaters, softeners, furnaces, etc. rather than just certain items. It will be used for employee showings to describe company operations, for showings to distributors, prospective dealers and contract contractor customers.

### ALSO DEPICTS MANUFACTURING STORY

*Rheem Means Business* contains a "film within a film", a section on Rheem manufacturing processes and facilities which may be cut out and used separately for showings to consumers.

Rheem's Advertising Manager, H. C. L. Johnson supervised the film and the *Rheem Design For Better Business* campaign. Canavel Films produced the picture. •

## T.W.A.'S "FLIGHT INTO TIME"

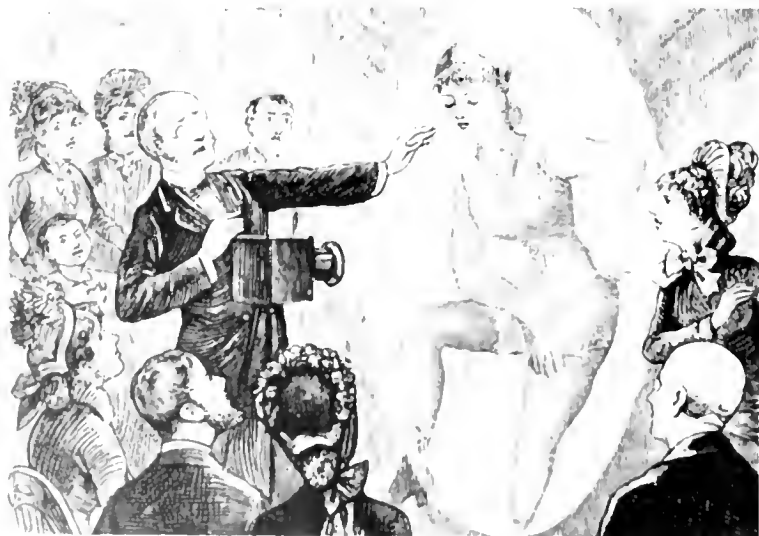
Sponsor: Trans World Airline. Film: *Flight Into Time*. Producer: Herbert Keikow.

★ Here is a handsome new travel film that should rack up a lot of showings for TWA among audiences nostalgic for the "old country" and prospective holiday tourists alike.

*Flight Into Time* emphasizes the distances and many countries which can be visited in a short period of time by TWA's route through the Mediterranean. In fairly standard travel film fashion, the new picture passes through the mosaic sidewalks of Lisbon, Spain's University of Salamanca, Rome's ancient ruins and Vatican City, rural Italy, Venice, Athens' Acropolis, the Holy Land and Egypt.

Technical Notes: 16mm Kodachrome, 20 minutes. *Flight Into Time* was produced by Herbert Keikow and supervised by TWA's film chief Frank Hargrove.

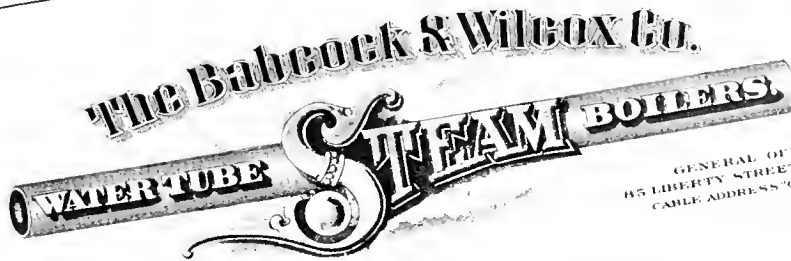
Distribution: By TWA to social, business, church and school groups. Free Loan.



★  
CONSERVATION AND CONFUSION  
Imagine the embarrassment of the crew when he discovers that he has received the wrong subjects for the magic lantern show at the weekly church social!



# Thanks, Mr. Neighbors



WORKS  
BARBERTON, OHIO

85 LIBERTY STREET  
NEW YORK 6, N.Y.

GENERAL OFFICES  
85 LIBERTY STREET, NEW YORK  
CABLE ADDRESS "GLOVE BOXES"

November 9, 1948

Mr. Frank K. Speidell, President  
Audio Productions, Inc.  
Film Center Building  
630 Ninth Avenue  
New York 19, N.Y.

Dear Mr. Speidell:

Your organization has completed to our satisfaction the very fine color-and-sound motion picture "STEAM FOR POWER."

As you know, we are pleased with the result, and the picture has been very well received. It was expertly directed and photographed, and the animated drawings are outstanding.

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

This assignment comprised widely scattered locations and many unusual production demands, yet the intelligent scheduling and the efficiency of your production staff gave us at all times a smooth and comfortable relationship.

To sum it up, we are very much pleased with "STEAM FOR POWER" and we thoroughly enjoyed working with Audio.

Best regards.

Very truly yours,  
THE BABCOCK & WILCOX COMPANY

*C. M. Neighbors*  
C.M. Neighbors, Manager  
Advertising Division

db

Send for  
"A Few Facts  
About Audio"

## AUDIO PRODUCTIONS, INC.

PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.



**California Gas Companies Expand Film Reports Into 6 New Subjects**

◆ Atomic energy has not cornered the market on the chain reaction. Polaris Pictures, Inc. encountered the phenomenon when it filmed the construction story of a 1,200-mile natural gas pipe line. What started out to be a simple company film report has evolved into six different motion pictures, three of them sponsored by new companies.

It all started when SOUTHERN CALIFORNIA AND SOUTHERN COUNTIES GAS COMPANIES of Los Angeles decided they wanted a film history of their gigantic new pipe-laying project. No sales promotion problem was involved, since the two companies are the only gas suppliers in the area they cover and new users automatically turn to them. In laying the Texas-California, 67 million dollar pipe line, the companies were merely looking toward the future when a growing population would force them to supplement their rich, local, natural gas reserves. Since the gas, a by-product of petroleum drilling, was being burned off in the Texas region for want of a market, the companies saw a chance to do the public and themselves a good turn by piping the gas into their region.

Polaris Pictures was engaged to film a progress report on the project for company personnel. The first result of this effort was a ten-minute job in sound and color. However, such a mass of excellent film footage was left in the cutting room that a new, bigger and better picture was in order. This was born *Westward Flow*, a twenty-nine minute, 16mm sound and color film sketching the pipe laying project and especially designed to acquaint the public with the work of these big private utilities.

When BUSINESS SCREENS last visited *Westward Flow* (No. 2, Vol. IX, p. 23), it mentioned that some of the film's basic photographic shots plus a good deal of new material would be used in producing two more pictures centering around the new pipe line. *The Lines Go Out* was made for the EL PASO NATURAL GAS CO., who supervised construction on the eastern end of the 1,200-mile conduit. This film, handled through the Mythoff and White agency, stresses the conservation

of natural gas and condemns wasting it in flares on oil fields.

The other motion picture mentioned in the March BUSINESS SCREENS review is *The Biggest Inch*. This recent release is the glamorized, 35mm Cinecolor version of *Westward Flow*. With an original musical score by Daryl Calker and narration by Herbert Mitchell, the one-reel *Biggest Inch* went out on paid theater distribution this month.

A sixth film was added to the series of chain reaction film productions on the California-Texas pipe line when the PACIFIC LIGHTING CORPORATION, San Francisco, added a segment of the basic *Westward Flow* footage to a good

deal of new material to produce a film in conjunction with the sale of a securities issue. How many more film links may yet be added to this motion picture chain is anybody's guess.

**Roush Opens Long Island Studios**

◆ Because of the pressure of accommodating greatly increased business, Leslie Roush Productions, Inc. has opened a new studio at Mineola, Long Island. The firm's business offices will remain at 119 West 57th St., New York.

◆ MPO PRODUCTIONS INC., of New York is working in Hawaii on a series of five color films for PAN AMERICAN WORLD AIRWAYS. The current production, *Wings to Hawaii*, is scheduled for release.



WORN-OUT WATER HEATERS go to "Obsoletum" in new PCCF film.

**Pacific Coast Gas Association Sponsors Promotional Color Film**

◆ The problem of educating manufacturers, salesmen, distributors, jobbers, retailers and ultimate consumers on an important fact about water heaters, has been met with the production of a color slidefilm for the PACIFIC COAST GAS ASSOCIATION. Produced by Rocket Pictures, Inc., for the Water Heater Division of PCCGA, *The Secret of Hot Water Magic* effectively puts over the need for selling or buying properly sized water heaters to be sure of an adequate supply of hot water. The story is entertainingly told by a heater who lanned himself out trying to keep up with a job that was too big for him in the home of a growing family.

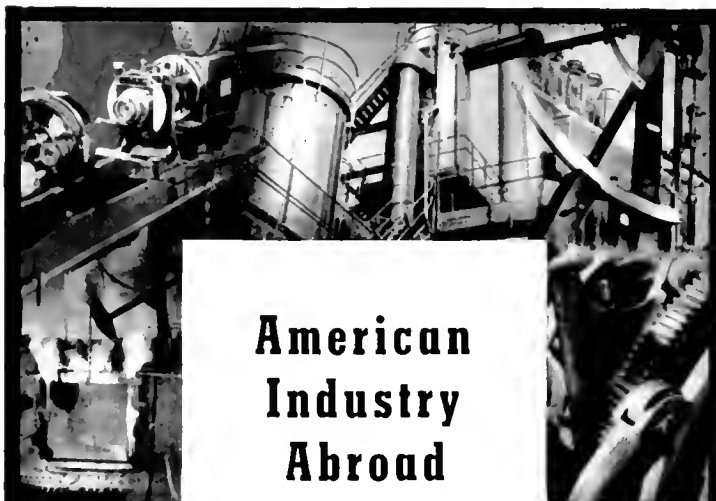
This film is being used widely by all groups concerned with the manufacture and sale of water heaters. Distributed by Rocket Pictures through the Pacific Coast Gas Association, *Hot Water Magic* is being shown to heater manufacturers' salesmen and district representatives, jobber and wholesaler organizations, retail sales personnel, public utility companies' sales forces and to consumer groups. The information in the film is based on the Gas Water Heater sizing chart adopted by the American Gas Association.

Information regarding prints of the film may be obtained from Clifford Johnstone, secretary manager of the Pacific Coast Gas Association, San Francisco, or Rocket Pictures, Inc., Hollywood.

