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1957
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Add to this the convenience of a clean and speedy set-up, for with an integrated system there are no wires to string from projector to speaker.

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THE BUSINESS NEWSREEL

Trends and Events That Made News During the Month

Eastman to Spend $61 Million
In Improvements This Year
☆ Eastman Kodak Company has announced plans to invest about $61 million in company improvements during 1959. The expenditures will be used for improved facilities at company plants, research laboratories, and offices in Rochester, N.Y., Kingsport, Tenn., Longview, Tex., and at various regional sales divisions and other units.

Included in the 1959 budget is about $33 million for the company's Rochester facilities, including the Kodak Park Works, the Apparatus and Optical Division, Distillation Products Industries division, and administrative headquarters offices.

The company's 1958 budget for capital improvements was about $62 million, approximately 90% of which was expended. During the past five years, Kodak has invested more than a quarter of a billion dollars for additions, replacements, and improvements in its U.S. units.

Minnesota's Film Producers
Elect Polfuss '59 President
☆ The Film Producers Association of Minnesota has announced the election of Ellsworth Polfuss, assistant secretary and production manager, Reid H. Ray Film Industries, Inc., as president. He succeeds William S. Yale, Empire Photofund, Inc.

Cliff Sakry, Promotional Films, Inc., was re-elected secretary of FPA of Minnesota and William Heideman, Anthony Lane Film Studios, Inc., was elected treasurer. Thomas Countryman, Tom Countryman Productions, will serve as association manager with Reid H. Ray.

SVE Reports 22 1/2% Gain in
4th Quarter Filmstrip Profits
☆ A gain in filmstrip profits of 22 1/2% in the fourth quarter of 1958, topped all gains in previous quarters in 1957 and 1958, according to the president's report for the Society for Visual Education, Inc. (A subsidiary of Graflex, Inc.).

John C. Keenan, president, in issuing the report for SVE, major producer of 35mm filmstrips and 2" x 2" color-slides for churches, schools and industry since 1919, cited the company's decision to concentrate exclusively on filmstrip production and distribution, and several changes effected in each, as being largely responsible for gains in both profits and new customer business, in 1958.

SVE Audio-Visual Equipment
is now produced and distributed

Golden Screen Awards to Be
Made by Radiant This Year
☆ Annual Radiant Golden Screen Awards to be presented to the person or persons making the greatest contribution in the field of both still and motion picture projection have been announced by Radiant Manufacturing Corp.

The award will consist of an inscribed Golden Radiant tripod screen and a commemorative certificate. The initial award will be given during 1959 and will cover individuals and accomplishments in both photographic and audio-visual fields.

A panel of outstanding industry figures will act as judges and review the names submitted. Additional information is available from Bernard Pilchen, Marketing Manager, Radiant Manufacturing Corp., P.O. Box 5640, Chicago 80, Illinois.

Prize Theatre Screen Films
From Overseas Now Available
☆ The Theatre-screen Advertising Bureau has announced the availability of prize-winning theatre screen commercials selected at the 5th Annual International Advertising Film Festival, Venice, Italy, for showing to agency and advertiser groups plus merchandising and advertising clubs.

Most of the winning films were produced for showing in theatres in Europe and Latin America where screen advertising is a major advertising medium. These European advertisements are considerably longer than most American theatre or television commercials and range from one to three minutes in duration.

With "soft sell" as the general format, these award-winning productions feature ballet groups, fantasy sketches, puppets and abstract production plus the use of symphonic-quality music backgrounds for effect.

Join these companies who have already found all the ingredients at one film producer to assure effective film programs.

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BLACK AND WHITE FILM PROCESSING

MAGNETIC OR OPTICAL SOUND PRINTS
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CATE and McGLONE
1521 Cross Roads of the World, Hollywood 28, California

Educational Film Association Reports Over 400 Motion Picture Titles Entered in American Festival

Entries for the 1959 American Film Festival, scheduled for a New York City opening on April 1st, now total over 400 16mm films and more than 100 35mm filmstrips, according to a report issued by the Educational Film Library Association, sponsors for the event.

Producers and distributors in the several film fields will compete for Blue Ribbon Awards in the thirty-two categories covering the major areas of education and information, art and culture, religion and ethics, business and industry, and health and medicine.

Jurors for each category are being selected for their specialized experience and knowledge, but the screening sessions will be open also to anyone interested in audio-visual education and the use of 16mm films and filmstrips in any field.

Outstanding films in each category will be selected by pre-screening committees for showing at the Festival in New York on April 1-4, 1959. Jurors will view and appraise the films on the first three days of the Festival. Final results will be announced at the Award Banquet on Friday, April 3. The winning films will be screened on Saturday, April 4.

The announced purpose of the American Film Festival is to give recognition to high quality in non-theatrical films and filmstrips and to improve the level of production in the audio-visual field.

In addition to the four days of intensive screening at the Festival, there will be discussion programs in the evenings, as well as informal social gatherings. Full information about the program of the American Film Festival may be obtained from the Educational Film Library Association at 250 West 57 Street, New York 19.

Midwest Photo Specialists To See Special Film Program

A motion picture program reviewing new medical and scientific films will be a highlight of the first Midwest Sectional Meeting of the Biological Photographic Association April 24-26 at the University of Iowa.

Attendance at the meeting will be photographic specialists in medicine, dentistry, biology and other sciences representing medical and dental schools, hospitals, research institutions and science centers from Canada and nine midwestern states.

Besides the motion picture program, a salon of color and black-and-white photographs will feature displays of clinical and specimen photography, photomicrography and natural science.

Heinz Film An Award-Winner

Little Skier's Big Day, sponsored by the H. J. Heinz Co., was one of the award-winners in the 7th International Festival of Mountain and Exploration films held recently in Trento, Italy.
use the **double barreled impact**

of films for training ... for instance ...

Here are ready-made films for SALES TRAINING

“AGGRESSIVE SELLING”—eight sound filmstrips in black and white on basic selling techniques. Leader’s manual included.


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**for MANAGEMENT DEVELOPMENT ...**

“SUPERVISOR TRAINING ON HUMAN RELATIONS”—eight sound filmstrips in black and white with leader’s manual and follow-up material.

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**WE ALSO TAILOR FILMS TO YOUR SPECIFIC NEEDS**

**9TH ANNUAL PRODUCTION REVIEW**
AWARD COMPETITIONS FOR BUSINESS FILMS

FREEDOMS FOUNDATION AWARDS
Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania

Closing Date for Entries: November, 1959

Categories: Consideration is given to all films produced or released during 1959, which are aimed at building a better understanding of the American Way of Life.

Awards: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1960.

To Nominate: Nomination forms are available from Freedoms Foundation, Inc., at Valley Forge, Pennsylvania, attn: Dr. Kenneth Wells or W. C. (Tom) Sawyer.

17TH ANNUAL SAFETY FILM CONTEST
Sponsored by The National Committee on Films for Safety
(Entries Close February, 1960)

Eligible Films: All motion pictures and sound slidefilms produced or released during 1959 whose primary objectives are safety or which have important accident prevention sequences.

Categories: Motion pictures, theatrical and non-theatrical (16mm) in each of four fields: 1. Occupational. 2. Home. 3. Traffic and Transportation. 4. General. Sound slidefilms are judged separately.

Awards: Bronze Plaques will be awarded to top winners in each of the four fields and to top sound slidefilms. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to safety. At the discretion of the judges, awards may be given separately for “Instruction-teaching” and for “Inspirational” purpose films.

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

Special Award: The David S. Beyer Trophy, sponsored by the Liberty Mutual Insurance Company, is awarded annually in special recognition of the best theatrical production on highway traffic safety.

Information on Awards Program: Write to William Englander, Secretary, National Committee on Films for Safety, 425 North Michigan Ave., Chicago 11, III.

SEVENTH ANNUAL AWARDS
COMPETITION OF THE NATIONAL VISUAL PRESENTATION ASSOCIATION

Sponsored by the National Visual Presentation Association, Inc., the 1959 Awards and Presentation events are in preparation, although date and entry deadlines have not been announced. The 1958 competition was conducted on the following basis:

Scope: Full day of talks and seminars on the production and use of visual presentations, combined with a showing of prize winners in the current competition.

Classifications: (1) Motion Pictures; (2) Films and Slides, excluding motion pictures; (3) Graphics; visual presentations other than films (binders, flip charts, chartboards, etc.).

Categories: (1) Employee Training; (2) Employee Relations; (3) Public Relations-Educational; (4) Sales Training; (5) Point of Sale.

Awards: First and second place winner in each classification and category. First place winners are invited to make their presentations at a meeting held by the sponsoring or co-sponsoring organization (the 1958 Awards were made at a luncheon meeting of the New York Sales Executives Club).

For Information: Write to M. E. Schack, 19 West 44th Street, New York 36, N.Y., c/o National Visual Presentation Assn., Inc.

AMERICAN FILM FESTIVAL
Sponsored by the Educational Film Library Association
April 1-4, 1959

The 1959 American Film Festival, sponsored by the Educational Film Library Association, representing school film libraries throughout the U. S., will be held on April 1-4 at the Hotel Statler, New York City.

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

Awards: Blue Ribbon (certificate) Awards to be presented at banquet, Friday, April 3. Entries close on January 20, 1959.

SEVENTH ANNUAL CARTOONISTS' FILM FESTIVAL
Sponsored by the Screen Cartoonists Guild

Entry Information: Write to Jerome W. Bowen, business manager, Screen Cartoonists Guild, 2700 No. Cahuenga Blvd., Hollywood 28, California. The festival will take place in the fall of 1959 in September or October.

THE ELEVENTH ANNUAL SCHOLASTIC TEACHER FILM AND FILMSTRIP AWARDS
Sponsored by Scholastic Teacher Magazine
(Program and award dates to be announced)

Entry Deadline: September 1, 1959

Board of Judges: Judges are drawn from a panel of 75 outstanding audio-visual education experts—teachers, city and state supervisors, and college teachers. They are nominated by judges on the panel and by Editors of Scholastic Teacher. For impartiality, their names are kept secret. Chairman: Mrs. Vera Falconer, Scholastic Teacher Film and Filmstrip Editor, 66 West 87th Street, New York, N.Y.

Eligible Films and Filmstrips: All films and filmstrips produced for school use (other than college) between September 1, 1958 and September 1, 1959.

Award and Categories: Certificates are awarded as follows: 10 for sponsored films for grades kindergarten through 12th; 7 for films for grades 3 to 7; 7 for filmstrips for grades 7 through 12; 7 for filmstrips for grades 3 to 7; 7 for filmstrips for grades 7 through 12. Films and filmstrips must be suitable for school use and fit into school curriculums for grades 3 through 12. Films produced originally for television have received awards in recent years.

Entry Information: Write Mrs. Vera Falconer, Scholastic Teacher Film and Filmstrip Editor, 66 W. 87th St., New York, N.Y.

SEVENTH ANNUAL COLUMBUS FILM FESTIVAL
Sponsored by The Film Council of Greater Columbus
Wednesday and Thursday
April 29 and 30, 1959
The Fort Hayes Hotel
Deadline for Entries: March, 1959

Festival Categories
Business & Industry: Job Training, Sales Promotion and Training, Industrial Relations, Public Relations and Industrial Safety.
Travel: American and Foreign.
Informational-Educational: Children’s Films—Primary, Intermediate, Junior High, Senior High, Geography and History; Science; Miscellaneous; Films for Television; Conservation, Gardening, Home Improvement and Agriculture.
Special Fields: (a) Health, Mental Health; (b) Religion; (c) Cultural Arts: Fine Arts and Music Theatre Arts; (d) Feature Length Films.

Entry: Film producers and sponsors are invited to enter any films they have produced during 1956, 1957 and 1958, provided the films have not been entered previously in the Columbus Film Festival. Entries should be accompanied by 35 cards (for preview committee).

[CONTINUED ON PAGE 14 FOLLOWING]
Technical pictures don’t have to be too technical. Technicians are also people. Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn’t tell a physicist or a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.

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The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
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Schering Corp.
E. R. Squibb & Sons Div.
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U. S. Navy
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FILM AWARD COMPETITIONS

SIXTH ANNUAL INTERNATIONAL ADVERTISING FILM FESTIVAL
Sponsored Jointly by the International Screen Advertising Services and the International Screen Publicity Association Cannes, France Tuesday through Saturday June 9-13, 1959

Management Committee: A Joint Executive Committee has full responsibility for all policy matters in relation to the festival. Categories and awards will be planned by these representatives of both sponsoring organizations.


ENTRY DATA AND DEADLINES: Write the Festival Director in London. Jay Berry, national sales director, Alexander Films, Colorado Springs, Colo. may be contacted for tour information to the 1959 Festival.

CATEGORIES: Awards will be made in 11 categories of theatre commercials and five categories of television commercials. Special awards will include a “Grand Prix du Cinema” and a “Grand Prix de la Television.” Details on important changes affecting the number of entries per category, plus categories themselves, will be announced.

JURY: An International Jury will be selected to judge motion pictures entered. Members of the various international and national advertising associations and federations will compose this judging group.

NINTH INTERNATIONAL DISPLAY OF CINEMATOGRAPHY FOR PUBLICITY, INDUSTRY AND TECHNICS USE
Sponsored by the International Milan Samples Fair, Milan, Italy September, 1959

CATEGORIES: Publicity Films: advertising products, services, etc. Industrial and Technical Documentary Films: achievements of industry, manufacturing operations and applications.

ENTRIES: Address requests for information to Dr. M. G. Franci, The Secretary General, Milan Fair, International Display of Cinematography for Publicity, etc., Ente Autonomo Fiore Di Milano—Via Domodossola Casella Postale 1276, Milano, Italy

JURY: The President of the Milan Fair will appoint two different juries to award prizes to films admitted in the Display; one for the Advertising Category and one for the Industrial and Technical Category.

AWARDS: Prizes will be awarded according to the film’s purpose. A print of each award winning film will be granted by the entrant to the Fair Archives of prized films.
Mitchell Professional Accessories extend 16mm and 35mm camera use

No other camera today films with trouble-free professional perfection such a wide range of requirements. Mitchell, equipped with specially designed professional Mitchell accessories, has virtually unlimited ability and versatility of use.

Among many accessories available for 16 mm and 35 mm Mitchell Cameras

Many other Mitchell accessories also available...

Write today on your letterhead for information on Mitchell 16mm or 35mm cameras and accessories.

*85% of Professional Motion Pictures Shown Throughout The World Are Filmed with Mitchell Cameras
AWARD COMPETITIONS FOR BUSINESS FILMS

ELEVENTH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS
Sponsored Jointly by
The Canadian Association for Adult Education,
The Canadian Film Institute,
The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada.

Chairman: Charles Topshee.
Manager: Canadian Film Institute, 142 Sparks Street, Ottawa 4, Ontario.

CATEGORIES: A new category has been added for this year's competition. Awards will be given for films produced for TV and filmed TV commercials. Other categories are:
- Theatrical, shorts and features;
- Non-Theatrical, arts and experiment, children's general information, public relations, sales and promotion, training and instruction, travel and recreation.

AWARDS: Amateur Trophy of the Association of Motion Picture Producers and Laboratories of Canada, the Award for the Canadian Film of the Year, an Award of Merit for each category. No Honorable Mention will be offered in this year's competition.

EDINBURGH INTERNATIONAL FILM FESTIVAL
Edinburgh, Scotland
June and July, 1959

ENTRY INFORMATION: Selection of U.S. films for entry in this Festival are being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U.S. entries in overseas Film Festivals. For complete entry data and instructions, contact Harold Wigren, Coordinator, Committee on International Non-Theatrical Events, 1201 Sixteenth Street, N.W., Washington 6, D.C.

VENICE INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART
Venice, Italy
September, 1959

CATEGORIES: Four Festivals on Art, Children's, Documentary, and Short Subjects.

ENTRY INFORMATION: Selection of U.S. films for entry in the Venice Festivals are being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U.S. entries in overseas Film Festivals. For complete entry data and instructions, contact Harold Wigren, Coordinator, Committee on International Non-Theatrical Events, 1201 Sixteenth Street, N.W., Washington 6, D.C.

Special Note: Sponsors who submitted films to CINE for the Harrogate Festival also received consideration for showings at Edinburgh and Venice.

VANCOUVER FILM FESTIVAL
Sponsored by the Vancouver Festival Society
Vancouver, B.C., Canada
August 3 to 15, 1959

Deadline for Entries: May 1

FESTIVAL CATEGORIES
- Feature Length Fictional Films: Films with a running time of 50 min. or longer, primarily intended for entertainment.
- Documentary Films: Fine Arts; Science; Medical

Call or write Roger Wade at
ROGER WADE PRODUCTIONS INC.
15 West 46th Street, New York 36, N.Y. Circle 5-3040

ROGER WADE PRODUCTIONS INC. believes that the most successful motion pictures combine the realism of live action with the attention holding values of animation.

These successful films illustrate this concept:

"For All Time",
centennial motion picture produced for the Equitable Life Assurance Society of the U.S. by Roger Wade Productions Inc.

"Security Regained",
produced for the First National City Bank by Roger Wade Productions Inc.

"Song of the Iron Road",
produced for the Associated Railroads of New Jersey by Roger Wade Productions Inc.

Why not give us an opportunity to show you how a film can be used to stimulate action in the fields of sales, training, sales promotion, advertising, and public relations.

Call or write Roger Wade at
ROGER WADE PRODUCTIONS INC.
15 West 46th Street, New York 36, N.Y. Circle 5-3040

CONTINUED ON PAGE EIGHTEEN
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specializing in the film medium...

ALEXANDER FILM CO.

One organization delivering comprehensive service—writing, producing, distributing and merchandising films for any visual selling program.

Representatives in New York, Detroit, Cleveland, Chicago, St. Louis, Los Angeles, Seattle, San Francisco, Tabas, Mexico City, San Juan and 100 other cities.

- industrial film production
- public relations film production
- public relations film distribution
- TV film production
- theatre-screen commercial film production
- theatre-screen commercial film distribution
- complete color laboratory facilities
- field merchandising services
FILM AWARDS

[also see pages 12, 14 and 16]

[CONTINUED FROM PRECEDING PAGE]

ical, Nature Study, Agriculture; Industry & Commerce; Religion; Travel; Instructional, and Didactic; Health & Welfare; Sociology.

Children's Films: Entertainment; Educational.

Experimental and Avante-Garde: Films of an experimental, abstract or surrealistic nature.

Animated Films: All Types.

Note: Films produced for television may be entered in the above categories where appropriate.

QUALIFICATIONS: Films must have been released since January 1, 1957, except Canadian or American films, which may have been released since January 1, 1958. Foreign-language films should have English subtitles, or be accompanied by synopsis or script in English. All Feature films must have English subtitles unless specifically excepted. Festival is open equally to 16mm and 35mm films.

ENTRY: Entrants must pay transportation charges and insurance on films, and must meet all customs requirements. Each film must be clearly identified by title, running time, number of reels, point of origin, aspect ratio. Films and publicity material should be addressed to The Vancouver Film Festival.

AWARDS: Plaques will be awarded to winning entries in the Documentary, Children's Experimental and Avante-Garde and Animated films categories. Festival Certificates will be presented to producers of all films selected for showing at the Festival. Additional special certificates of merit may be awarded at the discretion of the judges. Feature length films will not be competitive in the 1959 Festival.

For Additional Information: Contact Miss M. G. Talbot, Executive Secretary, Vancouver Film Festival Committee, Rooms 7 and 8, Hotel Vancouver, Vancouver, B. C., Canada.

VANCOUVER FILM SOCIETY

Film Festival Committee

OFFICE: Rooms 7 and 8, Hotel Vancouver, Vancouver, B. C., Canada.

OFFICERS: J. D. Patterson, chairman; Miss M. G. Talbot, executive secretary.

MEMBERS: J. G. Roberts, R. Pearson, K. Williams, O. H. Borradale, F. R. Crawley, S. Fox, Miss C. Firth.

PURPOSE: To bring together the best feature and documentary film productions from around the world, in an effort to increase interest in and understanding of the complex art of filmmaking through the works of outstanding producers and directors; to establish regulations regarding entries and judging of motion pictures submitted for the annual Vancouver Film Festival.

1959 ACTIVITIES: The Vancouver Film Festival of the Vancouver International Festival, August 3 to 15, 1959.
Owen Murphy
PRODUCTIONS, INC.

One of America's Great Industrial Film Companies

723 SEVENTH AVENUE • NEW YORK 19, N.Y. PLAZA 7-8144
American Association of Film Producers, Inc.

Office: 7064 Sheridan Road, Chicago 26, Ill.  Address: Executive Secretary.

Officers: Mercier Francisco (Francisco Films), president; James Kellock (Wilding Picture Productions, Inc.), vice-president; Mervin LaRue (Mervin LaRue, Inc.), treasurer. Lawrence Monmelle (Atlas Film Corporation); Frank Balkin (Reid H. Ray Film Industries); Charles Beeland (Charles Beeland Films), directors-at-large.

Purpose: To organize united efforts of the motion picture production industry to create and maintain the highest standards of ethics in the industry, to encourage the development of a Code of Ethics as the universal standard, and to distribute accurate and reliable information on the industry to the public and interest groups.

Meetings: Executive Committee meetings held quarterly. 1959 Annual General Meeting in September in Munich, Germany.


Film Producers Association of New York, Inc.


Executive Secretary: To be announced.


Officers: Nathan Zucker (Dynamic Films, Inc.), president; Lee Blair (Blair Film Graphics, Inc.), vice-president; Judd Pollack (MPO Productions, Inc.), first vice-president; Robert Crane (Color Service, Inc.), second vice-president representing associate member companies; Henry Strauss (Henry Strauss & Co., Inc.) secretary; Edward J. Lamm (Pathoscope Company of America, Inc.), treasurer.

Directors: Above officers and Stephen Elliot, Elliot, Unger & Elliot, Inc.; Robert L. Lawrence (Robert Lawrence Productions, Inc.); Walter Lowendahl (Transfilm, Inc.); Peter J. Mooney (Audio Productions, Inc.); David I. Pincus (Caravel Films, Inc.); F. C. Wood, Jr. (Sound Masters, Inc.).

Past Presidents: Peter J. Mooney (Audio Productions, Inc.); Walter Lowendahl (Transfilm, Inc.); Leslie Rouss (Leslie Rouss Productions, Inc.); Robert L. Lawrence (Robert Lawrence Productions, Inc.); Harold E. Wondsel (Wondsel, Carlisle & Dunphy, Inc.).


Meetings: Monthly meetings are planned during 1959.
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PRODUCER-LABORATORY TRADE ASSOCIATIONS

[CONTINUED FROM PAGE TWENTY]

National & International Organizations of Film Producers and Laboratories

PURPOSE: The promotion and development of cinema screen advertising internationally and the promotion of interest of screen advertising contractors on an international level. The organization also provides a central information service for its members, and promotes trade among them by pooling distribution facilities.

1959 ACTIVITIES: The 6th International Advertising Film Festival, June 9 through 13, Cannes, France. Regular meetings dealing with problems of international screen advertising, particularly in the light of the establishment of the European Common Market and subsequent operation of the Free Trade Area.

ASSOCIATION OF CINEMA LABORATORIES, INC.
OFFICE: 164-X. Wacker Drive, Chicago 6, Ill.

OFFICERS: George W. Colburn (George Colburn Laboratory), President; G. Carleton Hunt (General Film Laboratory), Vice-President; Dudley Spruill (Byron, Inc.), Secretary; Kern Moyse (Peerless Film Processing Corp.), Treasurer.

BOARD OF DIRECTORS: Floyd Weber, Byron Roudalish (Byron, Inc.); Sidney Solow (Consolidated Film Industries); Reid H. Ray (Ray Film Industries) all 2-year terms.

Meetings: Held semiannually usually in connection with Society of Motion Picture and Television Engineers conventions, except Annual Meeting held in New York during February.

Activities: Publication of booklet on "Laboratory Practices on Films for Television"; nomenclature terms defined and released periodically; complete Directory of Film Laboratories. All available from Association office.

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA
OFFICE (of the President): 447 Jarvis Street, Toronto 5, Ontario.

OFFICE (of the Secretary-Treasurer): 77 York Street, Toronto, Ontario.

OFFICERS: Spence Caldwell (S. W. Caldwell Ltd., Toronto), President; Gerald S. Keddy (Motion Picture Centre Ltd., Toronto), Vice-President; Haney A. Michaud (Parry Films Ltd., North Vancouver), Treasurer.

Meetings: Held in connection with Motion Picture and Television Engineers conventions except Annual Meeting held in New York during February.

Activities: Publications of booklet on "Laboratory Practices on Films for Television"; nomenclature terms defined and released periodically; complete Directory of Film Laboratories. All available from Association office.

BIOLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.
HEADQUARTERS: Box 1668, Grand Central Post Office, New York 17, N.Y. (Office of the Secretary).

OFFICERS: Leo C. Massopust, Jr. (School of Medicine, Marquette University), President; Verlin Y. Yamamoto (Medical Instruction Service, V.A. Administration Center, Des Moines, Iowa), Vice-President; Jane H. Waters (Biological Photographic Association, Inc.), Secretary; Albert Levin (University of Pittsburgh, Health Professions Bldg., A.V. Photo Service), Treasurer.

EX-OFFICIO: Leo C. Massopust, Jr. (School of Medicine, Marquette University), Editor of Journal; Laurence B. Brown (Harvard School of Dental Medicine), Chairman, Committees; H. Lon Gibson (Eastman Kodak Company), Past-President.

PURPOSE: To promote and conserve the common interest of those engaged in the motion picture industry in Canada by maintaining the highest possible standards in the production of motion picture film and in the industry as a whole.

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

[CONTINUED ON PAGE TWENTY-FOUR]
Before Charlie Chaplin and Jackie Coogan starred in The Kid in 1921, Consolidated Film Industries was contributing its knowledge and skills to the art of film processing.

In the 40 years since then, CFI is still the leader in the industry. CFI offers a complete film laboratory with every professional service necessary for superior film processing.

For the finest in film processing: specify CFI!
of motion pictures for commercial, theatrical or television release and in all laboratory processing; to correct abuses; secure freedom from unjust and unlawful exactions; encourage cooperation in the industry and with other associations.

1960 Activities: 1. Continuation and expansion of functions of the Association. 2. To acquaint industry, advertising agencies, television networks and other potential sponsors with the work of Canadian film producers. 3. Make a Constitutional change whereby the Executive structure will have two vice presidents and six directors. 4. Form a new committee to study all phases of the film industry in Canada. 5. Investigate a proposed move of the Head Office to Toronto and appoint a secretary-treasurer. 6. Continue the distribution of the booklet “The Motion Picture in Business” which is directed to executives in all types of Canadian business.

Professional Film and Television Groups

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

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

National Television Film Council: New York City

Office: 200 West 57th St., New York 19, N.Y.
Phone: Columbus 5-0756.

Chief Officer: Robert Gross (American Film Producers), president.

Executive Secretary: Bernie Haber (Batten, Barton, Durstine & Osborn).

Meetings: The Council meets on the fourth Thursday of each month (except July and August) in New York City, where its active membership is primarily located.

Television Film Association

Office: (of the President): John P. Ballinger, Screen Gems, Inc., 1627 W. 20th Street, Los Angeles 7, Calif.

Officers: John P. Ballinger (Screen Gems, Inc.), president; Jack M. Goetz (Consolidated Film Industries); vice-president; Charles E. Buzzard (Buzzard Enterprises), treasurer; Frank Wolf (Gross-Krasne-Sillerman), secretary. Directors and Committee Chairmen: Robert E. Hufford (Eastman Kodak Co.); Information and education; Howard Landau (Permafilm), program; Robert C. Vinson (Armed Forces Television Service), usage and means; Edward Hunt (KTLA-TV), TV station relations.

Purpose: To maintain a liaison between the producers and distributors of television film, the television stations, and the companies providing material and services to the television industry, to establish better operational practices and particularly, whenever and wherever feasible, to standardize these practices; to solve any particular problems in regard to operational practices presented to the association by either the members or the industry.

Present Projects: To establish as a standard a special television film leader graduated numerically into seconds at sound speed (24 frames per second) which remains constant in both 35mm and 16mm film to replace the present television film leader which is graduated numerically into linear feet and loses its meaning when reduced from 35mm to 16mm.

To establish a standard cue mark and cue mark replacement for television film to eliminate the present destructive and time-consuming practice of each television station individually cueing film.

To promote the general usage of a “Booking Request Form” by the television stations which expedites confirmations and eliminates transcription errors.

To educate the film handler at the television station in order to simplify his work and prolong the life of television film prints.

Other Groups Listed on Pages 26, 30, 37

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in opaque white, black and
perfectly matched colors
film titles
T.V. art and type overlays
T.V. color corrected packages
slide art and titles
ad and package comps

Business Screen Magazine
PROFESSIONAL FILM AND TELEVISION GROUPS

SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

Office: 55 West 42nd Street, New York 36, N.Y.

Officers: Dr. Norwood L. Simmons (West Coast Division, Motion Picture Film Department, Eastman Kodak Company), president; John W. Servies (Vice-President, National Theatre Supply Company), executive vice-president; Barton Kreuzer (Marketing Manager, Astro-Electronics Division, Radio Corporation of America), past-president; Alex G. Jensen (Meca Dr., Berkeley Heights, N.J.), engineering vice-president; Glenn E. Mathews (Eastman Kodak Company), editorial vice-president; G. Carleton Hunt (General Film Laboratories), financial vice-president; Reid H. Ray (Reid H. Ray Film Industries), convention vice-president; Ethan M. Stille (Eastman Kodak Company), sections vice-president; Wilton R. Holm (E. I. du Pont de Nemours & Company, Inc.), secretary; S. P. Solomon (Consolidated Film Industries), treasurer; Charles S. Stodder, executive secretary.


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

Conventions: 85th Semi-Annual Convention, May 4-8, Fontainebleau Hotel, Miami, Fla.; 86th Semi-Annual Convention, Oct. 5-9, Statler Hotel, New York, N.Y.

Are Listed on Pages 30, 37 and 43

OTHER NATIONAL ORGANIZATIONS

NATIONAL AUDIO-VISUAL ASSOCIATION, INC.


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

Officers: P. H. Jaffarian (Audio-Visual Center, Inc.), Seattle, Washington, president; W. G. Kirtley (Dr. Davis Co.), Louisville, Kentucky, first vice-president; Harvey W. Marks (Visual Aid Center, Denver, Colorado, second vice-president; Mahlon Martin (M. H. Martin Co.), Massillon, Ohio, secretary; Harold A. Fischer (Photosound of Orlando), Orlando, Florida, treasurer; William W. Nichols (Alabama Photo Supply), Montgomery, Alabama, chairman of the board.

Directors-At-Large: E. F. Burke (Burke’s Motion Picture Co.), South Bend, Ind.; Robert P. Abrams (Williams, Brown and Earle), Philadelphia, Pa.; J. Howard Orth (Midwest Visual Education Service), Des Moines, Iowa; M. G. Gregory (Sound Photo Sales Co.), Lubbock, Tex.

Regional Directors: Mackey Barron (H-B Motion Picture Service), New Haven, Conn.; [continued on page thirty]
Yes, Virginia
there really is an
Oeveste Granducci!...

and thanks for asking. So much has been said about him
—legend and fact—it's time we set the record straight:

Legend: Oeveste Granducci is an Italian Count, knighted by Garibaldi and decorated by
Mussolini. He speaks seven languages, none of them English, and writes art
films about Michaelangelo.

FACT: Granducci is a fourth generation American, born and raised in Cincinnati.
A journalism graduate of Ohio State, he wrote for the Kiplinger Letters
for sixteen years. Thirteen years ago he started writing business films. His
organization has since grown to become Scripts By Oeveste Granducci, Inc.

Legend: Granducci has a monumental case of insomnia. Because he never sleeps, he
writes as many as six scripts at once, over a hundred a year.

FACT: Scripts By Oeveste Granducci, Inc. is an organization of experienced script
writers, providing the creative talents and abilities of men who have been
on the staff from two to ten years.

Legend: Scripts By Oeveste Granducci, Inc. is only slightly more expensive than the
combined talents of Hemingway, Kipling, Agee, Matthew, Mark, Luke, and
John.

FACT: It’s only the best scriptwriting you can buy. Far from being expensive, our
clients say “getting the script first” is the most economical way to produce
a motion picture, a slide film, or a sales meeting. Jobs are priced individ-
ually, primarily on the amount of research and the value of the creative
idea.

Legend: The way to make a picture is to work without a script. Who needs one? It’s
the picture that counts.

FACT: It’s the script that counts! Hundreds of films have been produced from
Granducci scripts. They’ve won awards—they’ve produced results. That’s
why producers and sponsors use us regularly.
the Citizen Corporation
CORPORATE CITIZENSHIP is a new concept which recognizes that the primary function of business — the providing of products and services — is related to the general economic climate and to conditions which develop from the complexity and vitality of America's growth and progress. To function successfully, the Citizen Corporation must continually seek new and more effective means of identification with the community of which it is a part.

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...sensitive to this development has designed an entirely new approach in the preparation, production and distribution of film programming.

PREPARATION
Dynamic selects and explores areas of critical importance to the general public where guidance and information are vitally needed.

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Dynamic secures sponsorship from imaginative, far-sighted representatives of the American business community desiring to identify their Citizen Corporation with the American public's need for essential products and services in a given area.

PRODUCTION
Dynamic designs under the supervision of leading authorities in these areas, complete programs including films, sound slides, discussion guides and speakers.

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Dynamic prepares a self-supporting national distribution pattern, established with the aid of distinguished service organizations thus assuring that these programs will reach a maximum national audience without cost to the sponsor.

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MEDICINE AND THE LAW
A series of dramatic film studies involving the medical and legal professions designed to achieve better understanding of mutual problems facing the doctor and lawyer.

THE PROUD CITIES
A series of film documents examining patterns of living in mid-century America, dealing with the crucial problems of urban renewal, slums, redevelopment, the exploding city, suburbia, exurbia and related topics which provide suggested approaches for community action.

FAMILY LIFE
A film program which examines the physiology and psychology of marriage, including pre-marital instruction, planned parenthood, the infertile couple and other aspects, such as the family economy, child-parent relations.

Creators of Programs for Corporation Leadership

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NATIONAL AUDIO-VISUAL ASSN.
(CONTINUED FROM PAGE TWENTY-SIX)

Mrs. Ruth B. Walsh (James E. Duncan, Inc.), Rochester, N. Y.; James W. Bell (Calhoun Co., Inc.); Atlanta, Ga.; Earl Harper (Harper Audio-Visual Equipment, Inc.), Cleveland, Ohio; Eleanor Bell Humiston (Kansas City Sound Service), Kansas City, Mo.; Mrs. Eloise Keefe (Texas Educational Aids), Dallas, Tex.; Ty Sidener (McCurry-Sidener Co.), Sacramento, Calif.; Peter Allinger (Viewsound Supplies), Vancouver, B. C., Canada.

MEMBERSHIP: NAVA is a trade association of audio-visual equipment dealers, service agencies, commercial film libraries and suppliers to school, church, industrial and community users of these materials and equipment. An advisory membership consists of producers of classroom and religious materials and principal audio-visual equipment and accessory manufacturers. The Association holds an annual Audio-Visual Selling Institute in association with Indiana University, in Bloomington, the week before the Association Convention.

NATIONAL CONVENTION AND TRADE SHOW: July 25-28, 1959, at the Morrison Hotel, Chicago. Guests admitted by registration fee.

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

EDUCATIONAL FILM LIBRARY ASSOCIATION, INC.
OFFICE: 250 West 57th Street, New York 19, N.Y.
OFFICERS: Elliott H. Kone, president; Galon Miller, vice-president; Mrs. Carol Hale, secretary; Emily S. Jones, executive secretary.
COMMITTEES: Evaluations — Lynn Weiss; Nominations—Mrs. Carol Hale; Membership — Galon Miller.
MEMBERSHIP: (Constituent) — 460 nonprofit educational institutions; (Service) — 36 commercial organizations and interested individuals; 3 international members — government agencies, film groups of other countries; 34 submemberships; 198 personal memberships.
PURPOSE: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

1959 AMERICAN FILM FESTIVAL: April 1-4, New York City.
PUBLICATIONS: For members—Evaluations, EFLA Bulletin, Service Supplements. A catalog containing descriptions of EFLA "General" publications is provided by the Association.

AUDIO-VIDEO CONFERENCE OF MEDICAL AND ALLIED SCIENCES
OFFICERS: Daryl L. Miller (Assistant Director of Motion Pictures and Medical Television, American Medical Association), chairman; Kathryn Linden (Director, American Nurses Association-National League for Nursing Film Service), vice-chairman; Audrey Skaife (Administrative Assistant, Medical Audio-Visual Institute, Association of American Medical Colleges), 2500 North Ridge Avenue, Evanston, Illinois, secretary-treasurer.
MEMBERSHIP: Medical, dental and allied agencies.
PURPOSE: To exchange information regarding programs of the member organizations; to discover, collect, disseminate and exchange descriptive and evaluative information on audio-visual media as related to their application to education in the medical and allied sciences.
ANNUAL CONFERENCE: Held during the National Audio-Visual Association Convention in Chicago.

AUDIO-VISUAL COMMISSION ON PUBLIC INFORMATION
OFFICE: Room 2250, 250 West 57th Street, New York 19, N.Y.

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SANIZATIONS
VISUAL FIELD

Title: J. J. McPherson of Audio-Visual Education, Wayne State University.

The program of instruction through standards is primarily of direct audio-visual in colleges and universities, school systems, and the armed forces, in religious groups are in the armed forces, in
cameras, P. Edgar Lane, Kenneth McElhiney, Abraham Krasker, Equipment, A. J. Foy and University Personnel; County and the armed forces, in religious groups are in
department issues two audio-visual instructors to June inclusive—help the audio-visual room teacher. Audio-
Review, a scholarly journal, analyzes barriers to audio methods and makes findings from A-V into the organization.

Other important publications are the series

... planning schools for use of audio-visual

materials: Nation Tape Recording Catalog.
Communications For Business
means many things....

MOTION PICTURES
Sound—silent
35mm—16mm
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Technicolor
3-Dimension
CinemaScope
VistaVision
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Stop motion
Slide motion
Cartoons

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Black and white
Color
Automatic
Manual
Three-screen
Wide-screen
VistaStrip
Triggertrip

SLIDES
Black and white
Color
3-Dimensional
Wide-screen

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All materials
Meeting leaders

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Television films
Pilot films
Closed circuit

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NATIONAL ORGANIZATIONS IN THE AUDIO-VISUAL FIELD

California, president-elect; J. J. McPherson (Chairman, Department of Audio-Visual Education, College of Education, Wayne State University); vice-president: elizabeth Kieffer (Director, Audio-Visual Education, University of Colorado; ; Elizabeth Golterman (Director, Audio-Visual Instruction, Santa Barbara City Schools; Robert E. de-Barron (Supervisor, Instructional Materials, Lane County); Virginia E. Kelly (Director, Audio-Visual Education, Kanawha County West Va. Schools); Horace C. Hartscull (Audio-Visual Center, Michigan State University).

PRINCIPAL COMMITTEES: The program of DAVI is carried out primarily through standing committees, such as: Evaluation of Secondary School AV Programs, F. Edgar Lane, chairman; Adult Education, Kenneth McIntyre, chairman; Archives, Abraham Krasker, chairman; Building and Equipment, A. J. Roy, Cross, chairman; College and University Programs, Ralph Hall, chairman; County and Comprehensive Program, chair- man; AV Instructional Materials, T. W. Roberts, chairman; Legislative, L. C. Boerlin, chairman; Professional Education, L. C. Larson, chair. mans, Radio and Recordings, Ralph Hall, chairman; Research, W. C. Mclehensy, chairman; School Service Corps, Fred Wiston, Information, Teacher Education, William Fulton, chairman; Televisi on, Raymond Wyman, acting chairman; Armed Forces Section, Norman E. Oran, chairman.

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

ACTIVITIES IN 1959: National Convention with exhibits, April 13-16, Olympic Hotel, Seattle, Washington. Series of leadership conferences and seminar on educational television; a field service program which provides consultants to assist school systems and colleges and universities in the improvement of their instructional materials programs. Continuing series of publications in the area of administration of audio-visual programs, school buildings, television and research.

PUBLICATIONS: The Department issues two regular publications, Audio-Visual Instruction, 10 issues, September to June inclusive— a magazine intended to help the audio-visual specialist and the classroom teacher. Audio-Visual Communication Review, a scholarly quarterly reporting the latest trends, research needs, developments, and research projects in the field of audio-visual communications. "Graphic Communication and the Crisis in Education," a special issue of Audio-Visual Communication Review, analyzes barriers to effective use of audio-visual methods and materials and integrates the findings from A-V communication research into the organization of a theory of learning. Other important publications of the Department are the series Planning Schools for Use of Audio-Visual Materials: Nation Tape Recording Catalog.
CIVIC GROUPS
Promoting Film & Television Activities

CHICAGO UNLIMITED, INC.
OFFICERS: Henry Ushijima, president; Don McNeill, vice-president; Rusti Francisco, secretary; Jack Russell, treasurer.


PURPOSE: To promote the art of communication in the Chicago area through the medium of radio, television, and motion pictures.

THE FILM COUNCIL OF GREATER COLUMBUS
OFFICE: Memorial Hall, 280 E. Broad Street, Columbus 15, Ohio.

OFFICERS: Dr. D. F. Prugh (Director, Franklin County Historical Society), president; D. D. Fulmer (President, Columbus Motion Makers), vice-president; Mary A. Rupe (Film Librarian, Columbus Public Library), secretary-treasurer.

TRUSTEES: Margaret Carroll (Librarian, Columbus Public Library); Edgar E. Dale (Director of Audio-Visual, Ohio State University); Clyde Miller (Director of Audio-Visual, Ohio State Department of Education).

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

1959 ACTIVITIES: The Seventh Annual Columbus Film Festival, an award program featuring the "Chris" Award, April 29-30.

AFFILIATES: Columbus Area Chamber of Commerce; Columbus Advertising Club; Columbus Industrial Association; Columbus Public Library.

SEATTLE FILM ASSOCIATES
OFFICE (of the Secretary): 5514 University Way, Seattle 5, Washington.

OFFICERS: George Shields (Pacific Telephone & Telegraph Company), chairman; Carolyn Sullivan (National Dairy Council), treasurer; Marjorie Eastabrooks (Anti-T.B.), secretary.

BOARD: Jan Munro (Canadian Consulate); Boyd Baldwin (University of Washington).

PURPOSE: The discussion and review of new films by representatives from schools and universities, film distributors, producers, libraries, business firms and industries—to promote the production and use of audio-visual aids and materials in the Pacific Northwest.

1959 ACTIVITIES: The Fourth Film Festival of the Seattle Film Associates (date not yet set).
in the East it's...
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• DEVELOPING 35MM (5253) AND 16MM (7253) INTERMEDIATES
• 35MM ADDITIVE COLOR PRINTING
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• BLOW-UPS FROM 16MM KODACHROME TO 35MM COLOR
• KODACHROME SCENE TO SCENE COLOR BALANCED PRINTING
• 35MM COLOR FILM STRIP PRINTING

Write for Color Methods Brochure
MOVIELAB BUILDING • 619 W. 54th ST • NEW YORK 19, N. Y. • JUDSON 5-0360
Unique, new DuKane "Flip-Top" projector makes every neophyte a professional salesman... Doubles the effectiveness of your experienced salespeople! Delivers the message the way you want it, complete with sight and sound. Open the lid, plug it in, slide the record in the slot, and the Flip-Top starts selling instantly. Ideal for desk-side prospects or small groups. Complete with built-in screen. Startling clarity in color or black-and-white filmstrip. Top voice fidelity.

**Auditorium Size Power**

The Auditorium Combination brings you fully automatic sound slidefilm projection. The high-powered projector with 1200-watt capacity combined with the high-powered auditorium sound unit produces large, brilliant pictures and fills any auditorium with sound. Entire combination packs into two compact, attractive carrying cases.

There's a DuKane sound slidefilm projector especially made to bring your message to any audience, from one to thousands! DuKane's top quality and rugged dependability give you sparkling pictures and bell-clear sound, now and for many years of hard use. Simple to operate, even by inexperienced personnel. For a demonstration in your own office, send in the coupon.

---

**National Film Reorganizes Directorate for Expansion**

National Film Studios, Inc., Washington, D.C., has announced a reorganization of its board of directors as the first step toward expansion of independent feature film production activities.

In the reorganization, Harold A. Keats continues as president and executive producer, with two newly-elected vice-presidents: Edward W. Alfriend IV, and Stanley Allen. F. William Hart, formerly vice-president, becomes secretary-treasurer; while continuing as managing director of the company's sound stages. Alfriend is an insurance company executive, and Allen is associated with Keats in the public relations business.


According to the directors, plans are being made to produce a minimum of four Class A feature films annually.

**Zadok Succeeds Pearl as Int'l Screen Ad President**

Ernest Pearl has resigned as president of International Screen Advertising Services after having served as head of the organization since its beginnings in 1953. Pearl is head of Pearl & Dean Overseas Ltd., London.

Succeeding Pearl as president of I.S.A.S. is Jacques Zadok, managing director of Cinema et Publicite, Paris, who formerly was senior vice-president. Dr. E. Martini Mauri, managing director of S.I.P.R.A., Turin, and Fritz Rothschild, chairman of Deutsche Filmwerbung GmbH, Dusseldorf, will serve as vice-presidents, and Peter Taylor continues as general secretary.

In recognition of his services to I.S.A.S., the executive council expressed the wish that Pearl assume the honorary title of "founder president."

**Klaeger Film Unit Tours for New Prestone Dealer Film**

Production on a 20-minute film for Prestone (National Carbon Co. through Wm. Esty Co., Inc.) began last month as a unit of Klaeger Film Productions, Inc. started a cross-country tour from Portland, Oregon, to New York, interviewing gasoline dealers in such locations as Kansas City, Chicago and New York.

Victor Postillion, Executive Director of the Gasoline Retailers Association of Metropolitan Chicago, and Director of the National Congress of Petroleum Retailers, will travel with the production unit and conduct the interviews.

---

**Parthenon Pictures**

HOLLYWOOD

Sometimes an IDEA is best communicated by a PICTURE (a brochure)

Sometimes the idea needs SEVERAL pictures in SEQUENCE (a slidefilm)

And sometimes the idea is best expressed if the SEQUENCE can show things IN MOTION, (step into the tent)

---

Parthenon works for the following clients:

- Am. Petroleum Institute
- Am. Tel. & Tel. Co.
- The Borden Company
- Connecticut General Life Convair (Gen. Dynamics)
- General Petroleum Corp.
- Hilton Hotels
- International Harvester
- Kaiser Aluminum
- Kaiser Chemicals Div.
- National Piano Manufacturers Assn.
- Naval Ordnance
- Test Station
- Socony Mobil Oil Co.
- Sundstrand Machine Tool
- Western Electric Co.

Parthenon makes no television commercials. The business film schedule is confined to those projects which can be handled personally and with quality by the key staff.
We are proud to announce the new...

PATHESCOPE-BERLITZ

AUDIO-VISUAL

FRENCH LANGUAGE SERIES

DESIGNED FOR SCHOOLS • INDUSTRY • GOVERNMENT

A completely flexible series of forty lessons adapted from the famous Berlitz course.

Designed for your instructional use, in the teaching of French.

40 color filmstrips photographed entirely in France with French people.

40 multi-voice recordings, with more than 35 native French voices.

Additional aids including teachers’ guide, French scripts, eight extra record sides for added listening practice and review, and the ingenious Verb Finder.

SPANISH LANGUAGE SERIES TO BE READY THIS FALL

PATHESCOPE EDUCATIONAL FILMS INC.
Coliseum Tower, 10 Columbus Circle
New York 19, New York

Please send me further information about the Pathoscope - Berlitz audio-visual "French Language Series".

Firm Name: ____________________________ Your Name: ____________________________
Address: ______________________________ Position: ____________________________
City: ____________________________ State: ____________________________

PATHESCOPE EDUCATIONAL FILMS
10 COLUMBUS CIRCLE, NEW YORK 15, N. Y.

9TH ANNUAL PRODUCTION REVIEW
BETTER FILMS BRING RESULTS

Year after year it has been our policy to furnish our clients with better, more effective business films. Films that consistently bring measurable results for a growing number of sponsors. Among them:

- American Brass Company
- American Optical Company
- Anaconda Company
- Minneapolis-Honeywell Regulator Co.
- Delco-Remy Division, General Motors Corporation
- Electric Companies of the Connecticut Valley
- Emhart Manufacturing Company
- The Fuller Brush Company
- General Electric Company
- Edison Electric Institute
- International Business Machines Corp.
- Jones and Lamson Machine Company
- Electric Boat Division, General Dynamics Corp.
- Kaman Aircraft Corporation
- Monsanto Chemical Company
- Massachusetts Institute of Technology
- New Departure Division, General Motors Corp.
- Pratt and Whitney Company, Inc.
- Raybestos-Manhattan, Inc.
- Simplex Time Recorder Co.
- Sylvania Electric Products, Inc.
- United States Marine Corps.
- United States Information Agency
- Yankee Atomic Electric Company

LEADERSHIP is fashioned from experience. Our permanent staff, one of the largest in the East, is thoroughly experienced in all phases of motion picture production. Their complete creative and technical skills are yours for your next assignment. You will find us eager to give careful and considerate attention to your requirements.
PROFESSIONAL GROUPS OF FILM USERS

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

AUDIO-VISUAL GROUP
OFFICE: 155 East 44th Street, New York 17, N.Y.
OFFICERS: Paul E. West, president; Ogwell
McElroy, vice-president; Herbert A. Ablinger,
administrative secretary, Audio-Visual Service
Committee.

MEMBERSHIP: Willis H. Pratt, Jr. (American
telephone & Telegraph Company), chairman;
W. M. Bastable (Swift & Company), chairman;
John Flory (Eastman Kodak Company), chairman;
John F. (General Motors Corporation);
William Hazel (Standard Brands Incorporated);
Kenneth Penney (Minnesota Mining & Manufacturing Company);
O. H. Peterson (Standard Oil Company of Indiana);
H. A. Richards (Metropolitan Life Insurance Company);
Frank Rollins (E. R. Squibb & Sons Division, Ohio Mailhem Chemical Corporation);
Virgil Simpson (E. I. du Pont de Nemours & Company, Inc.).

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

The Committee has recently completed and distributed a report entitled "Responsibilities of the Film Producer and Sponsor." This report, which presents a comprehensive analysis of sponsor and producer responsibilities in the planning and production of non-theatrical films, is designed to assist both the sponsor and sponsor to reach a better understanding and to secure a more satisfactory product.

Current projects of the Committee include the preparation of additional material for the A.N.A. Audio-Visual Handbook, a report on available films on Advertising and Public Relations, and a glossary of terms encountered in the production and distribution of business-sponsored films.

INDUSTRY FILM
PRODUCERS ASSOCIATION
OFFICE: Membership Committee Chairman H. Eugene Burson, Jr., Hughes Aircraft Co., supervisor, Systems Film Group, Room 1119, 8th St., Culver City, Calif.
OFFICERS: Jay E. Gordon (Automation—North American Aviation), president; Robert J. Gunther (Los Angeles Div., N.A.A.), vice-president; Jack Smith (Ramo-Woodward), secretary; H. E. Burson, Jr. (Hughes Aircraft), treasurer.

COMMITTEES: Julian Ely (Lockheed Aircraft), representing Business and Industry programs; John D. Rogers (Autonetics), standards; Betty J. Williams, Lockheed, publicity.

INDUSTRIAL AUDIO-VISUAL
ASSOCIATION
OFFICERS: Frank B. Greenleaf (United States Steel Corp.), president; John T. Hawkins (General Motors Corp., secretary); Alan W. Morrison (Socony Mobil Oil Co., Inc., vice-president); James Craig (General Motors Corp., secretary); Alden H. Livingstone (E. I. du Pont de Nemours & Company), assistant secretary; Charles B. Gunn (New York, New Haven & Hartford Railroad), treasurer.

DIRECTORS: D. G. Treichler (Socony Mobil Oil Co., eastern region); Marshall P. Hop (General Mills, Inc., northern region); Victor E. Johnson (Standard Oil Co. of Indiana), central region; Charles B. Conaway (Conway and Company), southeastern region; Bernard A. Bailey (Mytinger & Casselberry), western region.

PRINCIPAL COMMITTEES AND CHAIRMEN
MEMBERSHIP: Harold W. Dauffer (Minneapolis-Honeywell Regulator Co.), chairman; John J. Duffy (Kraft Foods), program chairman, 1959 annual meeting; Robert O. Dunn (Ford Motor Company), publicity chairman; Kenneth F. Space (International Business Machines), project chairman; Roy R. Mumma (U.S. Steel Corporation), technical chairman; Richard S. Piaszcz (Allis-Chalmers Manufacturing Co.), constitution chairman; James Craig (General Motors Corp.), historian; Frank S. Rollins (E. R. Squibb & Sons), past presidents chairman.

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

ANNUAL NATIONAL MEETING: April 28-30, 1959, Edgewater Beach Hotel, Chicago, Ill. (Members only, but qualified guests from eligible companies may apply to the Secretary for admission).

NATIONAL VISUAL PRESENTATION
ASSOCIATION, INC.

FOR INFORMATION: National Visual Presentation Assn., Inc., 19 West 44th Street, New York 36, N.Y.
OFFICERS: Philip E. Dodge (F. W. Dodge Corporation), president; H. W. McKenna (Union Carbide Corporation), vice-president (director); C. C. Sheppard, vice-president (director); Janet Wilkins (National Association of Manufacturers), secretary; Charles Corn (Admaster Prints, Inc.), treasurer.

BOARD OF DIRECTORS: Harry P. St. Clair, Jr. (American Electric Power Service Corp.), chairman; Jeanie P. Weller (Schratt's); Theodore N. Brett; Porter Henry (J. Porter Henry & Co., Inc.); Jacques Megroz (Life Magazine); Dr. Robert Cantor (Ronson Corporation); Charles Behrman (H. D. Rose & Company); Diego Danieli (Manhattan Color Laboratory).

COMMITTEE CHAIRMAN: Morris Slotkin (First National City Bank), membership; Charles Behrman (H. D. Rose & Company), program; Harry P. St. Clair, Jr. (American Electric Power Service Corp.), publicity.

PURPOSE: To encourage better selling through better presentation methods.

MEETINGS: Luncheon meetings are held at noon on the second Thursday of each month, September through June, at the Brass Rail Restaurant, Fifth Avenue and 43rd Street, New York City.

ANNUAL AWARDS COMPETITION: DAY OF VISUAL PRESENTATION: Date and entry deadlines to be announced. Diego Danieli, 210 W. 65th St., New York City 23, is 1959 Chairman.

NATIONAL COMMITTEE
ON FILMS FOR SAFETY
OFFICE (of the Secretary): 425 North Michigan Ave., Chicago 1, III.
OFFICERS: John B. McCullough (Motion Picture Association of America), chairman; William Englander (National Safety Council), secretary.


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

1959 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 16th Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and producers (during the National Safety Congress and Exposition in Chicago, Ill.).
Our CREDITS are here for all to see...

from some of the distinguished clients for whom we produced motion pictures and film commercials during the past year.

Since 1916, firms demanding the very finest have utilized the creative talents and professional skills at Jamieson for best results in films for television, business and industry.

The South's finest and most complete facilities for the production of motion pictures for business and industry.

- Public Relations
- Sales
- Advertising
- Training
- Education

in color or black and white, 35 or 16 mm., live action or animated.

JAMIESON film company
3825 BRYAN • DALLAS • TA 3-8158

SIGHT & SOUND

CINE Committee Reports on '58 Film Festivals Abroad

First-year success of CINE Committee on International Non-Theatrical Events has been testified to by the awards and special recognition won by three American film entries in the 1958 film festivals held in Venice and Padua.

A special diploma in the Short Films for Television category at the Venice Film Festival was awarded to "Duner's World, produced by Station WQED, educational TV station in Pittsburgh, Pa. Two of the films entered by CINE won recognition at the Third International Exhibition of the Scientific-Didactic Film, University of Padua, a section of the Venice festival. Additionally, a Silver Medal was awarded to "Ovalation and Egg Transport in the Rat" and "Strange Case of the Cosmic Rays," produced by Frank Capra and sponsored by Bell Telephone System.

This year, American-produced films will be shown not only at Venice, Padua and Edinburgh, but also at the Harrogate (England) Film Festival.

The Business & Industry Sub-committee has arranged top-level previews of all sponsored entries for these events.

CINE was organized by representatives of business and education, called together in Oct. 1957, by the Department of Audio-Visual Instruction (DAVI) of the National Education Association. The Committee was formed for the purpose of setting up machinery for choosing and screening non-theatrical, non-governmental motion pictures to be shown at selected film festivals all over the world. Coordinating service for CINE will again be furnished by NEA. Stanley McIntosh, Motion Picture Association of America, is chairman of CINE; the vice-chairmen are James A. Barker, president of Capital Laboratories; and Ralph L. Hoy, head of motion picture and exhibit activities at ALCOA, Pittsburgh, Pa.

Name Kirtley Chairman of 19th National A-V Convention

William G. Kirtley has been appointed chairman of the 19th Annual National Audio-Visual Convention and Exhibit by NAVA President P. H. Jaffarian. He will be in complete charge of arrangements for the Convention and Exhibit, scheduled for the Morrison Hotel, Chicago, July 25-28.

Kirtley, NAVA first vice-president, is head of the D. T. Davi Co., Louisville, Ky., and a former school superintendent and principal. He will be assisted by special convention committee soon to be named, and by the NAVA Standing Committee on Conventions and Meetings, composed of M. G. Gregory, Sound Photo Sales, Lubbock, Tex.; Mahlon Martin, M. H. Martin Co., Massillon, Ohio; and James W. Bell, Jr., Calhoun Co., Atlanta, Ga.

"Interest in this year's convention is running higher than ever before," Jaffarian said in making the appointment, "due not only to the tremendous impetus given the educational uses of audio-visual materials and equipment by the National Defense Education Act, but also because applications of modern media for learning and teaching are broadening and growing in every phase of American life."

J. L. Tames to Movielab for Customer Service Dept.

Joseph L. Tames has joined Movielab Film Laboratories, Inc., New York, in its Customer Service Department. Mr. Tames has been associated with the motion picture industry for the past 25 years. Prior to joining Movielab he was Service Manager for Pathé Laboratories.

PARTHENON PICTURES

for the AMERICAN TELEPHONE & TELEGRAPH CO.

"HORIZONS BEYOND" — "The world of the scientist, once mysterious and remote, is now coming close to the daily lives of all of us..." as demonstrated by Bell Telephone Laboratories' development of the transistor and over-the-horizon microwave transmission of telephone and television, Color, 12 minutes, 35 and 16mm.

PARTHENON PICTURES

Charles Palmer, Executive Producer
2625 Temple St. • Hollywood 26
Motion picture scripts for producers of institutional, educational and public service sponsored films

**STUDIO:**
1416 North Wells • Chicago 10, Illinois
Phone: MOhawk 1-0939

**SUMMER WORKSHOP:**
Lac Court Oreilles, Stone Lake 2, Wisconsin
Phone: Stone Lake 2352
The New Challenge to Industry
by Wallace A. Ross
Public Relations Counsel, Film Producers Association of New York

The danger is compounded when we vacate the task of inter- national communications to the theatrical films that tend to create stereotyped impressions of us in the (continued on page 48)

PUBLIC—THE NEW CHALLENGE TO AMERICAN INDUSTRY

1. Tell your story and your country's to the peoples of the world.
2. Make sure that your best films are considered for translation and distribution by the USIA and are submitted for screening by CINE, the non-governmental festival coordination body.
3. Query your own overseas branches on films they could use.
4. Why? Because of the larger, more competitive world market. Because of the need to combat stereotyped impressions. Because of the challenge from communist propaganda.
5. Result — They'll love you in Southern Rhodesia, the Middle East, and all the diplomatic — and marketing — "hot spots" in the world.

LaBelle . . .
Opens New Areas

Now . . . LaBelle Maestro helps broaden your fields of profitable operation by producing full color, synchronized, fully automatic, sound-slide presentations for use in Government, Industry, Education and Religion.

With your creative talents, add punch and drama with stop-action slides and supporting sound effects for fresh, wide-awake interest. Only LaBelle Maestro has a huge capacity of up to 150 slides for up to 1½ hours of continuous, automatic projection. You know that other limited capacity automatics can't do this!

A silent signal on the dual track tape commands a slide change when you want it and where you need it to support the story.

Now . . . LaBelle Maestro helps broaden your fields of profitable operation by producing full color, synchronized, fully automatic, sound-slide presentations for use in Government, Industry, Education and Religion.

With your creative talents, add punch and drama with stop-action slides and supporting sound effects for fresh, wide-awake interest. Only LaBelle Maestro has a huge capacity of up to 150 slides for up to 1½ hours of continuous, automatic projection. You know that other limited capacity automatics can't do this!

A silent signal on the dual track tape commands a slide change when you want it and where you need it to support the story.

Very best optical system . . . movie type shutter eliminates streaking, glare, and blanks . . . new dramatic effects possible by instantaneous slide changes.

Inexpensive LaBelle magazines store slides safely, compactly . . . insuring proper sequence for next showing.

... Keeps you in PROFITABLE CONTACT

A LaBelle Maestro program keeps you in contact with your clients while cultivating broad fields for new business. Actionize and customize existing presentations to fit any previously unforeseen situation; the dual track tape can be spliced, erased, then re-recorded on the sound track, the impulse track, or both.

LaBelle Maestro is at your service . . . a totally new concept in audio-visual projection at an unbelievably low client cost, yet with ample profits for you.

Write for the complete story . . .

LaBelle Industries, Inc.
Dept. 8
Oconomowoc • Wisconsin
There's no limit

... to the ends we'll go to get the big picture clearest!

Probably that's why so many careful film users, like Hotpoint, Household Finance, Firestone, A. O. Smith, International Harvester, Kaiser Aluminum, United States Gypsum, Athletic Institute, Whitlock, Sears, Maremont, Kellogg, Swift, Dow and many others, come back year after year for the kind of film that serves their purpose best within the budget the purpose justifies.
companies whose productions feature
our distinctive hot-press craftsmanship

addressograph-nulligraph co.
allis-chalmers, milg. co.
american cyanamid co.
american management assoc.
armsrong cork co.
bay state film productions.
bebel & bebel lab.
better business bureau
b.b.d. & o. (adv. agency)
bell telephone co.
columbia broadcasting system
centron corporation
cinecraft productions
cinemetrics, inc.
c & g film effects
columbia university
conell aeronautical lab
con Edison co.
detone laboratories
drive cup corporation
louis delpholm productions

Dynamic films:

eastern effects, inc.
estman kodak co.
esco research & engr. co.
ford foundation
general electric co.
grumman aircraft corp.
ibm—new york
ibm—branches
israel office of information
herbert kerkow, inc.
kent lane productions
life magazine
mckaw hill pub. co.
metropolitan life ins.
mpo productions
national broadcasting co.
stanley neal productions
news reel laboratory
official films
sam orleans productions
path pictures
pathoscope co.

Raybestos co.
reader's digest
remington rand corp.
replica aircraft corp.
rko—pathé
smith, klime & french lab.
e. r. squibb & sons
sperry gyroscope co.
standard oil co.
swissair, inc.
sylvania electric co.
lowell thomas productions
transilim, inc.
twentieth century fox
u. s. air force
u. s. coast guard
u.s.s.
us marine corps
u. s. navy
u. s. steel corp.
westinghouse electric
wyeth laboratories

Write for free type chart and price list

Since 1938

hot-press printed titles, captions, presentations, art overlays produced by...

Professional typographers and...

Expert hot-press printers

PROMPT NATION-WIDE SERVICE

Knight title service

Telephone: watkins 4-6688

115 w. 23rd st. new york 11, n.y.

New challenge:
(continued from page 46)

minds of worldwide audiences that are neither identifiable with their own nor even favorable to us. Our failure to utilize the tremendous library of factual films which were created for purposeful training and motivation is a delinquency which we cannot afford.

And, finally, in the face of growing and intelligent use of the motion picture as a propaganda arm by most other nations, where the film-making industry is state controlled, either through domination or through subsidy, it is our great responsibility as individuals and individual companies to combat both the insidious and the purely competitive in order to protect our position and promote our cause.

Is the audience there? At random, from the pages of Business Screen and official advisement comes the following representative testimony:

a. The United States Information Agency reports that The Explorer In Space, produced on assignment by News Of The Day, is receiving top billing in 30 languages at theatres in 80 countries, as part of the USIA program to inform the world of our international cooperation in peaceful scientific progress. The film has broken all attendance records in the largest commercial theatre in Southern Rhodesia, and it was held over in Reykjavik, Iceland.

In Japan, at 140 theatres, it will have played to six million people in only three months.

b. USIA estimates that Union Carbide's The Petrified River, produced by MPO, has reached over 100,000,000 people with 600 prints in use. The films have been shown in 76 countries, and among the 24 languages into which it has been translated are such exotic tongues as Korean, Japanese, Portuguese, Italian, Kabil, Hebrew, Arabic, Turkish and Vietnamese.

c. Cotton—Nature's Wonder Fibre, the 25-minute color film produced by Audio, is playing all over the globe on behalf of the U.S. Department of Agriculture's Foreign Agricultural Service and the Cotton Council International. Foreign tracks have been made also, in order to more effectively communicate to those areas where a cotton market is developing.

d. Why the Kremlin Hates Bananas, an 11-minute United Fruit Company film produced by John Sutherland, effectively demonstratest one way to tackle the competitive-political challenge. The goal—to show how private enterprise can benefit those countries which encourage it. The means—pictorialization of UF's Pan American School of Agriculture in Honduras, an enlightened program that both builds prosperity and educates youth in the advantages of private enterprise. Films like this one deserve the widest possible distribution throughout the world.

USIA advises that 40% of the films it distributes abroad are privately-produced, not on government contract. Those films it does select for its program are processed through some 213 worldwide branches, and often receive as many as 44 language translations. In addition, USIA, through its test program, has received a duty-free import acknowledgment for films of a non-commercial nature from 35 foreign countries.

What to do? First, reappraise! Start by checking your film library for films that even indirectly might serve some purpose in addition to the original one by showing overseas. Maybe some updating is necessary; maybe not. Caution—USIA is most interested in films with a universal, at least somewhat timeless application. Check USIA; check the United Nations Film Department; query your overseas branches to determine which films they could use. Then, on the advice of all these authorities as to any symbols or other ingredients which might be misunderstood, on the advisability of making foreign language sound tracks and on

(continued on page 168)

Parthenon pictures

for the

Hilton hotels

"a hotel is born"—the very human story of a great hotelman. Designed for general distribution, plus special showings to promote convention bookings. Unusually active on free-time TV. Color, 28 minutes. (Sterling-Movies USA)

Parthenon pictures

Charles Palmer, Executive Producer

2625 Temple St. • Hollywood 26
to the emotions and ideas that motivate
their actions is the contribution the
communicator can make in solving the
human problems of industry and society.

In 1958, through the development and
production of programs on film and in
the full range of other media, we
assisted leaders in American business to:

improve employee and customer relationships
fulfill their corporate citizenship obligations
attract young people to the ranks of science
build aggressive, professional sales forces
promote products and services
develop skilled trainers and supervisors

31
COMMUNICATORS

WEST

PLAZA

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STREET

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YORK

19.

N.

Y.


CINEKAD UNIVERSAL CAMERA CLAMP

This clamp is a new idea of fastening securely a movie or TV camera to restricted locations, such as: trees, roofs, windows, walls, doorways, ceiling beams, bridges, boats, wild-life shooting, hide-outs, wind tunnels, airplanes, rockets, etc.

MODEL UC-16—will take a load up to 65 lbs.
MODEL UC-35—will accommodate all 35mm movie and TV cameras and will take load up to 150 lbs. in any position.

Write for free 28 page catalogue.

CINEKAD ENGINEERING COMPANY
763 10th Ave. • N. Y., N. Y.
Plaza 7-3511

PRODUCING FILMSTRIPS IN COLOR?

Your prints are only as good as your masters... and your masters are at their best when we make them.

FRANK HOLMES LABORATORIES, INC.
SAN FERNANDO, CALIFORNIA
EMPIRE 5-6501

Along the Business Newsfronts

Chicago Agency Execs Form Producers' Workshop Group
☆ The Agency Broadcast Producers' Workshop, the first organization limited entirely to advertising agency producers, has been organized in Chicago as a non-profit group to acquire and exchange knowledge in the field of television and radio production for the mutual benefit and in the best interests of the advertising industry.

Meetings will be called approximately once a month when a speaker is available who can make important contributions to the working knowledge of the group, or for discussion of topics which hold special interest for agency producers.

A new infra-red system of rear-projection photography, developed by MPO Productions, New York, was the subject of the first January 28 meeting. Judd Pollock, president of MPO, and Jerry Hirschfield, director of photography, exhibited examples of finished films utilizing the process as well as experimental footage shot during its development.

All Chicago agency personnel actively engaged in broadcast production were invited to join the Workshop and to attend the kick-off meeting. Associate membership will be available to those who are in the broadcast production field but are not members of an advertising agency.

The Agency Broadcast Producers' Workshop was organized by Lee Randon of Henri, Hurst & McDonald, Inc. and a committee of other Chicago agency executives: Clair Calihan, Earl Ludgin & Company; Bernard Palmer, Foote, Cone & Belding; Dwight Reynolds, Young & Rubicam, Inc.; Rolf Brandis, Edward H. Weiss & Co.; John Rundall, North Advertising; Russ Tolg, Batten, Barton, Durstine & Osborn, Inc.

Ruark Leaves NAVA to Take A-V Education Post in Oregon
☆ Henry C. Ruark, Jr., for the past two years director of information for National Audio-Visual Association, is leaving that post to accept appointment as a supervisor with the Department of Education of the State of Oregon.

Ruark's new position involves responsibilities with the Oregon program to improve instruction under Title III of the National De-

tense Education Act, and with instructional materials programming and development. Formerly an Oregon college audio-visual director and instructor, Ruark joined NAVA's staff after completing course work on a doctorate in education at Indiana University.

Stamboulian Moves to Marketing Manager at Ansco
☆ Edward G. Stamboulian has been appointed marketing manager, Professional Products, Motion Picture Division, for Ansco. New duties carry the responsibility for planning and marketing of motion picture products. A 32-year veteran of Ansco, Mr. Stamboulian held the position of assistant manager of motion picture sales for 12 years prior to this promotion.

N.Y. Screen Directors Hold Forum on Video Tape
The Screen Directors International Guild, New York City, recently held a forum for members on the theme "The Screen Director and Video Tape Recording — Present and Future."

Speakers at the forum were Gilbert Sedlace, on video tape recording as an art form; Robert D. Grall of NBC, on VTR programming; Milton A. Fruchtman of Odyssey Productions, on the VTR director on location; Perry Lafler of CBS, on the VTR director in the studio; and William Unger of Elliot, Unger and Elliot, Inc., on VTR and the producer. Thomas J. Kernon of Anapex presented the video tape apparatus and discussed its functioning.

The forum was a joint effort of the organization's forums committee under Paul Falkenberg and the VTR committee.

Canadian Rail Union Films Its Convention for Members
☆ A film record of the 50th annual convention of the Canadian Brotherhood of Railway, Transport and General Workers is now being shown to members of the organization's more than 250 locals across Canada.

The 29-minute black-and-white documentary, titled A New Beginning, is designed to give union members and their families a visual story of a delegate convention and how it is conducted, and to inform them of the union's policies and program. The film was produced for the union by Crawley Films of Ottawa.

Bell & Howell Names Lipson as Director of Advertising
☆ Robert D. Lipson has been appointed director of advertising and sales promotion of Bell & Howell Company, Chicago. Lipson, formerly sales promotion manager, succeeds P. F. Marshall in the post.

A. D. Grass, formerly assistant sales promotion manager, was named to succeed Lipson as sales promotion manager. The appointments, effective January 1, were announced by Peter G. Peterson, executive vice-president.

Lipson joined Bell & Howell's sales promotion department in 1953 and was appointed manager in 1955. He previously was engaged in sales promotion and advertising work with several Chicago department stores.

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“MISSILE LOGISTICS”

—another Atlas Motion Picture
produced for the
UNITED STATES AIR FORCE
for distribution
in the Free World

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Producers of Quality Motion Pictures, Sound Slidefilms, Theatrical Shorts, TV Commercials
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* the wealth of mature film sense, skill and judgment achieved only through many years of actual production experience
EXECUTIVE NEWS

Bradfield, Hamner to Executive Posts at Wilding Pictures

H. Williams Hamner has been elected president of Wilding Picture Productions, Inc., a leading national producer of business and television films. The company's board of directors made the announcement following its annual meeting in mid-February.

C. H. Bradfield, Jr., who has been president of Wilding since the death of the company's founder, Norman Wilding, in 1947, becomes chairman of the board, a newly-created position.

Hamner joined Wilding in 1934 and has served the company as general counsel since 1937 and as a vice president.

In assuming the post as the third president of Wilding since the company was started in Grand Rapids, Mich., 45 years ago, Hamner said the company "will continue its active role in research and development of new techniques in the field of business communications."

Born in Evanston, a Chicago suburb, Hamner was graduated from Northwestern University with a degree in business administration and holds degrees of bachelor and master of law from the Chicago-Kent College of Law in Chicago.

As a partner in the Chicago law firm of Hamner & Scott, he has had a distinguished career as a corporation and trial lawyer during his 29 years as a member of the bar. He also has served as general counsel for the National Editorial Assn., Weekly Newspaper Representatives, Inc., and Newspaper Advertising Service, Inc.

Bradfield joined Wilding in 1939, became treasurer of the company the same year and president and general manager in September, 1947.

Film His Lifetime Career

Bradfield's life-time career has been the development of motion pictures as a communication medium, and include many technical achievements. After studying mechanical engineering at Baltimore Polytechnic Institute, Bradfield joined Electrical Research Products, Inc., of New York, in 1929. Four years later he was named treasurer of Audio Productions, Inc., New York, and vice president in 1935. Later, he went to London with Sound Services, Ltd., and from 1937 until 1939 served as a director of that company. He also was managing director of Merton Parks Studios, Ltd., and director of Publicity Films, Ltd., in London.

Under Bradfield's presidency, Wilding has enjoyed rapid growth, capitalizing upon the recognition the company gained during World War II as a major supplier of motion pictures and other visual aids used by the Armed Services.

Recent Expansion Is Noted

Bradfield expanded Wilding services to include production of television commercials and many services to business management, including sales management consultation, manpower development, marketing and merchandising. Two years ago Wilding acquired Wilding-Henderson of Detroit, specializing in graphic arts and sales-training programs. More recently, Wilding-TV was established as a separate department for the production of television commercials in the Midwest.
pictures are made by men with tools . . . since
the tools are available to anyone, it follows
that the quality of pictures depends on the
men who produce them.

van praag productions

COMMERCIAL, THEATRICAL AND INDUSTRIAL MOTION PICTURES
SLIDEFILMS • TELEVISION • STAGE SALES PRESENTATIONS
Record Audience Sees Screen Ad Winners From Venice

A record-breaking audience greeted the showing of prize-winning television and theater commercials at the Venice Ad Film Festival in New York recently. The program included the screening of 44 films shown at the European conclave and included the grand prize winner plus other winning entries from the United States, England, France, Italy, Sweden and Japan.

The two-hour presentation was coordinated by Harry W. McMahan, television consultant, author and former member of plans boards atMcCann-Ericson and Leo Burnett advertising agencies. McMahan stated that the Academy of Television Arts and Sciences' presentation was calculated to induce more of the advanced thinking and technique—so vividly apparent in the films shown—in the United States, rather than to stimulate development and production of commercials abroad.

McMahan has long reiterated the belief that U.S. advertisers, their agencies and producers could benefit from a long, hard look at the advance work being accomplished in studios on the continent. However, to illustrate the quality of workmanship that does exist in this country, he also presented "This Is My Best," a selection of outstanding American TV commercial productions.

European Screen Commercials Shown to Chicago Ad Club

A special screening of Europe's best 1958 filmed commercials was given for members of the Chicago Federated Advertising Club at a luncheon meeting January 29 in the Morrison Hotel, Chicago.

The screening was arranged by Harry W. McMahan, Chicago advertising executive who was one of the judges at the 1958 International Advertising Film Festival in Venice, Italy.

McMahan was introduced at the meeting by Jay Barry, vice-president of Alexander Film Company, Colorado Springs.

Nearly 5 Million See Anti-Recession Film in Theatres

More than 4.750,000 persons saw an Advertising Council "anti-recession" commercial on the nation's theatre screens last summer through the cooperation of members of the Theatre-Screen Advertising Bureau.

Prints of the film, "Confidence in a Growing America," were distributed with regular commercials to 1,055 conventional theatres and 323 drive-ins during July, August and September. The films were shown for one week in each theatre.

Bureau members produced the films at cost, and absorbed the distribution and screening charges.

Robert Lawrence TV Spot Cited as Best Ad of 1958


The award winner, as the best advertisement in all media and the best TV commercial of the year, was a 60-second animated commercial for Lestoil detergent featuring "Mr. Dirt." Over 150 entries in ten categories competed for the grand prize.

"MAN WITH A THOUSAND HANDS"—multiple award winner. Story of the great machines which are opening hitherto forbidden areas of the earth to human use. Color, 55 minutes and 35 minutes. Told by Raymond Massey. (Modern TPS)
You don't have to be a visionary to be far-sighted these days...

General Film Laboratories achieves a degree of perfection designed to satisfy the far-sighted young film producer with an unerring eye. Only General can consistently pass the test of his professional scrutiny. Therefore, a word to the discerning: For complete 16mm and 35mm services, including the finest color processing, contact General Film Laboratories.

General Film Laboratories Corp. • 1546 No. Argyle, Hollywood 28, Calif. • HO 2-6171
STORY BORED

or “This. Then Is Business Film?”

by Charles (Cap) Palmer*

IN THE COURSE of screening some three hundred assorted business films for the chapter on home in “TV and Screen Writing,” a discovery emerged which can bring a new era of efficiency to our art.

The discovery is, that certain writers and sponsors are wasting a lot of valuable time thinking up fresh story ideas for every new picture assignment that comes along. When a complete stock of surefire stories is ready to hand, each one tested many times so we know it works.

I thought for a while of selling the list, put up in a sort of Handy-Dandy Dialaplot such as fiction writers use: just flip the dial to “Trade Association Institutional,” for example, and read, Lamplights Meet the Challenge. But since I cannot in good conscience charge a fee to my fellow writers, much less collect one, here below are the perennial favorite formats, ready to simply add words and serve.

A Brief Sampling of Staples

First, in point of usage, is undoubtedly This Then, is NoGrip (the Trip through the Factory). Next, in large-budget pictures at any rate, is The Glamorous Inquirer (LIFE’s photographer is doing a story on our company; or TV writers are preparing our Anniversary show). Then comes, I should say, Bob Writes His Thesis . . . Soapplakes Through the Ages . . . The Role of Seadan in the American Way of Life (“few of us realize—”) . . . and I’ll Never Work (“mark my words, the rails will never go beyond Elgin”). The several basic Bob and Mary stories (Bob doesn’t believe in the Product at first, but Mary helps him see the light) are constantly active, along with Old Ed’s Retirement Dinner (Variant A, Old Man and Young Boy, fishing or watching a train), and Allied Meets the Challenge . . . Allied Looks to the Future . . . A Century of Allied . . . Where Does Electricity Come From, Daddy? . . . I Am a Tire . . . The Big Dream . . . Wrong-way Waldo and Right-way Red . . . A Guy Named Mitch (few of us realize how important he is in the daily life of our American community) . . . Imagine a World Without XXXX’s (“If suddenly you woke up and there were no XXXX’s”) . . .

Then There’s This Old Favorite . . .

This is a sampling. There are others, and sooner or later each one of them comes up in meeting. There is a sure way to tell when one is coming. Our contributor, a man of charming innocence in the realm of story ideas, leans back in his chair and gazes at us for a moment in silence, wondering whether he will share his treasure. Then his voice hushes and a soft smile plays about the corners of his mouth. And he says, “You know, Cap, the wife and I were kind of talking around on this thing last night, and we were thinking there’s this guy, see, kind of a funny guy, maybe, for some laughs, but with a good homely philosophy,

too, like old Ed down the hall, and this night he goes to bed and he falls asleep and he starts dreaming, and you know what he dreams?”

Yes, we know what he dreams, but here it comes anyway—he dreams that all of a sudden, see, the Product can talk, saying things like, “Ouch, pal, can’t you see I am underlined!”

The Story Has to Meet the Need

Actually, the formula story often has a legitimate use, if it is freshened and used for a real purpose. I’ll admit that Bob and Mary are working for me right now in a picture called The Lifetime Look, because I can sell the benefits of group insurance best by showing their effects on real people with young-married problems.

The crux is, I guess, a story must be indigenous to the material and the objective. Bob and Mary would not be indigenous to a trip through an engine factory—though they took one, a six reeler, for a recent picture. You see, Bob was doing his thesis about the American Competitive Way and Mary’s father happened to be the superintendent of this factory, and Mary was real interested in everything; in fact, if it hadn’t been for the kind of dumb questions she kept asking Bob, few of us would have realized the part played by the crankvalve engine in our daily lives.

Gimmicky Pictures Just Don’t Work

I’ve omitted one format. This consists simply of showing the people what they need to know about our subject, without extraneous gimmicks, clearly and straightforwardly, and with an essential dignity; the material so themed and organized and presented that it brings out the broad significance of what we’re pushing. But the opposition writer who brings in the sparkling gimmick of the Guardian Angel who comes to Earth, see, but nobody at the Sales Conference realizes who he is until suddenly (puff of smoke and lightly waving curtain) he’s gone, will beat us out every time, unless we are very persistent. Also, maybe a little honest.

The reason we must persist is that gimmicky pictures just don’t work. They tend to sell the gimmick as the take-away impression rather than the subject content, and may entertain an audience (and the Sponsor) without doing much about implanting the real objective. It is flatting to a Sponsor when his employeaudience says, “You’ve certainly got a wonderful movie here, JB,” but it is profitable to have them feel, “Our retirement plan is better than I realized; I guess I’ll turn down the outside offer.”

The net fact is, a picture in our field shouldn’t be called “good” or “bad”—it should be rated effective or ineffective, in terms of whether it does what the sponsor hired us to do. Unfortunately, not all sponsors are sufficiently sophisticated in the film medium to realize the distinction; with the result that gimmicky “entertaining” ineffective pictures have so long been with us as to establish the standard that, like mothballs, business pictures are best if they smell a little. We can do better.

*Cap Palmer is Executive Producer at Pathéron Pictures.
SOUND MASTERS

Producers of Motion Pictures, TV Spots, Industrials, Training and the "Hard-Sell Package" Sales Film plus S/M Repeater Projector With "Lift-Off" Magazine.

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Motion Pictures

by

PAUL HANCE PRODUCTIONS, INC.
1776 BROADWAY
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Circle 5-2424
William Alley Named Pres. at Industrial Film Producers

William Alley has been elected president of Industrial Film Producers, Inc., New York City, it has been announced by the company's board of directors.

Alfred W. (Jack) Lane, vice-president, has been named executive vice-president to fill the post formerly held by Alley. Both men are pioneers in the industrial film field. Alley's experience dating back to 1932 and Lane's to 1935.

The company has just completed production of a motion picture for the Electron Tube Division of Radio Corporation of America, announcing a new merchandising policy for the division's lines of TV picture tubes.

Technicolor Honors Nine as 25-Year Veterans in Field

Nine members of Technicolor Corp. were recently honored for their 25 years with the organization. Dr. Herbert T. Kalmus, president and general manager of Technicolor, presided over the luncheon in which tribute was paid to John M. Weber, Henry O. Imus, Harold H. Klemola, Ralph E. Walker, Vassar L. Allen, Jr., John J. Haller, Charles D. Schatzman, John D. Hamilton and Earl M. Olds.

Joseph Walsh to Nat'l Ed Films as VP, Sports Chief

Joseph N. Walsh has been elected a vice-president and sports film producer at National Educational Films, Inc. He was formerly Sports Editor of Pathe News and a producer of RKO Sportscopes.

America's Most Versatile Slidefilm Equipment Makes Programs Grow Best

Your choice of slidefilm equipment has an important bearing on the successful growth of your program. Victor-Soundview actually encourages program growth because it is the only equipment that permits you to start with a basic projector and build up to fully automatic sound programs by adding a component at a time—that allows separate use of projector and phonograph—that features a detachable speaker which may be placed with the screen where it belongs—that offers a 500-watt model for 2 x 2 and bantam slides as well as filmstrip.

You get years of dependable service from Victor-Soundview equipment because it is precision-built by Kalart to the same rigid specifications as famous Victor 16mm sound projectors. No other slidefilm equipment offers higher quality, more advanced features or greater versatility for program growth than Victor-Soundview. Compare and see for yourself.

SEND FOR FULL DETAILS ABOUT VICTOR-SOUNDVIEW EQUIPMENT NOW
Top Quality
TV Commercials
Educational
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Thirty-two years of professional experience together with completely integrated studio and laboratory facilities plus top-flight personnel

Chicago Film Studios
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CHICAGO 11
Phone W. H. Whitehall 4-6971

Annual Review of Films in Medicine:
The Medical Picture in 1958

International Exhibits: Useful New Films Made a Fine Year

International Recognition of the importance of motion pictures in the medical field, both as an instrument for advancing the interchange of medical knowledge and as a means of reaching and interesting young people in careers in medicine and health, highlighted developments in this direction during the past year.

Undoubtedly the most significant step in this regard was the selection, for the first time, of medical motion pictures from many parts of the world for an International Medical Film Exhibition as part of the Twelfth General Assembly of the World Medical Association in Copenhagen, Denmark, August 15-20.

Co-sponsors of the international film showing were the World Medical Association, the American Medical Association, and Johnson International. Ralph Creer, director of medical motion pictures and television of AMA, arranged the exhibition, based on his experience as organizing director of the U.S. International Medical Film Exhibitions in New York and Atlantic City in 1957 and 1958.

Other International Events

Motion pictures figured importantly in at least three other international medical-scientific meetings held last year. A festival of science films and sessions on "Modern Techniques in Scientific Cinematography" were features of the Twelfth Congress of the International Scientific Film Association in Moscow, September 10-20. The Third World Congress of Cardiology in Belgium, September 14-21, and the Third International Congress on Allerology in Paris, October 19-26 also devoted major time to motion pictures featuring newest techniques in those fields.

Adding further to worldwide recognition of films as important aids to the dissemination of medical-scientific knowledge were the inclusion of several such films in the 44-film program which the United States Atomic Energy Commission sent to the Second International Conference on the Peaceful Uses of Atomic Energy, held September 1-13 in Geneva, Switzerland.

Included in the U.S. film program at Geneva were medical motion pictures on Cobalt 60 Reloading, Iodine 131, Radioisotope Counting, and Cyclotron Irradiation of the Pituitary. Seven motion pictures on the use of atoms in medical research were in the U.S. film program.

Record Showings in the Year

In the United States, distribution of medical motion pictures reached an all-time high in 1958, according to the American Medical Association's figures. Film shipments during the year totaled approximately 5,000 films, loaned to medical societies, medical schools and other scientific institutions. This represents an increase of 16% over totals for the year 1957.

Comparative figures for 1948, showing AMA film shipments totaling 1,750, are sufficient evidence of the giant strides that motion pictures have taken in the medical field during the past decade.

Nurses Sponsor Top Pictures

On still another front, the American Nurses' Association-National League for Nursing film service reported the production of three motion pictures in 1958: Psychiatric Nursing—The Nurse-Patient Relationship; Transporting the Patient for Surgery; and Draping the Patient for Surgery.

A special screening of The Doctor for Defendant, one of the productions in the Medicine and the Law series sponsored by the William S. Merrell Company in cooperation with the American Bar Association and the American Medical Association, was an "added feature" of the ACS meeting. This was the only nonsurgical film on the five-day program, and indicates the important work that these and other Merrell films in this series have done to make medical men

The complete Clinical Congress film program was presented by the Surgical Products Division of American Cyanamid Company, in collaboration with the American College of Surgeons.

A special screening of Outside That Envelope, sponsored by the William S. Merrell Company in cooperation with the American Bar Association, was an "added feature" of the ACS meeting. This was the only nonsurgical film on the five-day program, and indicates the important work that these and other Merrell films in this series have done to make medical men

(Continued on page 62)
HERE'S WHERE YOUR FILM WINS OR LOSES

Your film is as good as its audience reaction — no better, no worse.

Most film production companies have good writers. Many can shoot and process technically adequate films. But few have the experience or the organization required to analyze your problems with a full understanding of the audiences you seek to sway; and what it takes to create the desired impression on each group.

The William J. Ganz Company offers a complete sponsored-film service that integrates planning, production and distribution, to assure you of a predetermined impact on the right audiences, whoever and wherever they may be.

If you would like to see how we have worked out successful film programs for others, write us about your problem. Chances are we have a directly related "case history" that would give you some good ideas.

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Plaza 7-1525

Buyers: Read BUSINESS SCREEN

The Medical Picture:
(continued from page 60)

Aware of the legal problems in their work.

Typifying the mounting interest of regional medical groups in using films to spread the story of new medical and health developments among their membership and the general public, were a regular series of film programs held during 1958 by the Film Committee of the Library Health Advisory Committee of the Council of Social Agencies in Rochester and Monroe County, New York.

Held 11 Film Programs

This organization scheduled 11 film programs last year, seven during the summer months and four in the fall, in the area of general health, mental health, family relations, mental retardation, public health, nutrition, dental health and safety.

Included in the motion pictures comprising these programs were such productions as Mr. Finley's Feelings, Person to Person Communication, Anger at Work, As Ye Sow, Volunteer Services, Boy With a Knife, Family Circle, and One Day at a Time.

59 Films at AMA Meeting

At last year's 107th annual meeting of the American Medical Association, held June 23-27 in San Francisco, a 59-film motion picture program was presented to the 9,758 medical men attending. This was the highest attendance at an AMA convention motion picture program in the last nine years.

The AMA film program included both private medical productions and sponsored subjects, and numbered as its most popular film subjects were Safe and Conservative Treatment of Lesions of the Female Breast, The Doctor Defendant, Cholecystectomy and Operative Cholangiography, Respiratory Resuscitation Techniques, Emergency Surgery of Acutely Injured, and Principles of Artificial Respiration.

A special evening premiere showing was arranged during the AMA meeting for The Man Who Didn't Walk, the latest release in the Medicine and the Law series. This film dramatizes the medico-legal situations which can result from traumatic neurosis; medical examination, courtroom procedure, and expert testimony typify elements of legal conflict.

A second major motion picture premiere during the AMA meeting was Helping Hands for Julie, the dramatic story of a seven-year-old girl afflicted with meningitis. A purpose of this film, sponsored by AMA, American Hospital Association, and E. R. Squibb & Sons, is to interest students in seeking more information concerning careers in medicine and health.

Recruitment a Major Task

That the problem of medical-health recruitment is a critical one was emphasized by Dr. Gunnar Gunderson, AMA president, in citing figures indicating need for 70,000 nurses, 8,000 occupational therapists, 3,500 medical social workers, 5,000 more psychiatric social workers, 6,000 physical therapists, 50,000 medical technologists, 2,200 dietitians and 10,000 clinical psychologists.

The range of professional interest in the medical recruitment problem is indicated by the fact that, at the AMA premiere of
Julie, representatives were present
Ifrom the American Physical Theral League for
'apy Assn., Nation
Nursing. American Association of
Medical Record Librarians, National Conuiiittee for Careers in
Medical Technoloiiy. American
Dietetic Association, and National
Health Council.
In addition to the greatly increased use of motion pictures in
the medical and health held for
purely professional showings, a
number of significant sponsored
film productions added their
weight to both public and professional understanding of some of
the current developments in this
general held.

add md^LDm /too
...OF

Mcrrell Series Widely Used

I The three films in the William
S. Merrell Co. Medicine and the
Lflir series, produced by Medical
Dynamics, continued to register
wide acceptance among medical
men. In less than a year following its release. The Medical Witness, first film in the series, had
been seen by more than 168,000
interested viewers in 645 showings; and the second Merrell film,
The Doctor Defendant . was
booked for 127 showings in the
first three months of its screen

Creative Producers of 16mm Motion
Pictures and Television Films
At Western Cine there is undivided responsibility — no "farming out" of any item of
production. Our complete facilities enable us to
maintain control over all pha.ses of film production
from start to finish!
■^

Produced "The Return"

Another film with a recruitment

purpose was The Return, sponsored by the American Physical
Therapy Association through a
special grant by the Office of Vocational Rehabilitation of the U.S.
Department of Health, Education
and Welfare.
This production emphasizes the
vital role of the physical therapist
in rehabilitating paraplegics and
other seriously injured persons,
and fitting them for a return to a
useful role in society. It demonstrates how the physical therapist
accomplishes this task in combination with the psychologist, occupa(CONTINUED

9TH

ANNUAL

ON

P. AGE

complete

16mm

lab

for

sound

recording

color

and

b&w

processing

life. While data on the third production. The Man Who Didn't
Walk, has not been made available,
a safe assumption is that it, too,
will add its part to the widening
of legal knowledge among medical
men. A fourth film in the series
will deal with hospital liability.
Another significant film of the
last year was Someone Is Watching, sponsored by the New York
State Department of Health, and
touching on a problem tangential
to the medical field. This film
called attention to the ways in
which legal narcotics fall into the
hands of dope addicts and peddlers
through carelessness and overconfidence.
MPO

DENVER

•^

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for

tape,

disc

and film
■^

animation

and

•^

printing

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sound slidefilm production

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Western Cine is equipped to do the entire production — all under one roof — and to the
highest standards of quality. We cordially invite
your inquiries.
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The Martin Company

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• Colo. Milling & Elevator Co.

Notional Jewish Hospital at Denver • University of D»mv9r
National Foundation for Asthmatic Children at Tucson
Colorado State Advertising & Publicity Dept.
Colorado State Department of Public Health

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WESTERN

PRODUCTIONS

66)

PRODUCTION

REVIEW

63


LESLIE BRACHTEMBERG, HARVEST FILMS
New York, N.Y.

INSTITUTE OF VISUAL TRAINING
New York, N.Y.

INTERNATIONAL FILM FOUNDATION
New York, N.Y.

HERBERT KERKOW
New York, N.Y.

VICTOR KAYFEZ
New York, N.Y.

KLAuder FILM PROD
New York, N.Y.

KNICKERBOCKER PRODUCTIONS
New York, N.Y.

ROBT. LAWRENCE PRODUCTIONS
New York, N.Y.

LEIGH PHOTOGRAPHS
Tracton, N.J.

ARTHUR LODGE PROD
New York, N.Y.

JORDAN TANN, INC
Troy, N.Y.

JAMES LOVE PROD
New York, N.Y.

LYBARGER PROD
New York, N.Y.

MARATHON TV NEWS
New York, N.Y.

PAUL MANCE PROD
New York, N.Y.

HERALD PROD, INC
New York, N.Y.

DONALD S. IMCHESNEY
Illinois, N.Y.

MICHENER & O'CONNOR
New York, N.Y.

MISLHEPP JORDAN & MERRICK
New York, N.Y.

OWEN MURPHY PRODUCTIONS
New York, N.Y.

NEWSHAM U.S.A.
New York, N.Y.

PATHESCOPE CO.
New York, N.Y.

JOHN PATRICK
Butte, N.Y.

PENNERBAKER FILMS
New York, N.Y.

PHOTO ARTS PROD

PRODUCERS PRODUCTIONS
New York, N.Y.

ROY PINNET PROD
New York, N.Y.

O.E.D. PRODUCTIONS
New York, N.Y.

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Producers Choose ARRIFLEX
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- REGISTRATION PIN IN PRECISION FILM GATE—insures "rock steady" pictures—no film "breathing"
- THREE LENS DIVERGENT TURRET • VARIABLE SPEED ELECTRIC MOTOR — instantly interchangeable for other types—governor controlled—synchronous and animation

Because of its VERSATILITY
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- IT'S A STUDIO CAMERA—with 400 ft. magazine and synchronous motor.
- IT'S A SOUND CAMERA—with Arriflex Blimp

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*Partial list of producers who submitted requested information in time to meet printing deadline.
The Medical Picture: (continued from page 63)

...tional therapist, social worker, and vocational counselor, all under the physician’s direction.

Citing the valuable contributions that handicapped workers can make in industrial jobs was Employees Only, sponsored by Hughes Aircraft Co. for the President’s Committee for Employment of the Handicapped. Hughes used its own Culver City, Calif., plant as the locale for the film, to prove that handicapped workers, when put in jobs that take their disabilities into account, can prove as productive—and in some cases, more productive—than non-handicapped employees.

An important film contribution to public understanding of mental health was The Key, sponsored by the National Association for Mental Health. The film portrays, in actual scenes from mental hospitals, how the latest psychiatric treatments are bringing mentally disturbed men, women and children back to their homes and families. It points out that the tragedy of letting people stay mentally ill is that “it does not need to be,” and solicits sympathy and understanding—against stigma and prejudice.

A Health Awareness Series of nine cartoon films designed to encourage interest in both personal and community health was released for public use during the year by the U.S. Information Agency. The films, 8 to 12 minutes in length, were non-technical in nature, and were designed to emphasize the relationship between cause and effect, rather than procedures.

Individual films in the series covered such subjects as The Human Body, What is Disease?, How Disease Travels, Cleanliness Brings Health, Infant Care, Tuberculosis, Defense Against Invasion (explaining vaccination), Water—Friend or Enemy, and Winged Scourge (on the Anopheles mosquito, carrier of malaria).

Long a contributor to professional medical knowledge through the film medium, E. R. Squibb & Sons last year introduced Anomalies of the Heart as a companion to its earlier Normal Development of the Heart, which won the 1957 award of the Clinical Congress of the American College of Surgeons “in recognition of outstanding educational value.” Other Squibb-sponsored medical films, all dealing with the embryology of the cardiovascular system, were Development of the Aortic Arch, Anomalies of the Aortic Arch.

These films serve as basic teaching aids for medical students, as well as reviews for practicing physicians and surgeons, especially those concerned with cardiac problems.

Audio Produces Two for ACS

The American Cancer Society released two new motion pictures during 1958, one for public showings principally to women’s groups and the other for professional audiences.

The first is titled Time and Two Women, and is a sequel to the outstanding Breast Self-Examination sponsored by the society almost a decade ago, and which has had countless screenings to adult groups all over the country. The newest ACS production relates the story of two women, one of whom submitted to periodic physical check-ups and sought medical advice on any physical symptom she thought might indicate cancer, and of another woman who failed to take these precautions.

The second ACS motion picture Routine Pelvic Examination and the Cytologic Method, is designed for showings to audiences of physicians and surgeons.

Not as yet in distribution, but expected to serve as an important reminder to audiences of hospital people, especially nurses and major maintenance personnel, of the need for constant vigilance in safe operating room practices is Fire and Explosions from Flammable Anesthetics, presented by the U.S. Bureau of Mines, the Dew of our time.

The American Cancer Society’s annual meeting, held in Washington, D.C., this year, was the subject of an important ACS film, The Key, which was shown there.

Audio’s Medical Library services the ACS with a complete collection of films, slides and record albums, and through the ACS Medical Film Library, only. For more information, contact the ACS at 1515 Massachusetts Ave., N.W., Washington, D.C.

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Visual Contribution to Psychiatric Nursing

Heavy Bookings, Critical Acclaim Attest Value of This Smith Kline & French Film

SPONSOR: Smith Kline & French Laboratories

TITLE: Psychiatric Nursing, 34 min., b w.
produced by Dynamic Films, Inc.

Designed to meet a specific need in psychiatric nursing education, this new film emphasizes the importance of a therapeutic nurse-patient relationship in the care and treatment of hospitalized mental patients.

The film traces a developing relationship between a psychiatric nurse and one of the many patients in her care. In following the frustrations as well as the achievements of a nurse in a typical state hospital situation, many of the basic techniques in psychiatric nursing are reviewed.

Is Useful at All Teaching Levels

Although the film is intended primarily for showing to graduate nurses with some experience in psychiatric nursing, it should also serve as a valuable teaching aid at all levels of the nursing profession — from the experienced psychiatric nurse to the first-year student in nursing school.

The need for the film was originally suggested by the American Nurses Association-National League for Nursing, a joint professional association. SKF's Mental Health Education Unit decided to sponsor the film as a part of its service activities in the mental health field. Selection of the producer and coordination of production was handled by the SKF Medical Film Center, under Director, Peter Hickman, in cooperation with the ANA-NLN Film Service, under Katherine Linden. The nursing techniques shown in the film were suggested by an advisory committee of three psychiatrists and three psychiatric nurses.

Only Sponsor Mention Is in Title

No Smith Kline & French products are mentioned in the film, and SKF identification is limited to the titles. As leaders in the research and manufacture of psychopharmacologic agents used primarily in mental hospitals, SKF public relations activities lean heavily toward service in the mental health field, both professional and lay.

Psychiatric Nursing is but one example of the company's services to mental hospitals and to the medical and allied professions, generally.

To date, Smith Kline & French has provided 160 prints of the film for free loan to professional groups through its own film library and through the ANA-NLN. All the prints are heavily booked; within seven months of the film's release, 1,208 showings were arranged by SKF, in addition to those handled directly by ANA-NLN. A nursing instructors' guide has been prepared and is available as an adjunct to the film. Several psychiatrists and nurses have commented that the film should be seen two or three times—especially by student nurses—in order to absorb all that it has to offer.

Script, Skillful Direction Are Noted

Not a little of the film's outstanding success can be laid to the perceptive script of Ann and Ralph Schoolman. The cast—particularly Pat Carlisle as the mental patient, and Loretta Leversee as the nurse—plays movingly to Lee Bobker's skilled direction.

BUSINESS SCREEN MAGAZINE
Kodachrome prints from original Kodachrome still make the best 16mm color prints in several ways. (Prints from inter-negatives are becoming quite good.)

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Sincerely yours,

Lloyd Thompson
Executive Vice President
The Medical Picture:
(Continued from page 66)

Anesthesiology of the University of Pittsburgh School of Medicine, and the St. Francis General and Medical Center Hospitals, Pittsburgh, through an educational grant from Abbott Laboratories.

Although accidents from fire and explosion in hospitals now number less than 1 in 150,000 leases, this film points out that even a single accident is one too many, and illustrates safety precautions necessary when flammable anesthetics must be used.

It is planned for showings to hospital nurses and maintenance people, as well as to medical schools and professional groups.

Popular Health Fare Noted

In calling the roll of motion pictures with a medical theme which were among the foremost in popularity as reflected by 1958 screenings, mention might be accorded the following:

Mr. Finley's Feelings, sponsored by the Metropolitan Life Insurance Co. This film, which deals with the stresses encountered in one person's day-to-day relationships with people, focuses attention on the methods of preventing mental disturbances. It is designed to encourage discussion, to stimulate questions and comments, and to provoke an exchange of ideas on dealing with stress situations.

Hemo the Magnificent, one of the films in the Bell System's Science Series. Already seen by millions in two separate national television presentations, and by millions more in school and adult group screenings, this film tells the story of blood and the circulatory system. It explains the functions of heart, liver and kidneys as related to circulation.

Real River of Life, the story of the bloodstream and its workings, a production of Moody Films.

Anger at Work, a mental health film sponsored by the Oklahoma State Dept. of Health. This film deals with anger and its effect on human beings in their everyday relationships. It presents some of the more common misplacements of anger, and suggests some simple techniques for controlling emotions, encouraging audiences to examine the causes of anger, as well as its effects.

Use of closed-circuit television in disseminating medical information also increased during the past year. As an example, closed-circuit telecast sessions and scientific exhibits augmented the regular motion picture program at the 1958 AMA meeting.

A 90-minute closed-circuit teletext originating from one of the AMA sessions was transmitted from San Francisco to audiences of physicians in Boston, Chicago, Cleveland, Kalamazoo, Philadelphia, New York City and Syracuse. It included a newsreel of scientific events at the meeting and a clinical session on diabetes emanating from the University of California School of Medicine, and was sponsored by the Upjohn Company in cooperation with AMA.

Operative surgical panels and clinics originating from the San Francisco Hospital were teletext in color to AMA audiences during their 1958 meeting, with sponsorship by Smith, Kline & French Laboratories.

Organize to Meet Problem

To coordinate audio-visual programs in the field of staphylococcus control, a new committee was created late last year by six major U.S. health organizations.

Known as the Interagency Committee on Training Aids for Staphylococcal Disease, the group is serving as a clearing house for the exchange of information on any other training materials now available or in production.

The committee is reviewing all existing training aids, and will coordinate the production, distribution and use of future audio-visual materials, to avoid duplication of training aids and encourage production of the best possible material to orient both professional and sub-professional groups to the growing staphylococcus problem.

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9TH ANNUAL PRODUCTION REVIEW
New York Looks to the Future
Film Producer Association President Cites Program and Goals
by Nathan Zucker

T WAS TWELVE YEARS AGO that a small group of motion picture producers joined together in New York to improve standards of production and promote industry stability through better labor relations.

Four years later, this association was duly incorporated as a non-profit organization, and since then the Film Producers Association of New York has grown to its present membership of 35 producer members and 20 associate members, the latter representing the service companies in film production.

$100 Million Business

Today, through its member companies, the FPA represents a supply of motion picture products and services with a yearly value in excess of 100 millions of dollars and employs 15,000 people in a variety of administrative and creative skills.

The FPA is continuing with those programs which reflect the concerns of a vital communications and entertainment industry to those it directly serves and the American community.

Let us briefly consider some of these programs:

Ethical standards in client relationships by uniform contracts and responsible performance.

Labor stability by reappraisal of rates, conditions, and competence.

Technical standards of density and resolution both of picture and track in black and white or color for screen and television exhibition.

A joint labor-management conference in actual operation (with the IATSE East Coast Council) to anticipate the demands of technological advances (particularly in video tape) by developing a pool of new skills and establishing standards of procedure.

Review of civic codes, licenses, and permits in terms of present-day motion picture studio operations.

The dissemination and study of new techniques for communication in industry, government, and education.

An analysis of present methods of distribution and their improvement for maximum audience impact.

Improved public relations for the entire industry and recognition of its professional status.

With regard to the last mentioned, it is unfortunate that a section of the motion picture industry which has a greater audience every week in the year than the total of paid admissions in theaters should be tagged with a label that only describes what it is not, that is, non-theatrical.

It is unfortunate that many technical services and their representative bodies have overlooked the professional inter-relationship of the industry as a whole. In a recent SMPTE conference sparked by the Eastman Kodak Company (who should know better) on a program of films for business and television, not one professional producer of standing was invited to participate.

Government Favors Amateurs

It is unfortunate, too, that many government agencies in contracting for motion picture projects will ignore the competence, experience, and stability of the producer operating with organized labor, for the questionable quality and creativity of the amateur producer. No consideration in the new National Defense Education Act grants, involving audio-visual projects, is being given to the producer whose primary business is the production of such material.

This repudiation of an industry is analogous to a university's being commissioned to enter into the production of missiles.

Responsible Critics Needed

It is unfortunate that critical evaluation of the "non-theatrical" motion picture is generally and publicly undertaken by groups who are not, by organization or competence, equal to the task. Achievement in film-making as an art and a craft merits recognition but let the judgment be considered and responsible. The semantics of recorded visual images and sounds deserves a critique by professional peers.

Walter Kerr, drama critic of the Herald Tribune, in a recent article about the theatre had this to say:

"This meeting (of the performance and the audience) is what the theatre is all about. It is its greatest power; it is what most distinguishes it from all other arts and makes it the most personal of them. A painting rests in its frame, brazen and passive and waiting to be taken. A piece of sculpture thrusts itself into space, perfectly detached. A novel lies patient and unprotesting until we are ready to nod to it: it is an intimate, but an intimate born without eyes. A poem is a kind of cradle, moved by a hand that keeps gently out of sight. Even music, closest to the drama in the immediacy of its restless presence, refuses our handshake; we must turn slightly away in order to know it well.

"The stage asks us to look at it so that it may look back, and make something, of the eye-to-eye nerve-to-nerve encounter."

Add to this dynamic concept of the theatre a visual and aural sense freed from the conventions of the prosenium and the constraints of time and space and you have the form of one of the most exhilarating communicative arts known as the motion picture.

The motion picture gains its effect, as Mr. Kerr points out about the theatre, not from the presence of "live" actors but by the existence of a "live" relationship between what is happening on the screen and the audience. In the jargon of the trade this is known as "identification" but it is more properly an emotional excitement or experience that springs from the union of audience and creative production.

Recognition Must Be Earned

Yes, the "non-theatrical" motion picture production is both an expanding industry and an art form. This duality results in some confusion and its growth presents a variety of problems but its vitality as a working art form must have professional leadership.

Recognition, like confidence, can not be demanded, it must be earned. And where it has been earned, its understanding must be promoted.

The Film Producers Association of New York is geographic only by the necessities of convenience. It invites responsible groups of producers or service companies, wherever their business lives are located, to join with it to meet the needs of today and anticipate tomorrow.

Victor Ends Search for 10 Oldest Models--Made in 1933

* Victor Animatograph Corp., a division of the Kalar Co., Plainville, Conn., has announced the end of the search for the 10 oldest Victor projectors. The program was carried out in conjunction with the 25th anniversary of its production of the first 16mm sound-on-film projector. Over 1,000 entries were received from all over the U.S. as well as from seven foreign countries. The ten winners were all survivors of the 1290 model projector produced by Victor in 1933.

Hy Schwartz, president of Victor Animatograph, stated that each of the winning projector owners will receive a brand new Victor Assembly Projector, model 65 10 in exchange for their original projector.
It's the Picture That Counts...

and currently the following companies are counting on MPO to meet corporate objectives through motion pictures:

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A New Color Film Explains The Electrotyping Process

To explain and promote the electrotyping process, the International Association of Electrotypers & Stereotypers has sponsored a motion picture in sound and color, titled The Electrotype—The Precision Letterpress Printing Plate.

Prints of the film are available at 47 locations in the U.S., Canada and Australia for distribution on a free loan basis to schools, trade groups, service and advertising clubs and agencies, box and carton groups, publications printers, I.S.&E.U. locals and others. Black-and-white prints are available for tv use.

Information on print locations may be obtained from Floyd C. Larson, executive secretary, I.A.E.S., 758 Leader Building, Cleveland 14, Ohio.
The BBB Gets Film Facts
Association of Better Business Bureaus Conducts Survey in Selected Areas to Determine Response to First Film

In the Spring of 1958, the Association of Better Business Bureaus released for showings to general audiences and on public service TV time, a public-interest film titled To Serve the Living, produced in cooperation with the National Funeral Directors Association.

The film used the experiences of one family to illustrate how the funeral director deals with the many problems involved in making funeral arrangements, how he helps the family plan a funeral that will be proper for them, and the services he provides, not only in helping the family make the necessary important decisions in time of stress, but also in handling matters required by law. It was produced by Pathoscope Productions, Inc., of New York City.

Both Groups Keep Tabs
Since this was the BBB's first motion picture production in cooperation with a business or professional group, and would serve in a sense as a pilot for future projects of this nature, both the ABBB and NFDA have been keeping close tabs on the film's progress.

Audience totals compiled through last October showed 152 screenings to private audience groups, most of them arranged by local NFDA members or groups, with viewers totaling 13,756 persons.

On television public service time, 35 showings had been reported, with the estimated audience reaching approximately 2,750,000 viewers.

At the outset, neither the Bureau nor the Funeral Directors group made any formal effort to determine audience reactions to the film, although informal reports to both organizations indicated that it was being well received both in private showings and on television.

Hire Central Surveys, Inc.
However, to get an accurate picture of audience reactions, a professional firm, Central Surveys, Inc., was engaged to conduct a limited study in three selected areas: Des Moines and Waterloo, Iowa, and La Crosse, Wisconsin. A total of 447 interviews were conducted, including 100 viewers who had seen the film over television in one of the three cities.

Of the 100 viewers, 61 had seen the entire film, and 39 had seen a major part of it; these latter included persons who had tuned in after the film had started, and a few others who were interrupted briefly during the showing period.

Reaction of viewers toward the film itself was excellent. 91% had a favorable attitude; only 1% said they didn't like it. The other 8% were indifferent; they didn't care much one way or another.

Intrigued by News Publicity
Asked how they happened to watch the film on TV, 19 said they had watched it deliberately after having seen newspaper reference to it, and 4 others tuned it in after having seen a spot announcement one station had carried. The rest of the viewers, so far as they could recall, had not deliberately planned to watch the film, but had done so after they had seen the opening announcement and the beginning of the film. They were attracted by the film itself.

As to what they liked most about the film, 27% said they considered it educational or informative; another 21% expressed general approval, saying that the film was different or interesting. 25% were impressed by the way the funeral director helped the family, and the different duties he performed, or said they liked the funeral director himself and

"We'll give you..."
BBB Gets the Facts:
(CONT'D FROM PREVIOUS PAGE) gained a better understanding of the funeral business.

Some of the other favorable comments about the film were in reference to its professional quality, and that the presentation was true to life.

Some of the objections to the film were that it was too sad (4%), and four other viewers criticized the actions of the son in the film, probably showing the extent to which people identified with the family in the film, and not being actually critical of the film itself. There were virtually no objections to the film as being too commercial or improper in any way.

Importance of selecting an easily-remembered title is indicated by the fact of the 100 viewers questioned, none could recall the film's exact title, and only 11% gave partially correct answers. Replies to this question included "it was something about 'For the Living', "'To Aid the Living," "For Those that Serve," or "it was about 'Living'."

As to what part of the film they remembered best, a total of 54% referred to the son or his attitudes, including his homecoming, his reaction to his father's death, his opposition to having "strangers" attend the funeral, or his change in attitude after discussion with the funeral director.

The funeral director was mentioned by 39% of the viewers as the part remembered best about the film—more reference than to any other character in the film other than the son. Most of these references were to the funeral director's duties, and his helpfulness to the family.

Query on Main Purpose
A further test of reaction to the film is found in the question, "What did you think was the main purpose of the film?" The largest number, 34%, said the film was educational, or was intended to teach viewers "to be prepared . . . when someone dies suddenly." Another 26% said the purpose was to illustrate the duties of a funeral director.

Twelve percent said the film was to show the integrity or character of funeral directors, or to guide people in selecting a funeral direc-

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tor with these qualities. Some-
what related answers were given
by 11%, that the film was to il-
strate the helpfulness or attitude
of funeral directors and how they
can be of service.

The absence of certain types of
responses might be pointed out.
Only 3% indicated by their an-
swers that they thought the film
was for the purpose of advertising,
or, as one answered, to "boost"
funeral homes. This further sub-
stantiates that viewers did not see
the film as commercial; even these
comments were not critical of the
film or its purpose.

Two questions relating directly
to Better Business Bureau spon-
soring of the film were included,
and answers to both indicated that
viewers were quite satisfied with
this film, and would appreciate
seeing others of a similar nature.

98% Approve Sponsorship

In all, 98% said that they think
it is a good idea for the Better
Business Bureau to sponsor pic-
tures of this kind. When asked
whether they think the BBB
should sponsor additional films
dealing with other subjects, 95%
said "yes." Subjects suggested in-
cluded buying a home, insurance,
atomic attacks, door-to-door sales-
men, the need for a will, and fire
prevention.

Summarizing results of the sur-
vey in an address at the 1958 an-
ual convention of the National
Funeral Directors Association in
Cleveland, William H. Longman,
executive vice-president of Cen-
tral Surveys, mentioned four
points that the study had revealed:

Four Keys to TV Success

1. The importance of doing
everything possible to get a large
audience. This means having the
right station, the right day and
time of day, and as much promo-
tion as possible through news-
papers, tv spots, etc.

2. The good acceptance of the
film and the favorable attitudes
of the public toward it, with virtually no criti-
cism of it as being commercial or
improper in any way.

3. Success of the film in both
improving attitudes and increasing
the information level of viewers
regarding funeral directors and
their services.

4. That, although the audience
sampled was a small one, the film
is definitely reaching the kind of
people it was intended for — a
broad, middle-class American
audience, rather than any narrow
or specialized group.
THE CHALLENGEPOSED by mushrooming communities, overcrowded and congested downtown areas, possible decline in property values, and the grim future faced under such conditions by towns and cities throughout the United States is clearly and powerfully stated in the new film Plan for Prosperity sponsored by the Area Development Motion Picture Committee of the Edison Electric Institute.

Premiered at the Boston EEI Convention before a group of enthusiastic delegates from all over the country, Canada, Mexico and South America, the theatrical-type film, produced by Bay State Film Productions of Springfield, Massachusetts, capsules the challenge in the experiences of one leading character played by veteran screen and television actor George Kluge. Supporting him, a strong cast of SAG players document what can happen when a typical one-industry town hits the skids—and what can happen to a similar town when good planning and civic determination take hold of the problem.

Because of the stake which electric power companies have in the continued prosperity of the communities they serve, EEI Area Development Committee members sought the cooperation of the American Society of Planning Officials and the American Institute of Planners in developing the script for the film and in selecting locations where situations typically illustrative of the problem and its cure could be pointed out. Following the premiere, both organizations gave official sanction to the film from the point of view of professional planners.

Like so many undertakings, the production of the film required considerable blood, sweat and tears to get it off the ground. Actually, a two-year effort, under the Chairmanship of V. S. Madison of Detroit Edison, was needed to enlist the needed cooperation and financial backing on the part of far-seeing member companies of the Institute.

The full committee list finally read: R. Y. Adams, American Electric Power Service Corporation; A. W. Evans, Niagara Mohawk Power Corporation; J. M. Frank, Columbus and Southern
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The finest hi-fidelity tape recorder available today. It has many professional features such as recording and playback on 4 track stereo and monaural tape. The Tandberg plays back on 2 track stereo, 1/2 track monaural and 1/4 track monaural tape as well. Four erase heads offer maximum versatility and performance for recording and playback at any of 3 speeds. Two matched pre-amps and power amplifiers are built-in and can be used as audio amplifiers for stereo discs and broadcasts. See this magnificent tape recorder demonstrated at Florman & Babb. You'll be amazed!

The New Portman Animation Stand

Here is the all new Portman Animation Stand with newly designed features. A rugged, precision and versatile animation stand. The Portman offers more than 40 accessories for special animation effects. Come in and see why it's the biggest and best buy in animation stands today.

Basic stand with 50" Zoom

- Basic Compound with table-top, 2 peg tracks, rotary movement, counter, hand crank and platen
- $1495

F & B Butt Splice & Film Repair Blocks

These excellent blocks make butt splicing and repairing damaged film strips simple as A-B-C. Easy to use, no complicated parts, and solidly constructed they are available in the following models:

- Model B-16 for 16mm. film
- Model B-25 for 35mm. film
- Model B-4 for 1/4" magnetic tape
- Model BSB - Combination Block for 16mm, 35mm and 1/4" tape

Model B-16 for 16mm. film $9.50
Model B-25 for 35mm. film $12.50
Model B-4 for 1/4" magnetic tape $6.50
Model BSB - Combination Block for 16mm, 35mm and 1/4" tape $24.50

Free! Illustrated Rental Catalog

Rental Catalog

Shown here are just a few of the many fine manufacturers of professional motion picture equipment, accessories and hi-fi equipment and tape you'll find at Florman & Babb. There's a showroom floor chock-full of the latest equipment. And if it's just some advice, facing some problems on equipment, or want a recommendation about equipment, you'll find a competent staff of professionals ready to give you the answers. Drop in anytime. Arthur Florman and John Babb are always glad to see you.
When you produce your next slide film, remember...RCA VICTOR SOUND makes the picture complete!

RCA Victor Custom Recording covers more ground — faster — than any other service of its kind. Our engineers’ superior skill, reinforced by years of experience and the most up-to-date techniques and equipment, makes RCA Victor the constant leader in the field.

RCA Victor also supplies the most extensive library of musical selections for slide films — at no extra cost. First quality recording, careful handling, and fast delivery go hand-in-hand with every order.

Have RCA Victor Custom Record Sales provide you with its famous “one-stop” service — recording, editing, pressing, and shipping — for greater quality, economy, and results!

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Hollywood 25, 1015 N. Sycamore Ave. OLdfield 9-1660
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In Canada, call Record Department, RCA Victor Company, Ltd., 290 Lomar St., Montreal, Quebec. For information concerning other foreign countries, write or phone RCA International Division, 50 Rockefeller Plaza, New York 20, N. Y. — JU 6-2200.

Chevrolet Dealer Slidefilms Promote ‘Demonstration Drive’

The importance of the “demonstration drive” technique in accessories, as well as cars is stressed in a series of six sound slidefilms, produced by The Jam Handy Organization, and now distributed by Chevrolet for showings to its nationwide dealer family.

These films represent a new approach in accessory merchandising in that they emphasize the value of acquainting prospects with accessories as a means of making motoring easier, safer and more comfortable. Films are being distributed through Chevrolet district offices for showing to nearly 500 district managers.

Social Workers’ Filmstrip

A filmstrip issued late last year by the National Association of Social Workers, Inc. is designed to interest high school and college students in career in medical social work. Titled Member of the Team, the filmstrip depicts a medical social worker in a large hospital as she helps a little girl prepare for a heart operation, and shows how as part of her work she helps patients of all ages with different kinds of troubles.

How to be a “Relaxed Wife”

How a young married couple learn how to cope with day-to-day emotion tensions is the theme of The Relaxed Wife (14 min., color), sponsored by the J. B. Roerig & Company Division of Chas. Pfizer & Co., Inc.

Sensible advice on dealing with tensions is coupled with information on some new medicines that will be marketed shortly. Modern Talking Picture Service is handling distribution to adult audiences.

PARTHENON PICTURES
Hollywood

for KAIser ALUMINUM

“THE NEXT TEN” — (Golden Reel). The story of an American business and the five men who built it from zero to greatness in ten exciting years. Color, 32 minutes. (Modern TPS)

PARTHENON PICTURES
Charles Palmer, Executive Producer
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As an independent Hollywood producer, creating a limited number of fine films each year, Norman Wright is able to give close personal attention and creative interest to every production.

It is relatively easy to manufacture a motion picture, but very difficult to produce creatively in order to accomplish sponsor objectives with an exciting new approach for each new project. Fresh, top, creative talent for every film is the answer, and it is not necessary to incur major studio overhead to take advantage of the finest Hollywood offers.

AMONG THE OUTSTANDING FIRMS WE HAVE SERVED IN THE PAST TEN YEARS ARE SUCH LEADERS AS:

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- Richfield Oil Corporation
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- Hughes Tool Co.
- General Electric Co.
- Pontiac Division of General Motors
- Continental Motors Corp.
- Home Products International
- Knudsen Creamery Co.
- The Oil and Gas Journal
- Pepsi-Cola Co.
- The Prudential Insurance Co. of America
- National Broadcasting Co.
- Chrysler Corporation
- Unistrut Products Co.
- Metro-Goldwyn-Mayer
- The Cincinnati Milling Machine Co.
- The American Road Builders' Association
- Yale University
- Government Development Bank for Puerto Rico

Complete production facilities, both sound stage and location, for all types of live action and animation. Your inquiry will receive prompt thoughtful attention with no obligation.
**Horizons of Science** for Schools

New Science Study Films Offered for Business Sponsorship

A NEW AND UNIQUE motion picture program for American schools is just getting under way with the appearance of the first issue of Horizons of Science.

Conceived as a direct link between the ideas of science and the men and women of science—and the students in the schools, the series is designed to stir imagination, to broaden understanding and to stimulate thinking, both among students who may go on into careers in science and technology and, equally important, those who will go into other fields.

**Sponsors to Provide Prints**

Horizons of Science is being made available free of cost to schools through the public-service support of participating sponsors on a community and regional basis. It is planned for intensive use in the 7th to 10th grades, with considerable added uses above and below this level, in both auditorium and classroom.

Each issue of Horizons of Science will run approximately 20 minutes and present one, two or more subjects of permanent interest and significance in science. Now in production for presentation in the coming months are such subjects as: A study of the life and behavior of microscopic one-celled animals . . . A re-examination of Benjamin Franklin's electrical experiments . . . Exploration of the edge of space . . . The Zebra and its stripes . . . A camera study of soap bubbles and light waves . . . How a candle burns . . . Oceanography.

**Films Extensively Pre-Tested**

Horizons of Science, produced in association with Educational Testing Service, and with an initial grant from the National Science Foundation, has been extensively pre-tested in the schools of several cities. It is being produced by an experienced group of professional film journalists headed by Alfred Butterfield, former Associate Editor of Life, Editor in Chief of Pathé News, Executive producer of CBS Television, and Board Chairman of Information Productions, Inc.

The series is based on the premise that though virtually all schools have suitable sound projection facilities, few schools have adequate budgets for film itself. Horizons of Science is designed to be presented free of cost to schools as a community service by business and industrial organizations, foundations and others who wish to participate in the program as sponsors.

The sponsor will make available to the schools in the community or area concerned an adequate number of prints of each issue of the series to meet school needs. Prints are available to the sponsor on an annual basis (ten issues a year) at $210 per print. A "presentation credit" to the sponsor will be carried in the titles of each print, without other advertising.

The films are to be a permanent gift to the schools, remaining in their custody for reference and reuse through the years.

**"Pictures Teach at Penfield" Shows A-V Role in Schools**

The Eastman Kodak Co. has produced and made available on free loan, Pictures Teach at Penfield, a 19-minute motion picture outlining the role of audio-visual materials in elementary and secondary education today.

This new offering, on Kodachrome film, focuses on the Penfield, N.Y., Central school district where films, slides and filmstrips are integral parts of the curriculum. Students and teachers play themselves and all photography has been taken in the actual laboratories and classrooms of the school system. The wide range of contributions to learning offered in a professionally-conducted program of audio-visual education is effectively highlighted in this film. Pictures Teach at Penfield is available on a free-loan basis by contacting Audio-Visual Service, Eastman Kodak, Rochester, N.Y.

**Samsonite Films a Colorful Tour of the Brussels Fair**

Capitalizing on the interest created in this country by the 1958 Brussels World's Fair, the manufacturers of Samsonite Luggage have placed in distribution through Modern Talking Picture Service a 15-minute color motion picture, Miss Silhouette Goes to the Fair.

The film pictures full-color views of the American and Russian pavilions, the huge atomium, and other captivating sights. Commentary is by Westbrook Van Voorhis. Distribution is to high schools and adult audiences.

---

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**SINCE 1945**

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BLACK & WHITE: 16/35mm
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in motion pictures and slide films*

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CREATIVE and TECHNICAL EXCELLENCE

at prices that make sense

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BACKED BY OVER $20 MILLION DOLLARS OF EXPERIENCE

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* among our clients in 1958 . . .

SEARS ROEBUCK & CO.
WHIRLPOOL CORPORATION
ATOMIC ENERGY COMMISSION
FISHER GOVERNOR CO.
WHEELING STEEL CORPORATION
Fine quality...

Good service...

LOYAL CUSTOMERS

In 1951 we produced a film for a new customer, a large manufacturer of chemicals. We have completed our 15th project for this firm.

We consider it a privilege to serve a number of national* as well as local clients who place their trust in us year after year.

*Several of our clients are located far away from Houston. Yet, they find it advantageous to have their films made in Texas.
Organized Labor's Future in Film Medium Depends on Industry's Continued Growth

Current labor discussions going forward in the railroad industry, problems affecting feather-bedding and new equipment developments in other facets of transportation (such as jet planes) are reflected in an approaching crisis within the organized film production industry in the U.S. and in Canada.

Swift technological advances, including high-speed film processing machines, new color processes, videotape and its electronic production phases, are just a few of the capital investment factors which face dynamic film industry management. To keep the medium in the forefront and at the same time, competitive, both producers and film laboratories must make continuing capital investments in both plant and equipment within months, rather than in future years.

Outmoded Standards Hinder Progress

An antiquated labor organization setup, cues from past decades of entertainment industry experience, currently hampers industry progress. While organized crafts include in their membership the most experienced and capable technicians and artisans in the business, considerable streamlining and the resolution of common interests is now long overdue.

New York's approach to the subject, through a joint labor-management conference, is one important step forward. Chicago and midwestern producers and film laboratories took another such step in last year's precedent-breaking organization for joint labor negotiations.

Local 780 in that area tested this new organization with a sudden strike last month at Fred Niles Productions, one of its members. Within 24 hours every other member studio and film laboratory in Chicago closed doors in a unified reaction. Within three days all issues were settled to the satisfaction of both labor and management representatives. A modest one-year increase approximately halved the union's original demands.

Labor-Management Have Common Goals

Not disputes or slowdowns, but the long-needed "equity of interest" which should provide permanent employment and security for skilled workers through the widest possible use of the film medium (at the most economical cost to the user) holds the real solution for both labor and management in the business and television film industry. Chicago is headed for a similar joint labor-management conference and so are other principal production centers throughout the U.S. and Canada.

Name: Ted Westermann Sales Vice-President for Audio Productions, Inc., New York

The appointment of T. H. (Ted) Westermann as vice-president in charge of sales for Audio Productions, Inc., New York City, has been announced by Frank Speidell, president of the eastern studio organization.

Mr. Westermann replaces Sheldon Nemeyer, who resigned the post within recent weeks. He was formerly a vice-president in charge of sales in Manhattan for Wilding Picture Productions, Inc. and is a widely-known member of the business and television film industry.

The Calvin Company Elects Leonard Keck as President; Active Management Changes

A change in the active management of The Calvin Company has been announced, effective March 1. Leonard W. Keck, 37, for many years Operations Manager, has been named president.

James Y. Hash, former comptroller and business manager, takes over as secretary-treasurer. William Hedden, laboratory superintendent at Calvin since the mid-40's, is a new vice-president and will head up all laboratory activities.

Neal Keehn continues as vice-president in charge of sales for all services and as the director of Calvin's internationally-known Workshop programs. Frank Barhydt, also a vice-president, is in charge of sales of Calvin Productions. A new Operations Manager has been named. He is James Bannister, formerly head of lab printing and processing, who will now head up future planning activities.

Lloyd Thompson, Larry Sherwood and Betty Calvin continue to serve on the company's Board of Directors with F. O. Calvin now chairman of the board. The company was established in 1931 by Forrest O. Calvin and it now occupies a seven-story building and square block of property in Kansas City.

Advertising Agencies, Active in Television, Take New Look at General Business Films

Is the unresolved status of the advertising agency's position in business and television film production being resolved by the agencies themselves? Although a modest number of leading 4-A agencies have taken an active role in supervising and encouraging their client's participation in the film medium for promotion, training and public relations functions, the bulk of major U.S. agencies have been largely inactive in other than TV film commercials.

Lacking skilled personnel with film knowl

Freedoms Foundation Awards Honor Nine Business Films

Nine sponsored motion pictures and a series of educational films were honored by the Freedoms Foundation, Valley Forge, Pa., at annual award ceremonies held at its historic headquarters site on Washington's Birthday.

The encased George Washington Honor Medal, top award of the Foundation, went to The Promise and the Glory, sponsored by the American Oil Company. The film is a dramatization of this nation's founding from Jamestown to the Revolutionary War and "the promise of continuing greatness based on principles set by our forefathers.

George Washington Honor Medal Awards went to eight other sponsored motion pictures. Leading off the list was American Look, a wide-screen Technicolor film sponsored by the Chevrolet Division of General Motors and produced by The Jam Handy Organization. Another JHO production in this continuing American series, American Engineer, won last year's top award of the Foundation.

American Look depicts the advance in design in all phases of American living through "freedom of expression.

Fire and the Wheel, sponsored by the General Petroleum Corporation and other Socony Mobil Oil companies, was another Honor Medal winner. It was produced by Parthenon Pictures-Hollywood on the theme "the American Way of Life nurtures and grows with industrial advancements receiving maximum benefit."

(Continued on following page)
Freedums Foundation:

(CONT'D FROM PREVIOUS PAGE) encouragement in a free economic system.

Two motion pictures dealing with the individual in labor organization won awards. The DeMille Foundation sponsored film, A Question of Law and Order, and a film on the rights of minority groups in a free nation, The FEPC Law and You, sponsored by the Fair Employment Practice Commission, Commonwealth of Pennsylvania, were cited entries of this type.

Two motion pictures for regional fund-raising use were also Honor Medal winners. Any Given Minute, sponsored by the Greater New York Fund and produced by Transfilm Incorporated, New York, expressed the theme "every minute of the day, tragedy in America is overcome by citizens voluntary efforts."

The Return of Phileas Fogg, sponsored by the United Fund of Allegheny County (Pittsburgh) and produced by Fletcher Smith Studios, New York, was the other regional fund-raising film cited. "The legendary figure (of Phileas Fogg) brings renewed hope to afflicted children and encourages those dedicated to relieving suffering" was the cited description of this picture.

"The contribution of a great American is shown at the dedication of his birthplace" in the Honor Medal film, This Is Worth Remembering, describes this picture sponsored by the Herbert Hoover Birthplace Foundation, West Branch, Iowa.

The motion picture, The Eternal Harvest, sponsored by the Institute of Scrap Iron & Steel, Inc. was the final sponsored entry given an Honor Medal Award. This film deals with "the growth of an industry exemplifying the American tradition of free enterprise."

Sole non-sponsored award was that made to Coronet Instructional Films, Chicago, for the educational motion picture series, Education in America, and the specific title, The Jamestown Colony. The company received a special Distinguished Service Award for the series.

Calvin Workshop

350 Attend 13th Annual Event

The 13th Annual Motion Picture Production Workshop, a tradition at The Calvin Company in Kansas City, attracted some 350 persons from 36 states and over a dozen foreign countries on February 2-4.

The three-day session, held on Calvin sound stages, was highlighted by guest speakers and Calvin personnel. In addition, the group in attendance was given a view of new developments in the 16mm field from the standpoint of techniques and equipment as well as film utilization.

Adding to the growing list of "awards" currently made to factual film sponsors and producers, was a new one that fills a long-felt need for a little humor in that phase of the business. For the first time, the Best Reel Award was made at the Workshop Banquet on February 3rd. Recipient of this "behind-the-scenes" citation from the Calvin Company "as one producer to another producer who suffered most in 1958" was E. W. Plumb, Standard Oil (Ohio) producer at Workshop banquet.

Cinema Laboratories Assn. Elects Colburn to Presidency

The election of George Colburn, president of the Colburn Laboratory, Chicago, as new head of the Association of Cinema Laboratories, Inc. has been announced.

Joining Mr. Colburn as new officers-elect of the 50-company organization are G. Carleton Hunt, General Film Laboratory president, as ACL vice-president.

Dudley Spruill, Byron, Inc. is secretary and Kern Moyse, Peerless Film Processing Corp. was elected treasurer at the annual meeting last month.

Members of the Association's Board of Directors include: Floyd Weber; Reid H. Ray; Reid H. Ray Film Industries; Byron Roudabush (Byron, Inc.); Sidney Solow (Consolidated Film Industries) all for 2-year terms. Elected to one-year terms were James Barker (Capital Film Laboratories); William Smith (Lakeside Laboratory); Robert Burns (Houston Color Laboratory); and Leon Shelly (Shelly Films, Canada). Louis Feldman (Tri Art Color Corporation) and Spence Caldwell (Caldwell Ltd., Canada) are hold-over members of the board finishing two-year terms.

London Financial Times Has Column on Industrial Films

The London Financial Times, circulation 100,000, is Britain's premier daily for financial, business and industrial news. It is also the first newspaper in Britain to appoint an Industrial Films Correspondent and publish a regular column on industrial and documentary motion pictures.

The column has been a regular fortnightly event since August 1958 and has covered such aspects of the use of motion pictures in industry as costing, films for prestige, for the "special occasion," training facilities for film technicians, and developments in cinematographic equipment.

The Times is also organizing the study group at the first Industrial Photographic and Television Exhibition to be held in London from April 20-24, 1959.

Ronald Reagan Stars in New Surgeons' Film at Fred Niles

Ronald Reagan is one of the star personalities in a forthcoming Fred A. Niles production for the National College of Surgeons. 20-minute motion picture recently completed is Hands We Trust.

Stories of Cancer Films and Bethlehem Steel in Our Next

The important story of the film program of the American Cancer Society is a major feature of the next issue of Business Screen. Fully illustrated in a dramatic four-page article are the life-saving motion pictures of the ACS with previously unpublished vital statistics on lives which have been saved through nationwide showings of such films as Breast Self-Examination.

In color that is nearly as dramatic as the motion pictures which are depicted, are other key pages for your next Business Screen describing the film program of the Bethlehem Steel Company. Tabulated figures on audiences achieved are accompanied by fascinating text on the historical background of this well-established company film operation.
PROVEN SALES POWER
AT POINT OF PURCHASE

SALESMATE
ATTACHE CASE

AUTOMATIC SOUND SLIDEFILM VIEWER

Open the screen — plug in — push the red button — and the show is on!

* Always ready to show. Synchronized continuous film and tape loops eliminate rewinding.
* Easy to carry. Only 18 lbs. 17"x13½"x6".
* Nothing to set up. 100% self-contained.
* Daylight projection. No room darkening.
* Big 9½x12½ screen equivalent to 17" TV screen.
* Smart attache' case makes for easy access to any office.
* Instantaneous transistor amplifier starts without warm up. No waiting.
* Running time up to 18 minutes. Presents up to 150 frames.

Fleets of SALESMATES are being used right now by many of America's leading corporations to sell insurance, electronic computers, plastics, pharmaceuticals, television time, real estate — all kinds of goods and services.

These companies have proved that SALESMATE opens the busy buyer's door — gets him to listen to the complete sales story, told with dramatic color pictures and tape recorded sound. SALESMATE carries conviction — right to the point of sale.

No capital investment necessary

Your company can arrange for a complete SALESMATE program (including production of a sound slidefilm) with no capital investment. Costs can be as little as $10 per week, per salesman. Investigate the SALESMATE Program Package Plan today.

*Names on request.

Mr. Robert Shoemaker
Charles Beseler Company
East Orange, New Jersey

Dear Bob:

☐ I'd like to hear the whole SALESMATE Story. Please come see me as soon as possible.
☐ Please send me descriptive literature on the SALESMATE.

Name __________________________ Title __________________________
Company _________________________
Street ____________________________
City _____________________________ Zone _______ State ________
Taking Cues from Eventful Past, a Film Helps to Open

The Equitable's Centennial Year

"For All Time" Combines Past and Present With Adroit Visuals

Sponsor: Equitable Life Assurance Society of the United States
Title: For All Time. 27 min., color and sepia, produced by Roger Wade Productions, Inc.

This is the Centennial year of the Equitable Life Assurance Society and the company plans to make it a big year in many ways—new policies; expansion to a big new building in Rockefeller Center, New York; stepped-up advertising; and an information program to increase public awareness of Equitable's position in its field and in American life.

Major Project of the Year
A major project of the Centennial year is the new film, For All Time. While E.L.A.S. is the country's third largest insurance company, and its assets place it as the 11th largest corporation in the U.S., bigness is not Equitable's boast, but service, and its tradition of having pioneered so many of the benefits that life insurance affords today.

Items: Equitable was the first company to issue an Incontestable policy; it was the first company to set up training courses in better service for all agents; during World War I when all insurance companies had clauses against paying claims for death in military service, Equitable paid every claim in spite of the clause. And it was the only company to do so.

Flashback Shows First Year
After opening scenes showing Equitable as it is today, the film flashes back to 1859, the company's first year, when Henry Hyde hung his sign up at 98 Broadway, New York. His company was not the first in the field—some 38 insurance companies existed at the time, but their service was pretty primitive. Only the very best risks were insurable and the restrictions were great. No working man could get insurance. Policies didn't cover death in military service. Equitable as it is today, the film Equitable paid every claim in spite of the policy; it was the first company to set up training courses in better service, and its tradition of having pioneered so many of the benefits that life insurance affords today.

Travel and like as not, even if the policyholder died peacefully at home, his heirs would have a hard time collecting.

Henry Hyde led the way to many insurance reforms in the company's first years. Travel restrictions were eliminated and policies bought in good faith were paid immediately in good faith.

A Medium is Rediscovered...
As narration of the company's history is told, drawings, cartoons, posters, old magazines and newspapers gathered from many sources are used as illustrations, with the camera moving about illuminating the feeling of the era. Sometimes with zooms, pans or animation, this, one of the oldest of cinema techniques, has been rediscovered and made so modern that it is exceedingly striking.

For All Time was coordinated for E.L.A.S. by second vice-president Charles R. Corcoran, with sales promotion manager Goldie Dietel. Its four main purposes were to:
(1) bolster the enthusiasm of Equitable agents in their work;
(2) to show other personnel about the accomplishments of the company;
(3) for recruitment of new people as agents; and
(4) to generally add prestige to Equitable's name with the general public.

For the producer, Roger Wade

As Fresh as an Ocean Breeze
This Chicago Printed String Film Tells Novel Gift-Wrap Story

Sponsor: Chicago Printed String Company
Title: Tie-Tie Go Round. 12 1/2 min., color, produced by On Film, Inc.

A special impressionistic version of a carnival, shot by Weegee, famous New York impressionistic photographer, sets the mood for this delightful short film designed to show the dozens of ways in which Tie-Tie gift wrappings and ribbons can be used to personalize packages for all sorts of occasions. Colorful baubles made of Tie-Tie materials weave in and out all through the presentation, while music adds to the picture's mood, a whimsical, stylized version of a carousel, which a small boy approaches with a package he wants gift-wrapped for his mother.

As the carousel revolves, dozens of wrapping styles are shown—for birthdays, anniversaries, births, weddings, and a myriad of other uses, including Christmas gift packages.

The Pictures Tell Story...
Shifting, colorful scenes and effective background music "tell" most of the story, for there is a minimum of dialogue. But none is really needed... for the story is there for everyone to see, and too many words would only break the web of whimsy which surrounds it so effectively.

The film was shot in 35mm Eastmancolor, with direct reduction to 16mm Eastman prints to maintain the vivid hues of the original.

Suzanne Burrry wrote the script. Hugh Johnston directed. Fred Leary did the set, Leonard Hirschfield was director of photography. Fred E. Johnston, Jr., supervised, and Lee Randon, manager of radio-TV for Henri, Hurst & McDonald, Inc., Chicago, was executive producer.

Distribution Is by Modern
Distribution is being handled through Modern Talking Picture Service, with the primary audiences being women's groups, both adult and teenage. There also will be 12 1/2 and 5 minute black-and-white versions for use on television public service time.

OTHER CASE HistORIES ARE TOLD ON PAGES 90-91 OF THIS ISSUE
A Complete Laboratory Service Made It Possible!

Top quality color prints helped win awards at the Venice, Edinburgh, Harrogate and Vancouver Film Festivals for the Alcoa-sponsored motion picture produced by On Film, Inc.

"Color and Texture in Aluminum Finishes"

processed by Color Service Co., Inc., in exacting Eastman Color

35mm E.K. Original Negative Processing
35mm and 16mm E.K. Interpositives, Internegatives, Release Prints and 16mm Kodachrome Duplicates

Color Service Co., Inc.
115 West 45th Street, New York 36 • Judson 6-0853
A Morality Play With Implications Offers an

Object Lesson for Security
Helping Viewers Develop Initiative, Inner Resources Is Goal
of This Useful Mutual Benefit Life Insurance Company Picture

Sponsor: Mutual Benefit Life Insurance Company.
Title: The Two Wheel Bike. 27 min., b w, produced by Henry Strauss Productions, Inc.

A ten-year-old boy . . . a doting grandfather . . . two indecisive parents . . . from these commonplace human ingredients a motion picture has been created that amounts to a hometown morality play with large-scale implications. This film, The Two Wheel Bike, constitutes part of a corporate citizen program for industry and the community which Mutual Benefit Life Insurance Company is sponsoring under the title of The True Security.

Program in Third Year
The program was inaugurated three years ago with the development and production by Strauss for Mutual Benefit of a motion picture, The Time Is Now which, together with a series of supervisory training courses, was offered nationally to business and industry as a public service. Its theme, the importance of developing individual initiative and inner resources rather than relying on outside help, is carried into a new dimension by The Two Wheel Bike.

This time the audience is young people and their parents, and the program is co-sponsored with Mutual Benefit by the United States Junior Chamber of Commerce.

The story of The Two Wheel Bike revolves around Tony, the ten-year-old, who has entered a magazine subscription contest, top prize for which is a coveted two-wheel bike. Hearing of this, his grandfather is incensed. Why should Tony have to work and fight for a bike when he, the grandfather, is not only willing but eager to give him a fancier, more expensive machine?

Poses Big Moral Problem
When Tony's parents enter the picture—torn between pride in their son's self-sufficient attitude and reluctance to hurt a loved and respected old man—a major moral dilemma is posed. How do we best serve our children: by protecting them from life's competitive demands, or by exposing them so they can develop spiritual toughness and the immunity to easy temptations?

True to its own philosophy, The Two Wheel Bike develops this dilemma in subtle shades designed to provoke its audience to think, rather than in clear-cut black and white terms which present an effortless solution.

Grandfather Has Forgotten . . .
Grandfather, for all his obstinacy and his attempts to emotionally blackmail his family, is basically a kindly man who has forgotten, in his pride and protectiveness, the very principles on which he built his own life. Tony's father and mother indulge in no heavy moralizing—they act like what they are, two bewildered people trying to do the right thing for their son.

The boy himself displays all the normal reactions of a ten-year-old caught in the painful gap between childhood and maturity by a situation larger than himself. There are no heroes or villains; simply people struggling with themselves and with each other to find an ethical standard by which they can live successfully and provide living strength for their children.

In The Two Wheel Bike, acting direction, as well as character and plot development, contribute to delivering the moral message with dramatic impact by translating it into valid human terms.

Essay Contest Is Tie-In
The nationwide program which Mutual Benefit and the Junior Chamber of Commerce have based on the film has as its central feature an essay contest for high-school seniors. Divided into local, state and national sub-sections, this competition offers awards ranging up to a $1,000 college scholarship, trophies, and all-expense trips to Washington.

Contestants view the film under Jaycee auspices at schools or community centers. They then prepare scripts on the need for personal initiative and self-reliance in their present and future lives which they deliver orally before judges at various levels. Content, originality and sincerity are the criteria in determining winners.

The “True Security” contest opened last October; an original supply of 3,500 contest kits was exhausted by December 1, and additional reprints have been necessary. The Jaycees estimate that by the mid-April deadline nearly 1,200 of their chapters will have participated in this first version of what they hope to make an annual project.

Local Initiative Adds Up
State and local Jaycee groups have added initiative of their own to the program. One state chairman has added a $750 scholarship for the winner in his state. Although brand-new, this activity already has vaulted into second place among Jaycee projects in terms of local chapter participation.

The Two Wheel Bike, like its predecessor, The Time Is Now, re-emphasizes the versatile role that the “industrial” motion picture can play, not only internally for training and motivation or externally for public relations and sales promotion, but as a mature and valuable element of business and industry's growing activity in the area of good corporate citizenship.

The Picture of Cities Service

Sponsor: Cities Service Oil Company
Title: Growing with Cities Service, 29 min., color, produced by United States Productions, Inc.

Every big corporation needs a good overall likeness of itself from time to time. While there might be a hundred pictures to be made pinpointing the inner workings of a company's progress in research, production, or marketing—a good encompassing overview of the whole has wide applications.

Such a wide-scale look at itself
Shock Treatment for Viewers

Jam Handy Vista-Dome Show Takes Audience "Inside" Scene

A revolutionary new development in realistic motion picture projection hit the recent 51st annual Auto Show in Chicago — and walked off with the lion's share of spectators for Chevrolet.

Vista-Dome — a system in which the picture on the screen "surrounds" the viewer with ultra-realistic effects — provided the key show attraction.

Takes You for "Real" Ride

A motion picture in color and sound enabled the exhibitor to take 110 prospects on a thrilling demonstration ride every five minutes behind the wheel of a 1959 Chevrolet.

As viewed by the spectators within a fibre-glass dome theater, the hemispherical projection method places the audience right in the midst of the action on the screen. The viewer "feels" the tunnels, the dangerous curves at top speed and the girders of the bridges that whip by him. A quick run over roller-coaster inclines and turns ends when the car pulls to a quick stop as another "driver" turns into the viewer's lane.

Widest of Wide-Angle Lenses

The heart of this crowd-pleaser is a new Jam Handy-developed visual device employing the widest of wide angle lenses. The screen is curved, offering a horizon of 180 degrees and a vertical scope of 90 degrees. Thus, the picture completely fills the spectator's vision. Vista-Dome was originally a development by The Jam Handy Organization for a better device to simulate actual combat conditions for military uses.

More than a year of intensive work by optics engineers and mathematicians made the Jam Handy dream come true. The new lens has been used to develop skills in driving vehicles, piloting jet planes, operating tanks, sighting guns and operating overhead cranes. With the Auto Show unveiling, the firm is now released from all restrictions on the system by the government.

Open for Commercial Use

According to company spokesman, Vista-Dome should receive wide commercial use in the coming year. Its terrific degree of crowd-appeal plus the economical use of 35mm cameras, projectors and films should make this prediction become a reality. The capacity crowds that packed initial showings at both the Chicago and Detroit auto shows gave solid evidence of its popularity.

Exterior view of the hemispheric theater used for Vista-Dome projection.

Top (above) heart of the Vista-Dome system is a remarkable wide-angle lens simulating vision of the human eye. Lower scene: crowds await chance to see motion pictures projected with new system at recent Auto Show unveilings featuring a five-minute Chevrolet demonstration drive with realistic effects.

Below: "You're in the picture!" The ultra-realism of the new Vista-Dome system projects the viewer into the action scenes on curved screen.

Above: hydraulic pumping jack at a Cities Service well in Texas.

and Louisiana oil fields. The film travels widely (much by helicopter) but can show only tokens of the company's 8,000 producing wells or 61/2 million leased acres.

Interesting Shots Noted

Interesting shots: the man-made miniature earthquake produced by dropping three-ton weights on Texas prairies for geologic surveys; the hydraulic pumps looking for all the world like prehistoric monsters.

From exploration and production, the film goes on to describe transportation facilities — pipeline and new, high-speed tankers; research, in the company's extensive labs in Louisiana and New Jersey; and, finally, the friendly man at the pump, cleaning windshields.

Review Copies to Subscribers

All subscribers to BUSINESS SCREEN receive copies of this 9th Annual Production Review as part of their annual subscriptions. Extra copies $2.00 each sent prepaid if payment accompanies order.

can be found in Cities Service's handsome new film, Growing with Cities Service, which will be used for showing to stockholders, employees, public groups of many kinds, as well as such specific audiences as security analysts.

It's a Growing Company ...

If the film has one major point to make, it is that Cities Service is big, growing, and thoroughly integrated. Cities Service has grown into the oil business in an opposite way from the diversification practiced by many corporations. It began diversified but in the past few decades has concentrated its activities to become one of the world's leading oil producers and marketers — now doing a gross of $1 billion a year.

Cities Service's explorations have taken it around the world — from the Persian Gulf to Italy, Colombia, Canada, and particularly in our own Gulf of Mexico, Texas...
SnIvB  Your
Animatinn    Problems
Join    the    {iiowiiifi    li>t    of    prodiiriers
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"How  Much  Should  Animation  Cost?"

Lewis & Martin Films, Inc.
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Fight Against Cancer
A C S Film on Pelvic Examination
for Professional Medical Audience
SPONSOR: American Cancer Society.
TITLE: Routine Pelvic Examination and Cyto-
logic Method, 13 min., color, produced by
Audio Productions, Inc.

In the American Cancer Society's mono-
mental series of films for public showing, two
have been of particular value in preventing
loss of life from undetected cancer—Breast
Self-Examination, and Time and Two Women,
the latter on the detection and early treatment
of uterine cancer.

With audiences in the millions seeing these
films, the American Cancer Society has been
much aware of the need to re-emphasize to
physicians how important early detection can
be with companion films for professional audi-
ences only.

Routine Pelvic Examination is the profes-
sional companion film to Time and Two
Women. If reaffirms many of the facts known
to the medical profession about cancer of the
uterus: that of the annual 15,000 deaths from
this cause, eight out of ten could have been
saved—in fact, ten out of ten if detection had
been early enough.

With modern methods, cancer, even in a
microscopic state, can be detected through such
procedures as the “Pap” smear. It is of the
greatest importance that pelvic examination
always should be part of a general physical
check-up.

While some doctors may not have stressed
the importance of this examination, more and
more women will now have been psychologi-
cally prepared for it. And, with proper tact
and reassuring techniques, it will become in-
creasingly routine.

The techniques suggested come from Dr.
S. B. Gusberg, of the staff of the College of
Physicians and Surgeons, New York, who par-
ticipated in the film. His methods are illus-
trated with the use of a most remarkable rub-
ber sculpture of the pelvic region, enabling

Above: superb rubber sculpture of female
pelvic region (cutaway shows interior of uterus
was especially created for new Audio film for
American Cancer Society.

"An Informed America
is a Strong America"

Current Affairs Films
A Division of
Key Productions, Inc.
527 MADISON AVE.  NEW YORK 22, N. Y.
The Producers and Cameramen are the Men who know that Auricon Cameras stand for Dependability and Quality in the production of Professional 16mm Sound-On-Film Talking Pictures.

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To relieve Distributors and Syndicators of film operational burdens. Prints always in ready condition for next air dates... with commercials properly cut-in.
"The Veterinarian"

13th Film for Texaco's Annual Farm Program Documents His Useful Work

Sponsor: The Texas Company

Title: The Veterinarian, 30 min., color, produced by Audio Productions, Inc.

☆ This film, the 13th annual picture presented by Texaco for the information and entertainment of farm audiences, documents the importance of the veterinarian to the nation's $1 billion yearly live stock industry.

Half of all our food comes from animal products, the film states, and the professional animal practitioner is a vital key to the good health and productivity of the industry.

This Background in Higher Education

Seventeen colleges award D.V.M. degrees. The film visits two of the leading schools—the University of Pennsylvania and Cornell University. Here, students undertake courses not unlike those leading to M.D. degrees. Anesthesia, surgery, anatomy, live stock husbandry and such specialties as small animal care are but a few of the broad categories which make up the two-year pre-med and four-year professional studies of the future doctor of veterinary medicine. Many techniques of veterinary medicine, first introduced in animal practice, are now widely used in human applications.

The Veterinarian shows typical activities of a D.V.M. on live stock farms. One brand new technique demonstrated is the use of an air rifle to fire injections at antibiotics or tranquilizers into cattle right in the field without restraining the animal and practically painlessly.

—Leads to Service on Farm or Ranch

Scenes were made for the Texaco farm film at several locations—on the Rio Grande, where patrols are seen watching for possibly diseased cattle straying northward; in Illinois on a typical hog farm where cleanliness and proper vaccination procedures keep the pigs healthy; and Cortlandt County, New York, where skilled vets constantly watch over dairy herds to insure pure milk output.

The Veterinarian is the main attraction at family parties traditionally held for the company's farm customers and friends each winter and early spring all over the country.
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Also See Television Supplement

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Connecticut

SWEETMAN PRODUCTIONS

Walnut Hill Road, Bethel, Conn.

Phone: 76-6069

Date of Organization: 1957

Merrill K. Sweetman, Owner

Louis F. Sweetman, Trea.surer

A. Ajay, Art Director

Services: Producers of industrial, sales and

service training motion pictures and slide

teaching filmstrips, convention and trade show exhibits.

Facilities: Studio with 16mm and 35mm cameras, lights, editing equipment, animation.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Easy Living (Portable Appliance Dept., General Electric Co.); Right in The Ruse (E. I. du Pont de Nemours & Co., Inc.); Professional Teachers' Clearing Service (Vacuum Cleaner Dept., General Electric Co.)


KEVIN DONOVAN FILMS

297 Treat Road, Glastonbury, Connecticut

Phone: 3-Melford 3-9331

Date of Organization: 1953

Branch: 15 West 44th St., New York, N.Y.

Phone: YUkon 6-6049, John Bennowitz, in charge.

Kevin Donovan, Owner

John Bennowitz, Executive Producer

James Benjamin, Writer

Harold B. Scovggay, Production Manager

Services: Motion pictures and slideslides; public relations, industrial and medical films.

Facilities: 16 and 35mm Mitchells; 16mm Cine Special, 16mm Arriflex, Maxtwenty sound equipment, Complete 16 and 35mm editing equipment including Moviolas.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: A Hole Is to Dig (Footle Mineral Co.); 350,000 Volt Hi-Line (Ohio Edison Co.); Deadline—Annual Summary (Federal Electric Corp.); Thin is ITT Service (International Telephone & Telegraph Corp., Federal Electric Corp.); The R-44 AF Rescue Helicopter (Kamen Aircraft Corp.); Keep That Station, synch sound sequences and production only (Pan American World Airways).

NEWTON W. SANFORD PRODUCTIONS

1045 Hartford Turnpike, North Haven, Connecticut

Phone: ATwater 8-0647

Date of Organization: 1947

Newton W. Sanford, President

Services: Industrial motion pictures, TV spots, filstmrips, Script planning and writing, photography and direction; pacing and editing.

Facilities: Studio, necessary lighting for small work.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: DC Needle Bearings, Needle Thrust Bearings, DC Roller Bearings (Torrington Co.); Underground Raceways, in production (Brown Co. of Berlin, N. H.), TV COMMERCIALS: for Surforn (Stanley Tools).

ROLAB STUDIOS

(Rolab Photo-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Connecticut

Phone: GARDEN - Newtown 6-2166

Date of Organization: 1928

Henry Roger, Owner-Director

E. H. Roger, Secretary

Services: Complete production (sound stage with equipment), film & part productions, including services to producers. Motion picture consultants to industrial and scientific organizations. Specialists in scientific camera work; time-lapse, macro and microscopic work, research and engineering. Facilities: Recording and projection rooms with remote controls, director's and dressing rooms, lounge, carpentry and instrument shops. Research laboratories; optical-electrical-photographic etc.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Yacht Races at Newport (Vidal Presho, Inc.); Governor Riboud and Traffic (New York producer); Experiments with Casters (Bassick Co.)

SLIDE FILMS: Cavitations in Runner Blades (The Conn. Light & Power Co.); Partial Denture Construction—new edition (J. M. Ney Co.).

Also experiments with various products, micro, slow-motion, time-lapse for producers and advertising agencies.

UNIFILMS, INC

74 Stage Street, Stamford, Connecticut

Phone: DAVIS 4-6767

Date of Organization: 1919

Branch Office: 6 East 46th St., New York 17, N.Y.

Phone: YUkon 6-5720, Arline Garson, Vice-President

Charles E. Gallagher, President

Arline Garson, Vice-President, Creative Services

Robert W. Stringer, Vice-President, Senior Director

Richard F. Maury, Senior Writer

Newton A. Currie, Senior Engineer

Services: Business films: non-theatrical and TV productions; college, film address, slide film; demonstration; simple and full documentary; semi and full animation; slide motion picture; narrative drama and screenplay. Planning, research, script, production and distribution control. Facilities: Permanent staff, sound stage, all necessary studio, location and completion equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Electrifying the World of Tomorrow (Federal Pacific Electric Co.); A Head Start (Junior Achievement, Inc.); The Art of Tying Beautiful Bows (Burlington Industries, Inc.); TV PROGRAMS: for various clients. TV COMMERCIALS: for Cocoa-Marsh, Sandran, Burlington Industries, LaRosa.

Massachusetts

ACORN FILMS OF NEW ENGLAND, INC.

465 Stuart St., Boston, Mass.

Phone: Commonwealth 6-5075-69

Date of Organization: 1932

[Listing continues on following page]

Keys to the Effective Use of the Film Sponsor's Complete Buyer's Guide

LISTING STANDARDS DEFINED

This is our 9th Annual Review of the specializing film production resources in the U.S., Canada and overseas for the businessman, agency executive or government officer who needs to know "who's best?" for the creative development of a motion picture, slidefilm or related audio-visual media among these invaluable tools for idea communication.

Physically, there are 67 pages of indices and detailed producer listings which are unique in the field of media reference. It is our exclusive privilege to bring solid facts about some 300 companies, including 260 firms in the United States and 21 in Canada, who are able and willing to put their reputations, studio facilities, staff personnel and client references squarely on the line so that you, the film buyer, may have safe passage in any future project.

There are nearly that number of "names" in a single large metropolitan phone book under "Motion Picture Producers." Months of research and correspondence, offering listing space with no strings attached but compliance with our minimum prerequisites for detail and references, stand behind these impartial and truly useful pages.

Only 25 companies in all of the U.S. and Canada are given minimum "identification" listings, either because data was not received in time, or (in one single instance) one producer was unable to give references.

Recognizing the large expenditures for filmed television commercials, additional listing space has been given companies for client and agency background. Other firms (wholly specializing in this field) are given editorial recognition in a Special TV Supplement beginning on page 161.

While only officers and department heads are included in each detailed listing, it is significant to note that 1,508 key people are identified in the 281 U.S. and Canadian companies alone. Additional personnel in overseas and tv firms indicate the growing volume of skilled employment now required to create and produce the thousands of motion pictures, slidefilms, visual presentations and tv commercials turned out annually by companies listed in these Review pages. We conservatively estimate listed companies do 90% of the total volume in the field as they deliver the best and most useful films!
NEW ENGLAND: Massachusetts

ACORN FILMS: CONT'D.

Branches: 168 West 46th St., New York.
N.Y. Phone: J'udson 6-2272 Elliot
Butler, in charge, of Production.

107 Lincoln Road, Miami, Florida. Phone:
Jefferson 8-7285-9. George Contouris, in
charge, of Production.

John V. Rein, Jr., President and Sales
Manager

Hazel Frost, Treasurer and Exec. Assistant
James Murphy, Clerk and Legal Counsel
Julian Olansky, Camera man in charge of
Production

Lew Spaulding, Camera man
Walter Smith, Camera man
Gerry Walter, Lab. and Sound Technician

SERVICES: Specialists in motion picture film
for publicity and public relations for TV;
public relations programs serviced through
TV. FACILITIES: Sales offices, cutting rooms,
projection room, complete lab for negative
processing; Bell & Howell printer, reversal
processing available; full complement of 16mm
equipment, sound and silent.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Cholesterol (Grey Phar-
macetical Co.); Old Man of the Mountain
(Waterproofing Engineering Co.); Crystal
Making—small segment (Western Electric
Co.); The Inner Belt (Boston C. of C.);
Artists and Models (Boston Ad Club); Boston
Shopping Hub of New England (Retail Trade
Board); Rivets (Tubular Rivet & Steel Co.).

FILMED TV PROGRAMS: Boston After Dark,
Boston Waterfront, Central Aery, CIO & AFL
Merged, Republican Convention, Demo-
cratic Convention, Communist Hearings
(WBZ-TV Westinghouse).

*BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield),
Massachusetts.

Phone: REpublic 4-3164

Date of Organization: 1943

Branch: 89 Boylston Street, Boston, Mass.
Phone: HAncock 6-8904. David Doyle
Vice-President, in charge; Lowell Went-
worth, Account Executive.

Morton H. Reed, President
David Doyle, Vice-President, Sales

Eugene Hunting, Vice-President, Production
Harold O. Stant e, Vice-President, Television

Frances N. LeTendre, Vice-President,
Laboratory

Whinfred Pettis, Treasurer
Lowell Wentworth, Account Executive
Edward K. Knowlton, Script Director

SERVICES: 16 and 35mm motion pictures; in-
dustrial, scientific, public relations, sales,
training, religious, documentary; TV commer-
cials and promotion slides; foreign lan-
guage narrations. Services available
to other producers in photography, sound
recording, printing, processing, editing, scor-
ing, cutting, interlock screening, use of sound
stage.

FACILITIES: Mitchell and Mauer cam-
ers; lighting; Mauer & Mauer portable generators; Mauer 16mm multiple track recording;
16mm and 171/2mm synchronic magnetic
recording: 1/2" synchronic magnetic record-
ing: 2 printing labs for color and B & W,
DePue and Peterson printing equipment, elec-
tronic cueing; 16mm B & W processing, pos-
tive, negative, reversal; screening room; inter-
lock equipment; cutting rooms; Moviola;
sound readers; animation; art department;
carpenter shop; set designing: complete music library; 3,000 sq. ft. sound
stage; permanent staff of 23 technicians, art
and script specialists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Ski Tracks to Vermont
(Vermont Development Comm.); The Ray-
bestos Story (Raybestos Manhattan, Inc.); Progress Report (Leear, Inc.);
The Story of Copper Tube (Anacoda Co.); Report-1 International Business Machines;
Plan for Prosperity (Edison Electric Insti-
tute); Three Flags for Friendship (Simplex
Time Recorder Co.); The Giant Step Forward
(Datamatic Div., Minneapolis-Honeywell Regu-
lator Co.); Progress Report #1 (Yankee
Atomic Electric Co.); Show Window of the
East (Eastern States Exposition 1958); Plato
# 3 & 4, Parade (Sylvania Electric Products,
Inc.); House of the Future (Plastics Div.,
Monsanto Chemical Co.); Report #2 (Institute
of Technology); Resources at your
Service (General Electric Co.); Pioneers in
Pursuit (Morse Twist Drill Machine Co.); People, Power and Trees (The Electric Cos.
of the Conn. Valley); Classified Report (Elec-
tric Bond & Mortgage Co., General Dyna-
corp.); Parade (Sylvania Electric Product Inc.).

SLIDEFILMS: Shell Molding Techniques (Plas-
tics Div., Monsanto Chemical Co.). TV COM-
MERCIALS: for Lestoi, Ready Mop, Hartford
Electric Light Co., Conn. Milk Producers
Assoc., H. B. Smith, Conn. State Park and
Products, Girls Clubs of America, Hartford
National Bank, Yale Gentlen Clothes, Hutton
Chemical Co., First Federal Bank of Orlando,
Fla., Westfield Mfg. Co.

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth Street, Boston 16, Mass.
Phone: KEnmore 6-2511

Date of Organization: 1946

Joseph Rothberg, President
George E. Serres, Sales Manager
Charles Rockwell, Production Manager
Paul Rockwell, Unit Manager
Marie Pierce, Editor
Phyllis E. Williams, Art Director
Margaret E. Smith, Other Manager
Al E. Petreusch, Chief Electrician
Clifford Phibbs, Asst. Electrician
Elvin Garini, Production Assistant
Marvin Rothberg, Production Assistant

SERVICES: 16 and 35mm production and sound
slidefilms. Complete services available to out-
side industrial producers. FACILITIES: 2 complete
sound stages, screening room, narration,
editing rooms with 16mm and 35mm Moviola;
amination and art dept.; 10-position custom
mixing console; magnetic and optical record-
ers, interlock dubbers; 2 music libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Leadumin. Phosphazene
(Schering Corp.): Student Government
(Westinghouse Broadcasting Co.); Foreign
Policy (International Business Machines); The
Engine (General Electric Co.); United Fund
of Greater Boston (United Community Ser-
vice; Our Son in Action (Harvard University).

SLIDEFILMS: Researching Tomorrows Polymers, Researching Tomorrows Paper
Coatings, Researching Tomorrows Paints,
1959 Vinyl Paint Promotion (Dewey & Amy
Chemicals); New Developments in Electron
Optics (Universal Optical Co.); Herald Traveler
(James Thomas Chirurg Co.); MSPCC Story
(Mass. Society for the Prevention of Cruelty
to Children); Space Age Salesman, Sell Those
Prospects (Wirthmore Feeds, Inc.); TV COM-
MERCIAls: for Sturdyner, Motor Zoom
(Gabriel Stern Agency); Starring the Editors
(Lloyd Advy. Agency.); National Library Week
(Boston Public Library); 98 Down, New Coat
(Simmonds Upholstery Co.); Squires Arling-
ton Bacon and Sausage, Barbecue Grill, Brown
& Serve, Map Promotion (Hoag & Provandie,
Inc.); Jiffy Sew, Ironwear Hardware (Jerome
O'Leary Advy. Agency.); Record Shop Hop,
Sealy News Reporter (Tarler & Skinner);
Command Performance (Westinghouse Broad-
casting Co.); Vogue Dolls (James Thomas
Chirurg Co.), Kamaso's Rye Bread (Siblon
Bros. Callaway).

DEPHOURE STUDIOS, INC.

782 Commonwealth Ave., Boston 15, Mass.
Phone: BElchon 2-5722

Date of Organization: 1945

Joseph Dephue, President and Treasurer
Milton L. Levy, Vice-President
David F. Dowling, Director, Industrial
Services

SERVICES: Complete film production, 16mm and
35mm. Industrial, documentary, business,
public relations and training films; slides,
slidefilms and TV commercials; TV Kinescop-
ing; processing; black and white and color
printing. FACILITIES: 35mm and 16mm sound
and silent cameras; sound stage with studio
and portable lighting equipment; House of
special processor; synchronous magnetic and
optical recorders; crane dolly and tracks;
B&H-Peterson printer with fader: projection
room; 16mm and 35mm projectors; optical-
magnetic sync JAN projector; Oxberry animation
stand; 3 editing rooms; art dept.; hot
press printing; music library; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Store Salesman, Polaroid
5 x 5 Adapter (Polaroid Corp.); This Is
School (Newton Public Schools); Personality
Study Interview (U.S. Veterans Administra-
tion); Production Planning, The Story of
Del-Pero Mound (Cryovac Co.); Football
Highlight (Buffalo Bills); The College
Student; Come Up-To-Date (American
Standard Co.); TV COMMERCIALS: for Barco-
en (Siblon Bros., Callaway Assoc.); Nar-
rigansett Beer (Cunningham & Welsh); Lestoi
Adell Chemical Co.; Andy Boy Broccoli, Homemakers Beans (O'Brien Advg.

MASTER MOTION PICTURE COMPANY

50 Piedmont Street, Boston 16, Mass.
Phone: HAncock 6-3592

Rampart Productions

10 Beechersfield Street, Boston, Mass.
Phone: STadium 2-5676

Arnold Mendel, Executive Producer

(See listing completely under New York City)

BUSINESS SCREEN MAGAZINE
NEW ENGLAND: Vermont

CAMPBELL FILMS
Academy Ave, Saxtons River, Vermont
Phone: 3364

Facilities: 16mm cameras both motion picture and still; 35mm still 3-D and motion picture cameras; GMC truck used to generate own electricity; complete crew including script writers, animation men, cameramen, directors, and all editing equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: "The Price of Eggs" (Jones & Lamson Machine Co.); Hands of the Giants (Wyman Gordon Co.); Certificate of Registry (Holstein-Friesian Assoc.); "Broaching for Production & Profit" (LaPointe Machine Tool Co.); Modern Continuous Bar & Rod Mill (Morgan Construction Co.).

Other MASSACHUSETTS Cities

MARTIN BOVEY FILMS, INC.
115 High Street, Chelmsford, Mass.
Phone: GLENview 2-9755 (Lowell Exch.)

Watson Film Productions
23 Chestnut Hill Road, Holden, Mass.
Phone: VA 9-3422

Date of Organization: 1956
James L. Watson, Proprietor

Services: Complete production of motion pictures and stills for industry, education, television. Separate scriptwriting and consultation service. Facilities: Camera, Bolex; editing rooms with Bell & Howell hot splicer; magnetic and optical sound readers; Color-Tran portable lighting equipment.

Recent Productions and Sponsors
Motion Pictures: "A Career for Life" (Worcester City Hospital Nurses Assoc.); From Rough to Ready (Heald Machine Co.); Game for All Ages (Mass. Bowling Assn.); 50th Anniversary (Wyman Gordon Co.). Slides: "Hands that Help the Hands" (Worcester General Rule).}

Worcester Film Corporation
131 Central Street, Worcester 8, Mass.
Phone: PL 6-1203

Date of Organization: 1918
Weld Morgan, President
Linwood Erskine, Jr., Vice-President & Secretary
Fred A. Ramsdell, Treasurer & Gen. Mgr.
Carleton E. Barse, Sales Manager

Services: Production of motion pictures.

American Film Producers
1600 Broadway, New York 19, N.Y.
Phone: PLAZA 7-5015

Date of Organization: 1946
Robert Gross, Executive Producer
Lawrence A. Gleesons, Executive Producer
Sheldon Abramovitz, Production Control
Madeline Stolz, Office Manager

Services: Motion pictures, 16mm and 35mm; color and black and white; and slidefilms. Specialties: industrials, sales, public relations, television, education, training, medicals, documentary and merchandising. Facilities: Complete 16mm and 35mm camera, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animation; storyboard personnel, script writers.

Recent Productions and Sponsors
Motion Pictures: "Minesweeping Explosive" (Viet Nam, 1958); "The Price of Eggs" (Jones & Lamson Machine Co.); "Hands of the Giants" (Wyman Gordon Co.). Public relations industrial; documentary; sales training and educational motion picture production in color and slidefilms. Facilities: Complete 16mm and 35mm camera, lighting, sound equipment for location and studio production. Animation stand. Lighting and recording studio with three channel magnetic mixing. Westrex Editor. Bell & Howell J.C. printer. 16mm interlock screening.

American Film Producers
1600 Broadway, New York 19, N.Y.
Phone: PLAZA 7-5015

Date of Organization: 1946
Robert M. Campbell, Executive Producer
Fred J. Brown, Production Manager
Warren T. Johnson, Sales & Producer

Services: Public relations, industrial, documentary, sales-training and educational motion picture production in color and slidefilms. Facilities: Complete 16mm and 35mm camera, lighting, sound equipment for location and studio production. Animation stand. Editing rooms and recording studio with three channel magnetic mixing. Westrex Editor. Bell & Howell J.C. printer. 16mm interlock screening.
ANIMATIC PRODUCTIONS, LTD.
15 West 46th Street, New York 36, N.Y.
Phone: JUdson 2-2160
Date of Organization: 1949
Branch: 43 West 61st Street, New York, N.Y.
Tasker G. Lowades, President
Reese Patterson, Vice-President & Creative Director
David E. Weiler, Account Manager
Leonard B. Elliott, Account Executive
Francis Lee, Director of Animation
Donald punctch, Art Director
Donald Pandalone, Art Director
Leon Perer, Director of Photography
Terry Collins, Production Coordinator

SERVICES: Specialists in creation of sound slide films, filmographs, limited animated movies and TV commercials.

FACILITIES: Art department, technical animation, cutting, editing and projection rooms; two animation stages, 35mm and 16mm motion picture camera, still camera.

RECENT PRODUCTIONS AND SPONSORS
SLIDE FILMS: RF For Safety (Shering Corp.): The Test of Good Taste (Coca-Cola Co.): The Oil Heat Dealer (Fuel Oil Co.): A Touch of Genius (American Gas Assoc.).

PORTFOLIO: Something Wonderful Is About to Happen (Simplicity Pattern Co., Inc.): Speaking of Money (W. A. Taylor & Co., Inc.): Million Dollar Baby (Nexzen Chemical Co.): Action Man (Scripto, Inc.).

BACKDROP FOR ACTION ( Cooke-Waite Laboratories): Selecting the Correct Foundation Garments (J. C. Penney & Co.).

WIDESCREEN AND FILMSTRIPS: For The Texas Co. (Lever Bros.): General Foods Corp., The Border Co.:

AMERICAN RADIATOR & SANITARY STANDARDS Corp., The Butterick Co.:


NYTOL Sleeping Tablets (Black Drug Co.):
MOTT'S Apple Sauce (Duffy-Mott, Inc.):
SALADA Shrimp (Salada-Shirreffs-Horsey, Inc.):

DUPEXIN (Whitehall Laboratories).

ANSEL FILM STUDIOS, INC.
45 West 45th St., New York, N.Y.
Phone: Circle 7-0049

See Advertising Pages for Helpful Data

* Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number.

The "Blue Chip" of film production advertise regularly in the pages of BUSINESS SCREEN.
SERVICES: Motion pictures and slide films for business, government and social agencies; also various film services separately: including translations, sound tracks; editing and finishing service for company photographed films; distribution service. FACILITIES: Complete studio, on-location equipment and creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

Walter Thompson; Revlon (Warwick & Lay-ler); Borden, General Electric; Gulf, Remington Shaver, Royal Typewriter, Young & Rubicam.

**CARAVEL FILMS: CONT'D.**

Carter and Galantin of New York, Inc.

55 West 43rd Street, New York 11, N.Y. Phone: Chelsea 3-3377

Ed Bolduc, Sales Representative

(See complete listing under Georgia area)

Christensen-Kennedy Productions

437 Fifth Avenue, New York 16, New York

Paul Blanfox, East Coast Office

(See complete listing under Omaha, Nebraska)

**CLIPPER FILM PRODUCTIONS**

1666 15th Street, Brooklyn 4, New York Phone: PR 8-6349

Date of Organization: 1957

Jules Zuch, Promotional Director

Bernard Zuch, Chief Cameraman

Harriet Cooper, Secretary-Treasurer

SERVICES: Motion pictures for industry, TV commercials, conventions, training programs, sales presentations and other business type films. FACILITIES: Limited production facilities; all others leased.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: The Holiday Inn Story (Holiday Inn Motel Corp.); From These Grapes (Chateau Martin Wine Co.); For You The Consumer (Consumer's Union); The Whole Town's Talking (Sylvania Electric Products); Here Is C. J. (The Corry Junction Corp.).
METROPOLITAN NEW YORK:

DEMBY PRODUCTIONS: CONT'D.

families to determine effectiveness of film in producing audience response. Complete production and script services. FACILITIES: Complete 16mm and 35mm equipment; editing, research staff, script writers.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Contact Lenses and You (Contact Lens Specialists, Inc.); The Job's the Thing (Leo Brady, Management Consultant); Songs of Yesterday, syndicated for local sponsors.

THEATREAL MOTION PICTURE: In

RECENT PRODUCTIONS AND SPONSORS

METROPOLITAN NEW YORK:

stage, fully equipped for 16mm, 35mm motion pictures. Slidefilms: Pay Television (Selectivision, Inc.); Skin of the Earth (Greek Relief Fund). The Thing (Leo Brody, Management Consultant). Motion Pictures: Geared for Comfort (D.P.M. Productions, Inc.); Portable Printing, TV shorts and commercials; animation stand; mobile unit for location work; cutting rooms.

DISCOVERY PRODUCTIONS, INC.

45 West 45th St., New York 36

Phone: JUdson 2-1840

Date of Incorporation: 1954

David Epstein, President

James Blake Cahoon, Vice-President

Paul Lenihan, Vice-President

SERVICES: Writing and production of motion pictures and slidefilms. FACILITIES: sound stage, fully equipped for 16mm, 35mm motion picture production; animation stand; mobile unit for location work; cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Cheers for Comfort (Rodney Metals, Inc.); FUN-damentals of Bowling (American Machine & Foundry); Fun Goes to Work; That Greece May Live; Skin of the Earth (Greek Relief Fund).

D.P.M. PRODUCTIONS, INC.

62 West 45th Street, New York 36, N.Y.

Phone: MUrray Hill 2-0040

Date of Organization: 1946

Maurice T. Green, Pres. & Exec. Producer

Ronald T. Green, Vice-President, in c.hg. of Prod.

SERVICES: Industrial, public relations, transportation, travel, nature studies, wildlife, conservation, outdoor life, boating, golf, fishing, hunting, sales promotion and theatrical motion pictures; TV shorts and commercials; color stock shows. FACILITIES: Production affiliations for location shooting in New York, Los Angeles, Sweden, Austria, South Africa and Malaysia; worldwide coverage.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Chateaux and Castles Around Paris (French Government); Impressions of Denmark (Danish Government); The Charm of Sweden (Swedish Government); Having a Wonderful Time (Swedish American Line); Florida, Fishing Unlimited, 25 other fishing and hunting subjects (Curieing Conservation Club).

Kevin Donovan Films

15 West 44th Street, New York, N.Y.

Phone: Yukon 6-6049

John Bennewitz, in charge

(See complete listing under New England)

*This symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Production Review issue.

DYNAMIC FILMS, INC.

Executive Offices: 465 Park Avenue, New York 22, N.Y.

Toors: 112 West 89th St., New York 24, N.Y.

Phone: Plaza 1-7447

Nathan Zucker, President

Lee R. Baber, Executive Vice-President

Lester S. Reiker, Vice-President

Sol S. Feurman, Director, Medical Division

Seymour E. Dahan, Director of Promotion and Public Relations

Irvings Oshman, Editorial Supervisor

James Townsend, Director Technical Services

Maurice T. Groen, Pres. & Exec. Producer

Joseph T. Williams, Executive Head of Camera and Audio Services

Date of Incorporation: 1954

Charles D. Elms, President

Charles D. Elms, Jr., Vice-President

Ruth M. Elms, Secretary, Treasurer

SERVICES: Producer of 16mm & 35mm motion pictures; 70mm "Boris" wide screen professional and commercial presentations: slide motion; sound slidefilm; slide presentations; training manuals and charts. FACILITIES: Studio and technical laboratory, mobile camera and lighting units, "Boris" camera.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: New Customers, Hip, Hip, Hurray; Empty Nest (Philip Morris); Packaging, Crown Cork & Seal Co., Inc.; Slidefilms: You and Your Customer, Production Planning and Control, Accounts Receivable—Retail (International Business Machines Corp.); Let the Customer Buy (Philip Morris); Leron—the Traffic Stopper (Glen Raven Mills).

WALTER ENGEL PRODUCTIONS, INC.

20 West 47th Street, New York 36, N.Y.

Phone: JUdson 2-3170

Date of Organization: 1937

Walter Engle, President

Robert L. Marx, Vice-President

Joseph T. Williams, Exec. Head of Camera and Editing Dept.

Lorraine Knight, Production Coordinator and Casting Supervisor

SERVICES: Industrial, documentary, educational, sales training & TV commercials, motion picture productions; limited and full animation, 16mm & 35mm. FACILITIES: Complete studio facilities. Location film & sound unit. Animation and editing departments. Single and double sound recording. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Operation Big Change, Good Kid Cornelius (California Oil Co.); Pepsi Cola Introduction (Pepsi Cola); Hit Parade Announces (Hit Parade); TV Commercials: for Ritter Whipped Cream (Sunbeam Bread).

Jerry Fairbanks Productions

6 East 65th Street, New York, New York

Phones: REmington 4-1582, SUSquehanna 7-5400

George Boeksta, Representative

(See complete listing under Los Angeles area)
FARRELL & GAGE FILMS, INC.
213 East 38th Street, New York 16, N.Y.
Phone: MUrray Hill 3-8358
Date of Organization: 1951
Matt Farrell, President & General Manager
G. Lillian Farrell, Secretary
William McKeen, Vice-President & Director of
Production
Joseph Fare, Production Manager
Charles Orta, Film Editor

SERVICES: Production and distribution of sound motion pictures and sound slides for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and slide film production in black and white and color, including sound stage, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS

FILM GRAPHICS: CONT'D.
Roger Rothstein, Charge of Studio
Howard Linkhoff, Sales Representative

SERVICES: Complete motion picture production, 25mm and 16mm live action and special effects: recently expanded animation and editorial services. FACILITIES: 50 x 100' studio; two 35mm B. N. C. Mitchell cameras; complete sound recording facilities; 35mm Mitchell rear screen projector; animation and film editorial departments; animation stands; optical facilities; 50 permanent production employees.

RECENT PRODUCTIONS AND SPONSORS

FILMFACT PRODUCTIONS
10 East 43rd Street, New York 17, N.Y.
Phone: MUrray Hill 7-7555
Willie White Plains 3-1181
Studio and Laboratory: Station Plaza, Bed ford Hills, N.Y. Sewell Bost, in charge.
Henry Clay Gibson, President
Elise Walker, Vice-President and Secretary
Emma Pitch, Scripts
John Lencicki, Art Director
SERVICES: Educational films and industrial slides, color, black and white, silent, sound, color slides. A subsidiary, Teaching Aids Distribution Center, distributes sponsored materials to schools and churches. FACILITIES: Specialized equipment for filmstrip production. 35mm standard Bell & Howell animation stand for filmstrips, special custom built equipment for Kodachrome duplication.

RECENT PRODUCTIONS AND SPONSORS
FILMSTRIPS: The Race for Space, 8 others (New York Times); The Chronicles of America, series of 15 (Yale University Press); The Life of America (Grocery Mfrs. of America); Money at Work in the Steel Industry (American Iron and Steel Institute); Paper Service in School Cafeterias (Paper Cup and Container Institute); Maps and How to Use Them, series of 10 (Museum Extension Service and American Geographical Society); Fresh Steps to Profitable Food Sales (Empire Sales Training, Inc.).

FILM GRAPHICS INC.
369 Lexington Ave., New York 17, N.Y.
Phone: MUrray Hill 6-5255
Date of Incorporation: 1946
Lee Blair, President
Bernie Rubin, Director
Donald Towsley, Director of Animation
Sidney Greenhaus, Production Manager
Cal Schultz, Chief Editor

SERVICES: Complete motion picture production, 25mm and 16mm live action and special effects: recently expanded animation and editorial services. FACILITIES: 50 x 100' studio; two 35mm B. N. C. Mitchell cameras; complete sound recording facilities; 35mm Mitchell rear screen projector; animation and film editorial departments; animation stands; optical facilities; 50 permanent production employees.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Always Good Ships (Newport News Shipbuilding & Dry Dock Co.); Endodontology (U.S. Navy); Our County (American Cyanamid Co.); Stelazine—A New Antipsychotic Agent (Smith Kline & French Laboratories); Vesprin in Surgery (E. R. Squibb & Sons).

GLENN PRODUCTIONS, INC.
207 East 37th Street, New York 16, N.Y.
Phone: OXford 7-0121
Date of Incorporation: 1953
Jack Glenn, President
Jonas Lenktaitis, Manager of Sales
Bernice Trefman, Art Director
SERVICES: Production, writing, direction and
BALTIMORE PRODUCTIONS, INC.
514 East 37th Street, New York 16, N.Y.
Phone: OXford 7-0121
Date of Organization: 1953
Jack Glenn, President
Jonas Lenktaitis, Manager of Sales
Bernice Trefman, Art Director
SERVICES: Production, writing, direction and
[LIST CONTINUES ON FOLLOWING PAGE]
HALAS & BATCHELOR CARTOON FILMS, LTD.


PAUL HANCE PRODUCTIONS, INC.

1775 Broadway, New York 19, N. Y. Phone: Circle 5-2424

Date of Organization: 1936
Roy Mortarity, President & Treasurer
Maxwell Hamilton, Vice-President
Nymah Keyes, Secretary
Dermid Maclean, Sales Director

SERVICES: Research, writing and all graphic phases of motion picture production by permanent technical staff. FACILITIES: complete camera, sound and lighting equipment for all types of field photography. Still photo studio, art department and 16mm and 35mm animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Nature of Glass (Corning Glass Works); Titan Reports, Nike Zone Reports (bell Telephone Laboratories); Radar Report (Sperry Gyroscope Co.); Willman for Senator (Democratic Party).

THE JAM HANDY ORGANIZATION, INC.

1775 Broadway, New York 19, New York Phone: 4Udson 2-4060

Herman Goetz, in charge
Complete office facilities and projection room with service staff for Eastern clients.

(Incomplete listing under Detroit area.)

HARTLEY PRODUCTIONS, INC.

330 East 48th Street, New York 17, N. Y. Phone: ELDorado 5-7762

Date of Organization: 1940
Irving Hartley, President
Elida Hartley, Secretary-Treasurer
Jean Brooks, Vice-President, in charge of Distribution

Wm. B. Bryant, Jr., Executive Producer
James B. Gahan, Director-Writer

SERVICES: Speciality is writing and producing sponsored public service films for television and distribution to TV stations throughout the United States and Alaska through Hartley Film Distributors, Inc. FACILITIES: Studio A, 2 street level, drive-in loading dock; Studio B, permanent kitchen set. Equipped with 16mm Mitchell camera, 16mm Mitchell binep, 16mm & 35mm Arrilex cameras, Fearless dollars, Mole Richardson boom with (perambulator), 6 channel mixing console with full equalization, 17-mm & 1/2" magnetic recording and dubbing, Rangefinder and Fairchild picture sync, 16mm and 35mm optical recording, 16mm and 35mm interlock projection. Complete lighting equipment. Two completely equipped editing rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Pattern of Safety (Monsanto Chemical Co.); IBM Teamwork in Action (IBM World Trade Corp.); Let's Have A Lion (N. W. Aver & Son, Inc.); In Every Man's Heart (Pan American World Airways); St. Croix, Y. I. (W. I. Chamber of Commerce).

INSTITUTE OF VISUAL TRAINING, INC.

40 East 49th Street, New York 17, N. Y. Phone: ELDorado 5-1443

Date of Incorporation: 1934
(See complete listing under Detroit area.)

VICTOR KAYFETZ PRODUCTIONS, INC.

1790 Broadway, New York 19, N. Y. Phone: 4Udson 5-2930

(See complete listing under Detroit area.)

BUSINESS SCREEN MAGAZINE
Facilities: 16mm and 35mm equipment for live shooting; 35mm Eclair Camerette, B & H 70 2D, 16mm Camerette. Studio flats, backgrounds, table tops, machine shop and carpentry facilities. Film and 35mm sound and 2 x 2 slide production cameras. For animation shooting: 35mm Model I DeBrie and 16mm Cine Special both completely adapted for animation. Animation stand (16mm and 35mm) with compound table. Complete art and animation department. 16mm and 35mm sound Movietone, 35mm interlock and 16mm projectors in booth of screening room. Complete accessory equipment: tripods, high hat, dolly, location lighting equipment, cables, two station wagons, cargo trailer.

Recent Productions and Sponsors


Services: Production from original research to finished film; for public relations, educational, news, industrial, documentary, sales training and sales presentation films. Facilities: Sound stage, set building department, projection room, sound recording and re-recording; editing and animation facilities; four cameras (Bell & Howell and Eclair Camerette). 35mm: Maurer and Arriflex. 16mm.

Recent Productions and Sponsors


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KLAEGER FILM PRODUCTIONS, INC.

1600 Broadway, New York 19, N. Y.

Phone: JU 57-530

Date of Organization: 1957

Robert H. Klaeger, President

John J. Fenton, Vice-President

Services: Permanent staff in all phases of motion picture production; animation, camera, scenic design, editorial and animation.

Recent Productions and Sponsors

Motion Pictures: Pilot film for Lipton. Auto Finish. (E. I. Du Pont); National Distillers. (Lennen & Newell); Prestone. (William Esty & Co.). TV Commercials for Filmed Television Shows: Wide, Wide World (General Motors—MacManus, John and Adams); Navy Lodge (U. S. Rubber—Fletcher D. Richards); Steer Away Show (Greyhound—Grey Advy.). TV Commercials: for Donor. (Bryan Houston); Anacin (Ted Bates & Co., Inc.); N. I. Du Pont (BBDO); Thom McAn (Doyle, Dane & Bernbach); Camel, Ballantine Beer, Winston Cigarettes, Prestone, Vocaline, (William Esty & Co.); Ideal Toys, Good Housekeeping, R.C.A. Victor, Benrus Watches, Westminster, Mennen, Greyhound (Grey Advy.); U. S. Rubber, Kynol, American Machine and Foundry, Keds (Fletcher D. Richards); Savarin, Imperial Mangerine, Nobe’s, Chair, Peppinden, Swiss Watch Makers (Footle, Cone & Belding); Vel, Newport Cigarettes, Mariel Connelius, Stokely-Van Camp (Lennen & Newell); General Electric, Heinz (Maxon Ayco); Westminster, Vaseline Hair Tonic, R. F. Goodrich (McCann-Erickson); Pontiac, Scotch Gard, Cadillac, Saturn Wrap (MacManus, John and Adams).
**MPO PRODUCTIONS, INC.**
15 East 53rd Street, New York 22, N. Y.
Phone: Murray Hill 8-7830
Date of Organization: 1947
Branch Office: 4110 Radford Avenue, North Hollywood, Calif.
Phone: Poplar 6-3579
Mel Deary, Executive Producer
Judd L. Pellock, President
Lawrence E. Madison, Vice-President
Marvin Rothenberg, Vice-President
Arnold Kaiser, Secretary & Treasurer
Gerald Hirschfeld, Vice-President
Gerald Kleppel, Vice-President, Supervisor of Editing Dept.
Zeki Dervis, Director of Photography
William E. Huston, Sales & Promotion Manager
Victor Sodow, Producer
Joseph Moncreif March, Scenario Editor and Producer
Ira Marvin, Joe Kohn, Murray Lerner, Lloyd Ritter, Mickey Schwarz, Producers
Sanford Greenberg, Business Manager
Paul Petroff, Dir. of Scene Design
Lawrence Moses, Recording Director
Dieran Nahigian, Account Service
Ben Kranz, Studio Manager
Jack Saffran, Lab. & Print Control

**Services:**
Complete production of films for sales promotion and training; public relations; information and training films for U. S. forces and gov't agencies; color-sportsmen's and conservation films. Distribution service to TV stations, clubs, groups, schools, etc. Presentations and stage shows for industry, closed circuit presentations for sales force and management meetings. Facilities: Two studio production centers with lighting, photographic and sound equipment, mobile units, sound trucks, 5 shooting stages, make-up and dressing rooms, screening rooms, set construction shops, etc. Complete production facilities in Hollywood.

**Recent Productions and Sponsors**
**Motion Pictures:** A Mile to Eldorado (Reynolds Metals Co.); Equation for Progress (Ford Motor Co.).
**Announcements:** The Return (American Physical Therapy Assoc.)
**Services:** Motion pictures, sound slide films and TV commercials, 16mm or 35mm. Facilities: Permanent sets for medical use; sound stages; including 35mm Debris, Akeley, Bell & Howell and 16mm Maurer. 16mm Cin Kodak Special, sprocketed tape and optical film recorders; photographic and animation setup; art department, workshop, dressing and cutting rooms.

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**MEDICAL DYNAMICS, INC.**
465 Park Avenue, New York 22, N. Y.
Nathan Zucker, President
Lee R. Bobker, Vice-President
Sol S. Feuerman, Executive Director
Lester S. Becker, Secretary

(See complete data under Dynamic Films, Inc. listing. this section)

**MEDICAL FILM GUILD, LTD.**
506 West 57th Street, New York 19, N. Y.
Phone: Circle 7-0510
Date of Organization: 1930
Joseph P. Hackel, President, Producer-
Officer
Lucille S. Hackel, Secretary-Treasurer
Helvi Bell, Gladys Nemens, Writers
John Malinowski, Director of Photography
J. Del Rivero, Distribution Dept.
Eve Madsen, Art Director

**Services:** Motion pictures, sound slide films and TV commercials, 16mm or 35mm. Facilities: Permanent sets for medical use; sound stages; including 35mm Debris, Akeley, Bell & Howell and 16mm Maurer. 16mm Cin Kodak Special, sprocketed tape and optical film recorders; photographic and animation setup; art department, workshop, dressing and cutting rooms.

**Recent Productions and Sponsors**
**Motion Pictures:** Space Medicine: Earthbound & Stratospheric Physiology: Parkinson's Disease-Synaptic Physiology & Surgical Intervention (Past and Present); Tendon Transplantations for Paralyzed Flexors (Hospital for Joint Diseases); Visual Aids in Medicine—a New Concept in Medical Education (all of foregoing produced for self, Film of the Month Series); The Doctor-Dentist Relationship: Part IV in a five-phase program on Pharmaceutical Sales Training.

**MORTON McCONNACHIE PRODNS., INC.**
730 Fifth Avenue, New York, N. Y.
Phone: JUdson 2-0123
Editorial Department: 630 Ninth Avenue, New York 36, N. Y. Phone: PLaza 7-0445
Bill King, Supervising Editor; Robert Grier, Editor.

Date of Organization: 1951
Morton McConnachie, President & Producer
Jack B. Hively, Vice-President & Director
Bruce McConnachie, Vice-President
Hugh D. Brown, Vice-President & Sales Manager
M. E. Kane, General Manager
George E. Wolf, Director
Bill King, Supervising Editor

**Services:** Motion pictures, TV commercials, pilot films. Facilities: Production and editorial services and equipment; East and West Coast studio space available; worldwide location service; script to screen in all processes. Film library service.

**Recent Productions and Sponsors**
**Motion Pictures:** A Travelling Man, Offshore Airlift, The Crawford Story (Esso Standard Oil Co.); Everybody's Business (pilot film); TV commercials; for Buick Div., General Motors Corp.; Ajax; J. P. Stevens; Chevrolet Div., General Motors Corp.; Nescafe, Willys; Old Gold Cigarettes; American Cyanamid Co.; Esso Standard Oil Co.

**MULLER, JORDAN AND HERRICK**
554 Fifth Avenue, New York 22, N. Y.
Phone: Circle 5-1820
Date of Organization: 1955
Frank B. Muller, Partner
John C. Jordan, Partner
**Services:** Motion picture production; research, script, photography, editing through to answer print. Also handle print distribution and promotional work. Slidefilm production; complete sound slides from idea, through research, script, storyboard, visualization, supervised art production, photography, narration, sound recording, to the finished film strip. Facilities: Editing; 2 staff writers; staff director; staff art director and complete art studio.

**Recent Productions and Sponsors**

**OWEN MURPHY PRODUCTIONS, INC.**
723 Seventh Avenue, New York 19, N. Y.
Phone: PLaza 7-8144
Date of Organization: 1946
Owen Murphy, President & Exec. Producer
Savington W. Crampton, Vice-President & Associate Producer
Paul Cohen, Production Manager
Eric Lawrence, Chief, Editorial Department
**Services:** Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. Facilities: Production crew, 16mm & 35mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage. Permanent creative staff — writers, directors, cameramen, editors and supervisors.

**Recent Productions and Sponsors**
**Motion Pictures:** Hospital of Tomorrow (Saint Barnabas Hospital); Clean Up and Dress Up (American Telephone & Telegraph Co.); Plastics for the Automotive Industry, From, The Service Man (E. I. du Pont de Nemours & Co., Inc.); W Is for Worthington, Plain Talk on Compressors (Worthington Corp.); Cardez series (Remington Rand, Inc.); You Can't Own a Market (McGraw-Hill Publishing Co.); The Crisis in Reading (Houghton-Mifflin).

**NATIONAL EDUCATIONAL FILMS, INC.**
165 West 46th Street, New York 36, N. Y.
Phone: PLaza 7-6600
(See complete data under Sound Masters, Inc. listing, this section)

**BUSINESS SCREEN MAGAZINE**


TED NEMETH STUDIOS 729 Seventh Avenue, New York 19, N. Y. Phone: Circle 5-5147 Date of Organization: 1935 Ted Nemeth, Producer, Director M. E. Bute, Associate Producer Services: Motion picture production services 35mm and 16mm, b&w and color for theatre and TV and commercial distribution. Facilities: Sound stage, recording 35mm photography equipment; stop-motion, animation equipment; special effects; 35mm optical printing, cutting and editing, projection.

RECENT PRODUCTIONS AND SPONSORS Motion Pictures: The Boy Who Saw Through (Expanding Cinema); The Age of Space (U.S. Air Force); TV Commercials: Vicks Cough Syrup (Morse International); Music Hall (Donahoe & Co., Inc.); Imagination (The Steve Allen Show); Liquid Vel (Colgate).
METROPOLITAN NEW YORK:

DAVID PIEL, INC.
562 Fifth Avenue, New York, N. Y.
Phone: Columbia 5-3882
Date of Organization: 1956

David Piel, President, Producer
Hedi Piel, Vice-President
Martin Strueller, Production Manager

SERVICES: Motion pictures, sound slidefilms and other audiovisual materials for educational, health and welfare organizations or such materials sponsored by business and industry in the fields of education, health and welfare. Translation into all languages of film and filmstrip scripts. Consultation on use of filmstrips and other audiovisual materials as educational and interpretative media. FACILITIES: Complete staff only.

RECENT PRODUCTIONS AND SPONSORS


POCKET FILMS
505 Fifth Avenue, New York 17, N. Y.
Phone: TE 6-4050
Date of Organization: 1957

Marguerite V. Pollock, Executive Director
Gladys E. Townsend, Educational Consultant

SERVICES: Complete production of silent filmstrips, sound filmstrips and other audiovisual materials for educational, health and welfare organizations, or such materials sponsored by business and industry in the fields of education, health and welfare. Translation into all languages of film and filmstrip scripts. Consultation on use of filmstrips and other audiovisual materials as educational and interpretative media. FACILITIES: Creative staff only.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Successful Exhibit Ideas (National Publicity Council); Accent on Health, Accent on Method, Accent on People (Dictaphone Corp.); Women, Unity! (National Council of Negro Women, sponsored by Ebony Magazine); Focus on Families, Reaching Teenage Gangs, Accent on Prevention, Activity for Leisure Time (New York City Youth Board). An additional 20 productions in process for early 1959 release.

PROJECT-O-FEX, INC.
535 Fifth Avenue, New York 17, N. Y.
Phone: Murray Hill 7-8811
Date of Organization: 1956

Paul F. Adler, President

SERVICES: Motion pictures, slidefilms, slides, tape, live sales meetings; live and filmed animation commercials and effects. Special effects for motion picture tape. FACILITIES: Project-O-Fex projector, audition room for 16mm and live presentation rehearsal.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Physician and the Phamacist (Drug Topics Publ.); Untitled film (Bausch & Lomb); Untitled film (McGill's); Untitled film, animation sequences only (McCol's); Untitled film, animation sequences only (American Car & Foundry); Slidefilms: Untitled Convention Programs for Electrodes, Bermuda Trade Development, National Electrical Mfrs. TV COMMERCIALS: For Vick's.

Q. E. D. PRODUCTIONS, INC.
45 West 45th Street, New York 36, N. Y.
Phone: J'Udson 2-4291
Date of Organization: 1953

Robert Baron, Executive Producer, Director
Roy Lampe, Producer, Writer
John F. Hughes, Supervising Editor
Henry Berger, Production Manager
James Shute, Script Supervisor

SERVICES: Producers and creators of industrial, educational, public relations and television motion pictures and TV commercials. FACILITIES: Fully staffed and equipped with 16mm and 35mm cameras. Complete sound stage, 16mm and 35mm magnetic recording equipment, set construction. Camera car and complete location unit (cameras, lighting, sound).