**Cutter Laboratories Filmstrip Shows Intravenous Technique**

◆ THE CUTLER LABORATORIES of Berkeley, Calif., have sponsored a new 35mm black and white filmstrip designed to instruct nursing groups in the proper technique of intravenous infusion. The strip, 1,000 cc 5% Dextrose i.v., was filmed by Moss Productions of San Francisco in Highland Hospital, Oakland.

Production of Cutter solutions is shown in about half of the film.



**American Industry Abroad**

Foreign language versions of Loucks & Norling films, translated and recorded by us in French, Dutch, German, Spanish and Portuguese are shown all over the world.

- American Type Founders
- Bulova Watch Company
- Coty
- Polaroid Corporation
- Revere Copper & Brass
- U. S. Navy

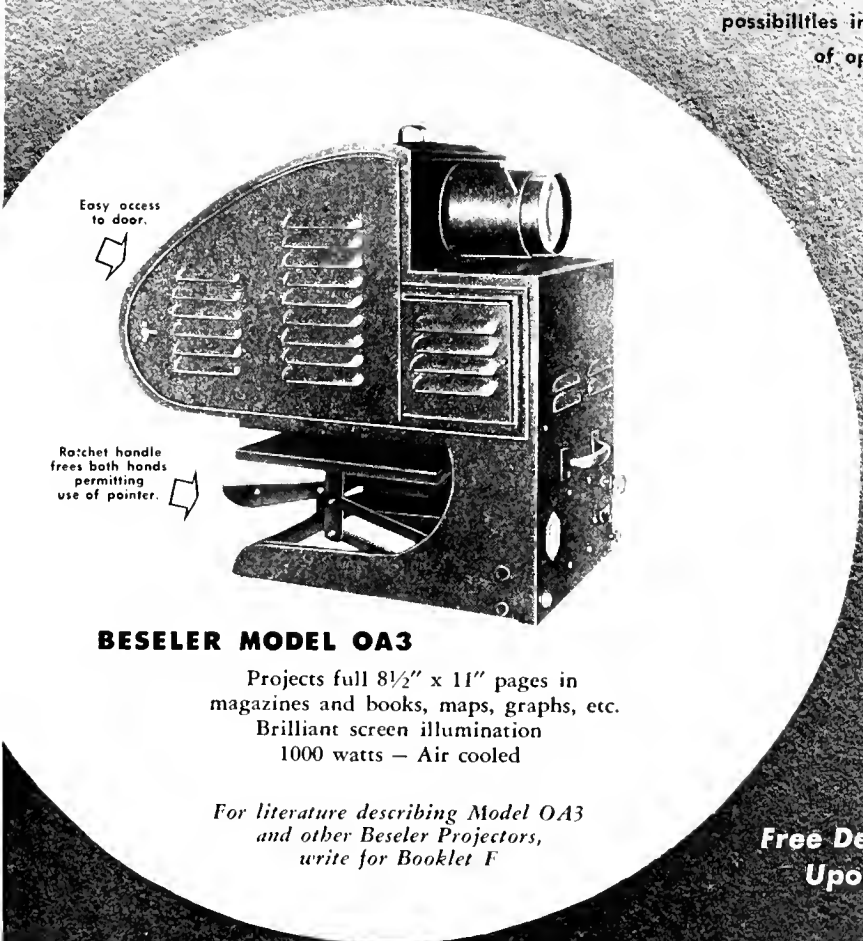
We have available to us in New York City, the best translators and narrators of foreign languages in the United States. We will be glad to quote prices on request.

**LOUCKS & NORLING Studios**

245 WEST 55TH ST. • NEW YORK CITY  
 MOTION PICTURES • SLIDE FILM • TRADE 192

# In the Spotlight

Never has an opaque projector been so amazingly successful as the Beseler Model OA3. This outstanding opaque projector has met with an enthusiastic reception in both education and industry. Its ability to accommodate a full 8½" x 11" page has opened up many new possibilities in the projection of opaque material.



### BESELER MODEL OA3

Projects full 8½" x 11" pages in magazines and books, maps, graphs, etc.  
Brilliant screen illumination  
1000 watts - Air cooled

*For literature describing Model OA3 and other Beseler Projectors, write for Booklet F*

**Free Demonstration  
Upon Request**

CHARLES *Beseler* COMPANY  
EST. 1869

60 Badger Avenue, Newark 8, N. J.

*The World's Largest Manufacturer of Opaque Projection Equipment*

**New Film and Television Studio  
for the Princeton Film Center**

◆ An unusual modern motion picture and television plant is nearing completion on a 150-acre tract outside Princeton, New Jersey, for The Princeton Film Center. It will constitute not only one of the most complete studios in the East but will be the only one outside of a large city.

In selecting a country setting for its new, fully equipped facilities, The Princeton Film Center, producers and distributors of documentary and sponsored films, takes advantage of the pleasant atmosphere, low overhead and production costs, the wide variety of locations for shooting pictures, and the extensive research and cultural services available in Princeton. At the same time, it is near enough to provide easy access to larger cities in the East.

**CONVENTION SHOW FEATURES GIANT SCREENS**



MEMBERS OF THE AMERICAN BAKERS ASSOCIATION meeting in Chicago last month saw their new campaign presentation, prepared by association chief Walter Hopkins on these three giant Dalite portable screens. Show arrangements were made by Wilding's special service department. Displays showed color ads, charts and industry facts. (Photo by Bob Hull).

**NAMES IN THE NEWS**

**Robert E. Husted, Jr. Becomes  
Advertising Manager of Wilding**

◆ ROBERT E. HUSTED, JR. is the new advertising and sales promotion manager of WILDING PICTURE PRODUCTIONS, INC. For the last twenty months Husted directed the editorial and advertising departments of the magazine, PROFESSIONAL GOLFER.

**George E. Jordan Joins Staff  
of the Jam Handy Organization**

◆ GEORGE E. JORDAN has joined the packaged meetings staff of the JAM HANDY ORGANIZATION, according to FAUREL SCHAEFER, vice-president in charge of service development. Previously, Jordan was public relations and sales manager for Gerald Stahl, industrial design firm in New York City. His experience also includes free lance writing in sales presentation planning and sales promotion.

**Elmer Willoughby Elected Head  
of Ideal Pictures Corporation**

◆ ELMER R. WILLOUGHBY was elected president of Ideal Pictures Corporation at a recent Chicago meeting of the company's board of directors. At the same meeting, MARTIN F. HARVEY was elected chairman of the board, MARTHA M. RAYH and S. J. SPERBERG, co-directors of the board and vice-presidents of the firm, and CHARLES S. HARVEY, corporation secretary. Sperberg was also elected treasurer of the company.

**Richfield's "Three Ring Profits"  
Gives Lesson in Good Showmanship**

◆ Business takes a lesson in showmanship from *Three Ring Profits*, a new twenty-minute sound and color motion picture. Produced for the RICHFIELD OIL CORPORATION by Polaris Pictures, Inc., the film stresses the point that good showmanship is salesmanship since it is used essentially to capture attention, to create interest and to build the desire to buy.

In Richfield's series of fall meetings for 3,500 service station dealers in the western states, a circus theme is featured with *Three Ring Profits* as the local point. The picture and the meetings are designed to teach attendants how to apply showmanship in all station selling, with particular reference to lubrication sales.

At each presentation, the meeting room is decorated in circus style. A Barker, recorded on sound track, calls the dealers inside the "tent" for "the big show". Then *Three Ring Profits* begins amid a fanfare of circus music. After a display of the circus' showmanship technique, examples of effective sales presentations—with the accent on showmanship—are pictured.

Samples of company advertising and promotion are used to show Richfield's backing of all dealer efforts in showmanship. That goes for outdoor advertising, newspaper copy, the "Richfield Reporter" and station give-aways. Circus scenes recur frequently to demonstrate showmanship parallels between the "greatest show on earth" and service station selling. The film ends with an invitation to dealers to "start the big show in your station now and you'll cash in on *Three Ring Profits*."

**Western Air Lines Releases Film  
on Scenic Points of the Northwest**

◆ Film audiences will be taking a flight-scenic vacation trip via Western Air Lines to Glacier National Park, Banff, Lake Louise, Jasper, the Waterton Lakes and the Calgary Stampede when they view the new film, *Glacier Park and the Canadian Rockies*. Produced by WESTERN AIR LINES, the thirty-minute film is the second in a series of color sound motion pictures.

The motion picture is available without charge for showings to civic groups, schools, church clubs and other non-commercial organizations. Bookings may be arranged through any Western Air Lines office.



New Booklet on "Effective Use of Training Aids" Ready

◆ KORTCAMP AND YOUNG, Chicago specialists in audio-visual media, have made a valuable addition to the literature of audio-visual education with a new booklet, THE EFFECTIVE USE OF TRAINING AIDS. The brochure sets out to tell "in an understandable way why we use training aids, what training aids are and how to get the maximum effectiveness from their use." The booklet accomplishes this purpose in an understandable combination of lucid writing and vivid illustrations.

All the visual aids are presented—chart, graph and map, radio and recording, still picture, slidefilm, motion picture, exhibit, field trip, demonstration, play or skit and model and mock-up. Each of these aids is analyzed and conditions necessary for using it most successfully are summed up. A chart lists important points to watch for in the planning, preparation, use, and summary of each training aid program—a real help to any teacher or business instructor using training aids.

RCA Appoints E. H. Beneke Chicago 16mm Representative

◆ ELMER H. BENEKE, active in RCA's 16mm sound film projector sales since 1916, has been appointed regional 16mm sales representative for the Chicago area. The appointment was announced by O. V. SWISHER, Manager of RCA's Visual Products Group.

Mr. Beneke, who is well known in the educational field, is a graduate of the State Teachers College at Dickinson, N. D., where he received a Bachelor of Arts degree.

Kelvinator Television Films In Production by Ray Wolff

◆ A completely equipped modern kitchen was constructed at the RAPHAEL G. WOLFF STUDIOS for the production of five one-minute television shorts. The Kelvinator Division of Nash-Kelvinator Corporation sponsored the film spots. While the Golden Gate Quartette supplied a rhythmical musical background, demonstrators pointed out the outstanding features of Kelvinator refrigerators.

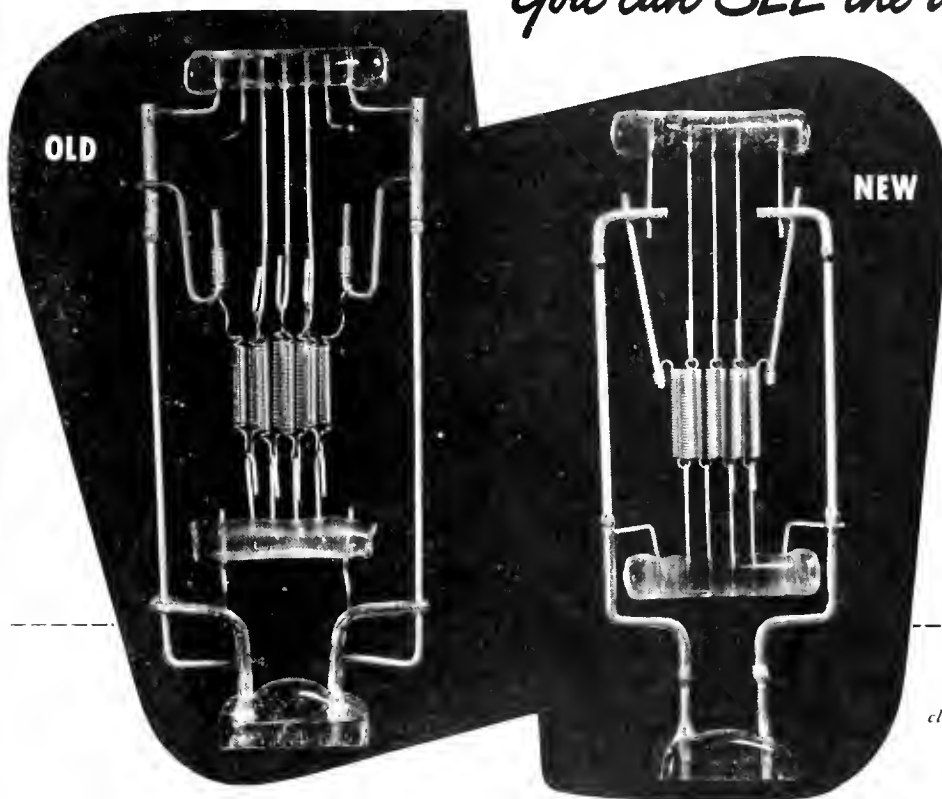
# A BETTER LAMP... AND IT LOOKS IT!

THE NEW



## Projection Lamp

*You can SEE the difference*



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

*-and it stays Brighter Longer*

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

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

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

**G-E LAMPS**  
**GENERAL  ELECTRIC**

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

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

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

MORE THAN 200 educational, religious and commercial motion picture producers gathered at the Calvin Company the week of November 29th for the second annual Motion Picture Production Workshop.

All phases of production and laboratory work were discussed during the four day meeting with special emphasis being placed on production problems. The sessions were laid out to follow the normal production pattern—client relations, script, animation, titles, photography, editing, recording, etc.

Each of these subjects was handled by one of the Calvin Company department heads with general questions and answers from the audience. Audio-Visual aids were utilized throughout the program. For example, in discussing photography, many subjects and situations were especially photographed to show how camera angles, lighting and exposure can best be utilized to accomplish a desired effect. In these demonstrations, both the right and wrong methods were shown so that the results of a certain technique could be easily identified. This system of showing both written and visual examples was followed throughout all the meetings.

Each person attending the Workshop was given a 9 page outline notebook of the material to be discussed during the meetings. This notebook, prepared by the Kansas City producer, contained an outline of each subject plus many examples that could not be shown on the screen—script, vocabulary, recommended reading, etc. The same type of notebook was prepared last year and was used as class room material in several of the large universities, notably Ohio State and Indiana Universities. Several schools are planning to follow the same plan again this year.

A representative cross section of those attending were asked to give short reports of the trends developing in their particular branches of motion picture activity. The educational field was represented by Dr. Don Williams of Syracuse University, Dr. A. W. Vander Meer of Pennsylvania State College, P. M. Stallings of the University of Minnesota and Dr. Thurman White from the University of Oklahoma.

Reverend L. O. Griffith of the Baptist Church, M. F. Schlake of

## CALVIN HOLDS ANNUAL WORKSHOP



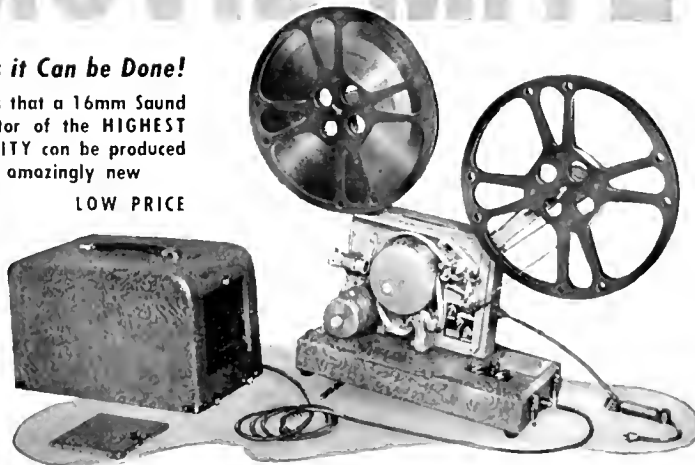
TWO HUNDRED FILM WORKERS from all over the U. S. and Canada were represented at sessions like these at the Calvin Workshop.

# MOVIE-MITE

**Proves it Can be Done!**

- Proves that a 16mm Sound Projector of the HIGHEST QUALITY can be produced at an amazingly new

**LOW PRICE**



Model 63LM for Sound or Silent Films

Gives TOP RESULTS in pictures, sound and everything needed for audiences up to 100.

What Ford did in the motor industry . . . Movie-Mite does in the projection field. Simplification is the key! Get finest projection and sound results for homes, schools, churches, offices *without paying for extras* . . . without paying for more than you need or use outside an auditorium.

Movie-Mite weighs only 26 lbs. complete with speaker. Precision machined for strength and durability. Highest quality in every detail. Universal A.C. or D.C., 105-120 Volt operation. . . . Push-pull miniature tube amplifier.

**\$214<sup>50</sup>**

Write for complete details. See your industrial film producer for demonstration.



"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

**MOVIE-MITE CORPORATION**

©1943

1105 EAST 15th ST.

KANSAS CITY 6, MISSOURI



the Lutheran Church, and Father R. E. Southard of the Catholic Church discussed the progress being made in religious film production.

Industrial film production was discussed from the producers angle as well as the clients angle by Arthur Wolf of the Centron Corporation, Elliott Cooley of the Cooley Company, Paul Wagner of Bell and Howell and E. W. Plumb from the Standard Oil Company of Ohio.

The thinking and progress of industrial motion picture departments within commercial organizations was outlined by E. C. Chapman, head of the film department of the Caterpillar Tractor Company and by Thomas W. Hope, film supervisor for General Mills, Inc.

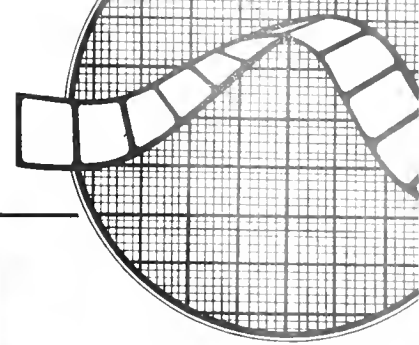
J. S. Stolzoff of the Cramer-Krasselt Company discussed the place of motion pictures in the television field. Mr. Stolzoff, who is an advertising agency representative, outlined the type of subject matter best suited for television use in terms of advertising spot announcements as well as entertainment features.

Ken Edwards of the Eastman Kodak Company discussed some of the new developments in motion picture activity—the formation of the University Film Producers Council, the activities of the Film Council of America and the American Library Association among others. These short reports gave a clear concise picture of the trends in the educational, religious and commercial field. The interest shown by educational and religious institutions in developing their own producing organizations was very significant. Several of the universities represented showed tremendous strides in their motion picture production activities, the Universities of Indiana, Minnesota, Nebraska, Oklahoma and Southern California in particular.

Frederick T. Kugel, Editor, Publisher of *TELEVISION* headed up the Television Forum held Tuesday night November 30. The panel of experts included U. S. Stolzoff, of the Cramer-Krasselt Company, E. W. Cooley of the Cooley Co., James A. Anderson of the Alexander Film Company and Tom Hope of General Mills. Questions and problems were brought up from the floor and the experts endeavored to supply the answers.

Reported by Leonard Keck

# THE TELEVISION SCREEN



## Filmed Commercials a "Must"

AGENCY EXECUTIVE CITES FOUR BASIC ADVANTAGES

★ Only fifteen minutes of experimenting with "live" television commercials were needed to convince Edward H. Weiss, president of Weiss and Geller ad agency, that video commercials "must be filmed if they are to be effective."

Weiss was commissioned to do the advertising for the two-hour all-star Thanksgiving Day show sponsored by the Elgin-American Division of the American Watch Case Company, makers of compacts, cigarette cases, lighters and dresser sets. More than \$50,000 was poured into the show for stage and screen talent alone, so Elgin-American had a right to demand potent, perfect commercials.

### FILMS REMOVE CHANCE ELEMENT

After watching models fumble the sponsor's product and pale into sheet-whiteness under the glare of the necessarily powerful television lights, Weiss decided on films. "Television advertising is a combination of everything we have ever learned from commercial films, Hollywood dramas, radio programs, the stage and the printed page," the ad man asserted. "The value of television as a sales device depends upon skillfully coordinating all these factors."

According to Weiss, there are four great disadvantages to live television commercials. Films easily overcome them all.

First of all, too many things are liable to go wrong during the actual broadcast. In a recent Fen-derleaf commercial, a shapely model brewed a pot of tea before the audience's eyes, took a sip and remarked how delicious the Fen-derleaf tea tasted. On the table, embarrassingly visible, was a box of Lipton's tea which had been used during the whole visual experiment.

### FUMBLES JUST CAN'T HAPPEN

During the fifteen-minute rehearsal for the Elgin-American program, a model dropped a compact. Had she done this while on the video screen, all the careful preparation that went into the

commercial would have been wiped out.

Secondly, clumsiness is taboo. Patient direction is necessary to instruct the models on how to show off the products to best advantage. Even after a thousand rehearsals, the producer can not be certain that a model wouldn't slip back into some old, ungraceful habit during the real commercial. Only filming assures the sponsor of a perfect job.