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Being Goodman in Brussels (Westinghouse); Fashions of Paris (International Latex); Vespa in New York (Vespa Distributing Corp.); A Day With Cary Middlecoff (Jaymar Corp.); Report From Cuba (theatrical short subject).

RAMPART PRODUCTIONS
509 Fifth Avenue, New York, New York
Phone: YUKon 6-1130
Date of Incorporation: 1959


Richard Mende, President
Burt Rosen, Vice-President

FACILITIES: Production of industrial, educational, theatrical and television motion pictures and TV commercials. Areas of Promise; Dresser Products; Kudner Agency, Inc., Burke, Dowling Adams Inc.

LOUIS de ROCHEMONT ASSOCIATES
280 Madison Avenue, New York 17, N. Y.
Phone: Oxford 7-8550
Date of Organization: 1948

Louis de Rochemont, Executive Producer
F. Borden Mace, President
Lothar Wolff, Producer
Martin J. Maloney, General Manager
William Terry, Production Manager

SERVICES: Production of industrial, educational, theatrical and television motion pictures; distribution of theatrical features, short subjects and 16mm films. FACILITIES: 16 and 35mm motion picture equipment, lighting equipment, cutting rooms. Studio and complete facilities for production in the Cine-miracle process at Mt. Eden Theatre, Bronx, N. Y., Assoc. with Halas & Batchelor Cartoon Films, Ltd., England for production of animated and puppet films.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Living Church (United Lutheran Church of America); Ten Years a Counterspy, theatrical (Columbia Pictures); Windjammer (Cinemiracle); The Miracle of Todd-AO, The March of Todd-AO, Todd-AO.

H. D. ROSE & COMPANY, INC.
234 East 47th Street, New York, N. Y.
Phone: Plaza 1-3055
Date of Organization: 1942

Hubert D. Rose, President
William F. Koch, Vice-President, Creative Director
Richard G. Barnes, Vice-President, Sales Manager
Charles E. Behnyan, Vice-President, Cine-Production

SERVICES: Sound slidefilms. FACILITIES: Writing...
SALES COMMUNICATIONS, INC.

460 Park Avenue, New York 22, N. Y.
Phone: OXford 7-8340

Date of Incorporation: January, 1957

C. Gilbert Sellman, Vice-President
Detroit, Michigan

SERVICES: Films, slidefilms, industrial shows, sales meetings, convention, direct mail, sales promotion, merchandising services. FACILITIES: All leased, office and creative staff only.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Pattern for Profit (Lockheed Aircraft Corp.); Slidefilms: Operation High Gear (GMC, Truck and Coach Div.); The Magic Mirror (Esso Standard Oil Co.); Cashing In On D&A (National Biscuit Co.); Services: Consultant designers and producers

SALES COMMUNICATIONS, INC.

319 East 44th Street, New York 17, N.Y.
Phone: MURray Hill 5-9010

Date of Organization: 1952

Fletcher Smith, President
Arthur Jack Davis, Vice-President
Peter Caldera, Secretary-Treasurer

SERVICES: Motion picture production for all types of commercial films. Specialists in sales promotion and training films. FACILITIES: Creative staff, writing, editorial and art. Technical staff and facilities for photography, recording, editing, projection, sound recording and animation.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Vacation Froh in New Jersey (State of New Jersey; Roht, Comedy Agency); Return of Philene Fogg (United Fund of Allegheny County); Zone Melting (Bell Laboratories); Power on the Line: The Look of Prosperity (Westinghouse Mfr. Corp.); two confidential motion picture projects.

SOUND MASTERS, INC.

165 West 46th Street, New York 36, N. Y.
Phone: PLaza 7-6600

Date of Organization: 1937

W. French Githens, Chairman
Frances Carter Wood, Jr., President
John H. Tobin, Vice-President
Stella B. Beenders, Treasurer
Milton L. Price, Secretary
Robert Rosien, Chief, Recording Dept.
Donald Woelfel, Mgr., Repeater Projector Dept.
Charles R. Senf, Editorial Dept.

SERVICES: Production of motion pictures for theatrical and industrial use; sales, public relations and training films; TV subjects and spots; slidefilms; dubbing, recording and re-recording services; sale and lease of repeater projectors with Sound Masters "Lift-Off" magazine. FACILITIES: Sound stage fully equipped with 35mm and 16mm cameras; complete lighting equipment; sound recording facilities and dolly; high speed motion cameras and sound equipment for location use. Two recording studios fully equipped with 35mm and 16mm optical tracks, 35, 16mm and 16mm magnetic recording. Projection facilities for 35mm and 16mm interlock. Four fully equipped cutting rooms with Moviotrons and sound recorders for film and tape available to all producers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Backbone of the Corps, Medical Defense Against Chemical Warfare, The Uncommon Man (U. S. Marine Corps); Life In the U. S. Navy (U. S. Navy); Knor Yore Consumer E. I. du Pont de Nemours & Co., Inc.; Freight by Flexi-Van (New York Central Railroad); Trapp Family in America, American sequences of German feature film (Divina Films); Takeoff Into Tomorrow (Republic Aviation); Safarioff "21" Brands, Inc.; On the Green, Cadle of Golf, First World Amateur Team Championship; Play Them as They Lie (U. S. Golf Assoc.); Sixth World Golf Championship (International Golf Assoc.); African Holiday (Olin Mathieson Chemical Corp.); TV COMMERCIALS: for Kent Cigarettes, Spic & Span, Milkbone, Dulane, Frozen Goods, Borden's Instant Coffee, Cheer, Gleem, Crisco, Guntter Beer, Bulova, Solo Bob Pins, Val, Dixie Cup, Norelco, Chop-O-Matic Food Chopper, Royal Typewriter, Face.

HENRY STRAUSS & CO., INC.

31 West 53rd St., New York 19, N. Y.
Phone: Plaza 7-0651

Date of Organization: 1951

Henry Strauss, Executive Producer
Walter Raft, Vice-President
Robert Wilmot, Vice-President
Jerry Alden, Story Editor
Marvin Dreyer, Production Supervisor
William Hagens, Training Coordinator

SERVICES: Internal and external communications, including: sales training; sales promotion; public, community, customer and industrial relations; employee attitude development; supervisory and staff training, through the medium of programmed motion picture training, excluding TV commercials, slidefilms, cartoons, printed and recorded material, training courses and guides; other coordinated audio-visual tools. FACILITIES: All necessary for research, planning, programming and the creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS
METROPOLITAN NEW YORK:

STURGIS-GRA NT PRODUCTIONS, INC.
822 East 44th Street, New York 17, N. Y.
Phone: Murray Hill 3-4994

Date of Organization: 1948
Warren Sturgis, President, Exec. Producer
Benedit Magnes, Vice-Pres., Gen. Manager
A. E. Snowdon, Secretary-Treasurer
Susan Milstein, Production Manager
Eleanor Frommelt, Assistant Production Manager

SERVICES: Medical, technical, educational and industrial films & filmstrips; animation of all types; scripts and storyboards; TV commercials; foreign language adaptations. Facilities: Live-action and animation cameras; complete facilities for 16 and 35mm production; script-writing staff; full art studio; sound stage, recording studio; sets; editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Eye in General Practice—The Importance of Glaucoma (The Lighthouse); Portal Decompression, Congenital Anomalies of the Heart (E. R. Squibb & Sons); The Benefit of Use of Vitamin D in the Treatment of Rickets (Lederle Laboratories); Fluids—a New Insight into Anesthesia (Avnet Laboratories); Vasopressin as a Hormone in Gynecologic Surgery (New York Hospital); Esophageal Replacement with Recovered Gastric Tube (Baxter Laboratories); Just 4 Minutes—Winthrop Laboratories; Intravenous Iron Therapy (L. W. Frohlich & Co. for Lakeside Laboratories); Lifeline (L. W. Frohlich & Co. for Fenwal Laboratories); The Interview in Sales Training (Investors Planning Corp.); TV COMMERCIALS: for The American Diabetes Assoc., Aquafilter Corp.

John Sutherland Productions, Inc.
136 East 55th Street, New York 22, N. Y.
Phone: Plaza 5-1875
John Sutherland, President
(See complete listing under Los Angeles area)

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The New Age of Architecture (Architectural Forum Magazine); Versatility Unlimited (Bureau of Advertising, ANPA); Any Given Minute (Greater New York Fund); The History of the America’s Cup (Thomas J. Lipton, Inc.); Cards That Count (International Business Machines Corp.); Congestive Heart Failure (Merrick Sharp & Dohme); 1959 Advertising Program of NAIA (National Assoc. of Insurance Agents); Jet Know How (Patt & Whitney Aircraft); Planning the Security Layout (U. S. Navy); A Giant Step Forward (Ronson Corp.). SLIDE FILMS: Research In Action (American Cyanamid Co.); An Opportunity for a New Career, 1958 version (The Fuller Brush Co.); Why General Electric Receiving Tubes (General Electric Co.); Closeup of a Queen (Olin Mathieson Chemical Corp.); Ramsagate to the Reserve, Waifs for Fashion (Wool Bureau, Inc. through Anne Saum & Assoc.); Everybody Under One Roof, A Great New Sales Tool for Our Trade (No. Land Machine Co.); Family Portrait of an American Businessman (Conover Mast Publishing Co.); TV COMMERCIALS: for Cadillac, Pontiac, Scotch

TIESLER PRODUCTIONS
304 East 52nd Street, New York 22, N. Y.
Phone: Plaza 5-7364
Date of Organization: 1957
Hans Tiesler, Owner

SERVICES: Complete production services for industrial and special purpose business films. Specialization in public relations, sales promotion, educational and sales training motion pictures. FACILITIES: Offices, projection and cutting room with personnel for scriptwriting, direction, editing, technical animation and production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Roots and All (American Cyanamid Co.); Top Soil Unlimited (Combination Engineering); The Red Streak (Leschen Wire Rope); Progress in Industrial Rubber Products (Thermoid); Seeing Industry (H. K. Porter Co. Inc.).

TRAINING FILMS, INC.
150 West 54th Street, New York 19, N. Y.
Phone: Columbus 5-3820
Date of Organization: 1947
Ralph Bell Fuller, President
David D. Bates, Vice-President
Robert A. Lightburn, Vice-President

SERVICES: Filmstrips, motion picture films, filmstrips, slides, eneaves, booklets, presentations. Specialists in business-sponsored filmstrips for schools; and filmstrips for sales promotion, sales training and employee orientation and training. Consultation on audio-visual presentations, staging meetings, selection and use of equipment for film and filmstrip programs; Audio-visual equipment sales representatives. Originators of 3-screen panoramic filmstrips. FACILITIES: Staff researchers, writers, artists and photographers. Complete art department, projection room and photo studio.

RECENT PRODUCTIONS AND SPONSORS
SLIDE FILMS: Please Take That Bag (Pan American); Data Processing for Banks, Hospital Accounting (IBM); Double or Else (Exide); More Profit from Layers (Pfizer); Central Station Weathermakers (Carrier); Approved Principles (National Tuberculosis Assoc.); Adjusting Automatic Transmissions (New Britain Machine); Radiotrol Bell Bearings (Fafnir Bearing Co.); The Graybar Story, Part II (Graybar Electric).
**TRANSFILM: CONTINUED**

Bread Cellophone Tape (MacManus, John and Adams) / Zenith TV (Earle Laughr) / Gilbert Tops (Rosen Adv.) / Lipton Tea, Lipton Soup, Instant Sanka, Tek (Young and Rubicam) / Redials, Domino Sugar, Hunt Club Dog Food, Siesta Coffee, Clorox, Arrid, Profile Bread, M&M Candy, Uncle Ben's Rice, Amacin, Virisin, Blue Bonnet Margarine, Wonder Bread, Breeman's Gum (Ted Bates) / Dutch Boy Paint (Marschall & Pratt) / Ad, Lustre-Creme (Lemen and Newell) / Helen Rubinstein, Armstrong Cork (Ogilvy, Benson & Mather) / Muzza, Karo Syrup, Niagara Starch / C. L. Miller, U.S. Steel & RCA / RCA TV, Jim Dandy Liquid Cleaner (Kenyon & Eckhardt) / Conit Lectric Shave, Serutan (Parkson Adv.) and many others.

**TRIDENT FILMS, INC.**

510 Madison Avenue, New York 22, N.Y. Phone; PLaza 9-5580

Date of Organization: 1947

Charles F. Schwep, President
Guy K. Benson, Vice-President
Vinton Freedley, Jr., Sales Manager
William Lum, Production Manager

**SERVICES:** Program development from original research to finished film. Institutional, commercial, documentary and training films; specializing in films affecting attitudes; to sell ideas. Marketing and special effects film production. Research, treatments and scripts. Overseas production services. **FACILITIES:** 16mm and 35mm cameras; lighting equipment and location vehicle.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Symphony Across the Land (feature film for U.S. Information Agency).

**Films:** Americana Vignettes (Occupations, Science, Mills & Bulbs, Costume, Windows, The Town, Drive-In, Storms, Blocks & Satins, Radio Stereo, Parent, Education, Farm Machinery, Sports (series for the U.S. Commissioner General to the Brussels World Fair, 1958); The Heart of a Tyrant; Tomorrow We Shall Be Judged Day; The Innkeeper's Bill; Turkish Composer (all for U.S. Information Agency).

**Commercial Films:** Creative, art, casting, editorial and distribution services. Film, vaults, projection and other related facilities and services.

**TRANSMILS, INC.**

6 East 46th St., New York 17, N.Y.

Phone: YKkon 6-5720

Arline Garson, Vice-President

(See complete listing under Connecticut)

**UNITED STATES PRODUCTIONS, INC.**

5 East 55th Street, New York 22, N.Y.

Phone: PLaza 1-1710

Date of Organization: 1955


Francis C. Thayer, President
Thomas H. Wolf, Executive Vice-President
René Bras, Vice-President, Creative Services
Kenneth C. Marth, Vice-President, Television
Ellis Sard, Associate Producer
John L. Thayer, Production Manager
Frank K. Telford, Director
Bernard Friend, Supervising Film Editor

**U.S. PRODUCTIONS: CONT'D.**

**SERVICES:** Production of theatrical, television and industrial motion pictures, sound slide-films, filmstrips and TV commercials. **FACILITIES:** Complete facilities for 35mm or 16mm live or animated motion pictures and sound slide-films; including studio, animation stands and post-production facilities. **RECENT PRODUCTIONS AND SPONSORS**


**VAN PRAAG, INC.**

1600 Broadway, New York 19, N.Y.

Phone: PLaza 7-2687 (TWX: NY 1-2687)


Date of Organization: 1950

William Van Praag, President
Marc S. Ash, Executive Vice-President
Ralph Porter, Director of Production
Donald G. Kraatz, Vice-President, Hollywood
Maurice Van Praag, Gen. Mgr., Miami
Fred F. Frink, General Manager, Detroit
Hal Persons, Account Supervisor
Anita M. Palumbo, Business Manager
Robert Van Praag, Distribution
Oscar Ganstein, Chief Editor
Daniel Kavill, Production Mgr., New York
Lois Gray, Accounting
N. Jay Norman, Chicago Representative

**SERVICES:** Production of documentary, industrial, public relations, television and industrial films for theatrical, non-theatrical and TV distribution. Production of closed-circuit presentations. **FACILITIES:** Production and editorial for 35mm and 16mm color and black & white in U.S. and overseas locations.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** American's Williamsburg (Colonial Williamsburg) / Over a Time (Philip Murray Fund) / Light Upon the Earth, Public Relations Series (Reader's Digest Assoc.) / Innocents Abroad (American Soc. of Travel Agents) / The Peaceful Valley of the Loire, Riviera Rendezvous, Series of Travel Films (French Govt.) / Tourist Office: Public Relations Series (Life Magazine) / Public Relations Series (Sports Illustrated).

This 9th Annual Review Issue

Is Your Most Reliable Reference Source

* Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your use. Five business-sponsored motion pictures or slide-films were the minimum requested for an unqualified listing. Television commercials for only those performing the type of production work.
VISUALSCOPE: CONTINUED

Roger Wade Productions, Inc.

15 West 46th Street, New York 36, N. Y.
Phone: Circle 3-3040
Date of Organization: 1946
Roger Wade, President
Alice Koller, Vice-President
Win. Buckley, Director
Marvin Friedman, Animation & Art Dir.
Philip Donghia, Production Manager
Howard Mann, Film Director
Donald Lothrop, Creative Still Photographer

SERVICES: Production of industrial motion pictures (b/w and color); sound slidefilms; TV commercials. FACILITIES: Studio, editing rooms, dark rooms, Oxberry 16 & 35mm animation stand, complete equipment and processing facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: For All Time (Equitable Life Assurance Society of the U.S.); Security Regained (First National City Bank of New York); Song of the Iron Road (Associated Railroads of New Jersey); Grid Navigation (U.S. Air Force); Cargo Gear Handling (U.S. Navy). SLIDE FILMS: Perceptions of Driving Hazards (Shell Oil Co.).

Warner Bros. Television Commercial & Industrial Films, Inc.

666 Fifth Avenue, New York
Rodney Erickson, Vice-President in charge of World Wide Television Sales
Joseph D. Lambeck, Eastern Sales Representative

(See complete listing under Los Angeles area)

WILDING PICTURES, INC.

250 West 57th Street, New York, N.Y.
Phone: Circle 6-7300

This symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Production Review issue.

WILLARD PICTURES, INC.
45 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-0430

Branch Offices: Editorial, Cutting, Projection, Recording, Animation: 550 Fifth Avenue, New York, N. Y.

Date of Organization: 1932
John M. Squires, Jr., President
S. A. Scribner, Jr., Vice-President
S. H. Childs, Treasurer

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U.S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials.

FACILITIES: Mitchell NC cameras and camera-top station wagons, portable generators, home sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative production.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Aristocrats (Use in Dermatology); Wildcats (Mund Lab Laboratories Div., American Cyanamid Corp.); An American Factory (General Electric Co., U. S. Information Agency); Circle of Confidence (Firestone Tire and Rubber Co.); New York (The Advertising Council); training films for U.S. Navy and other government agencies; Wild Life in Venezuela (Creole Petroleum Corp.).

WONDSLE, CARLISLE & DUNPHY, INC.

1600 Broadway, New York 19, N.Y.
Phone: Circle 7-1600

Date of Organization: 1957
Harold E. Wondsle, President
Robert Carlyle, Vice-President in charge of Production
Thomas Dunphy, Vice-President in charge of TV activities

Walter Kullberg, Secretary-Treasurer
John Affrild, Production Manager

SERVICES: Complete facilities and staff personnel for the production of all types of motion pictures including theatrical, industrial, educational and promotional.

FACILITIES: Our own large air-conditioned studio; 16mm and 35mm tape recording, complete camera, lighting and all other photographic equipment. Editing and film storage facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Eye Witness Report, Press Version (Sun Oil Co.); Essential Oils of Africa, English and Spanish versions (Fritzsche Bros.); All the Difference in the World (National Assoc. of Ice Industries); Measuring Up (American Telephone & Telegraph Corp.); U.S. 19.59 Royal Master (U.S. Rubber Co.); Jack-Er-Pak (Continental Can Co.); Neutrogena (American Oils & Tones; Stabrook Distiller Co.); TV COMMERCIALS: For Chef Boy-Ar-Dee, General Electric, Argus Cameras, Royal Typewriters, Borden Co., Beech-Nut Gum, General Foods (Young & Rubicam); Vaseline Jelly, Esso Extra Gasoline, Nair, American Chicle Co., Royal Pudding (Ted Bates & Co.); Council for Financial Aid to Education (Advertising Council); Instant Sanka (Benton & Bowlees); Hazel Bishop (Raymond Specter); and others.

BUSINESS SCREEN MAGAZINE
**NEW YORK STATE**

***RAMPART PRODUCTIONS***

68 Pinewood Avenue, Albany, New York

Phone: 2-8260

Philip Itzkov, Executive Producer

(See complete listing under New York City)

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**UNITED STATES PRODUCTIONS, INC.**

116 Washington Ave., Albany, N.Y.

Thomas G. Carroll, in charge

(See complete listing under New York City)

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**ACADEMY-MCLARTY PRODUCTIONS, INC.**

45-47 Stanley Street, Buffalo 6, N.Y.

Phone: Taylor 6332

Date of Organization: 1934

Date of Incorporation: 1959

Branches: 333 South Warren St., Syracuse, N.Y. Phone: Harrison 2-6212, Norman R. Ross, Executive in Charge, 150 S.W. 61st Court, Miami, Fla. Phone: MOhawk 6-0475. Willard D. Jones, Executive in Charge, Production Manager.

Franz E. Hartmann, Pres. & Exec. Producer

Henry D. McLarty, Exec., Vice-Pres., Chg. Sales

Norman R. Ross, Production Manager

Robert Dufford, Chief Recordist

David Mark, Writer-Director

Theodore Katz, Art Director

Helen Brayman, Editorial Supervisor

Services: 16mm and 35mm films for education, sales training and promotion, fund raising, public relations, report progress. Sound slide and filmstrip presentations. TV film and slide commercials. Tape, disc and film recording. Mobile unit rental. Facilities: Sound stages in Buffalo and Syracuse. Arriflex, Maurer, Bell & Howell cameras. 16mm and 35mm films in color or black and white. FACILITIES: Complete production of motion pictures, from storyboard to screen to serve all needs. Facilities: Creative staff; music library; laboratory for processing, printing and edge numbering; fireproof film vault; Fearless Panoram dolly, Worrall head, M-R mike boom.

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**SEYMOUR ZWEBEL PRODUCTIONS, INC.**

11 East 44th Street, New York 17, N.Y.

Phone: Murray Hill 2-1450

Date of Organization: 1948

Seymour Zwebel, President, Executive Producer

Susan Wayne, Vice-President, Producer, Director

Lillian Klass, Secretary

Services: Production of industrial and theatrical sound motion pictures and sound slidefilm. Services: Production of 35mm and 16mm motion pictures and sound slidefilm production. Still and sound photo studios, art department for both slidefilms and animation, editorial service, sound recording, b&s & color laboratory.

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**TRI-J FILM PRODUCTIONS**

15 Penfield Street, Buffalo 13, N.Y.

Phone: Garfield 6541

Date of Organization: 1956

Jerome J. Joseph, Owner, Producer-Director

Irwin Green, Sales Manager

Services: Complete production of motion pictures, live or animated and slidefilm from storyboard to screen to serve all needs. Facilities: 10' x 50' sound stage, 16mm synchronized camera and sound recording unit, studio and portable lighting equipment, editing department, animation facilities. Available for location shooting anywhere.

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**HOLLAND-WEGMAN PRODUCTIONS**

197 Delaware Avenue, Buffalo 2, N.Y.

Phone: Madison 7-411

Date of Organization: 1952

Sheldon C. Holland, Partner

Edward J. Wegman, Partner

James L. Altman, Ed. Chief

Paul G. Ent, Director of Photography

Andrew J. MacGowan, Jr.

Senior Writer-Director

John V. Gates, Cinematographer

John E. Bjornov, Art Director

Floyd G. Stratton, Laboratory Manager

Norman Tolson, TV Commercial Director

Paul B. Davis, Account Executive

Services: 16mm and 35mm films for business industry and television. Sales promotion, public relations, educational, medical and scientific. Commercials and programs for television in color or black and white. Facilities: Complete creative, production and laboratory facilities. 2,000 sq. ft. sound stage, biplangled Mitchell 16mm and 35mm studio cameras; 3 magnetic film recorders, 4 channel magnetic film mixing, 1/4 inch magnetic sync recorder; animation and art department. Animation department for creative staff; music library; laboratory for processing, printing and edge numbering; fireproof film vault; Fearless Panoram dolly, Worrall head, M-R mike boom.

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**ACADEMY-MCLARTY PRODUCTIONS, INC.**

511 Eleventh Avenue, New York 36, N.Y.

Phone: Madison 7411

Date of Organization: 1939

Date of Incorporation: 1959


Helen Brayman, Editorial Supervisor

Services: Production of industrial, educational, medical, scientific, entertainment, transportation, motion pictures for all media. Services: Complete production of motion pictures, from storyboard to screen to serve all needs. Facilities: Creative and production staff, complete art studio, animation and editing department. 16 and 35mm motion picture camera, screening room.

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**MIDDLE ATLANTIC**

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**9TH ANNUAL PRODUCTION REVIEW**

115
Victor Kayfetz Productions, Inc.
1200 Westfall Road, Rochester 18, N. Y.
Phone: Hillside 5-0883, Greenfield 3-3000
(See complete listing under New York City)

District of Columbia

AMERICAN FILM SERVICES
2932 Cortland Place, N.W., Washington, D.C.
Phone: COLUMBUS 5-9564
Date of Organization: 1946
Henry V. Hogehead, President

SERVICES: Producers of 16mm sound films specializing in public relations films for colleges and universities for fund raising, alumni relations; also producers of sport films for instruction and entertainment. Distribution outlets throughout United States using some 25 regional educational film libraries. FACILITIES: Contract for sound and editing with companies specializing in that work. (None owned.)

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Challenge (American Baptist Convention); This Is Redlands (University of Redlands); Men in the Making (The Business School); Gateway to Learning (Hood College).

CREATIVE ARTS: CONT'D.
II (U.S. Navy, Bureau of Aeronautics): The Number One Lifesaving Challenge in America Today (President's Committee on Traffic Safety); TV COMMERCIALS: six TV spots, eight films (Automotive Safety Foundation).

NATIONAL FILM STUDIOS, INC.
(formerly Capital Film Studios)
105 11th Street, S.E., Washington 3, D.C.
Phone: Lincoln 6-8822
Date of Organization: 1933
Harold A. Keats, President
F. William Hart, Managing Director & Treasurer
Edward W. Alfriend, IV, Vice-President
Stanley Allen, Vice-President

SERVICES: Complete 35mm and 16mm motion picture production. FACILITIES: Completely equipped studio including air conditioned sound stage; equipment and personnel for studio or location production; RCA Sound Recording supplied by Capital Film Laboratories, Inc.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Boats, Motors and People (Johnson Motors and American National Red Cross); We're Thinking of You (Maurer, Schaeub & Fleisher and Communication Workers of America); Income Tax, 4-H Clubs, Indian series (U.S. Information Agency); Administrator's Report (National Aeronautics and Space Administration); Dead to the World, theatrical release. FILMED TV PROGRAMS: The Twentieth Century, with Walter Cronkite (CBS-TV). TV COMMERCIALS: for Westinghouse (McCann-Erickson); Back to School spots (U.S. Office of Education).

SIGHT & SOUND, INC.
923 Fifteenth Street, Washington 6, D.C.
Phone: RE 7-8530
Date of Organization: April, 1938
Edgar Parsons, President

SERVICES: Consultants in planning, production and utilization of motion pictures, sound slides, and full animation. DISTRIBUTION: TV commercials, information films and sound slides. Scriptwriting, film editing, sound recording, distribution for industrial producers. FACILITIES: Sound stage 40' x 60', screening, cutting rooms; Stancil-Hoffman magnetic recording and mixing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Squeaky the Squirrel (Timothy the Turtle, Billy's New Triangle Peter the Pigeon (AAA Foundation for Traffic Safety); Lancaster County Safety Parade (Lancaster Automobile Club). TV COMMERCIALS: for Giant Food Stores (Ads, Inc.). TV NEWSFILMS: for National Education Assoc.

Videocraft Productions
Division of Video Crafts, Inc.
1270—27th Street, N.W., Washington, D.C.
Barbara Freygang
(See complete listing under New York City)

WASHINGTON VIDEO PRODUCTIONS, INC.
1637 Wisconsin Ave., N.W., Washington 7, D.C.
Phone: ADAMS 4-5737
Date of Incorporation: 1948
Branch Offices: CPO Box 710, Tokyo, Japan. Mr. Jan Matus. 203 Regent Street, London W. 1, England. Mr. Howard Connell.

George F. Johnston, President
James G. Lindsay, Manager

SERVICES: 35mm and 16mm color, b&w, silent and sound motion pictures. FACILITIES: Large stage, complete lighting, grip and camera equipment for 16mm and 35mm production. Cover U.S.; overseas production experience, with emphasis on Far East.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Heart of a Stranger (Christian Children's Fund); Art Treasures of Korea (Republic of Korea); Ready on Ocean Station November (U.S. Coast Guard); United for Freedom (United Rubber Workers); no title (Democratic Nat'l Committee).

Baltimore, Maryland

MILNER-FENWICK, INC.
3800 Liberty Heights Ave., Baltimore 15, Maryland
Phones: MOHawk 4-4221-22
Date of Organization: 1956
Ervin M. Milner, President
Robert T. Fenwick, Vice-President
Habart Wolf, Jr., Vice-President

SERVICES: Informational motion pictures for industry and government, TV commercials and full animation. Complete service in research, scripts and finished product. FACILITIES: Complete sound studio, 35mm equipment, Animation stand, Production staff.
MILNER-FENWICK: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Science of the Sea (U.S. Government); The Mystery of the Stairs (Columbine's Gold); The Story of a Corporation (Coca-Cola); The Story of Bell & Howell (Bell & Howell); The Story of Kodak (Kodak); The Story of Westinghouse (Westinghouse); The Story of U.S. Steel (U.S. Steel); The Story of IBM (IBM).


SERVICES: Production of motion pictures, sound slide films, and television commercials.}

STARK-FILMS: CONT'D.

Milton Stark, President
Rose S. Stark, Secretary
Casper Falkenstein, Production Manager
Harold Elkin, Purchasing, Personnel Mgr.

SERVICES: Produce 16mm color, b&w silent and sound films. Sound, silent color slide films.


RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Getting Down to Caxings (American Rayon Institute); Tie-To Go Round (Chicago Printed String Co.); The Search at San Jose (International Business Machines Corp.); The Big Board (New York Stock Exchange); This Is Philip Morris (Philip Morris, Inc.); That One Master (Factory Management and Maintenance, McGraw-Hill); Tie Please a Woman (The Dow Chemical Co.).

TV COMMERCIALS: For General Electric Co. (B.B.D.O.); Aluminum Co. of America (Fuller, Smith & Ross, Inc.); Pittsburgh Plate Glass Co. (Ketchum, MacLeod & Grove, Inc.); General Foods Corp. (Johnson & Johnson (Young & Rubicam, Inc.).

MIDDLE-ATLANTIC STATES:

ON FILM: CONTINUED

New Jersey

FIORE FILMS

128 Mallory Avenue, Jersey City 4, N.J.
Phone: HF 2-1474

Date of Organization: 1951
Branch: Room 1103, 332 West 52nd St., New York, N.Y. William Kohler, Executive in charge.

Al Fiore, Production
M. A. Fiore, Sr., Executive Director
Will Kohler, Photography & Sound
Nicholas Rosse, Distribution

SERVICES: 35 and 16mm educational and documentary, public service films, black and white or color, for industry, television, public relations, religious and civic organizations. Sound slide films; animation; television commercials.

FACILITIES: Complete 35 and 16mm filming and editing equipment, 10' x 10' sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Shearlock McKean's Crime Lab (Standard Motors, Inc.); Type Face Selections (Lane & Young, Inc.); Selling Stereo Meats (Can Meat Corp.); The Life of Your Floor (Custom Chemical Co.); Those Solid Comforts (Perma-Foam, Inc.); TV COMMERCIALS: for Perm Hair Set (Rhodes & Doner, Inc.); Sardo (Sardo, Inc.); DeJur Electra Camera, DeJur Stenorette (Friend-Beiss Adv., Inc.); Art Crayons (Sargent Co.).

ON FILM, INC.

33 Witherspoon Street, Princeton, N.J.
Phone: WA 1-7800

Date of Organization: 1951

Robert Bell, President
William Riley, Exec. Vice-President
Frederick Johnston, Jr., Treasurer

Robert Bell, President
William Riley, Exec. Vice-President
Frederick Johnston, Jr., Treasurer
John Thompson, Director of Sales
Alfred Califano, Production Coordinator
Carlo Arcamone, Supervising Editor

SERVICES: Production and distribution of motion pictures, sound slide films and TV commercials for industry, government, agriculture and television. Public relations.

Pennsylvania

CLOSE AND PATENAUTE

Phone: LOCUST 8-4224

Date of Organization: 1956

E. Bert Close, Partner
Joseph A. Patenaute, Partner

Frank A. Wagner, Creative Director
Drew J. Flood, Director of Films

SERVICES: Production by cut-out art or flat art technique of sound filmstrips, motion pictures and filmed TV commercials. FACILITIES: Photograph studio for production of filmstrips; facilities available for production of motion pictures and TV commercials.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Introduction to IC/ANATIC, The Opportunity (Insurance Co. of North America); Application for Employment (Air-temp Div., Chrysler Corp.); You Hold the Keys, script (Scott Paper Co.). SLIDEFILMS: Case of the Contest Couple (American Motors); Road Wheel Maintenance (Lewis & Gilman).

(Listing continues on following page)
Metroplitan Philadelphia

CLOSE & PATENAUE: CONT'D.

Member of the Family. (Philadelphia Bulletin: The New Product Story, Something is About to Happen, You and the Challenge of '59 (Airtemp Div., Chrysler Corp.): The General: Finds a Home, We Want to Know, Decision to Buy, and 3 others (E. I. du Pont de Nemours & Co., Inc.): Opportunity Time (Hamilton Watch Co.): INAomatic, The Retail Survey, Advertising & Sales Potential (Insurance Co. of North America) and others for various clients. TV COMMERCIALS: for Horsman Dolls, Amesco Shirley Temple TV Theater (Lawrence Bureau of Adv.)

De FRENES COMPANY
1505 Buttonwood Street. Philadelphia 39, Pennsylvania

Phone: Rittenhouse 6-1066
Date of Organization: 1916
Joseph De Frenes, President, Treasurer
Michael Levanti, Jr., Vice-President, Prod.
Richard De Frenes, Secretary, Cameraman
Leon S. Rhodes, Writer-Director, Animation Director
Stephen A. Ciehan, Writer-Director, Editorial Chief
Robert R. Smith, Director-Cameraman
Paul A. Listecky, Chief Sound Engineer
Henry D. McKee, Artist
Charles Williams, Artist
Joseph X. Leiter, Cameraman
Frank D. Pugliese, Cameraman
James W. Fabio, Cameraman
Russell K. Spear, Office Manager

Services: Complete motion picture and slidefilm production from script to finished film. Specialists in the production of motivation, TV and training films for business, associations and government agencies. 25 full time staff employees. Facilities: 2 completely equipped sound stages and complete location equipment for 16mm and 35mm color or B&W motion picture; art and animation department with 3 animation stands; special effects department; five 35mm magnetic or optical RCA sound channels; lighting equipment available for rental; music library; film storage vault; carpenter shop.

MIDDLE-ATLANTIC STATES:

Pittsburgh, Pennsylvania

Colmes-Werrenrath Productions, Inc.
PENN SHERATON HOTEL, PITTSBURGH, PA.
Phone: GRAnt 1-3696
George Heid, Manager
(See complete listing under Chicago area)

MODE-ART PICTURES, INC.
1022 Forbes Street, Pittsburgh 19, Pa.
Phone: EXPress 1-1810
Date of Organization: 1938
James L. Baker, President
Robert R. Stone, Executive Vice-President
August A. Borgen, Vice-President
Ralph H. Kennemer, Vice-President
Florence E. Baker, Secretary & Treasurer
Louis Sisk, Editorial

Services: 16mm and 35mm educational, public relations, sales promotion and TV production. Facilities: Complete 16mm and 35mm editorial (1, 2 or 6 head Movilas), camera, lighting and mobile equipment, including 1000 amp generators. Recording facilities include synchronous 3/4" and 35mm magnetic to 16mm and 35mm optical.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Payment of Steel (Bethlehem Steel Co., Inc.): Power & Promise, A System That's Sure - Thermplastic (Westinghouse Electric Corp.): New Horizons in Tool Steel (Allegheny Ludlum Steel Corp.).

WARREN R. SMITH, INC.
210 Semple Street, Pittsburgh 13, Pa.
Phone: MUSEum 3-6300
Karl Kuechmeister, District Manager
(See complete listing under Chicago area)

Other Pennsylvania Cities

NORTH AMERICAN FILM CORPORATION
106 E. 10th Street, Erie, Pa.
Phone: 2-6493

Real Facts for Sponsors

— evidence of suppliers' good faith

The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

The growing volume of TV commercial production is noted in listings of the companies which provide this service and in a special additional source list included in this year's Production Review issue.
WURTELE FILM PRODUCTIONS
2302 Diversified Way, Orlando, Florida
Mailing Address: P. O. Box 504
Phone: Garden 2-9755
Date of Organization: 1938
Harold S. Wurtele, Owner, Executive Prod.
Elizabeth G. Wurtele, Production Assistant
M. A. Mcdaniels, Art
Wynk Leavell, Art Department
SERVICES: Producers of 16mm sound motion pictures—black and white and color—Commercial, educational, industrial, institutional, promotional and television. FACILITIES: Sound stage, screening room, editing room, camera truck. Equipment: Auricon-Pro sound camera; Maurer professional camera; Cine Kodak Special cameras; Films-70 cameras; Maurer 16mm optical recording system; magnetic film and tape recorders; location lighting equipment, etc.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Black Hills Passion Play (Black Hills Passion Play of America); Moving Pictures: Tangerine Bowl Game (Mississippi Southern College); Tobacco Road Game (Mississippi Southern College).

DRAMATIC PRESENTATIONS, INC.
(formerly Florida Film Studios)
1938 Laurel Street, Sarasota, Florida
Phone: RI 7-2114
Date of Organization: 1953
Duncan J. Morgan, President
W. P. Carey, Vice-Pres., Sales Mgr.
H. E. Swain, Vice-Pres., in charge, Prod.
SERVICES: 16mm motion pictures, 35mm slide and shleldfilm production. FACILITIES: Photographic and recording studio facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Port Charlotte The Mackenzie Co.; La Fiere de Tobacco (Cigar Mfrs. Assoc. of Tampa); Water Ski Fun (Mercury Motors); Gulfstream Captain (Florida Development Commission); SLIDEFILMS: Untitled films for United Fund of Tampa, United Fund of St. Petersburg, St., Petersburg Times.

CARTER & GALANTIN: CONT'D.
SERVICES: Creation and production of 16mm and 35mm motion pictures slideslides, slides, theatre trailers and TV commercials; b&w and color, for industry, government and educational institutions. Sales and training aids, demonstrations, displays, promotional ideas and programs. Equipment sales and rentals. FACILITIES: Air-conditioned building with over 14,000 sq. ft. floor space; 3 sound stages with dressing rooms: animation department, Western Electric sound system; editorial, lighting, titling and mobile unit equipment; 16mm and 35mm high-speed 1st Spray processing; 16mm and 35mm b&w and color printing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Football Highlights of 1958 (Georgia Tech); Mr. Pentecost Speaks (Colgate-Palatine); Juvenile Amputees can be Hobbled (Emory University); SLIDEFILMS: No Noise is Good Noise (Acousti-Celeste); Business Biddies (Texasco); TV COMMERCIALS: for S.S.S. Ionic (Marschall and Pratt Agency).

INTERNATIONAL SOUND FILMS, INC.
26 E. Andrews Dr., N.E. Atlanta 5, Georgia
Phone: Cedor 7-0841
Date of Incorporation: August, 1952
George M. Kirkland, President, Treasurer
Evelyn E. Kirkland, Vice-President
Hubert A. Janieck, Secretary
Don Nixon, Research & Script Dept.
W. Brockford Gordon, Camera Director
Robert L. White, Sound Engineer
Neile G. Traugh, Supervising Editor
George Enloe, Composer & Musical Director
Michael Kuchman, Office Manager
SERVICES: Production of 16mm color, b&w motion pictures; industrial, geographic, sales training, educational, documentary and TV films. Scripts from idea, complete research, studio or location work. Recording and dubbing for 16mm or 35mm. TV commercials short subjects, still photographs, slideslides. FACILITIES: Film production studios and equipment, field and studio camera crews, sound studio technicians, sound studio and air conditioned stage, music library, editing rooms, screening and conference rooms, carpenter shop, location vehicles and portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Gold Mine on Main Street (Conway Publications); Tomorrow's Horses (The Meadow Corp.); Receiving Tube Story—Annan; Receiving Tube Story—Gowens (General Electric Co.); Just for the Fun of It (M. S. Corps Engineers); Producing America's Buried Treasure (The Georgia Marble Co.); Power for Peanuts (Lilliston Implement Co.); Paper's Magic Carpet (F. C. Huyck & Co.); FILMED TV PROGRAMS: Progress in Alabama (Governatorial Report, Alabama); Ticky Talky Learns to Read, series (The Hinman School, Atlanta). TV COMMERCIALS: for Jett Dog Foods, Charles Wofford.
SOUTHEASTERN STATES:

Atlanta, Georgia

* Jamieson Film Company
936 West Peachtree Street, N.W.
Atlanta 9, Georgia
Phone: T unhity 4-6625
Chester D. Glenson, Manager
(See complete listing under Dallas, Texas)

* FRANK WILLARD PRODUCTIONS
3221-B Cain's Hill Place, N.W., Atlanta 5, Georgia
Phone: OIdar 7-2232
Date of Organization: 1952
Frank Willard, Owner
Charlie E. Cannon, Production Manager
W. Burkford Gordon, Cameraman
Lancel Tutwiler, Editor
Sam Craig, Sound Engineer

Services: Production of motion pictures only. 35mm and 16mm, for business training, public relations and information, safety, education, theatrical, television commercials, etc. Facilities: Sound stage completely equipped with lights, boom microphone, dolly, sound control room, acoustic treated. Sound recording for studio or location work. 16mm edge track magnetic; three channel dubbers interlocked by selsyn motors to projector for custom mixing and final screening. 11 channel sound mixing console. 4" Aypep tape recorder and turntables; 2 separate music libraries on disc and tape for highest quality scores. 16mm and 35mm cameras, sound and silent, with underwater lamp for 16mm camera. 16mm and 35mm editing rooms; screening room for interlocks or composites.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Diet the Miles (American Telephone & Telegraph Co.); A Longer Stand (Southern Regional Education Board); Tumble on Pole 52 (Direct Distance Dialing, theatrical trailer, Southern Bell Telephone Co.). Sound Slidefilm Track: Sellstrippeping (Southern Bell Telephone Co.).

Telexip Corporation
Whitson, Murray & Associates
35th & Abernarnu, Savannah, Georgia
(See complete listing under Los Angeles area)

Kentucky

KENT LANE FILMS, INC.
1253 So. Third St., Louisville 3, Kentucky
Phone: MElrose 6-3911
Date of Organization: 1947
Kent Lane, President & Producer
Dorothy Ellenberg, Production Manager
Tom O'Jessey, Assistant Producer
Hugh K. Miller, Director, Still Photography
Eric Wether Jr., Art Director

Services: Merchandising, sales promotion, public relations and training films. Television commercials, slideslides, still illustrations, editing service and story boards. Facilities: Sound stage, recording studio, art and animation department, editing rooms, interlock magnetic film recording and playback, 35mm and 16mm cameras, dolly, all necessary equipment for studio or location film production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: That's Wot Progress, Life on the Range, What's Cooking (General Electric Co.); The Smaller (Puritan Cordage Mills); Case Packing (W. F. Barnes Co.); Controlled Shipping, The Wrapper (American Management Assoc.); Birth of a Line (Thomas Industries). Slideslides: Light Weight Flipping, Protection Plans (Turns Turnos Div., Chemetron Corp.).

VOGUE FILM PRODUCTIONS, INC.
Bowman Field, Louisville, Kentucky
Phone: Glenlade 4-3689
Date of Organization: 1950
Hal Vinson, President
James Kincheloe, Sales Manager
George Weinmann, Dir. of Production

Services: Motion pictures, slide presentations, slideslides, TV commercials. Facilities: 16mm production equipment, including sound studio; complete location equipment in a mobile unit.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Aluminum Welding (Reynolds Metals Co.). Slideslides: Thinline for '59 (General Electric Co.). Slideslide: Aluminum Packaging Promotion (Reynolds Metals Co.). Widescreen Slideslides: Product Promotion (General Electric Co.). TV Commercials: for French Lick Sheraton Hotel; Community Chest; Ricefield Rice; M. R. Kopmeyer Co.; Political Candidates (The Muggins Co.).

Louisiana

COMMERCE PICTURES CORPORATION
525 Poydras Street, New Orleans, La.
Phone: MA 5026
Date of Incorporation: 1941
Robert Wiegand, President

Services: Motion picture production for the theatre, industry, education and television. Facilities: 35mm and 16mm studios; laboratories; film vaults; art and title department; theatre distribution.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Take the Wave, Alenita Bakewey, Rock and Baby Sit, Whatever You Drive (First National Bank of Shreveport); Assistant Chief, Consolidated Companies, Inc.; Coolwax (Superior Fan Co.).

PAN-AMERICAN FILMS
735 Poydras Street, New Orleans, La.
Phone: JA 2-5614, JA 3-4895
Date of Organization: August, 1950
Frank Richard, Partner
John M. Lulich, Partner
Jos. A. LeBlanc, Chief Film Editor
Walter Richey, Chief Cameraman
Wm. Delgado, Laboratory Dept.
J. E. Lawton, Recording Engineer

PAN-AMERICAN: CONT'D.

Services: Complete 16mm laboratory, b& w processing, reversal, negative and positive printing; color duplication; editing and sound recording. 16mm film production, color or & w for documentary, educational, industri and special event films. Facilities: Editin rooms; Mole-Richardson lighting; Arri 16 1200 Auricon, Bell & Howell and special camera. Mauser 16mm film recorder; Magnasyn 16mm and 17mm magnetic film recorders. Recording studio; Bell & Howell 16mm printing equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Alas, Gods and Goddesses (American Power & Lumber Co.); Sugar Bowl (New Orleans Mid-Winter Sports); Royal Virgin Operation (Louisiana State Medical School) Love Worth Living (St. Augustine Seminary).

Tennessee

CONTINENTAL FILM PRODUCTIONS CORPORATION
539 Vine Street, Chattanooga, Tennessee
Phone: AMherst 7-4302
Date of Incorporation: 1953
James E. Webster, Pres. & Exec. Producer
Gene A. Carr, Vice-President & Exec. Director
H. L. Thatche, Treasurer
Thomas Crutchfield, Secretary
Harold M. Walker, Dir. Art & Animation
Royal L. Coyle, Dir. of Photography

Services: 16mm and 35mm color and black and white, live and animated motion pictures; sound slideslides; industrial sales, sales and personnel training, documentary, public relations, medical-television and TV films. Producers also of Filmmora productions (16mm version of Cinemascope), color stills for display, and Stereo presentations. Facilities: Production facilities, including 16mm film camera, 8,000 sq. ft. sound stage and recording rooms, mobile location unit, synchronized recorders, single system cameras, Filmora lenses, over 125,000 watts of lighting equipment, complete art and animation department with Oxheray animation and 16mm and 35mm camera. Permanent creative staff — writers, directors, cameramen, editors, artists, sound engineers and musical director.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Production of Uranium Feed Materials (Atomic Energy Commission); Report on the Nike Hercules Sustainer Engine; Safe Handling Is Your Life Line (Thickol Chemical Corp.). Slideslides: Looking Ahead to Greater Earnings (President Life and Accident Insurance Co.); Citation Line for '59 (Temco, Inc.).

SAM ORLEANS PRODUCTIONS
211 W. Cumberland Ave., Knoxville 15, Tennessee
Phone: 3-8098 and 7-6742
Branch Office: 500 Fifth Avenue, New York, New York
Date of Incorporation: 1946

(Listing continues on page 122)
"For good news-shots any time plus the best TV reproduction,
we use only DuPont film"

states Bill Tucker, Photo-News Director and Chief
Photographer, KOB-TV, Albuquerque, New Mexico

"Providing film coverage of news events as they
happen means that on a given day we must be pre-
pared to shoot assignments ranging from a parade to
a midnight airplane crash," says Mr. Tucker. "In
spite of these varied conditions, our exclusive use of
DuPont Type 930A and 931A Motion Picture Film
assures us of consistent, sharp results."

Mr. Tucker tells us that he's found in seven years
of TV filming that DuPont film stands up under rapid
development. In filming local news, KOB-TV has often
shown news reels on the air only twenty minutes after
shooting. He adds: "Even more important is our need
for a restrictive gray scale and sharp, blue-black
images which reproduce better on TV. In this respect,
DuPont gives us just what we want."

There's a DuPont film for your need! For more
information, write to DuPont, 2432-A Nemours Build-
ing, Wilmington 98, Delaware. In Canada: DuPont
of Canada Limited, Toronto.
**SOUTHEASTERN STATES:**

**SAM ORLEANS: CONTINUED**

Sam P. Orleans, Executive Producer
Lawrence Mollot, Associate Producer


**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Army Missiles and You (Red Stone Arsenal); Full Speed Ahead, Documentary Progress Report Series on the N.S. Savannah (Maritime Administration and U.S. Atomic Energy Commission); High Energy Radiation For Mankind (High Voltage Corp.); Antibiotics, in production (U.S. Information Agency).

**FOTOVOX, INC.**

1147 Union Avenue, Memphis 4, Tenn.
Phone: BROADWAY 5-3192

Date of Organization: 1951
Date of Incorporation: 1955

Elston Leonord, Jr., President
Peter Harkins, Vice-President
F. M. Leonord, Secretary, Treasurer

SERVICES: Research; script; production of motion pictures, slidefilms; special presentations for business, industry. Television commercials and series productions. Studio or location. Animation, live-action, documentary. FACILITIES: Doctor's stage, sound stage 50 x 75, second stage 18 x 30; theater with projection room equipped for interlock screening; standing sets and scene dock; prop room; construction shop; talent file; art and animation department; 4 editing rooms, Moviola equipped; 5 magnetic channels and mixer, Stancel-Hoffman recorder and dummies; portable sync recorder; limiter amplifier, equalizers; sound effects library and 4 music libraries; Mitchell, Arion and Cine Special camera equipment; multicam remote control; hydraulic Crab dollies; Telefunken and E.V. microphones; Moles-Richardson kit, boom and perambulator; M-R and McAlister lighting equipment; grip equipment and sun reflector. Small background projection screen; still equipment, 35mm, 2¼ x 2½, 4 x 5 and 8 x 10.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Electric Farmace Dust & Fume Control, Steel Shot, Technical Services Wheelabrator Corp.; A Good Year for Wheat (Christian Broadcasting Program); Your Finest Hour (United Fund of Elkhart County), SLIDEFILMS: Men and Machines Work Together (Kalamazoo Public Schools and Joint Council for Economic Education). SLIDEFILMS & VISUAL-CAST SLIDES: for Bendix Products, TV, Slide Series; for Kirsch Co. TV COMMERCIALS: for Power-Glo, Archway Cookies, Shurfine Foods.

Allen, Gordon, Schroeppe1 and Redlich, Inc.

1835 South Calhoun, Fort Wayne, Indiana

Robert G. Cecka, Vice-President
Stanley A. Morrow, Vice-President
(See complete listing under Chicago area)

**GALBREATH PICTURES, INC.**

2905 Fairfield Avenue, Fort Wayne, Indiana
Phone: Harrison 4147

Date of Organization: 1942

Branch: 141 West Jackson Blvd., Chicago 4.
Phone: HARRISON 7-447, Clyde L. Krebs, Jr., Manager

Richard H. Galbreath, President
E. W. Gaughan, Executive Vice-President
Clyde L. Krebs, Jr., Vice-President
John D. Shoaff, Secretary-Treasurer
Paul W. Guy, Camera-Camptroll
Guy Fitzsimmons, Production Manager
Chadl Cole, Photographic Director
Allen C. Moore, Mgr., Recording Dept.
Wallace Swander, Set, Carpenter Dept.

SERVICES: Public relations, sales, industrial and training motion pictures; sound slidefilms; still illustrations; custom and package television programs and commercials, animations. FACILITIES: Mitchell cameras (35 and 16mm) and 200,000 watt lighting equipment, synchronous sound and RCA re-recording equipment; sound stages; laboratory, printing, editing and projection rooms; music library; carpenter shop; permanent creative staff; animation camera and stand; location equipment caravan, including 50,000 watt Diesel generator.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Pure Water and Public Health (Cast Iron Pipe Research Assoc.); Steel Stamping Plus (U.S. Steel Corp.); L-1550 Transmission (LaTourneaus-Westinghouse Corp.); R-1550 Transmission (Fuller Transmission Corp.). SLIDEFILMS: Eyes on New Business (Financial Public Relations Assoc.).

**CLARENCE H. GUTERMUTH**

(Screen Art Pictures)

4107 Drury Lane, Fort Wayne 6, Indiana
Phone: HARRISON 3022

Date of Organization: 1920

Clarence H. Gutermuth, Producer
Helen Gutermuth, Assistant, Office, Scripts

SERVICES: Industrial motion pictures; TV commercials, slidefilms; 16mm and 35mm; theatre advertising trailers. FACILITIES: Complete production equipment; 16mm and 35mm cameras; tape recorders, magnetic; all types lighting equipment, Color-Tan, etc.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** First with the Finest (Arketic Ceramic Corp.); Fruehauf Trailers (Fruehauf Co.); Lincoln Museum (Lincoln National Life Insurance Co.); Fort Wayne 1916 Centennial, Revised (Fort Wayne Historical Society); Rare Books (Heckman Bindery). SLIDEFILMS: First with the Finest (Arketic Ceramic Corp.).

**Michigan**

**Metropolitan Detroit Area**

**FLOREZ INCORPORATED**

815 Bates Street, Detroit 26, Michigan
Phone: Woodward 2-4920

Sound Studio: 25305 John R Road, Madison Heights, Michigan.

Date of Organization: 1931

Genaro A. Florez, President, Chairman of the Board
Paul A. Kelcourse, Exec., Vice-President, General Manager

Hans A. Erne, Secretary & Treasurer
J. Raymond Cooper, Vice-Pres., Prod. Mgr.
John H. Kleene, Vice-Pres., Creative Dir.
Clark E. Pardee, Jr., Coordinator, Client Services

Herbert E. Ihrig, Staff Consultant, Manpower Development
Charles Hooker, Staff Consultant, Manpower Development
Ernest D. Nathan, Staff Consultant, Program Planning

Clark E. Broderick, Ray M. Belding, John N. Kirkwood, A. C. Priehs, Wayne von Almen, Account Executives

SERVICES: Complete sales training organization, staffed to analyze training, manpower development problems; consultation, planning service, creating, producing programs to fit needs. Plan, write, visualize and produce meetings, conferences; specialized staff guidance for conference leadership, presentation techniques. Create and produce presentations from desktop visuals to national conventions using live talent, closed-circuit TV, motion pictures, sound slidefilms, Cellomatic projection, manuals, printed materials. Plan and produce Video-graph (fannelboard) presentations, Vu-Graph (overhead projection); Cellomatic front, rear-projection programs; trained projectionists. Stock and supply Video-graph equipment, ac-

**BUSINESS SCREEN MAGAZINE**
THE JAM HANDY ORGANIZATION, INC.
2821 East Grand Blvd., Detroit 11, Michigan
Phone: Trinity 5-2550

Date of Organization: 1947

Jamison Handy, President
Olive Horn, Executive Vice-President
Russell E. Robinson, Sr., Vice-President, Market Development and Merchandising Services
Everett F. Schafer, Sr., Vice-President, Planning and Programming Services
George E. Pinch, Vice-President, Sales Devel.
John A. Campbell, V. P., Grant Contracts
William G. Luther, Vice-President, Contact
Avery W. Kinney, Secretary
Allan E. Godelman, Treasurer

BRANCH OFFICES


SERVICES: Motion picture production: commercial, industrial and sales promotion; personnel, customer relations and public relations; minute movies; three-minute screen advertisements; sponsored spots; safety, educational, health films; television commercials, theatrical and non-theatrical distribution service. Filmmaria and slidefilm production: commercial, industrial, sales training and shop training, customer relations and public relations; merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials. Meetings assistance: staging and projection service, convention programs, live shows. FACILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slidefilm studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment sales and service. Special devices: suitcase projectors, Shopper Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS


RECENT PRODUCTIONS AND SPONSORS


See Advertising Pages for Helpful Data

* Producers whose advertisements appear on these pages of this Annual Review issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.

HAIG & PATTERSON, INC.
15 East Bethune Ave., Detroit 2, Michigan
Phone: Trinity 3-9283

Date of Organization: 1937

J. T. Patterson, Chairman of the Board
Earl E. Seelstad, President
C. M. Hinz, Vice-President, Secretary
J. M. Saunders, Vice-President, Editorial
Don B. Hagedon, Production Manager.

SERVICES: Industrial sound slideshows, motion pictures, camera and lighting, still or motion photography: still laboratories: studio; hot press title equipment.

RECENT PRODUCTIONS AND SPONSORS


HENNIN & CHEADLE, INC.
1050 West Fort Street, Detroit 26, Michigan 
Phone: Woodward 1-7088

Date of Incorporation: 1945


L. A. Henning, President
George J. Cheadle, Vice-President
Louis Manes, Production Manager

SERVICES: VisualCast presentations; sound slideshows; motion pictures, literature; complete programs. FACILITIES: Writers, artists, photographers and equipment for b&w, Ektachrome and color separation, including studio, camera, lighting, etc.

INSTRUCTIONAL ARTS, INC.
16210 Meyers Road, Detroit 35, Michigan
Phone: UNiversity 2-3932

Date of Organization: 1946

Nicholas J. Beck, President
James W. Atkinson, Vice-President, Sales
Henry B. Rottier, Secretary

SERVICES: Creative and production staff for slideshows, motion picture slides, instruction manuals, catalogs, artwork and photography. Audio-visual equipment sales. FACILITIES: Complete and photographic department including 40' x 50' stage with equipment for still or motion photography; still laboratories: 16mm and 35mm animation stand; recording studio; hot press title equipment.

INSTRUCTIONAL ARTS, INC.
554 Buhl Building, Detroit 26, Michigan
Phone: Woodward 3-9201

Date of Organization: 1956

Haford Kerbawy, Producer
Lester T. Davis, Jr., Business Manager
Victor F. Radcliffe, Account Executive

SERVICES: Producers of motion pictures, stage (LISTING CONTINUES ON FOLLOWING PAGE)
**Metropolitan Detroit:**

**Haford Kebawy: Cont'd.**

 shows and closed-circuit telecasts for industry.

**Facilities:** None owned. Associated studies in New York, Cleveland, Detroit and Los Angeles.

**Recent Productions and Sponsors**

**Motion Pictures:** Golden Moments [AC Spark Plug]; The Important Thing (American Standard); Track American [Ford Div., Chrysler Corp.]; Closed Circuit Telecasts: Ford-If You're Your Future (Ford Motor Co.); Edsel New Car Announcement Meeting (Edsel Div., Ford Motor Co.); Dodge Truck Press Show (Dodge Div., Chrysler Corp.).

**Press Show Merchandising Presentation**

Sense; Deal From the Top. Two Out of Three.

**Troubleshooting the 12-Volt Charging System, Servicing the Holley Carburetor**


**J. G. Mohl, Vice-Pres., Account Supervisor R. S. Freeman, Manager, Radio & TV Dept.**

**SERVICES:** Facilities for creation and production of sound slides, motion pictures, live meetings or shows; closed-circuit TV meetings, and ordnance materials. FACILITIES: Permanent staff of copywriters, producer and marketing men, creative and mechanical artists, photographers; studio and darkroom.

**Recent Productions and Sponsors**

**Motion Pictures:** Two-Mile Tryout, The Big Difference (Plymouth Div., Chrysler Corp.); Slidefilms: More Than Meets the Eye (DeSoto Div., Chrysler Corp.); Summing Up the Year (Sales Training Dept., Chrysler Corp.); New Car Pre-Delivery Service (Chrysler Corp.).

**Van Praag Productions, Inc.**

2301 Dime Building, Detroit 26, Michigan Phone: Woodward 2-4896; TWX DE-161 Fred F. Frink, General Manager.

**Services:** Facilities for creation and production of sound slides, motion pictures, TV commercials. FACILITIES: Rent or lease all studio facilities and equipment.

**Recent Productions and Sponsors**

**Motion Pictures:** Seeing the Forward Look (McPar Div., Chrysler Corp.); Pot Up or Shut Up (Plymouth Div., Chrysler Corp.); The Electronic Highway (Chrysler Corp.); From Dream to Reality (Edsel Div., Ford Motor Co.); Look in Modern Farming (Stran-Steel Corp.).

**VIDEO FILMS**

1004 E. Jefferson Ave., Detroit 7, Mich. Phone: Woodward 2-3400

**Date of Organization:** 1947

Clifford Hanna, Partner

William R. Witherell, Jr., Partner

Gary F. Galbraith, Photographic Dept.

William E. Lane, Production Manager

Henry Mengeringhausen, Sound Department

**Services:** Public relations, sales and training films: television commercials, color & bw; animation or live. Editing and recording services; facsimile, radio, television; audio-visual aids. Facilities: Sound studio 40' x 30'; 5 Maurer; 1 Cine-Special; 3 B&W cameras. Animation stand. Stancil-Hoffman Magnasync & Magnecorder studio recorders. Rok-O-Cut turntables. Capitol music library. Three editing rooms; Preview Movies, 2 screening rooms with interlock facilities.

**Recent Productions and Sponsors**

**Motion Pictures:** The Magic Difference, The Two-Mile Tryout (Plymouth Div., Chrysler Corp.); Close (Sales Training Dept., Chrysler Corp.); Sliding Door, Special Message (Monroe Auto Equipment Co.); 1000 Profits an Hour (Gene Olsen Corp.); Curses Cargo, Progress Report 2A (The Detroit Edison Co.); New Concepts of Electric Ordinance Tank Command (GM Div.); Sales Reports (American Motors).
If you use 16mm sound films in your business, you can profit from the experience of this outstanding TV station.

Station WBTV, Charlotte, N. C., previewed 75,000 feet of film each week using Kodak Pageant 16mm Sound Projectors. They report: "The quality of sound and pictures, plus the lack of trouble, is amazing. We particularly appreciate the quietness and simplicity of the Pageant working mechanism. Using our Pageant Projector, we now get a true quality check for sound films, before putting them on the air."

Where you fit in
Whatever you're using 16mm movies for—training, sales promotion, public relations—you can get the same professional performance with a Pageant Projector.

Your pictures will be sparkling and filled with detail, even in hard-to-darken rooms. Sound is balanced and clear. And because every Pageant is permanently lubricated, your projector is always ready to go on with the show.

With printed film path, folding reel arms, and attached power belt and cord, you'll find the portable Pageant easy to set up and use anywhere.

Why settle for less?
Get the most from your investment in films and audiences—with a Kodak Pageant Projector. Any Kodak Audio-Visual Dealer will provide details and a demonstration. Or write to:

Kodak Pageant Projector

EASTMAN KODAK COMPANY, Dept. B-V, Rochester 4, N. Y.
Cleveland, Ohio Area

CINECRAFT PRODUCTIONS, INC.
2315 Franklin Blvd., Cleveland 13, Ohio
Phone: Superior 1-2300
Date of Organization: 1937
Ray Colley, President
Paul Colley, Production Manager
Donald L. Mitchell, Controller
SERVICES: Complete motion picture production, sound slidefilm production, convention and lecture material, TV commercials and TV shows, multi-camera shooting. Facilities: 1800 sq. ft. sound recording studio, 16mm synchronous sound recording equipment, 1/2" Ampex tape recording equipment, art & animation department, complete editing facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Farmer (American Aggregates Corp.); Case Closed, The Taxpayer, Save Your Sight (State of Ohio, Dept. of Public Welfare); Vision in Our Valley (Muskingum Conservancy District); Beyond a Doubt (Lutheran Church); What Are Quality Rods? (American Steel & Wire Div.). SLIDEFILMS: The Key Man (World Insurance Co.); Pumps More Profit (The Pennzoil Co.).

EDWARD FEIL PRODUCTIONS
1541 Prospect Avenue, Cleveland 15, Ohio
Phone: Prospect 1-0655
Date of Organization: 1953
Edward R. Feil, Executive Producer
SERVICES: Production of industrial, institutional, sales, public relations and promotion films. FACILITIES: Scripts, camera, editing, and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Stretch Summer for '59 Plymouth Grill Extension, Robin Drive Former for Atlas RCM (The Cyril Bath Co.); A College Meets a Challenge (Fenn College); The Art and Beauty of Cashmere (Dalton of America, Inc.).

GENERAL PICTURES CORPORATION
2307 Chester Ave., Cleveland, Ohio
Phone: MAIN 1-6263
Date of Organization: 1957
George Oliva, Jr., President & Sales Mgr.; Mildred M. Horace, Vice-President, Prod. Sup.; Doris Shaw, Asst. Production Sup.; Thomas Henry, Chief Cameraman
SERVICES: Motion pictures, slideslides, TV commercials, kinescopes, newsreel films. FACILITIES: Sound stage, editing and screening rooms, still development room, single and double system sound, dolly, animation, set making, art work, creative services.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Selling Our Strengths (General Electric Co.); A Salesman’s Report (White Motor Co.).

GENERAL PICTURES: CONT’D.
MERCIALS: for Standard Oil Co. of Ohio (Chev- erros, Alco); Carling Brewing Co. (Lang, Fisher & Stashower); Fleetline Gassoline (David R. Buschman & Assocs.); Centra Cadillac (Fuller & Smith & Ross, Inc.).

INDUSTRIAL MOTION PICTURES, INC.
1706 East 38th Street, Cleveland 14, Ohio
Phone: EXPRESS 1-3432
Date of Organization: 1945
A. P. MacDermott, President-Treasurer; D. E. MacDermott, Secretary; E. B. Meyers, Production Manager; J. L. Muench, Director of Photography
SERVICES: Motion pictures, slideslides, slides stills; sound recording, script. Specialists in location work for heavy industry. FACILITIES: Two sound stages, lighting; studio cameras five channel 16mm film, 1/4" tape synchronous recording; music library; Arriflex and Auricam, animation; picture and sound editing departments; complete mobile equipment for location recording and photography.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Down to Earth (American Steel & Wire Div., U. S. Steel Corp.); Home (The Crawford County Children’s Home); Decision For Ohio, Part II (The Special Transportation Committee of the Ohio Assocs. of Railroads); Pindleboard (Forcorna Corp.).

Basil Reed Productions, Inc.
2307 Chester Ave., Cleveland, Ohio
George Oliva Jr., Vice-President
(See complete listing under Los Angeles area)

Riviera Productions
566 Birch Drive, Cleveland, Ohio
Phone: REDwood 1-0074
Pat Rancati, Eastern Representative
(See complete listing under Los Angeles area)

WHILDING PICTURE PRODUCTIONS, INC.
4100 So. Dixie Highway, Dayton 39, Ohio
Phone: AMInister 3-2614
Date of Organization: 1937
E. Raymond Arm, President-Treasurer
Mildred G. Arm, Vice-President
Clement V. Jacobs, Secretary
Edward R. Lang, General Manager
Eleanor Crox, Office Manager
Rolland Reeh, Printing Supervisor
George Whalen, Jr., Editor-Head
David Bartholomew, Art Director
SERVICES: 16mm color & b&w motion pictures for industrial, educational and television use. Complete production services for other producers and industrial photo departments.

Dayton, Ohio

FILM ASSOCIATES, INC.
4100 So. Dixie Highway, Dayton 39, Ohio
Phone: AMInister 3-2614
Date of Organization: 1937
E. Raymond Arm, President-Treasurer
Mildred G. Arm, Vice-President
Clement V. Jacobs, Secretary
Edward R. Lang, General Manager
Eleanor Crox, Office Manager
Rolland Reeh, Printing Supervisor
George Whalen, Jr., Editor-Head
David Bartholomew, Art Director
SERVICES: 16mm color & b&w motion pictures for industrial, educational and television use. Complete production services for other producers and industrial photo departments.

BUSINESS SCREEN MAGAZINE.
FILM ASSOCIATES: CONT'D.


RECENT PRODUCTIONS AND SPONSORS


Lima, Ohio

AUSTIN PRODUCTIONS, INC.

232 North Main Street, Lima, Ohio

Phone: Capitol 9-7851

Date of Organization: 1947

B. Otto Austin, Jr., Pres. & Producer
C. E. Buttruff, Vice-President
Paul Ewing, Sales Manager

Services: 16mm motion pictures, slidefilms, TV commercials. Facilities: Magnetic film recording channel; sync tape recording equipment; disc recorder; Auricon, Cine Special and Bolex cameras; two sound stages with full lighting equipment; editing facilities for films.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Gift of the Ages (Ohio Lime Co.); The Multi-Viewpoint, Power Up (Denison Engineering Div., American Brake Shoe); The Gambling Man (Cooper Tire & Rubber Co.); Report from Allen County (American Cancer Society); SLIDEFILMS: Industrial Production (Pella Casement Windows Co.). TV COMMERCIALS: for Cooper Tire & Rubber Co. (Direct), City Loan & Savings Co. (Direct).

Steubenville, Ohio

* COLMES-WERNERENTH PRODUCTIONS, INC.

WSTV, Inc., Steubenville, Ohio

Phone: AR 2-6265

John Luax, Vice-President

(See complete listing under Chicago area).

Other Ohio Companies

CHARLES MAYER STUDIOS, INC.

Bowery at Center Street, Akron 8, Ohio

Phone: JEFFerson 5-6121

OLYMPUS FILM PRODUCTIONS, INC.

2222 Chickasaw Street, Cincinnati 19, Ohio

Phone: PARKway 1-2814

The detailed references provided in these Production Review listing pages have proven an invaluable guide to many thousands of sponsors, advertising agencies and trade groups. They are provided by 261 U.S. companies to assure maximum results for your film program.

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago 10, Illinois

Phone: Michigan 2-5877

Date of Incorporation: 1950

Bernard Howard, Pres., & Exec., Producer
Ted Liss, Sales Manager

Services: Creation and production of motion pictures, slidefilms, slides and wide-screen presentations for TV, conventions, meetings, sales aids for broadcast and industry. Editing, writing, recording, titling for outside producers. Complete writing, directing, production service for agencies and industrial firms in creating and producing audio-visual aids of all types. Live shooting as well as animation.

Facilities: Cameras, lights, cables, booms, mikes, dolly, recorders. 30" x 35" sound stage or location.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Dairy Farmers' Almanac for 1959 (American Dairy Ass'n); Follow Through for Profit, Creative Pace Selling (International Harvester Co.; Homko 1959; Homko Lawn Mowers; Find That Man (Practical Builder Magazine); Mine Eyes Have Seen (International B'nai B'rith Committee for Israel); As Long As Men Fall (The Salvation Army).

Alexander Film Co.

472 Wrigley Building, Chicago 11, Illinois

Phone: WHitehall 4-9990

Bob Woodburn, Res. Vice-President

(See complete listing under Colorado).

ALLEN, GORDON, SCHROEPPEL AND REDLICH, INC.

178 W. Randolph St., Chicago 1, Ill.

Phone: FRanklin 2-8888

Date of Organization: 1947


W. Walton Schroeppe1, President
Arthur C. Allen, Vice-President
Aaron Gordon, Secretary-Treasurer

Services: Photography and advertising art. 2x2 and 3½ x 4 slides; strip film. Facilities: Art department, photographic studio, color laboratory facilities and all the necessary equipment for production of slide services.

RECENT PRODUCTIONS AND SPONSORS

CHICAGO FILM STUDIOS
56 E. Superior Street, Chicago 11, Illinois
Date of Organization: 1928
A. G. Dunlap, President
Robert D. Casterline, Director of Sales
Russell T. Ervin, A.S.C., Production Mgr.
Walter Rice, Laboratory Mgr.
SERVICES: 16mm and 35mm color and black and white motion pictures for advertising, sales promotion and job training, educational and travel; slideslids; television commercials. FACILITIES: Two sound stages; Mitchell, Bolex & Howell and Mation cameras; art and animation; optical effects; RCA 35mm sound recording on film or 35mm magnetic tape; projection theatre; laboratory; executive staff.

RECENT PRODUCTIONS AND SPONSORS

JOHN COLBURN ASSOCIATES, INC.
1122 Central Avenue, Wilmette, Illinois
Date of Incorporation: 1935
John E. Colburn, President
Henry Ushijima, Vice-President & Executive Producer
SERVICES: Industrial motion pictures; sound slideslids and complete production services available to other producers. Writers, artists and technicians. FACILITIES: Large sound stage permanently staffed; equipped for either 16mm or 35mm production, 16mm, 17/8mm or 35mm magnetic recording and re-recording channels.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Problem in Product (Aeroquip Corp.); Windows to the Future (Continental Can Co.); Excessive Mr. Professor (American Cyanamid Co.); Coordsnate Behavior (Armstrong Machine Works); SLIDEFILMS: The Secret of the Top 5% (Franklin Life Insurance Co.); You'll Earn a Fortune (Pictorial Publishers, Inc.); Your Priceless Asset (Loyola University); The Magic Mirror (Lutheran Brotherhood).

DOUGLAS PRODUCTIONS
10 West Kinzie St., Chicago 10, Illinois
Date of Organization: 1945
Fred C. Raymon, President
Arthur R. Jones, III, Exec. Vice-President
Frank M. Miller, Dir. of Photography
Larry Tickus, Asst. Cameraman
Sherwin Becker, Production Manager
Wm. Bielick, Lab. Manager
SERVICES: Creation and production of motion pictures, slideslids, TV commercials and trailers; creation and production of educational and industrial film laboratory services. Equipped and staffed for both studio and location photography in motion picture and still fields. FACILITIES: Complete laboratory facilities, including color and B&W printing. Two sound stages: administrative and creative offices; sound stage and employees indoctrination; TV commercials and industrial visualizations.錯

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Think About Water (Fairbanks-Morse Co.); Rocket Club 1960 (U. S. Air Force); Medical Illustration (VA Hospitals); Rocket Science (VA half-hour shows); Press Brakes (Versen AllSteel Press); Setting the Modulating Governor (Greyhound Bus), SLIDEFILMS: Paper - Profits (H. P. Smith Co.); Roller Chain (Chain Belt Co.); Tale of a Tab (Maytag Co.) and others. TV COMMERCIALS: for Wrigley Gum, Kimberly Clark, National Chemical and others.

CAL DUNN STUDIOS
159 E. Chicago Ave., Chicago 11, Illinois
Date of Organization: 1947
Cal Dunn, President
Joseph G. Betzer, Vice-President
"You" Yarbrugh, Executive Art Producer
Helen A. Krupa, Creative Services Dir.
Art Springer, Chief Animator
Bob Bachner, Art Director
Bob O'Reilly, Art Director
Tom Terry, Art Director
Art Ellis, Editorial Supervisor
Dann Elswing, Talent
SERVICES: Motion pictures and slideslids for sales promotion, training, product information and employees indoctrination; TV commercials and productions. FACILITIES: Creative, art, photographic, animation, editing and super-

BUSINESS SCREEN MAGAZINE
CAL DUNN: CONT'D.

visory staffs; 16mm and 35mm motion and
slidefilm cameras; 16mm and 35mm editing
and sound equipment; distribution facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Care of the Cluttered Corner, You Can Handle It (National Safety Council); Golden Year (Western Auto Supply Co.); Carroll Lane Awards, Shell Dealers Window Display Program (Shell Oil Co.); SLIDEFILMS: How to Put the Art in Sales Action, Your Most Valuable Five Seconds (Western Auto Supply Co.); The Flipstop Story (DuKane Corp.); Gold Shield Policy, A Business Man's Decision (National Life & Accident Insurance Co.); Mark of Quality (The Rescreen Co.); Dispensational Magic (Norge - Raybestos); Dependability Plus (Motorola - Raybestos); Pack your Future with Safety, You Can Handle It, Care of the Cluttered Corner, Falls Are No Fun (National Safety Council); It's Up to You (Jewel Ten Co.); Face Up to Your Future (Teacher's Pension Fund). TV COMMERCIALS: for Rival Dog Food, Swift & Co.; Up With Production (Scully Jones & Co.); The Silver Lining (Hotpoint Co.); Sound in Space, Selling by Ear, stereophonic product -slidefilms (International Harvest). RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Getting Old Red Ready, Training a New Frontier (International Harvester Co.); Power of Suggestion (Kellogg Co.); Pioneers for Progress (Hotpoint Co.); See for Yourself (Sears, Roebuck & Co.); Magic Mufflers (Maremont Automotive Products, Inc.); Careers in Recreation (The Athletic League, Inc.); Savings and Loan Protection Policy (Household Finance Corp.); A Sealed System for Haylage, A Sealed System for High Moisture Grain (A. O. Smith Corp.); The Cut of Your Jib (American Institute of Men's and Boys' Wear). ADVERTISING: in an Outboard (Outboard Boating Club of America). SLIDEFILMS: People Are Funny (Coopers, Inc.); The School Bar (Stewart In-Fra-Red, Inc.); Pabst Opens the Gate for '56 (Pabst Brewing Co.); Sound in Space, Selling by Ear, stereophonic (Motorola); Call Out the Reserve, Look for the Silver Lining (Hotpoint Co.); The Starting Role (Household Finance Corp.); Color Is for Profit (Martin-Senour Co.); You Never See such Sausage (Swift & Co.; 9 product slidefilms (International Harvester).

FILMMAK-STUDIOS
1327 South Wabash Ave., Chicago 5, Illinois
Phone: Harrison 5-3355
Date of Organization: 1919

Irving Mack, President
Joseph Mack, Vice-President
Bernard Mack, Sales Manager
Pat Cacio, In Charge

SERVICES: Producers of industrial motion pictures, stop-motion films, semi and full cartoon animation films, title animation, color and sound slides and TV spots of all kinds, static slides. FACILITIES: Mitchell, Bell & Howell cameras; Bell & Howell, DePue printers; Magnarow and RCA sound equipment; Saltzman animation stands; complete sound stage; full type shop with Ludlow, hotpress and linotype machines.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Story of gibrel (Merck Chemical); Missiricorda (Missiricorda Home for Exceptional Children); SLIDEFILMS: The New Sun Times (Sun Times); Sealed Power (Sealed Power). TV FILMS: for Schultz & Burch.

FRANCISCO FILMS
185 No. Wabash Avenue, Chicago 1, Illinois
Phone: S State 2-0758

Galbreath Pictures, Inc.
141 West Jackson Boulevard, Chicago 4, Illinois
Phone: Harrison 7-7447
Clyde L. Krebs, Jr., Manager

(refer to complete listing under Indiana area)

GRAPHIC PICTURES, INC.
33 South Wacker Drive, Chicago 6, Ill.
Phone: R Randolph 6-7352
Date of Organization: 1946
Branch Office: 7456 Melrose Avenue, Hollywood 46, Calif. Phone: Webster 1-3555. Bruce Herschensohn, Vice-President; Gerald Evans, Production; Wally McGuinn, Director.

Robert H. Estes, President
Emmett Mellenthin, Vice-President
Jerry Dee, Vice-Pres., Production
Charles F. Maravolo, Art Director
Roger Bries, Director of Sound
R. A. Hereford, Chief Cameraman
John Gibney, Director
Frank Kent, Industrial
John Darno, Scripts

SERVICES: Producers of industrial motion pictures. FACILITIES: Two studios, 30' x 60' and 40' x 100'. 5 Magnasync magnetic recorders, 16mm and 35mm Arriflex, Maurer and Mitchell cameras, high speed tape dubbing, optical transfer area or density track, complete remote power and camera truck equipped with two 500-watt spots.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The K Log (Kellogg Switchboard and Supply Co.); Production of the Farm (The Visking Co.); Paper in the Making (St. Regis Paper Co.); The Meadowdale Story (L. W. Besinger & Associates); How to Watch a Race (Meadowdale International Raceway); The Story of Crade (Glove Oil and Refining Co.); Time in Balance (Elgin Watch Co.).

The Jam Handy Organization, Inc.
230 North Michigan Avenue, Chicago 1, Illinois
Phone: S State 2-6757
Harold Dash, in charge

Henning & Cheadle, Inc.
1140 South Michigan Ave., Chicago 5, Illinois
Phone: Wabash 2-0570
F. E. Harrold, in charge

SERVICES: Editorial, art and photographic with local facilities.

(refer to complete listing under Detroit area)

DALLAS JONES PRODUCTIONS, INC.
1725 North Wells St., Chicago 14, Illinois
Phone: MOhawk 4-5525
Date of Organization: 1947
Dallas Jones, President
Marilou Jones, Vice-President & Treasurer
G. Richard Bowes, Secretary
James E. Holmes, Director of Sales
Oz Ziekel, Director of Production
Cam Applegate, Director of Production
Jack Conrad, Executive Assistant
Paul Jensen, Script Supervisor
Marvin Geen, Art Director
Carl Sandin, Editing Department
Gerhard Kugel, Sound Department

SERVICES: A complete specialized training and sales promotion service, including field research, writing, and production of all audio-visual and printed materials. Motion pictures, slidefilms, filmsstrips, slides, complete meeting packages. FACILITIES: 9 film and silent stages for motion pictures and slidefilms. Highly mobile location equipment. 16mm and 35mm Mitchell cameras. Five channel magnetic recording. Complete staff of directors, artists, editors and writers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Getting Old Red Ready, Training a New Frontier (International Harvester Co.); Power of Suggestion (Kellogg Co.); Pioneers for Progress (Hotpoint Co.); See for Yourself (Sears, Roebuck & Co.); Magic Mufflers (Maremont Automotive Products, Inc.); Careers in Recreation (The Athletic League, Inc.); Savings and Loan Protection Policy (Household Finance Corp.); A Sealed System for Haylage, A Sealed System for High Moisture Grain (A. O. Smith Corp.); The Cut of Your Jib (American Institute of Men's and Boys' Wear). ADVERTISING: in an Outboard (Outboard Boating Club of America). SLIDEFILMS: People Are Funny (Coopers, Inc.); The School Bar (Stewart In-Fra-Red, Inc.); Pabst Opens the Gate for '56 (Pabst Brewing Co.); Sound in Space, Selling by Ear, stereophonic (Motorola); Call Out the Reserve, Look for the Silver Lining (Hotpoint Co.); The Starting Role (Household Finance Corp.); Color Is for Profit (Martin-Senour Co.); You Never See such Sausage (Swift & Co.; 9 product slidefilms (International Harvester).

KENNEDY PRODUCTIONS, INC.
3317 West Montrose Ave., Chicago 18, Ill.
Phone: Irving 8-1320
Date of Organization: 1956
Robert John Kennedy, President
Robert Norman Kennedy, Vice-President
Gerald Horsham, Art Director
SERVICES: 16mm and 35mm motion pictures for public relations, sales, sales training, TV commercials, etc. Sound slides and sales training programs including meeting guides, booklets, etc. FACILITIES: Script development, sound and stage cameras, lighting, art and animation department, editing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Down With Down Time & Up With Production (Scully Jones & Co.); The Need for Door Control (Glynn-Johnson Corp.); Alcan Trailer Trek (Mobile Home Mfrs. Assoc.); Power of R.C.A. Group Action (Washington National Insurance Ins.); The Duraclean Technique for Success (Duraclean Co.); And a Great Deal More (Tractomotive Corp.); TV COMMERCIALS: for Carjoy, Clinton Detergent Co. (Jones & Hanger, Inc.).

MERVIN W. LA RUE, INC.
159 E. Chicago Avenue, Chicago 11, Illinois
Phone: Superior 7-8656-7
Date of Incorporation: 1947
Mervin W. La Rue, Sr., President
Joanna La Rue, Vice-President
Charles C. Hard, Secretary-Treasurer

(LISTING CONTINUES ON FOLLOWING PAGE)
LEWIS & MARTIN FILMS, INC.
1431 N. Wells Street, Chicago 10, Ill.
Phone: Whitehall 4-7477
Date of Organization: 1947
Herschell G. Lewis, President
William R. Johnson, Exec. Vice-President
Anthony LaPietra, Production Manager
Betty L. Taylor, Studio Manager
Sanford Greenlaw, Art Director
Art Springer, Chief Animator
John Mackenzie, Creative Director
Services: Producers of industrial, sales, training, government and public relations motion pictures; slidefilms; television programs and commercials; script service; studio rental; technical and figurative animation and art; filmgraphs.
Facilities: Two stages, 50 ft. x 100 ft. and 60 ft. x 100 ft.; animation stand and artists; 35mm and 16mm photographic and sound equipment; creative staff; 35mm and 16mm editing equipment; still department and laboratory for slidefilm animation camera; large standing sets.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Electronic Countermeasures (U. S. Air Force); Lift Safety (Post Office Dept.); Jerry Tales (Entertainment Plus, Inc.); America The Beautiful (Disabled American Veterans).
SLIDEFILMS: Your Silent Partner (William J. Strange Co., Ltd.); Full Orbit (International Mineral & Chemical Co.).
TV COMMERCIALS: for Blue Cross, Serta, Restonic, O’Cedar, Buckeye Beer and others.
FRED A. NILES PRODUCTIONS, INC.
1658 W. Washington Blvd., Chicago 7, Ill.
Phone: SEaley 8-4181
Date of Organization: December, 1955
Branch Office: 5339 Sunset Boulevard, Hollywood, California.
Fred A. Niles, President & Owner
William E. Harder, Studio Manager
Ruth L. Ratny, Creative Director
Manny Paul, Art Director, Animation
Edward Reich, Art Director, Production
Don Baldwin, Slidefilm Director
Sid Siegal, Musical Director
Lloyd Bethune, Tom Rook, Charles Ticho, Producer-Directors
Jack Whitehead (ESC), Howard Sieman, Cameraman
Robert Henning, Chief Sound Engineer
Dor Lindburg, Chief Sound Man
Edward E. Katz, Controller
Frances Metelko, Administrative Assistant
Services: Motion picture and television commercials, live action and animation, syndicated packages. Industrial film programs: sales and product training, corporate image building, consumer education, public relations. Complete convention packages: live shows, filmstrips, motion pictures, stage rentals, seating, projection, slidefilms, photography art or prints with or without sound, color, black & white. Closed circuit TV facilities. Full creative services: scripts, storyboards, jingles, sound tracks, live shows, TV commercials for Clayton Mark Co. (O’Grady, Anderson, Gray); three for Bissell Carpet Sweeper (Leo Burnett Adv. Agency.)

FRED NILES: CONTINUED
SERVICES: Motion picture and television commercials, live action and animation, syndicated packages. Industrial film programs: sales and product training, corporate image building, consumer education, public relations. Complete convention packages: live shows, filmstrips, motion pictures, stage rentals, seating, projection, slidefilms, photography art or prints with or without sound, color, black & white. Closed circuit TV facilities. Full creative services: scripts, storyboards, jingles, sound tracks, live shows, TV

PILOT PRODUCTIONS, INC.
8522 Ridge Avenue, Evanston, Illinois
Phone: Ambassador 2-1141; DAvis 8-3700
Date of Organization: 1940
Date of Incorporation: 1952
C. Robert Isely, President
Robert L. Dedrick, Exec. Vice-President
C. Don Sheldon, Treasurer
A. E. Borough, Secretary
William Kirshen, Dir. Sales Promotion

BUSINESS SCREEN MAGAZINE
Behind this 9th Annual Production Review issue, in the hundreds of specializing film studios throughout the world, is a vast army of skilled craftsmen . . . the cameramen and editors . . . directors . . . laboratory technicians and all the other experienced hands to whom motion picture film is an incomparable medium of expression. In breadth and color, motion pictures today are being seen and heard by countless millions in theatres, via television and on the screens of organized groups who, in the United States alone, own more than 650,000 16mm sound projectors. Truly, the film alone speaks a universal language as its images are translated for peoples all over the world. We are proud to serve this great family of those who work with our new films to bring both enjoyment and understanding to this worldwide audience.
PILOT PRODUCTIONS: CONT'D.

Hal Childs, Dir. of Photography
Malcolm Rippeteau, Dir. & Writer
Ken Kraecht, Dir. of Illustrative Photography
Connie Andersen, Slidefilm Dept.
John Goulden, Set Designer, Studio Mgr.

SERVICES: Complete creative and production facilities for motion pictures, slidefilms, and stripfilms. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. FACILITIES: 10,000 sq. ft., 3,700 sq. ft. shooting stage with 14 ft. clearance under catwalks; 16mm Mitchell and Arriflex camera equipment; gasoline generator & battery packs for field work; Ampex and Magnasync recording equipment, including DuKane "50 50" signal generator; double system projection facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: | Slidefilms: | TV Films:
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Heliind It All (Universal Oil Products Co.); I'llanuwi for Profits (Industrial Truck Div., Clark Equipment Co.); A Matter of Record (Construction Machinery Div., Clark Equipment Co.); A New Concept for Paving (Iowa Mfg. Co.); Sound of the Future, stereo slidefilm (Rockote Paint Co.); Sounds of the Future, stereo slidefilm (V-M Corp.); Service and Maintenance, 6 films (Clark Equipment Co.); Protected Power (International Harvester Co.); LIVE SHOW: Sally Skyline (Skyline Mobile Homes).

PRODUCERS FILM STUDIOS

(Jack Lieb Productions)
549 N. Lake Shore Drive, Chicago 11, Illinois
Phone: Whitehall 3-1440
Date of Organization: 1946
Branch: 10301 E. Bay Harbor Drive, Miami Beach 54, Florida. Phone: Union 6-3009.
Jack H. Lieb, President
Warren H. Lieb, Vice-President & Production Superv.
Walter A. Hotz, Chief Sound Engineer
Charles A. Glick, Sales Manager
Elise Kerbin, Head Editor
Elaine Badis, Office Manager

SERVICES: Motion picture production: industrial, theatrical, television, sales promotional, institutional and sales training; specialists in travel promotion films, television productions, spots and shows. Film strips and sound slidefilms. FACILITIES: Complete studios, 2 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in Hi fidelity magnetic mixing. Original music scores and music libraries including Capital "Hi-Q" series. Complete editing facilities with optical and magnetic Moviolas. Interlock projection, 35mm, 16mm, optical or magnetic. Animation and title production.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: | Slidefilms: | TV Commercials:
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Maintainability—Design for Living (U.S. Air Force); Food Serving, Food Preparation, Food Storage (U.S. Navy); Swift Presentation with Fran Allison (Swift and Co.); Chicago 1958 (U.S. Information Agency). SLIDEFILMS: 5 Cycle Filter-Flo Washer, The Lady Is a Champ, 1959 Combination Washer-Dryer (General Electric Co.).

"The Lights of Chicago"
SARRA, INC.: CONT'D.

Robert L. Foster, Manager
Marvin Bailey, Production Manager
Howard Van Antwerp, Asst. Production Mgr.
Norman Schickedanz, Director
Harry Holt, Creative Director
George DeDecker, Art Director
Harold Lignell, Laboratory Manager
Hal Toleman, Sales
Bill Newton, Sales

SERVICES: Creation and production of motion pictures, slidefilms and television commercials for sales, sales promotion, production and information, employee training and indoctrination, safety training and promotion, public information. Armed Forces training subjects.

FACILITIES: Sound stage, 16mm and 35mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm editing; 16mm and 35mm processing laboratory; art and animation; creative staff.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Johnson's Stride Wax, Pride Wax, Lever Bros. (Needham, Louis & Brody); Carlig's Beers, Calloway Soap (F. H. Hayhurst Co., Ltd.); Breck Shampoo, Armore & Son (N. A. S.); Helene Rubinstein's Masacena-Matic (Ogilvy, Benson & Mather, Inc.); Rheingold Beer (Foote, Cone & Belding); Lipton Soups, Minute Rice (Young & Rubicam, Inc.); Pet Milk, Monsanto Chemical Co. (Gardiner Advg., Co.); American Petroleum Institute, Salada Tea (Sullivan, Stauffer, Colwell & Bayles, Inc.); Seven-Up, Colgate & Belding; Lipton Soups, Minute Rice (Sullivan, Young & Rubicam, Inc.); Mini-Rice, Lever Bros. (Needham, Louis & Brody); Chicago Line; RO 3-5818

June A. Friend, Secretary-Treasurer
Henry Ball, Facilities Manager

Telephone: 3-1418

Date of Organization: 1931

George W. Tressel, President

SERVICES: Specialize in technical and institutional promotion films. FACILITIES: Studio shooting and recording facilities. Multiple camera interlock system. Technical animation. Location filming and recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Cobalt 60 Relaying, Thickness Gauging With Radioscalars (Atomic Energy Commission); Outdoor Education (Cook County Forest Preserve); Paper Troubles, Half Tones, Surface Plate, Deep Etch Plates, Handling Plates on the Press, The Stony Rock (Lithographic Technical Foundation); Atomic Primer (University of Chicago); Extra Dividends (Standard Car Truck Co.); Edgar Allan Poe, Gas Laces, Conservation of Energy (Coronet Films); TV COMMERCIALS: for Cook County Forest Preserve.

TELECRINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill.
Phone: TA 3-1418

Chicago Line: RO 3-5818

Date of Organization: 1932

Byron L. Friend, President
June A. Friend, Secretary-Treasurer
Henry Ball, Facilities Manager

SERVICES: Motion pictures for industry and television, color or b&w; 35mm or 16mm, studio or location. TV commercials, complete packaging service, editing, re-recording, mixing, interlock screening and recording; script writing; animation; consultation. Hi-speed photography for observation and analysis; time-lapse films.

FACILITIES: Multiple camera, continuous shooting picture equipment, 35mm or 16mm cameras; magnetic sound recorders; sound stage 30' x 45'; five-channel re-recording and mixing; selsyn interlock. Gasoline and battery-driven generators for location; wireless microphones. Lighting equipment for studio and location; editing equipment, including 35mm, 16mm Movielites.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The House that Research Built, Building with Universal Thomas Panels (Universal Products); Ideas and Film (Cohn & Bell & Howell Co.); Product Comparisons (Littlefuse); High Speed Photography (Westcliff); FILMED TV PROGRAMS: World Safari, Zoo Parade (National Broadcasting Co.). TV COMMERCIALS: for Illinois Bell Telephone Co., Foote, Cone & Belding, Chicago YMCA, Johnson Wax.

Telepix-Anderson, Inc.

6620 Diversey, Chicago 35, Illinois

Stanley F. Anderson, in charge

Jack Bostoon, Sales

(See complete listing under Los Angeles area)

TRESSEL STUDIO

7205 South Burnham, Chicago 17, Ill.

Phone: REgent 4-7100

Date of Organization: 1931

Robert W. Tressel, President

SERVICES: Creation and production of motion pictures, slidefilms and television commercials for sales, sales promotion, production and information, employee training and indoctrination, safety training and promotion, public information. Armed Forces training subjects.

FACILITIES: Sound stage, 16mm and 35mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm editing; 16mm and 35mm processing laboratory; art and animation; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Stranger in the Family, Series 2, Galesburg, C.I.A. (State of Illinois); Processing for Sales and Profits (Hollywood Corp.); Home (Quinn Construction).

United Film & Recording Studios, Inc.

301 East Erie Street, Chicago 11, Illinois

Phone: Superior 7-9114

Date of Organization: 1928

William L. Klein, President & Exec. Producer

Mike Sikleswicz, Film Director

John Bruin, Creative Director

Larry Wellington, Creative Musical Director

Bryan Wright, Chief, Engineering Dept.

Howard Alk, Head of Editing Dept.

Maxine Friedel, Development & Traffic Coordination

Charles Stumpf, General Sales Manager

Frank Green, Unit Manager

SERVICES: Creators and producers of motion pictures, slidefilms, radio & TV commercials and related materials for a complete custom-made package in all branches of business and industry. FACILITIES: Modernly equipped, air conditioned studios, 16mm and 35mm featuring Western Electric and RCA sound, Mitchell cameras, Ampex, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Stranger in the Family, As Ye Sow, Series 2, Galesburg, C.I.A. (State of Illinois); Processing for Sales and Profits (Hollywood Corp.); Home (Quinn Construction);

METROPOLITAN CHICAGO:

WILDING PICTURE PRODUCTIONS, INC.

1345 Argyle Street, Chicago 40, Illinois

Phone: LONGbeach 1-8410

Date of Incorporation: 1934

BRANCH OFFICES

NEW YORK: 105 Park Avenue, New York, N.Y.

Phone: Plaza 9-0554, Hugh Gage, Vice-President.

DETOC: 4925 Cadieux Road, Detroit, Mich.

Phone: TUXedo 2-7340, Dean Coffin, Vice-President.

Cleveland: 1010 Euclid Bldg., Cleveland, Ohio.

Phone: TOWER 1-6430, Lawrence T. Young, Vice-President.

PITTSBURGH: 3 Gateway Center, Pittsburgh, Pa.

Phone: GILbert 1-6230, Karl Kuechenmeister, District Manager.

CINCINNATI: 617 Vine St., Cincinnati, Ohio.

Phone: GARDEN 1-0477, R. L. McMillan, District Manager.

CHICAGO: 1345 Argyle Street, Chicago 40.

CLiff WEAKE, District Manager.

TWIN CITIES: 1982 University Avenue, St. Paul, Minn. Phone: MIdway 6-1055.

A. H. BRASSETT, District Manager.


C. H. BRADFORD, Jr., Chairman of Board

H. Williams Hamner, President

J. A. Kelloch, Vice- Pres. & General Mgr.

Jack Rheinstrom, Vice-President, Sales

C. B. Hatcer, Vice-President, Finance

J. M. Constable, Vice-President & Executive Producer

Walter Tinkham, Vice-President, Production

F. F. Pala, Treasurer

L. A. Backey, Secretary

G. Duncan Taylor, Prod. Mgr., Slidefilms

Harold Kindsie, Laboratory Superintendent

James E. Dickert, Recording Director

Gil Lee, Art Director

Jack A. Krieger, Advertising & Public Relations

A. J. Bradford, Director, Customer Services

Jerome C. Diebold, Executive Producer, Government Services

Harold A. Witt, Executive Producer, Government Services

WILDING-HENDERSON, INC.

J. E. Parrott, Vice-President & General Manager

A. J. Henderson, Vice-President, Creative Services

Norman B. Terry, Vice-President, Sales

WILDING TV

J. B. Morton, General Manager

Michael Stehney, Executive Producer

CREATIVE MARKETING SERVICES DIV.

Leon Krieger, Vice-President

[LISTING CONTINUES ON FOLLOWING PAGE]
WILDING PICTURE PRODUCTIONS:

SERVICES: Creators and producers of motion pictures and slideslids for business and industry; television commercials; complete live shows and presentations for conventions and sales meetings. FACILITIES: Three studio and service operations, detailed as follows:

CHICAGO: Home office and main studios: 60,000 sq. ft. of floor space—27,000 sq. ft. in three sound stages—200' x 75'; 100' x 70' and 100' x 50'; remainder to administrative, service and creative offices; and motion laboratories; optical and animation departments; art department; screening rooms; sound recording department; film vaults; carpenter shop and other departments. Wilding Customer Services department located at 5137 Broadway, Chicago in one-story building of 14,000 sq. ft. It provides stage of 3,500 sq. ft. for slideslids production; remainder for servicing and storage of industrial show equipment and demonstration area.

DETROIT: Studio operations are housed in modern building especially constructed for motion picture production. New building contains administrative, sales and service offices; graphic arts department; two sound stages, totaling 8,000 sq. ft. and screening rooms. Wilding-Henderson, Inc., is a new addition to national organization, offering training, sales promotion and merchandising services. Its modern building at 13355 Livernois St. houses own staff of planning, merchandising, editorial and creative personnel.

HOLLYWOOD: Sales and service facilities, sound stage, screening room and all other equipment for motion picture production.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Product of the Imagination (Aluminum Co. of America); View from the Mountain (H. J. Heinz & American Dietetic Assoc.); Mainstreet U.S.A. (Don and Bradstreet); 1959 New Car Announcement (Ford Motor Co.); Womb—Man Alive (Frigidaire). Television: Goodbye on the March (Goodyear Tire & Rubber Co.); Secret Cargo (Hiram Walker); The Name is G-B Duct (Gustin-Bacon Mfg. Co.). Slidefilms: The Life Story of a Successful Promotion (Anheuser-Busch); The Name is G-B Duct; The Man Everybody Liked (Dr. Charles Rembold).

CENTRAL STATES REGION

IILINOIS

G & G FILM CORPORATION

113 North Market Street, Champaign, Illinois

Phone: Fleetwood 6-4266

Date of Organization: 1955

Perry Giessman, President

George Grubb, Vice-President

Gordon Grubb, Secretary-Treasurer

Lee Stark, General Manager

Bill Godsey, Production Manager

Gene Wilder, Art Director

SERVICES: Scripts and storyboards, live action and animation including articulated dolls; complete production of 16mm sales, training, public relations, educational and industrial films, also TV commercials. FACILITIES: Multiple camera, continuous shooting picture equipment, 16mm cameras; sound recorders; new studio with 3,200 sq. ft. of floor space including sound stage and narration booths; five-channel re-recording and mixing. Complete personnel and equipment for studio and location; complete 16mm editing equipment. Three man art department.