Thirdly, the television camera does not do an adequate job of product presentation. Weiss puts it this way, "Atmosphere, style appeal and backgrounds all have to be minimized to show the most important thing of all—the product itself. Small items, such as a cigarette holder, must be pictured in a close-up or it will be lost completely. Motion pictures are both the most efficient and the most effective way to achieve this."

Fourthly, television has technical disadvantages which motion pictures can overcome. For one thing, television lights frequently are too powerful for advertising purposes. In the case of shiny, steel objects, the lights on the metallic surfaces can be so blinding they appear only as white blurs. Careful lighting techniques of a film studio eliminate this.

### USES SEVEN FILM COMMERCIALS

The result of Weiss' experiment in television advertising was a series of seven smooth-running, pleasant, filmed commercials, which were shown at intervals during the live show. The whole program was also filmed for re-broadcast in different areas of the country.

How much embarrassment the filmed commercials saved Elgin-American, no one knows. But at least Weiss and company officials weren't plagued with a nightmare of falling compacts, clumsy models and unrecognizable lighters just before going on the air. For their commercials were pert, pat and perfect—frozen on film just the way they wanted them.



CHEVROLET VIDEO commercials give a new angle on weather reports featuring product.

### Novel Chevrolet Weather Films Put New Twist on Commercials

◆ Any resemblance between a Chevrolet convertible and a weather vane is strictly coincidental, but the fact remains that a Chevrolet is being used on a television commercial to show viewers the latest weather forecast. If the weatherman predicts rain after a fair day, a young lady on the video screen pushes a button on the Chevrolet dash and the top automatically goes up. If the weather forecast is stormy after a day of sunshine, the Chevrolet is shown with the top going down.

Another Chevrolet video commercial on New York stations features the sturdy construction of its Fisher body. To drive home his point, the salesman slams the door. The resulting good, solid sound emphasizes the sturdy Fisher body construction, he says.

C. J. French, advertising manager of the Chevrolet Motor Division of General Motors, pointed out the advantages of automobile advertising via television thus, "Television has added a third dimension to Chevrolet advertising. The prospective customer is given a real demonstration of the car in use, just as if a salesman called at his door to give him a ride. He sees and hears the product in operation."

### New Combination for Video Films

◆ VIDEO ASSOCIATES, INC. and STURGIS-GRANT PRODUCTIONS, INC. have announced a combination to produce moderate-priced, animated television films. *Tele-pak*, a mail-order television service in complete kit form, and *Tele-pops*, a semi-animated cartoon technique, are both featured by Video. Sturgis-Grant are producers of special purpose films and filmstrips with animation a specialty.

### Television Facilities Now Reach Audiences in Twenty-Three Cities

◆ Like Topsy, television has "just grown"—but somewhat faster than even its most rabid admirers have believed possible.

This month, 13 television stations in 23 cities were sending programs to the screens of some 620,000 television sets. Of these sets, New York has more than 340,000, better than half the total. Far behind New York, we find Philadelphia with approximately 75,000 sets; Chicago and Los Angeles, with 10,000 sets each, and Detroit with about 13,500. According to the Radio Manufacturers Association, 5,000 sets a day are being currently produced by all makers. At this rate, 1,500,000 sets can be turned out in a year.

Important to producers and users of motion pictures is the fact that films are playing an increasingly important part in television's phenomenal growth, despite amateurish efforts of local sponsors and embryo producers. Film programs make up about 30% of all video broadcasting hours, excluding film spot commercials. Of the larger stations, New York's WATV is one of the extensive film users, with over 90% of its total tele-time devoted to films. Other great film using stations include KSTP-TV of St. Paul with 65%, and WBEN-TV of Buffalo and WBAP-TV of Fort Worth with half of their screening time devoted to films.

The video industry estimates that an average of three persons view programs on each set. This means that if set sales reach an estimated 700,000 by January 1, a daily audience of 2,100,000 persons will be viewing television programs and the films and film spots shown on them.

### Vitalis Commercials Will Feature Sport Stars for Video Programs

◆ Sports stars are featured in the new Vitalis commercials on *Bea the Bank* over WJZ-TV Friday nights. In the first good program (CONTINUED ON THE NEXT PAGE)

# TELEVISION in the NEWS

## SALES RESULTS TURN ADVERTISERS TO VIDEO

◆ Nearly 700 advertisers have jumped on the television band wagon to date. Their filmed commercials have shown some exceptional advertising results.

For instance, furniture sales of Castro Decorators Inc., an eastern firm, increased 20% since last spring when the firm began film spot advertising. Because of these substantial results, Castro now is using close to \$5,000 worth of video film advertising every month.

In one of their spots, Castro demonstrated a mechanical folding bed. Viewers actually saw how the bed worked without leaving

their homes. As Bernard Castro, president of the company, explained, "It brought the show room right into the potential customer's living room."

The Barr store, a Philadelphia jewelry concern, also benefited from the powerful push of the new advertising medium. They inaugurated a series of short video commercials boosting their stock of Ronson lighters. Within one week, according to one report, they sold more Ronsons than they did in the previous year.

Other television advertising stories follow the same pattern.



BASKETBALL STARS are featured in new video commercials (below). (CONTINUED FROM PRECEDING PAGE) ing" spot of the series, Sid Luckman, ace passer of the Chicago Bears, was introduced to TV viewers. The second spot featured basketball coach Nat Holman and Knickerbocker star, Bud Palmer. The video series was produced by FILMS FOR INDUSTRY.

### Televise Operations for Doctors

◆ Televised operations were featured at two more medical conventions during the past month. Major operations were televised from St. Joseph's Hospital in Omaha and from General Hospital in Los Angeles. In each city, a closed video hook-up flashed the operations to TV screens in nearby convention rooms for the doctors to see.

Other television clinics were held recently during medical conventions in Philadelphia and Chicago.

### Three New Video Producers Noted

◆ Two new television film production companies were formed on the west coast. Mickey Rooney, the Hollywood actor, is president of ROONEY STUETT, INC. In addition to video films, the company will also produce standard motion pictures and radio packages.

The other new organization, TELESPORTS INC., has already produced five series of sixty-second film commercials. According to Ralph Colm, president of the company, the new firm will specialize in the production, distribution and sale of both films and live programs for television.

◆ The new World Wide Television Co., headed by Boris Morros, plans to produce 120 television shorts within the next year. Most of the films featuring well-known music conductors and composers will be filmed in foreign countries. Although *Babes in England* will be produced in Hollywood, *Woman of 100 Faces* is scheduled for filming in Paris, *La Scala* in Milan, and an untitled picture in Sweden or Switzerland.

**Rockett**  
GUIDED FILM MISSILES  
*Hit the Mark!*

SALES  
TRAINING  
PUBLIC RELATIONS

◆ **What ever your target may be..More Sales..Faster Job Training or Better Public Relations our planned Visual Programs assure accurate results . . .**

**ROCKETT PICTURES, INC.**  
CREATORS OF  
GUIDED *film* MISSILES  
FOR NEARLY A QUARTER OF A CENTURY  
6063 Sunset Blvd. • Hollywood, Calif.

And they don't sound like fairy tales. On a forty-eight hour giveaway offer, the Emerson Radio and Phonograph Corporation was deluged with 9,000 requests. A \$30 discount on an AM table model radio was the offer. CBS *Foot of the Town*, the program.

The Whitehall Pharmaceutical Company notes that the 20,000 requests received for a premium offered on the *Small Fry Club* on WABD far out-weighted the pull of their AM program. And Lowell and Bradfield, a Beverly Hills turner, declare they grossed \$15,000 worth of business as a result of six TV shows over KTLA.

These reports are not being shrugged off by other advertising media. The magazine press, like AM radio, is not unaware that a new competitor is coming up fast on the horizon. "This lusty new child" was recently greeted by LIFE magazine: "If there is to be competition, as some say, between television and magazines, LIFE welcomes it."

### ABC Television Department Shows New Video Transcription System

◆ ABC's television department unveiled a new video transcription system last month. Representing a year's development work, the new method is a single system, 16mm transcriber incorporating RCA video, Mauer sound recorder and Wall camera.

Rejecting the double system of separating picture and sound commonly used by other methods of filming TV programs off the tube, ABC's kinescope recorder consists of a specially adapted camera which converts TV's 30 pictures a second to motion picture's 24, at the same time maintaining sound in sync.

The RCA kinescope operates at 30 KV, enabling it to produce an extremely bright picture but necessitating a shield to protect workers from being injured by its powerful ultra-violet and x-rays.

ABC claims the new system is not only superior in quality to double systems, but a saving in cost. 30 minutes of TV on the ABC system, including raw stock and one positive will cost \$60, double systems using 35mm for picture and sound cost up to \$225 per half hour.

ABC's transcriber, which cost \$60,000 to build, will operate at the net's New York television center, sending out films to affiliated stations for later re-broadcast. The system was used for the first time

by ABC mid-west affiliates in broadcasting Elgin-American's eastern network *Holiday Star Revue* on Thanksgiving Day.

### Large Screen Rear Projection Idea Widely Used for Video Shows

◆ The latest development to have the television industry agog is the adaptation of large screen rear projection for televised shows. This technique, widely used in Hollywood, puts a limitless variety of still or moving backgrounds and special effects at the finger tips of the director.

#### MANY EFFECTS ARE POSSIBLE

At a saving of thousands of dollars and countless man-hours television can now portray, for example, a pilot flying across New York's skyline, traffic flowing along Times Square; a passing landscape as seen from a moving vehicle; in short, all of the action and backgrounds available to a Hollywood director.

A three dimensional effect is achieved by having the television camera photograph the action which takes place in front of a screen onto which the desired background is projected. For moving backgrounds the projector must be perfectly synchronized by an interlocking motor.

#### S.O.S. SUPPLIES BODDE SCREENS

"Hollywood's method," says J. A. Tannev, head of S.O.S. Cinema Supply Corp., which is making this system available, "makes use of throws up to 200 ft., but video studios are cramped for space. Therefore we had to overcome the problem with special wide angle optics."

S.O.S. furnishes a seamless, tough, flameproof translucent plastic screen which eliminates the "hot spot" at the center of the picture and keeps the half-tones so important for televising. Crystals imbedded in the material create a "polarized effect" which balances the preponderant foreground lighting without "washing out" the picture or diminishing its clarity. The lighting engineer finds the Bodde screen quite easy to balance with the rest of his lighting.

Since 1911...