THOMAS COUNTRYMAN FILM PRODUCTIONS

15 North Ninth Street, Minneapolis 3, Minn.

Date of Organization: October, 1956

Thomas C. Countryman, Owner

Richard C. Polster, General Manager

Donald J. Pottratz, Recording Engineer

SERVICES: Produces of industrial, educational, TV and presentations and filmstrips. FACILITIES: 16mm Mitchell, 16mm and 35mm Arriflex cameras, complete lighting equipment; 2 sound stages, animation stand, 16mm and 1/16" magnetic recording. Magnasync, Ampex and Telefunken equipment, interlock projection, film music library.

CENTRAL STATES REGION

KANSAS

CENTRIC CORPORATION, INC.

West Ninth at Avolon Road, Lawrence, Kansas

Phone: Viking 3-0400

Date of Organization: 1947

Arthur H. Wolf, President and Exec. Prod.

Russell Mosser, Executive Vice-President and Treasurer

Norman Stuewe, Vice-President and Director of Photography

Charles Lacey, Secretary and Director of Production

Harold Harvey, Director

Gene Courtney, Director

Jerry Drake, Script

Dan Puliquist, Editing

Maurice Peuther, Sound

Robert Rose, Photography

Oscar Rojas, Art Director

Red Frazier, Sales Director

SERVICES: Motion pictures and slideslids for public relations, sales, training, education and television, Subcontracting, Specialized sports photography, Specialized color and black and white still assignments, Animation and recording service. FACILITIES: New studio and office facilities include 60' x 100' x 27' sound stage, voice studios, editing rooms, sound rooms, etc.; Mitchell and Cine Special cameras; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Great Adventure (Sawbena Belgian World Airlines); And Women Must Weep (Foundation for Independence).


SLIDEFLMS: The Life Story of a Successful Promotion (Anheuser-Busch); The Name is G-B Duct (Gustin-Bacon Mfg. Co.); Respect Phillips Petroleum Co.; The Man Everybody Liked (Dr. Charles Rembold).
REID H. RAY FILM INDUSTRIES, INC.
2259 Ford Parkway, St. Paul 16, Minnesota
Phone: Midway 9-1380
Date of Organization: 1916
Branch Offices: 422A Washington Building, Washington, D.C.; District 7-5729, R. E. Whitman, 208 South LaSalle Street, Chicago, Ill.; Phone: Federal 6-0897, Frank Balkin, Vice-President; Minneapolis 1627 Main Street, Kansas City, Missouri; Phone: Harrison 1-6122, T. R. Gauger.

REID H. WINTER, President; Robert H. Winter, Chief Film Editor; George M. Ryan, Secretary; Elizabeth B. Ryan, Treasurer; R. V. Jeffrey, Vice-President, General Sales; Clive Bradshaw, Laboratory Supervisor; Vivian Dyste, Stylist.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: New Hours in Material Handling (Barrett-Craven's Co.); Horizon North (Erie Mining Co.); Is This Your Life? (Minnesota Mining & Mfg. Co.); The Balanced Ration (Pillsbury Mills); One Hour for Kalabo (National Machine Tool Builders' Assoc.); Electronics in Space Travel (DeVry Technical Institute); Safe Farming—U.S.A. (Allis-Chalmers); An Agricultural Portrait (Minnesota Statehood Centennial Commission); Too Young to Retire, Building the Big One (John Deere).


RUSTEN FILM ASSOCIATES
5100 Wayzata Blvd., Minneapolis, Minn.
Phone: Liberty 5-1656
Date of Organization: 1958
Paul D. Rusten, Executive Producer; John E. Driemen, Associate Producer; James Blakeborough, In Charge of Production.

SERVICES: Motion pictures, sound slidefilms, TV spots and features. FACILITIES: Complete camera, recording, editing and studio facilities.

RECENT PRODUCTIONS AND SPONSORS

GEORGE RYAN FILMS, INC.
210 South Seventh St., Minneapolis 2, Minnesota
Phone: Federal 5-8864
Date of Organization: May, 1955
George M. Ryan, President; Henry K. Kohnblau, Vice-President, Treasurer; Elizabeth B. Ryan, Secretary; Wayne A. Langston, Executive Producer; Joseph N. Haw, Assistant Executive; David E. Westphal, Production Coordinator; Vivian Dyste, Stylist.

SERVICES: Producers of 16mm and 35mm motion pictures, TV commercials, sound slide films. FACILITIES: 1000 sq. ft. sound stage plus 700 sq. ft. silent shooting stage with two complete working kitchens; miscellaneous 16mm cameras, 35mm bipped Arriflex, Magnascope tape recorder, 16mm Ampex tape recorder, 16mm and 35mm Moviola with complete editing and lighting facilities, screening room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Double Package Maker, Two-Scale Filler, The Top Closure (Pillsbury, Inc.); Inside Story (Franklin Mfg. Co.); Fire Away! (Archer-Daniels-Midland Co.); Resolution in Bread (F. H. Poutry & Co.). SLIDEFILMS: One Gift That Helps 60 Ways (Community Chest, Hennepin County), TV COMMERCIALS; for Sweetheart Bread (John Forney, Inc.); Schweiger's Meat Products (Herbert Willis & Assoc., Inc.); American Crystal Sugar (Bruce B. Brewer).
WEST CENTRAL: MISSOURI
Kansas City, Missouri

BASORE-LONGMOOR, INC.
1207 Grand Avenue, Kansas City, Missouri
Phone: GRand 1-6565

Date of Organization: 1947
Date of Incorporation: 1952

William V. Longmoor, President
Tony LaTona, Vice-President
Harold W. Clove, Sales Manager
Robert A. Nelson, in charge, of Production

SERVICES: 16mm motion pictures for sales, sales training, public relations; wildlife and conservation films. 35mm sound-color slide-films for sales and training; TV commercials, live and animation. FACILITIES: Production equipment for 16mm sound films and 35mm filmstrips, including sound stage, recording, equipment, Amicon 3/4" tape, 16mm Magmasyne magnetic film and 16mm Maurer optical films. 2 film music libraries; lighting equipment; 16mm Arrilex cameras and blimp.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Kirui of the Strini (Robert Reid) ; S.T.P. Chemical Compounds (Direct); Two sound stages, area 19,000 sq. ft.; Complete creative, writing and introduction services; Motion pictures, slidefilms, and TV commercials; Two sound stages, area 19,000 sq. ft.; Complete creative, writing and introduction services; Motion pictures, slidefilms, and TV commercials.

THE CALVIN COMPANY
1105 Truman Road, Kansas City, Missouri
Phone: HArrison 1-1234

Date of Organization: 1931

Forrest O. Calvin, President
Betty C. Calvin, Secretary-Treasurer
Lloyd Thompson, Executive Vice-President
Larry Sherwood, Vice-President
Neal Kohn, Vice-President
Frank Barhydt, Vice-President
Richard Bulkeley, Production Manager
James Y. Hash, Computer
Leonard Keck, Operations Manager
William D. Hedden, Laboratory Chief
Maxine Cowell, Office Manager

SERVICES: 16mm color, sales and sales training films; service work and laboratory facilities for other producers, universities and industrial photographic departments. FACILITIES: Two sound stages, area 13,000 sq. ft.; location equipment; laboratory with output of 25,000,000 sq. ft. black and white, 20,000,000 sq. ft. color a year; Kodachrome Ektachrome, and 16mm negative-positive color printing and processing. 11 editing rooms: two sound-stu

CALVIN COMPANY: CONTINUED
dios with six channels, eight phone, recording equipment for film, tape, wax, magnetic film; eight full-time directors; creative staff; complete animation music facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Rehearsal for Service (Allegeny County, Pa.) ; Your Safety School Patrol (A.A.A. Foundation for Traffic Safety); The Bright Young Newcomer, Promotion B-332 (McGraw-Hill and ALCOA); General Mathematics H. 15 films; General Mathematics H. 16 films; Advanced Algebra, 11 films; USAF Dept. of Defense: Co-Red (Chemagro Corp.); Quackgrass, The Perennial Guest (Dow Chemical Co.); Training Films (D-X Sunray Oil Co.); Sound of a Million (K.S. Chamber of Commerce); Your Finest Hour (K.S. United Fund); Basketball for Millions (Official Sports Film Service); The Devil to Pay (Olin-Mathieson Chemical Corp.); A Good Day's Work, The Magic Molecule (Philips Petroleum Co.); Radio-Chemical Processing of Nuclear Reactor Fuels & Wastes (Union Carbide Corp.); Birds, 4 films; Indians, 2 films; Animals: Stanford-Binet (The Calvin Co.); The Calvin Co. and K.C. University; The Coffee Break (The Calvin Co. and University Films). TV COMMERCIALS: Basement Wall Paint (DuPont).

CONDOR FILMS, INC.
1006 Olive Street, St. Louis 1, Missouri
Phone: MAIN 1-8876

Date of Organization: 1951

Bradford Whitney, President
Edgar F. Stevens, Vice-President
Dean Moore, Production Manager
Mildred Smith, Secretary
Charles L. Harris, Jr., Cinematographer
Eddie Moore, Still Photographer

SERVICES: Producers of 16mm and 35mm sound motion pictures and slide films for sales promotion, advertising, public relations, training, TV. Complete creative, writing and production staffs. Productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. FACILITIES: Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras. Stanneil-Hoffman synchronous magnetic recording

CONDOR FILMS: CONTINUED
16mm, 17:2 mm, quarter-inch. Multiple channel synchronous interlocked mixing. 16mm, 17:2 mm and 35mm Movilas (picture and sound). 16 and 35mm (area) interlock projection. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Architectural Uses of Plastics (Monsanto Chemical Co.); Set Up for Savings (Gaylord Container Div., Crown Zellerbach Corp.); We Give Thanks (Pio Decimo Press); River Red Dedication, Starksman Apple (Stark Bros' Nurseries); Jack Daniels-1958 (Brown Forman Distillers Corp.); The Pork Chop Factory, The Amazing Egg Case, The Chicken or the Egg, The Pig's in the Parlor (Ralston-Purina Co.). SLIDEFILMS: for Westminster College, Lincoln Engineering Co., Dairy Queen, A. B. Chance Co., Downtown in St. Louis, Inc. TV COMMERCIAlS: for Leukemia Guild, Boys Town of Missouri, Ralston-Purina Co.

CHARLES GUGGENHEIM AND ASSOCIATES, INC.
3330 Olive Street, St. Louis, Missouri
Phone: JEFFerson 5-9188

Date of Organization: 1956

Charles Guggenheim, President
Jack A. Guggenheim, Vice-President
Jack A. Guggenheim, Jr., Secretary
Thomas Guggenheim, Treasurer

SERVICES: Production of theatrical and non-theatrical motion pictures. FACILITIES: Complete 16mm and 35mm editing, projection, sound recording, mixing, dubbing, interlock, camera, and lighting facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Make All Things New (Board of Missions of the Methodist Church); Miracle of a Signature (United Appeal of Chicago); An American Museum (City Art Museum of St. Louis); The Saint Louis Bank Robbery (United Artists Corp.); The Strike (self-produced for Guggenheim & Associates).

HARDCASTLE FILM ASSOCIATES
7319 Wise Avenue, St. Louis 17, Missouri
Phone: Mission 7-4200

Date of Organization: 1930

J. H. Hardcastle, Producer
Lambert Kaiman, Director
Richard Hardcastle, Editorial
Richard Hardcastle, Jr., Production

SERVICES: Motion pictures, slidefilms, and TV commercials; advertising, public relations, sales, industrial training, civic, religious, fund raising films. FACILITIES: 35mm and 16mm equipment, sound stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Making Ends Meet (Social Science Films); A Quarter Century of Progress (Sporlun Valve Co.); Your Investment in Transparence (Dairy Council of St. Louis); Sales Excerpts (Southwestern Bell Telephone Co.). SLIDEFILMS: Here Comes the Hot Ones (The Seven Up Co.); Make it Easy to Buy and Try (Southern Comfort). ANAMORPHIC SLIDES: 7-Up Developers International (The Seven Up Co.); The Privacy School (no sponsor indicated). TV COMMERCIALS: for Pearly Dairy Co., Colonial Sugar (Rutledge & Lilienfeld).

BUSINESS SCREEN MAGAZINE
CHRISTENSEN-KENNEDY: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Atomic Energy Goes to Work for Nebraska (Consumers Public Power); Our Big Issue II (Progressive Omaha Assoc.);
SLIDEFILMS: Why Recall? Mutual of Omaha; Oil Doesn't Never Die, They Just Will Away (Omaha Chemical Co.).

Wisconsin

RUDY SWANSON PRODUCTIONS

1616 Lehmann Lane, Appleton, Wisconsin
Phone: 442-1072

Date of Organization: 1939

Rudy Swanson, Executive Producer
Robert W. Swanson, Production Supervisor
David Porter, Production Assistant

Gordon Dally, Sound Recording Supervisor

Services: Creators and producers of all elements of 16mm or 35mm sound, color, sales, training, documentary, public relations, and TV films. Facilities: New company owned motion picture center with two sound stages, offices, projection, recording and editing facilities. Music stage 40 x 60' with complete standing sets. Complete 16mm and 35mm camera and recording equipment; music and art facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Alice Dreier Reporting (Ansel Chemical Co.); A Town Comes Alive (State of Wisconsin); Pilot Mnt Movie, Report 1967 (Marathon Div., American Can Co.); These Few Seconds (Wisconsin Wire Works).

FILM ARTS PRODUCTIONS, INC.

1700 South 19th Street, Milwaukee 4, Wisconsin
Phone: Mitchell 5-0252

Date of Organization: 1927

Gaylord M. Clark, General Manager
Walter E. Immeukus, Production Manager & Director, Photography
C. Oscar Lindquist, Still Photography

Alfred M. Zemlo, Sound Engineer
Robert P. Schneider, Film Reproduction

Services: Creation and production of motion pictures and slidefilms for industry; TV commercials; slide presentations; speech preparation. Facilities: New studios; sound stage 66 ft. x 50 ft.; recording studios 22 ft. x 14 ft. and 11 ft. x 14 ft.; editing rooms; laboratory; complete 16mm; complete lighting equipment for location and studio work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Music Maker (National Board of Fur Farms Organization); Tool Safety (Snap-On Tool Corp.); Slidefilms: Magnificent Missile (Modine Mfg. Co.);
TV COMMERCIALS: F701 Washer, Speed Queen Corp. (Geer-Murray, Inc. adv.); Thorp Finance Co. (Kia Van Petersen Dunlap, Inc.).

Riviera Productions

230 Westmoor Blvd., Milwaukee 14, Wisconsin
Phone: 2-8815

Robert Zeis, Midwest Representative

(Under Los Angeles area)

SOUTHWEST FILM INDUSTRIES, INC.

806 Roosevelt Street, Tempe, Arizona
Phone: Woodland 7-5413

Date of Incorporation: 1954

Joel A. Benedict, President
Robert M. Wachs, Vice-President
T. T. Crane, Treasurer
John E. Evans, General Manager
Sherwood Strickler, Cinematographer
E. Hohnberger, Film Supervisor
A. H. Hollister, Sales Manager
Alexander Waddell, Art Director
Richard Bell, Script Writer

Services: Complete 16mm motion picture and 35mm sound slidefilm production; TV commercials, industrial films, training films, animation, educational films, slides and slidefilms, 16mm rapid processing. Complete line of audio-visual equipment for business and education. Facilities: Sound stage, Magnavox sound system, Arriflex camera equipment, reversal and negative-positive 16mm processing equipment, slidefilm animation stand and camera.

([Listing continues on following page])
**SOUTHWESTERN STATES:**

**SOUTHWEST FILM: ARIZONA**

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** 1958 Copper Road (Copper Bowl Corp.); Chemical Changes (United World Films); Did You See Me? (Valley National Bank); Creatures (Desert, McGraw-Hill Publishing Co.); Basic Space Drivel Techniques (Troxel Music Enterprises).


**Oklahoma**

**Alexander Film Co.**

3108 East 25th Street, Tulsa, Oklahoma

Phone: 3D-3781

Date of Incorporation: May 15, 1951

E. W. Coffman, President

**Services:** Producers of industrial motion pictures and TV commercials.

**FACILITIES:** Producing and operating motion film laboratory and sound equipment.

**Recent Productions and Sponsors**

**Motion Pictures:** The Modern Sucker Rod (W. C. Norris Mfg. Co.); A Picture to Share (Silvam Springs Chamber of Commerce); Chicken of To-Morrow (National Chicken Association).

**TV Commercials:** for Oklahoma Natural Gas Co. (Cook Adv. Agency).

**Additional Information:** 1980 political campaigns, and others.

**Dwight Morris Productions**

1611 South Boston Ave., Tulsa, Oklahoma

Phone: Diamond 5-6424

Date of Organization: September 1947

Dwight Morris, President

**Services:** Producers of industrial motion pictures and TV commercials.

**Facilities:** Complete 16mm film laboratory and sound equipment; complete photographic equipment.

**Recent Productions and Sponsors**

**Motion Pictures:** The Modern Sucker Rod (W. C. Norris Mfg. Co.); A Picture to Share (Silvam Springs Chamber of Commerce); Chicken of To-Morrow (National Chicken Association).

**TV Commercials:** for Oklahoma Natural Gas Co. (Cook Adv. Agency).

Additional Information: 1980 political campaigns, and others.

**Dallas Area, Cont’d.**

**Ideas, Illustrated, Inc.**

2909 North Haskell Ave., Dallas 4, Texas

Phone: Lakeside 6-7249

Date of Organization: November 1952

Irvin Gans, President, Exec. Producer

Robert Arch Green, Writer, Director

George Chyka, Director of Photography

**Services:** Industrial, sales, public relations and educational motion pictures, slides and photographic illustrations. Story treatments, scripts, creative editing, sound recording and music scoring, matching and preparation for printing. Services for industrial and institutional film departments.

**Facilities:** Complete equipped sound stage including lighting, sliced 35mm and 16mm Arrilexidd camera, single-system camera, Magnasonic magnetic film recording and mixing; music library, complete editing facilities; location photography equipment, high-speed cameras.

**Recent Productions and Sponsors**

**Motion Pictures:** Fuels for Argentina (Fish Engineering Corp.); The Magic Tones (Southwestern Industrial Electronics Co.); New Sounds (Cleveland Bell Aircraft Corp.); Recent Developments in Petrofiling (Schublumberger Corp.); The Pump (Johnston Testers, Inc.).

**Jamieson Film Company**

3825 Bryan Street, Dallas 4, Texas

Phone: Taylor 3-8188

Date of Organization: 1916

Branch: 936 W. Peachtree St., N.W., Atlanta, Georgia

Phone: Trinity 4-6625

Chester D. Gleason, Manager

Bruce Jamieson, Partner & General Manager

Hugh V. Jamieson, Jr., Partner & Production Manager

Walter Spiro, Controller

Jerry Dickinson, Production Manager

Robert R. Redd, Production Services Manager

Ralph Canada, Laboratory Manager

Bill Stokes, Sales Manager

Robert Alcott, Head Cameraman

**Services:** Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording laboratory and printing services for industrial, educational, or producer organizations.

**Facilities:** 15,000 sq. ft.; complete production equipment; RCA 16mm and 35mm sound channels; filming, printing and processing; 16mm and 35mm; color printing with scene-to-scene color correction; animation, creative staff.

**Recent Productions and Sponsors**

**Motion Pictures:** City in the Sun (Southwestern Bell Telephone Co.); FSU-1 Weapons System (The Third Continental, Republic II Progress Report 1958); Pass to the Sun (Port of Lake Charles); R-58 Progress Report #41 (Convair Div., General Dynamics Corp.); Wildlife's Guardian, Red

**Keitz & Herndon**

4409 Belmont, Dallas, Texas

Phone: Tallboy 4-3568

Date of Organization: 1950

L. F. Herndon, Jr., Sales Manager

R. K. Keitz, Production Manager

T. R. Young, Art Director

John Bronaugh, Chief Camera Operator

Bob Dalzell, Head Animator

Lloyd Abernathy, Director

Ed Cain, Coordinator

**Services:** Motion picture and slide films; TV and industrial facilities.

**Facilities:** Complete; 35mm and 16mm sound stage, animation, art, titling and special effects; 35mm and 16mm cameras; Oxby animation equipment.

**Recent Productions and Sponsors**

**Motion Pictures:** Dr. Pepper Documentary (Dr. Pepper Bottling Co.); Gaslight (Lonely Star Gas Co.); No Title (Chance Vought Aircraft Corp.).

**Commercials:** Sales Presentation (Kornado Air Conditioning Co.).

**TV Commercials:** for Lonely Star Beer (Lonely Star Brewing Co.).

**Munday Productions**

4207 Gaston Avenue, Dallas 10, Texas

Phone: Tallboy 1-0770

**Motion Pictures, Inc.**

3024 Fl. Worth Avenue, Dallas, Texas

Phone: WH-2-9654

Date of Incorporation: January 1959

David T. Lane, President

Marty Young, Vice-President, Gen. Mgr.

O. W. Dolson, Production Manager

Joe D. Harris, Vice-President, Animation

Richard E. Bethard, Production Super.

**Services:** All categories of commercial motion pictures including live action and animated TV commercials.

**Facilities:** 3200 sq. ft., conditioned sound stage, recording studios, editing facilities, projection theatre, camera and lighting equipment, animation department.

**Recent Productions and Sponsors**

**Motion Pictures:** Star B. Story (Ranger Boot Co.).

**Film Programs:** Bud Wilkinson's inside Football, series of 10 (National Guard through Fuller, Smith & Ross).

**Sales Presentation:** Don Smith Report, series of 52 (Don Smith).

**TV Commercials:** for Zales Jewelers (Bloom Adv.); Mobilgas (Ratcliff Adv.); Lightcrust Flour (Clark, Dunagan & Huflines); Odessa Oil Show (Womack-Snelson); Wabash Railroad, Mayrose Meats (Garner Adv.); Weingarten Bakeries (Kamin); Tenhillel Cough Syrup, Superman TV ID's (Pens); Kook-Kleen (Wes-Mer Mfg.); Libby-Owens-Ford (Fuller, Smith & Ross); Premier Oil & Refining Co.

**Mundell Productions**

4207 Gaston Avenue, Dallas 10, Texas

Phone: Tallboy 1-0770

**Business Screen Magazine**
GULF COAST FILMS, INC.
Oil & Gas Building, Houston 2, Texas
(See complete listing under Robert Yarnall
Richie Productions in New York City)

RAYDELL PRODUCTIONS
2215 West Holcombe Blvd., Houston, Texas
Phone: MOhawk 4-9221
Date of Organization: 1957
Ray M. Borisik, Partner
D. M. Van Deusen, Partner
Albert Zarzana, Production Manager
SERVICES: 16mm motion pictures for industry,
public relations, sales training, education. 35-
mm slidefilms. FACILITIES: Single and double
sound system cameras for studio and location,
Optical and magnetic recording studio and
screening rooms. Equipment: Oil industry technical advisory board.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Fire King (Fire King Corp.);
It's Magic (Marine Gathering Corp.); Collegiate
Motion Pictures: Feuer King/Beauchano (N.V.
Usine du Film); Mural Industries, Inc. TV COMMERCIALS: for Marvelite, Marvel Marketing Co., The
Sleeping Giant (Locken Agency); Mural Indus-
tories, Inc. (Direct).

TEXAS INDUSTRIAL FILM COMPANY
2528 North Boulevard, Houston, Texas
Phone: Jackson 9-1377
Date of Organization: 1946
X. Don Macon, President
S. Macon, Secretary-Treasurer
A. F. Tyler, Production Manager
SERVICES: Industrial training and sales promotion
motion pictures, 16mm and 35mm sound,
color; 35mm sound slidefilms. FACILITIES: 16mm
and 35mm cameras, lighting equipment;
air-conditioned sound stage; disc, 16mm mag-
etic tape and 16mm optical sound recording;
picture and sound editing; printing equip-
ment for 16mm motion pictures and 35mm
slidefilms. Processing 16mm b&w films. Ani-
mation. Personnel for writing, direction, editing
and sound recording.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Early Cotton (Hercules
Powder Company); Looking at Houston;
Southwest Conference Football Highlight-
1958; Humble Oil & Refining Company;
Women's Volunteer Program (Methodist Hos-
itals); SLIDEFILMS: ACF Lubricated Plug
Valees (W-K-M).

United States Productions, Inc.
1714 Huldy, Houston 19, Texas
Mrs. Barbara Atwell, in charge
(See complete listing under New York City)

Jerry Fairbanks Productions
219 Majestic Building, San Antonio, Texas
Phone: Capital 4-8641
Jack Mullen, Representative
(See complete listing under Los Angeles area)

Colorado

DICK DURRANCE PRODUCTIONS
430 West Francis Street, Aspen, Colorado
Phone: WALnut 5-7002
Date of Organization: 1948
Associate Producer: Pelican Films, Inc. 46
West 46th Street, New York 36, N. Y.
Phone: Circle 6-1751, Joseph Dunford.

Dick Durrance, President
SERVICES: Promotional, industrial, educational
motion picture productions. Specialists in
sports, adventure, outdoor films. European
film production experience. TV location
motion pictures. SERVICES: Complete 35mm
and 16mm motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Snoebland (Ed. F. Taylor
Co.). TV COMMERCIALS: for Busch Bavarian
Bier-Anheuser-Busch (Gardner Adv. Agency):
photography only for Zest—Procter & Gamble,
Salada Tea (Peter Elgar Productions).

ALEXANDER FILM COMPANY
Alexander Film Building, Colorado Springs,
Colorado
Phone: ME 3-1771
Dates of Incorporation: 1928: 1955
BRANCH OFFICES
NEW YORK: 500 Fifth Ave., New York 36.
Phone: LONGacre 4-3550, Maxine Cooper,
Res. Vice-Pre$. Kenneth Allen Silver,
Alexander International.
MICHIGAN: 16997 Georgia, Birmingham.
Phone: MIDwest 4-1212, Donald Ringsted,
Res. Vice-Pre$.
ILLINOIS: 472 Wrigley Bldg., Chicago 11.
Phone: WHitchelt 4-5860, Bob Woodburn,
Res. Vice-Pre$.
MISSOURI: 2932 Andover Drive, Normandy 21.
Phone: EVERgreen 2-6303, A. H. Baebler,
Res. Vice-Pre$.
OKLAHOMA: 3108 East 28th St., Tulsa. Phone:
RIVERSide 2-1874, Bud Woods, Res. Vice-
Pre$.
CALIFORNIA: 443 California St., Room 408.
San Francisco 4, Phone: EDiwater 2-1961,
Wm. Halhouse, Res. Vice-Pre$. 1234 La Maida,
North Hollywood. Phone: STanley 7-4343.
WASHINGTON: 3260 Lakewood, Seattle 44.
Phone: PARKway 2-2258, W. L. Troyer,
Res. Vice-Pre$.
MEXICO: Buldneras 36-602, Mexico, D. F.
Phone: 10-33-72, Mario O'Hare, Res. Vice-
Pre$.
PUERTO RICO: Edificio El Imparical, Calle
Comercio 450, San Juan. Phone: REdonda 3-2898.
Haskel Marshall, Res. Vice-Pre$.
D. M. Alexander, Chairman of the Board
Keith Monroe, President
Jay Berry, Vice-President, National
Jay Piecini, Vice-President, Marketing
E. B. Foster, Vice-President, Treasurer
J. A. Anderson, Vice-President, Productions
Cliff Parker, Vice-President, Theater
Don Alexander, Jr., Media Director
John B. Lee, Manager, Alexander
Productions

THOS. J. BARBRE PRODUCTIONS
2130 So. Bellaire St., Denver 22, Colorado
Phone: SKyline 6-8383
Date of Organization: 1940
Thos. J. Barbare, Owner, Manager, Producer
Anita T. Barbare, Assistant Manager
Paul Enrich, Recording Director
Harold J. Anderson, Director of Photogra-
phy
L. B. Thomas, Writer-Director
SERVICES: Complete production of all types of business films, Sales, training, public relations, advertis-
ing, educational. Color and black and white. TV commercial and television
films. Producer services. FACILITIES: Sound stage, theater, editing rooms, creative stu-
dio, interlock projection, Mauser cameras.
100,000 watts of lighting equipment. Mauser
six-track optical recording. Magnetic film rec-
cording. Tape recording. Sound truck and
generator. Editing, animation, tilling root,
equipment and staff. Recorded music libraries. Staff organist. Editors, script
writers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Span and Save (Spanall of
Thes America's, Inc.); Hands Across the Border,
GFT Interviews (Great Western Sugar Co.);
How to Get a Head (Colorado Fuel & Iron
Corp.); Dance Dancers (Wyoming Game & Fish
Comm.); The Last Water Hole (Colorado
State University); Gates Sales Films (Gates
Rubber Co.); Arrow T Form System #2
(Across, Ltd.); TV COMMERCIALS: for Bold
Action Furniture Sales, Inc., Series No. 1 &
2; Virginia Vale Home. Kick Off (Paul P.
Fairbanks, Inc.); American Furniture Co.: Adolph Coors Co.; Stanley Furs, Inc.
**Sonochrome Pictures**

2275 Glencoe Street, Denver 7, Colorado
Phone: Easit 2-3192

Date of Organization: 1942
Branch: Multichrome Laboratories, 760 Gough Street, San Francisco, California
R. E. Hooper, Owner-Producer
George E. Perrin, Director of Photography
Herbert McKenney, Owner, Multichrome Laboratories, San Francisco
Herbert McKenney, R. E. Hooper, Multichrome Laboratories, Denver

**Services:** Motion picture and television producers, sound recording, titles, TV spots, color release prints. **Facilities:** Animating machines; synchronization 16mm Magnasound recorders; optical printers; mobile power plant: 16mm and 35mm cameras.

**Recent Productions and Sponsors**

**Motion Pictures:** Great Basin Range (Lehr Productions, Ply, Nev.); Harvest from the Sky (Denver Water Commissioners); Golden Trout (Wyoming Travel Commission); Story of Colorado, 2nd edition (State Historical Society); Vincent II (Continental Air Lines); Gates Tandem Drive (J. R. Bennett Productions); Land of Legend—“Moosonee” (“J” Productions), TF Films: Oliver Quier—(KLZ-TV); Ice-Foe (Oscar Katov Agency); Amendment 51 Vole NO (Hoofman-Freid Agency); Aker’s Album (Denver & Rio Grande Western Railroad).

*This symbol, appearing over a producer’s listing, indicates that display advertising containing additional reference data appears in other pages of this Annual Production Review.*

**Western Cine Productions**

(Div. Western Cine Service, Inc.)

111 E. 8th Ave., Denver, Colorado
Phone: Ahern 3-5613

Date of Organization: March 1, 1942
President: John Newell
Executive Vice-President: Malcolm Jesse
Treasurer: Mike Cook
Sales Manager: Paul Jordan
Secretary: Robert S. Powers
Production Manager: Don Zimmerman
Sales Manager: Kenneth E. Osborne, Film Editor

**Services:** Industrial and civic relations motion pictures, color and sound, both voice-over and lip synchronization; sound slide films, black and white and color. **Facilities:** Sound studio, 16mm cameras, lighting, recording and editing equipment; creative staff; art department.

**Recent Productions and Sponsors**

**Motion Pictures:** How to Make a Successful Sales Presentation (Hamilton Management Corp.); Colorado Carnations—The Flower of Evergreening (Colorado Flower Growers Assn.); The Wonder Wood; How to Make Your Pine Poles Last Longer (Osmore Wood Preserving Co. of America). **TV Commercials:** for J. C. Penney Company; Bennett’s; Denver U. National Bank; Kenner’s; The Denver Post; Kohler-McLister Paint Company; Mountain States Telephone; Frontier Airlines. **Services:** 16mm motion pictures and TV production; complete 16mm lab. for color and bw processing, printing, and editing; complete sound recording for tape, disc and film. **Sound slide-film production.** **Facilities:** Animation and title stand, color & bw processing machines, printer, editing rooms and equipment: Ampex, Maurer, Magnasound & Magna- 

**PacifiC West Coast Region: California**

San Diego Area

**Johna Pepper Productions**

1105 Fifth Avenue, San Diego 1, Calif.
Phone: Belmont 5-0297

Date of Organization: July, 1957
President: John Pepper
Executive Producer: H. M. Holmback
Director: Christian Robbins
Art Director: Pat Blair
Copy Chief, Script Dept.:
Tom Cardile
Research Director: Edward Clarke
Sales Representative: George Pardon

**Services:** Film and production services for TV, films, commercials and businesses; slides, stop motion animation; new film services, film strips, radio programs and commercial production. **Facilities:** Two sound studios, one small sound stage, one sound stage 50’ x 30’; all 16mm cameras, Auricons, 1200’ and 200’ Bell and Howell’s, Bolex, Arriflex, Magnasound recorders, mixers, complete editing equipment for single and double system film production.

**Recent Productions and Sponsors**

**Motion Pictures:** Southern Sport Fishing (H&M Sport Fishers); The Zdenko Story (Daley Construction Co.); Jewel by the Sea (La Jolla Town Council); The Key (Greenwood Memorial Park and Mortuary). **Sidefilms:** No Vacancy (Courtesy Coffee, Inc.).

San Francisco and Bay Area

**Alexander Film Co.**

414 California Street, Room 408, San Francisco 4, California
Phone: Eddgewater 2-1954

President: Don Lim auce, Res. Vice-President

(See complete listing under California).

**Listings continued on page 142**
These new films from industry are "featured attractions" all over America. The show places may be a woman's club in Peoria... a steel mill in Pittsburgh... a church hall in Providence... a science class in Phoenix... and millions of TV homes from Portland, Maine to Portland, Oregon. Every film in our library is treated as a "featured attraction" with a purpose, an audience-destination, of its own. Every film receives special care and imaginative, individualized promotion. Results? Audiences who respond, remember, reflect a company's public relations or institutional message. You can learn more about Association Films, America's First Distributor, by sending for the FREE booklets offered below.

"You Can Do-It-Yourself, But..."
(Our exclusive Print Service Plan)

"Encore Showings"
(TV Programs in the Classroom)

"Audiences"
(Monthly newsletter on films and sponsors)

Coming Up! "The Viewing Millions"
(Our Complete Service and Your Film)

ASSOCIATION FILMS, INC.
National Sales Office
347 Madison Avenue
New York 17, N.Y.  MUrray Hill 5-2242
Regional Sales and Distribution Centers in:
Ridgefield, N.J. (Broad at Elm) WHitney 3-8200
La Grange, Ill. (561 Hillgrove Ave.)
Chicagoans call Bishop 2-1898
Others call FLleetwood 4-0576
San Francisco, California (799 Stevenson St.)
UNderhill 1-5305
Dallas, Texas (1108 Jackson St.) Riverside 2-3144
MOULIN STUDIOS
181 Second St., San Francisco, California
Phone: YUkon 6-4224

PACIFIC PRODUCTIONS
114 Mason Street, San Francisco 2, Calif.
Phone: YUkon 3-3986

Date of Organization: 1936

Donald M. Hatfield, Ph.D., President
William E. Milley, Manager, Motion Picture Division
Frank P. Barker, Manager, Graphic Arts Division

SERVICES: Sponsored public relations, sales documentary and training films; cinema, radio and television feature programs; sound slidefilms; strip films, slides, audio-visual training aids. FACILITIES: Maurer, Acme, Arricon and Eastman cameras; synchronous and 450 tape professional recording; lighting; sound and silent stages; 35mm and 16mm editing equipment; 35mm and 16mm animation facilities; art department.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Fruits of the Future (Veen-Dry Corporation); San Francisco Bay Model Studies, Sifting Analysis Through Gold Training (U. S. Army, Corps of Engineers); Pre-VIII Winter Games (VIII Olympics Winter Games, Organizing Committee); Art for Pleasure (Bill Wagner Productions).

TV COMMERCIALS: Ortho Products (McConn-Ericsson, Inc.); John Hancock Insurance (Communications Counselors, Inc.); Whirlpool Bath (Wenger Michael Adv.); California State Fair (Gerth, Brown, Clark & Elkus); 

Cat in the Hat (Wenger Michael Adv.); Telegraph Films & TV (Wenger Michael Adv.); Televisión Films & TV NEWSREELS: The Pre-Flight Film Festival, Travel Stories, newsmore for San Francisco Chamber of Commerce, CBS-TV, NBC-TV.

Flagg Films, Inc.
335 Hayes Street, San Francisco, Calif.

George Guenley

(See complete listing under Los Angeles area)

GOLDEN STATE FILM PRODUCTIONS
1032 Mariposa Ave., Berkeley, Calif.
Phone: Landscape 4-6251

Date of Organization: 1950

John L. Siegle, Owner-Manager
John E. Pedersen, Production Manager

Services: Full motion pictures for industry, business, documentary and training. Facilities: Full editing facilities, sound recording and studio.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Playing for Keeps (Beverly Hills); New York World's Fair (Coca-Cola). TV COMMERCIALS: Ortho Products (McConn-Ericsson, Inc.); John Hancock Insurance (Communications Counselors, Inc.); Whirlpool Bath (Wenger Michael Adv.); California State Fair (Gerth, Brown, Clark & Elkus); Cat in the Hat (Wenger Michael Adv.); Telegraph Films & TV NEWSREELS: The Pre-Flight Film Festival, Travel Stories, newsmore for San Francisco Chamber of Commerce, CBS-TV, NBC-TV.
ACADEMY FILMS
800 N. Seward St., Hollywood 38, Calif.
Phone: Hollywood 2-9744
Date of Organization: 1946
J. A. Larsen, President
Mrs. Elizabeth R. Larsen, Vice-President
Frank Putnam, Treasurer & Comptroller
David Johnson, Laboratory Supt.
Ralph Larsen, Laboratory & Sound Tech.
JoAnne L. Gainer, Exec. Secretary

SERVICES: Facilities and experienced personnel for production of motion pictures in color or b&w for public relations, advertising, sales promotion, training, research, employee relations and other business, industrial purposes. Scripts, research work, photography, animation and animation. Sound recording & re-recording, editing and both color and b&w lab work in our own film laboratory. SERVICES: 66" x 108" sound stage, small recording studio; Westrex sound channel, 16mm, 17mm and 35mm. Ampex 1/4" tape; Mitchell, Cine—Special H cameras; Movita 16mm editor; Bell & Howell printer; interlock motors on all recording equipment. Film vaults, editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

ALL SCOPE PICTURES, INC.
Commercial Film Division
20th Century Fox Television
1147 N. Western Ave., Hollywood 27, Calif.
Phone: Hollywood 2-6231
Date of Incorporation: 1946

Sponsorship:

Gordon S. Mitchell, President
C. D. Owens, Vice-President
Jack V. Shippee, Vice-President
LaNell B. Mitchell, Secretary-Treasurer
Norman McCabe, Animation Director
Horner Powell, Film Editor

SERVICES: Industrial, public relations, educational and training films. TV commercial and theatrical ad films. Live action, animation and or stop motion picture production. FACILITIES: Studios of 20th Century Fox (both Western Ave. and Foxhills).

ALLENDOR': CONTINUED

RECENT PRODUCTIONS AND SPONSORS

ALLEN D'OR PRODUCTIONS
697 No. La Brea Ave., Los Angeles 36, Calif.
Phone: WElster 2-9219
Date of Organization: 1954
Branch Office: 60 West 46th Street, New York, N. Y.
Phone: Circle 5-0770
J. L. Siegal, Executive Vice-President
Benjamin S. Greenberg, Media Director.
Algermon G. Walker, President
J. L. Siegal, Executive Vice-President
W. A. Blanchard, Vice-President, Sales
J. Reid Rummage, Production Manager
Melvin Shapiro, Editorial Supervisor
John C. Courtland, Director of Photography
Siegfried Knop, Art Director
Thomas T. Taylor, III, Education Dept.
Merl S. Edelman, Research Dept.
Jeri R. Sopranzo, Research Dept.
R. E. Varela, Controller

SERVICES: Complete production services for 16mm and 35mm motion pictures, TV commercials. TV newsfilm service through newsreel organization, Spotlite News. FACILITIES: 16mm and 35mm studio, location and editorial equipment and facilities for complete motion picture production.

RECENT PRODUCTIONS AND SPONSORS

ALLEN D'OR PRODUCTIONS
Motion Pictures: Impact of Small Cars (Remau, Inc.); Building Union Participation in Politics (United Steelworkers of America); Anti-Recession film (The Advertising Council); Mobilized Diesel, Advertising—1958 (General Petroleum Corp.); TV Commercials for Les Capades, Inc.; International Ice Attractions, various political spots.

CATE & McGLONE
1521 Cross Roads of the World, Hollywood 28, California
Phone: Hollywood 5-1118
Date of Organization: 1947
T. W. Cate, President
F. D. McGleone, Vice-President, Treasurer
Walter Wise, Writer-Director
Richard Sollins, Production Manager

SERVICES: Motion pictures in the field of human communications; industrial relations, public relations, sales-promotion, sales training, travelogues, TV productions and commercials, color stock library, including extensive aerial coverage of many areas in the U.S.A. FACILITIES: 16mm photographic equipment, portable lighting equipment, camera car, creative staff for writing, photographing, directing and editing.

RECENT PRODUCTIONS AND SPONSORS

ALLEN D'OR PRODUCTIONS

ATLAS FILM CORPORATION
603 Guaranty Building, 6331 Hollywood Boulevard, Hollywood, California
(See complete listing under Chicago area)

CHARLES CAHILL AND ASSOCIATES
6066 Sunset Blvd., Hollywood 28, California
Phone: Hollywood 4-2131
Date of Organization: 1956
Charles H. Cahill, Owner
Richard Bansbach, Production Manager

SERVICES: Industrial and television motion picture production; production coordination and editorial services rendered to production companies, advertising agencies, and industrial accounts. FACILITIES: 16mm and 35mm editorial and studio facilities.

CHRISTENSEN-KENNEDY PRODUCTIONS
16156 Valley Spring Lane #10, North Hollywood, California
Jack L. Silver, West Coast Office
(See complete listing under Omaha, Nebraska)

CHURCHILL-WEXLER FILM PRODUCTIONS
801 North Seward St., Los Angeles 38, Calif.
Phone: Hollywood 9-1576
Date of Organization: 1947
Sy Wexler, Partner
Robert B. Churchill, Partner

SERVICES: Informational, documentary, medical and teaching films. FACILITIES: 16mm and 35mm photographic and editing equipment. Shooting stage, animation department, camera; 16mm color release printing.

CINE-TELE PRODUCTIONS
6325 Santa Monica Blvd., Hollywood, Calif.
Phone: Hollywood 5-3576
Date of Organization: 1943
Harry J. Lehman, President
Jacques Lehman, Vice-President
Jesse Davis, In Charge, Production

LISTING CONTINUES ON FOLLOWING PAGE
JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA, INC.
1330 North Vine St., Hollywood 28, Calif.
Phone: Hollywood 2-1101
Branch Offices: 6 East 65th St., New York, N. Y.
Phone: REgent 4-1582, SUsquehanna 7-5400.
George Bookasta, Representative, 520 North Michigan Ave., Chicago 11, Ill.
Phone: WHITEhall 4-0196.
Jack Mullen, Representative.
Date of Organization: 1929
Jerry Fairbanks, Producer Charles Salerno, Jr., Vice-President Robert Scrivener, Producer-Director John McKennon, Producer Manager Leo Rosenstern, Story and Creative Head
SERVICES: Industrial, theatrical and television motion pictures. FACILITIES: Full studio facilities; sound stage; 16-camera units; 16mm and 35mm including Multicam process; 16mm, 35mm and magnetic sound recording and recording; editing; animation; Duplo-Process; 16mm & 35mm optics; film and music libraries; technical art, creative and music staffs.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: When Every Minute Counts

FIDELITY FILMS, INC.
(Formerly Ed Johnson Films)
1450 North Seward St., Los Angeles, Calif.
Phone: Hollywood 2-7484
Date of Organization: 1951
Date of Incorporation: 1958
Ed Johnson, President, Production Manager William Harvey, Vice-President, Business Mgr. Ernesto Cervera, Sound Technician Joanne Roberts, Art Director
SERVICES: Art, animation, still and live photography. Complete production of live and animated TV commercials, business films, sound slides. Equipment distributor. FACILITIES: Art, animation, editorial departments; sound insert stage, dressing rooms, sound booth with Ampex equipment: 16mm and 35mm motion picture equipment; still photography studio and equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Color theater trailers, 2 languages; Green Spot; SLIDEFILMS: Swiss Summer; Van der Kamps Bakers; Story of Sleep (National Sleep Teaching Institute); Getting the Most Out of Life (Rexall Drug Co.); Knudsen 1939; (Knudsen Co.).

FLAGG FILMS, INC.
4584 Santa Monica Blvd., Hollywood 29, California
Phone: NO 3-6424
Date of Organization: June, 1946
Branch Office: 335 Hayes Street, San Francisco, Calif. George Gueney.
Don Flagg, President
Don Flagg, Vice-President, Secretary George Gueney, Treasurer
Larry Raimond, Production Manager
SERVICES: Industrial, public relations, medical films, slide films; TV spots and shows; aerial photography. FACILITIES: Sound stage, 35mm and 16mm Mitchell equipment; special location and aerial equipment, including airplane; editing, projection and sound facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Cement, Stone of the Ages (Permanente Cement Co.); Oxygen in Cardiac Surgery (Stanford University Hospital); The New Asia (Royal Greek Government), Slidefilms: Porcelain—A New Medium (American Shippers).

OZZIE GLOVER PRODUCTIONS
1159 No. Highland Ave., Hollywood 38, Calif.
Phone: Hollywood 2-6061
Date of Organization: 1952
Ozzie Glover, Producer-Director
Sanford Greenwald, Production Manager
Michael Halperin, Dir. of Sales Promotion
Guy Hafferty, Script Department
Toni DeNeefe, Distributor
SERVICES: Production of documentary, sales training, industrially-sponsored TV public service motion pictures; TV commercials; TV films, Subsidiary Company, National Newsfilm Associates; production and national distribution of television newsmag.
FACILITIES: Production facilities, lighting equipment, location unit, camera and sound equipment, editing room, Moviola and projection facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: How to Catch a Whale (National Geographic Society); Rose Parade (Metropolitan Theaters); TV COMMERCIALS: for City of Hope; series of 8 (Whamo Mfg.).

GOLDEN KEY PRODUCTIONS, INC.
2121 Hillhurst Ave., Hollywood 27
Phone: Normandy 3-1121

GRAPHIC FILMS CORPORATION
1618 N. Las Palmas, Hollywood 28, Calif.
Phone: Hollywood 7-2191
Date of Organization: 1941
Lester Novros, President
William B. Hale, Vice-President
Virginia Dumont, Treasurer
Anthony Vellani, Production Manager
Jo Anderson, Secretary
Guy Hafferty, Chief, Sales Division
Richard Kendall, Chief, Camera Division
Ugo d'Orsi, Animation Director
SERVICES: Production of animated and live action films for industry and government.

DUDLEY PICTURES CORPORATION
10589 Santa Monica Blvd., Los Angeles 25.
Phone: RAdishaw 2-2906
Date of Incorporation: 1944
Carl W. Dudley, President
Eugene H. Barnes, Vice-President
R. W. Barnes, Production Supervisor
Ernest Flook, Editing Supervisor
Edwin E. Olsen, Head of Camera Dept.
SERVICES: Producers of motion pictures, slide films, film commercials, television and theatrical films. FACILITIES: Our own studies.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: On the Trail of Captain Cook Stanley Warner Cinema Corp.; Go Southwest, Young Man (Southwestern Public Service Co.); The Irish In Me (Universal International); Paradise in Hawaii (Matson Navigation Co.); Lifeline of the Nation (Asn. of American Railroads).

BUSINESS SCREEN MAGAZINE
GRAPHIC FILMS: CONT'D.
sign and publication of booklets, brochures and visual presentations. FACILITIES: Animation
department including stand for 16mm and
35mm; 35mm Bell & Howell Standard camera;
16 & 35mm Arriflex cameras; 16 & 35mm Mo-
vilas; cutting and screening rooms; permanent
animation and live action staffs.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Supersonic Guardian (Boeing
Airplane Co.); Ballistic Missile Trajec-
tories, Space Guidance and Control, Space
Navigation - U.S.A.F.; Animation sequences
for Woodward Governor Films - Atlas Films
Corp. and Woodward Corp.; TV COMMERCIALS:
for Clorox (Honig-Cooper).

HUBBARD HUNT: CONT'D.
animation, recording and all production serv-
es. Rental and manufacture of Regal lights,
6mm printing and 16mm to 35mm blow-up.
FACILITIES: Three animation stages; 16mm
and 35mm Magnesync tape recorders; art de-
partment: Acme and Bell & Howell printers;
hot press titling; cutting and editing equip-
ment. Film cleaning and coding.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Dateline, Chromatograph,
Planex (Consolidated Electrolymatics
Corporation); Disneyland (The Walt Co.); Tourn-
ament of Roses ( Tournament of Roses, Pas-
adena).

LA BREA PRODUCTIONS, INC.
7415 Sunset Boulevard, Hollywood, Calif.
Phone: (Hollywood) 4-7171
Date of Organization: 1956
O. Gail Papineau, President
James E. Baumeister, Exec. Vice-President
Henry J. Ludwin, Vice-Pr. Exec.
Producer
Jack Wormser, Sales Manager

SERVICES: Producers of motion pictures for
industry and government; TV commercials.
FACILITIES: Equipped insert stage, special
effects title bed, animation stop motion picture
camera and crane, 60" x 100' sound stage, live-
action and animation departments, editing
rooms, client and business offices.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Employees Only (Hughes
Aircraft Co.); Pattern for Profit (Lockheed
Aircraft Co.); Navy Wives (Navy Bureau of
Aeronautics); Proving Ground in the Sky
(Wynn Oil Co.); TV COMMERCIALS: for Luron,
Borax, Boraxo U.S. Chemical & Borax Co.;
Continental—Liggett & Meyers; Vaseline
Hair Tonic—Cheesbrough-Ponds; National
Biscuit Co., The Nestle Co., Diamond Walnut
Growers Assoc., Del Monte (McCann-Erickson,
Inc.); S. & W. Fine Foods, Leslie Salt
(Honig-Cooper, Harrington & Miner); Contadina
Foods (Cunningham & Walsh, Inc.); Carnation
Co., Erwin Wasey, Ruthrauff & Ryan;
Fair Challenge Cream & Butter Assn.,
Arrowhead & Puritas Waters, Inc. (Hisson
& Jorgensen, Inc.); McCormick & Co., Inc.
(Nennen & Newell, Inc.).

JOSEPH MEAGHER PRODUCTIONS
20760 Blackhawk, Chatsworth, California
Phone: Diamond 0-4906
Date of Organization: 1953
Joseph C. Meagher, Pres. & Exec. Producer
Bob L. Bennett, Vice-President
Eugene M. Parks, Sales Manager

SERVICES: 16mm motion pictures for adver-
tising, public relations and TV. FACILITIES:
260 sq. ft. of production floor space with sound
stage, cutting room and office. Wide and sync
16mm cameras, blimps and associated equip-
ment; 16mm Magnesync recorders with multi-
channel Magnesync film dubbers and mixer.
Lighting equipment capable of 50,000 watts.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: From the Mistakes (San
Diego Gas & Electric Co.); Rancho El Dorado
(land Title Insurance Co.); None Alone, The
Common Cause (L. A. Orthopaedic Founda-
)tion); Way of the Navajo (un-sponsored).

PUBLIC INFORMATION PROGRAMS
Phone: Hollywood 2-7351
Date of Organization: 1956
David R. Showalter, President
Jimmie W. Mattern, Vice-President, Technical
Director Air & Space Age Programming
James H. Flint, In Charge
Walter Soul, Editing Director
SERVICES: Complete production of industrial
documentary, research, sales, promotion, pub-
lic relations, training and education motion
pictures and TV spots. FACILITIES: Fully
equipped, modern editing studio, camera and
lighting equipment, qualified personnel.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Filtration (Permanent Fil-
ter Corp.); Fabulous Filon, Fibra Sells (Filen
Plastics Corp.); Drop Test (Teco, Inc.); Doc-
nomination Turkey (International Communications
Foundation); TV COMMERCIALS: for
Southern California Automobile Club, Calif-
ornia State Franchise Tax Board.

LOS ANGELES

MGM-TV
(A Division of Loew's, Inc.)
MGM Studios, Culver City, California
Phoenix, Texas 0-3-231
Date of Organization: 1956
(Parent company—1924)
Branch Offices: MGM-TV, 1510 Broadway,
New York, N.Y.; W1420, 2 Westwood, 0-2000.
Phil Frank, Jack Bower. MGM-TV, 1507
South Wabash Ave., Chicago 5, Ill.; Phone:
Wabash 2-6060, Bob McNear.

William Gibbs, Executive Producer,
Commercial and Industrial Dept.

MPO Productions, Inc.
4110 Radford Avenue, North Hollywood,
Calif.
Phone: POPlar 6-9579

Mel Dellar, Executive Producer
(See complete listing under Detroit area)

THE JAM HANDY ORGANIZATION, INC.
1402 N. Ridgewood Place, Hollywood 28.
Phone: Hollywood 5-2321
Thomas G. Johnstone, in charge
Service office and production.
(See complete listing under Chicago area)

HARRIS-TUCHMAN PRODUCTIONS
751 N. Highland, Hollywood 38, Calif.
Phone: WElster 6-7189
Date of Organization: 1950
Ralph G. Tuchman, President & General
Manager
Fran Harris, Vice-President
Fred Golt, Production Supervisor
Bennett Delin, Manager, Sales Development

SERVICES: Creative writing, planning, produc-
tion of motion pictures and sound slides for
business, industry, sales talks on film,
promotion films for television, and TV com-
mercials, live action or animation. FACILI-
ties: Staff writers and artists, fully equipped
stage, complete working kitchen, all editing
facilities for 35mm and 16mm, animation
department, projection, music library, stock film
library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Needles To Newhall,
Energy In Southern California (Southern
California Gas Co.); Cymbidium Wonderland,
An Orchid To You (Dos Pueblos Orchid Co.);
Destination Indianapolis—1958 (AP Motor
Parts Corp.).
**Metropolitan Los Angeles:**
National Screen Service Corp., TV & Industrial Films Div.
6027 Santa Monica Boulevard, Hollywood, California
Lou Harris
(See complete listing under New York City)

Fred A. Nies Productions, Inc.
5539 Sunset Boulevard, Hollywood, California
(See complete listing under Chicago area)

**Parthenon Pictures—Hollywood**
2625 Temple St., Hollywood 26, Calif.
Phone: DUnkirk 5-3911
Date of Organization: 1954

Charles (Cap) Palmer, In Charge
John E. R. McDougall, Producer-Director
Ted (W. T.) Palmer, Business Manager
Sam Farnsworth, Production Manager
Robert J. Martin, Head, Camera Department
Tony Frank, Head Client Relations
Kent Mackenzie, Head Documentary

**Services:** Films for business, documentary and "photoplay"; all phases. Techfilms Division makes technical and "report" films, manages outside Internal Film Units cleared for secret. Datafilms Division makes short films, for individual instruction and information. Facilities: Main sound stage, 80' x 90' x 22' headroom; offices; craft rooms and projection theatre adjoining. Usually full professional equipment in camera, lighting, sound, editorial and projection; 35mm and 16mm. Access to Hollywood resources.

**Recent Productions and Sponsors**

**Motion Pictures:** Three For Tomorrow (American Petroleum Institute); Collectors, View (International Harvester Co.): Tools of Telephony, public version (Western Electric Co.); Progress in Modern Basic Refractories (Kaiser Chemicals Division); Horizons Beyond (American Telephone & Telegraph Co.); Fire and the Wheel (Socoyn-Mobil, General Petroleum, Magnedia).

**Techfilms Division:** Parthenon

**Recent Productions and Sponsors**

Techfilms Division Motion Pictures: Classified Report Films (Sandstrand-Turbo, Boeing, Convair); Zuni, the All-Purpose Missile (Naval Ordnance Test Station); Powered Power—Facilities and Capabilities (Sandstrand-Turbo Machine Tool Co.)

*This symbol, appearing over a producer's listing, indicates that display advertising containing additional reference data appears in other pages of this 9th Annual Production Review issue.*

**Pictures for Business**
1937 Holly Drive, Hollywood 28, Calif.
Phone: Hollywood 7-7009
Date of Organization: 1951
Bill Deming, Executive Producer
Ben Derming, Associate Producer
H. Keith Weeks, Producer-Director
A. H. Holwell, Administration
Sanford Strrother, Art Director

**Services:** Motion pictures and slideshows for business and government. Television program production, and packaging. Live film. Animated and live TV spot production. Consultation and creative planning services. Facilities: Studio and location equipment; animation department, complete from planning through photography.

**Recent Productions and Sponsors**

**Motion Pictures:** The Big "D" (Pen德尔ton Tool Industries); SLIDEFILMS: A Campaign Begins, Prods Tool Corp.; One Special Island (City of Beverly Hills); True Porcelain China (American Ceramic Products); Six Minutes (Bilano Productions); Mexico Manufacturing (EJ Tools Corp.); The Subfractional Story (American Electronics, Inc.); Postcard Books (Morgan & Foster & Radio Testing (American Electronics, Inc.); The Daily Seven, Nutrition and You, The Golden Years (Becho Products Corp.).

**ROLAND REED PRODUCTIONS, INC.**
650 No. Bronson Ave., Hollywood 4, Cal.
Phone: Hollywood 3-1628
Date of Organization: 1936
Date of Incorporation: 1947
Branch Offices: 217 East 60th Street, New York, New York. Phone: TEmpleton 8-3161, Hamilton McFadden, Vice-President. 2307 Chester Avenue, Cleveland, Ohio. George Oliva, Jr., Vice-President.

Roland D. Reed, President
Arthur Piersen, Vice-President, Chas. Prod.
Frank Doyle, Supervising Editor
Dick L. Estrange, Production Manager

**Services:** Producers of feature motion pictures, television film series, industrial films, education, public relations, etc., filmed commercials. FAVELITE, based at California Studio, Hollywood, Calif. Rental studios with all facilities of a major picture lot. Access to free lance talent and craftsmen in Hollywood and New York.

**Recent Productions and Sponsors**

**Motion Pictures:** Family Affair (Westinghouse); Ship Design For Tomorrow (U.S. Navy); Born in Freedom (American Petroleum Institute); We Who Serve (American Legion); TV COMMERCIALS: for Bayer Aspirin, in one-minute (Sterling Drugs).

**The Ben Rinaldo Company**
6926 Melrose Ave., Los Angeles, Calif.
Phone: WElcher 8-5541
Date of Organization: 1946
Ben Rinaldo, Producer
Fred Irwin, Story Director
Saki, Art Director
Geri Stone, Assistant to Producer

**Services:** Executive producers of sound slideshows for sales promotion, sales training, job training, safety and education. Every phase of production available with experienced staff.

**Facilities:** Complete facilities for every sound slideshow need.

**Recent Productions and Sponsors**

SLIDEFILMS: Locket By Design, Trial and Error (Catalina Co.); What's In It For You, Welcome Mat (Carnation Co.); Progress You Can See (Squirt Co.); Planning Tomorrow's Business (General Milk Co.); Do You Trust (Rinaldo Co.) and many others. In production—Park It Right (Walts Auto Parks); Untitled (Robert L. Wian Co.).

**Riviera Productions**
6610 Jethru Ave., Hollywood 28, Calif.
Date of Organization: 1947

F. W. Zens, Executive Producer
Hal MacDaniell, Director of Sales
Jack Kelly, Associate Producer
A. W. Stephenson, Head, Travel Films
Jim Barnes, Head of Religious Films
Billy Smith, Director of Photography

**Services:** Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, religious, technical motion pictures. TV programs and spots. Facilities: Executive offices; studios; editing rooms; projection room; sound recording and mixing. Location equipment; musical library; sound effects and complete departments for film production.

**Recent Productions and Sponsors**

**Motion Pictures:** The Pendergrass Story (Pendergrass of Calif.); Auto Lok (Crown Zellerbach Corp.); Pride (Independent Cinema Guild); The Scatmospheric (Transland Aircraft); The Berkline Story (Berkline, Inc.); McAnulty of Palos Verdes (Marymount); N.B.A. Credit (National Business Assoc.); The Polynesian (Polynesian); Triumph Rally of Europe (Standard-Triumph Motor Co.).

**Rocket Pictures, Inc.**
6108 Santa Monica Blvd., Hollywood 38
Phone: Hollywood 7-1719
Date of Incorporation: 1943
Dick Westen, President
Harlow Wilcox, Vice-President
Don Ewart, Director of Production
Kay Shaffer, Secretary-Treasurer
Courtney Anderson, Creative Director

**Services:** Producers of ready-made and tailor-made audio-visual films and complete programs in the areas of sales training, personnel recruiting, indoctrination, management development and consumer selling—for business and industry. Programs for sales promotions involve: training and sales control; manual sound-slide films; complete meetings; training easels, charts. Single-step services from ideas to results. Facilities: Shooting stage, sound recording, art and animation, creative writing staff, camera department, editing.

**Recent Productions and Sponsors**

SLIDEFILMS: Business Insurance Training Program: (1) Additional Commissions: (2) The
ROCKET PICTURES: CONT'D.

Question Is . . . ? (13) What Do I Do Now? (4) On Your Way Better Selling Bureau-syndicated series: Just To Be Sure (RSS); Your Treasure Chest (Oceanic Products Co.).

FREDERICK K. ROCKETT CO.
6003 Sunset Blvd., Hollywood 28, Calif.
Phone: Hollywood 4-3183
Date of Organization: 1925
Branch: 1022 Forbes Street, Pittsburgh 19, Pa. Phone: Express 1-1846.
Alfred Higgins, General Manager
Lyle Robertson, Script Department
Jay Adams, Camera Department
Pierre Grelet, Editorial
James Lipari, Stage Manager

Services: Production of motion pictures and slideshows. Facilities: Complete 16mm and 35mm camera equipment. Large sound-proofed stage. Western Electric sound recording equipment and truck. Equipped cutting rooms. Location trucks. Preview theatre. Full time staff. An affiliated animation company.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: California and Its Natural Resources (Richfield Oil Co.); Choice in China (American Fine China Guild); Defining Techniques United States Air Force; This Is Bullseye. Expanding Horizons in Ordnance (United States Army); This is RECENT PRODUCTIONS AND SPONSORS

Bullpup: Expanding Horizons in Ordnance (United States Air Force); This is RECENT PRODUCTIONS AND SPONSORS


JOHN SUTHERLAND PRODUCTIONS, INC.
201 N. Occidental Blvd., Los Angeles 26, Calif.
Phone: Dun & Burch 8-5121
Date of Incorporation: 1943
Branch Office: 136 East 55th St., New York 22, N.Y. Phone: Plaza 5-1875.
John Sutherland, President.
John E. Sutherland, Writer-Producer
Charles Bordwell, Vice-President
Daniel Kulerman, Treasurer
Irma Lang, Executive Assistant
True Boardman, Writer
Earl Urban, Director, Animation
Howard Roosad, Prod. Mgr., Live-Action
Earl Jones, Prod. Mgr., Animation

Services: Complete production of live-action and animation films from research and script through release printing. TV commercials as well as industrial, documentary and public relations films. Facilities: Motion picture studio. Completely-staffed animation department, fully equipped, including two animation cameras and cranes. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Modern sound recording rooms and equipment. Editorial department equipped for 35mm and 16mm. Projection theatre equipped for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Strictly Upl to You (United Fund); Miracle of Western Spring (Richfield Oil Corp.); Why the Krondin Hates Bananas United Fruit Co. A Look at TV's Chis Steel Corp.; Combustion, Chlorine: A Representative Hologram, classroom teaching film (Manufacturing Chemists' Assoc.).

Techfilms Division
PARTHENON PICTURES
Rampart Studios, Los Angeles, Calif.
David Bowen and Herbert Thurman, Co-producers.
(See complete listing under Pathenhon—Hollywood, this section)

TELEPIX CORPORATION
1515 North Western Ave., Hollywood 27, Calif.
Phone: Hollywood 4-7391
Date of Organization: 1948
Robert P. Newman, President
Martin Weiner, Vice-President, Sales
Charles Deane, Head of Sound
Pat Shields, Head of Production

Services: TV commercials; industrial and audio-visual motion pictures and slideshows; stage rentals and recording service. Facilities: Studio 32' x 95'; truck entrance 14'. High-level equipped magnetic recording channels; mixing-dubbing; projection room, three-channel stereophonic magnetic recording; producers' editing rooms.

TELEPIX: CONTINUED
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Size of a Smile (United Fund of Greater Cleveland); Max Factor Sat- Set (Max Factor); What's With My Line (Mattel Toys). TV COMMERCIALS: for Skippy Peanut Butter (Direct); Western Guns, series of 7 (Mattel Toys); American Health, series of 20 (American Health Studios).

Van Praag Productions, Inc.
1010 North Las Palmas Ave., Hollywood 38, Calif.
Phone: Hollywood 2-1141; TWX LA-1223
Donald G. Krantz, Vice-President
(See complete listing under New York City)

WARNER BROS. TELEVISION COMMERCIAL & INDUSTRIAL FILMS, INC.
3000 Warner Boulevard, Burbank, Calif.
Phone: Hollywood 9-1251
Date of Organization: July, 1956
Branch Office: 665 Fifth Avenue, New York, N. Y. Rodney Erickson, Vice-President in charge of World Wide Television Sales; Joseph D. Lamneck, Eastern Sales Representative.
David H. DePatie, Executive in Charge
Rodney Erickson, Vice-President in charge of World Wide Television Sales, New York Kenneth Daniels, Western Sales Representative
Joseph D. Lamneck, Eastern Sales Representative

Services: Television commercials, industrial films, release service films and animation. Facilities: 21 sound stages, 10 miles of streets and outdoor sets, casting, arts and crafts building; technical, optical and special effects, art property, editorial departments; matte inserts, animation, sound, music, location, publicity, stock library.

RECENT PRODUCTIONS AND SPONSORS
FILMED TV PROGRAMS: Gateways to the Mind, The Alphabet Conspiracy, one-hour science programs (American Telephone and Telegraph Corp. through N. W. Ayer & Son, Inc.). TV COMMERCIALS: for Cameos, R. J. Reynolds (William Esty); Cheers (Dance-Fitzgerald-Sample); Crest, Tide, Procter & Gamble; (Benton & Bowles); Petri Wine, United Vintners (Young & Rubicam); Chevrolet, General Motors, Deere & Betsy, United Motors; Campbell-Ewald); Ken's Ration, Quaker Oats (C. W. Thompson; Crown Zellerbach; Lassen & Newell); Carlings Black Label Beer (F. H. Hayhurst & Co.); Maryland Club Coffee (Tracy-Locke & Co.).

Wilding Picture Productions, Inc.
5851 Venice Boulevard, Hollywood, Calif.
Phone: 8-4193
Al Cardenas, in charge
(See complete listing under Chicago area)
METROPOLITAN LOS ANGELES:

RAPHAEL G. WOLFF STUDIOS, INC.
1714 North Wilton Place, Hollywood 28, Calif.
Phone: Hollywood 7-8126
Branch Office: Roger Herbert Promotions, Detroit Times Building, 7th Floor, Detroit, Michigan.
Phone: Woodward 3-3028, Richard Bonds.
Date of Organization: 1939
Raphael G. Wolff, President & Treasurer
Arthur W. Teutelau, Vice-President, Production Manager
Enid Grode, Executive Secretary
Hyot Curtin, Musical Director
SERVICES: Sales promotion, industrial, business, technical, training and institutional motion pictures; television programs and commercials. PHOTOGRAPHICS INTERNATIONAL, a division of Raphael G. Wolff Studios, Inc., Cameramen in 72 foreign countries and U.S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. Cleared for use by all major defense agencies, armed services. FACILITIES: Stages and complete production facilities; lighting equipment, generators, camera equipment. Mobile units for nationwide production; staff of editing, animation, narration, music and creative personnel. Stereo motion picture cameras, 16mm and 35mm, for 3-dimensional films.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Airmen and the Ache (Tapco Group, Thompson-Ramo-Woolridge); California Modern (Bank of America); Mobility, Service (U.S. Army, Fort Ord); Nike-Jax, Little John, Hawk, Sergeant, Corporal, Honest John, Dart (White Sands Signal Support Agency). TV COMMERCIALS: America) : Mobility, Surveillance (U.S. Army, Fort Ord); Xilce Ajaj's Little John, Hawk, Sergeant, Corporal, Honest John, Dart (White Sands Signal Support Agency).

LOUIS R. HUBER PRODUCTIONS
Phone: East 2-1274
Date of Organization: 1952
Louis R. Huber, President
Hazel I. Huber, Vice-President
SERVICES: Motion pictures, 16mm color and B&W; specially qualified and equipped for Alaskan and field production. FACILITIES: Four specialized B&W cameras; one Cine Special II camera and wide assortment of lenses; special camera car; 16mm high-fidelity magnetic tape recording; 16mm Magnasync magnetic film recording; high-fidelity tape-transfer recording; two-channel editing; film research; planning, editing, and photography. FACILITIES: Small sound stage, complete lighting, sound stage, and projection facilities for industrial, educational, theatrical and TV motion pictures.

RAGIR MOTION PICTURE COMPANY
5510-14 University Way, Seattle 5, Wash.
Phone: LA 2-6707
Date of Incorporation: 1946
Max H. Rarig, President
Edith A. Rarig, Vice-President
David A. Rarig, Secretary
James H. Lawless, Director of Contract Productions
Joe F. Nelson, Director of Production Services
John H. Dubuque, Sound Engineer
SERVICES: Public relations, sales promotion and training films. TV programs and commercials. Complete productions from idea to print. Special services include: editing, writing, direction, recording, studio facilities, animation, mixing. FACILITIES: 16mm and 35mm photographic equipment, bleep, Westrex 16mm magnetic recording, editing equipment, sound stage, lighting equipment. Full permanent staff.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Airmen and the Ache (Tapco Group, Thompson-Ramo-Woolridge); California Modern (Bank of America); Mobility, Service (U.S. Army, Fort Ord); Nike-Jax, Little John, Hawk, Sergeant, Corporal, Honest John, Dart (White Sands Signal Support Agency). TV COMMERCIALS: for Z-Brick Corp., Washington State Elks.

EMPIRE FILMS CORPORATION
227 N. Division St., Spokane 2, Washington
Phone: MADison 4-8141
Date of Organization: 1953
C. H. Talbot, President
M. O. Talbot, Secretary, Treasurer
T. F. Gorman, Camera Dept. Supervisor
P. W. Carter, Recording Supervisor
SERVICES: Production facilities for motion pictures for automation, business, industry, tv or professions. Location or studio filming and recording. Planning, research, script, casting, design, construction, lighting, directional and production supervision, Cinematography and recording. FACILITIES: Small sound stage, some standing sets; productions, recording, and editing equipment but no laboratory; studio, location, or field assignments either sound or silent, b w or color; own cameras and lighting.

Hawaiian Islands
CINE'PIC HAWAII
1847 Fort Street, Honolulu, Hawaii
Phone: 50-2677
Date of Organization: 1947
George Tahara, Owner-Producer
Maurice Myers, Animation Dept.
William W. Davenport, Writer
Spence Brady, Writer
Harry Onaka, Editor
FACILITIES: Complete IATSE technicians; 16 and 17 1/2mm synchronous tape recorders. Maurer professional cameras and sound-on-film recorders, sound stage, lighting equipment, music library, animation dept.; editing and projection facilities for industrial, educational, theatrical and TV motion pictures.

RAGIR MOTION PICTURE COMPANY: CONT'D.

Listing Supplement In Next Issue
Literally thousands of items have been received from worldwide sources for the largest, most authoritative listing of producers available anywhere. Invaluable overviews, listing text received after extended deadlines and any errors noted will be covered in Production Review Supplement pages in Issue 2, Volume 20.
S. W. Caldwell Ltd.
311 Alaska Pine Building, 1111 W. Georgia St., Vancouver, British Columbia
Phone: MU 5-3733
Florence Ward, Representative

S. W. Caldwell Ltd.
3015 W. Broadway, Vancouver, British Columbia
Phone: CH 3616

PHILLIPS-GUTKIN & ASSOCIATES LTD.
432 Main Street, Winnipeg 2, Manitoba
Phone: WH 3-6514
Date of Organization: March, 1947
John Phillips, President
Harry Gutkin, Vice-President, Managing Director

MANITOBA: Winnipeg

PHILLIPS-GUTKIN & ASSOCIATES LTD.
432 Main Street, Winnipeg 2, Manitoba
Phone: WH 3-6514
Date of Organization: March, 1947
John Phillips, President
Harry Gutkin, Vice-President, Managing Director

Ontario: Ottawa
S. W. Caldwell Ltd.
355 Main Street, Ottawa, Ontario
Phone: CE 5-1023
Donald Manson, Representative

Ontario: Toronto

Business Screen International

Ontario: Ottawa
S. W. Caldwell Ltd.
355 Main Street, Ottawa, Ontario
Phone: CE 5-1023
Donald Manson, Representative

(Listing continues on following page)
ONTARIO: Toronto

ASHLEY AND CRIPPELIN LTD.
196 Bloor Street West, Toronto 5, Ontario
Phone: WA 5-2222
Date of Organization: 1942
Branch Office: 1497 Queen Mary Road, Apt. No. 201, Montreal, Quebec.
Phone: REgent 3-8729
Dan Gibson, Pres. & Exec. Producer
Gerald J. Campbell, Vice-President
Ben W. Cameron, Sales Manager
SERVICES: 16mm motion pictures for business and industry, TV films. FACILITIES: 16mm editing, magnetic voice recording and camera equipment; projection room; small film editing studio for one set.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Tailor of Inverness (Boy Scouts of Canada); This is Tamawko (Camp Tamawko Ltd.).

S. W. CALDWELL LTD.
417 Jarvis Street, Toronto 5, Ontario
Phone: WA 2-2103
Date of Organization: 1949
Branch Office: British Columbia: 311 Alaksa Pine Blvd., 1111 W. Georgia St., Vancouver; 801 Lindsey Blvd., Notre Dame Ave., Winnipeg, Ontario: 355 Main St., Ottawa; 850 Stanley St., Montreal; 850 Bloor St., Toronto.
John Calve, President; John Calve, Vice-President; John Calve, Sales Manager; John Calve, Production Manager.
SERVICES: 16 and 35mm TV film commercial production, 16 & 35mm TV fiction production, documentary, theatrical shorts, 35 & 16mm processing and printing, animation, television, and still photography.

CHETWYND FILMS LIMITED
(A Subsidiary of Crawley Films Limited)
21 Grenville Street, Toronto 5, Ontario
Phone: WA 5-1493
Date of Incorporation: 1950
Arthur Chetwynd, President & Gen. Mgr.; Marjory Chetwynd, Secretary-Treasurer; Lori Latimer, Secretary; Robert Barlow, Film Director; Russell Heise, J. M. McCormick, Production Manager; Robert Brooks, Chief Cameraman; Myrtle Virgo, Senior Editor
SERVICES: Production of motion pictures, sound slides, and sound-motion films in 16 & 35mm, color, b&w, and color. Industrial, documentary, sales and technical training, customer and public relations, sales presentations, TV commercials and films. Theatrical short subjects and trailers. Full color and variable animation. Complete programs, including visual aids and stage presentations for sales training and consumer sales. Film library service; editing of TV syndicated films and features; commercial cut-ins, timing, cleaning, shipping, inspecting and storage of TV films.

CRAWLEY FILMS: CONT'D.
for producers, independent cameramen, independent producers, and other organizations from coast to coast.
FACILITIES: 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios. 17 cameras: Mitchell, Melles, Bell & Howell, Arriflexes, Cine-specials and Newman-Sinncha, blimps, dollys, 375,000 watts of lighting equipment with two generators and two transformers; RCA 35mm and 16mm re-recording theatres with 8 and 4 mixing consoles, Stancil-Hoffman 35mm and 16mm magnetic recording, 8 magnetic recorders; Rangertone, Ampex, Magnecorder and Tapak, disc recorder; animation department with two Saltzman stands; engineering development facilities; 35mm and 16mm laboratory; casting files; music library; script dept., with research library; fleet of 16 tracks and trailers. Electronic service dept. Equipment Sales Division.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: St. Helen's Island (City of Montreal); The Fallacy of an Inseparable Skirt (Ontario Medical Assoc.); It's Up To You (The Wells Organization); Race to Escape (Ontario Exhibition Corp.); Safety or Suicide (Industrial Accident Prevention Assoc.); Winter Crossings at L'ile Aux Noix (Canadian Broadcasting Corp.); First Village of Importance (Federal District Commission); Craftsman of Canada (B.A. Oil); Ambassador Extraordinary (Hiram Walker); A New Beginning (Canadian Brotherhood of Railway Employees and O.T.W.); Fight For Fame (House of Seagram, Ltd.); Atomic Energy in Canada (Atomic Energy of Canada); Community Health Is Up To You, Quacks and Nostalgia, Should You Drink?; Making Light Adjustments, Choosing a Doctor (McGraw-Hill Co.).

SASKATCHewan UNIVERSITY: Natural Gas Goes East (Trans-Canada Pipe Lines Ltd.); SLED FILMS: Five Steps to Effective Gas Cases, (University of Saskatchewan University); Natural Gas Goes East (Trans-Canada Pipe Lines Ltd.); SLED FILMS: Five Steps to Effective Gas Cases (University of Saskatchewan University)

CRAWLEY FILMS: CONT'D.
Motion Pictures: Portrait of Canadian Wine, Two languages (Canadian Wine Institute); Everybody's Weed (St. Lawrence Starch Co. Ltd.); Spirit of Algoutlin (Canadian Broadcasting Corp.); This is Tamawko (Camp Tamawko Ltd.).

CHETWYND FILMS: CONT'D.
SERVICES: 16mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, industrial skills; projection service, research, writing, editing, scripting, sound processing, printing, film library. FACILITIES: 16mm motion picture cameras; still cameras; research, writing, editing, scripting, sound, Ampex 1/2" tape, Stancil-Hoffman 16mm sprocket tape, library (stock shot), shooting and recording studio, screening rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Broken Doll (Attorney-General's Dept., Ontario Government); Grey Cup Festival '53, All Star Football '53, Molson's Brewery, Ltd.; Through These Doors (University of Toronto).

JACK CHISHOLM FILM PRODUCTIONS LTD.
(Showcase Film Productions — A Division)
96 Bloor Street West, Toronto 5, Ontario
Phone: WA 5-2251
Date of Organization: June, 1966
J. J. Chisholm, President; F. M. Chisholm, Vice-President; M. DiTursi, Secretary-Treasurer.
SERVICES: Producers of industrial, educational, sales training, motion pictures and slideshows. Specializing in construction, industrial and engineering films. FACILITIES: Motion picture production equipment.

FLETCHER FILM PRODUCTIONS LIMITED
625 Mutual Street, Toronto, Ont.
Phone: WA 5-5655
William Kennedy.

* See complete listing under Ottawa.

CHETWYND FILMS LIMITED
21 Grenville Street, Toronto 5, Ontario
Phone: WA 5-1493
Date of Incorporation: 1950
Arthur Chetwynd, President & Gen. Mgr.; Marjory Chetwynd, Secretary-Treasurer; Lori Latimer, Secretary; Robert Barlow, Film Director; Russell Heise, J. M. McCormick, Production Manager; Robert Brooks, Chief Cameraman; Myrtle Virgo, Senior Editor
SERVICES: Production of motion pictures, sound slides, and sound-motion films in 16 & 35mm, color, b&w, and color. Industrial, documentary, sales and technical training, customer and public relations, sales presentations, TV commercials and films. Theatrical short subjects and trailers. Full color and variable animation. Complete programs, including visual aids and stage presentations for sales training and consumer sales. Film library service; editing of TV syndicated films and features; commercial cut-ins, timing, cleaning, shipping, inspecting and storage of TV films.

BUSHINESS SCREEN MAGAZINE
ONTARIO: Toronto

THATCHER FILM PRODUCTIONS

871 O'Connor Drive, Toronto 16, Ontario
Phone: Plymouth 5-2711

Date of Organization: 1930

Leisl P. Thatcher, Owner & Producer

Services: 16mm commercial, industrial, educational, medical and TV motion pictures. Facilities: Complete production equipment for 16mm films.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Seeing Eye, Vanquished, Letters, Prisons, Face To The Sky, Not Alone, Sound, Time, 10 additional films. (The Salvation Army).

WILLIAMS AND HILL LIMITED

1 Albert Street, Toronto, Ontario
Phone: EM 2-1931

Date of Organization: 1955

Hal R. Williams, President
Richard H. Hill, Vice-Pres., Sales Mgr.
Heinz A. K. Deere, Vice-Pres., Producer


RECENT PRODUCTIONS AND SPONSORS


ONTARIO: Windsor

ROSS ROY OF CANADA, LTD.

Windsor, Ontario

Phone: Clearwater 6-2371

H. J. G. Jackson, Vice-President, in charge

(S)ee complete listing under Detroit area.

QUEBEC: Montreal

ASHLEY AND CRIPKEN LTD.

1907 Queen Mary Road, Apt. No. T, Montreal, Quebec

Phone: REGent 3-3723

(S)ee complete listing under Ontario.

S. W. CALDWELL LTD.

Suite 310, 1140 Stanley St., Montreal, Quebec

Phone: AR 9-0528

Bud DeBow, Representative

(See complete listing under Ontario.)
1.52

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Specialists in Film Handling Services

446 West 43rd St., New York, N. Y.

CANADIAN PRODUCERS

QUEBEC: Montreal


REAL BENOIT FILM PRODUCTIONS
(Formerly Benoit De Tonnancour Films)
2161 St. Catherine West, Montreal, Que.

Phone: WE 3-7339

Date of Organization: 1949

Benoit, Director

SERVICES: Production of 16mm and 35mm films for all purposes from script to final print. French translations and adaptations. FACILI-

TIES: Sound stage 40' x 70'; 16mm and 35mm positive and negative cutting rooms; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION FILMS: Collegiens Troubadours, 39 films (Lever Brothers, Hazel Bishop, Simoniz); The Lost Missile, Canadian locations; Profile of Marius Barbeau, direction only (National Film Board). TV COMMERCIALS: for various clients.

EDWARD PRODUCTIONS, LTD.

5271 Western Avenue, Montreal, Que.

Phone: HU 8-2545

Date of Organization: 1955

Branch Office: 146 West 51st Street, New York, N. Y. Phone: JUdson 2-8181.

Edward Kostiner, President, Executive Director; Sales Manager

Irving Pushins, Vice-President, Production Supervisor

Dave Harris, Secretary-Treasurer

SERVICES: Producers of information motion pictures, slides, film commercials for industry, education, TV and theatrical, domestic and foreign. FACILI-

ties: Complete production facilities; 35mm and 16mm cameras, sprocket and 1/2" magnetic tape recorders, 35-

mm and 16mm Movials, lighting equipment, location production unit, screening and recording rooms; editorial and complete art de-

partments; animation stands.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled industrial documentary film for Canadian Car & Foundry; New Brunswick Power Co.; scene shots (Warner Bros.). TV COMMERCIALS: for Oil Heating Assoc. (Burns Advg.); Bell Telephone Co., T.C.A., Remington Rand, Sher-

win Williams (Cockfield Brown & Co.); Lipton Soups (Young & Rubicam Ltd.) and many others.

QUEBEC: Quebec City

LES DOCUMENTARIES LAVOIE

(Lavoie Productions)

447 Rue Dohmbe, Quebec City, Que.

Phone: MURRAY 3-7601

Date of Organization: 1949

Hermine Lavoie, Director

Thérèse Richard Lavoie, Secretary

Richard Lavoie, Production Manager

SERVICES: Producers of motion pictures; industrial and educational motion pictures and TV commercials. FACILI-

ties: Full production facilities for all phases of motion picture photography. Sound studio, recording, editing and animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Asccline Domnin (Sœurs Servantes du Saint Coeur de Marie); One Heart and One Soul (Sisters Servants of the Holy Heart of Mary); Renovator dans l'Invisible, educational film, no sponsor indicated.

For the Best in Film Production—Refer to These Review Pages in 1959!
PRODUCTION IN LATIN-AMERICA

R. K. TOMPKINS Y
ASOCIADOS, S. A. de C. V.
Edificium Kl Imparcial, Calle
Comercio 450, San Juan, Puerto Rico
Phone: 3-2898

Alexander Film Co.
Edificio Kl Imparcial, Calle
Comercio 450, San Juan, Puerto Rico
Phone: 3-2898

VIQUE FILM PRODUCTIONS
Roosevelt Ext., Hato Rey,
Puerto Rico
Phone: 6-225 & 6-1258

(Continued on next page)

Alexander Film Co.
Balderas 36-662, Mexico, D. F.,
Mexico
Phone: 10-53-72

Marie O'Hare, Res. Vice-Pres.
(Complete listing in Colorado)

AUDIOVICENTRO
Av. Cuauhtemoc 226, Mexico 7,
D. F., Mexico
Phone: 10-35-72

Date of Incorporation: 1956
Dr. David Grajeda, Pres., Dir.
Dr. Juan Jose Giovanni, Vice-Pres.
Marcel Gonzalez Camearena,
Sound Engineer
Juan Lopez Motezuma,
Production Chief
Ernesto Martinez, Chief, Camera
Lucy Estrop, Spanish Versions
Antonio Gutiérrez, Animation

Jorge P. Valdés, Art Director
Horacio Turnbull, Foreign Relations

SERVICES: Translations and Spanish versions of foreign films.

FACILITIES: Sound studios; Arriflex, Bolex cameras; Ampex; Magnasync, RCA sound systems; Vi-Mex titles system.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Clinical Aspects and Surgical Operation of Goiter, Spanish and English versions (Ayerst Laboratories); Rehabilitation En Marcha (Public Health Service Dept.); Grinding Safety (I.C.A. American Embasssys); Welding at Low Temperatures (Sutec); The Golden Egg (Instituto de Asuntos Interamericanos). TV COMMERCIALS: for Tequila Providencia.

CINE COMMERCIAL, S. A.
Louisiana No. 81, Mexico, D. F.
Phone: 23-88-39

Alexander Film Co.
Edificium Kl Imparcial, Calle
Comercio 450, San Juan, Puerto Rico
Phone: 3-2898


Creative Art Staff

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LAYOUTS • HOT PRESS TITLES
COMPLEX OR SIMPLE
TECHNICAL ANIMATION
CARTOON ANIMATION
SLIDE FILMS
MAPS AND CHARTS
PRODUCT PACKAGES
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Media Inc.
343 Lexington Ave.
New York 16, N.Y.
LEXington 2-7378-9

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35 M. M. B & W or COLOR
MULTIPLE CEL SHOOTING
SLIDE FILMS
TRANSPARENCIES
9 FOOT ZOOM TRAVEL
STATIC ART GIVEN MOVEMENT
WITH CAMERA ANIMATION
BI-PACK-16 or 35

Special Effects
35 M. M. BLACK & WHITE
35 M. M. EASTMAN COLOR
FADES • DISSOLVES
WIPES • FLIPS
RIPPLE & MULTIPLE IMAGE EFFECTS
PUSH OFFS
FORWARD & REVERSE ZOOMS
BLOW UPS & REDUCTIONS
REVERSE ACTION
MULTIPLE SPLIT SCREENS
TRAVELING MATTES
MOBILE TITLES

9TH ANNUAL PRODUCTION REVIEW
A TOP DIRECTOR USES A TOP ANIMATION STAND

J. Ansel of Ansel Film Studios, New York City, is a skilled cameraman as well as a top animation director. He's done work for the Pepsi-Cola Company; Dyce, Done and Berneck Advertisers Agency and Smith, Kline and French Laboratories.

When he started shopping for an animation stand he wanted the best he could get regardless of the price. He bought a Portman after he compared it with other animation stands. J. Ansel bought a Portman Animation because he found in one animation stand versatility, accuracy and a unit reasonably priced.

One of the most critical tests of a stand is balancing a nickel on the camera carriage. It should remain upright on a high speed zoom. Before you buy a stand make the nickel test.

Portman Animation Stands are manufactured under the most critical and exacting specifications. They're made in the plant of the Portman Instrument Company, famous for over 23 years in the manufacturing of optical instruments and ordnance gauges.

Viktor Sidorov of Ansel is shown operating the new Portman Animation Stand.

Write now for our new catalog describing the more than 40 accessories available for special effects animation. The catalog also gives complete specifications, information and prices.

WARREN CONRAD PORTMAN COMPANY
41 Macquesten Parkway N., Mount Vernon, New York

EUROPE’S LEADING ANIMATION STUDIO*

Halas and Batchelor

*17 MAJOR INTERNATIONAL AWARDS

INVITE ENQUIRIES FOR ANIMATION

Lysbeth House, Soho Square, London W. 1
In U.S.A. Louis de Rochemont Associates
380 Madison Avenue, New York, N.Y.

PRODUCTION IN LATIN-AMERICA

PUERTO RICO: CONTINUED

VIGUIE FILM PRODUCTIONS:

Date of Organization: 1950
Juan E. Vigné, Jr., President
Manuel R. Navas, Vice-President
Salvador Tió, Vice-President

SERVICES: 16mm & 35mm black & white and color commercial spots, documentary films for government and private organizations; TV and theatre newsreels; Kinescope facilities; editing, single and double system photography; laboratory services B & W; animated commercials.

FACILITIES: Two sound stages (50' x 50' & 34' x 20'); cutting rooms; recording and projection rooms; laboratory processing and printing rooms; music library; animation.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Home Demonstration (Agricultural Extension Service); Cuban Revolution (Pepsi-Cola and Bacardi Rum); Caribbean Baseball Series (Venezuela Government).

SERVICES: Complete production of films, black & white and color, 35-mm and 16-mm, travel, newsreel, artistic productions (drama, comedy, musical), TV commercials, documentary, etc. FACILITIES: 16-mm and 35-mm cameras, lighting, sound truck, magnetic sound, etc.

All services.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: Tires All Purpose, Times Traction Express and 8 others (B. F. Goodrich); Series of 5 (General Electric); 97 additional films for various clients during 1958.

FILM PRODUCTION IN EUROPE

HALAS & Batchelor CARTOON FILMS, LTD.
10A Soho Square, London, W.1, England
Phone: GERRard 7681/2/3
Date of Organization: 1941

Studios: Dean House, 2, 3 & 4 Dean Street, London W.1. Animation Stroud, Church Road, Cirencester, Stroud, Gloucester.


John Halas, Director
Joy Batchelor, Director
Sam Eckman, Jr., C.B.E., (U.S.A.), Director

SERVICES: Staff of 80 for animated film production for advertising and entertainment for television and cinema. Industrial, public relations and educational films. Facilities: Studio for both celluloid animation and 3-dimensional puppet, model animation. Five animation cameras; 2 model camera setups, Editorial and projection equipment for 35mm and 16mm

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Future That Car, Paying Bay (Shell Petroleum Co., Ltd.); All Lit Up (Gas Council); Christians Visitor (Halas & Batchelor); TV COMMERCIALS: 150 films for various leading clients and advertising agencies.

BUSINESS SCREEN MAGAZINE
*How to select a recorder to start your MAGNASYNC-MAGNAPHONIC SOUND SYSTEM

Sound Equipment Checklist

---

**TYPE 1**

When lightweight portability is a must the 27 lb. X-400 Type 1 is the answer! Another reason so many producers choose this machine is that it is genuinely professional, and yet, surprisingly economical!

From $985.

---

**TYPE 15**

The Type 15 is designed for the man who wants everything in one case... playback amplifier, monitor speaker, footage counter and torque motors. You can be proud to have this machine represent you on any sound stage!

From $1385.

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**TYPE 5**

The most popular magnetic film recorder in the world is the Type 5! With this unit and all its operational conveniences, you are definitely in the "major league." The Type 5 owner always starts his pictures with a special feeling of confidence in the realization that he has allowed no compromise in the selection of equipment.

From $1570.

---

**MARK 1X**

There is nothing on the market that compares with the remarkable Mark 1X. This unit is in a class by itself... with push-button remote controlled relay functions, plug-in audio elements and all the "extras" that make for flawless recording under the most adverse conditions.

From $2145.

*Regardless of the model you select, you can always depend upon equipment with the "Magnasync-Magnaphonic" label... equipment made by the international leaders in the design and manufacture of quality magnetic film recording systems.

Write, wire or phone

MAGNASYNC MANUFACTURING CO., LTD.

5514 Satsuma Ave., North Hollywood, California • STanley 7-5493 • Cable "MAGNASYNC"

---

PRODUCTION: EUROPE

KINOCRAT FILMS LIMITED

Kinoart House, 15 Cromwell Road, London SW7, England

Date of Organization: 1937

Associate Companies: Photographic Illustration Limited; Greencroft Films.

Gerald Cookson, FIBP, Managing Director

Brian Gibson, FIBP, General Manager

Innes Watson, Sales Executive

Berndette Cahn, Production Controller

SERVICES: Production of 16mm technical, industrial sales, TV and all other specialized purpose films from script to screen, except processing. Through associate companies provide still photography, film strips, sound slides, etc., complete service studio and production facilities for industrial units, recording, titling, animation, editing, sync, shooting, etc.

FACILITIES: Two stages; full 16mm editing and animation equipment; script department; recording studio with dubbing and postsyncing; preview theatre; lighting, mobile recording, all technical equipment, including Arriflex cameras; transport, permanent crews. Represented in Birmingham, Manchester, England; Cape Town, Sydney, Australia.

RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** Poi^e & Move- ment (Central Office of Information for Ministry of Health); Fuel of the Future (The Mobil Oil Co.); Horse Power (Petters Ltd.); Activity Sampling (British Productivity Council); The Name On the Dial (Motor Accessory Div., Smiths of England).

---

Marathon News

73 Delamere Road, London W. 5, England

Maurice Ford, in charge

(See complete listing under New York City)

National Screen Service Corp.

TV & Industrial Films Div.

Soho Square, London, England

Antony Haynes

(See complete listing under New York City)

Washington Video Productions, Inc.

203 Regent Street, London W1, England

Mr. Howard Connell

(See complete listing under Washington, D. C.)

CONTINUED ON NEXT PAGE
**FILM PRODUCTION IN EUROPE**

**WORLD WIDE ANIMATION, LTD.**
34, Cursitor Street, London E.C.4, England
Phone: Hoiborn 4683 4 5 6 7
Date of Organization: 1955
Hindle Edgar, Managing Director
James Carr, Director
V. L. Price, Secretary

SERVICES: Animated cartoon and puppet films, film credits and titles. FACILITIES: Same as World Wide Pictures, Ltd.

RECENT PRODUCTIONS AND SPONSORS
- Motion Pictures: Man's Head (Shell); films for Unilever, Bowaters, E.F.V.A. and C.O.I.

**WORLD WIDE TELEVISION FILM SERVICES, LTD.**
34, Cursitor Street, London E.C.4, England
Phone: Hoiborn 4683 4 5 6 7
Date of Organization: 1957
Douglas Kentish, Managing Director
James Carr, Director
Hindle Edgar, Director
V. L. Price, Secretary

SERVICES: All types of TV and cinema advertising films. FACILITIES: Same as World Wide Pictures, Ltd.

RECENT PRODUCTIONS AND SPONSORS
- Motion Pictures: Fill'er Up Pleasure (Compagnie Francaise des Petroles); Four Little Questions (Compagnie Centrale de la Laiterie); The Best Key (Arthur Martin); Just for Better Living
- Services: Sales-training films, sales promotions films: 16mm and 35mm and filmstrips. Department — Advertisers in France, 550 in North Africa, 120 in Western French Africa.

**FRANCE**

**CINEMA & PUBLICITE — SOCIETE ANONYME**
116, Champs-Elysees, Paris 8, France (After June, 1959; 24, av. Marceau; Phone: BAL 21 - 28)
Phone: ELY 34 - 93
Date of Organization: 1939
Jacques Meynart, President
Jacques Zadok, General Manager

Charles Peiffer, Manager
Pierre Picherit, Foreign Dept. Manager
Guy Brun, Maurice Chatelin, Louis Oms, Robert Gudin, Pierre Gimbalt, Georges Lafaye, Producers

SERVICES: Advertising films, 35mm Eastmancolor and b&w for commercial TV only (live action—animated models and objects, cartoons). FACILITIES: Exhibition of advertising films in cinemas. Exclusive screening rights in 1395 cinemas in France, 550 in North Africa, 120 in Western French Africa.

**LES ANALYSES CINEMATOGRAPHIQUES**
6 Rue Francois ler, Paris 8e, France
Phone: BALzac 40-58 59
Date of Organization: 1947
Georges Roze, General Manager
Jean Vincent, Sales Manager

SERVICES & FACILITIES: Department Production and Realization—Documentaries, industrial and sales promotions films: 16mm and 35mm and filmstrips. Department—Société Anonyme des Image et la Publicité—Produits Publicitaires—Veritable Publicité (Medical); Department Advertising Films—Production and sale of sales-training films.

**FILM CABINETS**

**ALL STEEL**

PROTECTS YOUR FILM!

**FILM RACKS**

ALL SIZES...ALL TYPES

RR 250 (shown) Ideal for Film Libraries. Seven tiers of Separator Racks hold 250, 400 foot 16mm reels.

MANY MODELS TO CHOOSE FROM

SEND FOR CATALOG

**Film Cabinets**

**Neumade PRODUCTS CORPORATION**
250 West 57th Street New York 19, N. Y.

**1st In Canada**

**1st In Quality—100 national and international awards.**

**1st In Experience—1,000 films in over 20 years.**

**1st In Facilities—two stages, own lab, animation, completely self-contained.**

**1st In Effectiveness—Canada's largest producer of sponsored films, with 150 excellent people.**

FOR ANY PHASE OF PRODUCTION OR LAB WORK

_WRITE:

Crawley Films Limited
181 Eglington Ave. E. 19 FAIRMONT AVENUE 1467 Mansfield St.
Toronto, Ontario OTTAWA, CANADA Montreal, Quebec

**BUSINESS SCREEN MAGAZINE**
LES FILMS PIERRE REMONT
35 rue Washington, Paris 16th, France
Phone: ELysees 95-70
Studio: 124 rue la Boetie, Paris 16th
Date of Organization: July, 1949
Date of Incorporation: June, 1956
Pierre Remont, President
Monsieur Dimka, Co-Producteur Réalisateur
Albert Champeaux, Co-Producteur Réalisateur
Raymond Barre, Directeur Commercial
Mme. A. Pinet, Secrétaire Générale
Raymond Kerba,Philippe Condroyer, Jean-Pierre Ganancia, Pierre Vatrin, Renlatateurs
Guy Délecluse, Chef Opérateur Services: Production of motion pictures and commercials. Facilities: Equipment for motion picture production.
RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Showers of Stars, portions only, Climax (Chrysler Corp.); Pick a Star (Compton Adv.); Baby Knows Best (Klim Lait, Borden-Klim Milk); Le Petit Mexicain (Acme Bread, American Stores); Coute de Fees (Prudential Assurances, The Prudential Insurance Co. of America); Glamour from Paris (Pond's through J. Walter Thompson—New York); Fantastique, Robot, Mains (Mido Montres through Arco Films); Crest Dentifrice, Post's Raisin Bran (Benton & Bowles); Ivory Savon (Procter & Gamble); Sanka Coffee (Arco Films); Piel's Beer (Young & Rubicam); Alcoa Alumminum (Aluminum Company of America).

DENMARK
MINERVA-FILM A/S
Toldbodgade 18, Copenhagen K, Denmark
Phone: Minerva No. 1
Date of Organization: August, 1936
Torben Madsen, President
NORWAY
STARFILM A/S
Krusesgate 7, Oslo, Norway
Phone: 6 50 80
Date of Organization: August, 1952
Knut-Jorgen Erichsen, Managing Director
Kjell Aasted, Production Director
Hans Svendsen, Studio Manager
Mattis Mathiesen, Chief Photographer
Services: Production of all types of sponsored films and slidefilms. Facilities: Studio with 200 kW; 35mm and 16mm cameras; recording and cutting equipment; theatre.
RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: Lilleborg-Lade (The Norwegian Unilever Associate); Total of 35 motion pictures and several slidefilms for various clients.

(Continued on next page)
TIERSLER PRODUCTIONS

Presently serving clients for whom we have produced at least three—or more—successful motion pictures.

304 EAST 52nd STREET
NEW YORK 22, N. Y.
PLaza 5-7364

CRAB DOLLY

By

MOVIOLA

The Leading Manufacturer of Film Editing Equipment

- Film Editing Machines
- Sound Readers
- Rewinders
- Synchronizers

MOVIOLA MANUFACTURING CO.
1451 N. GORDON STREET
HOLLYWOOD 28, CALIFORNIA
Phone: HOLLYWOOD 7-3178

FILM PRODUCTION IN SCANDINAVIA

Norway: Continued
STATENS FILMSENTRAL
Schwensengate 6, Oslo, Norway
Phone: 60-20-90
Date of organization: 1948
President: Mrs. Ingeborg Lyche
Managing Director: John Mathisen

Services: Production and distribution of documentary and educational films and filmstrips. 16mm non-commercial film distribution on a national scale. 16mm sound recording. 16 and 35mm laboratory work. Facilities: Sound recording studio, laboratory.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Silvermine (Ministry of Education and National Assoc. of Jewelers); The Legal System (Ministry of Education and Ministry of Defense); Ready Instruction (National Assoc. of Bandy); Cross Country Skiing (National Assoc. of Skiing); Rehabilitation (Ministry of Social Affairs).