Proven Experience in  
**Motion Picture  
Production**

**Sam Orleans**  
AND ASSOCIATES, INC.

Studios at

Memphis & Knoxville

Specializing in  
**BUSINESS & TELEVISION FILMS**  
write Knoxville

211 W. Cumberland Avenue

T E N N E S S E E

### PRECISION

## OPTICAL PRINTING

Complete Optical Printing Service by expert technicians with years of Major Studio Experience.

### COLOR - B&W 16mm - 35mm BLOW-UPS REDUCTIONS

- 35mm Anso Color theatre prints from 16mm Kodachrome.
- Kodachrome Printing Masters complete with all special Optical Effects, and corrections.
- 35mm blow-up work prints from 16mm originals.
- Special printer for handling old and shrunken film.
- Television film service.
- Separation negatives for any color process.

Our Optical Printer can solve many of your editorial and photographic problems, by the use of such mediums as frame sequence alteration, optical zooms, quality and color correction, blow-ups, etc.

### FILMEFFECTS of Hollywood

1153 N. Highland Avenue,  
Hollywood 38, California

Equipped with the Academy-Award-winning  
ACME-DUNN 35-16 Optical Printer

## "Debloopers"

John Clemens - Erwin Harwood

## National Cine Equipment

20 West 22nd St., New York 10

Cine Special Repairs, Modifications

Animation Stands • Motors • Magic Eye Cameras .

Rentals  
Sales and Repairs  
Mitchell  
Bell & Howell  
Eymo  
Akeley  
Wall  
Cameras

Designing  
Manufacturing  
Lens  
Mountings  
16 and 35 mm.  
Baltar Lenses  
Photometric  
"f" Scaling

# 4 Point Superiority



1. NEW SPROCKET  
INTERMITTENT  
MOVEMENT

No Torn Films

2. SUPERIOR SOUND

Unbelievably Lifelike

3. COOLER & QUIETER

Hear the Film - Not the Projector

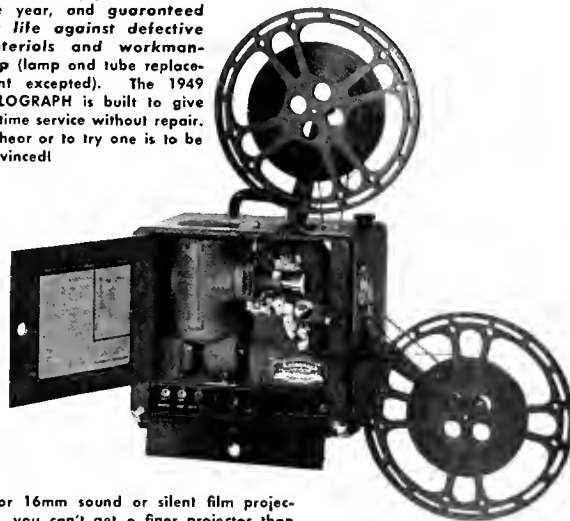
4. GUARANTEED FOR LIFE  
AGAINST DEFECTIVE  
MATERIALS & WORKMANSHIP

*equals*

## A BETTER PROJECTOR

THE KOLOGRAPH  
SIGN

The 1949 KOLOGRAPH projector brings you a superiority unmatched outside a theatre. With the sprocket intermittent that is kind to your films — only a 3 oz. pull — and a new gear train that can't wear out, it is the very finest obtainable in projectors. A new lamp house provides greater illumination with cooler operation. The amplifier is designed to eliminate "booming" which has the inevitable tendency to spoil the illusion that the person on the screen is talking or singing. The 1949 KOLOGRAPH projector is unconditionally guaranteed for one year, and guaranteed for life against defective materials and workmanship (lamp and tube replacement excepted). The 1949 KOLOGRAPH is built to give lifetime service without repair. To hear or to try one is to be convinced!



For 16mm sound or silent film projection, you can't get a finer projector than the 1949 KOLOGRAPH. Write for full information and compare it at your dealer.

The name "Kolograph" is not new in 16mm projectors, the original unit having appeared many years ago. With the new sprocket intermittent that eliminates the cruel claw-and-drag principle and substitutes a rolling-continuous-contact film flow device (an exclusive patent) that is kind to your films, the 1949 KOLOGRAPH is truly the peer of the 16mm Sound Projectors. Do not fail to hear it — NOW! Compare it — Comparison will prove!

## KOLOGRAPH CORPORATION

SALES OFFICES:  
6651 N. CLARK STREET  
CHICAGO 26, ILLINOIS



THE  
KOLOGRAPH  
SIGN

FACTORY:  
INDIANAPOLIS,  
INDIANA

# The Creative Springboard

(CONTINUED FROM PAGE NINE) FROM SECTIONS) problems—so he knows what he can ask for in developing an idea. Then he won't be requesting an interior, moving overhead shot that could be accomplished only by an eagle working with full benefit of a clear, sunny day.

Now, if that last paragraph seems to be an attack on writers, it is only because it is part of our original contention. Because creative writers are so fundamentally important, they can foul up a film by not understanding the medium as they should. They can call for coverage that is difficult to get—and some times even impossible. When that happens major corrections are necessary—and in making those corrections the pattern of the script may be destroyed. This is especially true if the writer has used an "impossible" sequence to build a story line or as a pivot scene for the entire production.

## THE ADVANTAGE OF WRITER EXPERIENCE

On the other hand there are commercial film writers who do understand the three angles—the sponsor's message, the audience that will view the picture, and the producer's possible pitfalls. The writer who understands the various angles and keeps them in mind throughout the entire writing of the script can save the studio time and money—and at the same time he will turn out a smoother, tighter job. He furnishes the kind of springboard every producer wants and needs before starting the cameras turning.

To achieve this standard of writing perfection, the writer should be given, and should

seek out, every opportunity to study picture making from the production end. He should know at first hand why some shots are feasible and others aren't. He should know the production end so well that he will be able to visualize effects more thoroughly when he is holed up in his den or office as he pounds out the epic of the reversible jet-propelled screw of the saga of the beet pulp industry.

## GOOD SCRIPT ESSENTIAL IN PICTURES

Out of the writer's experience and imagination scripts are woven. The wider the writer's knowledge of the sponsor's problem, the audience and the producer's problems, the better chance he will have of turning out the kind of script that foreshadows an excellent finished picture. For a good script is, and always will be, the key to any successful film. It is possible to do a bad job with a good script, but it's pretty tough to do a good job with a bad script.

Good scripts open the door to good pictures. Also they are great money savers in conference time, re-writing, on-the-set coordination, and speed and efficiency in the actual shooting. An informed and capable craftsman can save weeks of overhead costs and hours of unnecessary strain. The technical understanding that a writer has is one of his finest tools, and one of the best assurances a producer can have for a workmanlike job. Often a writer discards an idea almost as soon as he gets it because he knows that it will be too rough to handle in front of the camera. At other times something he has seen a director, cameraman or animator do on a set has suggested the solution to the development of a difficult sequence.

## GIVE THE SCREEN WRITER A CHANCE

The writer is a creative craftsman who can be highly instrumental in making or breaking a picture. He should be given every opportunity to sharpen that craftsmanship for the good of everyone concerned. This will help to prevent him from falling into a rut, especially on pictures that cover kinked industries or mechanisms, it will help him to avoid using the same tricks to cover a certain type of operation, or calling for expensive and difficult sequences that could be covered just as effectively in a simpler manner. And the sooner commercial producers recognize and admit that fact, the sooner the entire level of industrial films will be raised.

The writer gives the picture its initial impetus. The top pictures will always be motivated by top writers, followed by superior direction, camera work, production and recording. The script is the springboard, the take-off point. While it is sparked by imagination, it must be built from a blending of the sponsor's message, the audience which will see the film, and the production problems. The commercial writer who can achieve this blending is entitled to full consideration and credit, for he has given his fellow workmen a sound and efficient schedule for a successful picture.

—Contributed by Dick Weston



N. Y. DAILY NEWS EXECUTIVE editor Richard H. Clark is the camera's subject.

# Miracle of the Millions

(CONTINUED FROM PAGE FOURTEEN) WPIX program, and even production for our side films.

First prints of *The Miracle* . . . have already been shown to groups of advertising executives in several cities. Their comments reflect the interest advertising customers are more and more demonstrating in presentations which show a desire to get behind the mass of intricately compiled statistics and contradictory surveys.

## COMMENTS SHOW WIDE ACCEPTANCE

Here are some comments received by the NEWS after introductory showings of *The Miracle* . . . :

From an executive of a competing national wide newspaper representative firm: "*The Miracle of Millions* is the last word in newspaper sales presentations. Nothing that I have ever witnessed even approaches it."

From an advertising manager of a large consumer goods company: "This picture does more to bring home the vast number of people who read the NEWS than any amount of printed brochures that usually find themselves reposing in my waste basket."

## CHARACTER AS IMPORTANT AS FIGURES

From the president of a leading advertising agency: "This presentation is most effective because of the absence of any fancy 'figures'. I am of the opinion that all presentations which rely on statistics alone do not do a real job. Any thorough media buyer will do the research to obtain his own figures. This presentation sells *character* and that is even more important to us than coverage."

From a multi-million dollar account agency executive: "You certainly have an outstanding presentation. Hundreds of other publications come around selling class, some coverage, some prestige, but you have brought us *confidence* in the NEW YORK NEWS."

BUSINESS SCREEN has little to add to this elaborate praise, except to say that *The Miracle* . . . is an engaging picture, and one which most advertising men will find informative. Representatives of the NEWS will be glad to arrange a showing for interested executives.

ERRORS NOTED—This report highlights a recent trend toward films as an interpreter of media for newspapers, magazines and radio

## SAFEGUARD TV FILM

Television film is subject to damage from innumerable causes. Film blemishes and flaws are intensified in the concentrated television image, bring discordant noises from the sound track and hinder smooth, steady projection. No producer can afford to have his production marred by avoidable film defects. No station and no sponsor can afford to have film damage or imperfect projection distract their audience. PEERLESS FILM TREATMENT has proven its unique value in safeguarding film for 14 years.

Insist on PEERLESS FILM TREATMENT  
Available at laboratories, coast to coast  
Write for folder, "20 Questions."

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



LOYD DURANT

**RKO Pathe Announces Promotion of Two Production Staff Men**

◆ Two promotions within the RKO PATHE organization were announced this month by Jay

Bonaheld, vice president and general manager.

BURTON BENJAMIN, formerly assistant production manager, has been named producer of the new RKO Pathe *Screenliner* series. For the past two years he also wrote the *Sportscope* series.

LOYD DURANT was promoted to assistant New York production manager. Formerly a director of RKO Pathe commercial shorts, Durant has a number of commercial film hits to his credit. He directed *It's News Because It's New* for the Texas Co., *Disaster Strikes* for the American Red Cross, *Ironing Can Be Easy* for Proctor Electric, and *Horizons Unlimited* for the Automobile Manufacturers Association.



JESSE L. LASKY, JR.

**Rejoins Army Pictorial Service**

◆ JESSE L. LASKY JR., motion picture script writer for fifteen years and wartime Signal Corps photographic officer, has returned to the army for a short tour of duty. As a captain with Army Pictorial Service, he is now working with the office of the chief signal officer and the Signal Corps Photographic Center. While serving in the Asiatic-Pacific Theater during the last war, Lasky helped produce a number of army films, including *Attack—the Battle for New Britain*, *Westward Is Bataan*, and *Appointment in Tokyo*.

**Morley Heads Dynamic Films, N.Y.**

◆ A new firm, DYNAMIC FILMS INC., joined the ranks of 16mm motion picture producers this month. HENRY MORLEY, formerly general manager of J. A. MAURER INC., is president of the new organization. NAHMAN ZUCKER was named treasurer and chairman of the board.

Located at 112 W. 89th Street, New York City, Dynamic will specialize in producing 16mm sound motion pictures for industry, television and education in accordance with convenient prepricing schedules.

**KODACHROME**

**Slide and Filmstrip Duplicating**

- ★ FILMSTRIP PRINTING MASTERS
- ★ 2x2 TO 2x2.
- ★ REDUCTIONS FROM SHEET FILM KODACHROME 8x10 OR SMALLER TO 2x2.

For Quality Prices and Full Particulars Write or

Call CUMBERLAND 31666

**MAYFIELD LABORATORY**

2822 WEST VALLEY BLVD ALHAMBRA, CALIF.



For 16mm. Film — 400 to 2000 Reels  
Protect your films  
Ship in FIBERBILT CASES  
Sold at leading dealers

Only  
Fiberbilt  
bear  
TRADE



original  
Cases  
this  
MARK

MOTION PICTURES

SLIDEFILMS

**SARRA,  
Inc.**

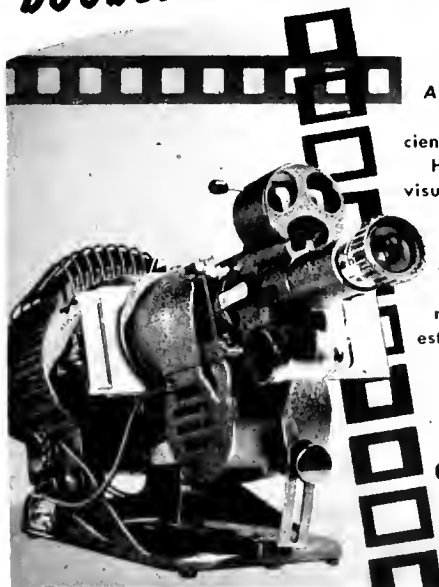
NEW YORK

CHICAGO

HOLLYWOOD

**Project All Size Slides FROM 2x2 UP TO 3/4 x 4... PLUS Filmstrip!**

**Goldé All Purpose 1000 WATT DOUBLE BLOWER COOLED**



Only Goldé ALL-PURPOSE gives you such versatile, high efficiency, long range projection! Handles the full range of visual stills... brilliantly... in color or black-and-white! Cooler operation... Provides utmost safety with high power illumination for even the smallest transparencies! Choice of coated lenses. Compact. Easy to operate. Lift-off carrying case available. Send for Bulletin No. 473

**Goldé Manufacturing Co.**  
1220-S West Madison St.  
Chicago 7, U.S.A.

Makers of Quality Projection Equipment for 25 years.

★ VICTOR ANIMATOGRAPHS new Davenport, Iowa, facilities made industry headlines this past month as plant construction neared completion.

Production departments are operating at near capacity in the company's new \$1,500,000 factory building, according to an announcement by president SAMUEL G. ROSE.

Transfer of the company's machinery and equipment has been underway since the last week in November and is expected to be completed early in December. Pending completion of construction work in the two-story office building, administrative offices will move to the new plant around the last of the year.

The entire structure from the 330 seat, air conditioned cafeteria to the ultra-modern projection room and spacious playground facilities is designed for the finest possible employee working conditions.

The central, two-story portion of the building will house both the administrative and production offices. Restful, two-tone green walls, recessed 100% fluorescent lighting and acoustically treated ceilings are absolutely the last word in eye appeal and will contribute materially to the general efficiency.

The one-story factory wings of the plant are streamlined to allow for the most modern production-line methods. Much of its equipment is new. The plating department is completely new as well as the paint finishing department where materials will be conveyorized into a spraying enclosure. A straight flow of projection materials will start at the receiving department and continue on through inspection, packing and shipping.

Complete use has been made of color dynamics throughout the whole plant in the treatment of walls and surrounding conditions as well as the machinery and equipment.

LOUIS A. McNABB



## AIR VIEW OF NEW VICTOR ANIMATOGRAPH PLANT



Victor's modern Davenport, Iowa, facilities contain 152,000 square feet of operating space. The new building adjoins the Rock Island main line.

### McNabb Is Named Chief Engineer

◆ The new chief engineer for the Victor ANIMATOGRAPH CORPORATION is LOUIS A. McNABB. Formerly associated with the BELL AND HOWELL Co., McNabb has been a designer and engineer in

the field of precision motion picture equipment for the past eight or ten years. During his fifteen-year association with B&H, he held positions as design engineer, chief sound engineer, director of a manufacturing and engineering divi-

sion and vice president in charge of electronics. Since February, 1947, he has engaged in private consulting and engineer work.

McNabb, who holds a degree in electrical engineering from the University of Detroit, owns patents on a number of inventions which may aid materially in the development of many new products. A mechanical filter for projector stabilizers is among his most outstanding achievements. In addition, he has designed and supervised the manufacture of fractional horsepower motors and wire recorders. He also has worked on the development of television receivers.



H. B. ENGEL

### Bob Engel Becomes Sales Chief for GoldE Manufacturing Company

◆ H. B. (BOB) ENGEL brings thirty years of sales experience to his new position as general sales manager of GOLDE MANUFACTURING Co., Chicago manufacturers of slide and filmstrip projectors, rotachromes and spotlights. Previously, Engel was general sales manager with the DeVRY CORPORATION, Chicago motion picture equipment firm. He assumed his new duties December 1st.

### Richard Schmaier Heads Product Sales for American Optical Co.

◆ RICHARD W. SCHMAIER is the new manager of product sales of projection and microfilm reading equipment at the AMERICAN OPTICAL COMPANY's scientific instrument division in Buffalo. He succeeded Bert Dezesport, who in turn took up new duties as the company's eastern district manager.

### Film Research Associates Names Goodman as Executive Director

◆ DR. LOUIS S. GOODMAN, newly appointed executive director of FILM RESEARCH ASSOCIATES, will attempt to expand that organization's services to film sponsors and producers in market, distribution and utilization analysis.

# LESLIE ROUSH

## PRODUCTIONS, INC.

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

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

LESLIE M. ROUSH JULES K. SINDIC





HENRY M. FISHER

Former Eastern Executive Is DeVry Vice-President in Charge of Sales

◆ W. C. DeVry, president of the DeVry Corporation, Chicago manufacturer of precision motion picture equipment, has announced the appointment, effective December 6th, of HENRY M. FISHER as vice-president in charge of sales for the company. Mr. Fisher will make his headquarters at the DeVry main offices and factory in Chicago.

He has been associated with DeVry for 20 years, coming to Chicago from the New York offices of the concern where he has been in full charge of eastern sales. For many years, Mr. Fisher has been DeVry's liaison representative in Washington, D. C. During this period the projector company has become one of the country's largest suppliers to the Army and Navy. DeVry 16 and 35mm projectors are standard equipment in the armed forces.

This personable, widely-known sales executive is a popular figure among educational, industrial and theatrical users of projection equipment.

Harry Monson Becomes Sales Chief for Senior-Sound, Inc., Chicago

◆ HARRY MONSON has joined SENIOR-SOUND, INC. as vice-president and director of sales. The new Chicago company, founded by his father, soon will introduce a complete line of tape recorders. Mr. Monson recently resigned as vice-president and general sales manager of the AMPRO CORPORATION to accept the new position. He was an executive in the Ampro organization for twenty-three years.

He has also been active in industry affairs as an officer and member of trade groups and government committees.

Ampro Corp. Appoints E. H. Marx as New General Sales Manager

◆ E. H. MARX has been appointed general sales manager of the AMPRO CORPORATION. He succeeds HARRY MONSON, who resigned as vice president and general sales manager this month. Before the appointment, MARX served as Monson's assistant.



E. HOWARD MARX

EXECUTIVE BRIEFS

Byron Appoints Director of Sales

◆ BYRON announces the recent appointment of J. VINSON HOLLERAN as Director of Sales for Byron, Inc., Washington, D. C. Mr. Holleran's selling experience is a valuable addition to the Byron organization and further supplements Byron's ideas of servicing his clients.

Swisher Tours RCA Distributors

◆ O. V. Swisher, Manager of RCA's Visual Products Group, is on a three weeks' tour of the company's 16mm equipment distributors in the Southern territory. Among the states he will visit during his tour are Georgia, Florida, Mississippi and Louisiana.

Pacific Coast Executive Notes:

◆ THE ASSOCIATED SOUND SALES SERVICE of Portland, Ore., was rechristened AUDIO-VISUAL SUPPLY CO. when WILFARD M. SANZENBACHER purchased the business. The former owner, HERBERT HUTTON, is still with the company, serving in the capacity of service manager.

◆ JERRY KINNER was elected to the post of vice president of the PHOTO & SOUND CO., San Francisco. At the same time, AUGUST REVEL was elected vice president and assistant secretary. Kinner will continue in his capacity of sales manager and Revel will remain as manager of the film division.

BELL & HOWELL ANNOUNCES SIX PROMOTIONS



E. S. LINDFORS

◆ THE BELL AND HOWELL COMPANY, Chicago manufacturer of precision motion picture equipment, has announced major changes in its executive office staff. This month, J. H. McNabb, president, released the news of these six promotions.