SVEKON FILM
Seiersberget 7, Bergen, Norway
Phone: 14688-14689
Date of organization: 1950
Managing Director: Haakon Sandberg, Owner
Managing Director: Sverre Sandberg, Owner

Services: 16mm and 35mm documentary-educational film production. Productions for U.S. television. Facilities: 16mm and 35mm sound recording studio, 16mm single system equipment, 16mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Kontakten Kajette (Norwegian Seamen’s Mission); Reklamevendel (A. S. Stendal); Reklamekatern (Clement Johnsen A/S); Golfklubben (Albert Lepsoe A/S).

SWEDEN

AB SVENSK FILMINDUSTRI:
Kungsgatan 36, Stockholm, Sweden
Phone: 221-400
Date of organization: 1907
Managing Director: C. A. Tenow, Documentary Producer
Manager: Nils Jerring, Director

Services: Production and distribution of documentary, sponsored advertising and educational films.
Facilities: 6 studios, including sound department. Owning and controlling over 100 leading Swedish cinemas. Leading Swedish distribution of education, etc., films.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: No titles submitted. Scandinavian Airlines System; Liberian-American Minerals Co.; AB Volvo; Royal Swedish Water Power Board.

FORBERG—FILM AB.
Kungsgatan 27, Stockholm, Sweden
Phone: 111655
Date of organization: 1934
Director: E. Forberg, General Manager
Director: T. Hultgren, Executive Secretary & Treasurer
Manager: B. Wiman, Sound Services

Services: Motion pictures in 35 and 16mm and slidefilms for industrial, sales and personnel training. Facilities: Camera and lighting for 35 and 16mm motion pictures; sound recording; complete facilities for slidefilms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Building Renee Hydroelectric Power Works, The Fox River (Kranende Hydroelectric Co.); Galese Power Works (Galese Co.); Bergforforsen Power Station, The Indal River—Then and Now (Bergforforsen Co.); A. New House (Master-Builders Assoc. of Stockholm); SLIDE FILMS: Hot Spray Units, Cobra Motor Drills (Atlas Copco Co.); Do It Right—the Volkswagen Way (Scania Vabis); Build with Young Yahlul, Stone-cutting Works; Citrus-Fruits, Imported Fruits (Swedish Fruit and Candy Assoc.); Bringing Up a Christian Woman, To Be a Teacher in a Sunday School (Swedish Lay-workers Central Board); In Wood and Plastic (Swedish Cellulosa Co.); The Bill of Exchange (Swedish Commercial Bank); In the Periwinkle Branch (Swedish Perfumers’ Assoc.). Many adaptations of U.S. slidefilms.

AB SVENSK FILMINDUSTRI:
Kungsgatan 27, Stockholm, Sweden
Phone: 111655
Date of organization: 1934
Manager: B. Wiman, Sound Services

Services: Motion pictures in 35 and 16mm and slidefilms for industrial, sales and personnel training. Facilities: Camera and lighting for 35 and 16mm motion pictures; sound recording; complete facilities for slidefilms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Building Renee Hydroelectric Power Works, The Fox River (Kranende Hydroelectric Co.); Galese Power Works (Galese Co.); Bergforforsen Power Station, The Indal River—Then and Now (Bergforforsen Co.); A. New House (Master-Builders Assoc. of Stockholm); SLIDE FILMS: Hot Spray Units, Cobra Motor Drills (Atlas Copco Co.); Do It Right—the Volkswagen Way (Scania Vabis); Build with Young Yahlul, Stone-cutting Works; Citrus-Fruits, Imported Fruits (Swedish Fruit and Candy Assoc.); Bringing Up a Christian Woman, To Be a Teacher in a Sunday School (Swedish Lay-workers Central Board); In Wood and Plastic (Swedish Cellulosa Co.); The Bill of Exchange (Swedish Commercial Bank); In the Periwinkle Branch (Swedish Perfumers’ Assoc.). Many adaptations of U.S. slidefilms.

The Leading Manufacturer of Film Editing Equipment

- Film Editing Machines
- Sound Readers
- Rewinders
- Synchronizers

MOVIOLA MANUFACTURING CO.
1451 N. GORDON STREET
HOLLYWOOD 28, CALIFORNIA
Phone: HOLLYWOOD 7-3178
Cable: MOVIOLA, HOLLYWOOD

BUSINESS SCREEN MAGAZINE
AFRICA

SUDAN PUBLICITY CO., LTD.
Publicity House, Khartoum.
Phone: Khartoum 1140, 7511
Cable Address: Publicity
Date of Organization: 1956
Hamish Davidson, Managing Director
Khalid Atabani, General Mgr.
Mohamed Takhtian, Prod. Sup.
Kamal Abulnaga, Studio Mgr.
SERVICES: 35mm films (B&W); 16mm films (color); 35mm filmstrips (B&W and color); Sound tracks: Arabic, English, French, Greek. FACILITIES: Complete sound stage, carpenter's shop, production offices.

AFRICA

ESTUDIOS MORO S. A.
Los Mesones, 15 Madrid, Spain
Phone: 365-102
Date of Organization: 1956
Santago Moro, General Mgr.

MOVIERECORD, S. A.
Martires de Aleca 1, Madrid, Spain
Phone: 489-205
Date of Organization: 1956
Jose L. Litten, General Manager
Pedro Pertilla, President
Jose M. Guerra, Manager
Pedro Portilla, President

DATE OF ORGANIZATION: 1956
Phone: 489205

SUDAN PUBLICITY CO., LTD.
Publicity House, Khartoum.
Phone: Khartoum 1140, 7511
Cable Address: Publicity
Date of Organization: 1956
Hamish Davidson, Managing Director
Khalid Atabani, General Mgr.
Mohamed Takhtian, Prod. Sup.
Kamal Abulnaga, Studio Mgr.
SERVICES: 35mm films (B&W); 16mm films (color); 35mm filmstrips (B&W and color); Sound tracks: Arabic, English, French, Greek. FACILITIES: Complete sound stage, carpenter's shop, production offices.

AFRICA

Cambridge Film & TV Productions Pty. Ltd.
221 Pelham Street, Carlton, N.3, Victoria, Australia
Phone: 352-04, 47 1678
Cable: CAMFITEL, Melbourne
Date of Organization: 1949
W. V. Morgan, Chairman of Directors
E. G. Morcom, General Manager
D. J. Bilcock, Producer-Director
L. Jeffman, Chief Cameraman
D. Trewin, Film Editor
S. Sesin, Head Animator
G. Kischkowski, Office Manager
SERVICES: Producers of all types of documentary, commercial and slide films; television commercials, business and industrial films; television slides. FACILITIES: Animation department with 55mm and 16mm Oxberry type tables; sound stage with comprehensive 35mm and 16mm camera equipment; double system recording on 17½ sprocketed magnetic film; precision theatre for hire with interlock facilities for screening of rushes, 35mm or 16mm; complete still photography department.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Visqueen in the Coolstores; Imperial Chemical Industries of Australia and New Zealand; Key to Safety; Australian Papers Mfrs. Ltd.; Down to Earth; Electricity Trust of South Australia; Baby & the Bottle (Farran Co. Pty., Ltd.); The Power Story, The Difference that Counts (Ford Motor Co. of Australia Pty., Ltd.); The Repower Story, The Difference that Counts (Ford Motor Co. of Australia Pty., Ltd.); TV Commercials: for Ford Motor Co. of South Australia; The Welcome (Pepsi-Cola); Good Plant Protection (I.C.I.); Alka Seltzer For Me! (Miles Laboratories).

AFRICA

CAMBRIDGE FILM & TV PRODUCTIONS PTY. LTD.
541 Darling St., Rozelle, Sydney, New South Wales
Phone: WE 3141 (4 lines)
Date of Organization: 1931
Norman Bede Rydge, C.B.E., Chairman, Directors
Reg Burberry, Prod. Mgr.
Lloyd Shiel, Chief Cameraman
Sydney Whitley, Editor-in-Chief
Allyn Barnes, Chief Sound Engineer
Stuart Rabston, Optical Effects & Animation
Richard Allport, Film Director
Bede Whiteman, Film Director
Walter Batty, Film Director
William Cartly, Film Director
SERVICES: Cinesound Australian Weekly Newsreel Circulating throughout Australia and New Zealand; Key to Safety; Australian Papers Mfrs. Ltd.; Down to Earth; Electricity Trust of South Australia; Baby & the Bottle (Farran Co. Pty., Ltd.); The Power Story, The Difference that Counts (Ford Motor Co. of Australia Pty., Ltd.); TV Commercials: for Ford Motor Co. of South Australia; The Welcome (Pepsi-Cola); Good Plant Protection (I.C.I.); Alka Seltzer For Me! (Miles Laboratories).

AFRICA

PRODUCTIONS PTY. LTD.
CINESOUND PRODUCTIONS PTY. LTD.
541 Darling St., Rozelle, Sydney, New South Wales
Phone: WE 3141 (4 lines)
Date of Organization: 1931
Norman Bede Rydge, C.B.E., Chairman, Directors
Reg Burberry, Prod. Mgr.
Lloyd Shiel, Chief Cameraman
Sydney Whitley, Editor-in-Chief
Allyn Barnes, Chief Sound Engineer
Stuart Rabston, Optical Effects & Animation
Richard Allport, Film Director
Bede Whiteman, Film Director
Walter Batty, Film Director
William Cartly, Film Director
SERVICES: Cinesound Australian Weekly Newsreel Circulating throughout Australia and New Zealand; Key to Safety; Australian Papers Mfrs. Ltd.; Down to Earth; Electricity Trust of South Australia; Baby & the Bottle (Farran Co. Pty., Ltd.); The Power Story, The Difference that Counts (Ford Motor Co. of Australia Pty., Ltd.); TV Commercials: for Ford Motor Co. of South Australia; The Welcome (Pepsi-Cola); Good Plant Protection (I.C.I.); Alka Seltzer For Me! (Miles Laboratories).

AFRICA

Cinesound Productions Pty., Ltd.
541 Darling St., Rozelle, Sydney, New South Wales
Phone: WE 3141 (4 lines)
Date of Organization: 1931
Norman Bede Rydge, C.B.E., Chairman, Directors
Reg Burberry, Prod. Mgr.
Lloyd Shiel, Chief Cameraman
Sydney Whitley, Editor-in-Chief
Allyn Barnes, Chief Sound Engineer
Stuart Rabston, Optical Effects & Animation
Richard Allport, Film Director
Bede Whiteman, Film Director
Walter Batty, Film Director
William Cartly, Film Director
SERVICES: Cinesound Australian Weekly Newsreel Circulating throughout Australia and New Zealand; Key to Safety; Australian Papers Mfrs. Ltd.; Down to Earth; Electricity Trust of South Australia; Baby & the Bottle (Farran Co. Pty., Ltd.); The Power Story, The Difference that Counts (Ford Motor Co. of Australia Pty., Ltd.); TV Commercials: for Ford Motor Co. of South Australia; The Welcome (Pepsi-Cola); Good Plant Protection (I.C.I.); Alka Seltzer For Me! (Miles Laboratories).

AFRICA

VIEWLEX "SALESTALK" SOUND-SLIDE
Unit Adds Controlled Showmanship to Your Sales and Profits AUTOMATICALLY!

- Attache Case convenience and portability!
- It's the perfect audio-visual presentation in a package!

Now Viewlex applies a PROVEN SOUND-SIGHT principle to INCREASED BUSINESS! The new Viewlex "SALESTALK" SOUND-SLIDE unit is your own complete "presentation in an attache case." It's like having a "Showroom-at-your-fingertips." Your product or service story is told and sold with exactly the same perfection and energetic enthusiasm from the first A.M. appointment to the last call of the day!

So light . . . so compact . . . so simple to operate. Sets up in seconds! The ultimate in full-powered showmanship. Through the power of dramatic animation, drawings, charts, documentary photographs, etc., in color or black and white . . . your products or services take on a new added dimension of importance! They're ALWAYS presented in the EXACT same way your management team wants it to . . . through the controlled sight and sound message of the Salestalk.

Over all Size: 11" x 17" x 5" Weight: 14 lbs.
Projector: 150 Wats. Filming
Record Player: 4 speed. Takes up to 12" records.
Price: $99.50 Complete

Other Viewtalk Sound-Slide units from $13.95 to $224.50

VIEWLEX Inc.
35-15 Queens Blvd, Long Island City N. Y.
CINESOUND PRODS:
Zealand, T.C.N, daily TV newscast, industrial, documentary, commercial and television films in 35mm and 16mm. Camera representatives in Melbourne, Brisbane, Adelaide, Perth, Hobart, Townsville, Auckland, New Zealand. FACILITIES: Two sound stages, full 35 & 16mm camera and lighting equipment; (35mm and 16mm) power generating plants, 16mm & 17/32mm magnetic recorders and mixing heads. (8 channel re-recording). Two optical film recorders. Three theatrettes, Oxberry animation equipment; editing, dubbing, script writing.

RECENT PRODUCTIONS AND SPONSORS:
MOTION PICTURES: The Sunshine State (Queensland Government); Holiday of Australia (Caltex Oil, Aust. Pty., Ltd.); Brisbane, City in the Sun (Brisbane City Council); Clyde Industries of Australia (Clyde Industries); St. Mary’s (Department of the Interior); Not for Profit Alone, Magna Rally, 558 (Vacuum Oil); Flight into Yesterday (Quantas Empire Airways); The Rheem Story (Rheem Australia); The Kelvinator Story (Kelvinator Australia); Herb Improvement (Dept. of Interior); A Man, A Nation, and an Industry (Lysaghts); Water Wizards (Jantzen).

PERIER PRODUCTIONS PTY., LTD. (ssf, etc.):
PERIER FILMS PTY., LTD.
24 Jamison St., Sydney, New South Wales.
Phone: BU 6527; BU 4049
Date of Organization: 1947
Reg Perier, Managing Director
Shan Morris, Production Mgr.
Mildred Flynn, Business Mgr.
Helen Hughes, Color Transparencies
John Bowen, Film Director
SERVICES: Specializing in 16mm documentary, educational and industrial film production; 35mm color strip film production; 35mm color transparency library, Australian, New Zealand and Pacific Islands coverage; commercial and industrial photographers. FACILITIES: Own studio, cutting facilities, 16mm Cine Kodak Special, 200 ft. magazines, camera blimp, motor-drive, time-lapse equipment, 16mm synchronous magnetic film recorder, 35mm Exactas, full range 5 x 4 equipment.

MALAYA
CATHAY FILM SERVICES LTD.
Cathay Building, Singapore 9, Malaya.
Phone: 22856
Date of Organization: 1957
Loke Wan Tho, Chairman of Directors
Tom Hudge, Managing Director and Producer
Nomi Wright, Director, Writer
SERVICES: Production of advertising, public relations, documentary and news and training films. Location shooting anywhere in East. 35mm and 16mm black & white and color. FACILITIES: Film modern studio. Two large sound stages; Mitchell, Arriflex, Bell & Howell Eyemo; Westrex sound; Mole-Richardson lighting; generators, etc.

RECENT PRODUCTIONS AND SPONSORS:
MOTION PICTURES: New Brunei Mosque (Brunei Government); Tiger Shoot (Maya Breweries); 75th Anniversary (Fraser & Co.); City Council (Singapore City Council); Asia Today, series of 8 (British Government); Nescafe Film (Independent Television, London). ADVERTISING FILMS: 1958 Economy Run (Standard-Vacuum Oil Co.); White Horse Whisky (White Horse); Cornflour (Brown & Polson); Dom (Dom); Kerosine, Laffing Oil (Shell Oil Co.).
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### A 9TH PRODUCTION REVIEW SUPPLEMENT

An Index and Guide to Producers of Television Commercials

(See Cross-Index at Left for Producers on Pages 99-148)
METROPOLITAN NEW YORK

GENE DEITCH ASSOCIATES, INC.
43 West 61st Street, New York 23, N. Y.
Phone: Circle 7-1970
Gene Deitch, President
Ken Drake, Production Manager
Al Konzel, Head of Creative Dept.
George Dryfoos, Director of Sales

SERVICES: Animation pictures, slide films, film commercials for industry, agriculture, government, education, TV and theater; domestic and foreign. Creative storyboard. FACILITIES: Complete production including editing.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Parliament (Benton & Bowles); Bakets Instant Cocoa (Frick & Beverage); Fifth Avenue Candy Bar (J. M. Mathes); Folger’s Coffee (Cunningham & Walsh, Inc.).

ELEKTRA FILM PRODUCTIONS, INC.
33 West 46th Street, New York 36, N. Y.

Date of Organization: 1956
Abe Liss, President
Samuel Magoff, Secretary-Treasurer

SERVICES: Animation and live action films for TV and theatre; industrial and educational films. FACILITIES: Animation production equipment including editing and cameras.

RECENT PRODUCTIONS AND SPONSORS


FILMWAYS, INC.
18 East 59th Street, New York, N. Y.

Date of Organization: 1952
Martin Ransohoff, President
Lee Goodman, Executive Vice-President, in charge of Production
Nick Webster, Vice-President, Creative
Mickey Dublin, Vice-President, in charge of Sales
Richard B. Sage, Secretary

SERVICES: Complete production of 35mm and 16mm color and black and white motion pictures, slide films, filmstrips, telepods of all kinds. FACILITIES: Two complete studios in New York City, one in Hollywood, and worldwide location facilities.

RECENT PRODUCTIONS AND AGENCIES


HEARST METROTONOE NEWS, INC.
450 West 56th Street, New York 19, N. Y.

Date of Organization: September, 1934
Services of the Day, theatrical newsreel; Teleneus TV Daily, Weekly Digest, Weekly Sports Reel syndicated to stations here and abroad; Screen News Digest, monthly school release; news and documentary.

RECENT PRODUCTIONS AND SPONSORS

FILMED TV PROGRAMS: Farm Newsrol (American Cyanamid Corp.), 1953 News Review (Pan-American World Airways); Screen News Digest (Sun Papers of Baltimore and others); Teleneus Daily TV News, Teleneus Weekly Digest, Teleneus Weekly Sports Reel.

HUFF, FRITZ & HENKIN PRODUCTIONS, INC.
38 West 48th Street, New York 36, N. Y.

Date of Incorporation: March, 1958
Howard H. Henkin, Pres., Director of Live Action
Ronald Fritz, Vice-President, Creative Director
Daniel Hune, Vice-President, Film Editor
Larry Puck, Executive Producer

SERVICES: Animation and live action commercials, industrials and features for TV and industry; creative staff for storyboards, script, recording, jingles (music and lyrics). FACILITIES: Animation and live action equipment for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS


J Walter Thompson Co.; Solax (J. M. Mathes); Piel’s Beer (Young & Rubicam); Anderson Soup, Nescafe (Bryan Houston); Johnson’s Pledge (Benton & Bowles); Scotch Tape, 3M Co. (B.B.D.&O.); Coca-Cola (McCann-Erickson).

HANKINSON STUDIO, INC.
15 West 46th Street, New York, N. Y.

Frederick L. Hankinson, President
Walter Klas, in charge of Production

SERVICES: Art department, animation and still photography; animation, editing, darkroom.

RECENT PRODUCTIONS AND AGENCIES


LEONARD PRODUCTIONS, INC.
148 West 45th Street, New York 36, N. Y.

Date of Incorporation: 1957
Gene Deitch, President
Ken Drake, Production Manager

SERVICES: Creative staff for storyboards, script, recording, jingles (music and lyrics). FACILITIES: Complete production including editing.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Alcoa (Ketchum, MacLeran); Lestoil (Jackson Associates); Monarch Cars (Cockfield Brown & Co.); Standard Oil, Pertussin (McCann-Erickson, Inc.); Lestoil (Jackson Associates); Monarch Cars (Cockfield Brown & Co.); National Guard (VanSant, Dugdale), National Guard (VanSant, Dugdale); National Guard (VanSant, Dugdale).}

HFH PRODUCTIONS: CONTENT.

Chips, Riso, Jet Dog Food, Revere Sugar, Hires Root Beer.

ROBERT LAWRENCE PRODUCTIONS, INC.
418 West 54th Street, New York 19, N. Y.

Date of Organization: 1952

RECENT PRODUCTIONS AND SPONSORS


FILMED TV PROGRAMS: Farm Newsrol (American Cyanamid Corp.), 1953 News Review (Pan-American World Airways); Screen News Digest (Sun Papers of Baltimore and others); Teleneus Daily TV News, Teleneus Weekly Digest, Teleneus Weekly Sports Reel.

HEARST METROTONOE NEWS, INC.
450 West 56th Street, New York 19, N. Y.

Date of Organization: September, 1934

SERVICES: News of the Day, theatrical newsreel; Teleneus TV Daily, Weekly Digest, Weekly Sports Reel syndicated to stations here and abroad; Screen News Digest, monthly school release; news and documentary.

RECENT PRODUCTIONS AND SPONSORS


LEONARD PRODUCTIONS, INC.
148 West 45th Street, New York 36, N. Y.

Date of Incorporation: 1957
Gene Deitch, President
Ken Drake, Production Manager

SERVICES: Creative staff for storyboards, script, recording, jingles (music and lyrics). FACILITIES: Complete production including editing.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Alcoa (Ketchum, MacLeran); Lestoil (Jackson Associates); Monarch Cars (Cockfield Brown & Co.); Standard Oil, Pertussin (McCann-Erickson, Inc.); Lestoil (Jackson Associates); Monarch Cars (Cockfield Brown & Co.); National Guard (VanSant, Dugdale), National Guard (VanSant, Dugdale).
INSTANT COMMERCIALS

*with our new VIDEO TAPE facilities

All new, spacious studios, with Ampex Video Tape Recorders, Image Orthocon TV Cameras, experienced crew, complete switching facilities and remote truck with microwave equipment. Watch for opening date.

and ALMOST INSTANT service on . . .

SLIDE FILMS: We are the ONLY studio ANYWHERE with 24 hour service on color slide films or individual color slides. We handle all writing and production, either B/W or Color.

SOUND: Again, complete services and facilities, 1/2 inch magnetic tape, Ampex and Magnacord equipment, high speed dubbing at lowest rate, complete handling (packaging, mailing), 16 and 35 MM magnetic sound tracks, complete 16 and 35 MM optical recording and transfer.

ART: A complete, experienced Art Department is available to prepare your layouts, comprehensive and storyboards, also copy and typesetting.

DISPLAYS: Complete display services. We specialize in original designs ... All types and sizes.

RECENT PRODUCTIONS . . .

We have been privileged to serve International Telephone and Telegraph Corporation, (Kellogg Switchboard and Supply Co.) with a 27 minute color training film on the ICBM Project; Cities Service Oil Co.— “Know Your Tire,” a 22 minute B/W dealer training film; a 26 minute, color film for Union Carbon and Carbide Corp.— “Production and Profits on the Farm”, ...also, dubbed in French & German for overseas use: a 15 minute color film for International Minerals and Chemical Corp., to introduce a new fertilizer to the national dealers. We’re busy too with TV commercials, including PROM, (Tatham-Laird), SUAVE, ENDEN, STAG BEER, CORONA CIGARS, DUTCH CLEANSER, (Edward H. Weiss).
METROPOLITAN NEW YORK:

ROY PINNEY PRODUCTIONS, INC.
149 East 65th Street, New York 31, N.Y.
Phone: Tri-Falgar 3-2224
Date of Organization: 1946
Roy Pinney, President
Doris Pinney, Treasurer
Walter Kienzle, Production Manager
Janet White, Sales Representative
William Ward Beecher, Art Director
SERVICES: Documentary, nature and travel films, sales training and product promotion.
FACILITIES: Three story building with 25' x 80' studio; 16mm & 35mm cameras, magnetic recorder, projection, dressing, cutting rooms; production offices, etc. Lab for b&w & color processing of stills.
RECENT PRODUCTIONS AND SPONSORS
Filmed TV Programs: Today, weekly 6-10 minute film reports (NBC); World of Ivan Sanderson, multisponsored series of half-hour films, 7 completed, 6 in production.

PINTOFF PRODUCTIONS, INC.
64 East 55th Street, New York, N.Y.
Phone: ELdorado 5-1431
Date of Organization: December, 1957
Ernest Pintoff, President
Henry E. Knauf, Client Contact
Leota D. Payne, Business Manager
Arnold Stone, Production Manager
SERVICES: Complete animation facilities for production of animated and live action motion pictures, slides, films and trailers for TV commercials, industrial and public relations use.
RECENT PRODUCTIONS AND SPONSORS

WILBUR STREICH PRODUCTIONS, INC.
49 West 45th St., New York 36, N. Y.
Phone: JUdson 6-1650
Date of Incorporation: 1950
William A. Sturm, President, Tech. Dir.
Robert J. Hassard, Chairman of the Board
Albert D. Hecht, Trens., Cost. Relations
Orestes Caplini, Secretary, Creative Head
Don McCormick, Studio Manager
Kenneth Walker, Animation Director
Walter Bergman, Editor
S. J. Horton, Manager, Print Dept.
SERVICES: Film production, including live action, animation, stop motion, animated stop-motion puppets. FACILITIES: Live action studio; animation stands; stop motion puppet stage; editing dept.

TERRYTOONS
(Division of CBS Television Film Sales, Inc.)
38 Centre Avenue, New Rochelle, N.Y.
Phone: NE 2-3466
Date of Organization: 1929
William M. Weiss, Vice-President & General Manager
Frank Schudde, Production Manager
SERVICES: Production of film commercials, industrials, theatrical cartoons, TV program cartoons, etc.; all necessary equipment for 35mm complete magnetic recording.

See Listing Pages 99 thru 152 for Other TV Film Producers

FLORIDA

SOUNDAC PRODUCTIONS, INC.
2133 N.W. 11th Avenue, Miami 37, Florida
Phone: FR 2-3655
Date of Organization: 1951
Robert D. Buchanan, President, Gen. Mgr. Jack Schiehle, Jr., Production Manager
Robert G. Biddlecombe, Technical Director
Francis J. Noack, Art Director
SERVICES: 16mm motion pictures for business, industry, television. Complete sound recording. Syndicated programs and features for television. Complete animation service. FACILITIES: 16mm motion picture and sound recording equipment; sound stage; editing facilities; complete animation facilities; two animation cameras.

RECENT PRODUCTIONS AND SPONSORS
Filmed TV Programs: Operation Black Dead; Homestead Air Force Base; Satellite & Death, Danger Below, The Magnetic Moon; The Martian Mine (Richard H. Ullman, Inc.).

SCOPE, INC.
146 Almeria Avenue, Coral Gables, Florida
Phone: Highland 4-7202
Robert L. Perine, President
Michael Brown, Vice-President
Lilian Carpenter, Dir. of Advertising
SERVICES: 50' x 60' studio, all remote equipment for 16mm and 35mm film production of TV commercials, industrial and religious motion pictures, slides.

METROPOLITAN CHICAGO
(For other recognized specialists in television production see pages 127-132)

ROSS WETZEL STUDIOS INC.
(formerly Cartoonists, Inc.)
515 N. Wabash Avenue, Chicago, Ill.
Phone: Superior 7-2755
Date of Organization: 1948
Ross Wetzel, President
Roger Sloan, Vice-President, Sales
Wm. Langdon, Vice-President, Prod.
Robert Shipley, Optical Service
SERVICES: 35 x 40 studio; three animation stands, 35 or 16; three Movicol; editing and projection rooms; 35-16 Oxberry, Special Effects Printer. Optical and animation services for producers.

WILLIAMS & MEYER CO.
630 South Wabash Ave., Chicago, Ill.
Phone: WAbash 2-3800
Date of Organization: 1930
William S. Meyer, President
A. E. Allen, Vice-President, Production Supervision
SERVICES: Studio equipment; copy and art services; color and black laboratories for production of TV commercials, color corrections, storyboards, etc.

METROPOLITAN NEW YORK:

ROY PINNEY PRODUCTIONS, INC.
149 East 65th Street, New York 31, N.Y.
Phone: Tri-Falgar 3-2224
Date of Organization: 1946
Roy Pinney, President
Doris Pinney, Treasurer
Walter Kienzle, Production Manager
Janet White, Sales Representative
William Ward Beecher, Art Director
SERVICES: Documentary, nature and travel films, sales training and product promotion.
FACILITIES: Three story building with 25' x 80' studio; 16mm & 35mm cameras, magnetic recorder, projection, dressing, cutting rooms; production offices, etc. Lab for b&w & color processing of stills.
RECENT PRODUCTIONS AND SPONSORS
Filmed TV Programs: Today, weekly 6-10 minute film reports (NBC); World of Ivan Sanderson, multisponsored series of half-hour films, 7 completed, 6 in production.

PINTOFF PRODUCTIONS, INC.
64 East 55th Street, New York, N.Y.
Phone: ELdorado 5-1431
Date of Organization: December, 1957
Ernest Pintoff, President
Henry E. Knauf, Client Contact
Leota D. Payne, Business Manager
Arnold Stone, Production Manager
SERVICES: Complete animation facilities for production of animated and live action motion pictures, slides, films and trailers for TV commercials, industrial and public relations use.
RECENT PRODUCTIONS AND SPONSORS

WILBUR STREICH PRODUCTIONS, INC.
49 West 45th St., New York 36, N. Y.
Phone: JUdson 6-1650
Date of Incorporation: 1950
William A. Sturm, President, Tech. Dir.
Robert J. Hassard, Chairman of the Board
Albert D. Hecht, Trens., Cost. Relations
Orestes Caplini, Secretary, Creative Head
Don McCormick, Studio Manager
Kenneth Walker, Animation Director
Walter Bergman, Editor
S. J. Horton, Manager, Print Dept.
SERVICES: Film production, including live action, animation, stop motion, animated stop-motion puppets. FACILITIES: Live action studio; animation stands; stop motion puppet stage; editing dept.

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RECENT PRODUCTIONS AND SPONSORS
Filmed TV Programs: Operation Black Dead; Homestead Air Force Base; Satellite & Death, Danger Below, The Magnetic Moon; The Martian Mine (Richard H. Ullman, Inc.).

SCOPE, INC.
146 Almeria Avenue, Coral Gables, Florida
Phone: Highland 4-7202
Robert L. Perine, President
Michael Brown, Vice-President
Lilian Carpenter, Dir. of Advertising
SERVICES: 50' x 60' studio, all remote equipment for 16mm and 35mm film production of TV commercials, industrial and religious motion pictures, slides.

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: for First National City Bank, Wildroot, U. S. Steel, Pittsburgh Plate Glass (R.B.D.K.O.); Vitalis, Borden's (D.C.S. &S.); Nabisco, Blatz Beer (Kenyon & Eckhardt); Speidel (Norman, Craig & Kummel); Texaco (Ronalds Advgy.); RCA, Beneficial Finance (Al Paul Letton); Arnold Bakers (Charles W. Hoyt); Victor Coffee (James Thomas); Chirpy Kesco Dog Food (Donahue & Coe); Lipton Tea (Young & Rubicam) etc.

METROPOLITAN CHICAGO
(For other recognized specialists in television production see pages 127-132)

ROSS WETZEL STUDIOS INC.
(formerly Cartoonists, Inc.)
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Wm. Langdon, Vice-President, Prod.
Robert Shipley, Optical Service
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WILLIAMS & MEYER CO.
630 South Wabash Ave., Chicago, Ill.
Phone: WAbash 2-3800
Date of Organization: 1930
William S. Meyer, President
A. E. Allen, Vice-President, Production Supervision
SERVICES: Studio equipment; copy and art services; color and black laboratories for production of TV commercials, color corrections, storyboards, etc.
NEBRASKA

JACK ANDERSON PRODUCTIONS

5642 Burdeute Street, Omaha, Nebraska

Phone: Glendale 0982

Date of Organization: 1958

Jack Anderson, Owner

James Keith, Production Supervisor

Facilities: 16mm Auricon Pro-600 camera, single or double system sound equipment; Bolex Reflex cameras; Magnacord records with Rangertone sync; other recording equipment for TV, motion pictures and radio; animation equipment, editing, small studio; creative, art, scripting, direction, photography services.

RECENT PRODUCTIONS AND SPONSORS


Jack Anderson, Owner

Dorothy Hays, Animation Director

Facilities: 8000 sq. ft. studio floor space; sound stage, recording, editing equipment; six-man art department; specializing in animated TV commercials, motion pictures, slide-films; 16mm b/w and color; animation stand.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Success Wax (Torobin, Ltd.); Gambirrenz Beer (Bryan & Bowman); Diamond Match Co., Trans América (Lennert & Newell); Mayflower Van Lines (Virgil A. Warren Advog.)

SAN FRANCISCO

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco, Calif.

Phone: ORdway 3-9162

Date of Organization: 1935

Gerald L. Karst, President, Gen. Manager

Harold A. Zell, Vice-Prea. in Chge. of Prod.

Boris Skopin, Mgr. Title & Trailer Dept.

Gerald Patterson, Mgr. Laboratory Dept.

SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business, TV films, spot commercials. FACILITIES: Maurer & Cine Special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16mm & 35mm laboratory (developing, printing and reduction), art dept.: magnetic & optical recording; dubbing equipment; sound stage; editing equipment; title & animation equipment; script-to-release print service; screening room equipped for CinemaScope, 35mm and 16mm projection.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for California Wine Advisory Board; Roman Meal Bread (Roy S. Durstine, Inc.); Standard Oil Co. of California (B.E.D.&O.); Central Calif. Poultry Producers; Nu-Laid Eggs (Botsford, Constantine & Gardner); Granny Goose Potato Chips (Harris, Harlan & Wood).

UTAH

STOCKDALE & COMPANY

729 West 6th South, Salt Lake City, Utah

Phone: EL 5-5511

Date of Organization: 1937

C. L. Stockdale, President & Sales Manager

Calvin Briggs, Vice-President

Facilities: Own laboratory, Photo Tech Laboratory, Full facilities for 16mm production of TV commercials; kinescopes, industrial motion pictures.

RECENT PRODUCTIONS AND AGENCIES


NEW MEXICO

BANDELIER FILMS

1837 Lomas Blvd., N.E., Albuquerque, New Mexico

Phone: CHapel 3-5848

Date of Organization: 1945

Robert Stevens, Owner

Doyle Courington, Production Manager

Daniel Bossie, Animation Director

Facilities: 4000 sq. ft. studio and office space. 16mm and 35mm animation cameras, editing, projection equipment, art and animation for production of industrial animation motion pictures, slide-films, TV commercials. Still cameras and darkroom.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The March of Progress (Chicago Stockyards & Transit Co.); The Living Waters (East Bay Municipal Utilities District); TV COMMERCIALS: for Standard Oil Co. of California (B.E.D.&O.); Shell Oil Co. (Pacific Productions); J. A. Folgers & Co.; Harris, Harlan & Wood; Golden Grain Macaroni Products (McCann-Erickson); Kilpatrick Bakeries (Reinhardt Adv.); Poultry Producers of Central Calif.; and others.

T H A N K S  T O :

NEVER

in all our years in business have we failed to keep a
delivery date promise!
Our clients like that assurance . . . . so will you!

KNIGHT STUDIO

159 East Chicago Avenue, Chicago II, Illinois

9TH ANNUAL PRODUCTION REVIEW
ANIMATION, INC.

736 North Seward St., Hollywood 38, Calif.
Phone: Hollywood 4-1117
Date of Organization: May, 1955
Branch Offices: 14055 Fenkell Avenue, Detroit, Mich.

Earl Klein, President
Ron Maidenberg, Vice-President
Chris Petersen, Jr., General Manager
Robert Hirsch, In Chg. of Production

Facilities: Stage, animation cameras, Ampex recorder and editing equipment for production of TV spots and government training films.

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: For Coca-Cola, Nabisco, Standard of Ohio, Cleveland Illuminating Co., Ohio Bell Telephone, Menen (McCann-Erickson); Kraft, Household Finance Corp., Campbell-V8, Johnsen's Glo-Coat Waxes (Needham, Louis & Broshy); Pabst Blue Ribbon (Legler); Bank of America (Direct); Kroger, Pillsbury XXX, John Morrell (Campbell-Mithun); Swansdown, Jell-O (Young & Rubicam); Post Grape-Nuts (Benton & Bowles); Hormel, Pacific Gas & Electric, Pacific Telephone (R.E.D.&O.); Aunt Jemima. Black Flag, Ford Dealers (J. Walter Thompson); and many others.

FINE ARTS PRODUCTIONS

7729 Sunset Blvd., Hollywood 46, Calif.
Phone: HO 7-710
Date of Organization: 1953

John Wilson, Pres., Exec. Producer
Rob Clifford, Film Production Mgr.
Steve Glick, Treasurer
Dorothy Irwin, Personnel
John Freeman, Animation Director

Facilities: Complete animation production, live action sound stage available. Specialists in creative, writing, 16mm and 35mm color and black and white production of TV commercials, theatricals, industrial, animated training films.

RECENT PRODUCTIONS AND SPONSORS
Filmed TV Programs: Big Hit Movie Main Title (CBS); Color Doodles, series (Blitz-Wenzel Co.); TV COMMERCIALS: for Butter-Nut Coffee; Farmer's Insurance; 16mm and 35mm motion picture. Editorial rooms.

FILMCRRAFT PRODUCTIONS

8151 Melrose Ave., Los Angeles, Calif.
Phone: OLIVE 3-2430
Date of Organization: 1950
Regina Lindenbaum, President
Jack C. Lacey, Production Manager

Facilities: Fully equipped sound stage, cleared for security film production; industrial, documentary motion pictures, filmed TV shows and commercials. Editorial rooms.

RECENT PRODUCTIONS AND SPONSORS

SHERMAN GLAS PRODUCTIONS, INC.

7015 Sunset Blvd., Hollywood 28, Calif.
Phone: Hollywood 7-8151
Date of Incorporation: 1955
Sherman Glas, President
Maggie Farkus, Executive Secretary

Facilities: Complete studio facilities for production of TV commercials, industrial films, special effects and titles.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Pepsi-Cola; Pall Mill: Lincoln-Mercury: Mr. Pettigrew Series (Budweiser).

RILEY JACKSON PRODUCTIONS

Phone: Hollywood 3-2224
Date of Organization: 1946
Riley Jackson, President, Sales Manager

Facilities: Complete facilities for production of motion pictures, TV commercials.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Change for Success (7-Up Bottling Co.), TV COMMERCIALS: for Nesbit's (M. H. Kelso Co.); Fiat Motors (St. George & Keys, Inc.); D.K.W. (Direct), Closed Circuit Presentations: for Buick Motor Cars, 10 minutes of sales meeting (McCann-Erickson).

LAWRENCE-SCHNITZER PRODUCTIONS, INC.

1040 North Las Palmas, Hollywood 38, Calif.
Phone: Hollywood 2-6338
Teleype: LA 163
Gerald Schnitzer, Executive Vice-President

(See complete listing under New York City)

NEW WORLD PRODUCTIONS

13273 Ventura Blvd., North Hollywood, Cal.
Phone: ST 7-9674
Date of Organization: 1939
Ted Robinson, in Charge of Production
Tom Atkins, Production Manager
Phil Roleff, Schneider, Special Projects
Art Scott, Animation Director
Sterling Barnett, Head Camera Department
Red Yould, Ref. Hennig, Camera
Loren Steadman, Technical Director


PLAYHOUSE PICTURES

1401 No. La Brea Avenue, Hollywood 2 California
Phone: Hollywood 5-2193
Date of Organization: 1952
Date of Incorporation: 1957
Branch: 360 N. Michigan Avenue, Chicago 1, Illinois
Phone: State 2-3686
Pet. Del Negro, Manager

Adrian Woolery, President
Mary Matthews, Secretary
Bill Melendez, Producer-Director
H. A. Holterson, Business Manager
Irene Wynn, Production Supervisor
Chris Jenkyns, Creative Story Director
Sterling Sturtevant, Layout & Design Director
George W. Woolery, Director of Public Relations

Services: Animation specialists in business, public relations, entertainment, education, films and television commercials. Facilities: Complete studio facilities for the production of animated films from story through camera with exception of laboratory.

QUARTET FILMS, INC.

Phone: Hollywood 4-9225
Date of Organization: 1956
Art Rabbitt, President
Stan Walsh, Vice-President, Secretary
Arnold Gieseppe, Vice-President, Treasurer
Les Goldstein, Vice-President, Prod. Super.

Facilities: Story and layout department, recording studio, camera and crane, full animation service for TV commercials, industrial films, special effects and titles.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Untitled film for Standard Oil Co. of New Jersey (Transfilm); Recruitng film for U. S. Navy Dept.; Lockheed Aircraft Corp., TV COMMERCIALS: for 1956 and 1959 Ford, Ford Show, NRC-TV & J Walter Thompson; Commonwealth Edison Co., Kellogg's Variety Pack (Leo Burnett); Northern Pacific Railroad, M.F.I. Co., Burgemeister Brewing Corp., Bell Telephone (R.B.D.&O.); Northern Paper Mills, General Foods, Tastebird Bread (Young & Rubicam); Skelly Supreme Gasoline, American Crystal Sugar (Bruce B. Brewer Co.); Fallstaff Brewing Corp. (Dancer-Fitzgerald-Sample, Inc.); Trewax (Ross, Reissman, Naidich); Keebler Crackers (Baldwin, Bowers, Stouch); General Petroleum Corp., etc.

BURLINGTON SCREEN RADIO MAGAZINE
ART AND ANIMATION, HOT PRESS, TITLES AND SPECIAL EFFECTS FOR COMPLETE 16MM MOTION PICTURES. SOUND STAGE FOR LIP SYNC OR STRAIGHT SHOOTING, SHOP AND ENGINEERING DEPARTMENT.

RECENT PRODUCTIONS AND SPONSORS

T. V. SPOTS, INC.
1057 North Cote Avenue, Hollywood, Calif. Phone: Hollywood 5-5171
Date of Organization: 1950
Branch Offices: 9 East 52nd Street, New York, N. Y. Phone: Plaza 5-4807. Verne Behnke, Representative. 520 North Michigan Avenue, Chicago 11, Ill. Phone: Whitehall 1-0196. Robert Kemper, Representative.

Shell Bomall, President
Sam Nicholson, Vice-President, Creative Dir.
Bob Ganon, Vice-President, General Mgr.
Lee Orgel, Sales Manager
Verne Behnke, New York Representative
Robert Kemper, Chicago Representative
Vic Peck, Central-South Representative

Facilities: Integrated studio; two animation cameramen and animation departments, background, layout, story editing equipment for 16mm sound films, 16mm and 35mm animated entertainent films, TV commercials.

RECENT PRODUCTIONS AND AGENCIES
Motion Pictures: Tempo (Helene Curtis); Crusader Rabbit, series of 260 entertainment features (no sponsor indicated); TV commercials: for Times-Miles Laboratories (McCann-Erickson); Quaker Oats (J. Walter Thompson); Hebrew Beer (Compton & Co.); Grandma Cookies (H. G. Coors); D-X Borden-Sunnys Mid-Cent. Oil Co. (Potts-Woodbury); American Dairy Assn., People Are Fanny opening; Peter Pan Peanut Butter; Swift & Co. turkey; Nab Hill Coffee—Safeway Stores; Carter Oil Co.; Vitame Oil Additive; Esso Gasoline.

UPA PICTURES, INC.
4440 Lakeside Drive, Burbank, Calif. Phone: THornwall 2-7471
Date of Incorporation: 1945

Stephen Bosustow, President
Melvin Getzler, Vice-President, Press.
Herbert Klynn, V. P., Clg. Commercial Dir.
Maxine Davis, Secretary

Facilities: Animation studio for production of cartoon films; educational, industrial, theatrical short subjects and features; TV commercials and programs.

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: for Stag Beer (Carling Brewing Co.); Pure-Pak Milk Containers (Ex-Cello Corp.); Ideal Dog Food (Wilson & Co.); Stuffy Nose Drop Spray (L. W. Frohlich & Co.); Instant Folger's Coffee (Folger & Co.).
New Challenge:

(continued from page 48)

techniques of distribution, get those films on the market.

Second, reappraise some more. Check those films you are in the process of making or planning, and consider revisions to take advantage of this broader international application. Third, reappraise some more. How about starting from scratch by taking up the gauntlet and meeting the challenge head on? Why not make some films, films that you can use effectively here, to be sure; but also films that you can dedicate to the cause of the American way... your way!

Communists Are Active

One last thought—the Communist countries are making a carefully-planned play for domination of the International Film Festivals, many of which have world attention focused on them; others of which, while small and localized, have impact in special areas. USIA and CINE, the nongovernmental Committee of International Non-Theatrical Events, want to know of your films. They need effective competitive entries and can advise you which of your films are suitable for entry.

In the past, lack of information on these festivals resulted in random selection of entries by harried authorities at the festivals, too late for careful appraisal. Representation of America at these market places for propaganda, as well as techniques, is not a task for government agencies alone. It calls for cooperation from every segment of the film industry, working with our government to achieve a “critically-needed defense of the free world wherever men’s minds are influenced by the powerful medium of the screen.”

Ideas Are Missiles, Too

One of our leading film producers has recognized the crux of the matter in a recent BUSINESS SCREEN advertisement. “Missiles.” Missiles can span oceans and continents; but ideas, good or bad, can travel as far... as fast... and with equally-decisive impact. The greatest need of a free society is to produce within its ranks men and women who can think boldly, creatively and constructively. In this way, as well as through building our material production capacity, America can most effectively strengthen its arsenal for peace.

For a while, that is, because the magazine aims only to be a fair weather friend... casts off most of its readers after the first ten years.

LIVING has made an excellent thing of not trying to be the magazine for everybody. Its story is that the first ten years of marriage are the Times of Purchase: 1—the marriage; 2—the expanding family; and 3—the move to a larger home. After that, the magazine says, the major purchases have been made; readers stop buying LIVING, and copies are rotated back to the start of the ten-year cycle with new brides again.

Explains LIVING Format

Street & Smith’s film, T.O.P. Secret, explains the format of LIVING as a buying guide for the people who need the most: Young Homemakers. Lacking the distraction of general articles of fiction, LIVING aims every page at young householders who are in a “must buy” mood and who use the magazine as a guide to purchases. As an example of its potency LIVING points out that 50% of readers write in for advertisers’ literature, 40% of circulation is newsstand, a plus factor of no small size.

T.O.P. Secret is an advertising presentation designed for use on four levels: as a motion picture (animated art) it will be used for large audiences of space-buyers; as a sound slidefilm (still art, with the same sound track as the movie) it will reach smaller agency and account groups (via auto-cued DuKane projectors); the art forms the basis for individual salesmen’s flip-chart kits; and, finally, the material is used in leaflet form for mailing pieces and giveaways. Script for the films was written by Allan Chase.

Trailers for Special Use

As a multi-use project the T.O.P. Secret presentation goes even further. Trailers designed for special pitches to several categories (such as furniture, liquor, silverware, etc.) have been prepared for integration with the basic film.

Results from all versions of the presentation have been exceptionally good according to LIVING’s advertising manager, Charles H. Collin.

McCombick Tea Sponsors Pix

Photo-Arts Productions, Philadelphia, has been appointed by McCormick Tea, Baltimore, to produce a motion picture depicting that company’s policy of multiple management.

Multi-Use Visuals to Promote a Magazine

SPONSOR: Street & Smith (Living for Young Homemakers).

TITLE: T.O.P. Secret, 14 min., black and white, color, produced by Animatic Productions, Inc.

There are three new brides every minute, and LIVING FOR YOUNG HOMEMAKERS knows about every one of them. A not inconsiderable number of the brides get to know LIVING, too.

Designed for use on four levels: “LIVING’s” new film program.

COLBURN EDITING SERVICES

Our Producer Service Editors are uniquely qualified to help you make the most effective film presentation possible.

As your representative a Colburn Editor will...

- Edit your footage
- Arrange for titles
- Direct narration recording
- Select music and sound effects
- Direct mix re-recording
- Coordinate final picture and sound track for printing

Take advantage of our extensive experience in applying the techniques of pictorial continuity.

On your next production let Colburn Editors unlock the full potential of your footage.

GEO. W. COLBURN LABORATORY, INC.

164 NORTH WACKER DRIVE - CHICAGO 6
TELEPHONE DEARBORN 2-5766

BUSINESS SCREEN MAGAZINE
A Useful New Film on "Rescue Breathing"

Mouth-to-mouth breathing, known to man since Biblical days, has received new recognition for saving lives as a result of nearly 10 years of extensive research sponsored by the Army to improve the treatment of nerve gas casualties.

Rescue breathing, promptly and properly applied, would probably save many lives of the approximately 11,000 victims of suffocation who die annually in the U.S., who die annually in the U.S., and the flush on experiments conducted by Dr. James O. Eham, director of the Department of Anesthesiology, Roswell Park Memorial Institute, Buffalo, N. Y.

Assisting Dr. Elam were Dr. David G. Greene, Harry M. Dent, professor of clinical research in cardiovascular disease, and Dr. Max A. Schneider, instructor, University of Buffalo School of Medicine; using the research staffs and facilities of Roswell Park Memorial Institute and Buffalo General Hospital.

Color An Essential Asset
Rescue Breathing (21 1/2 min.) was filmed in color in order to show the cyanotic blue color of victims of suffocation and the flush pink which brightens the skin upon successful revival; however, black-and-white prints are available.

Photography includes re-enactments of experiments using physician volunteers who permitted themselves to be drugged with curare to simulate unconsciousness and inability to breathe. Also re-enacted for the film were emergency situations which dramatize the need for learning the techniques of rescue breathing, and show the simple steps to be followed for successful revival of the victim in each situation.

Has Won Official Approval
The film is officially approved and endorsed as a teaching film by the New York Society of Anesthesiologists, and the American Society of Anesthesiologists.

Information regarding previews and rentals may be obtained by writing to American Film Producers, 1600 Broadway, New York 19, N. Y.

THE FILM

Av A New Safety Motion Picture

The film is officially approved and endorsed as a teaching film by the New York Society of Anesthesiologists, and the American Society of Anesthesiologists.

Techniques for keeping tongue from blocking the throat

was filmed in color in order to show the cyanotic blue color of victims of suffocation and the flush pink which brightens the skin upon successful revival; however, black-and-white prints are available.

Rescue Breathing, a new safety motion picture designed to teach the techniques of mouth-to-mouth or mouth-to-nose rescue breathing to all ages in groups of all types, is now available on a rental basis through American Film Producers, New York City.

Written, produced and directed

10 Glory Road • Weston, Conn.
Capital 7-3477

Donovan

The "Blue Chips" of the Film Industry Are Advertised
In Business Screen Magazine

FREDERICK K. ROCKETT Company

BUSINESS FILM PRODUCERS

FULLY EQUIPPED FACILITIES
AND SOUND STAGE

6063 Sunset Boulevard
Hollywood 28 • California
Hollywood 4-3183
Character: The language is based on syllables. The drum language of Belgian Congo natives, who "talk" to one another across miles of jungle, is one of the more than 5,000 languages and cultures throughout the world. People whose cultures are based on oral tradition are essential to language development. Babies learn to express their needs and wants through speech, and this is an important part of their development. The "Tyranny of Language" explains that language is not only essential... it's wonderful. He explains many interesting points about language and its effects. One is that language is spoken rather than written, so that the destruction of the alphabet would have little significance. Man has spoken for more than 70 times as many centuries as he has written. Another point is that babies throughout the world make the same speech sounds. It's only when they are brought into contact with certain speech habits for a length of time that they incorporate them into their speech patterns. Language Was Made for Talk. The more than 5,000 languages in the world are based on phonemes, the minimal unit of speech sounds. English, for example, has 45 phonemes representing 36 different speech sounds, although there are only 26 letters in our alphabet. This demonstrates that language is basically oral, not written.

The "Tyranny of Language" demonstrates such things as:

- The drum language of Belgian Congo natives, who "talk" to one another across miles of jungle. Their language is based on syllables of words which are broadcast by the changing rhythmic pattern of the drum beats.
- The whistle language of the Gomeros people of the Canar Islands, in which the consonants and vowels are represented entirely by pitch. The language can be understood over a distance of three miles across the deep gorge of the islands.

The Machines for Speech. The world's first talking machine, invented about 1790, was the spectograph, with its modern speech producing method is shown. Two machines that talk to one another—dataphone subsets, which transmit business data over ordinary telephone wires, demonstrate their peculiar "language." It's only when they are brought into contact with certain speech habits for a length of time that they incorporate them into their speech patterns.

The "Tyranny of Language" explains children's speech patterns to Cheryl Callaway (Judy) in scene from "The Alphabet Conspiracy."
PICTURE PARADE

Second "St. Lawrence Project" Film Now in Distribution

The second film in The St. Lawrence Power Project series has been released for non-theatrical and television audiences. The 28-minute sound-color presentation is sponsored by the Power Authority of the State of New York. It was produced by John Bransby Productions, Ltd.

The St. Lawrence Power Project combines the discovery of the St. Lawrence River by Cartier and the early settlements in the Valley with descriptions of modern hydroelectric generating equipment and animated sequences showing how the river was diverted to build the three great dams in the project.

Find sequence shows the equipment being switched on to send first power from the St. Lawrence into the thousands of homes and industries throughout its service area.

Distribution of both this and the previous film in the series is being handled by Association Films. The first film was voted by tv program directors as one of the 50 most popular of those distributed by Association in 1958.

Simonds Abrasive Releases a Film on Grinding Wheels

Grinding Wheels and Their Application, a 24-minute sound and color motion picture issued by Simonds Abrasive Company, Philadelphia, is designed to provide profitable "on-the-job" knowledge of grinding wheels for industrial supply salesmen.

The film describes and illustrates the factors that make up a grinding wheel, explains their identifying symbols, and shows how they are used in actual production and maintenance operations throughout industry.

It is intended for industrial art and vocational education classes, for foremen and supervisory groups, and for in-plant training throughout the metalworking industries.

Produced for Simonds by De-Franco Company, the film is available on loan basis from Simonds Abrasive branch offices in Philadelphia, Chicago, Detroit, Los Angeles, San Francisco, Portland, Ore., and Shreveport, La.

"Functional Drafting" Film

Explains Concept, Principles

Education of draftsmen and users of engineering drawings in the application of time and money-saving practices is the purpose of The Concept and Principles of Functional Drafting, a 20-minute sound motion picture released recently by Industrial Education Institute, Boston, Mass.

The film explains the concept, demonstrates the basic principles involved, and spells out the advantages of simplified drafting practices. It also provides an effective means of gaining management acceptance of the technique.

Principles described in the film have proved their usefulness in actual practice, conform to accepted ASA standards, and do not conflict with military specifications.

The film was produced under the technical supervision of Don Fuller of the H. K. Ferguson Company and Paul Davis of Ebasco Services, Inc.; both nationally recognized authorities in functional drafting. Script also was reviewed for accuracy by an advisory board of drafting experts.

Functional Drafting is available from Industrial Education Institute, 221 Columbus Ave., Boston 16, Mass., on a rental basis as follows: five business days following receipt, S25; one month, S50; permanent deposit, S75.

WE COVER THE WORLD

Our "growing pains" take us everywhere, and we point with pride to some of the clients we have served:
—a trade industry group with headquarters in Boston;
—a world-wide industrial organization with headquarters in Chicago;
—a leading television company in Hollywood;
—an international assignment that took us to Europe.

Our business is motion pictures. We KNOW our business.

STARK FILMS
Since 1920
Producers of Motion Pictures that sell
Howard & Center Streets
BALTIMORE 1, MARYLAND

SYLVANIA

CERAMIC BLUE TOP

PROJECTION LAMPS...

for all makes . . . all types . . . in all sizes

New Sylvania Ceramic Blue Tops are available in all standard sizes for any projector... to fill your exact requirements for clear, brilliant projection.

Blue Tops offer these superior qualities:

Brighter... Ceramic Blue Tops won't scratch, chip or peel like ordinary painted tops... machine-made filaments assure pictures bright as life.

Cooler... Ceramic Blue Top is bonded to the glass for improved heat dissipation... cooler operation assures longer lamp life.

Longer Lasting... Exclusive Sylvania shock absorber construction protects filaments from vibration damage.

Use Sylvania Ceramic Blue Top in your projector...your slides and movies deserve the best!

Sylvania Electric Products, Inc., 1740 Broadway, New York 19, N. Y.

SYLVANIA

...fastest growing name in sight!

LIGHTING  RADIO  ELECTRONICS  TELEVISION  ATOMIC ENERGY

STAR PERFORMANCE AT THE BRUSSELS WORLD FAIR

"SELECTROSLIDE performed continuously...
without any mechanical failure..."

so wrote the Deputy Coordinator, U.S. Building Exhibits, United States Commissioner General in Brussels to George A. Sauppe, President of Spindler & Sauppe—and added...

"SELECTROSLIDE operated magnifi-
cently... used continuously since the beginning of the Fair and operated 13 hours a day, 7 days a week for 189 days... we were very pleased with the ten machines we purchased."

Write for details on the CABINET MODEL, which is particularly effective in public places with heavy traffic. Screen at eye-level permits large groups of people to watch the picture and the sales messages.

YOU CAN'T BUY A BETTER NOR MORE VERSATILE PROJECTOR THAN THE SELECTROSLIDE—WRITE FOR FULL INFORMATION

spindler & sauppe

2201 Beverly Boulevard
Los Angeles 57, California
Established 1924

MANUFACTURERS OF SELECTROSLIDE CONTINUOUS AUTOMATIC SLIDE PROJECTORS
EXPLOSIONS IN HOSPITALS from flammable anesthetics are rare. Latest statistics show that in more than 12 million anesthetics administered annually, there were only 55 accidents from fire or explosion—less than one in 150,000 cases.

Contrast this with our highway traffic toll: 40,000 deaths per year, with 80 million licensed automobile drivers, and you'll see how ultra-safe modern hospital operating room techniques are by comparison.

But while rare, hospital accidents are always dramatic, and get much attention. And, to professional hospital administrators, even one such accident is one too many.

For Hospital Staff Use

Fire and Explosions from Flammable Anesthetics (28 min., color) is designed to impress upon surgical and hospital staffs, especially nurses and major maintenance personnel, the fact that "constant vigilance is the price of safety, and is essential if we are to eliminate all hazards of fire and explosion. Only watchfulness and attention by a well-informed and experienced staff can assure the safety of the lives entrusted to our care."

Produced by Mervin W. La Rue, Inc., the film is presented by the Bureau of Mines, U.S. Department of Interior; the Department of Anesthesiology, School of Medicine, University of Pittsburgh; and the St. Francis General and Medical Center Hospitals, Pittsburgh. Production of the film was made possible through an educational grant by Abbott Laboratories, Inc., North Chicago, Ill.

Based on Thomas’ Studies

For many years, Dr. Thomas of the University of Pittsburgh School of Medicine has been working with experts of the U. S. Bureau of Mines, also in Pittsburgh, in studies of the causes of fire and explosions in hospital operating rooms and how to avoid them. As a result of these studies, Dr. Thomas has demonstrated explosion hazards to thousands of surgeons and hospital staffs in lectures all over the country. But the requests for these lectures were so many, and the time spent in fulfilling them so great, that it was decided a motion picture on the subject was the only logical answer.

The film points out that three things must be present before an explosion can occur: oxygen, flammable gases or vapor, and an ignition source. This source may be either an open flame, incandescent surfaces, or electric sparks or arcs.

The problem in mastering operating room safety is to eliminate the ignition source, or keep it away from the operating room area.

Special precautions are necessary in operations involving the upper body, especially the facial area. The film shows the tests that must be made if electro-cautering is required in the neck or face area after flammable anesthetic have been used, and explains the types of switches, illuminating instruments, etc. that are necessary for safety. Chemical hazards from ether and other gases are described, along with the means of avoiding them.

Static Electricity Cause

Particular stress is given in the film to the hazard from static or frictional electricity—a hazard that gives little or no visible indication of its presence, and which until recently was not properly evaluated. This hazard accounts for some 80% of all fires and explosions known to have occurred in anesthetizing locations. It can't be avoided, the film points out, but it can be made harmless by proper precautions.

The film illustrates (by the use of sensitive voltmeters in some instances, by controlled explosions in others), the importance of grounding equipment—and personnel—so static electricity is neutralized, made harmless.

As a final reminder of the need for constant vigilance, the film shows what appears to be an ultra-modern operating room—conductive floors, equipment grounded, etc.—but with the oxygen breathing bag and the anesthetist's chair seat-cover non-conductive. The result: an explosion!

Fourteen medical, hospital and safety organizations, including National Safety Council, were consulted in making the film. Operating room sequences were filmed by Mervin W. La Rue in the studios of John Colburn Associates, Inc., Chicago, with the assistance of Henry Ushi jinu, vice-president.

Fire and Explosions from Flammable Anesthetics is intended for showing to hospital and medical groups only. It is expected to have its widest audiences among medical schools and associations, and among hospital nurses and major maintenance personnel.

Requests regarding obtaining prints for showings should be directed to Abbott Laboratories, Inc., North Chicago, Ill.

Close-Up on a Hospital Hazard

Preventable operating room accidents caused by fire and explosion of flammable anesthetics are portrayed in new 28-minute color film. It was made possible through an educational grant by Abbott Laboratories, Inc.
Visual Selling

Mechanical Air Controls, Inc., Detroit, has put the story of its new "300" air control series on 16mm sound and color film and equipped its distributors with portable continuous projectors to carry its product description to customers and prospects throughout the country.

Film story of the "300" product series was completed by the company in 13 days from script to screen, with laboratory work done by Capital Film Service, East Lansing, Mich. New films will be forwarded to distributors as new products are developed.

The portable projectors, made by Technical Service, Inc., of Livonia, Mich., can be carried by salesmen much like a briefcase.

Advantages of Film-Sell

Company officials expect the new selling approach to accomplish several purposes:

1. The entire sales talk is on the film soundtrack, and does not change from one presentation to another.
2. Through the film presentation, the customer or prospect is able to see the product in actual use, so that applications, ease of installation, and design features can be noted.

Fremantle to Handle EB Film TV Distribution in Canada

Television distribution of all Encyclopaedia Britannica films in Canada will be handled by Fremantle of Canada Ltd., according to joint announcement by Wilbur S. Edwards, vice-president of Encyclopaedia Films, and Paul Talbot, board chairman of Fremantle of Canada. Fremantle International, Inc., has been handling EB film distribution except for the U.S. and Canada for the past six years.

Ralph Ellis, Fremantle's president, will be in charge of sales throughout Canada. EB Films currently has 600 titles.

For Full Details Write, Wire or Phone

S. O. S. CINEMA SUPPLY CORP.
Dept. H, 602 West 52nd St., New York 19, N. Y.—Plaza 7-0440—Cable: SOSound

Western Branch: 6331 Hollywood Boulevard, Hollywood 28, California—Phone: MO 71124

S. O. S. CINEMA SUPPLY CORP.

INDUSTRIAL FILMS

INDUSTRIAL FILMS

TELEVISION COMMERCIALS

245 W. 55 ST., N.Y.C. / JUDSON 6-1922
What's New in Sponsored Pictures

By William O. Maxwell

For a long and useful life is the record hung up by Procter & Gamble's Scrub Game (30 min., b w), now in its thirteenth year of distribution through Modern Talking Picture Service.

The Show Tells the Story

The film explains the causes of skin irritations like unsightly blackheads, and explains how they can be cured. There are also scenes showing how P&G's Ivory soap is made.

The P&G Ivory soap has been released for public showings booked into as many schools as possible. Since it was produced in 1945, the film has been viewed by more than 200,000 school and non-school audiences in thousands of towns and cities in all of our 49 states. Attendance has averaged a million persons a year. Currently 300 prints are in constant circulation.

Audience Nears 15 Million

Scrub Game has had 94,950 bookings, 202,174 showings and been viewed by 14,652,769 people since its introduction. It averages 120 viewers for each booking, and there are about 2,2 showings for each booking. Of the more than 14 million viewers, 6,015,212 have been boys and 7,771,164 girls. After 13 years in circulation, prints still must be reserved weeks in advance.

Proof That a Sponsored Film Stands the Test of Yesterday and Tomorrow

After 13 Years, This P&G Picture Is Still Going Strong

Proof that a sponsored film dedicated to the viewer's self-interest will have a long and useful life is the record hung up by Procter & Gamble's Scrub Game (30 min., b w), now in its thirteenth year of distribution through Modern Talking Picture Service.

The Title Tells the Story

Scrub Game, which tells about good health through proper care of the skin, is an educational film for boys and girls. Dr. Craig, a kindly physician, shows a young boy and girl how frequent washing with soap and water helps preserve health. The film explains the causes of skin irritations like unsightly blackheads, and explains how they can be cured. There are also scenes showing how P&G's Ivory soap is made.

The sponsor wanted Scrub Game booked into as many schools as possible. Since it was produced in 1945, the film has been viewed by more than 200,000 school and non-school audiences in thousands of towns and cities in all of our 49 states. Attendance has averaged a million persons a year. Currently 300 prints are in constant circulation.

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Film on Cross-Infection Is Planned for Hospitals' Use

A 30-minute motion picture dealing with the over-all worldwide problem of cross infections in hospitals will be produced cooperatively by the American Medical Association, American College of Surgeons, and the American Hospital Association. Production of the film has been made possible by the cooperation and support of Johnson & Johnson, New Brunswick, N.J.

The film, which will be in sound and color, is designed to educate all levels of hospital personnel concerning the many avenues by which infection can be spread throughout a hospital. It will use the staphylococcus by way of illustration and as an example of one of the most important phases of the problem.

Produced under the supervision of Dr. Carl Walter of Boston, associate clinical professor of surgery, Harvard Medical School, one of the pioneer investigators in this field, the film will deal with the...
Ad Reps See Importance of Films as a Marketing Tool

The importance of motion pictures and slide films in the complete merchandising and marketing program offered to industrial clients by Ross Roy, Inc., was demonstrated as part of a “McGraw-Hill Day” recently held for midwestern representatives of the publishing firm at the agency’s headquarters offices and studios in Detroit.

During a four-hour tour of the separate divisions of the agency, the McGraw-Hill group viewed each operation and how it fits into the total marketing plan. Sales training films and coordinated sales training materials were reviewed in the company’s special projection room.

At Ross Roy’s photographic studio, the representatives saw how the agency uses photography for product analysis and comparison, and viewed a 16mm color production comparison film. Maurice G. Vaughn, agency vice-president, was in charge of the presentation program.

Humor Approach Wins First Award for Beer TV Spots

* A humorous approach won the top two awards for best beer commercials of 1958 in the results of the annual nationwide television commercial contest recently conducted by the Brewers’ Association of America.

The commercials were produced by Robert Lawrence Productions, New York, and Grantray-Lawrence Animation, Hollywood, an affiliate.

The first place winner was an animated commercial for Grain Belt Premium Beer, brewed by the Minneapolis Brewing Co., Minneapolis.

Maurice Gosfield, the “Doberman” of the Phil Silvers television series, starred in the second place winner, a commercial produced for the American Brewery, Inc., Baltimore.
SAFETY FIRST ON RURAL HIGHWAYS

The Club Do Golf on the outskirts of Mexico City is a scene of breath-taking grandeur, a rolling, beautifully manicured course with towering mountains serving as a fabulous backdrop.

Here, on the ancient slopes of the Aztecs, one of the great sports spectacles of the world, the sixth annual Canada Cup and International Trophy Matches, took place last fall before the cameras of National Educational Films, Inc., the country's leading producer of golf films.

In the fifth Canada Cup and International Trophy matches a year ago in Japan, Pete Nakamura and Koichi Ono startled the sports world by winning both championships. There were more surprises this time.

Ireland's Harry Bradshaw and Christy O'Connor took the lead in the second round and led the rest of the way to win the Canada Cup with a total of 579, three strokes ahead of Spain.

But unshakable Angel Miguel, a 29-year-old Spaniard, fired a three under par 33 on the final nine holes to tie Bradshaw for the low individual lead at 286. Then he knocked in an 8-foot birdie putt on the third extra hole to capture the coveted International Trophy.

It was a dramatic ending before a record Mexican golf crowd of 14,000 spectators and, even in defeat, a remarkable one for Bradshaw. One year ago, in Japan, he was in serious condition with a three-day nosebleed. Then he was administered the last rites of the church, and his partner, O'Connor, sat up with him night after night.

Their spectacular win at Mexico City this year had the rest of the golf world sitting up days!

President Eisenhower summed up the world's interest in the matches when he said, in a special message to the participants:

"Friendly competition in golf, as in other sports, stimulates the spirit of fair play that strengthens the mutual understanding between peoples. Only in this environment can international good will grow and flourish."

The International Trophy Tournament and Canada Cup Matches, 26 min., color, and eight other fine golf films, are available from National Educational Films, Inc., 165 West 45th Street, New York.

A Reid H. Ray production crew on location for "Safe Farming, U.S.A."

The routine job of moving farm equipment on public roads ranks high among the hazards in farm work today. Statistics from the National Safety Council and the Farm Equipment Institute point out that one-third of all fatal farm equipment accidents occur on public roads.

The National Safety Council says that merging slow vehicles with high speed traffic, operating tractors at excessive speeds, and ignoring the rules of the road are among the principal reasons for the high accident rate for tractors on highways.

Reducing these hazards by encouraging safer operating practices is the purpose of Safe Farming, U.S.A., a new 4½-minute film sponsored by Allis-Chalmers Manufacturing Company, and produced by Reid H. Ray Film Industries.

Black-and-white prints of the film are being distributed for public showing through more than 200 television stations which feature farm programs. Color prints have been supplied to Allis-Chalmers tractor sales branches for use by dealers and other interested groups.

Safe Farming, U.S.A. relates the story of farmer Joe Matson, whose new tractor is being looked over by county agent John Carter on a routine visit. Carter finds that Matson and his two sons apparently need brushing-up in their safety practices, and with Mrs. Matson's help gets them to take a review course in tractor operation.

The film stresses seven points of safety adopted by the National Safety Council for highway travel by farm vehicles. These include: good planning to avoid heavily traveled roads; keeping the tractor under control; using only experienced operators; locating entrances to fields and farmyards for safe visibility; courtesy; using flags or lights to alert other highway travelers; following local traffic laws.

GE's New Film Catalog

An 8-page booklet listing and briefly describing the film programs in its More Power to America series has been issued by the Apparatus Sales Division of General Electric Company, Schenectady, N.Y.

A copy of the booklet may be obtained upon application to the Apparatus Division at Schenectady, or through local G-E sales offices.
USE FILMS TO SELL THE ADVERTISING

"Advertisers may be missing millions of dollars in sales because they fail to show sales people how to take advantage of their advertising," said Dean Coffin, Wilding Picture Productions, Inc. in a recent appearance before the Toledo Ad Club.

Speaking on the subject "Business Communications: How to Parley Your Advertising," Coffin said the average consumer is subjected to 1,600 advertising impressions a day and that any advertiser successful in getting his message across should be prepared to make the most of it at the point of sale.

Reach the Man Who Sells

He stated that to be complete, the advertising program should "go all the way down the line to the fellow who is supposed to sell the product after the advertising has delivered prospects to his door."

Coffin told the conclave, "It is important to show dealers, distributors and other sales people the kind of advertising that is going to the public, and you want them to believe it, to get excited about it and see its scope."

"To accomplish this, is it necessary to talk the salesman's language." Coffin said. "The successful sales communications program that really prepares a field sales organization to convert advertising dollars into sales, has to be written out of the lives of people, on life as it is lived out of a salesman's hat."

Follow-Through Builds Sales

Coffin cited the case of one company which increased its sales volume by several hundred thousand dollars a month as a result of a program designed to familiarize dealer salesmen with the product and show them how to sell it. The complete program utilized motion pictures, slidefilms, and even a live stage show which helped sell dealers on the idea of subscribing to the program.

Show New Wilding Techniques

A number of new motion picture and slidefilm techniques developed by Wilding were demonstrated as an additional part of the Toledo program by Mr. A. J. Bradford, director of Wilding's Customer Services Department at the company's headquarters in Chicago. A motion picture using the Communicam technique, and slidefilms utilizing Vista Strip and Trigger Strip, terms originated by Wilding, were shown.

Communicam is a battery of three synchronized motion picture cameras used to photograph unrehearsed situations, such as live panel discussions. By photographing the action from three different points of view, it is possible to avoid lost scenes which cannot be re-created.

Bradford described Vista Strip as almost a new medium of visual communications. This new method provides for several new effects including more realistic animation with slidefilms.

Trigger Strip is described by Bradford as "a continuously moving slidefilm technique in which the speed of projection can be varied and the film can be stopped at any point."

Joy Norman Associates Set
in New Production Studio

N. Jay Norman Associates, 201 N. Wells St., Chicago, has been formed to produce motion pictures using industrial and graphic design combined with regular film production techniques. Principals are N. Jay Norman, film producer and Mort, and Mildred Goldsholl, graphic, industrial and film designers.

The firm's first major production is a 12 minute sound and color film, Magic, now being used by Life as the springboard in a 30 minute ad sales promotion called "See For Yourself." The presentation had its premier in Chicago Feb. 16, 17 and 18 before 800 agency and advertising executives.

According to Norman, his company has signed to do major sales meeting presentations for two U.S. companies as a direct result of the Life presentation.

GREEN FILM?
DIRTY FILM?

FilmMagic Pylons (Pat. Pend.) quickly attach to any 16mm. projector. Automatically silicone-treat and protect film, clean gates as film is running.

Special kits, complete with simple instructions for Ampiro, B&H, Eastman, RCA, TSI. Write for illustrations and prices.

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FOR MEDICINE
EDUCATION
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STURGIS-GRANT PRODUCTIONS, INC.
322 East 44th Street, New York 17, N.Y.
Murray Hill 9-4994
Hal Kopel Joins Cinefonics
As Production Manager
☆ Hal Kopel has been appointed production manager of Cinefonics, Inc., a division of Cook Electric Company, Chicago. He will aid in the writing and supervision of films produced by this division. These films include productions made for other divisions of Cook Electric Company, as well as films for other industrial organizations and for branches of the U.S. Department of Defense. Cinefonics specializes in the production of progress report films, briefing films, data reports, documentation of research and development, and other types of technical film work.

Prior to joining Cinefonics, Kopel was senior producer of Encyclopaedia Britannica Films. Earlier he spent four years with the Bell Aircraft Corp., motion picture division, where he made training films and film reports on the P-59 jet plane and the supersonic X-1 rocket powered aircraft, first plane to break the sound barrier. He has 16 years of experience in film writing and production.

Phyllis Haeger has been named Director of New Department at Filmack
☆ Phyllis Haeger has been named Director of the newly created Promotion Department of Filmack Trailer Company, according to an announcement that was made recently by Filmack President, Irving Mack.

Miss Haeger, formerly Director of Public Relations of the Byrne Marcellus Company (Chicago), is responsible for the development of new themes for film trailers as well as methods by which exhibitors can improve their overall attendance. She assumed her duties at the Filmack home office in Chicago on February 16.

On Film Names William Riley as Executive Vice President
☆ William Riley has been appointed Executive Vice President of On Film, Inc., Princeton, N.J. Mr. Riley was previously with the investment firm of Powell & Co. as vice president.

At the same time, John C. Thompson was appointed as Director of Sales. Mr. Thompson was previously manager of mid-west sales for the company.

Herman Edel Now Executive V.P. of Music Makers, Inc.
☆ Herman Edel has been appointed executive vice-president of Music Makers, Inc., New York City, and will be responsible for all sales and administration of the company.

Prior to joining Music Makers as sales manager, Edel was associated with Sterling Television as advertising-promotion manager, and with DuMont Television Network in a similar capacity.

Gordon Weisenborn Joins Niles on Special Assignment
☆ Gordon Weisenborn, motion picture producer-director, has joined Fred A. Niles Production, Inc., Chicago, on a special assignment basis, president Fred Nile announces. Weisenborn is the film consultant to Firestone Tire & Rubber Co.'s public relations department.

Weisenborn's previous activity in the motion picture field has included service with the National Film Board of Canada, editor-in-chief on "The World in Action" film series, and for the Twentieth Century Fund. He was a producer-director on 20 Encyclopaedia Britannica educational films, and he worked on films for the U.S. Air Force and Navy, the U.S. Public Health Service, and the United Nations, as well as on state government-sponsored documentaries.

George Steele Joins Staff Of Photo-Arts as Sales Mgr.
☆ George Steele, formerly with WCAU-TV, has joined the staff of Photo-Arts Productions, Philadelphia, as sales manager, it was announced by Walter Dombrow president.

During his five years with the Philadelphia CBS outlet, Steele served as assistant director of production, and worked in both the local and national sales service departments and in film sales.

This listing contains only concrete facts. It does not employ such abstract terms as Imagination, Performance, Responsibility.

This is as it should be, for only by personal contact, working with people, can these abstracts become realities.

We invite you to join our growing list of clients who, by their repeated use of our services, have recognized that Imagination, Performance and Responsibility are hard facts with

FARRELL AND GAGE FILMS, INC.
213 East 38th Street, New York 16, N.Y.

Date of Organization: 1951
Matt Farrell, President & General Manager
C. Lillian Farrell, Secretary
William McAlister, Vice-President & Director of Photography
Joseph Faro, Production Manager
Carlos Orta, Film Editor

SERVICES: Production and distribution of sound motion pictures and sound slides for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and sound studio, magnetic film recording, editing and animation.

RECENT PRODUCTIONS AND SPONSORS:
Motion Pictures: A New Era in Plastics, Magic (Hercules Powder Co.);
Mallotier Magic (American Machine & Foundry Co.);
Amplifiers (American Machine & Foundry Co.).

Steam Catapult Maintenance (U.S. Navy);
Something for Tomorrow (U.S. Dept. of Education & Welfare); Impact! (Pan-American Pipe Line Co.).

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We invite you to join our growing list of clients who, by their repeated use of our services, have recognized that Imagination, Performance and Responsibility are hard facts with
DuKane Enlarges Staff of Its Chicago Sales Office

Stewart DeLacey has been promoted from sales correspondent to manager of the Chicago territory of DuKane Corporation, according to Al Hunecke, manager of the company's Audio-Visual Division.

Robert T. Larson also has been added to the company's Chicago sales department. DeLacey has been with DuKane since 1957. His previous selling experience includes retail direct sales and electronics experience with the armed forces.

Rosenheim, Boint Named to Bell & Howell District Posts

Appointment of two district sales managers in Bell & Howell's central sales region has been announced by Maxwell Sroge, director of sales.

John H. Rosenheim has been named district manager in northern Illinois and parts of the Chicago market area. He has been with the company for six years, most recently as product manager for 8mm motion picture equipment.

Robert C. Boint has been named district sales manager in northern Ohio, West Virginia, and parts of Pennslyvania and Kentucky, with headquarters in Cuyahoga Falls, Ohio. He has been with the company for a year as a sales trainee and as assistant to the director of sales training.

A-V Equipment Firm Now A Division of Photolec Ltd.

Hugh H. McCaughey, who formerly operated Audio-Visual Equipment Co., Vancouver, B.C., has announced that as of January 1, 1959, his business has become associated as an Audio-Visual Equipment Division of Photolec Ltd. Offices of the company have been moved from their former location to Photolec Ltd.'s headquarters at 787 Hornby St., Vancouver, B.C., Canada.

Ken Marthey Heads TV Spot Dept. at U. S. Productions


Prior to his agency position, Mr. Marthey was with Benton & Bowles Inc. as senior TV producer serving the Procter & Gamble account. From 1953 to 1955 he was a TV producer at Transfilm Inc.

In 1953 Marthey was given a special award by the Robert Flaherty Film Foundation for his direction of cinematography and camera work on And Now Miguel, produced for the U. S. State Department. During World War II. he was in charge of photography in the Filmstrip Photo Division of the U. S. Army Signal Corps, and later served in the European Theater of Operations as first cameraman for Hollywood director George Stevens.

Aldrich Joins Transfilm for Motion Picture Scenic Design

Adolf "Hank" Aldrich has joined Transfilm Incorporated as a motion picture scenic designer, it was announced by Thomas Whitesell, vice-president in charge of film production.

An artist and designer for the past 25 years, Aldrich has an extensive background in scenic design for filmed television programs, commercials, industrial and theatrical films. His credits include more than 270 tv shows such as The Goldbergs, Hollywood Obit, Man Against Crime, I Spy, etc., and more than a thousand tv commercials.

In the industrial film field, Aldrich was scenic designer for more than 20 sponsored motion pictures for such firms as U. S. Rubber, AT&T, H. J. Heintz and others.

Paul Heller to Klaeger Film; Authority on Films' Design

Paul Heller has joined the staff of Klaeger Film Productions, Inc. A member of the faculty of New York University, where he teaches designing for motion pictures and TV. Heller has recently served as art director for an American Gas Association commercial series, an RCA color series, and the GE progress reports.

In an expansion move, the Klaeger firm has recently acquired the studio facility formerly occupied by Cousins Productions at 1600 Broadway, New York.

Our Specialty... SALESMASTSHIP on film

As scores of top firms can tell you, there's no faster, more forceful way to put your message across than with a Holland-Wegman film.

For Holland-Wegman is a 5,000 square foot studio fully equipped and manned to plan, write and produce top-calibre films in any category—product sales, public relations, training, documentary, television commercials.

What job do you have for Holland-Wegman salesmanship-on-film? Phone or write us about it today!
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Sealed Beam Projector Lamps Are Unveiled by Westinghouse

A complete line of sealed beam lamps for projectors has recently been developed by Westinghouse Electric Corp., Lamp Division, Bloomfield, N.J. This new unit has an intensified controlled beam that results in the production of the same lumens as is obtained from a conventional lamp, but using only one-fourth of the wattage.

A built-in optical system is included in the unit and thus eliminates the need for a condenser lens and reflector. Development of this lamp should permit design and production of more compact projectors, say Westinghouse engineers.

The new intensified controlled beam lamp will be produced in various sizes and wattages for slide and movie projectors. The lamp for typical home movie projectors is 2 3/4 in. to diameter and in deep. Glass aiming pads are an integral part of the lamp and will permit exact positioning in the projector. Westinghouse is presently experimenting with variations of this lamp for use in display lighting, outdoor signs and in other fields.

New Westinghouse Sealed Lamps

Underwater Camera Housing

A new underwater housing has been designed and developed by Camera Equipment Co., Inc., New York for specific use of the KG DAK K-100 camera in underwater cinematography. Combined weight of the housing and camera is only 50 lbs. Its compact size, 12 3/4” x 12 1/2”, with convenient handles at right front and left rear of the housing, enables the camera man to operate it easily in either standing or horizontal positions. The housing has a 10mm f/1.4 fixed focus Angenieux Lens with an iris that can be controlled under water. An open sight viewfinder clearly shows 10mm field of view.

According to Gene Levy, CI sales manager, all camera control can be easily operated under water.

Viewing ports show film exposed, iris setting and spring wind. Forty feet can be exposed on one wind. The housing is constructed of 1/4” anodized dural plates and is capable of withstand water pressure at 75 ft. depths with an accessory pressure valve to permit effective operation at depths up to 175 feet. Base of housing contains 4 x 10” and 3/2” x 16” tripod receptacles. All hardware is industrial chrome plated for protection against salt water action.

New Line of Microphone Booms Announced by Cinekad Co.

Cinekad Engineering Company has announced a new line of microphone booms for use on location of studio work. Carefully engineered, the booms extend from six to as much as 21 feet in some models. Most of the booms have a noiseless directional mike control. Each comes with a five-foot stand which can be elevated to ten feet. The booms are collapsible and portable, and will fit easily in a car.

Underwater Camera Housing

Design of Camera Equip. Co.

See the new underwater housing also featured in BUSINESS SCREEN MAGAZINE.
Lite-Weight 10 KW Lamp

Studio Lighting Co. Perfects 10 KW Lamp for Field Rental

A new light-weight 10 KW lamp, on which the head weighs only 35 lbs. (ring 15 lbs.) has been perfected by Studio Lighting Co., Chicago and is now available for producer rentals and location work. Call Bob Duggan at Studio Lighting in Chicago to arrange prompt shipment.

Technical Service, Inc. Expands 16mm Projector Leasing Plan

Technical Service, Inc., Livonia, Mich., has expanded its leasing plan to include all models of TSI motion picture projectors.

The new plan, available through TSI Leasing, Inc., provides for rental of standard projectors, projectors with a built-in television-type screen and repeater magazine projectors for continuous film showings. If a purchase is made later, allowance will be made for rental money already paid.

The leasing field has seen marked growth in the past year, according to E. H. Lerchen, TSI president, chiefly by film-users who want a temporary increase in their volume of showings, especially for audio-visual sales training uses and seasonal sales campaigns.

Allied Audio-Visual, Chicago Offers New Convention Service

Expansion into the field of planning and presentations for sales meetings, conventions and training programs has been announced by Harold O. Ruhe, owner of Allied Audio-Visual Services, Chicago. Allied will offer a complete and professional service in counseling, rental, sales and service of all equipment and film handling.

Albert P. Miller, head of promotion and Grosvenor Rust, audio-visual counselor, will assist Ruhe in this new service. Miller is associated with the film division of Republic Pictures and Rust is an audio-visual specialist in training and educational communications.

Telic Builds Producer Services

Telic, Inc., a specialized motion picture service for industrial concerns, has increased its facilities and added new equipment to its offices and studios in the Film Center Building, New York.

Now in its fourth year, Telic was organized by Elwood Siegel and Edward Boughton, both old hands in the film business. The company provides such services as production planning and supervision and other creative editorial services for industrial photographic departments.

In the southeast...

on location, or in the studio...
we have complete film facilities, but most of all . . .
imagination.

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QUALITY is our middle name. The moment your job becomes ours it receives the meticulous attention of not only a Palmer staff producer but indeed that of every technician with whom it comes in contact.

This “preferred handling” which has become routine at 611 Howard we’re proud... one that has been earned through 22 years of service to particular clients who have found the laboratory and production facilities of Palmer Films worthy of their trust.

SOUND RECORDING
at a reasonable cost
High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

ESCAR
Motion Picture Service
7315 Carnegie Ave.
Cleveland 3, Ohio

We Visit Arnold & Richter
A Business Screen Report by Tod Stromquist

ALTHOUGH BEST KNOWN to American film makers for their 16 mm. and 35 mm. “Arriflex” motion picture cameras, Arnold & Richter K.G. in Munich, Germany, has become perhaps the most completely integrated motion picture operation in the world. From manufacture of production equipment to rental of sound stages and operation of a film theater.

On the theory that there is no better way to test and improve the cameras, spotlights, and film processing systems they manufacture, Arnold & Richter have built and equipped two large sound stages (3600 and 5400 sq. ft. floor space) and complete black-and-white and color film processing laboratories within their factory area in downtown Munich. These activities come naturally to August Arnold and Dr. Robert Richter, who originally were early cameramen before devoting their time to developing the versatile cameras that now bear their name.

Build 500-Seat Theater

The 500-seat theater adjoining the factory offices on Turkenstrasse (to be completed in a few months) was another natural extension of these production activities. Although every evening it will be an ultra-modern house for current features, during the daytime hours the theater will be available for music and sound recording, as well as for industry previews and test showings.

The new large sound stage completed recently, together with the smaller one in use for the past two years, are part of a complete studio reputed to be the most modern in all Europe at the present time. In addition to cutting rooms, make-up and wardrobe facilities, dubbing projection equipment, offices for the renting producers, and a restaurant, all the craftsmen and workers of the Arri factory itself are available when needed. In the central sound control room are magnetic recording channels for 1/2 inch and 17 1/2 mm. film at all recording speeds. About 100 persons are employed in these studio facilities, and they may be rented by the day or week by either German or foreign producers.

The black-and-white film processing machines have been operating almost continually for over 10 years. The Fox Wochenschau newsreel release prints are printed and processed here every week, as well as feature films. In operation is a large color processing system to handle Eastman Color, Agfa Color, Gevacolor, etc., utilizing the type of machines Arri has been exporting to all parts of the world, including the U.S.

America Turns to 16mm

Of most interest to American film makers, however, are developments in the camera production departments. After eight years the factory is finally abreast of new orders for the 16mm., camera, as well as the older 35mm. model which has had few modifications since it introduced the famous Arri “through the lens” reflex viewing system in 1937.

Although overall production of both size cameras is nearly the same now, it is interesting that the great part of 16mm. users are in the United States, whereas almost all foreign producers, including documentary and television, continue to use the larger 35mm. film. According to Reinhold Schutz, Arri’s export manager, the American preference for 16mm. is not a matter of cheaper film stock costs, but of the American propensity for travel and the consequent demand for lightweight material and equipment, now that the quality standards of 16mm. equipment have been established. In India and Pakistan, for example, where there is one of the world’s largest domestic film industries, there is virtually no 16mm. film processing equipment except for amateur Kodachrome. Greece’s new Alpha Studio laboratory built by Arnold and Richter is designed for both 16mm. and 35mm. film, but the studio does not expect to do any 16mm. processing for the next several years.

Demand High for 35 Blimp

At present the Arri camera product in greatest demand is the 1000-foot blimp for the 35mm. Arriflex, which enables owners of these cameras to meet almost every requirement of studio usage. Because of the large accrued demand for such a blimp, and the amount of handwork that goes into laying for piece by piece the 10 sound-dedening layers of goat skin, foam rubber, and lead foil, production is several months behind the orders received.

The unique equipment that has been little publicized is the “Arricord,” a blimped unit in which are mechanically interlocked a 35mm. camera and a 17 1/2 mm. magnetic film recorder. With no need of synchronizing electric current for interlock, the Arricord could be operated entirely on batteries, and therefore is an ideal camera for location and newsreel work where the best double-system sound quality must be maintained.

Over 800 workers are employed in Arnold & Richter’s Bavarian factories, including one near Ros-
Do a Worldwide Business

Orders from such exotic places as Mandalay and Johannesburg come in the same mail with those from the United States. (Kling Photo Corp. is the exclusive U.S. importer.) A number of shipments have been made to "iron curtain" countries and Russia; the Export Department reports that such orders have been difficult to negotiate, but once signed, the terms of contracts have been properly carried out.

Cameramen around the world are always interested in the new products of Arnold & Richter; they know they will be precision products of compact but sturdy construction, built and proved for both studio and location usage.

New Taylor-Hobson Zoom Lens Designed for Video Cameras

The Taylor-Hobson Studio Varotal, a new zoom lens specially designed for television studio use, has been introduced by Taylor, Taylor & Hobson, a division of Rank Precision Industries Ltd., London, England. First use of the lens was on the BBC telecast of Queen Elizabeth’s Christmas Day speech.

The new lens is said to enable cameramen to make gradual changes between panoramic views and magnified close-ups without moving the camera and without losing any quality of definition. It was designed specifically to meet the problems of the tv studio camera, and is a companion to the Outside Broadcast Varotal model introduced by the company about six years ago.

The new Studio Varotal is suitable for use with both Image Orthicon and Vidicon camera tubes, interchangeable rear units being provided to suit the two formats. Focal length range of the lens is 21/2" to 8" when fitted on Image Orthicon cameras, and 2.25 cms. to 8 cms. on Vidicon cameras. The lens will focus down to 5 feet.

Optical design of the Studio Varotal has been specially developed to yield the type of performance demanded by tv transmission channels. Correction of all lens aberrations matches the spectral sensitivity of the tv camera tube and aberrational compensation has been provided for the errors introduced by the face of the tube.

Mechanically, the lens has been designed to fit existing camera turrets with a minimum of adaptation. The three controls—focus, zoom and iris—are in the form of gear rings which are mounted towards the rear of the lens, enabling the lifting of either manual or servo drives.

Taylor, Taylor & Hobson products are distributed in the United States by Albion Optical Co., Hollywood, Calif.

S.O.S. Shows Junior Tripod

S.O.S. Cinema Supply Corporation has introduced a new product, the S.O.S. Jr. Tripod, with professional notched legs, frontal star knob threading and curved aluminum support locks. It is priced at $145. A complete line of accessories is available.
A Major Advance in Film Reel Construction

PRECISION DIE-CAST ALUMINUM HUB COMBINED WITH SPECIAL TEMPERED STEEL REELS SIDES MAKES A TRULY PROFESSIONAL REEL.

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Select Films for Harrogate

Business Juries Name Five Pictures

Its first one-hour screen package, representative of this country's $150 million output of business motion pictures, was announced by the Committee on International Non-Theatrical Events (CINE) for showing next month (April 21-24) at the Festival of Films in Service of Industry to be held at Harrogate, England.

Four regional screening groups met in Chicago, Pittsburgh, New York City and Rochester, New York to select the specified, limited program from among entries submitted in Industrial Relations, Advertising, Public Relations and Sales categories by leading American sponsors and their producing studios. Entries acceptable to the Harrogate program were then submitted to a final screening subcommittee of CINE in Washington, D.C.

67 Judges in Four Areas Participate

Altogether, 67 eminent judges, experts in the above four business categories plus film authorities, made the selections. This marked the first time that American businessmen have made this kind of selection of noteworthy films to represent this country abroad. Picked from more than 80 motion pictures reaching the semi-finals were:


The Hope That Jack Built, sponsored by the National Association of Investment Companies and produced by Robert Lawrence Productions, New York.

The Production of USS Steel Sheets, sponsored by the United States Steel Corporation and produced by The Jam Handy Organization, Detroit.

Silk, sponsored by the International Silk Association (U.S.A.), Inc. and produced by Riviera Productions, Los Angeles.

One other motion picture, not officially chosen for the one-hour screening time allocated to the United States, was sent abroad as an "extra" because of its special appeal as a symbol of British-American friendship. This was The Mayflower Story, saga of the journey of the Mayflower replica which sailed the Atlantic to Plymouth last year. The film is sponsored by Aero Mayflower Transit Co. and produced by Paul Alley Productions.

Task of Business and Industry Group

Preliminary selection of films for the Harrogate Festival was handled by CINE's Business and Industry Sub-Committee under the chairmanship of John Flory, Advisor on Non-Theatrical Films for the Eastman Kodak Company, assisted by Thomas W. Hope, Assistant Advisor.

Chairman of the regional screening group viewing Public Relations' film entries in New York City was Eyre Branch, Standard Oil Company (N.J.). The Industrial Relations films were screened by a Chicago committee, with

(CONCLUDED ON FOLLOWING PAGE 186)
Select Films for Harrogate:
(continued from preceding page 185)
the cooperation of the Chicago Association of Commerce & Industry. Chairman in Chicago was O. H. Coelln, Jr., publisher of BUSINESS SCREEN.

Ralph Hoy, Aluminum Company of America, was Chairman of the Advertising films' screening group which met in Pittsburgh. Sales Training and Sales Promotion Films were screened in Rochester under the co-chairmanship of Mr. Flory and Mr. Hope.

Future CINE plans include selection of films for up-coming festivals at Venice, Italy and at Edinburgh, Scotland.

These Names Made News:
• Mario O'Hare has been appointed resident sales vice-president for Mexico and Central America with Alexander International, a division of Alexander Film Co. He will have offices at Balderas 36642, Mexico City, and will serve U.S. screen advertisers in the seven countries area, as well as setting up campaigns for Mexican and Central American firms. . .
• M. Nicholas Gilroy, formerly a sales executive of Schmerl Research, has joined Film Production Supervisors, New York City, to head planning and production of special films commercials for research purposes. . .
• Harry Hogg has rejoined General Film Laboratory, Detroit, as a sales representative, specializing in applications of the company's newly installed Andre De Bri color processing equipment for motion pictures and slides. . .
• John A. Brees has been named chief West Coast representative of Sterling Movies U.S.A., with headquarters at 1409 Vine, Los Angeles. He will direct the company's free film distribution to TV stations and non-theatrical groups and its monthly "NewsScreen" newsletter service to TV news editors.
• Nebraska Studio in New Quarters
• Christensen-Kennedy Productions has recently moved into new quarters at 2823 Harvey Street, Omaha 31, Nebraska. The new location will house the company's sound stage, production departments, and business offices.
• McLarty Firm Merges With Academy TV Co.
• In the Mid-Atlantic area they're talking about the recent merger of McLarty Picture Productions, long-established Buffalo producer, with Academy Television Productions of Syracuse, N.Y. New firm name is Academy-McLarty Productions, Inc.
• Johnson Motors' New Boating Adventure Film
• At press-time, the Johnson Motors people announced completion of another good adventure film for this outboard marine engine firm's growing library. The new title is Three for Adventure, a 28-minute color film on the first crossing of the Atlantic Ocean by an outboard-powered boat which occurred last summer. Picture story on this next month.
Films for Industry and Television

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and ASSOCIATES, INC.
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EASTERN STATES

- MASSACHUSETTS -

- NEW JERSEY -
  Association Films, Inc., Broad at Elm, Ridgefield, N. J.

- NEW YORK -
  Buchan Pictures, 122 W. Chippewa St., Buffalo.
  The Jam Handy Organization, 1775 Broadway, New York 19.
  Training Films, Inc., 150 West 54th St., New York 19.
  Visual Sciences, 599BIS Suffern.

- PENNSYLVANIA -
  Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.
  J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
  The Jam Handy Organization, Pittsburgh. Phone: ZENith 0143.

- WEST VIRGINIA -
  B. S. Simpson, 818 Virginia St. W., Charleston 2, Dickson 6-6751.

SOUTHERN STATES

- FLORIDA -
  Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

- GEORGIA -
  Colonial Films, 71 Walton St., N.W., Alpine 5378, Atlanta.

- LOUISIANA -

- MARYLAND -
  Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. I.E. 9-3391.

- MISSISSIPPI -
  Herschel Smith Company, 119 Roach St., Jackson 110.

- TENNESSEE -
  Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

- ILLINOIS -
  American Film Registry, 1018 So. Wabash Ave., Chicago 5.
  Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

- MICHIGAN -
  The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
  Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

- OHIO -
  Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
  Films Unlimited Productions, 137 Park Ave., W., Mansfield.

- OREGON -
  Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

- TEXAS -
  Association Films, Inc., 1108 Jackson Street, Dallas 2.

- UTAH -
  Deseret Book Company, Box 958, Salt Lake City 10.

- CALIFORNIA -
  Los Angeles Area
  The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.
  Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

- SAN FRANCISCO AREA -
  Association Films, Inc., 799 Stevenson St., San Francisco.
  Photo & Sound Company, 116 Natoma St., San Francisco 5.
  Westcoast Films, 350 Battery St., San Francisco 11.

- COLORADO -
  Audio-Visual Center, 28 E. Ninth Ave., Denver 3.
  Davis Audio Visual Company, 2025 E. Colfax Ave., Denver 6, Colorado.

- UTAH -
  Graphic Arts Workshop Opens Hollywood Tru-Line Facility
  Film and slidefilm producers in the Hollywood area can soon take advantage of type and art acetate overlays produced photo-mechanically. This unique titling process and animation aid, known as Tru-Line, has previously been available in Chicago through the Graphic Arts Workshop, Inc.

  The Tru-Line process produces overlays in a full range of both transparent and opaque colors, as well as black and white. And since the image on the acetate is produced photo-mechanically, black and white are already in existence and will pick up. The Tru-Line process has been used for film titles, animation, slidefilms, and television commercials by Chicago producers for the past five years.

  “The main advantage of Tru-Line,” says Dean Reny, who is heading the new West Coast operations, “is that it allows for color. Unrestricted selection of type style and size and hand lettering, reproduction of clients’ logos and illustrations, complete absence of ghost image when used for scratch-off animation, speed of service, and low cost.”

  To introduce the Tru-Line process to producers in the Hollywood area, Dean is offering complete information and sample to any producer who calls him at Hollywood 2-3374 and requests this information. Hollywood Tru-Line facilities will open March 15 at 6767 Sunset Boulevard.

Alexander Film Signs With France-Ecrans for Production

Alexander Film Co., Colorado Springs producer-distributor, has signed an agreement with France-Ecrans of Paris for the distribution of French-produced theatre commercials in this country through Alexander Film.

The agreement calls for the French theatre-commercial producer to provide Alexander with films from its syndicated library on several lines of business. Under terms of the pact, the films will automatically become the property
of Alexander Film when any of several royalty or time-limit specifications occur.

Specially produced brand-name films which are available after editing for U. S. distribution will also be made available to Alexander for screening rights in this country.

In addition to its own films, France-Ecrans will buy from other European sources films acceptable to Alexander, and re-sell them to the firm for distribution to America. At their discretion, the French producer may submit films for approval from Germany, Spain, Italy and Belgium.

The new arrangement, Alexander Film said, has been made to provide U. S. advertisers with versatile theatre-screen advertising programs, and to give them full advantage of the combined talents of top European theatre-commercial producers.

New Animation Stand, Optical Printer at Eastern Effects, N. Y.

Eastern Effects, Inc., New York, leading eastern animation and optical effects firm, has recently installed a new animated stand and optical printer for the production of "aerial image" effects.