◆ E. S. LINDFORS was appointed vice-president in charge of merchandising. A veteran of twelve years service with B&H, Lindfors formerly was vice-president in charge of the company's New York office. Before the war, he was district manager in charge of the northwest territory.

◆ ERNEST L. SCHIMMEL was named vice-president in charge of Bell and Howell's international division. Formerly, he held the title of manager of this division. His background includes twenty years of active association with the photographic industry in this country and abroad.



ERNEST L. SCHIMMEL



CARL G. SCHREYER

◆ CARL G. SCHREYER was named the new B&H director of sales. In this position, he will be responsible for all retail, educational, industrial, religious, professional and government sales of the company. At the same time, he will continue as an assistant treasurer of Bell and Howell.



WALTER A. MOEN

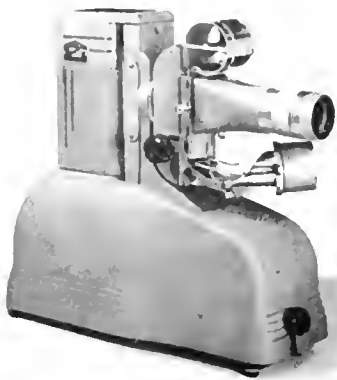
◆ WALTER A. MOEN was promoted to the position of assistant vice-president. In this capacity, he will be developing and administering company sales policies. Moen, who came to B&H ten years ago, worked his way up to educational sales manager, and later to general sales manager of the company.



PAUL A. WAGNER

◆ PAUL A. WAGNER was appointed the new director of public relations. He was formerly assistant general sales manager.

◆ PERRY M. THOMAS was promoted to director of sales training. However, he will continue as the company's liaison with the Air Forces at Wright Field, Dayton, Ohio, where he was formerly stationed as a lieutenant colonel.



SVE "PROFESSIONAL" 1000

**New S.V.E. Projector Models Increase Uses for Business**

◆ In marketing the PROFESSIONAL 1000, the SOCIETY FOR VISUAL EDUCATION, INC., has produced a filmstrip and 2x2 inch slide projector that is ideally suited for large audiences in industry and community meetings, schools, churches and camps.

Among the first standard 1000-watt tri-purpose projectors, the new model throws an abundance of light. This makes the "Professional 1000" especially valuable to businessmen, sales personnel, educational workers and military instructors who are often required to show filmstrips and slides in outside areas or in rooms and auditoriums with disadvantageous light conditions. Price of the new projector, including carrying case, is \$150.

◆ The ENTERTAINER 300, new 2x2 inch slide projector announced by the SOCIETY FOR VISUAL EDUCATION, INC., features an automatic slide changer. The new machine takes either ready-mounts or glass-bound 2x2 slides, the capacity being approximately fifty ready-mounts or twenty glass bound slides.

THE "ENTERTAINER" 300



By means of a plunger, the slides are automatically fed through the projector. As the slides are projected, they are stacked into a compartment within the unit in the same order in which they were projected, ready to show again. The optical system is powered by 300 watts; the lens is a coated anastigmat with a focal length of five inches.

**Fowler Increases Production of New Outdoor Billboard Screens**

◆ Advertising companies have added visual aids to their outdoor billboards and evolved a striking new ad medium. In the new set-up, color advertisements are pro-

jected on large billboard type translucent screens. KILBACH screens - by continuous slide projectors using regular 2x2 inch slides. The screens, ten feet square, are manufactured by the

BILLBOARD SCREENS IN USE.



FOWLER COMPANY of Chicago. The continuous projectors used in the new advertising spectacular hold from sixteen to forty-five slides and possess 500 to 7,000 watts. At present, most of the new billboard screens already installed are located in the Midwest.

**A Light-Proof Window Shade Is Marketed for Projection Rooms**

◆ The PERVALENT-PROOF window shade, recently marketed by the ROBERTS Co., features a steel housing at the top of the window frame which totally hides the shade. The new apparatus is especially designed for motion picture projection rooms and business theaters, for it is made to be a permanent window installation. When the shade is pulled down, it automatically enters metal guides at each side of the window. These guides seal out light and keep the shade in place. The positive lock at the bottom of the window holds the shade tightly, thus eliminating bulges and open areas around the frame.

**New Low-Cost Color Transparency**

◆ The E. J. HAYES Co. of New York has developed a full-color transparency that does not black out when the light source is removed. The new transparencies cost only about one-fifth as much to produce as the usual full-color jobs.

**Two-In-One Projector Stand Introduced by Park Products**

◆ The new TWO-IN-ONE projector stand manufactured by the PARKS PRODUCTS Co. of Park Ridge, Ill., is equipped with detachable legs. Pointed for the business as well as institutional film market, the stand is made of seasoned cabinet woods and is available in mahogany or walnut finish. It measures 15x25 inches and stands 11 inches high. A spacious storage compartment just under the top of the stand may be used for extra film, lamp bulbs, extension cords and other accessories. The stand is priced at \$29.50 list, F.o.b. Chicago.



# QUALITY



is the most reliable hallmark,  
and is the first consideration  
in our complete motion picture  
service. We try to demand of  
ourselves even finer perform-  
ance than is asked by our most  
discriminating clients.

Originators of  
**MAGNETRACK SYSTEM**  
30/50 AUTOMATIC  
SLIDE FILM SYSTEM

- Editing
- Printing
- Recording and Dubbing

## W. A. PALMER FILMS, INC.

40 FREMONT STREET  
SAN FRANCISCO 5, CALIFORNIA

## NEW 16MM MOVIOLA

### Model LP

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



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

**MOVIOLA Manufacturing Co.**  
1451 Gordon St., Hollywood 28, Calif.

## the WHY WHAT and HOW of Training Aids

A practical, visualized  
booklet

### "THE EFFECTIVE USE OF TRAINING AIDS"

25c a copy from

**KOTTCAMP & YOUNG**  
Training and Education Consultants  
111 West Washington Street  
Chicago 2, Illinois

## Type Titles

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

**THE KNIGHT STUDIO**  
341 EAST OHIO STREET - CHICAGO 11

## 16mm Film Recording System Previewed by Western Electric

◆ A new method of sound-on-film recording was announced last month by the Electrical Research Products Division of the Western Electric Company. 16mm results comparable to 35mm theatre sound are achieved by using the basic techniques of variable density recording with the light valve and omitting the customary negative step in processing.

In making a recording, standard light valves are used. The usual direct current bias for noise reduction is not applied. Instead a high frequency alternating current bias of the order of 21 kilo cycles is superposed on the light valve.

The high frequency current makes possible a "toe" recording or one of unusually light exposure. The result compared to previous methods, shows distinct improvement in output level, distortion content, and in the elimination of printer loss and distortion, the direct positive method requiring no printing step. Improved frequency response, reduced flutter content, and lowered costs are added advantages of the new method.

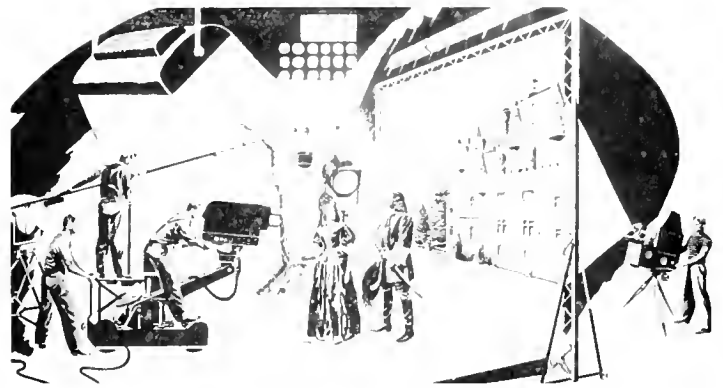
The only equipment needed to make these recordings, in addition to recent Western Electric recording equipment, is a simple oscillator to provide the alternating current bias. The recordings are used with pictures in the standard manner, and no change is required in the sound projectors on which the film is used.

At a preview performance of the new system last month, using standard projection and amplification equipment, the new Western Electric method aroused much enthusiasm. It sounded clearly superior to examples of top-grade 16mm sound as previously defined, and to most critical cans equalled sound on 35mm.

## Soundview Projectors Now Feature Long-Playing Record Attachment

◆ The Automatic Projector Corporation now offers an accessory cartridge with permanent stylus for use with long playing micro-groove records. The cartridge may be easily exchanged for the regular pick-up head by anyone. It involves only the removal of two screws.

The cartridge, which has been thoroughly tested by the Automatic Projector people in cooperation with RCA and Columbia, sells for \$10.



From Production to Projection

## BODDE SCREENS AND PROJECTORS PROVIDE YOUR ANSWER

A must for:

Television, Motion Picture and Still Photographers Studios.  
Translucent Screens, Automatic Slide Projectors for Spectacular In and Outdoor Projected Advertising.



## The Bodde Screen Company

9130 Exposition Drive, Los Angeles 34, Calif.

Please write for details

## NEW! POWER REWIND



MODEL PD-1  
ASSEMBLY

Right hand unit is motor driven, ball bearing. Variable speed — foot operated. Slip clutch, prevents damage to film. Throw-out clutch for reversing. Manual left-hand unit, has sensitive arm brake. Both units mounted on acid resisting white enameled panel — 40" x 13".

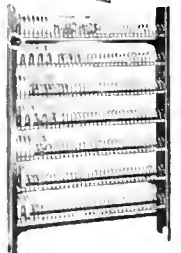
PD-2 complete motor unit only, including foot switch, as described above



Typical 16mm Cabinet  
(over 50 models)  
MM-119 (illustrated) — all steel, fully indexed cabinet with keylock. Holds 40-400 ft. 20-800 ft. 20-1200 ft. 20-1600 ft., 100 filmstrip cans, plus utility drawer in base.



Splice & Reels-Cans  
Edit. Tables  
Cleaners  
Proj. Tables  
Shipp. Cases  
Complete Line



Typical 16mm Rack  
(any size — any type)  
Where the advantages of a cabinet are not required. Model RK-250 (illustrated) — holds 250-400 ft. reels, each indexed and in proper place. All steel, overall size 48"x72"x10".