The new equipment will enable Eastern to deliver a wide variety of motion picture effects in much faster time and with better quality than ever before possible.

Some of the advantages "aerial image" will offer are a considerable reduction in film handling and fewer generations required for very "tricky" effects. Resultant prints are sharper and cleaner.

The new $90,000 "aerial image" equipment, exclusive with Eastern in the New York area, is strong evidence that the firm's management—Maurice, Max and Sam Levy—believe that whatever videotape may have to offer, film will remain a principal medium of visual communication for many years to come.

Carter & Galantin of Georgia Opens Studio in Atlanta

Carter and Galantin, Incorporated, producer of sales training aids, displays and other point-of-purchase materials, announces the opening of a news motion picture and audio-visual production studio in Atlanta, Ga.

The new organization, Carter and Galantin of Georgia, is located at 752 Spring St., N. W. It offers complete creative and production facilities for 16mm and 35mm and Cinerama motion pictures, slidefilms; and television commercials.

Studio space covers over 14,000 sq. ft. and includes three sound stages plus fully equipped facilities for art and animation, sound recording, camera and editorial departments.

Carter and Galantin of Georgia also owns and operates Atlanta Film Laboratories. The laboratory is equipped with high-speed, jetspray processing and printing for both 16mm and 35mm film, including reduction printing and effects and equipment for handling 16mm and 35mm optical and magnetic tracks.

Management personnel includes: Durwood P. Walters, production manager; Robert Rockwell, sales manager; and Dana C. Rogers, laboratory manager. Walters and Rockwell formerly were associated with Wilding Picture Productions, Chicago. Rogers previously was with Southwest Film Laboratories, Dallas, and Deluxe Laboratories, New York.

Carter and Galantin, Incorporated, has manufacturing facilities in New York, Chicago and Los Angeles, and sales offices in Detroit, Dallas and Atlanta.

Admaster Adds Two Floors

Admaster, Inc., New York, has added two new floors of specialized equipment for slide preparation and specialized slide production facilities. The firm is a large producer of slides for overhead projectors and also maintains a volume mailing service.

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Special Rates Available

☆ Advertisements in this department are carried as a special service at half regular display rates. Costs confirmed on receipt of copy at 7064 Sheridan Rd., Chicago.

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Here's a real opportunity for two creative men who have pride in their profession, who are looking for a congenial and progressive atmosphere in which to develop a prosperous career. Interested only in men whose writing is top-notch, who write with budget in mind, who can effectively apply imagination and ingenuity to accomplish customer objectives. The openings are permanent staff positions with a large national organization serving blue-ribbon accounts. All correspondence on a confidential basis. Our people know of this ad.

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7064 Sheridan Rd. • Chicago 26, Ill.

WANTED

MOTION PICTURE WRITER

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specialized titles

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MOTION PICTURE DIRECTOR WANTED

Permanent position with one of country's oldest industrial motion picture producers for director with experience on Photoplay Type Productions. Opportunity for wide variety of assignments. Send letter with complete resume of experience. Replies kept confidential. Qualified directors will be interviewed. Our staff knows of this ad.

Write Box BS-2-A
BUSINESS SCREEN
7064 Sheridan Rd., Chicago 26

MOTION PICTURE WRITER

Staff opening for writer with substantial Motion Picture background, and solid experience in writing for commercial and industrial clients. Excellent opportunity for top-notch man. All replies kept confidential. Our staff knows of this ad.

Write Box BS-2-D
BUSINESS SCREEN MAGAZINE
7064 Sheridan Rd. • Chicago 26, Ill.
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*Communications For Business*
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**Highest Honors in the Field of Visual Safety Education**

The National Safety Film Awards were presented to motion picture producers and sponsors for their contributions to visual safety education in 1958. The awards were presented by the American Telephone & Telegraph Co.

**1958 Award Winners**

- **Accidents Just Don't Happen**, a motion picture produced by Creative Art Studios for the Accident Prevention Program, was awarded an Award of Merit.

**Occupational Class, Other Categories**

- **Boats, Motors and People**, a 16mm film produced for Johnson Motors by National Film Studios, won an Award of Merit in the General Group.

**Visual Safety Films**

- **The Case of the Cluttered Corner**, produced by Cal Dunn Studios for the Department of the Attorney General, was a Plaque winner.

**General Classification**

- **Seven-Tenths of a Second**, a sound slidefilm produced by The Case of the Cluttered Corner, was a Plaque winner.

**General Group**

- **The Case of the Cluttered Corner**, produced by Cal Dunn Studios for the Department of the Attorney General, was a Plaque winner.

**Home Safety Classification**

- **The Case of the Cluttered Corner**, produced by Cal Dunn Studios for the Department of the Attorney General, was a Plaque winner.

**Traffic Group**

- **The Case of the Cluttered Corner**, produced by Cal Dunn Studios for the Department of the Attorney General, was a Plaque winner.

**Traffic Safety**

- **The Case of the Cluttered Corner**, produced by Cal Dunn Studios for the Department of the Attorney General, was a Plaque winner.

**Traffic & Transportation Safety**

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NUMBER 2 • VOLUME 20 • 1959
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THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY—EDUCATION AND TELEVISION

Number 2 • Volume 20 • 1959

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A. A physical system of photography...a film exposed by light—developed by heat...requires no chemicals or darkroom...produces final results in 2 to 5 minutes.

What it does...and how it's used:
A. Makes positive projection slides from black and white or Kodacolor negatives for immediate use.
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2. Slides of new products, charts, graphs and microfilmed records.
3. Rapid inter-departmental circulation of slides showing work in progress.

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Business, sales and industrial applications...new uses for Slide-O-Film...are developed daily. The Slide-O-Film Research and Education Department, established by the Charles Beseler Company, is ready to inform you of all developments applicable to your company’s operations...to consult with you and examine specific applications of Slide-O-Film to your problems and projects.

FOR COMPLETE INFORMATION ADDRESS YOUR INQUIRIES TO:
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Lewis to Head New Industry Program Division for Niles
* Fred Niles, president of the Chicago-Hollywood film company bearing his name has announced the organization of an “Industry Program Division” which will serve industries “direct with customized, specific-purpose communications programs.”

Niles said that he is using the term “industry programs” rather than “industrial films.”

“The term ‘industrial film’ was created in pre-TV times as an umbrella covering all films produced by a manufacturer, regardless of the film’s specific purpose and its intended audience,” Niles said.

“That term is no longer valid. Modern business is complex. Stiff competition, rapid technological developments and re-evaluation of internal policies call for specific communications programs. The one “industrial film” can’t serve all the purposes a film is required to accomplish. These individual programs, which we have been producing, must be done with alacrity and concentration on the approach which best moves people to the desired action.”

Niles also announced the appointment of Herschell G. Lewis as vice president in charge of the Industry Program Division. Lewis was president of Lewis & Martin Films of Chicago, which he helped organize in 1952.

McClure Projectors, Inc. Appoints Parker General Mgr.
Floyd D. Parker, former controller of Brock & Rankin, has been named general manager of McClure Projectors, Inc., manufacturer of nationally-distributed sound slidefilm equipment.

Mr. Parker, a Business Administration graduate of Northwestern University, will headquarter at the 1122 Central Avenue, Wilmette, Ill., offices of McClure.
Color Reproduction Company's over 20 years of specializing exclusively in 16mm Color Printing is your guarantee of finest quality 16mm Color Prints, and faster, dependable service. Specialists do the finest work. That's why Color Reproduction Company has earned a reputation for guaranteed quality which is the Standard of the 16mm Motion Picture Industry. Send your 16mm Color Print orders to Color Reproduction Company!
Medical motion pictures have grown-up. The layman sees only a very few of the many screened for physicians, surgeons and hospital staffs. All of them, nowadays, are designed to bring new and vital information to the greatest number of professional people in the shortest possible time. Medical motion pictures are helping to save lives. But remember: Doctors are the toughest audience a motion picture can face. Some of us are bug-hunters. Doctors are lint pickers. Bless them.

Among our clients:

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American Bosch Arma Corp.
American Machine & Foundry Co.
American Telephone & Telegraph Co.
Babcock & Wilcox Co.
E. I. duPont de Nemours & Co., Inc.
Ethyl Corporation
The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.
—and many, many others
Videotape

Ampex Unveils Videotape Cruiser at NAB Convention

The Ampex Videotape Cruiser, a completely mobile, self-contained TV programming and recording unit, was demonstrated last month at the National Association of Broadcasters' convention in Chicago.

The custom-built vehicle, a product of the Ampex Corp. of Redwood City, California, houses the Ampex VR-1000 Videotape recorder, complete audio and video monitoring and master control equipment, and two image orthicon cameras.

Ampex pointed out that the cruiser's camera mounted atop the bus, can focus on scenery, newsmaking events, or on anything of interest which comes in range. Within a matter of seconds, by the use of Videotape, the material programmed by the camera is ready for use by a station.

When not required for field use, the cruiser may be parked outside a studio or a laboratory connected to a line power source and used for interior recording purposes.

The cruiser had been on a three month demonstration tour of television stations and military and educational institutions throughout the United States.

RCA Introduces TV Tape Recorder at Chicago Show

The Radio Corporation of America has introduced what it described as a "highly advanced" television tape recorder for color or black-and-white broadcasting at the recent NAB convention in Chicago.

The production model of the RCA recorder provides "virtually fool-proof cueing" to simplify the handling of TV tape material ranging from the ninety-minute spectacular to a ten-second commercial.

Color Conversion "Simple"

According to RCA, the broadcaster can start black-and-white tape programming with the basic RCA recorder and include color at any time by the simple addition of a single "stand-up" camera of equipment. No modification of the original machine is necessary.

The recorder permits precise adjustment of the recording and playback heads, whether the machine is on the air or standing idle. The result is two-fold—the production of uniform or compatible tapes and marked improvement in playback of tapes from other recorders.

Below: Ampex Videotape cruiser has VR-1000 recorder, shock-mounted, center left, TV camera chains and self-contained power source.  

New Videotape studio on wheels carries own power generator.
HOW MITCHELL CAMERAS SUPPLY VARIED DATA IN ROCKETS AND MISSILES DEVELOPMENT

• Exact Pin Registration During Film Exposure

• Event Time to 1 Millisecond

Extensive testing instruments incorporating Mitchell 16mm, 35mm and 70mm cameras provide key data at the U.S. Naval Ordnance Test Station at China Lake, Calif., one of the primary weapon development centers of the Navy's Bureau of Ordnance.

Fifty Mitchell 35mm cameras are used on radars, tracking camera mounts and fixed tripods to record missile and rocket development. Camera motors allow synchronous as well as in-phase operation of several cameras covering a test important in film assessing. Eight 16mm Mitchell cameras are used for pictorial coverage of tests.

One metric photographic group shoots as much as 20,000 feet of 35mm film in one day. Other Mitchell cameras record underwater, engineering and aviation tests at this ordnance center.

For information on Mitchell cameras, write describing your requirements.

85% Of Professional Motion Pictures Shown Throughout The World Are Filmed With Mitchell Cameras

The Mitchell camera, by virtue of its exact pin registration during film exposure, allows these data to be determined to a reasonably high degree of accuracy through the use of film assessing equipment built to take advantage of this feature:

- **Yaw**—Side-to-side motion of missile.

- **Pitch**—Up-and-down motion of missile.

- **Roll**—Turning motion of missile.

- **Miss Distance**—Gap between missile and target at point of interception.

- **Flight Time**—A series of lines on film; timed to accuracy of 1 millisecond.

- **Position Data**—Target location with azimuth and elevation readings.

- **Pictorial Record**—Record of all visible actions during test.

- **Separation Data**—High-speed separation actions for detailed study.
## THE INDEX OF SPONSORED FILMS

This reader’s reference guide covers motion picture and slidefilm programs reviewed in Volume Nineteen of *Business Screen*. The issue number and page on which a case history or feature article appeared are shown for each sponsor and film title below. Sound slide films are indicated by “ssf” following title.

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- American College of Pathologists
- American Express Co.
- American Hospital Assn.
- American Institute of Men’s and Boys’ Wear
- American League
- American Management Assn.
- American Medical Assn.
- American Physical Therapy Assn.
- American Society of Clinical Pathologists
- American Society of Medical Technologists
- American Standard
- American Telephone and Telegraph Co.
- Architectural Forum
- Armour & Co.
- Asbestos Cement Producers Ass’n
- Associated Railroaders of Holland
- Association of Better Business Bureaus
- Association of Playing Cards Manufacturers
- Athletic Institute
- Baltimore and Ohio Railroad
- Bell System
- Better Heating-Cooling Bureau
- Boge-Warner Corp.
- Burlington Railroad
- California Oil Company
- California Redwood Ass’n.
- Canadian Restaurant Ass’n.
- Carrier Corporation
- Catholic Archdiocese, Chicago
- Centrum Products Corp.
- Champion Paper & Fiber Co.

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| Fritzsch Brothers, Inc. | General Telephone Corp. |
| Good Humor Corporation | Good Year Tire & Rubber Co. |
| Gordon’s Dry Goods | Greater North Dakota Ass’n. |
| Greater New York Fund | Gulf Oil Corp. |
| Guatemala Northern Railroad | Harding Carpets Ltd. |
| Hobby Industry Assn. of America | Holiday Mag. |
| Home Life Div. | Textron Co. |

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- The Human Cell and the Cyto-Technologist
- General Telephone Corp.
- Ford Motor Company, (Australia)
- Foster Parents’ Plan, Inc.
- French Handbag & Leather Goods Industry
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PORTRAIT OF YOUR STRONGEST LINK!

This dedicated chap is your own private genie, the sales-service representative assigned by General to cover the processing and handling of your film. He works for us but answers to you!

Whether it’s technical data, production progress, job deadlines or prices about which you inquire, you need deal with only one person; we call him your account supervisor. His job is the linking of General’s incomparable production facilities to your particular processing needs.

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<td>Flight Plan For Your Future, ssf</td>
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<td>The Search for Reliability</td>
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<td>A Story of Portugal</td>
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<td>Facts About Texaco Gasoline</td>
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<td>Facts About Hercules Motor Oil</td>
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<td>Facts About Texaco UT Anti-Freeze</td>
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<td>Ship Best Way</td>
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<td>United Auto Workers</td>
<td>Product For All</td>
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<td>Why the Kettle Hotix Bananas</td>
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<td>Jonah and the Highway</td>
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<td>Volkswagen of America</td>
<td>Five Miles West</td>
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**Texaco a Strong Believer in Screen Advertising**

If you're looking for a strong endorsement of the value of theatre-screen advertising as a solid builder of business, you needn't go any further than The Texas Company—for Texaco, which began its screen-advertising campaign in 1954, has enlarged its program to the point where it now has a library of 68 film shorts, second-largest in the theatre-screen field.

“Our company has encouraged the thousands of Texaco dealer consignees and distributors throughout the nation to advertise to the local movie screens every since our theatre screen advertising program began,” says J. M. Gregory, director of The Texas Company's sales promotion department.

In that year, the company made 26 films on Texaco gasoline, and was more pleased with its dealers' response, Gregory said.

The company produced eight more films in 1955, 18 in 1956, and has recently finished 16 new full-color films which were released last November.

Texaco's screen commercials cover every phase of service station activity; the latest set includes films on lubrication, check-ups, parts servicing, tires, and travel service.

The company has shown its interest in screen advertising in other ways. An attractive brochure announcing the new films has been sent to Texaco dealers, as part of the company's "Partners in Service" booklet, a general explanation of the complete advertising program.

In the brochure, the company sets down the reasons dealers should use theatre screen advertising. The sales promotion department, Gregory says, believes that the screen commercial program "plugs your name, stresses your location, pre-sells your services and tells your neighbors all about the famous Texaco products you sell."

The brochure drives the point home by showing audiences leaving the theatre and driving into their nearest Texaco station.

Texaco's famed "Season's" ads were produced by Audio, N.Y. The company's practice is to turn over its films to theatre screen advertising companies, who handle two important jobs: they contact the local Texaco stations, consignees and distributors and help the company promote the screen program; and they take over complete distribution of the films, setting up schedules, seeing that prints arrive in good condition, etc.

Some Texaco films are live action, others are animation—but all are in full color, "to take advantage of the full-size theatre screen," Gregory says.

A number of the company's films are in the "public service" area, stressing such things as safety on the road, and promoting Texaco's travel service. Most of them emphasize frequent inspection of motors and parts. This gives the program an institutional aspect to go along with the other films which sell lubrication, gasoline, and oil.

Texaco dealers, distributors and consignees have backed up the company's theatre-screen advertising program by investing $495,552 in this medium in the past four and one-half years. Gregory says.
Owen Murphy
PRODUCTIONS, INC.

One of America's Great Industrial Film Companies

723 SEVENTH AVENUE • NEW YORK 19, N.Y. PLAZA 7-8144
America Pays Homage to the Factual Film

This Was Film Awards Time in the field that includes business-sponsored, informational and educational films of all kinds. Reported in this issue are the juror's selections for the 16th Annual National Safety Film Awards (page 4); at the 7th Annual Columbus Film Festival (page 27); at EFLA's first American Film Assembly in Manhattan (pages 32-33); and the second annual selections of the Industry Film Producers Association.

Tallied up with last month's winners of Freedoms Foundation Honor Medals (Issue 1, page 86) and the CINE selections for the April Harrogate Film Festival, the record shows some really outstanding pictures currently playing to U.S. audiences.

Sweepstakes winners at four of the top U.S. film award events and showing at all overseas film festivals (selected by CINE) is The Jam Handy Organization. A bronze plaque in the Safety Film Awards for Lucky You (Coca-Cola); four EFLA Blue Ribbon Awards for The Melbourne Olympic Games (also for Coca-Cola); The Wonderful World of Wash 'N Wear (Whirlpool Corporation); The Battle for Liberty (sound slidefilm series); and a slidefilm series for Delco-Remy were matched by a Freedoms Foundation Honor Medal for American Look (Chevrolet) and the new Chris top award statuette for the same film and sponsor. JHO also received a Chris Certificate of Excellence for Solid Gold Hours (Dartnell) and wound up the honors list with Production of USS Steel Sheets (U.S. Steel) going to Harrogate and also bound for Edinburgh and Venice Film Festivals.

Dynamic Films' Academy Award nominee Psychiatric Nursing (Smith, Kline & French) lost out to the usual Disney ballots at that hallowed event but came back to score with a top Chris award at Columbus for this excellent picture. Dynamic also received two other Chris Certificates.

One of the most useful films in the land is Speaking of Words, produced by Henry Strauss & Co. for Pan-American World Airways and being adapted by the producer for syndication. This excellent treatise on personal communications was the first and unanimous choice of CINE members for overseas festival showings and will be a great asset to any company acquiring it for internal use.

The story is told in the Awards features and, as usual, we're first and most thorough in coverage of these events. Here's success to winners like Audio Productions, Inc., MPO, Parthenon, Frank Willard, John Sutherland and all the others for whom these hard-working jurors have given their best in eye and ear so that both sponsors and audiences might know their best!

As for us, the judgement of the vice-president of Acushnet Rubber (see page 39) and the lives saved by those tremendous American Cancer Society films (see page 28) loom as the kind of awards that don't hang on walls but ring both hearts and cash registers. Take your choice.

We take pleasure in announcing the appointment of

Mr. T. H. Westermann as Vice-President of

AUDIO PRODUCTIONS, INC.

in charge of SALES

Buckeye Corporation Acquires Transfilm With Exchange of Common, Preferred Shares

☆ On March 30, the board of directors of The Buckeye Corporation, Springfield, Ohio, announced the acquisition of Transfilm, Inc., New York City, a major producer of business and television films.

Buckeye acquired Transfilm for 52,632 shares of Buckeye's common stock plus 36,250 shares of Buckeye's 5% preferred Series A. Transfilm thus becomes a part of Buckeye's newly-formed Entertainment Division. On February 2, the Ohio firm also acquired Pyramid Productions, Inc., Manhattan producer of TV film program series and Flamingo Television Sales, Inc., also of New York and a TV film program distributor.

Corporate operation of Transfilm will remain unchanged as William Miesegaes, president and founder of the film company and other members of management, continue in their present capacities.

"Our acquisition by Buckeye," said Mr. Miesegaes, "has improved Transfilm's competitive position within our industry. As a result of this move, we intend to expand our studio facilities as well as all other departments and personnel. Further, we will now forge ahead...
"Shooting 'SEA HUNT' we need the exceptional speed of 'Superior' 4"

says Ivan Tors, producer of the TV series, "SEA HUNT," for ZIV Television Programs, Inc., and "Underwater Warrior," released by MGM.

"These pictures wouldn't have been possible without DuPont 'Superior' 4," states Mr. Tors. "Its high speed and wide latitude make it ideal for underwater sequences. With 'Superior' 4 in the camera, we know that anything we see with our own eyes the camera can see better."

And Mr. Tors does see it with his own eyes. Whenever he shoots underwater, he and his secretary, both expert divers, go down with the director, lighting men and actor-divers. He's right on the spot and knows from firsthand experience the problems that can come up in submarine cinematography.

"Talk about tough locations—most of them are child's play when compared to the bottom of the sea," he says. "The light's strange, you have to use special cameras that are pretty tricky and, if your shot's not right the first time, re-shooting can be awfully expensive. You've got to have a film you can depend on—that's why I always use DuPont 'Superior' 4."

For more information about DuPont Superior® 4 Motion Picture Film and other fine negative and positive films, contact the nearest Sales Office or write DuPont Photo Products Department, 242-2 Nemours Building, Wilmington 98, Delaware. In Canada: DuPont of Canada Limited, Toronto.

Better Things for Better Living . . . through Chemistry
9th Annual Production Review Listings Supplement

- Listings below are repeated from Metropolitan New York section to amplify and correct range of services and staff:

**HUNN, FRITZ & HENKIN PRODUCTIONS, INC.**
38 West 43rd Street, New York 36, N. Y.
Phone: JUdeon 2-9055
Date of Incorporation: March, 1958
Howard H. Henkin, Pres., Director of Live Action
Ronald Fritz, Vice-Pres., Creative Director
Daniel Hunn, Vice-Pres., Animation Director
Larry Puck, Executive Producer

**Services:** Animation and live action commercials, industrials and features for TV and industry; creative staff for storyboards, script, recording, jingles (music and lyrics); Facilities: Animation and live action equipment for 35mm and 16mm.

**Recent Productions and Sponsors**


**STURGIS-GRANT PRODUCTIONS, INC.**
322 East 44th Street, New York 17, N.Y.
Phone: Murray Hill 9-9994
Date of Organization: 1948
Warren Sturgis, President, Exec. Producer
Benedict Magnes, Vice-Pres., Gen. Manager
Richard A. Kent, Special Asst. to the President
A. E. Snowden, Secretary-Treasurer
Sidney Milstein, Vice-Pres., in charge of Production

**Services:** Medical, technical, educational and industrial films & filmstrips; animation of all types; scripts and storyboards; TV commercials; foreign language adaptations. Facilities: Live-action and animation cameras; complete facilities for 16 and 35mm production; script-writing staff; full art studio; sound stage; recording studio; sets; editing.

**RECENT PRODUCTIONS AND SPONSORS**

- Motion Pictures: The Eye in General Practice—The Hypothalamus of Glaucoma (The Lighthouse); Portal Decompression, Congenital Anomalies of the Heart (E. R. Squibb & Son); The Bivalve Use of Varidice (Lederle Laboratories); Fluoxetine—a New Inhation Anesthetic (Ayerst Laboratories); Vanquish as a Hemostatic in Gynecology Surgery (New York Hospital); Esophageal Replacement with Reversed Gastric Tube (Baxter Laboratories); Just 4 Minutes (Winthrop Laboratories); Intravenous Iron Therapy (L. W. Frohlich & Co. for Lakeside Laboratories); Lifeline (L. W. Frohlich & Co. for Founders Laboratories); The Interview in Sales Training (Investors Planning Corp.); TV commercials: For The American Diabetes Assoc., Aquafitller Corp.

- These listings were received after publication of the 9th Review and are added for client reference use:

**DESILU PRODUCTIONS, INC.**
780 North Gower, Hollywood
Phone: Hollywood 9911
Date of Organization: 1956
Desi Arnaz, President
Richard T. Duberman, Client Liaison
Production Super.
Victor Kanefsky, Production Coordinator
Herbert D. Brown, Editorial Department
Donald Holtzman, Studio Manager
Anne L. Bauer, Office Manager

**Services:** Complete production of live and or animated motion pictures and slidet films from idea to live shooting and location equipment; editing and screening company films; animation of motion pictures and live television; all types of rear projection photography; Facilities: Complete animation department; fully equipped studio for live shooting; location equipment; editing and screening rooms; complete creative and technical staff.

**RECENT PRODUCTIONS AND SPONSORS**

- Motion Pictures: Attention to Top Dealer (Remco Industries); Weekend Air Force Rescue (U.S. Air Force); Toni Doll (American Character Doll Co.); Francesco (Foster Par- ents, TV, Plan, Inc.). Commercials: Crisco, Ivory and Dush Divisions of Proctor & Gamble; New York Stock Exchange; Colgate; Goodyear; American Tobacco Co.; Remington Rand Co.; Peter Pan; Nationwide Insurance Companies; Vicks Chemical Co.; Folger's Coffee; Golden Books; Burgess.

**LUX-BRILL PRODUCTIONS, INC.**
319-21 East 44th Street, New York 17, New York.
Phone: Oregon 6-3280
Date of Organization: 1950
Richard S. Duberman, Client Liaison
Production Super.
Victor Kanefsky, Production Coordinator
Herbert D. Brown, Editorial Department
Donald Holtzman, Studio Manager
Anne L. Bauer, Office Manager

**Services:** Complete production of live and or animated motion pictures and slidet films from idea to live stage Editing and re-
As every Pro knows, CECO carries just about every quality product under the photographic sun.

But you need more than cameras, tripods, dollies and recorders—you need more than lenses, viewers, blimps, generators and lights.

You need answers to important questions—how to successfully translate scripts into film. No one man knows all the answers. That's why CECO employs a staff of experts in every category of film-making—cameras, recording, lighting and editing. Collectively we have all the answers to help make you an outstanding producer, director or cameraman.

You owe it to your career to use CECO service for Sales, Rentals, Repairs . . . and advice.

CECO Small Gyro Tripod

Features: "controlled action" with slow and fast speeds for both panning and tilting. Weighs only 19 lbs. Ideal for 16mm Maurer, Mitchell, B & H Eyemo and similar cameras.

$650.00

Auricon Cine—Voice Conversion

Cine—Voice Camera modified to accept 1200-ft, 600-ft. and 400-ft. magazines; has torque motor for take-up. Also includes Veeders footage counter and 3-lens turret. Conversion only—$450.00 less magazine.

GROVER Grip

Holds a light wherever space is tight. No springs, no slip. Has 8" spread. Both ends padded against marring. Weighs less than 2 lbs. $6.85

SALES • SERVICE • RENTALS

FRANK C. ZUCKER

CAMERA EQUIPMENT CO., INC.

Dept. "S" 315 West 43rd Street, New York 36, N. Y.

TEWE Directors View Finder Model C

For academy aperture, wide screen, cinemascope, vistavision and 10 TV cameras. Zoom type with chain & leather case $100.00.

R-15 FILMLINE Developer

Develops reversal and negative-positive film at 1200 ft. per hour. Has variable speed drive. Permits complete daylight operation. Exclusive overdrive eliminates film breakage. $2,995.00

ADDITIONAL PRODUCTS

Camera Equipment Company offers the world's largest and most comprehensive line of professional cameras, accessories, lighting and editing equipment. The quality product isn't made that we don't carry. See our Splicers, — exposure meters — projectors — screens — marking pencils and pens — editors gloves — editing machines, racks, barrels, and tables — stop watches.
The Film in European Productivity

Film Information and Exchange Service Seeks U. S. Titles

The European Productivity Agency’s Visual Aids Section has a new look and a new name. It is now called the “Film Information and Exchange Service.” After careful planning the section was completely reorganized to concentrate the maximum effort on the acquisition of new and interesting productivity films for distribution in the seventeen member countries of O.E.E.C. (Organization for European Economic Cooperation).

After the reorganization had been completed, the Head of the Service, John Seabourne, made an extensive tour of the United States looking for new productivity films, making contacts with producers and sponsors, and renewing contacts made on previous visits. The trip resulted in the acquisition of more than 100 new titles, but even more important were the arrangements made with a number of sponsors who agreed to send viewing prints of their films to the E.P.A. on a regular basis.

Acquire 200 Titles a Year

The Film Information and Exchange Service acquires some two hundred new American titles every year, but as the accent is on quality rather than quantity, several hundred titles are previewed either in Washington or Paris in order to select the final two hundred. In addition to the American titles a further two hundred European subjects are taken into the library every year, making an annual target of four hundred new titles.

E.P.A.’s Film Information and Exchange Service provides an interesting and useful “shop window” in Europe for those sponsors and producers who are looking for free European distribution to industrial audiences.

Briefly, this is how the service works:

A large preview library of productivity films is maintained at the Paris headquarters. This library which is the largest preview library of Productivity films in Europe is at the disposal of the Productivity Centers in the member countries of O.E.E.C. (Austria, Belgium, Denmark, France, Germany, Greece, Iceland, Ireland, Italy, Luxembourg, Netherlands, Norway, Portugal, Sweden, Switzerland, Turkey, United Kingdom).

The Process of Selection

The Productivity Center or equivalent organization in each member country runs its own National film distribution program making, where necessary, foreign language versions of those films it decides to include in its program. The Film Information and Exchange Service is constantly on the look-out for new films for its preview library, screens many hundreds of films every year and prepares information sheets on those films acquired for the library. These information sheets are prepared in English and French; the two official languages of the Organization; they are distributed to the Productivity Centers at regular intervals.

The main purpose of these information sheets is to allow the Productivity Centers to request preview prints of subjects that they consider to be of interest to their own programs.

Special arrangements permit preview copies to cross frontiers without difficulty.

Center Makes Acquisitions

If after preview a Productivity Center wishes to use a film in its own program, the Productivity Center or the Film Information and Exchange Service will contact the producer to negotiate the acquisition of additional prints or preprint material where the preparation of foreign language versions is desirable. Conventional facilities for the preparation of foreign versions exist in most O.E.E.C. countries and, in addition, the Film Information and Exchange Service has its own recording studio, with recording equipment specially designed for the rapid preparation of foreign versions. Similar equipment has also been installed in 4 other Productivity Centers. This equipment has reduced preparation of foreign language versions to a simple and rapid process. One interesting feature is a continuous projector which, because it has no pull-down mechanism, eliminates wear on copies, and hence the need for special work prints.

Great use of stereo printing has been made in those countries where adequate recording or laboratory facilities do not exist. Here again using E.P.A.’s special equipment, recordings of an exceptional quality can be duplicated at will on magnetically striped copies.

By special arrangement any foreign language version prepared by the Film Information and Exchange Service can be made available to sponsors.

This new and active service, offering free distribution in Europe, (CONCLUDED ON PAGE 24)
How Zweibel Films keeps production costs off the cutting room floor

Creative organizations that are cost conscious naturally turn to Ansco's Anscochrome® Professional Camera Film Type 242 for all work where the ultimate in color quality is desired. That's because only Type 242 produces low-contrast master reels having the finest possible color rendition and print-through characteristics.

For rich reds, accurate flesh tones and soft, clean gradation nothing compares with Anscochrome Professional Camera Film Type 242.

And for flexibility that literally does the photographers bidding with a minimum of trial-and-error, use NEW Ansco Type 243 for the best in release prints. Keep production costs where they belong, switch to Anscochrome Professional Camera Film Type 242! Ansco, Binghamton, N. Y. A Division of General Aniline & Film Corporation.
The first low-priced TRIPLE-DUTY animation, titlestand and product stage for all filmakers

Model TIS-1
Basic Stand with camera carriage and artwork table
$895

The New Portman Animation Stand

The New Portman Animation Stand now available and it is the biggest and best buy in animation stands today. The new Portman Animation Stand with newly designed features: A rugged, precision and versatile animation stand, the Portman offers more than 40 accessories for special animation and effects. Come in and see why it's the biggest and best buy in animation stands today.

Basic stand

$1,495

Basic Compound with tabletop, 2 peg tracks, no entry, counter, hand crank and platen
$1,790

ADDITIONAL FEATURES
- Machined cast iron uprights in a "V" structure provide superior support
- Precision assembly of all moving parts
- Automatic safety interlock mechanism
- Quick release mechanism for easy removal of components
- Adjustable height
- High-quality materials

THIS IS THE PORTMAN

The New Portman Animation Stand

Magic "Mylar"

This amazing uncoated splicing tape repairs torn and damaged films, replaces torn perforations and allows splicing without losing a single frame. Comes in transparent for film, opaque for magnetic film. Splice will never come apart, perforations stay permanently repaired with Magic "Mylar." Use Magic "Mylar" for all your film repair, splicing jobs.

Transparent—For Film
16mm. Single Part: $5.00 per roll
16mm. Double Part: 9.00 per roll
35mm. $9.00 per roll

Opaque—For Magnetic Film
16mm. $5.00 per roll
35mm. $11.00 per roll

EPA Film Report:

(continued from page 22)

together with a unique service for the preparation of foreign language versions, is available to sponsors who are interested in taking advantage of it.

List Most-Needed Subjects

To give a better idea of the type of film needed for the European Productivity Agency's program, the following is a list of the subjects in greatest demand in Europe:

- Productivity
- Technical training
- Management
- Automation
- Work study
- Variety reduction
- Production control
- Product management
- Economics
- Building
- Materials handling
- Office work
- Sales
- Research
- Mathematics
- Audio-Visual Aids
- Human relations
- Safety
- Films for under-developed areas

Where to Send Film Details

Sponsors should send details of any films they consider suitable to the Washington office of O.E.E.C., Suite No. 1223, 1346 Connecticut Avenue, N.W., Washington 6, D.C. The Washington office will request prints of those films suitable for Europe. Preview copies will be needed for approximately six weeks, as films selected by Washington will be sent to Paris for final choice. The Film Information and Exchange Service would like to retain the prints of any films they find suitable for their program on the basis of purchase at print cost. Where prints are rejected they will be returned to the owner within six weeks: all shipping is by air freight. Sponsors and producers using the plan will have to ship prints only as far as Washington; for more information, contact the Film Information and Exchange Service. Please send for a brochure describing the plan, which contains scenes on location as well as studio photography.

Oxberry on European Joust

John Oxberry, president of the Animation Equipment Corporation, is spending the month of April in Europe visiting and studying the problems of studios in five different countries.

He will visit London, Berlin, Stockholm, Hamburg, Munich and Paris. In addition to holding conferences with customers, Oxberry will conduct a survey of other studios to obtain data on current and future film activities.

THE FILM Architect

provides professional planning . . .
creative writing . . .
money saving specifications.

These services assure the sponsor of more substantial motion pictures or slide films at considerable savings in production and distribution costs. Send for a brochure describing this unique service.

F.R. Donovan
10 Glory Road • Weston, Conn.
Capital 7-3477
In the months to come your salesmen are going to encounter it in increasing amounts. Now, volumes have been written on how to meet it, how to overcome it. But don't forget...sales aren't made by winning arguments.

Well then, what should be done about sales resistance? Pick up and leave?

No, sir, by-pass it!! Keep on selling!!

Because, when your salesmen do, they will make more sales...and meet and beat competition.

Show your salesmen how to by-pass sales resistance with:

"BY-PASSING SALES RESISTANCE"
part of the outstandingly successful AGGRESSIVE SELLING sound slide program.

Write for Details on Obtaining a Preview

Ted Westermann Named Sales V. P. at Audio Productions

Ted H. "Ted" Westermann has been appointed vice president of Audio Productions, Inc., in charge of sales.

After considerable sales, training and merchandising experience with Macy's-New York and the National Silver Company, Mr. Westermann joined Willard Pictures, as partner, in 1935. During World War II, as Willard's supervisor of military training films, he wrote and directed many training films for the armed forces and national defense.

For the past 12 years Mr. Westermann has been with Wilding Picture Productions, Inc., since 1954 as vice president in the Eastern Sales Division.

Walter Braun Is Ad Manager at Paillard, Inc., New York

Walter Braun has been named advertising manager of Paillard, Inc., New York. Braun was a member of the Commercial Department, Swiss Foreign Service.

Benjamin Greenberg to Direct New York Office for Allend'or

Benjamin S. Greenberg has been elected vice president and executive in charge of the New York offices of Allend'or Limited and Spotlite News, Inc., motion picture production and television newsreel organizations with home offices in Los Angeles.

He succeeds Jack Siegal who has been appointed director of motion picture and television activities with the International Business Machines Corp., New York.

We can't please everybody...
Parthenon Pictures-Hollywood Opens New Midwest Office
☆ A new Midwest office for production and client service, headed by Woodbury Conkling and Roger Clark, has been opened at 185 No. Wabash in Chicago by Parthenon Pictures-Hollywood. Telephone number is RAndolph 6-2919.

Stage shooting and "finishing" work will continue to be done in the Hollywood studio, but the new Chicago facility will have editing equipment and stock a full complement of professional camera, synch sound, lighting, camera car and other gear for location shooting in the Midwest and East. Clark and Conkling will report directly to exec producer Charles Palmer in Hollywood.

Sturgis-Grant Names Kent as Assistant to the President
☆ The appointment of Richard A. Kent as Special Assistant to the President of Sturgis-Grant Productions, New York producers of medical and allied films, has been announced.

Mr. Kent, a 12-year veteran of the motion picture industry, is the former sales manager of Fordel Films. He was also a cameraman-producer in the Surgical Products Division, American Cyanamid Company and was in the photographic department at the State University of Iowa.

Colonial Williamsburg Names DeSamper as Radio-TV Manager
☆ Ernest J. "Hugh" DeSamper has been named radio-television manager on the public relations staff of Colonial Williamsburg, Inc. The organization is responsible for the restoration of Williamsburg.

Waller Heads B&H Industrial Relations as Johnson Retires
☆ William L. Johnson, vice-president of industrial relations for Bell & Howell Company, Chicago, retired December 31, it is announced by Charles H. Percy, president.

Johnson retired under the company's retirement policy and pre-retirement counseling program which he helped develop, and which starts 10 years before employees reach retirement age. He will continue his work on a consulting basis, primarily in the field of retirement counseling and the utilization of retired employees.

He is president and a director of the Bell & Howell Foundation, the company's organization for charitable giving and aid to education.

As head of industrial relations, he will be succeeded by Fletcher C. Waller, who joined Bell & Howell in 1957 as a staff vice-president.

Pictured at recent New York premiere of Equitable Life Assurance Society's film "For All Time" are (l to r) producer Roger Wade. Roger Wade Prods.; Melville P. Dickinson, Senior V.P. of Equitable; star and narrator Ed Herlihy; and Charles Corcoran, Equitable V.P.
Chris Awards Honor Business Films

Eight Motion Pictures Will Receive the Top Award Statuettes for Outstanding Merit at 7th Annual Columbus Film Festival

Four certificates of excellence. The Sutherland safety film, Giveness Car or Man Who Can Drive. (Ridicul Oil Corp.) and three other films, Breath of Life, Your Safety First and Conservation, brought award honors to the West Coast studio.

The International Harvester Company films, Collectors' Item (produced by Parthenon Pictures-Hollywood) and Training a New Frontier (produced by Dallas Jones Productions, Inc.) were certificate winners. Another Parthenon recipient of the certificate of excellence was Fire and the Wheel (General Petroleum, Socony, Mobil, etc.).

Telephone Pictures Score at Columbus

Telephone companies, leading users of the film medium for training and public relations purposes, scored heavily at Columbus. Dad the Duke, produced for the Southern Bell Telephone Co. by Frank Willard Productions, Making Conversations, Plan for Pleasant Living (Ohio Bell) shared certificate honors with a Western Electric Company picture, The Dew Line Story, produced by Audio Productions, Inc. The airlines were also notable winners as Pan American World Airways extended its Chris award for Voice La France to add a certificate for Islands Under the Wind (produced by Henry Strauss & Co., Inc.). Sabena Belgian World Airlines film The Great Adventure produced by Centron Corporation, Inc. was similarly honored as was Over the Rainbow, an Alaskan adventure film produced by Fenton McHugh Productions, Inc. This was jointly sponsored by Northwest Orient Airlines and Northwest Consolidated Airlines. Other sponsor-winners of certificates included two Henry Strauss & Co. productions, Helping Hands for Cuba (American Medical Association) and MSD; a film for Gulf Oil Corporation. Another AMA-sponsored film Whitehall 4-1500, produced by Centron Corporation was certificated.

Four Certificate Awards to Wilding

Four certificates of excellence were awarded to pictures produced by Wilding, Inc. These included the Champion Paper & Fibre Co. film 1104 Nation Road: Goodyear on the March (Goodyear Tire & Rubber Co.); The Richest Man in Babylon (Investment Bankers Association of America); and Secret Cargo, a skin-diving adventure subject produced for Hiram Walker, Inc.

In addition to its Chris statuette, The Jam Handy Organization, Inc. was honored for Solid Gold Hours, produced for the Durinell Corporation. This received a Chris Certificate. John Sutherland Productions, Inc. also won a certificate award to the Chris statuette received by the Douglas Aircraft Company, Inc. Another Cate & McGlone film honored was Our Islands of Hawaii.

A certificate also went to the Ford Motor Company, joining its top award for Equation for Progress. The Ford film One Road was its second winner.

Other Producers Cited for Excellence

Among other well-known business film producers who received Columbus awards were; Comly F. Rocke, Inc., with The Road from Maracaibo, American Film Producers, Inc. for Rescue Breathing (written and directed by Lewis and Marguerite Herman); Washington Video Productions for Heart of a Stranger, produced for the Christian Childrens Fund; and Motion Pictures, Inc. for Susta Story, produced for Rangier Boot Co.

Austin Productions, with Design for Power and the Fred M. Randall Co., with New Story of Milk and Ambassadors With Wings received the Chris certificates. Sponsors were not identified on these.

Honors to Mountain States' Studio

Western Cine Productions was also honored for That We May Breathe, produced for the National Foundation for Asthmatic Children and for Colorado Cares, produced for the State of Colorado. These received certificates.

The Lithographic Technical Fund film, The Story of the Times, produced by the Tresser Studio; and The History of the America's Cup, produced by Transfilm, Inc. were certificate winners in "Special Fields." Among professional medical films, The Miral Valve, produced for E. R. Squibb & Sons by The Glover Clinic, received a Chris certificate.

In the field of classroom films, Coronet Instructional Films received four certificates of excellence to lead in that category, sharing honors with top award winner, Film Associates of California and Carson Davidson Productions, who each received two awards.

Department of Agriculture Films Cited

The United States Department of Agriculture carried home two Chris certificates for Hidden Menace and Conservation Visits.

The unusual film Tie Tie Go-Round, produced for the Chicago Printed String Co. by On Film, Inc. received a Chris certificate for it.

The Minnesota Star of the North, produced by Martin Bovey for the First National Bank of Minneapolis.

Columbus was generous, interested and diligent in surveying the hundreds of entries received for its 7th Annual Festival.
Motion Pictures
Worth 10,000 Lives

The Story of the Film Program of the American Cancer Society
by Walter Ross

Not Long Ago a textile company in the Chattahoochee Valley of Georgia sponsored exhibition of a 16 minute motion picture called Breast Self-Examination sponsored by the American Cancer Society. The film, shown to women only, portrays the approved technique for self-examination to find lumps in the breast.

As a result of this exhibition 27 lumps were found by women, a number of which turned out to be malignant. At least seven employees of the West Point Manufacturing Company, which sponsored the film showings, owe their lives to viewing Breast Self-Examination, for that many had cancers removed as a result of what they learned from this motion picture.

One of the women, Mrs. Mary Hook, allowed her story to be filmed for television for the American Broadcasting Company and prints of their resulting motion picture called Just By Chance are now in circulation by the American Cancer Society, doing their work to help save lives.

Proof of Power to Move to Action

This case history of just one isolated showing of a single film is proof of the power of the motion picture medium to move people to action. It is one of the reasons why Chester Williams, American Cancer Society's Director of Public Education, is convinced that "the audio-visual medium reaches more people more effectively than any other technique of mass education."

John Becker, the Society's director of films, radio and television, says that talking pictures have an emotional impact that no other medium can match. "This is especially important in changing people's attitudes," Becker says, "and emotional attitudes, especially unreasoning fear of cancer, are our biggest educational problem."

Becker says that movies can best dissipate the irrational fears that stand between many people and the possibility of being cured of cancer. "They see other people's tragedies on the screen," he says, "and learn that these situations could have been avoided. They identify themselves—or their husbands or wives or children—with the actors in the picture and the result is the kind of action being urged by the American Cancer Society's films."

Films Serve These Varied Tasks

These ACS films are designed to get men and women to their doctors for health checkups, to acquaint the entire population with the seven danger signals which may mean cancer, to get access to the idea that many cancers can be and are being cured, and to translate the charitable impulses of the public into making donations to fight cancer. Last year the Society received donations totalling $30 million, which was spent on a three-pronged attack against cancer: research, education and service.

The American Cancer Society also uses motion pictures to reach physicians, dentists,
nurses, students, laboratory technicians and research scientists. This is the professional side of the ACS education program. It is just as important in saving lives, the Society believes, to convince the doctor to include certain procedures in his patients' examinations as it is to motivate the patients to get the checkups.

**200 Prints Made on Each Picture**
When a film is sponsored by the American Cancer Society for showing to the public, 200 prints are usually struck off of which 60 are forwarded to the Society's 60 autonomous divisions, most of which are state-wide organizations.

The success of this type of distribution is easy to read in the statistics. Of 27 films sponsored by the American Cancer Society for public education purposes over a 9 year period, 15,186 prints were purchased by the Society's divisions and by other groups such as health departments, hospitals and the like, for repeated showings.

Most of the films are designed for long-time exhibition. For example, *Breast Self-Examination*, which was released in 1950, has sold more than 2,500 prints, many of which are still being shown. The film, like other ACS productions, was made in both 16 and 35mm sizes so that it can be shown on professional theatre equipment as well as on standard 16mm sound projectors generally available to private groups.

The ACS is not content with making films and getting the prints into the hands of its divisions. It pursues an active course of exhibition to make sure that the widest possible national audience gets to see the pictures.

Each division is encouraged to show its prints to Society volunteers, to clubs, church groups and civic groups at their meetings. In addition, efforts are made to get local theatre facilities when they are not being used for commercial purposes. These are usually the morning hours of weekdays or Saturdays. Since the audience available at such times is largely housewives, the Society has concentrated on showing films of interest to women. *Breast Self-Examination* and *Time and Two Women*, often as a double feature. At such showings, only women are admitted.

Success of this type of exhibition, at which a physician delivers an informative address and take-home leaflets digesting the films' messages are distributed, is illustrated in what happened in and around Detroit. There, the Southeast Michigan Division of the ACS showed the *Breast Self-Examination* film in a two-week period to women in nearly 50 theatres. Approximately 50,000 women attended these showings, almost as many as had seen the same film at private showings in the area during the preceding five years. A study revealed that the open showings reached more young women, more mothers of large families, more Negro women, and more women who did not belong to clubs, than did the private showings. The open showings also helped educate thousands of women who did not attend the screening but learned something of cancer through the widespread publicity in newspapers, on radio and TV created to spur attendance at the theatres.

**Total Audience at Open Showings**
From 1953-1958 the total audience at 3,941 open showings all over the U.S. was 1,298,491.

The ACS also encourages its divisions to approach local theatres to include certain ACS films on regular programs along with commercial features. In the last five years 6,930 theatres programmed ACS films. No count has been made of the audience reached this way, but there is little doubt that the total is well up in the millions.

During the five year period, 1953-1958, there were 307,541 showings of ACS films before private groups and in theatres arranged by the Society's divisions. A total of 22,339,344 people were reported as attending these showings.

In 1958 the ACS added another string to its exhibition bow by putting prints of three films into the hands of commercial film distributors in Pennsylvania, Maryland, Delaware, New Jersey and upper New York State. The films, *The Other City*, a dramatization of the fact that 75,000 are needlessly lost to cancer each year; *Sappy Homemans*, a cartoon attack on male indifference to cancer; and *Mom Alive*, an animated film designed to allay false fears of cancer, were programmed as part of regular commercial theatre showings.

For example, *The Other City* was programmed at Philadelphia's first run Mastbaum theatre with *To Paris With Love*, starring Bob Hope. More than 38,000 theatre goers got this ACS message as part of an entertainment program for which they paid admission. The ACS receives no revenue from this or other similar showings; but does pay a nominal distribution charge.

**30 Million Exposures in One Month**
An estimated 300,000,000 exposures of American Cancer Society messages on film via all methods of exhibition—public theatres, private screenings, showings on network and local television stations—were achieved during April 1958, the Cancer Crusade Month.

One of the ACS motion pictures, *Time and Two Women*, is designed to get women to have the Cell Examination for Uterine Cancer done by their physicians. Such a test may detect uterine cancers in their earliest stages—so early, in fact, that these cancers are estimated to be nearly 100 per cent curable. Medical

(CONTINUED ON FOLLOWING PAGE)
Focus of the Society's public education program in all media is the annual health check-up. Periodic examinations give doctors chance to detect cancer in earliest, most curable, stage.

authorities believe that 22,000 lives—the number of women who die annually of uterine cancer—could be saved if all adult women got cell examinations regularly.

Film Showing Increases Vigilance

A study was made of an audience of New York women who saw Time and Two Women. It was found that 15 per cent of the group had had cytological (cell) examinations of vaginal smears before seeing the film. A follow up study showed that another 30 per cent of the audience went to their doctors and got smear tests after seeing Time and Two Women. In this group, a number of unsuspected cases of cancer were detected; cancer, in most cases, in such early stages that a cure was possible.

Dr. Scott Hill, Director of ACS Professional Education, says that doctors and nurses, too, are more quickly and easily moved to action through the medium of film. For this reason, Dr. Hill puts great emphasis on distributing the 20 kinescopes of live closed circuit television programs, originally produced jointly by the Columbia Broadcasting System and the American Cancer Society, which alert physicians to the latest developments in many fields of cancer. These kinescopes are edited versions of original programs, of which 30 were produced with the help of the staffs of two large hospitals. The edited kinescopes run from 30 to 55 minutes each; lengths that allow them to be shown within the time span of professional meetings.

Widely Shown to Medical Audiences

During the last five years 949,000 physicians, dentists, nurses and medical and dental students saw one or more showings of these and other professional films, eight of which were produced for the ACS in color, designed to create an up-to-date awareness of the latest methods of diagnosis and treatment of many different types of cancer. These exhibitions were arranged at meetings of professional societies, hospital staffs, and the like, through the local divisions of the American Cancer Society, who loaned the films and gave special digest-booklets for distribution to members of the audiences.

Part of the professional education program is to make doctors more aware of cancer so that they can detect it in routine office examinations. The ACS films for doctors have proved successful in attaining this objective. For example, the professional film on cancer of the breast was shown at a meeting of a Colorado county medical society, not long ago. In the six months prior to the showing of the film there had been only four biopsies (tissue examinations) of breast tissue done in the county. In the six months following the showing of the film there were 40 breast biopsies, and several cancers were diagnosed in this series that might have escaped detection. Multiply this reaction by the nearly 10,000 showings of professional films that have taken place since 1955, and it can be seen what potential effect these motion pictures have had on the detection of cancer throughout the country.

First ACS Picture Produced in '46

The American Cancer Society's first production was a 16-minute, 37-second animated film called The Traitor Within. The film, made in 1946, shows diagrammatically how cancerous cells invade normal tissue, carries the message of how cancer can be cured if detected early.

This 16mm motion picture was an immediate hit in the ACS public education program.
Large audiences of women, such as this one in Detroit, are daily learning vital facts about cancer which can save their lives.

Teen-agers volunteer as baby-sitters to free mothers attending cancer film. Theaters also cooperate with arrangements.

In Becker (r), ACS director of films, confers with Lou Stonem and Murray (ctr) on cutting of latest film “Never Alone.”

Kinescopes of 20 subjects, originally used on closed-circuit TV, are in steady circulation to medical audiences as shown.

and laid the groundwork for future productions, which now total 27 films and a dozen trailers plus reproductions of films made by other organizations and distributed by the ACS and many kinescopes and prints of public and professional programs originally done live or on film on television.

“Never Alone” a 45-Minute Picture

Most ambitious and the longest of ACS motion pictures is the Society’s newest, Never Alone, whose running time in 35mm is 45 minutes. A 28-minute version in 16mm is also available and has been cleared for television presentation.

Never Alone tells the complete story of how doctors, researchers and 2,000,000 volunteer members of the public have joined forces through the American Cancer Society to fight cancer.

Cancer films are, surprisingly, acceptable for general telecasting, with an even greater range of acceptance on local stations than on networks. Such intimate subjects as Breast Self-Examination, which portrays an adult woman nude from the waist up, and such dramatic, straight-talking films as Time and Two Women, which details the case histories of two women, one of whom waited too long to go to her doctor, have been shown late at night over local stations. A Phoenix, Arizona, station owner summed up the local attitude by saying “Why should we be afraid of anatomical details? Do you know what they’re teaching the children in our local high schools?”

That his analysis is correct is borne out by audience reactions all over the country. In ten years of beaming cancer films into homes via television, and bringing films to private meetings and theatre showings, the American Cancer Society has received almost no complaints from the public but has had many requests for more showings of more of its films.

Appeals Directed Toward Check-Ups

Although it is estimated that one out of every four Americans will get cancer at some time in their lives, most people cannot conceive of themselves as victims of the disease. Hence, the Society has found that the most effective cue to action in films is to appeal to the father or mother to guard their children; to appeal to the husband or wife to guard each other; to appeal to neighbor to help neighbor. Many men, for example, feel that it is a sign of weakness to be interested in their own health. But they can be inspired to go to the doctor for a checkup by a slogan like “a nagging wife can save your life.” It is not for themselves that they visit the physician—it is to satisfy the little woman.

Films Help in Decreasing Fatalities

During ten years of distributing its motion pictures, the American Cancer Society has kept careful statistics on the incidence of cancer mortality. The Society has positive proof that the rate of female deaths from cancer has actually gone down during this time. The percentage of cancer cures has risen sharply—from one in four to one in three cases. Not all of this progress can be attributed to the educational job done by ACS films; but there is little doubt in the minds of ACS officials that films have played their part in helping to roll back mankind’s most dreaded disease.

BORROW AND SHOW A CANCER FILM TODAY
A Gala Night at New York's Statler-Hilton As—

EFLA Awards 45 Blue Ribbons

Educational Film Library Group Holds Its First American Film Festival

GREETING 700 VISITORS who registered to attend daily screenings, film critiques and its Blue Ribbon Awards banquet, the Educational Film Library Association stepped into the film judging arena on April 1-4 with its first annual American Film Festival, held at the Statler-Hilton Hotel in New York City. 250 motion pictures and 75 slidefilms (filmstrips) were sent to final screening juries in New York by more than 30 pre-screening committees around the U. S., who viewed some 450 entries. A total of 45 Blue Ribbon Awards—symbolic of the top choice in their respective categories—were shared by 35 motion pictures and 10 slidefilms, including dual awards in several classifications.

Elliott Kone Presides at Banquet

EFLA President Elliott Kone, of Yale University, presided at the Awards banquet. Making the presentation of Blue Ribbon trophies were Howard Thompson, film reviewer of The New York Times; Cecile Starr, reviewer for The Saturday Review; Mrs. Grace Stevensen, associate executive secretary, The American Library Association; and Dr. John Bachman, Union Theological Seminary.

Business-sponsored motion pictures fared well in the Blue Ribbon events, receiving 13 of the 35 top awards. Three out of 10 Blue Ribbon Awards for slidefilms went to business-sponsored titles or series.

There were 32 individual categories, ranging from "Agriculture, Conservation & Natural Resources" to "Professional Films for the Allied Medical Professions" for motion pictures; nine categories covered subject areas for slidefilm production, nearly all of them classified for school utilization or religious purposes.

Plan to Show Winners at Festivals

Winners were honored by repeat showings on the fourth day of the Festival (Saturday, April 4) and EFLA plans to program these at regional 1959 film festivals to be held in Los Angeles, New Brunswick, N. J.; Chicagor, Municic; Indiana: Minneapolis; Fredericic, New Brunswick, Canada; and others to be announced.

The first EFLA Festival had an international flavor, too, as entries were screened from Denmark, Belgium, Canada, Germany and Venezuela.

Emily Jones in Charge of Program

In charge of the program was Emily S. Jones, Administrative Director of EFLA, who guided the sessions on Films in Health & Medicine. Here are some of the significant Blue Ribbon Award winners from among motion pictures and slidefilms judged at the Festival:

Agriculture, Conservation & Natural Resources

Winner: Watershed Wildfire
Produced by the Motion Picture Service of the United States Department of Agriculture.

Citizenship and Government

Winner: Charting a Course
Produced by Charles Guggenheim & Associates for the Citizen's Charter Committee of St. Louis.

Economics

Winner: Beyond the Valley
Produced by John Bransby Productions for the Esso Standard Oil Company.

Education and Child Development

Winner: Class of '58
Produced for "Twentieth Century" program by CBS-TV; sponsored by Prudential Insurance Company; and distributed by Association Films.

Geography & Travel: The Americas

Winner: Valley of Light: Yosemite
Produced and distributed by Ford Motor Company.

Geography & Travel: Lands Abroad

Winner: Japan
Produced by the Int'l Film Foundation.

Guidance and Careers

Winner: Human Cell & the Cytotechnologist
Produced by Churchill-Wexler Film Productions for the Nat'l Committee for Careers in Medical Technology.

Mental Health

Winner: Better Welcome
Produced by Affiliated Film Producers for the Mental Health Depts., Minn., Louisiana, Delaware. Distributed by Mental Health Film Board.

Nature and Wildlife

Winner: A Way of Life
Produced by the Missouri Conservation Commission.

Sports and Physical Education

Winner: The Melbourne Olympic Games
Produced by The Jam Handy Organization, Inc. for the Coca-Cola Company.

Architecture and Design

Winner: Color and Texture and Finish
Produced by On Film for Aluminum Co. of America.

P.S. Where to Get Cancer Films

Films available for public showing on cancer themes are located in 60 divisional offices throughout the U. S. Write American Cancer Society headquarters at 521 W. 57th St., New York 19, for a list.

The Life-Saving Qualities of the American Cancer Society's film program have their antecedents in the skills and professional quality with which many current and past Cancer films have been endowed by specializing film producers. Most outstanding record of film production for the American Cancer Society and the National Cancer Institute belongs to Audio Productions, Inc., New York City.

The widely-recognized series of early diagnostic motion pictures for physicians produced by Audio includes such titles as Cancer: the Problem of Early Diagnosis, 30 minutes; Breast Cancer, 35 minutes; Gastro-Intestinal Cancer, 33 minutes; Uterine Cancer, 20 minutes; Oral Cancer, 30 minutes; and Lung Cancer, 30 minutes.

These credits, gleaned from past issues of BUSINESS SCREEN, amplify a record which also includes the two great public education films for women's audiences: Breast Self-Examination, the 15-minute picture which now has more than 2,000 prints currently in circulation and of which it has been said "it has saved a life a day."

The second Cancer film for women is the recent 18-minute production for the early detection of uterine cancer, Time and Two Women. Other Audio productions are Cytologic Diagnosis of Gastric Cancer (21 minutes); the recently-released Routine Pelvic Examination (15 minutes); and a basic 25-minute teaching film for nurses, titled What Is Cancer?

To the eminent collaborators and ACS staff-ers who helped Audio to achieve this distinguished record of production in a field vital to every human being, BUSINESS SCREEN sends a heartfelt "well done!"

Superb rubber sculpture of female pelvic region for "Routine Pelvic Examination."
Industrial & Technical Processes
Winner: A Mile to El Dorado
Produced by MPO Productions for Reynolds Metals Co.
Winner: Refining Nickel From Sudbury Ores
Produced by Film Graphics, Inc. for the International Nickel Company.

Sales & Promotion: Agr., Textiles, Etc.
Winner: The Wonderful World of Wash 'n Wear
Produced by The Jam Handy Organization, Inc. for the Whirlpool Corporation.

Sales & Promotion: Business & Industry
Winner: Dial the Miles
Produced by Frank Willard Productions for the Southern Bell Telephone Co.

Institutional Public Relations
Winner: Fire and the Wheel
Produced by Parthenon Pictures-Hollywood for Socony Mobil Oil Co.; distributed by Modern Talking Picture Service, Inc.

Sales & Technical Training
Winner: Blasitii; Vibrations: Cause & Effect
Produced by Farrell & Gage Films, Inc. for the Hercules Powder Company.

Personnel Training
Winner: The Voice of Your Business
Produced by John Sutherland Productions for the American Telephone & Telegraph Co.

Health for Non-Medical Audiences
Winner: Varicose Veins
Produced by Churchill-Wexler Film Productions for the American Heart Association.

Safety and First Aid
Winner: The Bicyclist
Produced by Noriske Film, Jr., Copenhagen
Winner: Rescue Breathing
Produced by American Film Producers for Lewis and Marguerite Herman.

Sound Slidefilms & Silent Filmstrips
Social Studies
Winner: The Battle for Liberty (series)
Produced by The Jam Handy Organization, Inc.

Instruction in Skills & Techniques
Winner: Perception of Driving Hazards
Produced by Roger Wade Productions, Inc. for the Shell Oil Company.

Promotion and Public Relations
Winner: Most Useful Hand Tool in the World
Produced by William P. Gottlieb for the Pierrchen Company of America.

Training: Sales, Supervisory, Technical
Winners: 20,000 Volts Under the Hood; The Cranking Circuit; Regulation, Charging Circuit
Produced by The Jam Handy Organization, Inc. for the Delco-Remy Division, General Motors.

At business films' critique were Matt Farrell, Farrell & Gage Films (l) with F. F. Schmitt of Hercules Powder Co., whose film won award.

Warren Sturgis, Sturgis-Grant Productions (l), chats with Gordon Hough (r), of Creole Petroleum Corporation.

Tom Fisher (l), AT&T, receives award for Blue Ribbon winner "Dial the Miles" from Howard Thompson of the New York Times.

Darryl Miller, American Medical Assn. (l), presents award to Robert Gross, American Film Producers, for "Rescue Breathing."

Producer John Sutherland (r), receives award from film critic Howard Thompson (l), as FEELA president Elliott H. Kone looks on.

Al Boyars, Transfilm, Inc. (l); Merrill Sweetman (cir); Sweetman Productions, with Dave Doyle, Bay State Film Productions (r).

Awards banquet guests were Nat Campus, Campus Film Productions (l), with Raoul Mendez of Peerless Film Processing Corp. (r).

Alberta Jacoby (l), receives award for Mental Health Film Board winner "Bitter Welcome" from Darryl Miller, AMA.
Audio-Visual Center at Remington Rand
for Conferences or Film Showings

with cork tack strip at the top and folding arms at the chalk rail is provided at the front of the room. The arms will support a flannel board or other exhibit material. During projection sessions, curtains cover the chalkboard. Three folding tables are normally stored behind the curtains.

One electrically operated screen is masked exactly to the 16mm projector and the 35mm filmstrip images. A second screen is used for slides. When used with overhead projectors, the bottom is hooked back to the chalkrail, thus

set up for motion picture projection or overhead, filmstrip, slide showings.

slanting the surface to eliminate keystoning. The overhead projector is used on a low table with the operator seated for minimum interference with the audience line of vision. Special ash receptacles mounted on the back of the chairs provide efficient carpet insurance.

On the front wall under the chalkboard are electrical outlets, a microphone input receptacle and a signal line input. The mike is used for recording a speaker and the signal line allows him to operate the 2 x 2 slide projector or the filmstrip projector from a pushbutton on the lectern or held in the hand.

Placed over the chalkboard and above the aluminum eggcrate ceiling are two speakers in bass reflex enclosures. An intercom station over the lectern allows communication between the speaker and projection booth. Spotlights on the wall, on either side of the front of the room give extra light for chalkboard, flannelboard or other exhibit material. They are controlled by a switch at the front of the room as well as from the booth at the rear.

A microphone outlet placed in the center of the room just above the dropped ceiling permits a mike to be hung directly over a conference table. A meeting can be recorded on tape and later transferred to dictating machine belts for transcription.

Overall room lighting is furnished by fluorescent lights mounted on the high ceiling. Special incandescent fixtures on the wall are on a dimmer.

At the rear of the room is a custom built sloping top preview table seating three people. It is equipped with indirect lighting, an intercom station and 3 pushbuttons for operating either the 2 x 2 slide projector or filmstrip projector.

The floor of the projection booth is 18 inches above the auditorium floor. The projectors are placed on a custom built cabinet, bringing the axis of the projection lenses well over the heads of anyone walking across the back of the auditorium.

Incorporated in the projection cabinet are

Below: view toward electrically-operated screen, lectern and chalkboard: sloping-top, illuminated preview table is shown in foreground.

Below: opposite view of Remington Rand Audio-Visual Center shows projection port at rear. Seating is arranged for 25 persons.
a three speed turntable for records, an amplifier and an FM tuner. Complete wiring and switching facilities permit the use of any sound equipment. The control mechanism for an automatic filmstrip projector is part of the cabinet's equipment. A monitor speaker and built in NT

Projection "control center" cabinet.

meter enables the projectionist to check his sound at all times. The master station of the intercom system and all light switches are placed to the right of the large booth window.

Two steel cabinets for storage are on one wall of the booth and a small waist high shelf with rewinds and splicer are close to the operator. In addition to the normal fluorescent lighting fixture, a small hooded light gives an indirect glow sufficient for normal operation of equipment when the overhead lights are off.

Both microphone and signal run from the projection booth to the sound recording booth in the nearby motion picture studio. They allow the use of a professional type recorder which normally is kept in the sound booth.

Alongside the main door of the auditorium is a plate glass bulletin board, 4½ by 8½ inches. The name of the person or group using the room is posted each day using adhesive plastic letters.

When the room is reserved, all information concerning the meeting is entered on a form and a copy is given to the projectionist. Type of meeting, number of people, equipment needed and desired room arrangement is secured from the person requesting the reservation.

TELEVISION PRODUCTION IDEA:

Van Praag Uses Peel-Away Sets for Effective Spots

With the cost of television air space mounting ever higher, the necessity of getting maximum visual impact out of commercial time is crucial. The show may be great, but if the commercials don't measure up in quality and in sales effectiveness, a lot of good advertising money is going down the drain.

One way to get quality is to spend. And the amount that can be spent for one TV spot these days can sometimes approach six figures. Another way is to throw more of the production problems to an experienced producer and see how he can shave the costs and save the quality.

For CBS Game of the Week Spots

State Farm Mutual Auto Insurance Company, largest auto insurance company in the country, is sponsoring the Baseball Game of the Week on CBS during the current season. Seven one-minute spots, each with different sets, were required for this show, and agency Needham, Louis & Brorby, Inc. took the production problems to Van Praag Productions with orders to maintain top pictorial quality.

(concluded on page fifty-five)

Above: view shows set number 1 with set number 3 seen through archway at rear of picture.

Below: floor diagram shows camera position and placement of six efficient peel-away sets . . .

Above: room arrangement for set number 2 with number 3 used as backing (see diagram).

Above: arrangement for conference use shows versatility of Audio-Visual Center facilities.

N U M B E R  2  •  V O L U M E  2 0  •  1 9 5 9
Industry Film Producer Awards
Aerojet-General, Convair, Lockheed and North American Share Honors at Second Annual Event

Honoring the top five films of the year produced by member companies the Industry Film Producers Association, composed of industry and government motion picture department personnel, held its second annual awards program in Hollywood on March 20.

The event was held in the auditorium of the Institute of Aeronautical Sciences before an audience of 450. Winning companies were Aerojet-General, Convair, Lockheed Aircraft and North American Aviation.

Dr. Henry L. Richter, Jr., staff engineer of the California Institute of Technology’s Jet Propulsion Laboratory (a foremost authority on satellites and space vehicle guidance) delivered the principal address. Dr. Richter cited the new significance of motion pictures and other audio-visual communication tools in the Space Age.

Lockheed Wins Two Awards

Awards in the form of bronze plaques were presented by master of ceremonies Dick Joy, radio and tv personality, assisted by actress Sandy Warner. The top award of industrial public relations films went to the Georgia Division of Lockheed Aircraft Corporation for films produced jointly by an industry film department and a commercial film producer. This report on America’s progress in the Space Age was produced by North American in association with Namara Productions and Royal Arts Studios of Hollywood.

Movies’ 70th Anniversary

IFPA President Jay E. Gordon, of North American Aviation, called attention to 1959 as the 70th Anniversary of the invention of the motion picture camera and projector, the strip kinetograph introduced in 1889 by Thomas A. Edison. Describing Edison as the father of motion pictures and America’s greatest problem-solver, Gordon called the industrial film, the greatest tool for communication problem-solving in the tool kit of American business.

Awards screening committee was headed by Jack R. Smith, motion picture department head, Ramo- Wooldridge Corporation, and included Stan Malotte and Prof. Ernest Rose.

Use High-Speed Cameras to Record Hail Tests

An aircraft and missile company is using a high-speed motion picture camera to “slow down” fast-acting laboratory tests so they can be observed with the naked eye. Developed by the San Diego Division of Convair, a Division of General Dynamics Corporation.

A special award was given to North American Aviation, Inc., for its public service film, The Wildest Horizon, in the category of The Big Stick, film story of the huge Air Force C-130 prop-jet transport plane. The California Division of Lockheed won the top award in sales promotion films with The Electra Propulsion Story, an account of the development of the power plants for the new prop-jet airliner, the Lockheed Electra.

First award for training films went to Aerojet-General Corporation for its animated film, Intra-Red. Judged best in the technical information category was F-102A Turnaround Reservicing, produced by the San Diego Division of Convair, a Division of General Dynamics Corporation.

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Arctic Journey of the Nautilus

ONE OF MAN'S SUPREME achievements in his history-long struggle with the sea—the nuclear-powered submarine USS Nautilus—is the hero of a new motion picture released by Autonetics, a division of North American Aviation, Inc.

Entitled, Nautilus Arctic Passage, the 14-minute, color and sound film was produced by the Autonetics' Motion Picture Department, using official U.S. Navy footage photographed on the submarine's recent voyage from Hawaii to England via the North Pole.

The use of sounds, recorded en-route by the submarine's personnel, adds to the documentary quality of the film. Most effective is the sound of the voice of Commander William R. Anderson, Nautilus skipper, as he gave the countdown at the exact moment of the polar crossing by the submarine.

Cdr. William R. Anderson, skipper of the nuclear-powered Nautilus, points to chart showing course of his ship on epic Polar voyage.

Autonetics' interest in the cruise stems from the use of an inertial navigation system on the ship, designed, built and installed by the company. Two Autonetics' engineering experts made the cruise to insure constant operation, as the Nautilus was the first combatant ship in history to use inertial navigation.

The film was written and directed by Jay Gordon, Autonetics' Motion Picture supervisor, edited by Bob Chenoweth, with additional scenes photographed by John Rogers and Stu Hufford. Vic Perrin narrated the film. The cooperation of the U.S. Naval Photographic Center also is credited in the picture.

Available for public, non-theatrical and television use, Nautilus Arctic Passage may be obtained free upon request to Public Relations, Autonetics, Downey, California.

Color cameras probe the "world of tomorrow" to illustrate future aluminum design ideas for Alcoa's "A Product of the Imagination."

Look Into Aluminum's Future

"A Product of the Imagination" Is Alcoa's Latest Screen Portrayal of Aluminum's Discovery and Use

SPONSOR: Aluminum Company of America. (Alcoa).

TITLE: A Product of the Imagination. 26 min., color, produced by Wilding Picture Productions, Inc.

For eons, aluminum was locked in rocks, ores and clays while the history of many civilizations was written and forgotten. Then the curiosity of man found a key to its discovery, production and development leading to the global uses of the metal in our time.

In the Aluminum Company of America's newest color film addition to its library of sound motion pictures, A Product of the Imagination, the story of the discovery and use of aluminum is told in terms of interest to age groups ranging upward from the sub-teens.

The future is also touched upon. The film explores a world of tomorrow in which creations in aluminum design are shown in existence, removed from their present status on drawing boards in the forecast creations divisions of the sponsoring company.

The film is complemented by an original musical score by Lloyd Norin and played by a 28-piece recording orchestra. The film, in production for two years, was produced by Wilding Picture Productions, Inc. The writer was Sam Beall and direction was by Kirby Grant and Randy Hood. Camera work was by John Teske and narration by Bob Howard and Lee Phillips.

Also Has a 35mm Version

The picture is in 16mm sound, with a 35mm Eastman color negative available. Organizations desiring to borrow A Product of the Imagination may write the Motion Picture Section, Aluminum Company of America, 1501 Alcoa Building, Pittsburgh 19, Pa.
A Taste of Hawaiian Cookery

**Sponsor:** Container Corporation.  
**Title:** Let's Have a Luau, 5 min., color, produced by Hartley Productions, Inc.  
☆ Hula girls and palm trees, teriyaki sticks and Mau-Mau along with modern paper packaging are featured in this new film which is aimed at television audiences. Combining exotic dishes with modern kitchen planning, the film is the latest of a series made for Container Corporation to show the advantages of the disposable paper and plastic container, Vapocan, to a wide women's audience.

Following an introduction showing hula dancers filmed on location in the Hawaiian Islands, Selma Halpern, the film's hostess, appears on the screen dressed in a traditional Mau-Mau, or Mother Hubbard dress, to stress the Hawaiian theme of relaxed informality. The preparation of authentic Hawaiian recipes is shown in appetizing closeups, using Vapocans to store the ingredients prepared in advance for efficient planning. The plastic top is used as a writing surface on which to note the contents and the date stored—a further planning refinement.

Eliza Hartley, the film's producer, reports that an earlier film, Planned-Overs, also made for Container Corporation, has had over 2,787 showings on tv stations, and is still doing well. Shortly after its release, J. S. Doughty, Container Corporation's advertising manager, reported local business increases "directly traceable to the use of our tv film" over local stations. If surveys and personal contacts disclosed that many retail salespeople were not presenting the product properly to customers. So the company decided that a film that its district representatives could show to store sales groups would help solve this problem.

The film was, therefore, designed with two objectives: (1) to impart some basic sales training principles; and (2) to picture product information and sales points of G-E's new C-7 cleaner.

Opening with a limited animation sequence, the picture illustrates how the itinerant peddler of early days developed his door-to-door selling methods. It goes on to show that today it is the customer who goes from store to store shopping for the best values, making her dollars count.

Animated sequences next depict, from actual happenings, some of the wrong selling techniques common among retail stores. Each incident carries a lesson. Then the "QUOTA" system of selling is explained: Qualify the customer, Understand her problems. Overcome her objections. Tell her the product features, and Ask for the order. Each step is illustrated with positive selling methods.

Final sequence in the film is a live demonstration of the new C-7 vacuum cleaner, in sync sound, with George Bryan as the salesman. He presents the appliance's sales features in a way that salespeople can apply in their own way with their customers.

The film is being shown nationally by G-E representatives at breakfast and luncheon meetings of store sales people, and at group meetings in retail stores.

Sales Booster for G E Vacuum Cleaners

**Sponsor:** General Electric Company, Vacuum Cleaner Department.  
**Title:** Professional Vacuum Cleaner Salesmanship, 15½ min., color, produced by Sweetman Productions.

☆ General Electric sells its vacuum cleaners entirely through department, appliance and specialty stores. Surveys and personal contacts disclosed that many retail salespeople were not presenting the product properly to customers. So the company decided that a film that its district representatives could show to store sales groups would help solve this problem.

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CASE HISTORIES OF CURRENT SPONSORED FILM PROGRAMS

**Raising Barriers to Agreement**  
"The Engineering of Agreement" Aid to Management

☆ The Engineering of Agreement, a 22-minute color motion picture designed for use in management, supervisory and sales training, has been produced by Roundtable Productions.

The film dramatizes and analyzes the process of interpersonal communications, and emphasizes effective ways to overcome barriers to agreement.

One man fails in his attempt to get agreement from another because he is unable to see the other person's point of view. After he has been drawn from accepted psychological principles.

The complete program, which includes the two films, The Engineering of Agreement and What Would You Say?, plus study guides, is priced at $240 in color and $140 b/w. Separately, the main film (18 min.) is $225 (color) and $124 (b/w); practice trailer is $35 (color) and $25 (b/w). Source is Roundtable Productions, 139 S. Beverly Drive, Room 133, Beverly Hills, California.

Premiere Renault Film at Auto Show

☆ A 20-minute color film titled The Import of Small Cars was premiered at the International Automobile Show April 4-12 at the Coliseum in New York City.

Produced for Renault by Allen Dor Productions, the film is designed to show the American consumer the advantages of purchasing small foreign automobiles like the Renault Dauphine.
Acushnet Gets Screen Results

**Sponsor:** Acushnet Process Company

**Title:** Molded Rubber, 20 min., color, produced by Bay State Film Productions, Inc.

✿ Molded Rubber is a wonderful example of a straightforward, non-frilly film that is doing a job. It stands on its own feet, gets itself shown a few thousand times a year, and produces results far beyond the sponsor's original expectations.

Acushnet, one of the country's larger molders of soft rubber parts for a wide variety of finished products, has been using its film for several years. The picture, a detailed but concise treatment of manufacturing processes, shows each operation in the production of precision-molded rubber and synthetic rubber parts. Although the subject is highly technical in most of its aspects, the story is simply and clearly narrated and instruct non-technical as well as technical audiences, and create good-will for Acushnet.

But the value of a film like this lies more in its actual tangible accomplishments than in just generally creating good-will. Here is what Karl P. Goodwin, vice-president of Acushnet, has to say:

"A sale is usually, in our business, at least, the result of some years of work by a good sales force, competent engineers, as well as adequate selling tools. I don't think we could ever say that any individual sale was made on the basis of only one of these three ingredients, but our film has undoubtedly been one of our most valuable sales tools. I am sure we are doing business with many accounts where we would still be knocking at the door without it.

"For example, our sales force and our technical people called for five years on a division of one of the largest automobile manufacturers without success. Within a matter of weeks after showing our film to a group of their engineers and purchasing people, we landed our initial order from them. Since that time, we have done hundreds of thousands of dollars worth of business with them; this account alone would justify our having purchased the film.

"In another instance, a manufacturer of valves came to us, and we are his sole source of rubber as the result of our having shown our film to a group of engineers working for one of his customers. The engineers recommended, after seeing our film, that we might be the solution to the problem which had been preventing him from selling his valves to them.

"There are numerous other instances of specific accounts in which the showing of the film has played an important part. However, all in all, we have shown our film to upwards of ten thousand purchasing people and engineers, and I am certain that the greatest gains we have made from the film are actually unknown to us. I am certain there are many people who are doing business with us today only because the film has substantially, but which we cannot directly trace."

Above: Sam Bear (center) listens to some bad advice from a tout.

Helping Build Vitamin Sales

**Sponsor:** McKesson & Robbins "Soft-Sell" With TV Cartoon

**Title:** A Sure Thing, 13-min., color, produced by Pelican Films, Inc.

✿ This amusing quarter-hour cartoon designed for public service television has two functions: It is forcefully hard-sell—for vitamins; and it is gracefully soft-sell for McKesson-Robbins, who make "Bexel" brand vitamins, among other things.

Sam Bear, our hero, goes off to the drug store for vitamins for his youngsters. On the way he runs into a tout who tips him on a wise wager at the County Fair races. "Hello Hanover can't lose!" ("Hello, yourself," says Hanover.) Sam is doubtful—Doc Stork reminds him that vitamins are most important for growing youngsters of 4 to 14 and daily doses are a wise precaution. But Hanover wins and Sam bets the vitamin money. To find out how he got out of this jam see your local TV station sometime soon—A Sure Thing is currently a hot item.

Films of this type are becoming more widely used all the time. The "curse" of commercialism is removed because the sponsor is content to be quite modest in his own credits, but the generic product line can be advertised as strongly as possible. If the films are entertaining enough, as this one is, they make highly acceptable filler material for a wide variety of television programming.

Drug stores get a nice boost in A Sure Thing, too. Thus, the film becomes a most useful dealer relations activity for McKesson-Robbins, in addition to its effect on the consumer audience.

Career Call for Insurance Men

**Sponsor:** National Life Shows Future With Sound Slidefilm

**Title:** Your Future with National Life, ssf, color, 17-min. produced by H. D. Rose & Co.

✿ Small but fast growing National Life of Vermont has been faced with a difficult problem of recruiting high quality men for careers as agents. Coupled with the increasing reluctance of college graduates to go into any sort of selling jobs, the fact that National Life (22nd in size among life insurance companies) is not as well known as many of its giant-sized competitors has caused the company to find far too few good prospects knocking on its doors for jobs.

In seeking new agents, National Life has found it profitable to explain the advantages of insurance selling to men in other fields, to encourage good men to switch from jobs they don’t like. One tool in this activity is a sound slide film now being shown throughout the country to likely prospects.

Your Future with National Life explains how such men as a former school teacher with salary so low he couldn't support his family, a food salesman who had to travel constantly, a football coach whose security was only as good as last year's backfield, and a junior executive in a manufacturing company, with a tight table of organization found a good income and lifetime security as National Life agents.

One big advantage the company offers is a training program for new agents at its Montpelier head (CONT'D ON FOLLOWING PAGE)
SALESMEN WITH SLIDEFILM:

Appearing in the film (which won a Second Award in the Employee Relations category of the 1958 National Sales Presentation Awards) are President Deane C. Davis, Vice President in charge of agents, Clyde R. Wellman and Executive Vice President L. Dougus Meredith.

Your Future with National Life: a believable film, succeeds in bringing the prospect closer to the company by talking almost with him in a friendly conversational style, rather than at him. This mood is heightened by purposefully "non-slick" photography.

For its Golden Anniversary, The Christian Science Monitor's founder, Mary Baker Eddy, said in the paper's first editorial that "the Monitor's object is to injure no man, but to bless all mankind." For its Golden Anniversary, the Monitor has a new film which takes viewers all over the paper's world-wide beat, and from Editor Ewing D. Camham's office to the newsboys on Beacon Street and the Monitor-displaying kiosks on the Seine.

For its framework, Assignment: Mankind tells of a day in the life of the paper. After a brief round-the-world prologue, the picture moves into the editorial department as early morning bulletins and schedules send the wire room clerk on his rounds in the news room. The camera records typical activities in the composing room and press room as well as editorial, business, advertising and circulation departments.

Taking a look at Monitor correspondents on the job, Assignment: Mankind visits Washington, Detroit, the United Nations, and cities in the United Kingdom, Europe, the Middle East, South Africa, Australia and South America. The overseas "film dispatches" were photographed by local cameramen and airshipped back here for incorporation in the finished picture.

Among the VIPs who appear in the film are Vice-President Nixon, Senator Lyndon Johnson, Dag Hammarskjold, Paul-Henri Spaak, and many others.

Credits include Jack Alexander, producer-director; John Behan, screenwriter; Anthony Quayle, narrator; and Louis Applebaum, who composed and directed the score.

Distribution plans for the film are still being formulated.

Project Record for Industrial Builder

Sponsor: F. H. McGraw & Company

Title: Of Men and Machines, 28 min., color, produced by Coleman Productions.

☆ The McGraw Company, major industrial engineers and constructors, is using this film as a record of two plants the company has constructed in the past year for Old Matheson Chemical Corp. and Oremet Corp. at Burnside, La., and Hannibal, Ohio.

It is anticipated that the documentary will have sufficient general interest to warrant distribution to television stations across the country as well as to engineering schools and colleges, private groups, and to potential clients interested in a visual, moving record of how a complex industrial construction assignment was carried out. The Ohio Valley project, for instance, took two years and eight million man-hours to complete, and cost $110,000,000.

This film production marks the second time that the McGraw company has participated in motion pictures. Several years ago the company shared in the production of a film on the City of Hartford—Welcome to Hartford. In this film, which has had wide distribution through television stations across the country (shown 112 times in 86 cities), the company was portrayed as one of the leading industrial institutions of Hartford. Under the auspices of the United States Information Agency, three prints of the Hartford film are presently being shown abroad as part of the USIA's film program.

For Harry Coleman, a veteran producer of many motion pictures in the U.S. and abroad, the assignment wasn't an easy one. To achieve comprehensive coverage, he had to climb (with full equipment) to the highest girders, lean from open doors of low-flying airplanes, slish through knee-deep mud, and work from small boats in flood-swollen rivers; but he considers it to be "the most interesting picture I ever shot."

Massachusetts Banks Plug for Savings

Sponsor: Savings Banks Association of Massachusetts

Title: The Money Tree, 17 min., color, produced by Bill Sturm Studios, Inc.

☆ This film follows a young descendant of an old Boston sea captain and his charming wife, who has found a coin buried by his great-great-great-grandmother in the 19th Century despite the protests of her husband, the sea captain. The old salt was angry in the 19th Century and still appears peevish. All three accompanied by the boy's father visit a modern savings bank to find out what the coin would have been worth if it had been deposited instead of buried.

The visit to the bank shows the many services of the modern savings bank.

The film, itself, is seen as a low-profile type, with a wider trend than previously seen.

U.S. Rubber dealers, who have had considerable success with continuous rear projection machines in their show rooms, will thread up this new film for use in 1959.

U.S. Rubber Shows New Tire Pointers

Sponsor: United States Rubber Company

Title: The Greatest Tire Advance in More Than Ten Years, 8 min., color, produced by Wondsel, Carlisle & Dumphy, Inc.

☆ The title of this film succinctly sums up its contents. U.S. Rubber believes its new Royal Master tires are far more than a minor annual improvement but a revolution in tire-making equivalent to the emergence of the first balloon tires in the late 1920's or the extra-low pressure type first introduced in 1947.

Walter Cronkhite narrates the film and describes the modern fast-tumpike driving conditions for which the Royal Master was designed. The tire, itself, is seen as a low-profile type, with a wider tread than previously seen.

U.S. Rubber dealers, who have...
It’s the Picture That Counts...

and currently the following companies are counting on MPO to meet corporate objectives through motion pictures:*

AMERICAN AIRLINES
AMERICAN INSTITUTE OF CPA’S
ASSOCIATION OF PACIFIC FISHERIES
EVINRUDE MOTORS
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
GREATER NEW YORK FUND
GULF OIL CORPORATION
HAMILTON WATCH COMPANY

KAISER ALUMINUM & CHEMICAL CORP.
LEVER BROTHERS COMPANY
MONSANTO CHEMICAL COMPANY
REMINGTON ARMS COMPANY
REYNOLDS METALS COMPANY
UNION CARBIDE CORPORATION
UNITED STATES AIR FORCE
U.S. FISH & WILDLIFE SERVICE
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.
CASE HISTORIES OF CURRENT PICTURES

Light Touch "Sells" an Industrial Safety Idea

SPONSOR: Lehigh Safety Shoe Company.
TITLE: Mischief Afoot, 23 min., color, produced by Victor Kavet Productions, Inc.

This film is a humorous approach to the deadly-serious subject of industrial safety. "We feel that our educational and sales efforts will prove more acceptable to industrial workers if we make an entertaining film that sugarcoats our safety message," says Frank Griswold, Lehigh Company manager, and president of the Inter-American Safety Council.

Although prepared with the cooperation of the National Safety Council, it was decided to test the acceptability of the film before release in a meeting of prominent safety engineers from the steel, aviation, atomic energy and public utilities industries. The engineers were almost unanimous in approving the humorous approach to this serious problem.

The film tells of two industrial workers and the sister of one of them—and some of their personal problems and adventures.

In addition to the parts played by the professional actors and actresses, the film has animated cartoon sequences and an animated sequence showing the construction of a safety shoe.

Prints are available on loan without charge from the Lehigh Safety Shoe Company, Emmaus, Pa.

Summertime... when your films are out of circulation

...is the best time for you to have us remove scratches, correct brittleness, repair sprocket holes, remake dried-out splices.

Then, thoroughly reconditioned, your prints will be ready for hard use again in the fall.

Of course, before proceeding we tell you the cost...SEND US YOUR PRINTS NOW.

A Public Service Film on Stock Investment

SPONSOR: Merrill Lynch, Pierce, Fenner & Smith.
TITLE: Mr. Webster Takes Stock, 28 min., b/w, produced by Dals Productions.

☆ Coming home from a routine out-of-town business trip, Clifford Webster learns that his 14-year-old son is bent on "playing the stock market." At least that is what Cliff Webster thinks.

But young Skip Webster is serious, determined not to "play the market" but to invest the $400 he has saved toward his education. It seems that in his economics course at the local high school he has made a field trip to Wall Street and the floor of the Exchange.

How it all works out can be seen in Merrill Lynch's new film, Mr. Webster Takes Stock. But before Mr. Webster becomes (you guessed it) a serious investor himself, the film shows, play-by-play, how stocks are bought and sold on the floor of the Exchange.

Distribution of the film is by Sterling-Movies U.S.A.

Pictorial Log of Trailer Touring Up to Alaska

SPONSOR: Mobile Homes Manufacturers Association.
TITLE: Acan Trailer Trek, 13½ minutes, color, produced by Kennedy Productions, Inc.

☆ Last summer, six travel trailers and a cargo unit left Chicago, entered Canada at International Falls, and headed west across Canada. Two days later, five sports-type trailers headed north from Los Angeles. The two caravans met on schedule in Dawson Creek, British Columbia, and proceeded north and west on the Alaska Highway to Anchorage.

These northbound trailers were on a travel and fishing trip sponsored by Mobile Homes Manufacturers Association to help popularize trailer travelling. Occupying the trailers were writers of outdoor and fishing articles for newspapers and magazines.

Completing the promotional coverage, motion picture footage recorded the vacation adventure. Fitted to a script by Russell H. Burke, the film was edited to 13-minute length for television. Now, potential trailers not only can read about the trip, they can ride along.
What you can learn about 16mm projectors from Walt Disney's Studio

When the priceless originals for Walt Disney's latest true-life adventure "White Wilderness" came into the studio, they were first shown with a Kodak Pageant Projector.

As soon as original 16mm motion picture footage is processed, Disney projectionists screen it, using Kodak Pageant 16mm Sound Projectors.

They know from experience that the Pageant Projector will handle every priceless frame gently. They are sure that the thousands of dollars invested in shooting the original footage is safe.

You and films
Whatever you're using films for—sales promotion, training, public relations—you can be sure of your investment with a Kodak Pageant 16mm Sound Projector.

You can count on the Pageant's fine mechanism to protect your film...to minimize any possibility of its breaking or scratching. This means your audience always gets your message at its best.

With a Kodak Pageant Projector you'll get bright, sparkling pictures, even in rooms that can't be completely darkened. You'll get clear sound that's balanced because the Pageant's speaker is baffled. And you'll always have a projector that's ready to go when you are because the Pageant is lubricated for life.

Your decision
There are many good reasons why professionals pick the portable Kodak 16mm Sound Projector. You can get a full demonstration of why from any nearby Kodak AV Dealer. Or fill in the coupon.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on Kodak Pageant 16mm Sound Projectors and tell me where I can get a demonstration. I understand there is no obligation.

NAME
TITLE
ORGANIZATION
STREET
CITY
STATE
(Zone) 3-47

Kodak Projector

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
MOTION PICTURES are an important educational tool in the efforts of the American Podiatry Association to spread the story of foot health among school and civic groups throughout the country.

According to Dr. Marvin W. Shapiro, president-elect of the American Podiatry Association and director of its Audio-Visual Council, no field of public health has been more neglected, in terms of audio-visual informational aids, than that of foot health.

Headquarters of the A.P.A. in Washington, D.C., is receiving a volume of requests for visual educational material far beyond its capabilities, as a non-profit organization, to produce, Dr. Shapiro says. Most of the requests are from school boards, parent-teacher organizations, and boards of health throughout the country, indicating the increasing importance which these bodies are giving to the matter of foot health.

Now Has 14 Pictures

The association's audio-visual council has a film library of 14 motion pictures and one color filmstrip available for distribution at present. Dr. Shapiro reports. Many of these are silent films, aimed principally at educating members of the profession on proper methods of treatment and surgery for various types of foot ailments.

However, three of the motion picture and the color filmstrip are in the general category of public relations, and these are in almost constant circulation among social and civic groups. One of the films, Chiropody as a Career, a 14-minute production in sound and color, doubles as a vocational guidance instrument, to acquaint students and the public at large with the opportunities that exist in podiatry-chiropractic as a profession.

Other Association Films

Other motion pictures in the association's public relations library include:

Shake Hands With Your Feet, a 14-minute black-and-white production which presents a general discussion of foot problems, with explanations and demonstrations explaining these problems.

The Foot and Its Problems, 15 minutes, black-and-white, in which five outstanding authorities discuss common foot problems, their cause and treatment, and the scientific advances podiatry-chiropractic has made in.

The color filmstrip, also on the general subject of foot health, includes a series of 40 filmslides, together with a 33-1/3 rpm recording and script.

On the professional level, the A.P.A. has available films on subjects such as Padding in Podiatry-Chiroprapy, Brushable Rubber (Latex), Construction of Plaster Casts, Minor Surgery in Podiatry-Chiroprapy, Electro-Surgical Correction of Nails Surgery, Surgical Approaches to the Joints of the Foot, Disorders of Gait, Reflexes, Muscle Status, and Manipulative Therapy.

Slide groups (35mm with 3½ tape recording) cover such topics as Nail Disorders, Varicose Veins, Your Foot Health, Foot Hints, and General Foot Health.

The Audio-Visual Council of the A.P.A., within the ethical standards established by the organization, has been set up to produce, develop and distribute various types of professional, ethical and corollary a-v materials which describe the practice and promote good foot health in the public interest.

Also Serve Medical Field

The Audio-Visual Council's educational activities also extend to the medical profession, to educate physicians to the importance of working with the podiatrist-chiropractor in improving the general health of their patients. The Council has the responsibility of evaluating a-v materials developed within and out of the profession for accuracy, design, intention, and educational value for public and professional consumption.

Encouragement of grants-in-aid from industry, commerce, and education for the undertaking costs in production is another of the Audio-Visual Council's functions.

Opportunities for Sponsors

There is a wide-open field for film sponsors in this important field. Dr. Shapiro says.

"While nearly all children are born with normal feet, the fact is that approximately 80% of all adults suffer from some type of acquired foot disorder," he declares. "Few persons understand the close relationship that exists between foot health and general health. There is a great need for educational audio-visual materials on this subject, and an increasing demand from the general public for this information. This would be an area of activity that would be both beneficial to the public and profitable to producers."

Headquarters of the American Podiatry Association are at 3301 16th St., N.W., Washington 10, D.C.

Philippines to Set Up National Medical Film Library

[* Establishment of a National Medical Film Library of The Philippines is the "post-graduate" assignment of Milagros M. Paredes who has been training at the Medical Film Library of Pfizer Laboratories, division of Chas. Pfizer & Co., Inc., New York City.

Miss Paredes is visiting the United States on a year's fellowship awarded her by the U. N. International Cooperation Administration. Upon completion of her training in this country, she will return to the Philippines to set up the national film library as part of the Department of Health.

Miss Paredes' training program was prepared by Dr. Leo L. Levedige, director of Pfizer Medical Film Department, at the request of the Education and Training branch, Division of International Health, U. S. Public Health Service.

An extensive training and traveling schedule will enable Miss Paredes to contact leading American sources of medical teaching films and medical film libraries. Her training here includes a period at the Cornell University Medical School Library. Miss Paredes attended Centro Escolar University in Manila where she received a B.S.E. and an M.A. degree in education.

** We Take Pleasure in Announcing the Appointment of John T. Gibson as Washington Representative **

WILLARD PICTURES, INC.

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• Theatre Wing
• Washington 8, D. C.
• Columbia 5-2055

45 West 45th Street
• New York 36, New York
• JUdson 2-0430
**Viewlex “Salestalk” Projects Effective Desk-Top Selling**

“Salestalk” is the appropriate complete “pitch” into the salesmanship by putting a Viewlex portable A-V unit that permits salesmen to put a complete presentation in matched “sight and sound” right on a prospect’s desk top. Anything from a diesel locomotive to a complete line of office furniture can be “carried” right in a salesman’s briefcase with this unit. Compactly housed in a handsome attache-type carry-case with built-in lenticular screen, a filmstrip projector, high fidelity record-player and speaker ... it sets up in seconds for dramatic delivery of a selling message.

The new equipment is said to help to insure home office control of sales showmanship by putting a complete “pitch” into the salesman's hands. He can make a presentation that combines all the techniques of the most effective salesmen in his organization. Extensive field tests of the unit by manufacturers, auto dealers, real estate salesmen, insurance companies, direct sales organizations, etc., have proved its effectiveness as a sales closer.

Priced at $99.50, “Salestalk” combines a complete variety of components for its top quality filmstrip projection and matched high-fidelity sound. Specifications for the unit include a convection-cooled 150-watt filmstrip projector, a 4-speed turntable, a 1/2 watt speaker and a 9" x 12" “Bright Image” lenticular screen fitted into the back of the case. The record player takes records up to 12" and has separate tone and volume controls. The attache-type case has a twist-type cartridge with two separate needles for 16, 33 1/3, and 45 rpm and 78 rpm records. The attache-type case has simulated leather fabric in Suntan tone, double lock with keys and molded hand grip, with overall size of 5" x 11" x 17".

Additional information about the new Viewlex “Salestalk” packed presentation unit can be obtained from the Viewlex Company, 35-01 Queens Blvd., Long Island City, N.Y.

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**Identify Your Films Instantly**

Unnumbered films cause confusion and loss of time

The MOY edge numbers every foot of 16, 17½, 35mm film and simplifies the task of checking titles and footage.

You can now save the many man hours lost classifying films without titles. The MOY VISIBLE EDGE FILM NUMBERING MACHINE replaces cue marks, perforations, messy crayons, punches and embossing—does not multiplicate film. Work prints showing special effects, fades and dissolves require edge numbering to keep count of frames cut or added. Both negative and positive films can be numbered. Multiple magnetic tracks in Cinemoflex stereoscopic recordings make edge numbering a MUST. Write for brochure.

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**S. O. S. CINEMA SUPPLY CORP.**

Pure-Pak Scores With Hit Films

by Ralph C. Charbeneau

Director of Advertising & Public Relations, Pure-Pak Div., Ex-Cell-O Corp.

story very simply. In 1940, Pure-Pak carton sales totaled about 250,000,000 (two hundred and fifty million) cartons. Projected sales for 1958 are approximately 10,000,000,000 (ten billion) carton sales.

Americans consume Pure-Pak cartons at a rate of better than 25-300,000,000 cartons each day. The Pure-Pak carton is today the world's most popular food container.

The New Story of Milk is used as an advertising or public relations factor. The dairy who wishes to purchase or borrow a print can have its name imprinted at the opening and close and arrange commercially sponsored showings on television and theaters.

The film is frequently used as a merchandising tool. When dairies convert to "paper" operations, which they are doing with increasing frequency, the local market sales resistance to paper containers, occasioned by years of using glass, can be "educated away" by showing The New Story of Milk at service club meetings, TV or theaters.

The New Story of Milk is used as an educational tool by public-spirited dairymen. It relates in a highly interesting and colorful fashion, with narration by Bob Considine, columnist and foreign correspondent, one of the facets of American life that is closest to our home. It has proved very popular with school children.

To date, The New Story of Milk has had 229 appearances on television to an estimated audience of 11 million people and has been shown in 9,951 different classrooms, service clubs, women clubs and theaters via Modern TPS.

Crisis was our second effort in the motion picture field. It was made as a public service on behalf of the Federal Civil Defense Administration and the dairy industry, but it came about quite by accident.

During Hurricane Diane, which swept the East Coast in 1955, the city of Stroudsburg, Pa. was faced without a supply of fresh drinking water.

All of the city's available water supply had been contaminated by filth and disease; the aftermath of disaster.

The problem was critical when an enterprising dairyman, Chet Dutton, of Lehigh Valley Farmers Cooperative Dairy in Allentown, stepped into the breach.

Dutton started packaging pure drinking water in his regular milk cartons. The Boy Scouts, the Red Cross and the Federal Civil Defense Administration arranged for distribution and a national disaster plan was born.

When George D. Scott, Ex-Cell-O vice-president, heard of the action of Lehigh Valley Dairy, it occurred to him that a similar plan of action could be implemented anywhere in the United States in the event of natural or man-made disaster, due to the widespread use of Pure-Pak dairy equipment.

The "Cooperating Dairy for Civil Defense" program, as the plan is called, has been implemented three times since Hurricane Diane, during the Tri-State Floods in Kentucky, Tennessee and West Virginia, during a flash flood at Lampasas, Texas, last...
Crisis, a black-and-white 15-minute film, was used to promote the program among dairymen and civil defense leaders across the country. Today virtually every state is organized in the "CD for CD" program. And nearly all dairies are aware of the steps necessary to avert drinking-water shortages.

Crisis has had 293 TV showings before an estimated audience of 12 million viewers. In addition it has had 1,591 bookings in theaters and before civic and social groups.

For God and My Country was filmed last summer at the National Boy Scout Jamboree at Valley Forge. It is a 15-minute full-color documentary of the Jamboree, and before civic and social groups.

Is Your Film

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- Brittle?
- Stained?
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Founded 1916
Send for Free Brochure, "Facts on Film Care"
Are You Making Movies or Tools?

A Practical Look at Business Film Scripts

Recommended Sponsor Reading: "TV and Screen Writing"

Mr. Palmer points out; and the audiences served by it.

Find Story in Material

Explaining the apparent contradiction in his opening statement, Mr. Palmer points out that "in the (business film) field, you do not or should not — make movies: you make tools.

"Then, too, you seldom write a story, in the sense of invention; you find the story in true life material.

Before getting down to the actual mechanics of business-film writing, the author presents some background material on the field and the audiences served by it.

He points out that, while business pictures may be varied in type, they are all "hits" in the sense that, if his budgeting is competent, the producer knows in advance that he will take in more money than he spends.

Although business films are ordered and paid for by a company much in the same manner as they would arrange for the preparation of an advertising brochure, few of today's productions are blatantly advertising.

Mr. Palmer points out: many of them have nothing at all to do with product promotion.

Examples of Useful Films

He cites as examples Outside That Envelope, which demonstrates the benefits under the Connecticut General's group insurance program; And Then There Were Four, Socony-Mobil's films on highway safety; Kaiser's The Next Ten, telling the story of a company and the men who built it into importance in one short decade; and Man With a Thousand Hands, in which International Harvester shows another company's huge construction project in order to show their own crawler

tractors, and in which the IH name is never once mentioned.

"At present, because many sponsors realize that the public is persuaded more by facts than by pressures, even the forthright product-selling pictures are likely to be honestly informative and useful to their particular target audiences," he writes.

As to the size of the audience held for business films, Mr. Palmer points out that one non-theatrical film distributor has a mailing list of more than 150,000 groups that regularly show 16mm pictures.

"Audiences for 16mm pictures include 28,000 service clubs, women's clubs, farm organizations, fraternal orders, conventions, libraries, and miscellaneous adult groups; 6,000 industrial plants run films for employees in regular lunch-time showings; 23,000 high schools, 17,000 primary schools, and 2,000 colleges and universities have at least one projector; 15,000 church groups schedule week-night showings, and use many nonreligious, informative pictures; 1,500 small communities are reached in the summer by road-show operators, with 400 persons in the average audience.

Why buy the Cow when you only need a quart?

Smart Pros rent their equipment from CECO

Why invest a lot of money for expensive photographic equipment for which you may have only limited use? Do what the top Pros do: rent your cameras, lighting, sound recording and editing equipment from CECO's vast stocks.

Everything is delivered to you "better than new" because everything is checked out for perfect performance before it goes out on rental. You save on taxes, too. Ask us about rental-lease arrangements.

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16mm & 35mm — Sound (Single or Double System) — Silent — Hi-Speed

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Editing Equipment

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Projection Equipment

16mm & 35mm — Sound & Silent — Slide — Continuous

Television

Closed Circuit TV

"Certain sponsored films of broad interest may show in some 10,000 movie theaters. Increasingly important is the public-service sustaining time on TV, served by well-organized distributors. A general interest film like Hilton's A Hotel Is Born may be shown a month’s 300 times a year on the approximately 400 TV stations that regularly use sponsored film to fill out their programming.

19-Million Plus Viewers

"In its first five years And Then There Were Four showed to 6,000,000 persons in 50,000 non-theatrical bookings, as well as to 8,600,000 people in 12,000 theaters. 1,300,000 in rural road shows. 3,000,000 in sponsored-arranged meetings, and an undetermined number through the 1,000 extra prints sold or loaned, and an undetermined number of watchers of the 715 free showings on TV.

"The over-all cost per viewer of $00,009 compares well with any other mass medium, and this bought a half-hour's concentrated attention instead of a glance at a page. Although the film is five years old all prints are solidly booked, and it will continue being shown for several more years.

Medium Worthy of Effort

"The point is that business films have become important in the film field and in the national community, and are worth the devoted attention of any writer or film maker."

"Because they have to work for a living, non-theatrical films have a common blood factor, the author declares—all of them are purpose pictures. All came into existence because someone wanted someone else to think or feel or decide differently about something. In short, they are "message" pictures.

"Surprisingly, to theatrical-film makers, this is all right with audiences—in fact, it is what they want," Mr. Palmer writes. "This does not mean that we are addressing strange and different people—the psychology of viewing is different.

"The same man who sits in a theater one night and resents a "message" may sit with his wife in P.T.A. meeting the following night and be equally resentful if the documentary on geriatrics is embellished with extravagant "entertainment". It has been said that no studio ever went bankrupt by underestimating the bad taste of the American public. The fac-
The only conceptual kinship between a good business film and the writer's tool is the accident of being packaged on long narrow strips of cellulose acetate through which a beam of light shines. The film maker offers tools of persuasion. His product will be better if he always keeps this fact in mind.

On the straight business of writing for business films, Mr. Palmer has some very sound counsel to impart, based on his own extensive experience. He points out, for instance, that at times the business film writer must be a salesman, a merchandiser, an apt researcher, a beguiling interviewer able to ferret out human interest facts, well-versed in the specifics of film production—and last of all a writer, with a feeling for analysis and logical progression, a sense of plot, a bent for characterization, and a competent story constructor.

Words Are Important. But . . .

"The only writer's tool he will not use very much is words," the author says, "because in the narrated picture, which makes up most of the business film output, the picture should be 90 percent complete before the words of the narration are considered.

"This does not mean that the words of the narration are unimportant—everything the audience sees and hears is most important; it means that, to be useful in this specialized field, the writer must add to his skill with words—several essential abilities not common to other fields of writing."

There is a wealth of practical information for would-be business film writers in the chapter—anyone who wants to find out how films for industry are really written, whether or not he wants to get into the writing business himself, will find it a rich one.

**Films Give Scientists Record Of Atom Changes in Graphite**

First use of motion pictures to record dislocations in the atomic arrangement of the structure of graphite, an important material used in nuclear reactors, has been made by scientists of Atomics International, Canoga Park, Calif. The company is a division of American Aviation, Inc.

Dr. Alexander Grenall, research specialist at Atomics International, described how the film record was made in a talk at a recent meeting of the Electron Microscope Society of America at Santa Monica. Dislocations and their nature were revealed by an electron microscope.

In recording the movements of dislocations in graphite crystals, a 16mm motion picture camera was mounted so that the lens was near the microscope's fluorescent screen. A special lens of f/0.95 and high speed film made possible the film recording.

Graphite specimens were photographed at magnifications of 12,500 and 25,000. Only the light from the microscope screen was utilized in the procedure.

Dislocations (or imperfections) affect the physical properties of materials, influencing their strength, conductivity and other mechanical properties.
New Approach to Sports Screen

Multiple Sponsorship Aids Smaller Firms to Use Medium

benefit in the form of greatly increased distribution. This is a matter of simple arithmetic. With four or five sponsors circulating a film to the same general class of consumer, the viewing audience which could be reached by any one company is bound to be magnified.

Another "extra" cited by Redinger is the fact that one sponsor's product or service can often enhance that of another in a way difficult to achieve in any individually-sponsored film. As an example, he tells the story of his film Bowhunters' Safari, a 27-minute 16mm. Kodachrome travelogue on Africa with the travelers hunting big game with bow and arrow.

Normally, the cost of overseas transportation would be a very major item; but with Air France, interested in promoting its African routes, as one of the sponsors, this was not a problem. Similarly, production costs were trimmed by the inclusion of Safari Outfitters, New York, whose business is equipping such parties, in the "cast" of sponsors.

Given these two sponsors, the film became economically feasible for participation by Fred Bear, president of Bear Archery Company, Grayling, Michigan.

Shows Products in Sequence

Filmed, edited, and narrated from a mutually acceptable script, Bowhunters' Safari unveils the products or services of the participating sponsors in logical sequence with strictly factual commentary. Close-ups of Air France planes carrying the party to Africa tell the transportation story and narration copy points out that the airline offers regular, dependable service between Africa and the rest of the world.

Close-in shots of hunting supplies, equipment, and guides, an essential part of the film story, show clearly that Safari Outfitters have fitted the party out in top fashion. Identification of Fred Bear as the leading archer, together with close-ups on Bear arrows as they were taken from their boxes and put into use, rounds out the unobtrusive but unmistakable product promotion messages in the film.

Tele-Sports personalizes the prints delivered to each sponsor with individual lead and end titles such as he would have if the film had been made for the one company.

Bear Archery Company, incidentally, has been a co-sponsor of 15 films on bow-hunting in the United States, Canada and Africa.

Other Multi-Sponsor Films

Under arrangement similar to those involved in Bowhunters' Safari, Redinger has produced other multi-sponsored films, including:

1. Life of the North, a 15-minute, 16mm. Kodachrome sound film on Muskie fishing in northern Ontario. Sponsors were the Ontario Department of Travel and Publicity, Toronto; Enterprise Manufacturing Company, makers of Pfuger fishing tackle, Akron, Ohio; Piper Aircraft; Aluma Craft Boats, and Evinrude Motors.
3. Canadian Capers, 22 minutes in 16mm., color and sound on fishing for Northern Pike, Walleye and Prowling Yukon Territory (a Bear Archery film).

Writing a movie script...

More recent additions to the list of co-sponsors have been British Overseas Airways Corporation (BOAC) and the Browning Arms Company.

Clearly, each of these films is a more ambitious project than any one of the sponsors would have cared to take on alone. The fact that some of them have now been in more than one film indicates, that multi-sponsored films hold considerable promise for the future.

"The Sport of Diving" Films Released by United World

The 10-minute color films under the group title of The Sport of Diving, designed as teaching aids for school and college departments of physical education, have recently been released by the educational department of United World Films, Inc.

The films feature Lyle Draves, U.S. Olympic team diving coach, as narrator, and Vicki Draves, an Olympic champion in both springboard and platform diving, and include caution on safety measures as well as actual instruction.

Some fundamental dives easy to learn when the right procedures are followed. The 3-meter board is used for these dives, and again stop-motion and slow-motion sequences clarify important points of instruction.

Additional information regarding preview and purchase of these films may be obtained from United World Films, 1445 Park Avenue, New York 29.

Canadian Doctors Use a Film To Reduce Traffic Death Toll

Every day, nine Canadians die in traffic accidents. Every hour, eight people are injured, some very seriously. Every minute, one motor vehicle accident occurs somewhere in Canada.

In an effort to reduce Canada's death rate from traffic accidents, the Ontario Medical Association has released a new 16mm sound motion picture, The Fallacy of Irreversible Shock, in which proper methods of emergency medical treatment are described.

Five leading Ontario doctors, in a panel discussion, tell what should be done at the scene of an accident and in hospital emergency wards. The motion picture was produced for the medical group by Crawley Films Limited.

In the film discussion, the panel points out that the treatment the average traffic victim receives is not always satisfactory—that perhaps nine people would not die each day "if proper people administered the proper treatment under proper surroundings with proper equipment."

In a dramatic conclusion to its 21 minutes of running time, the film points out that there have been three serious accidents in Canada since the showing started.

The Fallacy of Irreversible Shock is available to Canadian physicians through the Ontario Medical Association, 244 St. George Street, Toronto, Ontario.
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

New Oxberry Unistand Will Show at SMPTE Convention
☆ The Oxberry Unistand will be shown publicly for the first time by the Animation Equipment Corp., 38 Hudson St., New Rochelle, N.Y., at the SMPTE convention early in May.

Utilizing single-column construction, the new unit is priced at $1,295 with table top and camera carriage. It is designed to accommodate 16mm Cine-Special and process cameras.

Different mounting arrangements are offered. One is a footboard base which provides a self-contained, self-alignment assembly that can be readily moved. Alternate arrangement uses V-brackets for permanent vertical or horizontal set-ups.

The unit weighs approximately 350 pounds and has minimum overhang to assure stability. It is engineered for use in all graphic arts fields and can be accommodated in a room with an eight foot ceiling.

All-Transistor Magnetic Recorder Marketed by Hallen
☆ A new all-transistor professional magnetic film recorder, designated Model 216, has been announced by Hallen Electronics Company, Los Angeles.

Features include encapsulated temperature compensated modular plug-in, capacity in excess of 1,200 ft., and light-weight portability.

The unit, which uses a Davis "flutter suppressor" to achieve stable motion, has a frequency response of 30 to 13,000 CPS, said to afford exceptional full fidelity in a portable recorder. Adequate amplification is provided for "long shots" using any professional microphone, without additional amplifiers or mixers.

Amplifier may be powered from 24-volt battery or A.C. power, advantageous for field use. The entire unit requires less than 30 watts, and weighs 29 lbs. It is available either portable or rack mounted in 16-17½ or 35mm.

S.O.S. Announces New Line of Magnetic Sound Editors
☆ The S.O.S. Cinema Supply Corporation has announced a new line of 16mm double magnetic sound editors, the Magniola and the DeLuxe Magniola, which offer the following features: Three by four inch picture, built-in cue marker, frame and footage counters, two-gang synchronizer with magnetic soundhead, and amplifier and speaker unit.

Sound is produced through a magnetic soundhead installed in the synchronizer. The amplifier and speaker unit can be located wherever it is convenient for the operator.

The synchronizer has a hobbled, oversized 40-frame sprocket which advances a linear foot of film every revolution. Automatic adjustment is made for shrunk or unshrunken film stock. Fingertip release lifts permit each track to be handled individually, without disruption of synchronization. Entire operation is scratch free. The complete Magniola 16mm double system editor is $450.

The DeLuxe Magniola for single system editing with magnetic soundtrack has two magnetic heads—one for single system and both for double system sound. The DeLuxe Magniola is $520.

Both Magniolas can be seen at either of the S.O.S. showrooms in New York and Hollywood. Brochures are available from the S.O.S., 602 West 52nd Street, New York.

Strong, Light-weight Tripods Announced by Quick-Set, Inc.
☆ A new line of industrial tripods, described as affording strong, rigid, light-weight support for large cameras, have been announced by Quick-Set, Inc., Skokie, Illinois.

Made from aluminum alloys, the new units are said to operate throughout a wide range of temperature and humidity. Elevator, pan heads and other accessories are designed as separate units that may be integrated with the tripod—so that complete support for a particular job include only the units required for the job.

Pan heads have anti-friction bearings on both horizontal and vertical axes, and are provided with brakes, gradually adjustable from any degree to complete immobility.

Two tripod sizes are available and four pan heads for various applications, plus a dolly for motion picture work. A folder containing complete descriptions and specifications may be had by writing: Quick-Set, Inc., 8121 North Central Park Ave., Skokie, Illinois.

(More new products on p. 53)
New A-V Products

Projection Positives From Negatives in Minutes Via Beseler Slide-O-Film System

The Charles Beseler Company has developed a new product — Slide-O-Film — with special values for the industrial audio-visual user.

The new film makes (1) b/w negatives from color slides, (2) projection positives from these b/w negatives (or Kodacolor negatives), and (3) b/w positive projection transparencies from any b/w negative.

Film exposed by light (an ordinary projector can be used) and subjected to a heat source, is developed in 2 to 5 minutes without chemicals or darkroom. It is also useful for immediate preparation of b/w negatives from color slides. Polaroid transparencies and 8 or 16mm motion picture frames for excellent b/w prints or enlargements.

Dimensional stability and resolution capabilities of Slide-O-Film makes it easily adaptable to microfilm line copy work for obtaining permanent duplicates of documents and other legal material. Since it has no grain, low reduction scales are possible.

Because absence of a chemical process presents fewer developing variations, the user can determine immediately if his exposure is "off." He can then correct exposures without meeting disappointment or days of waiting for slides or negatives to be returned. Write Chas. Beseler Co., 228 S. 18th St., East Orange, N.J.

New Stop Motion Motor for Cine-Kodak Special Announced by Camera Equipment Co.

A new CECO Stop Motion motor for the Cine-Kodak Special has been announced by Camera Equipment Co., Inc., New York. Designed and engineered to fit the Special, motor is equipped for 110 volt AC synchronous operation. It has a one-half second exposure, can operate on both forward and reverse speeds. Unit comes equipped with a frame counter. New mounting design makes camera mounting simple and unit is protected in sturdy metal case with grey crackle finish.

Da-Lite's New Translucent Screen Material

An improved translucent material is being used in fabrication of new rear-projection screens by the Da-Lite Screen Company, Warsaw, Indiana. Advanced type material requires no darkening shades, using projected light to maximum advantage in average room lighting.

New screens have one surface matte, the other glossy, enabling projection under all types of lighting condition and are said to provide good color and contrast with excellent viewing angles and fewer problems with hot spots. Screens may be folded or rolled and will still provide smooth picture surface. Write Da-Lite Screen Co., Warsaw, Indiana for sample or illustrated literature.

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  Colonial Films, Inc., 294 Claremont St., Boston 16.

- NEW JERSEY
  Association Films, Inc., Broad at Elm, Ridgefield, N. J.

- NEW YORK
  Buchan Pictures, 122 W. Chippewa St., Buffalo.
  The Jam Handy Organization, 1775 Broadway, New York 19.
  Training Films, Inc., 150 West 54th St., New York 19.
  Visual Sciences, 599 BS Suffern.

- PENNSYLVANIA
  Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.
  J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
  The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

- WEST VIRGINIA
  R. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

- FLORIDA
  Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

- GEORGIA
  Colonial Films, 71 Walton St., N.W., Alpine 5878, Atlanta.

- LOUISIANA

- MARYLAND
  Stark Films (Since 1920), Howard and Centre Sts., Baltimore 1. T.E. 9-3391.

- MISSISSIPPI
  Herschel Smith Company, 119 Roach St., Jackson 110.

- TENNESSEE
  Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

- ILLINOIS
  American Film Registry, 1018 So. Wabash Ave., Chicago 5.
  Atlas Film Corporation, 111 South Boulevard, Oak Park.
  Midwest Visual Equipment Co., 5518 Devon Ave., Chicago 45.

- MICHIGAN
  The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
  Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

OHIO
  Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
  Films Unlimited Productions, 137 Park Ave. W., Mansfield.

LIST SERVICES HERE
Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

WESTERN STATES

- CALIFORNIA
  LOS ANGELES AREA
  The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.
  Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.
  SAN FRANCISCO AREA
  Association Films, Inc., 799 Stevenson St., San Francisco.
  Photo & Sound Company, 116 Natoma St., San Francisco 5.
  Westcoast Films, 504 Battery St., San Francisco 11.

- COLORADO
  Audio-Visual Center, 28 E. Ninth Ave., Denver 5.

- OREGON
  Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

- TEXAS
  Association Films, Inc., 1108 Jackson Street, Dallas 2.

- UTAH
  Desret Book Company, Box 958, Salt Lake City 10.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

BUSINESS SCREEN MAGAZINE

Burke & James Offers New Auto-Tera Sequence Camera
Burke & James, Inc., Chicago has been appointed exclusive U.S. distributor of the new Auto-Tera HB 35mm sequence camera.

The Auto-Tera camera has a power film drive operated by a built-in spring motor, which permits the making of 12 sequence shots (1x13/1") in five seconds. The camera also may be used for conventional one-at-a-time pictures.

Other features include built-in coupled rangefinder; life-size viewfinder; f 2.8 lens in MFX flash-synchro shutter with speeds of 1 to 1/500 second. Lens and shutter are mounted in a precision helical focussing mount. Shutter release and film drive buttons are oversize for easy operation and built into the camera body.

List price of the Auto-Tera HB is $99.50; leather carrying case is $9.50.

New 16/35mm Film Processor Is Introduced by Hi-Speed
Hi-Speed Equipment, Inc., Waltham, Mass., has recently introduced a new model 16-35mm black-and-white film processor which is operated in daylight. The unit operates at 65 ft. per minute negative and 130 ft. per minute positive, with guaranteed gamma curves.

Processing is done by open sprays. An easy access impingement dryer provides a full view of the drying operation. The equipment is modular designed, 12 ft. long, 2 1/2 ft. wide and 6 ft. high.

All accessories are built in, with simple connections to water, power and drain providing quick set-up and operation. Additional information and prices are available on request.

SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

ESCAR

Motion Picture Service
7315 Carnegie Ave.
Cleveland 3, Ohio
Van Praag’s Peel-Away Sets:
(continued from page thirty-five)
shoot fast, and keep the set construction costs
from bean-stalking out of sight.
State Farm wanted the sets to look like real
homes—with a feeling of depth and spacious-
ness. Usually, space equals money on a sound
stage, but here is the solution that Van Praag
came up with—six “peel-away” sets, designed
by William Shriner, and constructed on one
stage, measuring 40 ft. by 40 ft.

Spacious Effect Given on Screen
Though this sounds awfully crowded—and
it was crowded—the films give an effect as if
shot on a stage as big as a football field. The
camera shows action in the living room, for
example, and looks beyond into the dining
room. This was accomplished by starting with
the camera practically off-stage and in a hall-
way, and looking through the nest of sets. After
each spot was completed, the “peel-away” set
was moved off and shooting continued with
the camera moving forward.

Working with the Van Praag crew during
production were Mo Kinnan, agency produc-
tion supervisor for Needham, Louis & Brorby,
and C. B. “Chuck” Foote, of State Farm. Mr.
Kinnan said that with this kind of ingenuity
going for them they were getting top quality
for a reasonable price. Shooting of all seven
spots was completed in four days.

Add These Production Credits . . .
In addition to set designer Bill Shriner, the
“star” of the series, other credits for the un-
usual “peel-away” production go to Ralph
Porter, director; Walter Holcombe, cameraman;
and Daniel Karoff, production manager.

A Message for the Film Buyer

All works of quality
must bear a price
in proportion to the skill,
time, expense, and risk
attending their invention
and manufacture.
Those things called dear are,
when justly estimated,
the cheapest;
they are attended with
much less profit to the artist
than those which
everybody calls cheap.
Beautiful forms and compositions
are not made by chance
nor can they ever in material
be made at small expense.
A composition for cheapness
and not for excellence of workmanship
is the most frequent
and certain cause
of the rapid decay
and entire destruction
of arts and manufacture.
The Off-Screen Voice:
(CONTINUED FROM PAGE EIGHTEEN)
with earlier plans to make videotape a part of the Transfilm operation," he added.

Buckeye is a manufacturer of automatic feeding equipment for poultry and livestock. ❘

General Film Laboratories Sets Up a
Producer's Service Center in Kansas City

☆ Appointing Neal Keehn as regional vice-president in charge of the new facility, General Film Laboratories Corporation, a subsidiary of Pacific Industries, Inc., has announced that it is establishing a producer's service center in Kansas City, Mo.

In making the announcement, General Film Labs president G. Carlton Hunt noted that Keehn will also supervise all central United States sales operations for the Hollywood-based film processing firm. The new General v.p. was formerly vice-president of the Calvin Company, Kansas City and director of its widely-attended Workshops since their inception in 1947. ❘

Art Weitzel, Director of Photography at
Firestone, Going Strong in His 41st Year

☆ Another pioneer who can truly say "I knew him when" of many of the business film leaders is Firestone's Art Weitzel, who has handled motion picture activities in that company for nearly 41 years.

As Director of Photography for the major rubber concern, Mr. Weitzel has worked with practically all studios from coast-to-coast. He's an avid BUSINESS SCREEN reader, a recent letter informs us, and says our recent 9th Annual Production Review brought back wonderful memories of past associations throughout the field he has served with distinction for over four decades.

U.S. Steel to Preview "Plan for Learning"
Designed to Meet Community-School Needs

☆ A new 30-minute color film, Plan for Learning, will be previewed in mid-April by the United States Steel Corporation. Designed primarily as an aid to communities which are in the throes of needing new schools, it will be nationally released.

Picture tells the story of how a new school came to be in fictional "Elmsville" and relates (with answers) most of the problems and questions which beset the town on this particularly rocky road.

Is Videotape Really "Live" Medium
Or Are Film Producers Playing Dead?

☆ WE HAVE WATCHED a growing trend among the TV critic fraternity to heap praise on the tape output of the "live" camera, and to scorn the film. John Crosby, for example: "Since it was on tape, it looked fine ... You get the flavor of a Hawaiian beach far more accurately on a tape show done with live cameras than you would with film . . ."

Well, we wonder what these comments really mean. That the pictorial quality and fidelity of the taped image on the tube is superior to the broadcast image of 35mm film? We doubt it very much. Tape is just fine, but we've never yet seen a taped picture with as good an image as either a film freshly made for TV output, or a real live show.

We think it isn't the image itself the critics are talking about, but the technique of taping vs filming. Tape, so often, does seem fresh and "live" even when it's fuzzy, and film can be awfully rigid and dead, though stunningly sharp.

We've watched tape production, and it seemed to us that everyone concerned seemed to have the feeling they were communicating directly with the audience. Even when scenes were re-shot each take seemed to be it. This was real. We've also watched with horror the glazed eyes of actors as a film TV spot assistant director yelled "Take 57." No communication here—just zombies going through the paces.

Perhaps it is time film producers re-examined their methods. Why does each scene have to be so all-fired perfect to the sacrifice of all spontaneity? Who cares? If it doesn't re-create reality in the viewer's mind, or what merit is the perfection? Watch that sunny beach scene—enough fill-in lights, reflectors and other paraphernalia to light a factory, and the picture is a complete phony—audiences know it. Look at this pretty refinery—all silver and blue. The crew twiddled their thumbs for three days for the sun to be j-u-s-t right to get that shot. A pretty picture postcard. Who cares?

There is an analogy to be made. Look back at the picture magazines and the advertising photography of a few decades back. Pretty stilted stuff—everyone looking all set and rigid. Great technical shots, but no life. Then, thumb through a recent LIFE or LOOK — or VOGUE. See how miniature cameras and the art directors' and picture editors' requirements of life and movement have revolutionized photography.

We'll bet that any skilled film cameraman can go onto any Hawaiian beach and get a better picture than Crosby's "live" camera and tape. But he won't if he goes out with his truckloads of gadgets, his phony "perfect" lighting, and no real desire to communicate with his audience.
in the East it's... MOVIELAB for COLOR

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- BLOW-UPS FROM 16MM KODACHROME TO 35MM COLOR
- KODACHROME SCENE TO SCENE COLOR BALANCED PRINTING
- 35MM COLOR FILM STRIP PRINTING

Write for Color Methods Brochure

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Famed conductor Charles Munch and the Boston Symphony Orchestra are featured in "The Sound and the Story" produced for RCA-Victor.

Skilled technicians, fully experienced through years of working together to produce brilliant results, provide the kind of "teamwork" which helps to create fine films.

Performing under the guiding hand of the director and fortified by all the tools which only a complete motion picture organization can furnish—with unit control from script to screen—you get both efficiency and economy in motion pictures for every purpose.

For the kind of "unison" your picture deserves, call—

JAM HANDY

Fine films...like great music...are made in...

UNISON
Film Festival Abroad:  
at Harrogate, England  
a Salute from Lord Monckton

SINGLE COPY • FIFTY CENTS
how to avoid the most common cause of business film failure

Even well made films miss. Chief cause: inadequate distribution.

A business film is successful only when seen by a maximum of the people it is designed to reach.

To insure maximum viewings, most sponsors assign their business film distribution to specialists. First choice is the firm that handles more sponsored films than all other distributors combined — MODERN TALKING PICTURE SERVICE.

Business film sponsors use MODERN for many reasons. Among them:

1. As specialists, MODERN does the job more expertly, and at lower cost, than they can themselves.
2. With a network of 28 film libraries in major U.S. cities, and affiliate libraries in Canada, MODERN is uniquely set-up to get films to audience (and back) in less time.
3. MODERN promotes your film, keeps your prints busy throughout the year.
4. MODERN’s electronically-equipped print maintenance departments lengthen your print life, insure trouble-free showings.
5. Verified circulation reports and records of audience comments prove how well your film works.

All of the above are part of the MODERN service. Get all the facts. Learn how MODERN-distributed films are shown on TV, in theatres and before general, 16mm audiences. Fill in and mail the coupon now.

MODERN Talking Picture Service, Inc.
3 East 57th St., New York 22

FREE! Write for The Opportunity for Business Sponsored Films. Use the coupon below. No salesman will call unless you request.

Sales Offices
New York Chicago Detroit Los Angeles Pittsburgh San Francisco

This advertisement prepared by Lawrence Peskin, Inc.
The Shortest Distance Between
2 Points Is a STRAIGHT LINE

There are many ways to bring new sales ideas and product information to the person behind the counter. Some are round-about and ineffective, losing force and sales appeal at each step. But one sure way is film . . . straight line-direct and economical . . . a film that delivers the full force of the idea—that enthusiastically explains the product. This is the most effective tool a sales manager can have.

Caravel has been making straight line films for over a quarter century—films created by expert craftsmen to the needs of individual clients in dozens of industries. We invite you to view one or more of these films—either in your office or ours—and find out for yourself how they were made to deliver the full force of management planning to the salesman and the customer.
See Tomorrow's Look…

Today!

TRI ART'S
New Expanded Facilities
and Unique Innovations
soon ready to
better serve you!

- New York's newest, most convenient theatre
  Offering 16 and 35mm screenings, regular, Cinemascope, wide screen, interlocking 1, 2 or 3 35mm or 16mm Optical or Magnetic Sound Tracks.
- New Cutting Rooms available to producers.

We Invite Your Inspection.
See Us At The 85th Convention or In New York

TRI ART COLOR CORPORATION
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IN CANADA: ASSOCIATED SCREEN INDUSTRIES, Ltd. • 2000 Northcliff Avenue, Montreal, Canada
Communications For Business...

OFTEN DEMANDS THE UNUSUAL

To present a fresh approach to sales motivation in the appliances field we produced "Wanted... Man Alive" for Frigidaire. The leading role in this picture is a monster, — a "zombi-like" character who probes weak spots in salesmanship.

Usual or unusual, demands for Communications For Business as conceived by Wilding, are treated with an eye to achieving maximum effectiveness.
Camera Eye

THE 1,600,000 shareholders of the American Telephone & Telegraph Company recently received an enclosure piece promoting the Bell System films. Eastman Kodak has done the same thing in mailings to its owners and there have been some noteworthy national advertising mentions of company sponsored pictures by Alcoa, the Pure-Pak Division of Ex-Cell-O Corporation (a major spread) and others.

All of which leads us to remark the potential power which sponsors have, through their dealers, shareholders, customers and employees to promote their current offerings to potential viewers. Featured in coming issues are articles on Hiram Walker and Montgomery Ward color films which have enjoyed similar advantages. Window displays in quantity went to Ward retail outlets this month, concurrent with May showings of its first major institutional picture.

* * *

Better Terminology Will Help Advance Films as a Medium

☆ We've rejected the phrase "non-theatrical films" to describe business, educational and similar films of fact. But let's agree nationally on a more appropriate phrase (such as "informational films") and use it in all our written and printed communications. The phrases "business films" and "sponsored films" are excellent in themselves but for public consumption we need a broad, descriptive term.

Let's have your letters to this department on this problem. And while we're on the subject of terminology, here are a couple of other terms which have real meaning to all who sponsor films:

There is the "residual image" which effective films leave with their viewers. Research in the armed forces has shown that film audiences "remember longer" than they do when exposed to similar material on the printed page. Sandlager research on theatre screen advertising exposures showed very strong remembrance of sponsor messages. Films running from 1 to 27 minutes of screen time certainly hold the attention of viewer many times longer than the best read magazine advertisement. The "impression time" factor ought to be capitalized on by both sponsor and producers . . . studied and made the valuable measurement device which it is.

The services of motivational research organizations and other recognized survey groups should be employed to help find out what effect informational films have on their audiences and what business users know (and don't know) about the medium. We've begun working in this field with staff experts at Social Research, Inc.

* * *

Four "Emmy" Plaques to Niles Staffers at Chicago Ceremonies
☆ Members of the Chicago chapter of the Academy of Television Arts & Sciences voted Fred Niles Productions' entries four of the top "Emmy" Awards in May. Honored as "the best creator of television commercials, live or film" and as "the best TV commercial producer" these Niles' staffers also received plaques:

Lloyd Bethune, senior production director, won honors as "best director." Manny Paul, animation art director, was voted "best art director." Richard Hertel, supervising editor, was "best film editor."

Congratulations to all!

* * *

Over 50 American TV Spots Entered in Cannes Film Festival
☆ Over 50 television commercials produced in the U.S. have been entered by 14 production companies and advertising agencies at the Sixth International Advertising Film Festival. Event will be held at Cannes, France on June 9-13. Other entries were expected before the May 30th deadline.

18 different countries will be represented in the competition for two Grand Prix—one for television and one for theatre advertising films. For the first time, the bulk of more than 500 films entered will be in the television categories. (CONTINUED ON PAGE TWELVE)
CASE HISTORY OF A SUCCESSFUL BUSINESS FILM *

"BANANAS?
SI. SENOR!"

A combination live-action, animation motion picture in color

Written and Produced for the UNITED FRUIT COMPANY

OCTOBER 1956 THROUGH FEBRUARY 1959

26,024 NON-THEATRICAL SHOWINGS AUDIENCE: 1,847,362
447 TELEVISION SHOWINGS ESTIMATED AUDIENCE: 30,399,175

SILVER REEL AWARD
FILM AWARD
CHRIS AWARD

AMERICAN FILM ASSEMBLY
SCHOLASTIC TEACHER MAGAZINE
COLUMBUS FILM FESTIVAL

1957
1957
1957

John Sutherland Productions, Inc.

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DUnkirk B 5121

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New York 22, New York
PLaza 5-1875
BUSINESS SCREEN
THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY—EDUCATION AND TELEVISION

Number 3 • Volume 20 • 1959

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byron  motion pictures

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CH 1-4161

PROVIDING EVERY EDITORIAL AND PROCESSING FACILITY FOR 16mm FILM PRODUCERS
Victor owners from all over the world tell how their 16mm sound projectors have turned in extra years of trouble-free service.

Here are just a few unsolicited comments . . .

Fifth oldest sound model still running
"The Victor projector is in good operating condition, sound and picture," says Mr. Dale W. DeArmon of Wichita, Kansas, in describing his Victor Model 12. The machine, built in 1933, is the fifth 16mm sound-on-film projector ever made. "The original finish has only a few worn places . . . This projector is a wonderful machine, impossible to ruin a film with all those safety devices."

Only a burned out bulb
"We believe that it is amazing that this [Victor] machine, after being in continuous use since its purchase years ago and having such hard usage, is still in service," reports Mr. J. F. Steiner of the Steiner Studio in Elmira, N. Y.

Never lost a foot of film
A film technician for the Army Pictorial Service in Long Island City, N. Y., Mr. Charles French has this to say about his Victor Model 25, manufactured in 1956. "I always boost the Victor for two reasons. The first is the automatic trip. In all the eleven years I have owned this machine I haven't lost a foot of film. The second is the gate runners. I have never had a scratched film due to my projector. I have operated many other makes and had to use emery paper on the runners, even when they were new."

Exposed to sub-zero winters
"We have been using our [Victor] for 12 years at our camp, having purchased it in used condition in 1945," reports Mr. Charles Greenland of Granite Lake Camp, Munsonville, N. H.

Wonderful Victor workmanship
Mr. Leslie H. Wilson of London, England describes his Victor Model 25. It was manufactured in 1936 and still gives satisfactory service. "So far as I can see it still has all the original parts, and its present condition is proof of the wonderful workmanship you must have put in these machines when they were first made."

They never let you down
"I am an Ordained Minister and I do Missionary work and show many films to churches and to the lost on a strictly free will basis," says Reverend M. D. Awry of Tampa, Fla. "My work and my love is to take the word to those who need it. If I had the money to buy a new 16mm sound projector I assure you that it would be a Victor. They are smoother running, easy to operate and they never let you down and the upkeep bill is almost nothing. Mine proves this."

A Division of Kalart
Victor, Plainville, Connecticut

SEND FOR NEW VICTOR CATALOG NOW

Name
Position
Address
City
Zone
State

BUSINESS SCREEN MAGAZINE
LIGTHS

GRIP EQUIPMENT

GENERATORS

Charles Ross

LIGHTING THE MOTION
PICTURE INDUSTRY SINCE 1921

Century Stands
Flags
Scrims
Dollies
Ladders-Steps
Reflectors
Parallels
Mike Booms

AC & DC Generator Trucks
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100, 50, 30, 20 Amp. AC

RENTALS
SALES SERVICE
Send for a schedule of rental rates.

333 West 52nd Street, New York City, Circle 6-5470
QUALITY

Color Reproduction Company has always believed only Specialists can produce the FINEST QUALITY... It is now over 20 years since Color Reproduction Company began specializing exclusively in 16mm Color Prints. That's why Color Reproduction Company has long ago earned the reputation for guaranteed quality which is the Standard of the 16mm Motion Picture Industry. Finest QUALITY is something everyone appreciates. The cost of Your Production warrants finest quality prints! Send your 16mm Color Print orders to Color Reproduction Company!

Kentucky Training Directors to Hold 5th Annual Film Festival
Announced in May and closing its entry lists on June 1 is the Fifth Annual Film Festival sponsored by the Kentucky Chapter of the American Society of Training Directors. Event will be held in Louisville, in cooperation with University College of that city, from June 22 through 26th.

All films released since January 1, 1956 are eligible for entry in these categories: Marketing and Sales; Labor and Management; Accident Prevention; Foreign Features, and General Interest. Entry fee is $5.00 per title and films will be considered for awards only if accompanied by a 50-word statement of purpose.

Winners will be announced at the Awards Banquet, Friday, June 26 at University College.

Motion Picture Credit Group Names Kern Moyse Chairman
Kern Moyse, head of Peerless Film Processing Corp., New York, has been elected chairman of the Motion Picture Industry Credit Group. The organization is affiliated with the National Association of Credit Management.

Other key officers for the new year, beginning May 1, are vice-chairman Walter Lynch, Mecca Film Laboratories, Inc., and committee members Jack Fellers, Dura Film Labs, Inc.; Everett Miller, RCA Film Recording Studios; and Murray Kahn, Color Service Co., Inc.

Space Administration Places Film on "Operation Mercury"
The National Aeronautics and Space Administration has commissioned Milner Productions, Baltimore, to produce an official documentary film on Operation Mercury, the story of the nation's seven astronauts and man's first orbital space flight. Gene Starbecker, New York, will write and direct the film.

Mr. Starbecker was selected for the project because of his past experience on similar government documentaries, such as the Internal Revenue Service's Beginning of Time, the Navy's Navy Men, and the TV series, Men of Annapolis and Silent Service.

Milner camera crews and Starbecker are now in St. Louis filming the first impression of the seven astronauts as they receive their first look at the McDonnell Aircraft capsule that may one day carry one of them into space.
Public relations is an inside job—sort of like neighborhood relations which, as a good housewife will tell you, begins with good housekeeping. You couldn’t make a neighborhood relations motion picture for some families. You shouldn’t make a public relations motion picture for some companies. The old adage about not hiding your light under a bushel is another way of saying: Don’t remove the bushel unless you have the light.

Among our clients:

Atomic Energy Commission
American Bosch Arma Corp.
American Machine & Foundry Co.
American Telephone & Telegraph Co.
Babcock & Wilcox Co.
E. I. duPont de Nemours & Co., Inc.
Ethyl Corporation
The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.
—and many, many others
Camera Eye: (continued from page four) However a number of theatre screen advertising playlets have been entered by members of the Theatre Screen Advertising Bureau, including the Alexander Film Company, MPA (New Orleans) and others.

List American TVEntrants

John Freese, Young & Rubicam, N.Y., and the accredited U.S. juror at Cannes, will cover the festival for Business Screen. We're indebted to our current European correspondent-at-large, Wallace Ross (p.r. director of the Film Producers Association, New York) for the above late May on-the-spot report and for his excellent coverage of the Harrogate Film Festival (see page 28).

Scholastic Awards to 13 Business Films

Named by a nationwide panel of audio-visual education leaders as "outstanding motion pictures prepared for educational use" were 13 films sponsored by American business firms. Seven of these were cited as "outstanding" and six others received "meritorious" certificate awards in the 10th Annual Scholastic Teacher Film Awards Program. Award certificates were presented to producers, sponsors and distributors of the winning entries by Kenneth M. Gould, editor-in-chief of Scholastic Magazines, Inc., at a presentation ceremony held May 7 at the Gotham Hotel, New York City. Guest speaker was Richard Griffith, curator of the Museum of Modern Art Film Library, whose subject was "Educational Motion Pictures as an Art Form."

Two Bell System science films, both produced by Frank Capra, were among the seven "outstanding" pictures cited. They were The Strange Case of the Cosmic Rays and The Unchained Goddess. The Twentieth Century Series, a group of films produced by CBS News and sponsored for both television and 16mm educational release by The Prudential Insurance Company of America also received an "outstanding" citation. The series is distributed by Association Films.

The Mayflower Story, sponsored by the Acro Mayflower Transit Co., and produced by Paul Alley Productions was in the top seven group. It is distributed by Modern Talking Picture Service, Inc.

Award to Pfizer Film

Also in the top awards was The Life of the Molds, sponsored by Chas. Pfizer & Co., Inc., produced by Affiliated Films, and distributed by McGraw-Hill Text Films.

The St. Lawrence Power Project, sponsored by the Power Authority of the State of New York and produced by John Bransby Productions, was another "outstanding" selection. It is also distributed by Association Films.

Final winner in the "outstanding" category was Tahiti Island Under the Wind produced by Henry Strauss & Company for Pan American Airways.

Merit Citations Listed
These films received citations as "meritorious" entries in the 10th Awards contest:
American Engineer, sponsored by Chevrolet and produced and distributed by The Jam Handy Organization.
The Art of Gift Wrapping, sponsored by Hallmark Cards; produced by Calvin Productions and distributed by Association Films.

(Continued on page 14)
Critical moment in test of liquid propellant rocket engine is recorded by these fast moving instruments being filmed by Rocketdyne Film Unit. Rocketdyne is the largest manufacturer of liquid propellant rocket engines in the Free World.

ROCKETDYNE FILMS ROCKET ENGINE TESTS
WITH MITCHELL CAMERAS

Advanced Research Films Plus Top Industrial Features Filmed by 21-Man Unit

The Motion Picture Unit at Rocketdyne, a division of North American Aviation, Inc., employs both 16mm and 35mm Mitchell cameras to accurately record testing of power plants for the Air Force Thor IRBM and Atlas ICBM missiles, and the Army's Redstone medium range and Jupiter IRBM weapons.

Camera dependability is of critical concern where months of preparation go into each test, and retakes are impossible. Mitchell cameras assure uniform excellence of highest film quality and trouble-free operation that no other camera can match.

Other Rocketdyne films, like the full-length prize winning documentary "Road to the Stars," demand extreme camera flexibility. Special Report films, for example, involve interior shots of plant and production lines which normally would require prohibitively expensive lighting. Mitchell cameras, with their 255 degree shutters, do this job easily with a minimum of lighting equipment.

To obtain information on the world's finest motion picture cameras write today on your letterhead. Please specify your interest in literature on the Mitchell 16mm camera—or the 35mm camera.

Scene from "Road to the Stars," which won the top award in the Industrial Film Producers Association competition, shows camera unit in plant with Mitchell on track-mounted dolly. Producer-Director was Bill Adams.

Camera requires great flexibility from long range to close-ups like this which shows the Mitchell shooting a precise view of panel operations in the recording center during a test.

Precision Test Firing of Rocket Engine at Rocketdyne's Propulsion Field Laboratory is recorded by Mitchell Camera in remote 1600 acre test area in Santa Susana Mountains, California.
Scholastic Awards
(CONTINUED FROM PAGE 12)

Mackinac Bridge Diary, sponsored and distributed by the U.S. Steel Corporation, Produced by The Jam Handy Organization.
Energetically Yours, sponsored and distributed by the Standard Oil Company (N.J). Produced by Transitfilm, Inc.

In addition to the two "meritorious" citations, The Jam Handy Organization had two educational filmstrip series cited for "outstanding" awards. These were Insects Around Us and Heroes of Greek Mythology.

Technicolor Opens $2 Million "Show Plant" in Los Angeles

A new $2 million "show plant" for film processing and printing service was opened by Technicolor in Los Angeles on May 18. Facilities comprise 56,000 square feet of space, bringing to 190,000 sq. feet, the total space devoted by Technicolor to its operations.

Wilding Picture Productions Changes Name to Wilding, Inc.

The 45-year-old business, television and national communications producing company long known as Wilding Picture Production, Inc. has shortened its corporate name to "Wilding, Inc.

New abbreviated title retains only the name of the late Norman E. Wilding who founded the company as a small commercial photography studio in Grand Rapids, Michigan in 1914. "Our old corporate name was simply too restrictive—it was a definitive title which no longer embraced all our services," said H. Williams Hamner, president.

The key phrase "Communications for Business" is more widely descriptive of present company services which embrace sales promotion, market research and salesmanpower development in addition to the production of motion pictures, sound slidefilms and other audio-visual presentation media including industrial stage shows, television commercials and printed materials.

The change, voted by the board of directors, also affects Wilding branch offices in New York, Pittsburgh, Detroit, Cleveland, Cincinnati, Minneapolis-St. Paul and Hollywood.

John Freese Represents U. S. At Cannes Ad Film Festival

The appointment of John Freese, manager of radio television production at Young & Rubicam, New York, as American jury member and U. S. delegate at the Sixth International Advertising Film Festival has been announced by the Theatre Screen Advertising Bureau.

Festival will be held in Cannes, France, from June 9-13 under the joint sponsorship of the International Screen Advertising Services. TsAB is the American member of this group.
All five nominees for the black and white Cinematography Award (the winner included) were processed at General Film Laboratories! General—where prize-winning work produces award-winning results, and where every job receives the benefit of our years of experience, proficiency and proud attainment. Your film deserves the best!
WHAT A PICTURE!!

Pretty silly, isn't it?

OR IS IT?

How many of your salesmen carry around a similar picture of your product or service in their minds? A mental attitude developed by customer resistance, and objections.

It happens... and you can tell it's occurring when you get suggestions from your salesmen that they could sell more IF... Help your salesmen regain their perspective.

Show them:

"THE ATTITUDE THAT GETS BUSINESS"

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Write for Details on Obtaining a Preview

Better Selling Bureau
6108-B Santa Monica Boulevard
Los Angeles 38, California
A Division of Rocket Pictures, Inc.

REPORT ON THE 85TH SMPTE MEETING AT MIAMI BEACH

Importance of Worldwide Communication
Is Engineers' Theme Under Florida Sun

The 85th semi-annual convention of the Society of Motion Picture and Television Engineers, meeting May 3-8 at the Hotel Fontainebleau, Miami Beach, heard talks on multilingual films, video tape, and other technical problems.

In his welcoming speech at the get-together luncheon May 4, Mitchell Wolfson, President of Wometco Theatres, Inc., Miami, stressed the value of improved communication techniques in improving international understanding. Loris M. Gardner, of Edgerton, Gershemshausen & Grier Inc., Las Vegas, Nev., described the scientific films prepared for the 1958 Geneva, Switzerland, Atoms for Peace Conference employing multilingual sound during the May 7 session on multilingual films. Specimens of the films were shown with the Multivox equipment.

Address by General Medaris

Feature of the Monday evening session was an address by Maj. General John B. Medaris, Commanding General of the U.S. Army Ordnance Missile Command, Huntsville, Alabama. Films produced by Columbia Pictures, American Film Productions, Walt Disney, 20th Century-Fox, Reid H. Ray Bros., Warner Bros., the U.S. Naval Photo Center, University of Miami Marine Laboratory, United World Films, Alfonso Sanchez Tello and Rolando Figueura Mateos, American Cinema Laboratories, Inc., and Terrytoons were screened before the various morning and afternoon sessions. A post-convention tour of the Air Force Missile Test Center, Patrick Air Force was arranged for SMPTE members by Maj. General Donald N. Yates, commander of the Center, including a tour of the technical laboratory facilities for processing documentary and engineering sequential films.

Resumes of some of the speeches and papers given at the convention follow.

FIlMAGIC TAPES for Film Cleaning Machines...

FILMAGIC TAPES for Film Cleaning Machines...

Use FilMagic All Ways!

- FilMagic Tapes for Film Cleaning Machines...
- FilMagic Pylon Kits for Tone Speakers...
- FilMagic Pylon Kits for 16mm SOF PROJECTORS...
- Get Best Results With FilMagic Silencos...

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ATLANTA 12, GEORGIA

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TITLE Typographers
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SINCE 1938

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Owen Murphy
PRODUCTIONS, INC.

One of America's Great Industrial Film Companies

723 SEVENTH AVENUE • NEW YORK 19, N.Y. • PLAZA 7-8144
Highlights of the 85th SMPTE Meetings:

Audio-Visual Communications in Missile Training

by Col. H. S. Newhall

Col. Newhall pointed out that the U.S. Army Ordnance Guided Missile School has pioneered a series of experiments that may cut more than 25 per cent from missile training time through the use of film projection, closed circuit television, and other aids.

Among the training devices demonstrated by Col. Newhall during his talk were excerpts from closed circuit television courses transmitted live from the Redstone Arsenal to such centers as Fort Knox, Kentucky and the Pentagon:

video tape used in classes conducted around the clock at the school; new slides that can be made within five minutes, "black light," video typers, tele-prompter reading units, and rear-screen projectors; and various "telemotion" techniques such as lowering of lights, opening of curtains over movie screens, and starting and stopping of films, slides, and tape recordings by electronic devices.

Benefits included, in addition to a 26.6 per cent saving in training time, a 2 per cent increase in retention of subject matter by students, and a 7 per cent improvement in test grades, complete coverage of subject matter, and increased flexibility of class scheduling on a 24-hour-per-day basis. These results lead us to believe, he said, "that we have developed a technique that fully exploits the latest advances in the art of audio-visual communication and can be applied to other types of training problems with equally effective results."

*Commandant, U.S. Army Ordnance Guided Missile School, Redstone Arsenal, Ala.

**Chief Engineer, Westinghouse Broadcasting Co., in charge of television facilities and operations personnel in Philadelphia and Cleveland.

**Professional Products Division, Ampex Corporation, Redwood City, Calif.

**By Sidney V. Stadig. The video-tape recorder acquired by Station KYW-TV in April, 1958, said Stadig, brought with it a whole set of problems and opportunities, not only in production and engineering, but also in the sales department.

Disadvantages include maintenance, length of rehearsal and tape time, cost accounting, pricing, bookkeeping necessary to keep track of commercial takes, and the problem of small reels.

Advantages include greater productivity and efficiency of studio crews, twocamera commercials and programs during time periods that would not otherwise be available because of lack of space, equipment, or personnel, and better client-agency relations.

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How Condor Films
gets "studio quality"
on tough location assignments

Ansco
Type 242

"... We here at Condor use the Ansco family of films in all our color productions. Naturally the workhorse is the unmatched Ansco 242. For faithful color reproduction of delicate pastel colors in a film for a paint manufacturer, accurate flesh and blood tones for medical work, the dramatic color for studio sequences... all this we sort of take for granted with Ansco 242. When lighting conditions get rough and impossible, Type 232 and Super Anscochrome colors blend with the rest of the footage. When time is short we appreciate the fast processing service we receive even though we are 300 miles from the Lab." (signed) Very truly yours, Dean Moore, Production Manager.

Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.
"Dial the Miles" Spans the Bell System

Important New Developments in the basic business of supplying telephone service to nine Southern states become almost automatically subjects considered for motion pictures. Dial the Miles is such a film. The Southern Bell Telephone Company had this picture produced to bring the general public the story of a new service—direct distance dialing from customers' telephones.

The ingredients were complex: direct distance dialing can go into service, a telephone exchange has first to use the two-five number system. Two letters and five digits are needed to tie into the nationwide dialing setup.

Then special automatic accounting machinery is needed to make out the bills and to charge them to the calling number.

Special Production Problems

The producer selected for Dial the Miles, Frank Willard Productions of Atlanta, was also faced with a number of exceptions to the requirements. For instance, certain telephone exchanges cannot be made completely automatic: the design of their dial mechanisms makes it necessary for an operator to briefly come on the line to record the customer's number in the billing machines.

Meeting both requirements and exceptions, Willard fashioned a script for a single film that would cover every possibility. The result: Dial the Miles, a 15-minute color motion picture that was accorded top honors in the sales promotion for business category at the recent American Film Festival in New York City.

Changes for Second Version

To make a single film do the work of two, the script was written so that by a simple cutting job, three sections of the film which dealt with giving the customer's number to the operator can be cleanly removed for showing in towns using completely automatic equipment. Those exchanges which use an operator have a version which "cuts" only one section dealing with long distance wrong numbers.

Atlanta TV star Don Elliot Heald portrays a telephone engineer who explains (in a light manner) the workings of the new direct dialing process. In order to avoid a dry, technical lecture approach, Heald is first seen with his fingers entwined in a cat's cradle, a device bringing to mind the web of wires connecting the nation's telephones.

Make Technical Facts Clear

To make a technical subject clearly understandable to its lay audience, Willard made good use of cutaway sequences on the studio set to show both equipment and wiring setups. A dimensional grid map and wall poster help explain the large dialing areas into which the nation is divided. Inside such dialing areas no two phones have the same exchange and number.

Useful films from various sections of the Bell System often are selected for nationwide adoption. That's what happened to Dial the Miles, which was subsequently adopted by AT&T for nationwide use. Both the producer and Southern Bell had anticipated this possibility so both dialogue and narration are suitable for both types of audiences.

Effective for National Use

The only changes required to make a national version were the replacement of two words in the dialogue track and two in the narration track, changing "south" to "nation" and substituting the words "of our towns" for "southern towns." The dialogue changes are undetectable on the screen.

Early reports indicate that the verdict of the Festival jury is being upheld by audiences in the field, bringing credit and personal satisfaction to writer-producer Frank Willard who solved some weighty technical and audience problems to help telephone customers Dial the Miles and to help make potential users want to try.

Films in Bell System:

A feature article on how the Bell System originates films appears on page 34 this issue.

PARTHENON PICTURES

Current Awards

1959 Freedoms Foundation medal for our Mobil Oil film, FIRE AND THE WHEEL.

Two 1959 Chris Awards—FIRE AND THE WHEEL and Int'l Harvester's Collector's Item.

1959 American Film Festival Blue Ribbon for FIRE AND THE WHEEL.

New Midwest Office

A new Midwest office for production and client service, headed by Woodbury Conkling and Roger Clark, has been opened at 185 N. Wabash in Chicago by Parthenon Pictures-Hollywood. Telephone number is Randolph 6-2919.

Stage shooting and "finishing" work will continue to be done in the Hollywood studio, but the new Chicago facility will have editing equipment and stock a full complement of professional camera, synch sound, lighting, camera car and other gear for location shooting in the Midwest and East. Clark and Conkling will report directly to exec producer Charles Palmer in Hollywood.

Reprints Available

—on letterhead request

"Memo To A Sponsor" (contemplating his first film)

"Notes on Simplicity" (chapter, "Business Film and the Writer")

"That's Communication" (IAVAnthem—sheet music)

"Story-Bored"

At Bookstores

Book: "TV and Screen Writing" (U. of Calif. Press, 1959) $3.95

Book: "Case History of a Movie" (Dore Schary, MGM, and Charles Palmer) Random House $3.00

2625 Temple St. Hollywood 26

BUSINESS SCREEN MAGAZINE
When you can't budge from the Budget... see CECO!

Bell & Howell Continuous Film Printer
Prints either sound or picture by contact. Suction-cooled lanterns; removable filter holders; 300 watt projection type lamp. Other B & H Models and accessories available. $4,600.00

CECO Stop Motion Motor for Cine Special
110 volt AC operation; ½ second exposure. Has forward, reverse, on-off switches, frame counter, power cable. Attaches easily to camera without special tools. $450.00

Bowlds Animation Disc and Peg Bar
Animation Disc features oversize contoured glass; convenient rotation; positive lock; full vision sliding scale; and clear, opal, or frosted glass. Peg Bar has precision pegs so that cells slip on and off easily. Has countersunk holes and flush screws for easy attaching. Animation Disc $47.50 Peg Bar 6.50

Moviola Film Editing Machine "Series 20"
Designed so that short pieces can be used without putting film on reels. Rear projection screen, reversed by hand-operation switches. Other models and Rewinders, Synchronizers, and Sound Readers available. Model UD20S (Illustrated) $1,925.00 Other Film Editing Viewers from $49.50

Weinberg-Watson Modified Version of Kodak Analyst
Gives flicker-free projection at speeds from 6 to 20 frames per second. Single frame operation forward and reverse without damaging film. Quick transition from continuous to single frame. $795.00

ADDITIONAL PRODUCTS Camera Equipment Company offers the world's largest and most comprehensive line of professional cameras, accessories, lighting and editing equipment. The quality product isn't made that we don't carry. See our specialists — exposure meters — projectors — screens — marking pencils and pens — safety gloves — editing machines, racks, barrels, and tables — stop watches.

FRANK C. ZUCKER

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News Along the Film Production Lines

"Carbon Arc Projection" Begins Exhibitor Showings

The National Carbon Company, Division of Union Carbide Corporation, has begun a nationwide series of showings to motion picture exhibitors of its 15-minute sound motion picture, Carbon Arc Projection.

Theatre owners attending the three-day "Show-A-Rama" at Kansas City in March were the premiere audience for the 15-minute Technicolor production.

Produced for National Carbon by John Sutherland Productions, the film is said to be the first picture made to demonstrate the optics of motion picture projection and the unique role played by the carbon arc in the broad science of light, sight and color.

Equal sequences of live action and animation are used to explain the carbon arc and its operation, illustrating how the high intensity light source has both the brilliance and color balance required for motion picture projection and production.

Other sequences show the theatre owner the actual operation of scientific equipment used to measure the crater brilliance of the carbon arc and provide a graphic explanation of how closely the light from a high intensity carbon arc approximates that of natural sunlight.

J. W. (Bill) Cosby, arc carbon sales manager for the company, introduced the premiere showing. He also presented a series of color slides selected from NCC's series of Projector Carbon Bulletins.

Wilding, Inc. Stages Exhibit at Armed Forces Open House

The role of the motion picture in Space Age military training was demonstrated by Wilding, Inc., on Armed Forces Day, May 17, as this producer of hundreds of films for the defense establishment staged an exhibit of its special camera cars, projectors, arc lamps and other exhibits at an Open House held at the Chicago-O'Hare International Airport.

Feature of the Wilding exhibit was a 10-minute motion picture, viewed on a special push-button projector, which is used in training jet bomber pilots for instrument landings. Viewers follow every tantalizing second as the big aircraft is brought down through the clouds to a perfect landing in zero visibility.

Although this film was made in the outdoor under actual blind-flying conditions, Wilding's Harold Witt (executive producer in the com-

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THE GENARCO ELECTRIC SLIDE CHANGER FOR 70 SLIDES

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PROMOTION!

Only thru the development of ability in your employees will they become more valuable to you. Much depends upon your supervisors.

How well do they delegate authority?

How well do they prepare employees for promotion?

The answers to these questions spell out how well your supervisors are developing people in your organization.

Show your supervisors how to do this job with:

"PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INTERPRETING COMPANY POLICIES"
- "SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "INDUCTION AND JOB INSTRUCTION"
- "HANDLING GRIEVANCES"
- "MAINTAINING DISCIPLINE"
- "PROMOTING COOPERATION"

Write for Details on Obtaining a Preview

Southwest Film Industries
Hosts Phoenix Film Symposium

Uses of film in industry and other relevant topics were discussed at an industry-wide symposium sponsored by Southwest Film Industries, Tempe, Arizona, on May 6 at the Phoenix Public Library auditorium.

Other subjects covered were: techniques in high speed photography; making slide films; audio-visual devices for selling; training films; military audio-visual aids; TV commercials; and the production of motion pictures. Speakers represented the Eastman Kodak Company, Modern Talking Picture Service, the Triad Corp., the Harwald Co., Mountain States Telephone and Telegraph Co., and nearby Fort Huachuca.

General Motors Issues New 1959-60 Catalog of Films

A new 1959 catalog of General Motors film programs, available from its Film Libraries in Detroit, New York and San Francisco has been released. Exhibitors in all midwest, eastern (except New York City parcel post Zone 1) and southern states should request films from the Public Relations Staff—Film Library, General Motors Bldg., Detroit 2, Michigan. In New York City Parcel Post Zone 1 call or write PR Staff—Film Library, GM, 1775 Broadway, New York 19; all western state requests should be addressed to PR Staff—Film Library, 405 Montgomery Street, San Francisco 4, Calif.

A Note of Correction:

In the 9th Annual Production Review issue of BUSINESS SCREEN, the listing of Gerald Productions, Inc. in the New York Metropolitan Area section contains a credit ref-

(cont'd on following page)
Kodak's Fast New 35mm Color Negative

A NEW 35mm color negative motion picture film with twice the speed of negative color materials in current use was introduced in May by the Eastman Kodak Company.

The new Eastman Color Negative film, Type 5250, is the result of three years' intensive research at Kodak and has been trade-tested by more than 400 motion picture companies. Commercial producers, industry and the armed forces are expected to be major users.

Twice as sensitive to light as present Eastman negative material, Type 5250 color negative film is said to surpass present product in color rendition and requires no special processing or handling. Its economic importance is noted in that lower heat-illumination levels on the set mean added comfort to actors, enabling more scenes to be completed at one shooting under the cooler lights, with fewer interruptions for makeup repair.

In addition to extending the motion picture camera's color vision through its speed, the new film will help solve lighting problems encountered abroad in such underpowered areas as the Far East, Africa, etc. Shooting in the Northern latitudes will benefit from the longer shooting day possible with the higher speed color film.

Dramatic aspects of studio production will be enhanced by the sharper long-shot definition possible with Type 5250. Smaller lens openings will help bring far-distant objects into sharper focus. A lone tree on the horizon, for example, will present more detail to the audience, just as approaching objects will be seen with greater clarity sooner.

Edward Peck Curtis, vice-president of Kodak, cited the film as "a new color material which will have economic significance to the motion picture studio, making possible lower production costs and artistic innovation hitherto difficult to achieve with less advanced materials."

Manufactured in 35mm, 65mm and 70mm widths, the new film comes in standard 100', 400', 1000' and 2000' reels. It will be supplied on special order only until expanded production makes possible offering of Type 5250 as a regular order product.
Communications concern people...

for our clients come from the growth and development of people. The communications media we produce—films, training courses, booklets, recordings—are the end product of a comprehensive development process by which they are formed and sharpened to penetrate hearts and minds.
DJATI SANTOSO TOOK IT BACK TO INDONESIA

Djati (we called him Johnny) Santoso learned a lot about fine film processing during the 18 months he studied with us here at CFI. He is a bright, capable young fellow... soaked up a good deal of our 40 years of know-how fast.

Johnny was one of some 30 foreign students who have come from all over the world to learn film processing from the master craftsmen here at CFI. He got around, studied in every department, and is now returning to the new Central Film Lab in Djakarta to take charge of their "quality control" function. And he intends to pass on the skills he learned by teaching his own people.

CFI is proud to be a part of the Point Four program, proud to share its techniques with the rest of the world.

CONSOLIDATED FILM INDUSTRIES has been serving the film industry for 40 years. Always a leader, CFI has developed many new techniques now in universal use... and some still practiced exclusively at this progressive laboratory.

CFI offers a complete film laboratory with every professional service necessary for superior film processing.

For processing perfection: specify CFI!
FILMS REPRESENTATIVE of America’s way of life are going to overseas film festivals at Edinburgh, Scotland (August 23-Sept. 12) and to the Venice Film Festival at Venice, Italy (July 2-12).

The Committee on International Non-Theatrical Events (CINE) has selected 22 subjects to represent the United States at Venice and 20 titles will be exhibited at Edinburgh from CINE selections. This marks the second year that the voluntary committee has served film producers, sponsors and the nation in expediting and screening motion pictures for these cultural and educational events.

Industry and National Groups Participate

Harold E. Wigren, associate director of the Division of Audio-Visual Services, National Education Association, is coordinator of the film selection project on behalf of the CINE group. Organizations working with this national organization include the American Medical Association, the Catholic Audio-Visual Association, National Council of Churches of Christ, the University Film Producers Association, Educational Film Library Association and the National Education Association.

Sponsors, producers and film laboratories are also represented. James E. Barker, Capital Film Laboratory, Washington, D.C. is one of the principals of the organization. Stanley McIntosh, Motion Picture Association of America, was its first spokesman and active in its management affairs. John Flory and Thomas Hope of the Eastman Kodak Company (advisor and assistant advisor on non-theatrical films) have headed up several key committees.

Also Made Selections for Harrogate

Deemed a most effective answer to America’s need for a coordinated, efficient and economical means of selecting the best material for such overseas events, CINE was responsible for the special program of U.S. films at the recent Harrogate (England) Film Festival.

These are the only overseas events officially recognized by CINE, although the group will serve on any important overseas affair designated in the national interest and involving film selection.

Venice Festival Entries

Short Features

Film: Appalachian Spring. Producer: Metropolitan Pittsburgh Education Television Station—WOED.*

Social Education Subjects


Tourism and Folklore Films


Cultural and Informational Films


Film: Meet Mr. Lincoln. Producer: National Broadcasting Company.*

Film: Hannah Means Grace. Sponsor: Hadasah.*

Science and Didactic Films

(Exhibited at the University of Padua)

Film: Exploring by Satellite. Producer: Delia Film Productions, Inc.*

Film: Life of the Molds. Producer: Affiliated Film Producers, Inc. Sponsor: Chase, Pfizer & Co.

Film: Rhythmic Motion of Growing Plants. Producer: William M. Harlow.*


Film: Seven Bridges of Koentingsby. Producer: Bruce Cornwall.*


Film: Congenital Heart Defects. ChurchillWexler Film Productions, Inc. Sponsor: American Heart Association, Inc.

Films denoted by asterisk were also sent to the Edinburgh Festival as well as being submitted at Venice.

Business Screen

CINE Sends 30 Films Abroad

Committee on International Non-Theatrical Events Selects Pictures Representative of America for Edinburgh and Venice Film Festivals


Film: Congestive Heart Failure. Producer: Transfilm, Inc. Sponsor: Merck Sharp & Dohme.

Film: Dynamics of Phagocytosis. Producer: Campus Film Productions, Inc. Sponsor: Chas. Pfizer & Co., Inc.


Edinburgh Festival Films

(Also see titles marked (*) in Venice list)

Film: Did the Miles. Producer: Frank Wurd Productions. Sponsor: Southern Bell Telephone Co.


Announce Flaherty Prize

The Robert J. Flaherty Award for 1958, given by the City College of N.Y., has been awarded (May 22) to the United Nations’ film, Power Among Men.

The feature-length film (in four episodes) deals with man’s capacity to create and destroy with his ability to survive in the atomic age. Thorold Dickinson, chief of the United Nations Film Services, accepted the award on behalf of his staff, which produced the film.
Britain Honors Industry's Films

Business, Finance Leaders Participate in Second Annual Harrogate Festival of Films for Industry

GREAT BRITAIN’s ambitious "specialized film" producers and sponsors have concluded their second annual “Festival of Films in the Service of Industry” at Harrogate, England. The four-day program of screenings, workshops and speeches by eminent Lords and leaders of industry and science was culminated on April 24 by a formal banquet attended by 300 representatives of film organizations and equipment companies.

Although competition for the 12 Harrogate awards was restricted to British entries, five American films selected by CINE (the Committee on Non-Theatrical Events in the U.S.) were shown at two special programs. Speaking of Words, produced by Harry Strauss & Company for Pan American World Airways; The Hope That Jack Built, produced by Robert Lawrence Productions for the National Association of Investment Companies; Silk, produced by Wheaton Gallantine for the International Silk Association; The Production of USS Steel Sheets, produced by the Jam Handy Organization for the U.S. Steel Corporation; and Energetically Yours, produced by Transfilm, Inc. for the Standard Oil Company of New Jersey, were the U.S. exhibits.

260 British Films Enter

Some 260 British-made films were submitted for the competition. In the category of Public Relations for General Audiences, the film The Travel Game, produced by British Transport Films for the British Transport Commission was an award winner.

Public relations’ award winner for “Specialist Audiences” was The Glass Makers, produced by Cecil Musk Productions in association with the Film Producers Guild for Pilkington Bros.

A Ford Motor Company film, Bandwagon, produced by World Wide Pictures won a first award in Sales Promotion films for general audiences.

Sales Promotion Film Cited

Among Sales Promotion films for special audiences, the film Jet Provost, produced by Larkins Studio in association with the Film Producers Guild for Hunting Aircraft, Ltd. was the award winner.

Sales Promotion Film Cited

In the same category for training outside industry, first honors went to Conquest of the Atom, made by the Realist Film Unit for Messrs. Mullard and E.F.V.A.

Health and Safety winner was Safety on the Surface, produced by the National Coal Board Technical Film Unit for the National Coal Board.

Award to Productivity Film

Productivity and Efficiency was an important film category. First honors in this group went to Variety Reduction, a film produced by Anvil Films for the British Productivity Council.

In the area of Human Relations and Welfare, the film Care of St. Christophers, made by British Transport Films for the British Transport Commission was the winner.

Special Export Film Award

A special Export Award was given for Design for Work, made by Associated British-Pathe for British Motor Corporation while two science films were also honored for special contributions.

Schlieren, made by the Shell Film Unit of the Shell Petroleum Company, was adjudged the film "presenting the best exposition of scientific principle underlying an industrial process."

For the film providing best presentation of science to the public,” Between the Tides, made by British Transport Films for the British Transport Association, won a third award for this winning combination of producer and sponsor.

Evidence of national recognition of films’ useful role in British industry and science was given by program felicitations extended the event by the Festival’s Patron, Prince Philip, the Duke of Edinburgh and by England’s Prime Minister, Harold Macmillan.

Present at this famous old resort spa, just 180 miles north of London, were such notables as Lord Godber, chairman of the Shell Group of Companies (who was also President of the event); Viscount Chandos, chairman of the Associated Electrical Industries, who delivered the Festival’s opening address and Viscount Monckton, Chairman of the Midland Bank, Ltd., who delivered the principal banquet address and presented the film awards on April 24.

Mid-East Sensitive Audience

Viscount Monckton, recently returned from a tour of the Middle East, described its peoples as “primarily sensitive to visual impact...” and noted that film “can (concluded on page 50)
This 4-page advertisement was first published more than 2 years ago. Except for the addition of new Arriflex customers (listed on the back page) we are repeating it without change.

The many hundreds of new purchases of the Arriflex 16 by industry, government, military services, and educational institutions are proof of the convincing superiority of this outstanding camera as factually stated in this insert. And the partial list of satisfied users is our most convincing recommendation... therefore "Stet for '59".

why the
ARRIFLEX 16
is the most desirable
professional
16mm camera

*Proofreader's notation indicating "no change" or "repeal"."
ACF Industries, Inc.
Aerohetics Dev. Corp.
African Leprosy Society
Agricultural Extension Service
Ames Aero Laboratory
American Foundn., for the Study of Man
Argonne National Laboratory
Mark Armistead
Arco, Inc.
Aetna International
Antrim, International
Baptist Foreign Mission Board
Barber-Greene Company
Boeing Airplane Company
Business Films
Bondex Aviation-Eclipse Pioneer Div.
California State Polytechnic College
Cal-Net Productions, Inc.
Calvin Company
Dr. Raman Costarevija
Cavalcade Productions, Inc.
Chase Manhattan Bank
Chrysler Corporation
CIAA (Photographic Sec.)
Cinematics, Inc.
Coleman Productions
Colonial Williamsburg, Inc.
Commonwealth of Pennsylvania
Continental Productions Inc.
Cook Electrical Research
Craven Film Corps
Diamond Ordnance Freeze Lab.
Walt Disney Productions
Duck Aircraft
Dow Airplane Productions
Dow Corning Corporation
Dumont Television Network
E. I. Du Pont de Nemours
EB Films Inc.
Educator Films
Encyclopedia Britannica Films
F-M Film Editing Service
Forrester and Gage Films Inc.
Florida Cypress Gardens
Florida State University
Henry Ford Hospital
Gallow Productions
General Electric Co-AGT Div.
General Electric Co-FP Div.
Grumman Aircraft Engr. Corporation
Hamilton Wright Organization
Harvard Productions Inc.
Hospital for Special Surgery
Hughes Tool Co.
International Business Machines
International Harvester Company
Jamison Machine Co.
Kansas University Medical Center
Kelly-Zahrad-Kelly Inc.
Kent Films
Kimberly Clark Corporation
KPLC-TV-Lake Charles, La.
Knott's Berry Farm
Kraft Foods Co.
Lea, Inc.
Lockheed Aircraft Corp-Calif. Div.
Lockheed Missile Systems
Lythe Engr. and Mfg. Co.
Manufacturing Experiments Div.
Marathon TV Newsreel
Glenn M. Martin Co.
Marquette Univ. School of Medicine
McCullough Motors
Merit Prod. of California
Methodist Hospital
Michigan State University
Midwest Film Studios
Movie Art Pictures Inc.
Moorhouse Institute of Science
Motion Picture Production
MPO Productions
Museum of Science
National Bureau of Standards
National Ins. of Health
(Photographic Sec.)
Nationwide Insurance
National History Museum, N.Y.C.
Nature Close-Ups
New Holland Machinery Company
New York University
Newington Home for Crippled Children
North American Aviation
No. Co. Wildlife Resource Comm
Ogilvy, Benson and Mather
Pan American Airways
Pilot Productions Inc.
Platt Productions
Producers' Film Studios
RAD, Arco Manufacturing Corp
RCA International
Remington Rand
Reorganized Church of Jesus Christ
R. J. Reynolds Tobacco Co.
Relab Photo Science Lab.
Rocketdyne, Inc.
Santa Fe Railroad
Peter J. Schweitzer Inc.
Charles Scribner
Screencraft Enterprises
Shell Development Corp.
Signal Films
Sleeping Giant Films
Southeastern Films
Southwest Film Industries
Wayne Stetson Productions
System Development Corporation
Telecine Film Studios Inc.
Time, Inc.
Trans World Airlines
Trinity Films Inc.
Union Pacific Railroad Corp.
University of California
University of Chicago
University of Indiana
University of Miami
University of Michigan
University of Minnesota
University of Texas
University of Wisconsin
U.S. Army-Redstone Arsenal
U.S. Army-Alderson-Alex
U.S. Department of Agriculture
U.S. Borax and Chemical Corp.
U.S. Dept. of Health, Education
U.S. Senate Recording Studio
U.S. Steel Corporation
Valerie Hamilton
Medical College of Virginia
Virginia Dept. of Education
Virginia Polytechnic Institute
Vision, Inc.
Weston Woods Studios
Western Electric Company
WBIR TV, Bristol, Mass.
WHDH, Inc.-Boston, Mass.
Wisconsin Conservation Dept.
New Film Promotes Educational Toys

Sponsor: Monsanto Chemical Company
Title: Toys That Teach, 6 min. color, produced by Hartley Productions, Inc.

This new film designed principally for television distribution has also proved to be a traffic stopper for Child Guidance Toys at the recent annual Toy Fair in New York.

By employing stop motion techniques, the film brings the educational toys to life by having them take themselves apart and put themselves together again. Instead of the usual "emcee" approach normally associated with the presentation of inanimate objects, the commentary is portrayed by three toy dogs against a background of amusing sound effects.

Robert Genin, President of Archer Plastics, manufacturers of Child Guidance Toys, said, "People watched this film all the way through and were really interested. This saved our salesmen much time, not having to demonstrate the toys over and over again."

Toys That Teach is being distributed to television stations for free showings by Hartley Distributors, Inc.

Canco Helps the Milk Industry

"Dynamic Program to Increase Milk Consumption"

Sponsor: American Can Company
Title: A Dynamic Program to Increase Milk Consumption, 18 min. color, produced by Caravel Films, Inc.

The American Can Company is a leading supplier in the highly competitive market for milk containers. Working with dairies to increase consumption of milk is a natural and profitable method of sales promotion for the company and Canco is now engaged in a sizable nationwide campaign to tell consumers they don't drink enough milk.

The campaign is based on solid fact. Dozens of outstanding research organizations in the medical, health and nutrition fields have revealed that regardless of family income millions of American families are not getting enough calcium in their diet. The solution for many is to drink more milk—the most practical source of calcium.

One factor which led Canco to embark on the campaign, which features attractive premiums for returned container caps, is that although almost everyone agrees that milk is good for you, milk consumption has not appreciably risen in recent years.

Aim for Speed and Depth

For greatest effectiveness Canco had to reach out fast and surely to tell the significance of the program to everyone concerned—its own staff in the field, dairy operators and route men. What's more, the company wanted the story to retain its dynamic enthusiasm right down—and of course, a motion picture was chosen to do the job.

The film—in 18 minutes—tells the milk consumption story with more effectiveness than 90 minutes of personal presentation, the company believes. Tightly packaged, forcefully presented, the film explains the milk consumption problem, what dairies can do about it, and what Canco is doing about it.

Sends Script to Dairymen

J. Whitney King, American Can's Manager of Sales Promotion and Advertising, devised a new and potent way to heighten interest in the coming film even before production began. Out to all dairymen across the country went a handsome 22 page illustrated "Shooting Script"—an exact copy of the film script as finally produced. This served as a very good reminder that a film was coming, and allowed Canco salesman to arrange for showings in the industry with no trouble at all when the release date came. Everyone, having read the script, wanted to see what the film looked like.

Backed by National Ads

A Dynamic Program has been in use since early last winter. Results have exceeded expectations, according to Mr. King. Pre-informed dairies have been highly cooperative with Canco's consumer campaign which started in April with a two-page spread in Lili and will be followed by insertions in many other national magazines.

Geigy Chemical on the Screen

Two Pictures Report Its Progress, New Facilities

Sponsor: Geigy Chemical Corp.
Title: Paths of Progress, 30 min., color, produced by Willard Pictures, Inc.

Geigy, while overshadowed in size by its big competitor in Wilmington, is a major and important chemical company (2nd largest) not only throughout the world, but in the United States as well. To help orient Geigy people and customers on the extent of the company's consistent progress, this film is now being shown worldwide, in a dozen or so languages.

Its theme is that Geigy, though noted for its leadership in dyes has also developed in many other chemical paths—pharmaceuticals, agricultural products and industrial chemicals—nationally. From its birthplace in Basel, Switzerland, the company has spread to all corners of the globe. The United States company was organized in 1903 and now has extensive plants and research laboratories here.

Paths of Progress is a major production—with early scenes in the company's history illustrated by Bill and Cora Baird's puppets. Later sequences were shot at Geigy plants across the country, and the new U.S. headquarters in Ardsley, N.Y.

Some notable Geigy developments are shown: D.D.T., first produced by Geigy chemist, Dr. Paul Muller, M. Litt., which permanently moth-proofs woolens, as well as dozens of other new products.

Sponsor: Geigy Chemical Corp.
Title: The House That Geigy Built, 15 min., color, produced by Willard Pictures, Inc.

Here is evidence that a photographic report on a construction project can be made inexpensively, tell a worthwhile story, and while not visually exciting by nature, it need not be dull at all.

In 1954, Geigy, bursting at the seams in Manhattan offices, decided to find room to operate more comfortably and efficiently. A park site was found in Ardsley, in nearby Westchester County, N.Y., and construction took place over the following two years.

Every few weeks, a camera crew from Willard Pictures recorded the building progress from breaking ground to the final completion of the building.

A prime purpose of the film was to show other Geigy companies in Switzerland and elsewhere what the American company was doing. It became a means of tying together the progress of the new U.S. headquarters with the vast worldwide chemical complex. As indicative of the "family" nature of the film, one sequence shows the annual outing of the company as bus-loads of employees wandered about happily staking out claims for future office space in the unfinished building.

The House That Geigy Built has been a most successful "home movie" for Geigy employees everywhere.

Title: The House That Geigy Built
Sponsor: Geigy Chemical Corp.

The American Can Company
Title: A Dynamic Program to Increase Milk Consumption
Sponsor: American Can Company

These scenes highlight American Can's new dairy industry picture...
How Films Serve Bell System

Co-ordination, Planning and Supervision are Basic Functions in AT&T's Film Section: Part 1

One of the film projects planned for release in 1959 by the American Telephone & Telegraph Company for use by its associated telephone companies is a motion picture on dustless sweeping.

You might ask yourself—"Why would a telephone company make a motion picture about floor sweeping—what's the connection?" There is an answer, and it's a good one. Bell System companies employ a house service force of 13,557 people to do such jobs as sweeping, cleaning and waxing floors. Every day, more than 120 million square feet of floors are cleaned, at an annual cost of $82 million.

A Goal Worthy of the Medium

If an improved sweeping method can bring about an estimated 10% improvement in productivity of the cleaning force, the savings to the Bell System should come to something like $8 million per year.

How best to teach the new method? A motion picture, of course, to be shown to all house service personnel in the system and budgeted for a modest $20,000. What could make more sense?

The Bell System has a long history of successful application of similar films, not only for employee training but to literally help solve many public relations, sales, safety, education, advertising and manufacturing problems.

Over 600 Films in System Catalog

Today, there are over 600 films, including over 300 titles acquired from outside sources, currently available for use in the Bell System and listed in a three-volume catalog. These pictures cover subjects as widely varied as Ferro-Magnetic Domains (a technical sound slidefilm for college use) and Sounds Familiar (a theatrical short about how the telephone works, starring Charlie McCarthy).

Who decides what films should be made for an organization as large and widespread as the Bell System—and how is the selection made?

Primarily, it's a result of constant communication between A.T.&T., and its associated companies—the people who make the films and those who will eventually use them—or might use them. Suggestions for new films come from all of these sources and all of the Bell companies have a chance to express their opinions on which films should be produced.

Film Section Co-ordinates Program

Overall coordination of the film program falls to A.T.&T.'s Film Section in New York. Under Assistant Vice President K. P. Wood, head of the Film and Employee Relations Division of A.T.&T., Willis H. Pratt, Jr. is Manager of the Film Section. Reporting to Mr. Pratt are Roy Vanderford, in charge of film production and distribution and Bill Stern, whose job is establishing requirements for film projects, scheduling them for production through the script stage, and liaison with the various departments of A.T.&T., and the associated companies.

Each year A.T.&T. sends out a list of suggested films and their objectives to the associated companies, asking for their preferences in order of importance. This list, which has been building up over the year, includes suggestions from the companies as well as from the various departments at A.T.&T.

Companies Vote on Proposed Pictures

Each film scheduled for production carries the approval of the companies, who actually vote on each film project proposed. The individual companies each pay their proportionate share of production costs and the film becomes their property to use as they see fit. In this way, they get the film for only a small part of the full production cost. This system is possible because the companies have almost identical operating practices, and a film on a particular problem will apply throughout the Bell System.

It is not mandatory for Bell System companies to participate in the production costs of each film, but practically all of them do. In fact, the range of enthusiasm for what films can do is indicated by the fact that American Telephone has scheduled at least 15 film projects for 1959.

Project and Planning Supervisor Bill Stern's staff is organized to maintain liaison with all of the operating departments at A.T.&T. Lee Born handles the Commercial and Accounting departments; Tom Fischer is assigned to the Plant and Engineering departments; and Roger Walker handles Traffic and Personnel projects.

These men have established the very best relations with the operating departments they work with, and in practice they have really become staff audio-visual advisors to those departments. Their job is not just to wait until a film need develops, and then see it through, but to make themselves aware of the problems these departments face and suggest ways of helping to solve them with films and other related material.

In addition, all of the men work on films for public distribution. Ideas for these films, too, come out of communication with the companies and familiarity with the Bell System's public relations and advertising objectives.

For example, one of the current objectives is to seek more public recognition of the role that
Visual aid helps narrator Don Elliott Heald explain dialing areas in “Dial the Miles” produced by Frank Willard Productions.

The Bell System plays in science and defense. Although the Bell Laboratories is one of the nation's outstanding industrial research institutions and the System is a leading supplier of the tools and techniques for national defense, opinion measurements indicate the public is not too well aware of it. Thus, new film projects will increasingly emphasize the company’s role in these areas.

Films to Promote Telephone Usage

Up until five years ago, the Bell System was hard put to meet the demand for new telephones. There were no sales films. Now the situation has changed. The company has geared itself to an increasing sales activity. In its advertising and through its sales force it is promoting many new services and emphasizing the advantages of the well-telephoned home.

In keeping with this new outlook, the System is using more and more films in the sales field. Some are aimed at customers, for distribution in theaters and club groups. Once Upon a Honeymoon, promoting extension and color phones, has been seen by twelve million people in theaters and over TV. Another, Plan for Pleasant Living, was just produced in cooperation with Good Housekeeping magazine. It features a tour through the Good Housekeeping model home. Among other things, the viewer sees the many ways in which the telephone makes for more pleasant living.

Training of sales forces is another active area in which films are playing an important role. Four separate projects are under way this year. One is an extensive course of 15 days for sales supervisors and 10 days for salesmen. The complete package includes three new motion pictures, one sound slide film, 19 film case histories, 16 recorded case histories, one silent slide film and 9 volumes of printed material. In addition, the course makes use of two existing motion pictures.

Problem Determines the Medium

Each problem, as it arises, is analyzed to see if and where films can be of help. Sometimes the conclusion may be that a film is not the answer. In other cases, the recommendation may vary from a film strip for internal use to an entertainment type film for theatrical and TV distribution. Or it may be an extensive training course such as the one mentioned above.

Bill Stern’s group coordinates all of the research and scriptwriting, in cooperation with the film producer and “technical advisers” from the departments that will use the film. Although the actual writing of scripts is most frequently assigned to the film producer’s staff, some scripts have been written by free lance writers or even by one of the film project supervisors.

When the time comes to begin photography, the project is turned over to Roy Vanderford and his staff, although the individual project supervisor stays with the film to represent his “client” all through production.

A 40-Year Record of Operation

Centralized coordination and production of Bell System films began in the early 1920’s and the obvious advantages have led the management to continue the procedure. Occasionally individual associated companies produce and pay for films made locally to help solve local problems. However, A.T.&T. is advised of such projects and keeps in close touch with these companies, offering assistance when it is requested. The Western Electric Company and Bell Laboratories also produce films concerning their activities. If these films can be used by the associated companies, they too are released through A.T.&T.

An Example of Good Organization for Effective Film Production

Long recognized as one of the nation’s most astute users of the film medium, the Bell System’s success may be traced to one salient factor: basic, sound organization.

In this first of what the Editors hope to make a continuing series of exploratory articles, we begin where A.T.&T.’s Film Section begins—the problems, the planning and research. Choice of experienced producers has inevitably followed through proper cooperation, many outstanding films have resulted. The door is always open to ideas from within the System and from the outside.

Economies have been a natural by-product for the System but effectiveness of the medium comes first.
Charles H. Percy Receives Association's First Merit Award Citation for "Citizenship and Service to Nation"

New Members Presented

New members of IAVA were presented in brief platform appearances in which they outline their a-v responsibilities. D. F. Brandis, United Airlines; Floyd M. Campbell, American-Standard Corp.; Gordon L. Hough, Creal Petroleum Corp.; William Edward Morris, Baxter Laboratories; Lawrence B. Warnock, Link-Belt Company; Howard O. Williams, Edward E. Johnson, Inc.; and Alan E. Yost, Bethlehem Steel were accepted into membership during the annual meeting.

Charles H. Percy, president and Kenneth E. Penney, Minnesota Mining & Mfg. Co., was elected 2nd vice-president. James Craig, General Motors Corp., continues as secretary as does Charles B. Gunn, of the New Haven Railroad who was re-named to the post of treasurer. Peter Hickman, Smith & Kline & French Laboratories, was elected assistant secretary.

Regional Directors Named

Regional directors for the organization, whose membership is restricted to audio-visual management executives in business and industry, will include Raymond W. Roth, U.S. Steel Corp., Pittsburgh, special problems involved in preparation.

Features of the platform presentations include a brief history of the organization, the philosophy of the membership, and a description of the organization's work for the betterment of the a-v industry. The members were presented by a committee of Chicago members which included Victor Johnson, Standard Oil Co.; Frederick J. Woldt, Illinois Bell Telephone Co.; (who was named chairman of the 1960 annual meeting program); R. P. Hogan, Kraft Foods; and O. H. Coelln, Jr., publisher of BUSINESS SCREEN.

Program chairman of the 1959 fall meeting (an eastern affair) will be H. LeRoy Vanderford, American Telephone & Telegraph Company film executive.

Training Army Engineers

The techniques now being used for training by the Army Corps of Engineers were demonstrated and described with considerable skill and sincerity by Colonel Frank J. Polich, director of the Department of Mechanical and Technical Equipment at the U.S. Army Engineer School, Fort Belvoir, Va.

Accompanied by members of his school, Col. Polich showed a
The Role of Films in Sales Training

by Gordon Fyfe

President, Dartnell Corporation*

It is my job and your job to educate the people we work with in the proper use of audio visual communication as a tool, which if properly used can be most effective, but which if abused, as it often is, represents a waste of time and money.

No film alone can turn a poor salesman into a better one or a mediocre salesman into a top ranker.

If it were that easy, all sales trainers would have to do would be to buy a kit of films and when Joe reports for work, tell him to come in twice a day for a week to see a movie on selling. You know and I know that that just won't work.

Films on salesmanship are merely tools—devices which can assist in the sales training job but cannot by themselves do the job.

Let me quote you some examples, however, of what happens nearly every day at Dartnell. I'll get a long distance call from Los Angeles: “Say, Gordon, we're having a sales meeting next week and we have a half hour spot open just before the cocktail party and we think it would be a good place for one of your Dartnell sales movies.

"Which one? Oh, I leave that to you—but get it out by air tonight. The meeting's tomorrow."

Well, of course, showing the film might do some good. And after all, the customer may be spending $100 in rental, so as a good Scotsman I'm not exactly going to tell him he's wasting his money. But he is, to a great extent.

Or this has happened: “Say, Gordon, we're having the boys in all next week for a sales convention. You have a bunch of sales movies, don't you? Ship 'em out right away. We'll show one every morning and every afternoon all week. Ought to pep up the boys, don't you think?"

I sadly reach for a pencil and write the order up knowing full well that that company is wasting its money.

In the case of sales training films, I make these recommendations, whether a film be purchased (CONTINUED ON PAGE 38)

* From an address before the Industrial Audio Visual Association at the Edgewater Beach Hotel, Chicago, April 24, 1959.

Above: Newly-elected officers at Chicago meeting (left to right) are: James Craig, General Motors, secretary; Alan Morrison, Socony-Mobil, 1st vice-president; president-elect John Hawkinson; Kenneth Penney, Minnesota Mining & Mfg., 2nd vice-president; and Peter Hickman, Smith, Kline & French Laboratories, assistant secretary for the next year.

Col. Frank Polich, of the U.S. Army Engineers' School at Fort Belvoir, told of a-v training.

Chuck Percy, honored guest at LAVA dinner, listens attentively to president-elect Hawkinson.

Above: St. Paul member Howard Williams receives one of door prizes from Frank Greenleaf.

Above: presidents confer as John Hawkinson (left) and Frank Greenleaf (right) compare notes 

Below: at pre-banquet festivities, guests hear Col. Polich (2nd from left) describe a training development. Also pictured are D. H. Brandis, United Airlines (a new member, 3rd from left) and Alden Livingston, LAVA member from the Du Pont Company, at extreme right in the picture below.

Above: president-elect John Hawkinson delivered a brief luncheon at LAVA's annual dinner.

self-contained, automated projection unit which is now being widely used in Belvoir classrooms. The urgency of this training problem in a missile age, the turnover of trainees and the effectiveness of audio-visual aids were discussed by Col. Polich.

Among the practical demonstrations offered members were a showing of Super Anscochrome 16mm color film with its high speed potential (ASA 100 rating); a demonstration of the Perceptascope equipment and available programs by a representative of Perceptual Development Laboratory, St. Louis; and an intriguing presentation of a new, economical animation technique, utilizing VuGraph equipment and polarized attachments, shown by its Long Island, New York creators.

A visit to the video tape facilities in Chicago of the Columbia Broadcasting System was one of the meeting features as were numerous discussion sessions including a special presentation on television commercial economics given by member W. M. Bastable, Swift & Company, a past president.

Below: regional directors Jay Gordon (western area) and Charles Fox (northern) are pictured.
Film and Salesmen:

(cont'd from preceding page)

1. The executive who will conduct the meeting at which the film is to be used should thoroughly familiarize himself with the content in advance of the meeting.

2. He should prepare in question form, as they apply to his own sales problem, the points which the film will present, for presentation in advance of the meeting.

3. He should prepare for presentation following the film a very definite set of recommendations applying the principles of the film to his particular sales problem.

4. He should plan a follow-up to his salesmen again emphasizing the film to their daily sales activities.

Share $50,000 Budget

When a customer buys a print of a Dartnell sales film at $250, he is getting a print of a $50,000 production. More clients might capitalize on this fact as some have done, by adding a short trailer of their own about their product to the beginning and the end of their print, thus tying it in directly with their business.

These trailers can be made professionally or on a "do it yourself" basis for very little and they do personalize the film. Cases where this has been done have been remarkably successful.

A Rising Demand Abroad

Many companies today are engaged in business overseas. There is a rising demand for sales training films in foreign languages. As a result, Dartnell sales training films are available today in French, Swedish, German, Norwegian, Spanish and Dutch, and I hope to live to see the day when they are available also in Russian.

THE BUSINESS FILM has great potentials as a means of teaching people to recognize personal problems, an authority on social research believes.

Because such films are talking about and showing "real things, events, and real possibilities," Dr. Sidney J. Levy of Social Research, Inc., told a meeting of the Industrial Audio-Visual Association in Chicago on April 28, "there is pressure to re-assess one's own possibilities, to move toward new actions."

Most forms of communication, he said, seek to amuse, to satisfy various moral aims, to cause the audience to think, or a mixture of all three. In business films, he felt, the predominant note was the appeal to the audience to think.

Films "Basically Rational"

"Business films, while undoubtedly very diverse, and often designed to be entertaining and moral," said Dr. Levy, "have a basic rational character. Despite other appeals built into business films, audiences distinguish them as aimed primarily to instruct and inform."

In contrast, such purely entertainment media as television shows, the Hollywood film, and the bulk of popular literature "are oriented toward pleasure, vicarious gratification of impulses, escape, private satisfaction of various sorts. Their enjoyment has a passive character whereby the audience is asked to pause, to substitute for action interesting fantasies."

"The goal is basically the self-arousal and relief of tensions about the most provocative aspects of human life, serving to reassure and to relax the audience for a short time."

Morality in Entertainment

While entertainment, most people feel, should also support moral concepts, there is not agreement that it does. "The Western is called a morality play nowadays and is supposed to represent the contest of Good and Evil; but many people feel there is too much shooting and fighting to serve moral ends."

In moral entertainments, said Levy, the ultimate argument is a spiritual or supernatural one, based on principles transcending petty daily concerns. By vicarious participation, the audience testifies that it still acquiesces in the precepts of the group.

These Are Special Problems

The basically rational character of business films, he felt, raised special problems:

1. They are almost destined to seem dull and repetitive, easily too long.

2. They tend to seem boring by showing ordinary people doing very ordinary things.

3. They are especially appealing to upper middle class people who recognize their value. Lower status people may feel intimidated or wary.

4. Their audiences are often not well-defined. This is a general problem of adult education.

5. The purpose of the sponsor is apt to be ambiguous or suspect. Commercially sponsored education easily becomes "propaganda."

6. Business films, despite their brevity, are likely to give more information than people want or can assimilate about the topic.

7. People are prone to criticize them as being over-simplified or superficial.

8. Business films often ask for changed minds from some audiences and therefore meet with resistance and defensiveness rather than receptivity and accord.

9. They easily fall into narrations or declamatory speeches that are self-conscious, self-righteous.

— and These Are Advantages

Such are the potential dangers. But the business film's advantages are also apparent. Some of these are:

1. Business films are realistic, and realism has its own rewards.

2. They do teach and when people are able to learn, they expand and feel edified.

3. They give people a sense of having "inside information," since the films deal with special topics and are not generally distributed.

4. They lead people to take fresh looks at familiar environments.

5. They widen people's horizons.

6. They lead people to marvel at truth being "stranger than fiction."

7. Regardless of criticism and suspicions, they usually reflect well on a judicious sponsor.

8. Above all, and most crucial, business films make demands on the audience to participate.

Makes the Audience Think

Unlike the fantasies of television and the motion picture theater, the business film "tends to make people think about themselves. They may do this uncomfortably or defensively, but the net effect is to arouse self-evaluation, judgment about one's own personality, one's occupational, social, or financial circumstances." They teach, often with a sugarcoating of humor, music, color and animation, and "research on business films can help to explore this particular mode of teaching, how it can optimally blend its elements of realism and palatability."

Because such films are highly condensed experiences, and often rely heavily on analogies and tightly knitted logic, their use of symbols can be particularly important. Above all, perhaps, since the goal is usually to communicate some central idea, it is valuable to study what thoughts people do gain from the film, how realistically they relate these to themselves.

Has a Significant Future

"As such investigations improve," Levy concluded, "the business film can become an increasingly significant cultural symbol and expression of the business community's desire to offer responsible and helpful views of modern realities."

Word About Social Research

Dr. Sidney Levy Cites Problems and Advantages

Dr. Sidney Levy cites problems and advantages in the business film as viewed in terms of social research.

Business Screen Magazine
Your Community Needs a New School
This Picture Will Help You Plan It

"Plan for Learning"—an Object Lesson in Civic Cooperation

SPONSOR: United States Steel Corporation.
TITLE: Plan for Learning, 30 min. color, produced by MPO Productions, Inc.

This is a new how-to-do-it motion picture planned as an aid to school administrators, civic groups and architects in getting new schools approved, designed and built. Its basic purpose is to suggest a broad system of procedure for communities faced with the need for additional classrooms. Through typical situations it answers the typical questions which arise with such a problem.

The key man in the picture is the school superintendent. The story line tells how he is the first to realize the need for a new school; he must be the prime mover in getting a new school; he must anticipate the townpeople’s questions and know the answers; and he, finally, must work with the architect to produce the best school possible.

Explains the Architect’s Role
Sharing the spotlight with the school administrator is the architect. The film explains in detail his role in helping the community plan and build the best school to fit its particular needs.

The story is built around the dramatic contrast of a change-over from an old school to a new school. The action takes place in the old school, and the camera creates a series of impressions—bleak classrooms—gloomy corridor—bare playground paved with concrete, and hemmed in by a high iron fence. In this somewhat drab cultural environment a harassed teacher is trying to teach students under the handicaps of inadequate lighting, poor ventilation and distracting noises.

Brings In All Community Groups
From this visual presentation of the inadequacies of the outdated school, the film then traces the need for the new educational facility until all groups who normally have a voice in community projects of this sort have been represented. Each group debates the problem, and information is presented which is invaluable as a tool to solve such problems.

As a result of the preliminary meetings, an architect is engaged who investigates the proposed building and site from every angle in conjunction with all interested groups. Some of the forces that shape a school building are disclosed and the philosophy of functional design expressed.

"And so they built the new school," says the narrator. "They voted for colorful walls, for huge open windows, for gleaming steel panels, for bright functional classrooms. Most of all, they voted for the children."

The film cuts back to the same teacher, but this time she is in the new school. The children are there, too, but there’s no confusion, just interest—a thorough contrast to the old school.

The children are divided into work groups, each group assigned a different project. Arithmetic, painting, social studies—and it is obvious that the children are enjoying themselves, their teacher, their new surroundings.

Premiered by School Administrators
Plan for Learning was premiered before the national State Presidents Meeting of the American Association of School Administrators in St. Louis, May 1. Thereafter, distribution will be handled by Association Films, Inc.

Professional actors handle the key roles of the superintendent, the school board members, the teacher and the architect. The townpeople of Mamaroneck, N. Y., supply authentic flavor for the town meeting scenes, and the pupils of the Nathan Hale School in Meriden, Conn., represent the children of Elmsville.

Plan for Learning was produced with the cooperation of both the American Association of School Administrators and the American Institute of Architects. Producer-director was Victor D. Solow, script was by Joseph March and Murray Lerner.

NOTE: prints of Plan for Learning may be obtained from Association Films’ offices.

Below: things have changed since children entered this "fortress" built 50 years ago . . .

Right: advisory (l to r) were Dr. Shirley Cooper, AASA; Edwin Morris, AIA; Charles LeCraw of U.S. Steel, with Victor Solow.

Left: thanks to new materials, today’s school aids learning.

Release Award-Winning Film
This 1959 Sylvania television award winning program, Open Heart Surgery, is now available as a 60-minute 16mm documentary film from its sponsor, CIBA Pharmaceutical Products, Inc.

Sponsored by CIBA in cooperation with the San Francisco Medical Society and Stamford University in an attempt to explain to the public the many complex factors which enter into the surgeon’s decision to operate and to show how medical and surgical techniques can safely and successfully eradicate heart defects previously held to be hopeless, the film pictures an actual heart operation on eight-year-old Tommy Hunter.