**Neumade**

427 WEST 42 ST. • PRODUCTS CORP. • NEW YORK, N.Y.

# Successful TRAINING FILMS

Require

- Specialized Writing Knowledge
- Specialized Production Experience

for proof that

DEPICTO FILM

gets results, check with:

Johns-Manville Corp.  
Singer Sewing Machine Co.  
Lily-Tulip Cup Corp.  
E. R. Squibb & Sons  
The New Haven R. R.  
Nedick's Inc.  
Empire Crafts Corp.  
Robert Reis & Co.  
Gregg Publishing Co.  
Remington Rand Inc.  
National Coal Association  
Westinghouse Radio

*Depicto Films, Inc.*

245 West 55th Street  
New York 19, N. Y.

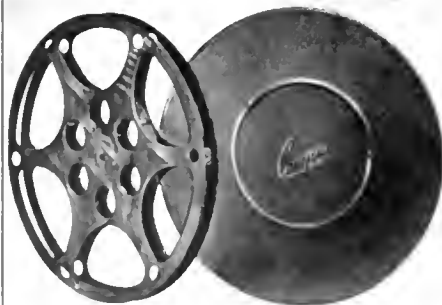
for price and quality

## COMPCO

precision manufactured

### STEEL FILM CANS AND REELS

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



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

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

## STATISTICAL SUMMARY OF CLEVELAND'S 1918 FILM FESTIVAL

### General Attendance Summary

Number of organizations represented—199

Minimum Company of America  
Thompson Products, Inc.  
Republic Steel Corp.  
General Electric Co.  
Warner and Swasey Co.

The ten largest organizations were

Parker Appliance Co.  
Standard Oil Co.  
Eastman Kodak  
B. F. Goodrich Co.  
Timken Roller Bearing Co.

Number of pre-registrations—126

Number of June 17 registrants—501

Number of states involved—6

### Festival Attendance Classified

BUSINESS		EDUCATION		RELIGIOUS		OTHERS
Personnel Directors	38	Students	16	Clergymen	8	191
Training Directors	21	Teachers	55	Teachers	2	
Wks. Mgrs. & Supers	20	School Supers.	15			
Foremen	13	School Prin.	5			
Safety Directors	13	PTA Officers	3			
Engineers	71	Librarians	7			
Presidents	3					
Sales	21					
Misc. Directors	16					
<b>Total Business</b>	<b>199</b>	<b>Total Education</b>	<b>101</b>	<b>Total Religious</b>	<b>10</b>	<b>Others 191</b>

### Film Selection Summary

Number of films shown—63

Films receiving the most votes (weighted\*) were:

FIRST CHOICE		SECOND CHOICE	
<i>Best Location in the Nation</i>	(39 votes)	<i>Ohio and Its Mineral Resources</i>	(35 votes)
<i>The Supervisor as a Leader</i>	(80 votes)	<i>The Boss Didn't Say Good</i>	
<i>How to Win a Sales Argument</i>	(29 votes)	<i>Morning</i>	(62 votes)
<i>Miracle in Paradise Valley</i>	(50 votes)	<i>How to Remember Names and Faces</i>	(16 votes)
<i>Boundary Lines</i>	(100 votes)	<i>Accidents Don't Happen</i>	(26 votes)
<i>Seashore Oddities</i>	(95 votes)	<i>Make Way for Youth</i>	(16 votes)
<i>My Name is Dan</i>	(16 votes)	<i>Painting a Mural</i>	(28 votes)
		<i>Beyond Our Own</i>	(11 votes)

\* Each vote was multiplied by the number of films the person had seen in one session. Thus the vote of a person who had seen 6 films during a session counted for three times as much as that of a person who had seen but two films during that session.

THEY HELPED MAKE THE FILM FESTIVAL A NOBLE SUCCESS. Left to right, front row: Leslie Dye, Alice Green, Ruth Thompson, Virginia Beard, Elizabeth Hunady, and the author. Back row: Gilbert Lefton, John W. Reid, Kenneth S. Nash, Margaret Carpenter, Kenneth B. Disher, Carl P. Carpenter, and Samuel I. Dacey. (See feature article on Pages 26-27.)

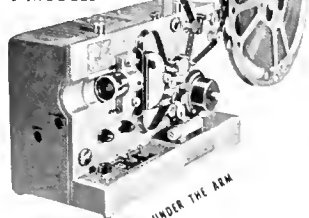


# Forway

the 4-way  
better  
sound  
projector

with 10 WATTS  
UNDISTORTED OUTPUT

16mm  
3 MODELS



EASIER TO USE  
EASIER ON FILM  
EASIER ON BUDGETS

See your dealer or write  
for complete information

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

## FESTIVAL QUESTIONS - ANSWERS

(CONTINUED FROM PAGE TWENTY-SEVEN)

schools, and colleges. Without the help of dealers in this and other matters, a committee is greatly handicapped despite its commercial influence.

**Q:** What kinds of facilities are necessary?

**A:** From three to six screening rooms should be available where films in different fields can be shown simultaneously. These rooms should seat from 50 to 300 each (pre-registration figures will indicate what each film category will attract). A member of each subcommittee should be present at all times in the order in which the titles appear on the printed program. The latter statement cannot be overly emphasized.

**Q:** Is location of these facilities an important factor in the success of a film festival?

**A:** No, it is not too important. Nela Park is on the outskirts of Cleveland—eight miles from the center of the city. It is important that adequate parking facilities be available and the setting attractive and well known.

**Q:** What people (representing what agencies and interests) should be involved?

**A:** Commercial people, educators, and personnel groups are the people mainly interested in such a program. They will bring along a little know-how (although many of the Cleveland committee were amateurs like the writer, who had never seen a film festival before).

**Q:** Where can film projectors usually be secured?

**A:** The dealers are willing and anxious to furnish projectors. Many dealer chairmen prefer to use their own projectors.

**Q:** What about projectionists? Do we have to have union operators?

**A:** Had a large public hall been engaged for the Cleveland festival, the union might have insisted upon its "right" to manipulate projectors. As it happened, no trouble—not even an inquiry—was encountered regarding this point.

**Q:** Should speakers be secured to comment on the films? If so, where may they be secured?

**A:** Speakers for films should be present to prepare the audience for a new film while it is being threaded, and to answer questions on the previous film. Such speakers may come from two sources: (a) Subcommittee members; and (b) producers or sponsors of films.

**Q:** What costs must be contemplated either in actual cash outlay or donations, i.e., printing programs, rental of hall, publicity, projectors and projectionists, film rental?

**A:** It is surprising what a determined group of people can do in keeping costs down. An equally successful and low-cost festival can be staged anywhere in the country where there is an immediate population of half a million people to draw upon. The Cleveland Film Council probably did not spend more than

(CONTINUED ON PAGE FIFTY-TWO)

"I wish to compliment you on the quality and durability of your machine. This particular one has been in use about nine years and hauled in a car twelve months of the year over all types of roads for an average of about 30,000 miles per year. It has never once failed to function."

Users Write Like This  
About The

# Picturephone

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## FESTIVAL QUESTIONS-ANSWERS

(CONTINUED FROM PAGE FORTY-NINE)  
\$100 for postage and a few incidentals. The films were "donated." Some diligently actually developed turning down film offers without offending distant producers who came with films in hand, hoping to have them run.

The program printing was also donated. The facilities at Nela Park were thrown open to the Festival committee at no cost. These gestures might lead some to conclude that business altruism is more prevalent in Cleveland than elsewhere. The fact is, however, that business men in other parts of the country are just as altruistic if programs are properly presented to them—even such untried programs as film festivals.

**Q: How may the festival best be publicized?**

**A:** By two comprehensive mailings: The first, four weeks before the festival; the final from ten to fourteen days before. Three days before the event, the Cleveland Festival received some excellent newspaper publicity which may have served only as a reminder to those who had already decided to come. The effectiveness of this last-minute publicity is difficult to judge.

The committee, from the beginning, was unwilling to pin its hopes for success on any single thing (or person). The end product, however, came out better than had been planned and yielded results exceeding expectations.

**Q: Should admission be charged?**

**A:** This is a good question and one which the committee at first decided in the affirmative. But the General Electric Company at Nela Park, who was playing host for the day, was reluctant to become involved in anything for which an admission was charged. With no admission fee, however, about ten to twenty per cent of the Cleveland audience were the "curious onlooker" type. It was this extra audience that made for crowded conditions on the day of the festival. From this experience, it would seem that a nominal (\$1.00) registration fee would be reasonable and would enable the committee to control in part the number of people attending.

**Q: How many films can a given audience see at one time without fatigue or boredom?**

**A:** This question is analogous to the question of how long should a speech be. Some fifteen minute talks have proved exceedingly hoing, while others could be enjoyed for hours. A more direct answer to this question is this: As people became tired or wanted to see a different film, or wished to keep an appointment, they moved out of screening rooms, quietly, and others came in to take their places. A few complaints were received from people who had come to see certain films not shown because of time limitations.

Films were shown continuously from 10:00 a.m. to 10:00 p.m. with little or no interruptions (excepting at meal times). To be sure many of the day-time audience left before evening, but many others came to take their places in the evening.



GE'S NELA PARK LIGHTING INSIDE it was the scene of Cleveland's Film Festival.

**Q: Is it possible and desirable to have people evaluate the films seen?**

**A:** Yes. This is psychologically good. And if "Oscars" were awarded (as was done in Cleveland), the onus of choice rests not with committeemen (dealers, producers, educators, etc.) but with the more objective audience which in many cases becomes the purchasers.

## JERSEY REPORT FILM'S OSCAR

(CONTINUED FROM PAGE TWENTY-NINE)  
the meeting, question cards were distributed to all employees at their desks along with copies of the annual report itself. The employees were invited to submit their questions anonymously.

At the auditorium meetings, question cards were put in each seat for collection by the ushers following the screening of the film. Many of the questions were then answered from the platform by top company officials. Employees wishing personal answers were told to sign their names to the cards. This method resulted in 125 questions from the two mass meetings, including 19 that were answered individually after the meetings.

Prints of the film are now being shown to supervisors at the company's various refineries, sales offices, pipelines and marine installations, as well as to employee groups. Again the question-answer technique is featured. While many of the questions deal with employee relations subjects, most of them show a wide and keen interest in overall company activities and plans.

Some of this interest is probably generated by the final bit of narration in the film. The Oil Drop asks, "What's it all mean to me?" The narrator replies, "It means you'll be around for a long time to come. It means more people will get the oil they need and want. And it means that we, all of us, have a whale of a big job ahead."

Along with employee film showings, a contest is running in company employee publications to get a name for the little character, Oil Drop, who is featured in the film. Numerous illustrations of the happy little character are sprinkled throughout the booklet containing all the facts in the film. This booklet is distributed to each employee at the showings.



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