An artificial heart-lung maintained his circulation while his heart was opened and successfully repaired. The operation had been performed many times at Stamford. This time there was one deviation from normal operating room procedure. The entire operation was followed by three television cameras and 1,253,000 viewers in the San Francisco area.

Open Heart Surgery can be obtained from Ideal Pictures Corporation offices.
Colorful Visuals Help Tell POST’S Vitality

Editorial Promotion Show Plays to Capacity Audiences in New York

DIZIENS OF MADISON AVENUE, confronted almost daily with media promotion—stage shows, movies, flip boards, gimmicks and printed pieces of every description—might be pardoned for feeling blasé at viewing the presentation of yet another magazine putting itself on the back for editorial vitality.

All the more fascinating is it that for the third year in a row the SATURDAY EVENING Post’s annual editorial promotion show played last month to check-full audiences of hard-bitten admen every day for a week in the ballroom of New York’s Savoy Hilton Hotel.

It is seldom that the emcee of a sales promotion program will be called back for repeated bows by a tough-minded advertising group, but that is what happened after every performance of The Big Year by Robert F. Hills, Post Editorial Promotion Manager, who writes, stages and is the star performer of the program.

For 37 fast minutes, Hills brings forth the facts and figures of the Post’s 1958 editorial year, using wide-screen motion pictures, wide-screen slideslins, cartoon slidefilm panels and recordings.

Never slowing his pace, Hills mixes gags with plug-s, straight hard sell with spoiling cartoons. Using push buttons up his sleeves connected to an intricate control board backstage he brings in one effect after another with split-second timing.

At one point, Hills, live, on-stage, talks to Bret Maverick, on the Cinemascope screen and chmiixes their discourse by shooting a pile of poker chips off the table in front of the cowboy.

During the interview, in which Maverick assumes the truculence and dry wit of his TV characterization, Hills elicits the information that the week after Pete Martin’s story, “I Call Clques their discourse by shooting a pile of poker chips off the table in front of the cowboy. During the interview, in which Maverick as-

plugs, straight hard sell with spoiling cartoons. Using push buttons up his sleeves connected to

program.

Itinerary Covers 30 Big Cities

The Post show, employing equipment and techniques never before used in a traveling production, will be seen in 30 or more major cities from coast to coast. A specially designed stage set, with wide-angle screen and slide panels for stripfilm projection, is used.

In all, six projectors are employed—one 35mm Cinemascope projector, two horizontal double frame stripfilm projectors, two vertical stripfilm projectors and one 16mm projector. All projection is from the rear, allowing Hills to move back and forth on the stage supplementing, and sometimes even taking part in, the filmed action.

Below: backstage view of multi-projection set-up for presentation of "The Big Year."

Colorful Visuals Help Tell POST’S Vitality

Story of Air Defense

This Western Electric Picture
Shows Story of SAGE System

SPONSOR: Western Electric Company, for the United States Air Force.

TITLE: In Your Defense, 27 min. color, produced by Audio Productions, Inc.

☆ This film details the planning, construction and operation of the elaborate SAGE (Semi-Automatic Ground Environment) System of air defense.

Designed for public release, the film demonstrates the serious problems of detecting high-speed bomber attack. Hitherto, this defense system had been carried out in "manual" control centers, but with increasing air traffic and the certainty of greatly increased speed of possible enemy bombers, a new system was needed, and for the present SAGE offers the best defense possible.

Western Electric Company was assigned the responsibility of assisting the Air Force in supervising the overall installation of SAGE and in constructing the building sites. Among hundreds of contractors involved, as the film shows, Massachusetts Institute of Technology’s Lincoln Laboratories was assigned the job of research to determine the feasibility of the System; International Business Machines Corporation constructed the electronics computers; Systems Development Corporation devised the programming; and Barrogh’s Manufacturing Corporation made the electronic equipment for processing data.

In Your Defense traces the development of SAGE beginning with the tremendous challenge of its planning stages through to a demonstration of actual operation. Starting from signals picked up by early warning long range radar sites in the far North, radar picket ships and “Texas Towers,” SAGE automatically tracks the speed, course and altitude of all air traffic approaching from any direction. The information is then fed to a master control center which coordinates regional defense areas enabling instant triggering of Bomarc and Nike missiles and manned jet fighters, if necessary.

A Survey of Film Distribution
Initiated by Business Screen

☆ A survey of the millionfold showings of sponsored motion pictures is currently under way at BUSINESS SCREEN. The advertiser who isn’t active in the 16mm film medium (not just TV commercials) is missing a terrific bet as self-equipped audiences owning 16mm sound motion picture projectors keep on increasing year after year. Then, too, there’s constant demand from television stations for informative, interesting “public service” short subjects, ranging from a few minutes to the maximum of 27 minutes in length.

First returns of both major distributors and sponsors indicate that figures will run into hundreds of millions of persons viewing films in 1958, not including public service television showings and other outlets.
Humor and History Turn Tale

Agency-Producer Cooperation Makes 'Wonderful Age' Special

**SPONSORS:** Jersey Central Light & Power Co., New Jersey Power & Light Co.

**TITLE:** The Wonderful Age of Electricity, 15 min., color, produced by HFH Productions, Inc. and Goold & Tierney, Inc.

During construction last winter of the $20 million extension to their generating-station at Sayreville, N.J., the Jersey Central Power & Light and New Jersey Power & Light companies had a local photographer pick up some 4,000 feet of 16mm color film as raw footage. This was handed to Goold & Tierney, Inc., the companies’ advertising agency, to convert into a 29-minute public relations film, suitable for showing to service and women’s clubs.

The aim of the picture was to show residents of the area what the utilities are doing to meet the growing demand for electricity.

**No “Progress Report” This Time**

The resulting title, *The Wonderful Age of Electricity*, is a far cry from the usual “progress report.” From an amusing script by Harry Breuer, Jr., the producer (Hunn, Fritz, Henkin Productions, Inc.) and HFH vice-president Dan Hunn, the producer (Hunn, Fritz, Henkin Productions, Inc.) has woven an amusing tale that points out the comforts and better living provided by electricity for modern householders. Hardly an original subject in itself, the film treatment makes it something quite out of the ordinary.

Setting the scene with 1905 newsreel clips of Teddy Roosevelt, suffragettes and Edison (a long, wonderfully executed title sequence April 9th, 1905), the film introduces a typical 1905 Jersey family.

**Cast Is Film’s Asset**

Henry Morgan, Isobel Robbins and Joseph Reardon, as the Higgins family circa ’05, go through their day with all the drudgery of turn of the century housekeeping. Then they are magically transported into a modern all-electric home. Delighted (and befuddled) by dishwashers, vacuum cleaners and TV, they soon adjust to the comforts of modern living.

With narration by John Cameron Swayze and Westbrook Van Voorhis to pull the threads into a well-knit fabric, the Higgins’ learn how these modern marvels came about. Watching JCP&L-NJ&P&L execs plan the expansion program, they view dramatic moments of actual construction and a climactic lighting of the all-electric home.

Well Received by Audiences

*Wonderful Age* is already providing considerable, Merriment for New Jersey audiences and much good will for the utility sponsors.

**CASE HISTORY OF CURRENT SPONSORED FILM PROGRAMS**

**Battle Report on Weed Control**

*American Cyanamid Picture Introduces a New Product*

**SPONSOR:** American Cyanamid Company.

**TITLE:** Roots and All, 15 min., color, produced by Tiesler Productions, Inc.

**During the past 15 years control of annual weeds has become increasingly easy through chemical applications and advanced cultivation machinery. But the tougher interlopers — Canada thistle, cattails, poison ivy and quack grass— have continued to plague farmers because as fast as they were cut or plowed the faster they’d grow and spread, and, until recently, these perennial weeds were impervious to chemical treatment.**

In this film, *American Cyanamid* shows the dramatic effects of its new product, Amino Triazole, on the tough perennial weeds, killing them — *Roots and All* — to 90% control in a single application. Amino Triazole acts against the chlorophyll production of plants, spreading through the foliage and root system to eliminate regrowth.

California scenes provide the answers to better control of the cattails that steal irrigation water, block canals and spread seed. And ditch bank weeds are another part of the story — weeds that dump tons of seeds each year into water on its way to cropland.

Roadside weed control and poison ivy footage come in for a close look, and the special chemical properties of Amino Triazole — properties that cut down drift hazards and render the chemical harmless to live stock, humans and wildlife — are also covered.

*Roots and All* is available for showing to farm audiences on request. Over 100 prints are now in circulation.

**Premiere Marks HFH Productions’ 1st Anniversary**

**Business Screen** previewed *The Wonderful Age of Electricity* on April 9th at the Sherry Netherlands Hotel in Manhattan. The showing was held in connection with the first anniversary party of the film’s producer, HFH Productions, Inc.

Organized just a year ago by Dan Hunn, Ronald Fritz and Howard Henkin, HFH has developed into a leading producer of television commercials, with additional business growing fast in the industrial field and public relations films.

HFH vice-president Dan Hunn...
It’s Awards Night in New York

Present First Annual Industry Achievement Awards at May 19th Dinner of Film Producers Association

MEMBERS AND GUESTS of the Film Producers Association of New York met on May 19, at the Plaza Hotel, to bestow “Industry Achievement Awards” on four theatrical film luminaries for “adding to the growth and prestige of the industry and aiding in the developing of New York City as a focal point of the motion picture industry.”

Mayor Robert E. Wagner received a Special Award for his “continuing efforts to establish New York City as a major film producing center.”

Feature film producers cited were Nat Hiken, Paddy Chayefsky, Elia Kazan and George Justin, all of whom have used New York locales and film services in recent months.

Members of the FPA who received plaques for specific honors were Nathan Zucker, president of the FPA and Dynamic Films, Inc., for his “untiring efforts to promote New York City as a film center and for bringing added distinction to the FPA through his Psychiatric Nursing film which was recently nominated for an Academy Award”; Walter Lowendahl, executive vice president of Transfilm, Inc., for his “outstanding service for the FPA in the field of labor”; Martin Poll, president of Gold Medal Studios, Inc., for “outstanding success in the technological field, particularly in the audio field.”

Citing the “tremendous growth” of sponsored films, Mr. Zucker delivered a brief address at the dinner in which he highlighted New York’s regenerated growth, the cooperation of its city administration to producers and its many resources for all types of films.

The FPA, he said, “calls upon producers throughout the country . . . to join with it not only to meet the needs of today but to plan for tomorrow.”

“We must forever keep separate the devices for exhibition and transmission from the art and skill of using them. This imposes a need for independent production and a responsibility on the part of producers and their suppliers not to give up their leadership by default.”

Below: New York’s cooperative Mayor Wagner (left) is pictured at dinner with FPA president Nathan Zucker. Mayor received a special award.
Camera at the FPA:
* Active and Associate members of the FPA at Awards dinner:

Left: Kern Moysc, president of Peerless Film Processing Corp.

Right (inside) David Finerus, president of Caravel Films.

Right (outside) Owen Murphy, Owen Murphy Productions, Inc.

Left: “Doe” Feldman, of Die-Art Film Laboratories . . .

Right (inside) Peter Mooney, Secy. Treas., Audio Productions.

Right (outside) F. C. Wood, Jr., president of Sound Masters.

Left: “Charley” Bonn, of W. J. German, Inc.

Right (inside) Bob Kaeger, of Kaeger Film Productions.

Right (outside) Ed Lamm, president of Pathescope Productions.

Left: Joseph Daugherty, of the DaPont Photo Products Division.

Right (inside) Walter Lowendahl, Transfilm, Inc., award winner.

Right (outside) Roger Wade, of Roger Wade Productions.

Left: Thomas Valentino, of Thomas J. Valentino, Inc.

Right (inside) Lee Bobker, exec. vice-pres. of Dynamic Films.

Right (outside) Burton (l) and Frank Zucker, Camera Equipment Co.

Left: Sam Levy, one of heads of Eastern Effects.

Right (inside) Sol Feuerman, medical head of Dynamic Films.

Right (outside) Bill Van Praag, president, Van Praag Productions.

Exclusive Pictures by Business Screen Magazine
Company and its Chevron product — a comparatively new territory — a new name — and the most
Title: Good Kid Cornelius. 30
of the parent company, the Standard
Chevron name in the East, is now
from the decades-old stronghold
American business. These are the
Chevron retailers.

making the brand known to serv-
making the brand known to the
faced with the problem of (1)
born, selected to establish the
dealers. Thus, while California
west of the Rockies.

 stan Oil Company, from west of the Rockies.

Chevron owns stations in Califor-
works on electronic microscope.

Caloil owns stations in Califor-
nia, hires people to run them. In
the East, the company supplies
petroleum products to independent
dealers. Thus, while California
Standard has long used films for
employee training, the films were
not exactly suitable for programs
aimed at independent station
owners.

Especially, these films are not
suitable for station owners who are
terminating enough to set up
against the toughest kind of com-
petition. With millions of long
pre-sold Esso, Socony, Texaco,
Gulf, etc. customers on eastern
highways. Chevron dealers are
going to have to offer just a bit more
in service to win a respectable
share of the business.

Good Kid Cornelius shows a
general overall picture of proper
service station operation — key
phrases for upping sales — get
under the hood — clean windshield —
and other TBA sales approaches.

Using a station owner and his
helper, "Cornelius," as protagonists,
the film is able to show how
the station owner, who is actually
being trained, as the trainer — himself
— a subtle and effective piece of
business.

Coupled with a very funny in-
troduction and closing, the solid
training information is now doing
a good job among 2400 Caloil
dealers and distributors in the East.

Dermatology Film Joins Lederle Library

Sponsor: Lederle Laboratories
Division, American Cyanamid
Co.

Title: Aristocort; Use in Dermatology. 11 min. color, produced
by Billard Pictures, Inc.

☆ This brief but graphic film
reports on three clinical cases of
dermatitis treated at Boston City
Hospital by Dr. Bernard Appel,
Chief of Dermatology.

Aristocort Triamcinolone La-
derle was administered in each of
the following: generalized psori-
as of the erythroderma type (ar-
thropathic); dermatitis medicamentosa with pronounced erosion
of lips and oral mucosa; general-
ized disseminated neurodermatitis
(atopic eczema).

The results of this corticosteroid
therapy are shown in detail. In
each case there was a marked re-
duction of inflammation, a clear-
ing of affected skin areas, and in-
creased patient comfort accom-
panied by increased mobility.

☆☆☆

This film is one of 12 Lederle
motion pictures in color and
sound which are currently offered
for use by medical audiences of
various types. Each is prepared
under the direct supervision of
qualified physicians and are not
intended for showing to the laity.

In addition to the professional
audiences films, Lederle's Film Li-
brary distributes three pictures for
general showing: Rabies Can Be
Controlled, showing how the new
avianized vaccine for dogs can be
used in mass vaccination programs
to prevent the dreaded disease;
The Smallest Foe describes the
role of Lederle in the fields of
virus and rickettsial research and
production; and For More Tomor-
rows, which shows the vast re-
search and production effort be-
hind today's medicines.

Texaco's Basic Lubricant Story

"Shear Magic" Shows Making, Proper Use of Grease

Sponsor: Texaco, Inc.

Title: Shear Magic, 24 min.
color, produced by Audio Pro-
ductions, Inc.

☆ Grease, one of the most impor-
ant elements in the operation of
any machine, gets its full due in
this interesting picture just released
by Texaco's sales promotion de-
partment primarily for showing to
contractors, industrial concerns and
truck fleet owners.

The film points out that no one
lubricant can do all jobs, but that
many are becoming much more
versatile. While most greases are
essentially mineral oil with various
thickeners and additives, modern
refiners now offer hundreds of
different kinds for every purpose.

Most interesting is an animated
sequence which shows just how
grease lubricates. In static form
the grease is composed of tendrils
of material arranged in a haphaz-
dard fashion that holds tightly to-
gether in a solid seal. But in mo-
motion the tendrils go in the same
direction offering little resistance
to moving gears. It is this shear-
ing action that causes grease to
liquify, not heat.

Other sequences show greases
which can operate in extreme cold
of a hundred degrees below zero.

Texaco researcher studies lubri-
cants on electron microscope.

X-Ray diffraction studies
at Texaco Research center.

There are also greases resistant
to atomic radiation. Film is available
only from Texaco Sales Offices in
principal U. S. cities.

Mining Phosphate

Sponsor: American Cyanamid
Company.

Title: Phosphate Mining, 19
min. color, produced by Tiesler
Productions, Inc.

☆ This film demonstrates that
American Cyanamid is heavily in-
volved in phosphate production,
with the most modern mining and
processing equipment in the world.
It is intended to show phosphate
buyers that Cyanamid is in the
business to stay, is ready to meet
all future commitments.

The film was shot on location at
Cyanamid's plant near Lakeland,
Florida. A side purpose of the film
is to explain that although phos-
phate mining is not a pretty busi-
ness as it goes on, producing
temporary great scars in the earth,
the company quickly cleans up as
it goes along.
says movie producer Sheldon Holland:

"You see bright pictures even in half-dark rooms...

"That's why we preview the movies we make on Kodak Pageant 16mm Sound Projectors.

"We can show our productions in their best light with these quiet-running projectors. They throw a crisper, spotlight-bright picture over every inch of screen. And the Pageant’s bell-clear, powerful sound system flatters our film’s sound quality at the same time."

See, hear, even operate a Kodak Pageant Sound Projector yourself

Your Kodak Audio-Visual dealer will demonstrate any time you say. He'll show you why you see brighter pictures in half-dark rooms. (Pageant's Super-40 Shutter delivers 40% more light on the screen than ordinary shutters at sound speed).

One try is all you need to become an expert Pageant operator. Set-up and threading are simple, no confusing parts for you to attach or adjust. No lubrication records to keep. Pageants are factory-oiled for life. Require little upkeep even under punishing operating schedules.

Call your Kodak A-V dealer today or tomorrow for an early demonstration, or mail the coupon below to:

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on the new Kodak Pageant 16mm Sound Projector, and tell me who can give me a demonstration.

I understand there is no obligation.

NAME __________________________ TITLE __________________________

ORGANIZATION __________________________

STREET __________________________

CITY __________________________ STATE (Zone) 5-7

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
MORE THAN WORDS...

A Basic Film on Communication
That Fills a Real Business Need

A N EXECUTIVE EXPRESSES his company's need for better interpersonal communications and writes a detailed memo on the subject. What he gets is a whole new telephone system.

A sales manager hands out a choice assignment, expecting an enthusiastic, appreciative reaction. What he gets is fear and foot-dragging.

A production manager calls on one of his men to do a model job. What he gets is an elaborately worked-out miniature model.

A vice-president waxes eloquent about the importance of people in his organization, but the dollar signs he doodles on his note-pad make a mockery of his words.

Symptoms of Communication Needs

All these problems and many more like them are symptoms of the need for better communications between people, in business, sales, education, community relations, government. The complexity and specialization of almost every kind of modern activity is creating a growing pressure to find new ways by which people can get understanding and acceptance and action from others and come to understand others better in their turn.

These examples of communication breakdown are from a new 14-minute, color motion picture produced by Henry Strauss & Co. of New York. Entitled More Than Words, and available for sale on a nation-wide basis together with integrated training material, this film is the product of the many years' experience the Strauss organization has had in dealing with communication problems as they relate to management; supervision; sales; product and service promotion; and employee, customer, public and community relations.

Picture Explores, Suggests Solutions

More Than Words, in conjunction with a 24-page study booklet and a discussion leader's outline which complement the film, explores some of the most important of these problems and suggests keys to their solution, with concentration not only on the "technical" aspects of communication but on the factors of "climate" and human emotion that vitally affect the creation of understanding and acceptance.

The principles and methods of good communications the film outlines are basic. They are applicable to and can be applied by men and women in every type of activity where dealing with people plays a key role, particularly those that call for leadership, persuasion, cooperation, or training. Indicative of its contribution in this important area is the fact that a version was selected as one of only four motion pictures to represent the United States at the Harrogate, England, International Festival of Films for Industry, and was chosen also for screening at Venice and Edinburgh.

Not a "Catchword" or Technical Method

Through a deft combination of animated and live sequences, the film treats in practical terms with the practical needs of people for finding common ground from which they can work together with greater effectiveness and satisfaction.

It shows that "communications" is not just a management catchword or a technical method of transmitting messages but an essential element of every inter-personal contact and relationship.

It demonstrates that in every communication there is a "sender" and a "receiver" both of whom have interlocking responsibilities that must be fulfilled if misunderstandings, cross-purposes, delays, friction and other costly difficulties are to be avoided.

It points up the importance of choosing the right communications tool and method with reference to expense, time, frequency and the nature of the message, and gives some criteria for making a selection.

Meeting Pitfalls in Getting to People

It shows the need for tailoring the ways a message is worded to the audience it's intended for, highlights the dangers of communicating too much or too little, illustrates the effect of actions as a way of communicating intentions and the equally meaningful effects of "silence," or the failure to communicate when called for.

It stresses emotions fear, hostility, suspicion as one of the most important communications barriers demonstrates their
MORE THAN WORDS:
effect on the sender and the receiver; and
indicates both the signs by which emotional
blocks can be detected, and some methods by
which they can be penetrated or gotten around.
Emotional "climate" and the existing relation-
ship between people are shown both as the re-
results of communication and important factors
in it.

It sets out the principle that communication is
always a two-way exchange . . . something
that takes place between people rather than
something that simply goes from one to another
. . . and shows what happens when this prin-
ciple is neglected.

It touches on the importance of "unspoken
communications" . . . gestures, expressions,
tone of voice.

Finally, it outlines a working communications
each communication . . . that can be put
into practice to improve proficiency as "sender"
or as "receiver."

There Is No "Formula" Answer
More Than Words offers, in all these areas,
no cut and dried formula or universal answer.
Rather it is designed to provoke intelligent,
constructive thinking about the subject that
can lead different audiences to find approaches
that fit their different needs.

In line with this, the leader's guide that
accompanies the film is set up so that discus-
sions on communications can be conducted in
the framework of the particular day-to-day
interests and problems of different audiences
who shared common need for creating under-
standing between themselves and others. The
guide is designed to help translate the general
principles and methods brought out in the
film into specific terms . . . so the salesman can
learn to use them to make a more effective
presentation . . . the supervisor to give instruc-
tions that will be followed more willingly and
accurately . . . the community leader to arouse
enthusiasm for his project. Working with it,
discussion leaders can develop the topic in
whatever depth they desire . . . and carry out
communications training for anywhere from
two hours to two weeks.

How Leader's Guide Aids the User
Material in the booklet supplements material
in the motion picture . . . outlines key points
in depth . . . gives examples, and illustrations
and provides work and study exercises.

Price for the 14-minute color motion picture . . .
the leader's guide . . . and the illustrated
study booklet is $185.00 . . . and previews are
available on letterhead request (enclose pay-
ment) from Reader's Service Bureau, Busi-
ness Screen, 7064 Sheridan Rd., Chicago 26.

Write for Lists of Useful Films
☆ Special, inexpensive (25¢ each) lists of use-
ful Sales Training and Management Films are
available on letterhead request (enclose pay-
ment) from Reader's Service Bureau, Busi-
ness Screen, 7064 Sheridan Rd., Chicago 26.
Color Slidefilm Sells the Medium
Transfilm Presents "Sales Report—Zero"

Shoemaker's Children all too often, only a few of the nation's busy producers of motion pictures and silent films have found time to spell out the problems and potentials of these visual media on their own acetate.

Joining the list of notable exceptions this month is a new color silent film about slideshows titled "Sales Report—Zero." Produced and distributed by Transfilm Inc., the new tool incorporates excerpts from this producer's titles now in use in manufacturing, food, insurance, textiles, chemicals, petroleum, and advertising.

These many uses are fortified by production background which shows how an initial outline is carried through research, script, storyboard, recording, finished art or photography and, finally, the slicing of selected scenes on the first film strip.

With over 100,000 sound slidefilm projectors actively in use throughout industry and the dealer field, the potential is still considered very large. (As witness the recent application of sound slides on the West Coast for electronic bench instruction of workers on assembly detail.)

"Motion pictures and slideshows have distinct purposes," says Transfilm's Pud Lane, "and they are rarely interchangeable." As is made clear in the slides of Lane, Lame cautions business executives not to determine too long in advance the medium before the film is chosen.

"Sales Report—Zero" is 12 minutes long and is available on letterhead request from the Slidefilm Division, Transfilm Inc., 35 West 45th St., New York 36, N.Y.

American Express Slidefilm Covers the History of Money

The history of money is explained in a new colored slide film produced by Fred Rosen Associates for the American Express Company's Travelers Cheque Sales Department.

How checks, currency, letters of credit and travelers checks developed along with the history of banking, is demonstrated for classes in economics, business education, and history.

Available to schools and banks from the American Express Company, the strip, Money—Forms and Functions, shows how the changing needs of civilization have led through the ages to new money forms and banking functions.

Sports Uses of Chicago Parks Shown by General Finance

Sports facilities available in Chicago parks are shown in a new 16 mm sound film produced under the auspices of the Chicago Park District.

Entitled The Chicago Sports Story, the film is available to public or private organizations upon request to the General Finance Corporation, Evanston, Ill.

The 30-minute color production covers the use made of the multitude of public sporting facilities in Chicago parks by industrial and company-supported teams.

Summertime… when your films are out of circulation

…is the best time for you to have us remove scratches, correct brittleness, repair sprocket holes, remake dried-out splices.

Then, thoroughly reconditioned, your prints will be ready for hard use again in the fall.

Of course, before proceeding we tell you the cost…SEND US YOUR PRINTS NOW.

FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.
Teaching Youngsters to Swim and Live

Red Cross Sponsors an Award-Winning Picture

Sponsors: American Red Cross; Metropolitan Life Insurance Co.

Title: Teaching Johnny To Swim, 14½ min, color and b w, produced by the William J. Ganz Company

Concerned with the fact that drownings are second only to automobile accidents as a cause of accidental death among children, the American Red Cross has released this new film to stimulate parental interest in developing aquatic skill in their children.

Based on the do-it-yourself Red Cross water safety training booklet of the same name, Teaching Johnny is an entertaining portrayal of the proper method for teaching younger children to enjoy the water safely and develop swimming ability.

With the increasing number of private swimming pools, the Red Cross believes it is urgent that the base of swimming instruction be broadened for young people.

In introducing the film at a recent New York preview, Edward T. Kennedy, former Columbia swimming coach and a swimming teacher for 50 years, pointed out that "the do-it-yourself" idea of having parents teach their own children, as depicted in Teaching Johnny To Swim, is a particularly good one because it has been conclusively demonstrated that the under-nine-year-old group learn swimming most easily through individual instruction.

"Every day you read in the papers of accidents in backyard pools which never need have happened," Mr. Kennedy went on, citing the drowning of a four-year-old in Scarsdale, N. Y., recently, in which the mother's rescue efforts failed.

"A parent need not be an expert swimmer himself," Mr. Kennedy said, "to give his child this course of instruction, which not only teaches a child proper techniques, but gives him as well a respect for the water and an awareness of the need for being careful.

Teaching Johnny To Swim was financed as a public service by the Metropolitan Life Insurance Company. It recently won a Chris Award at the Columbus (Ohio) Film Festival. Prints in either color or b w are available for loan or purchase through Red Cross chapters. Color prints sell at $37.50 and bw at $14.00.

A Film to Motivate Creative Thinking

New 22-Minute Film Shows "Imagination at Work"

Roundtable Productions announces the release of a new subject, Imagination At Work. This new 16 mm, motion picture on creative thinking is intended for use in management development courses, engineering and sales training, and in high school and college classes dealing with industrial psychology and design. The purpose of the film is to stimulate the flow of new ideas and to develop an atmosphere in which creative abilities are recognized and encouraged.

Utilizes "Brick" Technique

The film, 22 minutes in length, concerns itself with the well known "brick" problem long used in teaching creative thinking. The handling of the production, however, is completely novel. The story centers around a pantomimist who has inherited a brick factory—and finds himself overloaded with bricks. As the narrator helps him solve his problem, he discusses four factors which psychological research has shown contribute to creative ability: sensitivity, fluency, flexibility and originality. The narrator also discusses the major blocks which inhibit creative thinking: perceptual, cultural and emotional blocks, and suggests how to overcome them.

Need to Foster Creativity

Although the approach to the subject is sometimes humorous, the importance of fostering creative ability to an individual, to a company or to our country can hardly be overemphasized. It is believed that this new film can be a valuable training aid to anyone interested in this important subject.

Preview to Purchase Film

Imagination At Work is available for a courtesy 5 day preview from Roundtable Productions, 139 South Beverly Drive, Rm. 333, Beverly Hills, Calif.
Combat-Ready Report from Lockheed

This Timely Film Shows Defense Aspects of Aviation

SPONSOR: Lockheed Aircraft Corp., Georgia Division.

TITLE: Operation Big Stick, 13 min. color, produced and distributed by Lockheed Aircraft, Georgia Div.

The defense aspects of America's aviation industry, under both "brush-fire" and nuclear retaliation conditions, are brought to the public's attention through daily headlines and magazine features. But until John Q. actually sees for himself how the men and the ships that hold his fate operate under battle conditions, his picture must necessarily be hazy and inconclusive.

Operation Big Stick is fortunately an imaginative portrayal of what Lebanon might have been like, but this 13-minute color picture of simulated combat conditions is realistic enough to cause its narrators to caution viewers that they are not viewing a bona-fide war.

Stop a Brush-Fire War

It opens with a "bang" as fighters of the Tactical Air Command blast enemy-hold positions. A joint Army Air Force strike force has been ordered to stop a brush-fire war halfway around the world. Following the air strike, airborne assault troops parachute in on Drop Zone Baker. Soon after, giant clusters of parachutes gently lower tanks, trucks, artillery and other support equipment to the embattled ground forces.

From other airbases come on-the-scene reports of missile movements, more airborne and infantry troops, more supplies. A strategic airlift is established and a mechanized loading system places some 20 tons of cargo aboard a C-130 transport in less than one minute.

Climax of the story comes when the first C-130 lands on a rough, hastily prepared forward landing strip to off-load ground troops, trucks and weapons for the beginning of a tactical air lift. After quick conversion, these same aircraft fly out with the wounded for a six-mile-a-minute trip to rear area hospitals.

Film Without Commercials

While conceived by Lockheed writer director Bob Strickland to "sell" the capabilities of the Lockheed-built C-130 prop-jet transport, the film is not plagued with commercials. The company's name appears only in the end credit titles.

Prints are available for loan to responsible adult groups from Lee Rogers, director of public relations, Lockheed Aircraft Corp., Marietta, Ga.

* * *

HARROGATE:
(continued from page 28)

cut through all barriers, ignore irrelevancies, make a mock of language.

"But like any art," he declared, "it calls for a high degree of skill, imagination and technical efficiency. It can be a disaster if any of these is absent."

A most active supporter of the Harrogate Festival was Britain's Association of Specialized Film Producers whose president, Frank A. Hoare, is head of Merton Park Productions. Mr. Hoare was Executive Chairman of the Festival Committee, R. T. Edom, Executive Secretary of the Specialized Film Producers, played a leading role in handling the many and complicated details of the program.

Screenings at the Royal Hall, the St. James Cinema and the special screening room at the Majestic Hotel were an improvement over the previous year (which left much to be desired). An exhibition of equipment, laboratory services, etc., was well attended and included such products as Arriflex, Bell & Howell. The B&H exhibit made good use of its U.S. production Ideas and Film, produced by Telecine of Chicago.

COLBURN EDITING SERVICES

Our Producer Service Editors are uniquely qualified to help you make the most effective film presentation possible.

As your representative a Colburn Editor will...

- Edit your footage
- Arrange for titles
- Direct narration recording
- Select music and sound effects
- Direct mix re-recording
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Take advantage of our extensive experience in applying the techniques of pictorial continuity.

On your next production let Colburn Editors unlock the full potential of your footage.

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Outdoor Advertising Firms Show to Sell
Pre-Screen Billboards With 35mm Color Slides

TWO of the nation's largest outdoor advertising companies are making good use of slide projection for pre-screenings at new billboards for both clients and advertising agencies.

Foster & Kleiser began using 35mm Selectroslide equipment in their Los Angeles office nine years ago. According to Joseph Blackstock, this Spindler & Sauppe stock, this Spindler & Sauppe equipment is used from 250 to 300 times annually with "never a single malfunction." Three additional units were acquired and are used on the Pacific Coast for exhibits at shows and conventions as well as poster sales presentations.

"Theatre" in an Office

Mounted above the desk (cut-out) of the sales manager at Pacific Outdoor Advertising is a large "framed picture" with a translucent screen on which the Selectroslide throws its image from behind. The S M controls picture changes with remote button at his desk-side. In this limited office space, according to POA sales promotion manager Tom Durkin, "only a Selectroslide could be made to work."

Pacific Outdoor also uses 35mm slides of all important postcards and combines these with a series of slides giving key traffic statistics and prepared charts and graphs (as do Foster & Kleiser). Used in organized sequence in the interchangeable drum of Selectroslide, they provide effortless visual demonstrations.

Visualize Cut Out Boards

POA also maintains installations of this equipment in their San Francisco, Chicago, and New York offices for regional use in these sales areas. One special use for Selectroslide is the visualization of large spectacular "cut-outs" to show their use in relation to the background of a painted board.

A third user in the Outdoor Advertising field is the National Outdoor Advertising Bureau who report regular use of the Selectroslide in each of their four branch offices and at New York headquarters.

10-Minute Du Pont Film

Shows Safety Glass Benefits

The story of the discovery of the plastic material used as an inner layer in laminated safety glass will be seen by patrons of outdoor movie houses in a newly released Du Pont theatrical short subject. The 10-minute film, Your Silent Guardian, to be shown in 2,000 outdoor theaters this summer, centers around Dr. Benedictus and his discovery of the way to produce safety glass in France about 1900. It is hoped that spectators who see the film through the safety glass of their auto windshields, will obtain an increased awareness of protection afforded them by safety glass.

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for all makes... all types... in all sizes

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Brighter... Ceramic Blue Tops won't scratch, chip or peel like ordinary painted tops... machine-made filaments assure pictures bright as life.

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Use Sylvania Ceramic Blue Top in your projector... your slides and movies deserve the best!

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For all makes... all types... in all sizes

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DUAL SOUND EDITOR

- Edit single and double system 16mm or 35mm optical sound.
- Edit single system magnetic or double system magnetic sound.
- Works from right to left or left to right.
- Optical or Magnetic Track

CAMART

TIGHTWIND ADAPTER

- Only tightwind adapter operating on ball bearing roller.
- Eliminates chattering and vibrations.
- Winds film, no holding.
- Packed to any 16 or 35 mm rolls.

ECCO No. 1500

Cleans, conditions and lubricates film in one easy operation. Non-inflammable. Eliminates waxing, manually setting.

Speedroll Applicator

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SYLVANIA CERAMIC BLUE TOP PROJECTION LAMPS FOR ALL MAKES... ALL TYPES... IN ALL SIZES

OUR EXPERIENCE IS YOUR KEY TO SERVICE & DEPENDABILITY
SELECTROSLIDE performed continuously... without any mechanical failure..."

so wrote the Deputy Coordinator, U.S. Building Exhibits, United States Commissioner General in Brussels to George A. Sauppe, President of Spindler & Sauppe—and added... "SELECTROSLIDE operated magnificently... used continuously since the beginning of the Fair and operated 13 hours a day, 7 days a week for 189 days...we were very pleased with the ten machines we purchased."

Write for details on the CABINET MODEL, which is particularly effective in public places with heavy traffic. Screen at eye-level permits large groups of people to watch the picture and the sales messages.

YOU CAN'T BUY A BETTER NOR MORE VERSATILE PROJECTOR THAN THE SELECTROSLIDE—WRITE FOR FULL INFORMATION

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Established 1924

MANUFACTURERS OF SELECTROSLIDE CONTINUOUS AUTOMATIC SLIDE PROJECTORS

THE BUSINESS SCREEN EXECUTIVE

Barnett Glassman is Elected President of Pathe News, Inc.

Pathé News has announced the election of Barnett Glassman, financier and producer of the "Jack London TV Playhouse" series as president of Pathé News and its affiliated companies. Glassman has a sizable stock interest in the firm. Plans were also announced for a Pathé News Roundup of the

Week for television, and the News Magazine of the Screen. Pathé has 25,000,000 feet of film in its news-reel library, the Pathé News Magazine of the Screen, and musical Telescriptions that Glassman intends to utilize for future productions.

President of Jack London Productions, Inc., he produced Captain David Grief, 39 half-hour shows in color, distributed by Guild Films, Inc., and has in production two more series: Jack London’s Call of the Wild and Smoke Below. He was associate producer of the $4,000,000 film John Paul Jones, a Warner Brothers release. Glassman, for 15 years, served as financial consultant and adviser to theatrical projects and large manufacturing firms. He is 41.

Ray Wilcox, board chairman (left) with president George E. Johnson

Ray Wilcox to Head Board at Houston Fearless Corp.

The election of Ray C. Wilcox to the position of chairman of the board and George E. Johnson to the presidency has been announced by the Houston Fearless Corporation. Mr. Wilcox is the former president of the West Coast manufacturer of automatic film processing equipment and studio accessories. Mr. Johnson was executive vice-president.

Earnings were up four times in 1958 over the previous year, equal to 15 cents per share over a '57 figure of four cent per share. Company is also engaged in the manufacture of precision components for missiles and aircraft.

At last Film Corp. Elevates Herman to Vice-Presidency

Atlas Film Corporation, Chicago, has elected James L. Herman a vice-president of the firm, L. P. Mominee, president, has announced. Herman has been with Atlas since 1956 as a specialist in public relations film production. Previously he has been active in ten years in newspaper, radio and television work.

Mood and Title Music

For Every Type of Production

EITHER ON A "PER SELECTION" OR "UNLIMITED USE" BASIS

For Full Details Write, Wire or Phone

52 BUSINESS SCREEN MAGAZINE
LeMay to Head Ozalid's Visual Aids Operations

James E. LeMay is the newly appointed manager of visual aids of the Ozalid Division, General Aniline and Film Corporation, James A. Travis, Ozalid general sales manager, has announced.

LeMay, formerly Mid-Western regional director of visual aids for the division was assistant chief of the audio-visual center, Air University Library at Maxwell Air Force Base, Ala., before joining Ozalid, and also served as audio-visual director and instructor at the College of St. Thomas, St. Paul, Minn. Headquarters of the Ozalid Division is Johnson City, N.Y.

Byron, Inc. Names Clink As Head of Sound Services

The appointment of Jack Clink as director of sound services has been announced by Byron, Inc., Washington, D.C., film laboratory.

A quarter-century veteran of the sound field, Mr. Clink was associated with the sound department at MGM studios, Hollywood and during World War II became one of the original members of the Army Pictorial Service. He later served in Lord Louis Mountbatten's command in Southeast Asia.

Following World War II, Mr. Clink joined the staff of Edgar Monsanto Queeny, industrialist and nature photographer, participating in expeditions to British East Africa and the Sudan for the American Museum of Natural History.

As head of Byron sound services, Mr. Clink will manage a recently installed 16mm Westrex sound system, said to be the most complete in the U.S.

Kreger Elected Creative Marketing V.P. at Wilding

Leon A. Kreger has been elected vice president in charge of creative marketing services for Wilding Picture Production, Inc., Chicago, H. Williams Hammer, President, has announced.

Kreger has headed the Creative Marketing Services department at Wilding since its establishment in 1957, which utilizes a case history approach to sales training and management motivation studies developed by him.

Joining the Wilding staff in 1948 as senior staff scenario writer, Kreger has written many important motion pictures and created programs for Ford Motor Company, Sears, Chrysler, General Electric, Crosley, Bendix, and Brown and Bigelow. He has also prepared many Wilding industrial stage shows, introducing new model automobiles and appliances to dealers.

He worked on newspapers in Buffalo, N.Y., before becoming a motion picture producer and staff writer for the state of New York in 1936. During World War II, he produced Air Corps training films at the Signal Corps Training Films Laboratory, Wright Field, Dayton, Ohio. Before joining Wilding, he was scenario editor and director of sales and marketing for Burton Holmes Films, Chicago.

Kreger has served on the faculties at the American Film Institute, Washington, D.C., and the University of Northern Colorado.

Prize winning motion pictures such as "Dial the Miles" are the product of a good producer, a good story to tell, a good client, but most of all, imagination.

frank willard productions

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ATLANTA & GEORGIA  •  CE 7-2202

The BIG Magazine for a BIG Medium: Films!

That's what nearly 10,000 leading business and government users of the film call BUSINESS SCREEN. First with the news and features of factual films, this authoritative magazine is your best guide to effective use of films in business. Two years for only $5.00; $3.00 annually.
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Photogrammetric mounts and fixed tripods to record missile and rocket development data, according to the manufacturers.

Camera motors allow synchronous as well as in-phase operation of several cameras trained on the same subject from different angles. Mitchell cameras operate at speeds from "stop motion" to 128 frames per second. A specially-designed "rack-over" mechanism permits focusing directly through the camera lens in standard motion picture work without disturbing its position.

Westinghouse Shows New Ultra Speed Photo Floods

Two new photoflood lamps for ultra high speed photography have been developed by Westinghouse engineers. Substantially smaller than similar light sources, new lamps are said to permit greater maneuverability in high speed camera work.

New photoflood lamps are 300-watt R30 type bulbs. One lamp, designated the DVP, is a 115-120 volt photoflood bulb. Second lamp, called the DXA, is a 28 volt bulb intended for use primarily in aircraft for photographing moving parts. Both new types replace larger, cumbersome 750 watt lamps, no longer considered maneuverable enough for high speed photography necessary in all phases of industry, according to H. W. Hanbury, photo marketing manager of the division.

Rapid Spray Film Processor Delivers 150' Film Per Minute

Processing 16mm or 35mm black and white positive motion picture film at speeds up to 150 feet per minute is the new automatic Rapid Spray Film Processor recently introduced by the Houston-Fearless Corp.

Fast processing time is made possible by high impingement spray application of the developing solution, fix and wash. Negative film is processed up to 100 f.p.m., and complete processing time for positive film is said to be as short as five minutes from dry to dry. Impingement drying is also employed.

Write for details to Houston-Fearless Corp., 11809 W. Olympic Blvd., Los Angeles 4, mentioning BUSINESS SCREEN.

S.O.S. Supply Corp. Has New Automatic Film Cleaner

An automatic cleaning machine for 16 and 35mm negative and positive film, the Tel-Amatic, has been developed by S.O.S. Cinema supply Corporation.

A 3,000 ft. supply reel is fed into a wet area, where it is jet sprayed with clean solvent circulated by a pump-filter-motor assembly. Before leaving the wet area, the film passes between air squeegees, which impart a curved blast of air to both sides of the film. Cameras can be used on radars, tracking camera mounts.

New Houston-Fearless Rapid Spray Film Processor speeds laboratory time, offers new economies.

Daytime slide and movie showings can be hampered by inability to darken a room—but not with the new Da-Lite Lenticular projection screen surface.

You get bright pictures—outstanding color reproduction—under all conditions.

Ideal for wider viewing angles, too—without eye fatigue. Non-scratching, washable, vinyl surface assures years of service. Available in portable tripod and wall models.

Write for literature and name of Da-Lite Franchised AV dealer in your area for a demonstration and details on full line of Da-Lite Projection Screens.

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Serving Industry and Education for half a Century!
**Is Your Film**

- Scratched?
- Dirty?
- Brittle?
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*Then why not try*

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**FILM REJUVENATION**

RAPIDWELD Process for:
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- "Rain"

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Send for Free Brochure, "Parts on Film Care"
New Life For Old Film
Long Life For New Film

**RAPIDWELD Process for:**
- Scratch-Removal
- Dirt
- Stained
- Worn
- Damaged

**Triangle Projectors Offers Island Display Sales Unit**

The motion picture Island Display Salesman unit currently offered by Triangle Projectors, Inc., Skokie, Ill., can be set to operate for one cycle or continuously. Sound can be heard through a loud speaker, which can be modulated to suit surrounding conditions.

Projector used is the Bell and Howell Filmsound 2365 optical sound 16 mm. projector with 15 watt amplifier featuring sealed lubrication. Special humidifier and filter units moisten and clean air drawn into the sealed projector cases, replacing moisture in the film as heat from the projector light beam expels it. The display cabinet is made of cream colored Marslite Pegboard.

The Cine Display Salesman offers 55 square inches of selling display space, uses floor space of 5 square feet and stands 60 inches high.

**Planoscope Corp. Announces New Plastic Lettering Kit**

Camera Equipment Company of New York has been named distributor for Planotype, a new plastic letter which can be used for movie titling, TV slides, in artwork for slide films, and in presentations. The product is manufactured by Planoscope Corporation.

Made of a special plastic which is reported to be characterized by thin, pliable, light, and durable, it is not affected by normal temperature changes or moisture. It may be used outdoors as well as in, according to its makers.

**Our Specialty...**

**SALESMAINSHP on film**

As scores of top firms can tell you, there’s no faster, more effective way to put your message across than with a Holland-Wegman film.

For Holland-Wegman is a 5,000 square foot studio fully equipped and manned to plan, write and produce top caliber films in any category, product sales, public relations, training, documentary, television commercials.

What job do you have for Holland-Wegman Salesmanship-on-film? Phone or write us about it today!

**HOLLAND-WEGMAN PRODUCTIONS**

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BEHIND the SCREEN

Editorial Notes and Commentary

You Won't Believe It but the Attorney General in Kansas (John Anderson) has invoked an ancient state statute that requires all films shown to the public in that state to be submitted to the Kansas State Censor Board in Kansas City, Kansas. Otherwise prints face possible seizure. Only religious films shown in churches and educational films shown in school classrooms are exempted by personal order of the Attorney General. A censorship fee of $1.75 per reel (400 ft.) is charged, plus transportation.

The National Audio-Visual Association has embarked on a campaign to change this unjust and unreasonable law. Meanwhile better clear your sponsored film title if you want to reach audiences in Kansas.

National Defense Education Appropriation Funds Pass; Await President's Signature

The 1959 supplemental appropriations bill which includes $187,300,000 for the National Defense Education Act, passed both Houses of Congress on May 14 and is now awaiting the President's signature. It provides an additional $1.37 million for purchases of equipment and materials under Title I, as compared to an initial "starter" appropriation of $19 million. This is the national legislation to improve instruction in languages, science and vocational areas.

The educational television lobby has done a great job of advancing its cause in the various states; there are numerous science teaching films and a growing number of language instruction aids but what about the serious problem of vocational instruction?

L. Mercer Francisco joins Atlas Film Corporation as Editorial Consultant

One of the statesmen of the film industry has joined the Atlas Film Corporation as L. Mercer Francisco, head of Francisco Films since 1942, becomes Editorial Consultant to that 46-year-old studio organization.

Our Prices Are NOT Competitive!
(They're actually less than half the industry's average!) We've got something really unusual in QUALITY motion picture production for LOW budgets.

Check our "name" clients
Check our quality
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Write or call for free information

Crest Productions
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Never in all our years in business have we failed to keep a delivery date promise! Our clients like that assurance . . . so will you!

KNIGHT STUDIO
159 East Chicago Avenue, Chicago 11, Illinois
General Film Laboratories
Opens Kansas City Facility

☆ New cutting, projection room and other producer service facilities to be maintained in its Kansas City, Mo. facilities in the Power & Light Building mark the advent of a midwest expansion move by General Film Laboratories, a subsidiary of the San Francisco-based Pacific Industries, Inc.

Headed up the new General Film operations in the midwest is Neal Keelh, former Calvin executive, who will make his headquarters at Kansas City. G. Carlton Hunt, president of the West Coast firm, indicated that future plans, dependent on sales volume, will include the possibility of certain processing operations at a later date.

“At With the advent of jet aircraft,” he noted, “our Hollywood facilities with extensive, highly automated equipment, will be just a few hours away from any pick-up point around the country.”

Pacific Industries also operates Custom-Aire Products (furnaces), A. K. Salz Co. (leather), Pacific Ship Repair, Computer-Measurements Corp. (electronic instruments) and Flander Mining Co.

Riley New Mid-West Sales Representative of On Film

☆ Allin Riley has joined On Film, Inc., Princeton, N.J. producer of sponsored films, as mid-West sales representative. Riley was previously associated with WAKR-TV, Akron, Ohio.

Naill Is Customer Rep for Southwest Film Laboratory

☆ Normand Naill has been named customer relations representative for Southwest Film Laboratory. His appointment, effective May 1, was announced by Jack A. Hopper, general manager. He comes to Southwest Film from Virginia Polytechnic Institute where he was motion picture production supervisor for the past four years.

Douglas Productions Opens New Studio Building in Chicago

☆ Larger facilities under one roof at 10 West Kinzie Street, Chicago are provided in the new studio-laboratory building just opened by Douglas Productions.

The entire second floor is occupied by a large sound stage with new laboratory facilities on another complete floor. Still photography, art and recording are housed on another level with reception and office area occupying the penthouse. New Chicago telephone is MOhawk 4-7455.

Peachtree Production Firm Occupies Strickland Studio

☆ Recent assumption of management of Strickland Films, Inc., Atlanta, by Peachtree Production Associates, Inc. of that city has been announced. Organized in September, 1958, the new firm has moved its entire production facilities to the Strickland Studios at 220 Pharr Road, N.E. PPA president Skip Thomas and vice-president Phillip Taylor head the firm. Richard R. Krepala has been named operations manager and Betty L. Merritt will head up promotion and public relations. Louis G. Ingram, Jr. has been appointed sales manager and Norman Whitman is production manager.

Lyon V.P. and Creative Head At John Colburn Associates

☆ Sumner J. Lyon, formerly director of radio and television for Morse International, advertising agency, has been named a vice-president and creative director of John Colburn Associates, Wilmette, Ill. business film studio.

A writer and producer of sales training, and industrial advertising films, Lyon’s earlier experience was with the Lennon and Newell ad agency and the Princeton Film Center, Princeton, N.J. During World War II he was a writer-producer for the Office of Strategic Services, Washington, D.C.

Panoram Dollies

Thoroughly overhauled — Guaranteed

SPECIAL LOW PRICE:

| Immediate | 4 Wheel — $1400.00 |
| Delivery! | 5 Wheel — $1800.00 |

CAMERA EQUIPMENT CO., Inc.
315 West 43rd Street • New York 36, N.Y.
The Emotional Impact of a well-produced motion picture has made this medium an important asset for all kinds of health and welfare organizations, particularly in their fund-raising activities.

Availability of time for public-service showings on television, plant and office facilities within employee organizations, all make the film a valuable aid in such fund drives. Such a film is Those Who Care, a 131 1/2-minute color film sponsored by the Chicago Chapter of the American Red Cross for its recent drive in that area and produced with consummate skill by Fred Niles Productions in its Chicago studios.

Those Who Care utilizes its camera effects and visual interest with professional know-how but it is the wise adherence to the story of people in the great Chicago metropolitan area that carries the day, riveting audience attention to a background of Red Cross service and values in a modern community. Those Who Care draws upon Chicago's foreign born and its neighborhoods, shows the Red Cross Volunteer Worker on the job. They are the "someone who cares" and worthy of assistance.

This comparatively short film has to cover a lot of ground but it does it with compelling interest, moving with its people, catching the heart-beat of Chicago. The picture merits a wider showing than its mission would indicate. As an example of what the modern fund film can do, it's worthy preview fare for any regional or national organization facing the problem.

Loan prints may be obtained from the Chicago Chapter of the American Red Cross or from Niles Productions, 1058 W. Washington, Chicago 7.

Youngsters learn to help through their Junior Red Cross classes...
People and Events in the News

**Havlicek Named Eastern V.P. At Reid H. Ray Sales Clinic**

New executive assignments were announced in April by Reid H. Ray, president of Reid H. Ray Film Industries at a spring sales clinic held at the company's St. Paul studio headquarters.

Frank J. Havlicek, former head of the company's Film Ad Sales Division, has been appointed a vice-president in charge of Eastern sales and will headquarter in the Washington, D.C. office.

Moving up from the sales department of the Film Ad Division to assume the post of sales manager is Edward F. Burke, a nine-year veteran in that field.

General sales manager R. V. Jeffrey presided at the clinic sessions which were attended by Frank Balkin, Chicago sales chief, F. R. Cauger of the Kansas City sales office and other sales personnel.

**Pittsburgh Trio Form a New Co. Called "The Animators"**

Dale Thompson, Robert Wollcott and Patricia Taylor have announced the formation of a new animation service studio, the only one of its kind within a 250-mile radius of Pittsburgh, Pa.

The new concern, simply titled as The Animators, will specialize in animation, motion picture titles and showdowns. It is equipped with Oxberry 35mm-16mm, animation stand and facilities for the production of tv commercials in the new "squeeze-motion" technique.

The Animators have located in 1105 Keenan Building, Liberty Avenue, in Pittsburgh. Audition films are available.

**London to Transfilm, Inc.**

Mel London has joined Transfilm, Inc., as producer for the industrial film division. A former executive producer with On Film, Inc., London has extensive experience in film production as well as television. His duties with Transfilm include creative development of film projects, covering writing and directing as well as producing.

Frank Havlicek (2nd from left) receives congratulations from producer Reid H. Ray (far right) on new post. Others (1 to 7) are Frank Balkin, Chicago; R. V. Jeffrey; F. R. Cauger; and (in foreground) E. F. Burke.

**Victor "O. P." Winners Receive New "Assembly 10" Models**

Ten "oldest projectors" sought in a nationwide campaign by the Kalart Company, makers of Victor Animatograph 16mm. sound equipment, have been turned in by schools, churches, individuals and one Scottish educator. All were built in 1933 and were still in good operating condition, most of them in regular use.

The oldest projector still in use was submitted by Dale W. DeArmond of Wichita, Kansas. Bearing serial number 12008, indicating that it was the fifth 16mm. sound-on-film projector ever made, it was labeled by the owners as still "a wonderful machine, impossible to ruin film with all those safety devices."

In addition to the brand new Victor Assembly 10 sound projector awarded Mr. DeArmond, nine other awards were made in the contest which was held in conjunction with the 25th anniversary of the introduction of 16mm. sound-on-film projectors by the pioneer Victor organization.

Among these winners were the superintendent of Morristown National Historical Park, Morristown, N.J.; C. Leslie Thomson, director of studies of the Kingston Clinic, Edinburgh, Scotland; Lloyd Cramer of the Erie, Pa. YMCA; the Melrose Park Bible Church, Melrose Park, Ill.; and others.

All 10 early models will be displayed at the Victor headquarters in Plainville, Conn.

**N.Y. Film Property Men Get Interior Design Lessons**

Recognizing that today's business and television films demand skill in style, finish and decor on studio sets, New York's Local 52 (IATSE property men) has instituted a special course in interior design for its members.

Local 52's prop school is being conducted on the stages of MPO Television Films, Inc. Standing sets and resources of the property room serve as laboratory items for the course. Sam Robert, staff property master at MPO, is chairman of the Local 52 committee. It's a 10-week course.

**Joseph La Barbera Made Vice-President at Spotlight**

Joseph J. La Barbera has been elected a vice-president of Spotlight News, Inc., Los Angeles national television newsreel organization. Announcement of the appointment was made by Algernon G. Walker, president.

La Barbera was director of communications and press relations for Title Insurance and Trust Company, Los Angeles.

**Victor Service Mgr. George Morenzena checks in "Ten Oldest Projectors."**

**SOUND RECORDING**

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

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in the East it's... MOVIELAB for COLOR

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- 35MM ADDITIVE COLOR PRINTING
- 16MM CONTACT AND REDUCTION ADDITIVE COLOR PRINTING
- INTERNEGATIVES 16MM (7270) FROM 16MM KODACHROMES
- BLOW-UPS FROM 16MM KODACHROME TO 35MM COLOR
- KODACHROME SCENE TO SCENE COLOR BALANCED PRINTING
- 35MM COLOR FILM STRIP PRINTING

WRITE FOR COLOR METHODS BROCHURE
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Nineteen million persons saw Jam Handy public relations films this past year in American theaters. Many millions of other viewers also saw our customers' presentations on television screens and in clubs, lodges, schools and in community groups via 16mm projection.

To the vital few

Delivering essential instruction to a small group on a new process or a new policy can be just as important to your company as today's critical messages transmitted for public relations via large-screen theatrical showings—or to select audiences with 16mm projectors. Without prejudice as to method, delivering the right story to the right people at the right time, is our business.

or to the multitude

The JAM HANDY Organization
Film Audiences: U. S. A.
Survey of Distribution
Ineffective distribution. There you have the most common cause of business film failure.

Only when the well-made film is seen by the maximum number of people it is designed to reach, can it be considered fully successful. Make sure yours is. Follow the example of many of the country's foremost trade, professional and business organizations: assign your film's distribution to specialists with the most impressive distribution record. Use the firm that distributes more sponsored films than all other distributors combined—MODERN TALKING PICTURE SERVICE.

MODERN's record as leader in its field goes back to 1935. Today, MODERN distributes business films for showings before general 16mm audiences, on television, and in motion picture theatres all over the United States and Canada.

Most MODERN clients have the resources to set up their own film distribution departments. Why, then, do they use MODERN? They find that MODERN does the job more expertly and at lower cost than they can do it themselves.

Film promotion, distribution, shipping and print maintenance are all parts of MODERN service. You get periodic, audited circulation reports and analyses of the job done for you. Get the facts today: use coupon.

Sales Offices
New York  Chicago  Detroit  Los Angeles  Pittsburgh  San Francisco

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Talking Picture Service, Inc.
3 East 54th St., New York 22

FREE! Write for The Opportunity for Business Sponsored Films. Use the coupon below. No salesman will call unless you request.

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Company ____________________________
Street ____________________________
City & State ____________________________

This advertisement prepared by Lawrence Peskin, Inc.
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PHARMACEUTICALS INC.  PROCTER & GAMBLE  RCA WHIRLPOOL

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REMINGTON ELECTRIC SHAVERS  SUNOCO  U. S. STEEL  U. S. TREASURY

THESE ARE JUST A FEW OF OUR RECENT CLIENTS!

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Our complete TV facilities consist of our own studio, optical, animation and editing departments; all headed by highly skilled personnel. Call us for your next TV assignment...we'll be glad to arrange a showing of some of our current productions.

CARAVEL FILMS, INC.
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THE ULTIMATE IN SCREENING FACILITIES
New 60 seat theater and separate conference room with 16mm projection.

FIRST JET SPRAY COLOR PROCESSOR

TWO NEW FLOORS OF CUTTING ROOMS AND OFFICES

ALL AVAILABLE IN EARLY SUMMER!

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Communicating Ideas...

about Communications

Simple thing — using the telephone. But few use it right, particularly in business. That's why A.T.&T. commissioned Wilding to produce the motion picture, "For Immediate Action." It is designed to stave off losses in orders and revenue resulting from improper switchboard and telephone procedures. The picture doesn't preach, but illustrates steps that will effect better communications between company and customer. Only a motion picture could present so important a theme so well.
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GRIIP  EQUIPMENT

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Ladders Steps
Reflectors
Parallels
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GENERATORS

AC & DC Generator Trucks
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Send for a schedule of rental rates.

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333 West 52nd Street, New York City, Circle 6-5470
Case History of a Successful Customer Service Film*

*The Voice of Your Business
AN ANIMATED MOTION PICTURE IN Technicolor

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AMERICAN TELEPHONE and TELEGRAPH COMPANY

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BLUE RIBBON AWARD
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COLUMBUS FILM FESTIVAL
EFLA AMERICAN FILM FESTIVAL

SINCE RELEASE IN MARCH 1958, OVER 735 PRINTS HAVE BEEN IN CONSTANT CIRCULATION BY ASSOCIATED TELEPHONE COMPANIES TO BUSINESS CONCERNS THROUGHOUT THE COUNTRY

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The nation's top talent is housed in the nation's finest facility to serve your every audio-visual need:

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BUSINESS SCREEN
THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY—EDUCATION AND TELEVISION

Number 4 • Volume 20 • 1959

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Business Screen Editorial Departments
The Business Screen Executive: News of Appointments
New Audio-Visual Equipment and Accessories
PLUS: THE NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

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Telephone: BRiargate 4-8234

IN NEW YORK CITY
Robert Seymour, Eastern Manager: 489 Fifth Ave.
Riverside 9-0215 • MUrray Hill 2-2492

IN HOLLYWOOD
Edmund Kerr, Western Manager, 104 So. Carondelet
Telephone: DUnkirk 7-2281

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IF you are a quantity buyer of color prints....

let us show you how you can save over $2500 on 100 prints of a full-length 2-reel show!

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Stop Motion To 128 Frames P/Second With A Single Mitchell Camera

This is the only camera that for 40 years has consistently set new standards for motion picture photography. The Mitchell's exclusive range of filming speeds is but one of 14 outstanding features of the world's most advanced camera. Its design and workmanship are the finest, with the result that a Mitchell provides important advantages through trouble-free, economical operation and lower production cost.

Mitchell cameras include: 35mm, and 16mm; 70mm 2¼ x 2¼ high speed; and, 70mm and 65mm standard frame aperture. For full information write on your letterhead indicating the model camera or your requirements.

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FIRST POSITIVE PIN TROUBLE-FREE MOVEMENT with .0001" tolerances assures sharpest, most accurate film registration of any camera.

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"85% of Professional Motion Pictures Shown Throughout the World Are Filmed with Mitchell Cameras"
See the difference... when 16mm Color Specialists process prints!

Color Reproduction Company has always believed only Specialists can produce the FINEST QUALITY. That’s why Color Reproduction Company in over 20 years of Specializing exclusively in 16mm color printing, has earned a reputation for guaranteed quality which is the Standard of the Industry. For dramatic impact on an audience there is no substitute for FINEST QUALITY. Why not make a comparison—the cost of your production warrants finest quality prints! Send your next 16mm color print order to Color Reproduction Company!

FILM FESTIVAL

Belgium’s Ministry of Labor Announces 3rd Film Festival

A Third International Industrial and Labor Film Festival has been announced for Antwerp, Belgium in March, 1960. Formal state announcement of the government-sponsored event was made by the Commissioner General for the Promotion of Labor in the Ministry of Labor, Belgium.

Purpose of the festival is “to compare, study and make known cinematographic achievements which are outstanding and of practical interest to industrial research, vocational training, instruction, industrial or technical information, public relations, rationalization and the analysis of human labor problems.” Films in these areas of content and subject matter produced since January 1956 may be submitted in either 16mm or 35mm versions, but “preferably in 35mm.” All films can be submitted, including kinescoped and television films.

How to Enter Pictures

To be eligible for receipt of formal entry forms, the producer, director or owner is asked to submit a questionnaire form (obtainable from addresses noted below) and the National Organizing Committee for the Festival will then issue a formal invitation and instructions for dispatch of acceptable films.

Entries and handling of the films will be the charge of Jacques Ledoux, La Cinematheque de Belgique, Palais des Beaux-Arts, 23, Ravenstein, Brussels, Belgium. Film selection and press arrangements will be made by Francis Bolen, c/o Commissariat General for the Promotion of Labour, 58, rue Belliard, Brussels, Belgium. The required entry questionnaires may be obtained from either of these sources.

Worldwide Insurance Story Told in Candid Pictorial Film

The American Foreign Insurance Company is showing the public how one of America’s largest firms in worldwide foreign insurance does its job. Its 15-minute color film (now being distributed by Modern Talking Picture Service, Inc.) is A Worldwide Insurance Venture. Candidly lensed scenes and conversations in Rio, Paris and Singapore help present a palatable story of a highly-interesting business.
Farm pictures are no longer tailored for farmers. If you've been carrying around a mental image of a farmer, you'd better get rid of it. There are few business men who are not farmers, at least, at heart. Good agricultural motion pictures are simply good motion pictures on farm subjects. People, generally, just happen to like good pictures about the biggest, the most important and the only factory in the world which operates without a roof.

Among our clients:

Atomic Energy Commission
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American Machine & Foundry Co.
American Telephone & Telegraph Co.
Babcock & Wilcox Co.
E. I. du Pont de Nemours & Co., Inc.
Ethyl Corporation
The Gillette Company
McGraw-Hill Book Co.

—and many, many others
NEW! AUTOMATIC BUCKLE SWITCH!

THE VERSATILE ARRIFLEX 16
THE CHOICE OF PROFESSIONALS ALL OVER THE WORLD

It's always difficult to improve on a truly fine product but perfection is achieved only through constant research and development. Such is the progress history of the versatile Arriflex 16.

Therefore we are pleased to announce the following new features now incorporated in the Arriflex 16.

1. AUTOMATIC BUCKLE SWITCH Camera is automatically switched off in the event of film jam or break and when end of roll is reached. This is a very important feature when camera is housed in Blimp.

2. NEW SPROCKET ROLLER GUIDE ASSEMBLY Makes film loading even easier and quicker.

3. MOTOR-CABLE CATCH LOCK Automatically engages and locks power supply cord to camera plug-in receptacle.

Write for descriptive literature.
ONE of the nation's foremost producers of taped and filmed television commercials... ELLIOT UNGER ELLIOT, a division of ONE of the nation's foremost producers of filmed programs for television... SCREEN GEMS, adds up to ONE great source with incomparable facilities and vast experience on both coasts, for the production of television commercials and films for industry.

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

ELLIOT UNGER ELLIOT
A DIVISION OF SCREEN GEMS, INC.
The 90-Foot Dilemma

The Art and Skill of Film Craftsmen Hold the Future of That Neglected Medium: the Television Commercial

by Jerry Schnitzer

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The Art and Skill of Film Craftsmen Hold the Future of That Neglected Medium: the Television Commercial

The 90-Foot Dilemma

The Art and Skill of Film Craftsmen Hold the Future of That Neglected Medium: the Television Commercial

by Jerry Schnitzer

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WELVE YEARS AGO, a prodigious child was born to the film industry. It was the television commercial, the 60-second spot, a 90-foot monster. As far as its progenitors in Hollywood were concerned, it was a strictly accidental birth. They wished it would just go away.

The filmed commercial arrived at an unfortunate time. The studios were beset with enough problems without it. Their main concern was the feature film, their pride and joy of long standing, whose very existence was being threatened by the cathode tube. Reluctantly and only for the sake of self-preservation, they quit firing television and joined it. They admitted the tv program to their family. But the tv commercial? Never.

A Homeless Waif Turns Delinquent

As a result, the 90-foot monster was orphaned. Who can blame it, then, for mewing and puking and shouting its way through infancy? An abandoned delinquent, it succeeded in thoroughly antagonizing the American public. Like its parents, its captive audience wished it would go away.

The filmed commercial grew up in an unnatural environment. It was adopted by inbred advertising men, by still photographers, by radio men—who did their best and did surprisingly well with this strange genre—but with its motion picture know-how and without the aid of the overgrown film industry. Like wolves raising a human child, they meant well and tried hard but could not do a sophisticated job with a foreign object. Under those circumstances, how could this baby be expected to be cultivated or aesthetic or even civilized?

Its Faults Outweighed the Virtues

It wasn’t. It was narcissistic, pouting like a spoiled brat. “I love me,” and expecting everybody else to follow suit. It was loquacious and noisy, issuing torrents of loud words that failed to ingratiate anybody. It was static, posing prettily without the slightest awareness of the need to perform or emote. And from an inflated sense of its own importance, it was didactic, trying hard but could not do a sophisticated job with a foreign object. Under those circumstances, how could this baby be expected to be cultivated or aesthetic or even civilized?

The filmed commercial grew up in an unnatural environment. It was adopted by inbred advertising men, by still photographers, by radio men—who did their best and did surprisingly well with this strange genre—but with its motion picture know-how and without the aid of the overgrown film industry. Like wolves raising a human child, they meant well and tried hard but could not do a sophisticated job with a foreign object. Under those circumstances, how could this baby be expected to be cultivated or aesthetic or even civilized?

Confine Drama to a Simple Story

What the limitation of time imposes on the commercial is the need to confine the drama to a simple story. This limitation must be recognized. There is no time for subplots, no room for complications, no space for frequent scene changes.

But, fortunately, the commercial is not asked to elaborate a plain message, but to dramatize it. Uncluttered, a trim and sculpted form, the commercial can become Chaplin’s “forme film.”

The filmed commercial can, as it must, tell its story with dynamic movement. Emulating nonphotograph pictures, it has often failed; witnesses those commercials whose only action take place between the nose and the chin of the announcer.

It is the plasticity of the film medium, its flowing canvas of action, that distinguishes it from other art forms.

Some commercial people have overlearned this rule and have gone to the other extreme—frenetically jockeying the camera about like a garden hose. Such laborious camerawork disregards the other variable of action, the scene itself.

Movement for its own sake or merely for the illusion of movement does not constitute progressive action any more than the absence of movement.

Let Them Speak Through Pictures

In the area of the visual, commercials have sinned the most. Here, more than elsewhere, the inspiration has come from radio, rather than film. If commercials are to utilize the film form to its utmost, they must communicate non-verbally, they must speak through pictures rather than an intrusive third party, they must pictorialize their themes and shrug off their dependency on inert sound.

And if I have accomplished anything in my five years as a director of commercials, I trust that I have proved that filmed commercials can be visually vital.

While it may be granted that the filmed commercial can tell a story, tell it dramatically and visually in its brief electric moment, the question remains, can it sell a product at the same time?

This, of course, is where the film man’s creativity, his art and his craft meet the acid test. It is not to oversimplify the matter to say that the local application of classic film techniques will make a commercial that sells.

Without reviewing the entire corpus of film theory, let me risk the pitfalls of generalization by putting it in a nutshell.

A feature film succeeds insofar as it achieves (CONCLUDED ON PAGE SIXTY)
...a unique process pioneered by General Film in which a strip of 35mm film, perforated with 32mm sprocket holes, is split down the center to produce two 16mm prints of outstanding quality.

After successfully processing millions of feet of 35-32 black and white and color film we have observed many outstanding advantages and list a few: better sound quality, lack of roller abrasions in sound track area, the ability to use standard 35mm professional equipment, and the efficiency that comes from handling two prints in one operation. Negatives made on 35-32 film stand wear and handling of multiple printing much better than do 16mm negatives.

Additional information to help you apply these advantages to your own film needs is available on request. Ask for Bulletin G.*

*Presented October 9, 1956 at SMPTE Convention at Los Angeles by William E. Gephart, Jr., V.P. of General Film Laboratories Corp.
GET MORE FOR YOUR PROJECTOR DOLLAR

VICTOR 1600 ARC

If the high cost of 16mm arc projectors is forcing you to "make do" with an auditorium-type incandescent — you owe it to yourself to consider the Victor 1600 Arc. It delivers a full 1600 lumens of light on the screen at 30 amps with Mark II Shutter — more than three times that of any incandescent — yet it's still easier on your budget than other 16mm arcs. It incorporates all advanced Victor projector features and a powerful 25-watt amplifier. The 1600 Arc runs for a full hour on one set of carbons, does not require a special projection booth, and is the only arc projector made with 3-case portability.

SPECIFICATIONS:
Selenium Rectifier has top-mounted controls, swing-out legs, built-in tilt lock, is blower cooled. Also serves as base for projector.
Speaker case houses 12" bass reflex speaker and is carrying case for 25-watt amplifier-projector unit.
Lamphouse has built-in ammeter with motor rheostat, automatic carbon feed, external arc position marker.

Compare the Victor 1600 Arc side by side with any other 16mm arc and see for yourself how much more you get for your projector dollar.

“Fastest Kodak Films Yet” Photograph Venus on July 7

Special Kodak films, said to include the “fastest 16mm movie film yet made” aided Harvard’s astronomers in a once-in-a-thousand-years study of the atmosphere of Venus on July 7. The film was spooled for use in a compact 16mm gun camera to record a stellar event that takes place only once in every thousand years — the occultation of the star Regulus by the planet Venus which took place on that date.

Use FilMagic All Ways!
- FilMagic Cloths Hand-Clean Films, Records.
- FilMagic Tapes for Film Cleaning Machines.
- FilMagic Pylon Kins for Tape Recorders.
- FilMagic Pylon Kins for 16mm SOF PROJECTORS.
- Get Best Results With FilMagic Silicones!

MANUFACTURED & GUARANTEED BY
THE DISTRIBUTOR'S GROUP, INC.
204 FOURTEENTH STREET, N.W.
ATLANTA 13, GEORGIA

College Genetics Course to Be Filmed by Calvin Prods.

☆ There’s a growing trend toward filmed courses for science education classes in both secondary education and on the college level. Joining previous programs in the fields of chemistry and physics (from Encyclopaedia Britannica Films and other sources) is a new filmed college-credit course in genetics in which three Nobel Prize winners and 12 other geneticists are the “stars.”

The one-semester course, entitled Principles of Genetics, consists of 48 half-hour teaching units with a student work book. It will be made available to interest colleges and universities after January 1, 1960 by the McGraw Hill Book Company.

Heading the list of 15 lecturers are Nobel Laureates Dr. Herman J. Muller, Indiana University; Dr. George W. Beadle, California Institute of Technology; and Dr. Joshua Lederberg, Stanford University. Each will deliver six lectures.

The Ford Foundation’s Fund for the Advancement of Education is again meeting the academic costs of the project through a grant to St. Louis University and St. Louis educational television station KETC-TV. The films are being produced at the studios of Calvin Productions, Inc. from material filmed during the St. Louis telecasts.

SEND FOR FREE LITERATURE ON VICTOR 1600 ARC AND OTHER VICTOR A/V PRODUCTS

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A DIVISION OF KALART
Producers of precision photographic and A/V equipment
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City
State
Phone

16 BUSINESS SCREEN MAGAZINE
Owen Murphy
PRODUCTIONS, INC.

One of America's Great
Industrial Film Companies

723 SEVENTH AVENUE • NEW YORK 19, N.Y. PLAZA 7-8144
National A-V Convention Opens July 25th

Charles Percy Will Keynote Nat'l Audio-Visual Meeting

Keynote speaker at the 1959 National Audio-Visual Convention is to be Charles H. Percy, president of Bell & Howell. Also announced as major convention speakers are Dr. William Sanborn, director of the Bureau of Instructional Materials, San Francisco Unified School District; Dan Forestal, director of public relations, Monsanto Chemical Company; and Dr. Elliott Kone, director, Audio-Visual Center, Yale University.

Announcement of the speakers and of the theme of the convention, "Lift the AV Standards Higher," was made by William G. Kirtley, chairman.

"Some 2,500 audio-visual specialists from all over the country are expected to attend," according to Kirtley, "and they will find this year's meeting a rare combination of penetrating talks by outstanding a-v authorities, plus workshops and seminars in such fields as education, industry, agriculture, religion, and medicine and the largest display of equipment and materials ever assembled at one time under one roof."

This year, 123 firms will occupy a record 171 booth spaces in the Trade Show area. All types of a-v equipment and materials, valued in excess of $1 million will be featured in both displays and demonstrations during the four-day show which will be held July 25-28 at the Morrison Hotel in Chicago.

Industrial Film Executives to Meet at Princeton in Fall

Dates for the annual fall meeting of the Industrial Audio-Visual Association have been announced. Heads of film and a/v departments within nearly 100 of the country's largest companies will meet again at the Princeton Inn, Princeton, New Jersey on October 13-15. Roy Vanderford, American Telephone & Telegraph Co., is chairman of the fall meeting committee, assisted by Fred Beach, Remington-Rand; William Connelley, Bakelite; Al Morrison, Bert McGarry and D. G. Treichler of Socony-Mobil.

University Film Producers To Hold 13th Annual Meeting

The 13th annual conference of the University Film Producers Association, labeled as one of the most critical in the group's history, will be held August 17-21 in the Memorial Center, Purdue University, Lafayette, Indiana.

Sessions will cover the future of the UFPA, audiences for college and university-produced films and the role of sponsoring institutions as well as technical review of tools employed in film and tape production.
AMERICA'S FOREMOST SPONSORS—

KIMBERLY-CLARK CORPORATION

"How to Catch a Cold", The Champion of Champions, has been seen by more people than any other sponsored film. 137 million non-theatrical and TV viewers and still growing!

UNITED FRUIT COMPANY

Six films on the Central American "banana" republics—favorites with educators, club programmers, TV stations. 157 million 16mm and TV viewers.

FIRESTONE TIRE & RUBBER COMPANY

Pioneer film sponsor whose confidence in the medium is amply justified by the audience of 428 million persons who have seen the 19 Firestone films currently in distribution.

NATIONAL BISCUIT COMPANY

"The King Who Came to Breakfast", now in its tenth year of telling breakfast facts to young and old via TV and school community distribution. 76 million have seen it to date.

JOHNSON & JOHNSON

J & J's three films have reached 32 million people at a distribution cost of a fraction of a cent a viewer!

ARMOUR AND COMPANY

"Marie Gifford" has taught 247 million women and teenagers everything from basting a turkey to baking a pie.

INSTITUTE OF LIFE INSURANCE

Three of the Institute's five films now in release are among AF's all-time "Top Ten" on TV with 3095 telecasts. Total 16mm and TV audience for all five: 249 million persons.

THE GREYHOUND CORPORATION

leaves the distribution to us. And, for good reason, too: "Freedom Highway" and "America for Me" have been screened 85,363 times in the Nation's schools and community organizations.

DE BEERS DIAMONDS LTD.

72 million viewers have journeyed to South Africa via De Beers' "A Diamond is Forever."

Use America's First Distributor!

These companies and associations, like so many others, know that distribution by Association Films means results — results that exceed expectations, pay off in audience dividends. ★ Creative promotion keeps user demand high, expert print servicing extends print life, company-owned distribution centers offer valuable assistance and programming leads to local users. Add to these a reputation for personalized, individualized attention to each sponsor and his audience preferences, and you have just some of the reasons why more and more sponsors are turning to Association Films. ★ You can find out more about us by writing or calling our nearest regional sales office.

COMING SOON! A new DEPTH concept in monthly performance reports. Watch for announcement.
News Along the Film Production Lines

☆ European and American contestants considering next year's International Advertising Film Festival (tentatively set for Venice in June of 1960) may have to go to "the summit" to settle some of the fur that has been flying since this year's Sixth event, just concluded in mid-June at Cannes.

There weren't too many happy smiles at the Palais des Festivals on June 13 when U.S. entries took home both Grand Prix, for the hitherto sacred European theatre ad playlet award, and for the new television commercial prize. British and West German delegations of ad men and producers numbered over 150 apiece with French, Italian and Spanish representation also in large numbers. Two U.S. visitors, in addition to John Freese, the U.S. accredited juror, made up our "troops" at Cannes. Wallace Ross, New York publicity counsel, and Herbert Rosen, president of Audio Master and sponsor of the Industrial Audio-Visual Exhibition and Trade Show in Manhattan were pretty lonely in an otherwise all-European assembly.

Color Dispute, Delays in Transit Eliminate Some TV Commercials

A Chemstrand Nylon color spot entered by Doyle Dane Bernbach agency and produced by Transfilm was among those "arbitrarily omitted" according to New York sources. A similar Chemstrand spot won a first prize last year. The maximum of 10 spots entered by McCann-Erickson was also not shown because of delay in transit and the same fate apparently hit two spots entered by Gene Deitch Associates.

Finally, entrants have been most conscious of expense factors. It cost a minimum of $37.00 for each 60-second entry (entry fee, cost of print, shipping etc.). This doesn't include the lengthy time it took entrants to prepare complicated entry forms which also required French translations of the film's synopsis.

Winners Pleased, But the Losers Always Outnumber Them

Happy, however, are the Festival winners. Happiest of all are the Campbell-Ewald folks and the creative people at Lawrence Schnitzer Productions whose Chevrolet Station Wagon playlet won the Cinema Advertising Grand Prix. America's first in this highly-competitive category.

Ford's "Thinking Dog" Scores Again in Western Ad Awards

☆ That good Thinking Dog commercial which won a first prize for animation at the recent Cannes International Advertising Film Festival (see story) has earned further kudos for Playhouse Pictures, its producer, and for J. Walter Thompson (Los Angeles) who placed the spot for the Ford Dealers of Southern California.

Television commercial's competition conducted by the Advertising Assn. of the West, will also award a "first" to this spot at its convention, June 28 to July 3 at Lake Tahoe, California.

☆☆☆

SAG-AFLTRA Ask David Cole To Study Merger Problems

☆ In a renewed effort to compromise differences in the much-discussed but thus far unresolved merger of the Screen Actors Guild with the American Federation of Television and Radio Artists, the two talent unions have selected David L. Cole, noted national consultant in labor affairs, to "conduct a study of the feasibility of a merger," according to joint announcement made on June 12 by both groups.

Mr. Cole is a former director of the Federal Mediation and Conciliation Service and is currently the permanent arbitrator under the AFL-CIO No-Raiding Agreement.

It is inevitable that a producer's big-budget pictures, made for general-public audiences, are the ones which attract notice.

So here is a group of less noticed films—special-purpose pictures for special-target audiences, mostly produced on short schedules and low budgets by the able and enthusiastic young men of the Tedprints and Parthenon-Central Divisions, but check "out" by the "old heads" for Parthenon standards of thought, care, careful editing and smooth "finish."

TEEPRINTS DIVISION

"PACKAGED POWER"—a film to sell the facilities and capabilities of a missile accessory manufacturer to prime contractors.

SUNDSTRAND TURBO. Ektachrome, 22 mins., not classified.

"IM99A WEAPONS SYSTEM REPORT"—the Bomarc for Pilotless Aircraft Div., BOEING AIRPLANE CO. 11 min., Color.


"HELICOPTER Towed Sonar"—proposal film for Bendix-Pacific, Div. of BENDIX AIRCRAFT CORP. 18 min., Color.

PARTHENON-CENTRAL

"MIGHTY MASTERS OF THE HARVEST"—the Combines at work, INT'L. HARVESTER. 20 min. Color.

"YOUR B LINE"—a 50 minute, 5 part picture made in 3 weeks from go-ahead to dub, to announce new line of trucks at 48 simultaneous dealer meetings. Color, INT'L. HARVESTER.

PARTHENON-HOLLWOOD

"PROGRESS IN MODERN BASIC REFRACTORIES"—this is a straightforward sales film addressed to technical men in the glass, cement, copper and steel industries, side usage in engineering colleges. KAISER REFRACTORIES DIVISION, 28 minutes.

"COLLECTORS' ITEM"—an unpretentious but surprisingly dramatic story of the small group of public servants who installed pickup and disposal system in Los Angeles against an "impossible" deadline. INT'L. HARVESTER. 32 minutes, Color.

NEW PRODUCTION OFFICES

CHICAGO 1—185 North Wabash: RANDolph 6-2919.

DETROIT 26—2501 Dime Building, Woodward 2-5270.

NEW YORK 19—1600 Broadway: CIRCLE 6-2868.

PARTHENON PICTURES

Charles Palmer, Executive Producer

2625 Temple St. • Hollywood 26
For every location — From the frozen north to the sun-drenched tropics —

Pros depend on CECO

35mm Professional Film Viewer
Easy threading, portable, will not scratch film. Views film left to right on 6"x4½" brilliantly illuminated screen. Sound Reader and/or Counter easily attached. Available in 16mm.
16mm Model $350.00
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Arriflex 16
The most versatile professional 16mm camera in the world. Includes three-lens DIVERGENT turret, registration pin movement, side pressure rail, and quickly interchangeable motors. Has a mirror reflex system to permit viewing and focusing through taking lens while camera is in operation. Viewfinder shows parallax-corrected right-side-up image. Accepts 100 ft. daylight loading spools and accessory 400 ft. magazines.

Magnasync Magnaphonic Sound Recorder Mark IX —
The perfect answer to the needs of every film producer, large or small. It is compact, lightweight and distortion-free. Academy and SMPTE Specification. No royalties. 16mm, 35mm & 17½mm models available.

Colortran Grover Masterlite Convertable —
Holds either PAR 56 or PAR 64 Bulbs in a Pyrex SEALED BEAM unit. Weighs only 5 lbs. and equals performance of a 3000-watt bulb with just a PAR 64 500 Watt and converter. Consumes less than 10 amperes current at 3200° Kelvin!
$42.50 with PAR 56 Bulb
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Professional Jr.* Tripod on CECO
3-Wheel Collapsible Lightweight Dolly
3-WHEEL DOLLY collapses into compact shape. JUNIOR weighs 15½ lbs. SENIOR weighs 18 lbs. Any tripod easily attached. Ball bearing locking rubber tiled casters with indexing device.
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New York 36, N. Y.  JUdson 6-1420
These Events Made News of the Month

Canadian Film Award Honors To Crawley, Nat’l Film Board

Honors in the recent 11th Annual Canadian Film Awards, jointly sponsored by the Canadian Association for Adult Education, the Canadian Film Institute and the Canada Foundation were shared by Crawley Films Limited, Ottawa, and the National Film Board of Canada. The two organizations shared equally a total of six of the nine theatrical and non-theatrical awards presented.

In addition two special awards were presented this year. The Canadian Broadcasting Corporation was cited “for its encouragement of the appreciation of good filmmaking over the years, notably through the programs, The Movie Scene and Music From the Films. Dean Walker, a writer, also received a special award “for encouraging high standards in Canadian film production through his articles in Canadian periodicals.”

Three theatrical productions received Awards of Merit. They were The Tall Country, produced by Parry Films, Ltd.; Money Minters, produced by Crawley; and The Quest, produced by the National Film Board.

Top award in General Information films went to The Living Stone, produced by the Film Board; prize-winner in Public Relations was Saskatchewan, Our University, produced by Crawley. Crawley also scored with the Sales Promotion award-winner, Beauty to Live With; while Fire in Town, produced by the Film Board was the awardee in Training and Instructional Films.

In the field of Travel and Recreation films, Grey Cup Festival 58, produced by Chetwynd Films Ltd. shared honors with Quebec, produced by Christopher Chapman.

LA Industry Film Producers Hear Lab Expert Panelists

Film laboratory problems were the concern of members of the Los Angeles Chapter, the Industry Film Producers Association, at its recent regional meeting in that area.

Some 90 West Coast film execs met as guests of General Film Laboratories in Projection Room A where a panel of film laboratory experts delivered short talks on various aspects of laboratory service. Panelists included John Kilough, Acme Film Laboratories; Max Worley, Color Reproduction Co.; Bill Steen, Telefilm; Ted Fogelman, Consolidated Film Industries; Bob Ward, Hollywood Film Enterprises; Vaughn Shiner, Eastman Kodak Company; and Fred Scobey of General Film Labs.

IFPA president Robert Gunther and program chairman Julian Ely were in charge of arrangements which included guided tours of General’s lab facilities.

Echoes of the recent Columbus Film Festival; pictured above receiving a “Chris” award for “Teaching Johnny to Swim” is executive producer Herbert R. Dietz, Institute of Visual Training, Inc. (left). Presenting certificate is Galvy E. Gordon, public relations director of the Columbus, Ohio Public Library.

FOR PRODUCERS OF VISUAL SELLING IN MOTION PICTURES SLIDE FILMS TV COMMERCIALS

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Well, all these things count. But... to most of your customers, your SALESMEN are the company.

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Show them this knack with:
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part of the outstandingly successful sound slide program... AGRESSIVE SELLING

Write for Details on Obtaining a Preview

Better Selling Bureau
6108-B Santa Monica Boulevard
Los Angeles 38, California
A Division of Rocket Pictures, Inc.

SIGHT & SOUND

Nat'l Film Board Offers Stock Films for Television

Non-profit service organizations which reach the public through TV public service time periods donated to them by local TV stations now have a new source of programming material in a special television library set up for their use at the New York office of the National Film Board of Canada.

Assembled in five sections, the Library will offer a wide variety of films in creative arts, health, welfare and safety, science and nature study, industry and labor, and sociology.

Many organizations, who have found that incorporation of a suitable film into their live TV presentations often makes for a more dramatic program, have already made liberal use of NFB films on television. The new Library will offer convenient service to all organizations throughout the country. Address is NFBC, Canada House, 680 Fifth Ave., New York 19.

NFPA Lists Over 200 Titles In Fire Control Film Book

A new “Fire Control Film List” which describes and provides sources for more than 200 motion pictures on home and personal fire safety, industrial fire protection, aviation fire control, forest, brush and grass fire fighting as well as fire department operations and civil defense has been issued.

Compiled by the Editors of Firemen, published by the National Fire Protection Association, the new 28-page list is available at 50 cents a copy from the NFPA Publications Dept., 60 Battery March St., Boston 10, Mass.

Fred Niles Offers a Free Chicago Services Directory

A smart and most convenient new directory of film and television services in the Chicago metropolitan area has been issued by Fred Niles Productions. Listings include closed-circuit television, film and television producers and distributors, studios, rail, hotel and airline services.

New four-color desk reference piece can be obtained on letterhead or phone request from the sales promotion manager, Fred Niles Productions, Inc., 1058 W. Washington Blvd., Chicago 7. Call SEcley 8-4181 for your free copy.

We can’t please everybody...
Primitive Africa to Modern Tools in “A Hoe for Kalabo”

* At their earlier 1959 convention in Detroit, members of the National Tool Builders Association premiered that group’s new 27-minute color film *A Hoe for Kalabo*, with a fascinating on-the-spot introduction filmed by producer Reid H. Ray in Africa.

The present status of the giant machine tool industry is contrasted with primitive iron-making methods used in a tiny village named Kalabo in the secluded Zambezi Valley. In Kalabo the natives smelt iron ore in a crude furnace using goat-skin bellows. A whole day’s work brings them a small chunk of iron to be pounded into a single hoe.

In vivid contrast are today’s modern machine tools—from the very large to the smaller and more precise tools which shave a millionth-of-an-inch from metal. Reid H. Ray Film Industries, St. Paul, is the producer for the Association through its public relations counsel, Hill & Knowlton. National distribution is being handled by Modern Talking Picture Service, Inc.

Half Million Feet of Moody Films on Way to U.S. Bases

* Nearly a half-million feet of Moody Science films are stacked in pile below as Irwin A. Moon, manager (left) and F. Alton Everest, director of science and production for Moody Institute of Science check films being readied for shipment to U.S. military bases.

Going to Army and Air Force bases around the world and designed to bolster religious and character guidance programs, Moody films have been widely used in the military for past 15 years. Air Force alone reports some 200,000 showings of Moody films per year.

Do your supervisors enforce painful discipline—or fair, understanding, and impartial discipline?

Effective discipline is of vital importance to your business. It’s the lubricant that will give you a smooth-running organization.

Show your supervisors the proved techniques of: “MAINTAINING DISCIPLINE”

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- “THE SUPERVISOR’S JOB”
- “INDUCTION AND JOB INSTRUCTION”
- “HANDLING GRIEVANCES”
- “PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY”
- “INTERPRETING COMPANY POLICIES”
- “THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT”
- “PROMOTING COOPERATION”

Write for Details on Obtaining a Preview

Rocket Pictures INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA
A dozen film awards to Ganz... thank you, dear judges!

...but what really counts is the fact that these films solved problems for their sponsors!


If you would like to see how we have solved problems like these with well planned, properly distributed films, write us. Chances are we have a directly related “case history” that will give you some good ideas.

WILLIAM J. GANZ COMPANY, INC.
(a Division of The Institute of Visual Training, Inc.)
Producers and Distributors of Business Films
40 East 49th Street, New York 17, New York    •    ELdorado 5-1443
40 YEARS IN THE SCIENCE OF VISUAL COMMUNICATION
The National Committee on the Aging, a standing committee of the National Social Welfare Assembly, has completed its plans and begun production, in association with Dynamic Films, Inc., of the first of five audio-visual programs around the central theme "Preparation for the Later Years." Each of the 5 programs will consist of a 30-minute sound film with accompanying film strips, discussion guides, and other pertinent literature.

The National Association for Mental Health will also cooperate in the planning of the whole series.
BUSINESS SCREEN

Survey of Film Distribution

500 Most Active Business Firms and Trade Groups Achieved Audience of 20,600,000,000 Viewers in 16mm Groups, Theatres and Television

BUSINESS SCREEN Survey figures of the total U. S. viewing audience for sponsored motion pictures in the past year reveal that a tremendous amount of time was devoted by groups and individuals to the public relations, informational and other films distributed by leading business concerns, trade groups and two Federal government agencies.

The Editors have compiled these data in the order of what they considered the relative importance of the various distribution channels. Hence, the movement of films to groups and institutions owning or having ready access to 16mm sound motion picture projection equipment was rated Number One for measurement and reflection.

Why We Rate 16mm Audiences First

This “self-equipped” audience goes to considerable lengths to obtain and view sponsored films of their choice. Involved in every showing is a voluntary selection of title, a mail or telephone booking and confirmation, personal or carrier handling of the print to and from the place of showing and attendant promotion of the event.

On the adult level, the groups involved in such showings represent influence-leaders in the community, members of civic, fraternal and other organizations, parent-teacher workers, etc. They also represent middle to high-income brackets, for the most part.

The age level of such 16mm audiences seldom falls below the teen-age group by the very nature of the films, teacher selection and other limiting characteristics that make the high schools of America an important segment of the total sponsored film audience.

Young Adults Need Facts on Business

American business and trade groups, conscious of a continuing urgent need for economic enlightenment among maturing young people and now aware of their personal income status, should not under-estimate the interest and accessibility of this audience.

The 16mm self-equipped audience also includes factory cafeterias and recreation areas (in nearly 7,000 employees of one Midwest plant enjoyed a “Movie Day” through the year in their arc projector equipped cafeterias). Union halls, church and community meeting centers, grange halls and after-hour use of school auditoriums are the “theatres” where Americans viewed sponsored motion pictures.

This preface is necessary to an appreciation of the solid facts now disclosed by the survey:

14,633,443 Hours of 16mm Viewing!

In the 16mm self-equipped audience group alone, nearly 400 million persons (394,152,000) devoted some 14,633,443 hours of viewing time to the films of some 500 business firms and trade groups. Only 15 million of this total audience, representing viewers served by U.S. Department of Agriculture films, can be deducted as not representing business-sponsored messages. One other government agency, the U. S. Bureau of Mines, distributes 16mm films to audience groups which are sponsored by metals, petroleum and other industries.

In 1958, there were 4,390,421 16mm showings of films reported by the seven cooperating commercial distribution agencies, by an additional 65 companies and trade groups maintaining direct audience contact—and by the U. S. Bureau of Mines and U. S. Department of Agriculture film departments.

It is on this basis, multiplying the extremely modest total number of showings by the average length of most sponsored films (an average of 20 minutes, with a range from 13 to 27½ minutes for most subjects), that a total of 14,633,443 hours of viewing time was derived.

(Cont'd on Following Page)

Sponsors Report Film Audiences Are Up 22%

MOTION PICTURES sponsored by American business firms and trade groups have increased in popularity by as much as 22 percent among the many kinds of audiences who saw them last year in clubrooms, classrooms, meeting halls, indoor and outdoor theatres and via television transmission in dwellings throughout the country.

Undertaking the first and most comprehensive survey of the sponsored film audience in six years (a previous one was made by this publication in 1952), the Editors of BUSINESS SCREEN have uncovered valuable and relevant data, some unhappy truths about sponsor neglect of valuable film properties (inadequate record-keeping, etc.) and substantial verification of individual audience size, handling preferences, etc.

The survey was undertaken by a combination of personal interviews, correspondence and the research. Approximately 500 business firms and trade groups, two principal U. S. government agencies and seven commercial firm distribution agencies provided the data for this survey. Nine of the 10 largest industrial corporations in the nation have their film distribution facts included.

All of the material covered in this survey and used in compiling total audience figures, averages and trends represents a BUSINESS SCREEN “Exclusive.” The success achieved in assembling heretofore restricted facts and long-needed indications of size and growth is reflected in the many comments as:

“Congratulations on tackling this job” and “Factual film distribution data . . . most essential in the field.”

No comparison of company-to-company figures has been made and all respondents were assured that comparative data would not be presented. The primary aim of this survey was to achieve an accepted and verified count of the total audience for sponsored motion pictures in 1958.

But out of it has come valuable data on the three main channels by which these films reach their intended audiences: (1) the “self-equipped” groups owning or having access to 16mm sound motion picture projection equipment; (2) commercial motion picture theatres, including drive-ins; and (3) public-service showings by television stations.

From these basic data, measurements will be continued on further 1958 facts and figures in succeeding issues. Finally, the figures will furnish a substantial base for annual compilations and growth studies in 1960 and the years ahead.
The BIG Audience for Sponsored Films:

☆ Considering the fractional seconds of readership accorded the best read color magazine ads, the devotion of viewers in a concentrated sight and sound situation which the motion picture affords, is well worth a long hard look by any business with appropriate subject matter.

The key to the availability of this voluntary and valuable audience remains in the quality of both the subject matter and its production. It is very significant to note that the most popular films listed in this survey by respondents were those professionally-produced, extremely interesting in content and information and well worth their viewing time and attendant handling problems.

It is at this point that the survey begins to derive valuable data for those who use or contemplate using the medium.

What Is True Size of 16mm Groups?

As survey facts unfolded in the daily arrival of forms and in the compilation of total statistics, the Editors watched with keen interest the averaging of individual audience sizes. By simple division of the total number of showings into total reported audience, the audience group size drifted from 60 to 38, to 45, 64, 69 and upwards to 83, 91, 98.

In notable exceptions that only served to prove an emerging rule, the average audience figure soared to a questionable 152, to 160, even to 347 persons per 16mm showing!

Because the facts have been previously noted in these pages, we can reveal that one large audience figure of 148 persons per showing (the American & National Leagues of Professional Baseball Clubs) was expected but accepted.

The exception exists in the tremendous popularity of these business-sponsored recreations of World Series play and the other enormously popular baseball film fare. Time and again, clubs and organizations booking these films have broken their own membership attendance records on the nights that the films are shown.

Average Audience of 52.25 Persons

But only sports, travel and such highly interesting and widely popular screen fare is going to break the seemingly inexorable audience average which has now emerged.

That average, realistic audience per showing in 1958 was 52.25, based on exhaustive checks of detailed figures from 40 reporting companies. This first check does not include sponsor figures reported by the commercial distribution agencies. Now they begin to provide valuable confirmation of sponsor data. For example:

Distributor's Average Shows: 51.66

The largest distributor agency in the United States, based on the total number of prints and number of clients served, and wholly specializing in sponsored film distribution, brought in an average audience figure of 51.66 per showing.

We emphasize that no persons outside the survey staff at BUSINESS SCREEN had access to these figures, there was no comparison, there was no opportunity or desire on anybody’s part to alter this valuable conclusion.

And now comes a third check against this “average audience”: the U. S. Bureau of Mines, serving a representative nationwide clientele with institutional and sometimes technical films, showed up with an average of 36.50 per showing.

Eight Largest Companies Average is 54

Finally, we summarized our findings against the total reports of eight largest companies handling their own films and serving total audiences in excess of one million persons each in 1958. Their average was 54 persons per showing. What’s the difference? Why is this important?

Well, it’s important as a check and balance against extravagant claims made by some of agencies and sponsors in reporting their figures. If the audience figure exceeds 100 persons per showing, en garde!

Certification of audiences by commercial distribution agencies has improved considerably in recent years. One service furnishes an advance notice of the impending date in the field. It is possible to use this date for a field check, to supply promotional literature to accompany showing and to have a representative present.

With a nationwide 16mm audience awaiting the films and having access to somewhere near 600,000 16mm sound projectors around the country, only sizeable companies with fairly extensive film libraries are today maintaining the kind of film handling and statistical operations required to effectively serve and record these audiences.

50% of Sponsors Use a Distributor

50 of the first 100 companies reporting in the survey indicated that they are currently using the services of specializing commercial film distribution agencies. The advantage of skilled personnel, modern film handling and inspection equipment to assure good print performance, geographical convenience of location to shorten print travel time and to increase performance per print per year in use were some of the advantages cited by sponsors who utilize commercial film distribution services.

Lack of identity and of a “close relationship” with groups viewing such films was proving no handicap. Correspondence with prospective audiences, their own catalogs and follow-up promotion was being maintained by companies whose actual handling and detail reports, etc. were being supplied by commercial film distribution agencies.

That is part of the picture which emerges on the 16mm self-equipped audience portion of this BUSINESS SCREEN distribution survey.

Sponsored Films in the Theatres

☆ A comparative handful of the total sponsor and trade group field is making use of one of the potentially tremendous outlets for their films. Of the nation’s 17,000 theatres (including about 5,000 drive-ins) nearly all are accessible for the showing of colorful and interesting sponsored shorts.

The largest and finest metropolitan theatres (like the Radio City Music Hall and Roxy in Manhattan, the Chicago, Roosevelt, Oriental and Woods in Chicago) have recently exhibited sponsored films. A Chevrolet “short” in widescreen and Technicolor (American Look) played the deluxe Oriental Theatre in Chicago for a solid week and repeated its engagement a week later.

Cost Is Low on a Per Person Basis

The cost of theatrical bookings ranges from $7.50 to $15.00, depending on length of subjects, which average from 10 minutes (best) to a maximum of 27 minutes. The shorter and the more professional the picture, the better the opportunity for the sponsor and the more enthusiastic the exhibitor. Showings are most often continuous throughout a booking engagement so it’s a definite bargain for the sponsor. Audiences of 1,200 to 2,750 persons are available in a single booking, at lowest estimates provided us by distributors.

Cost of color and widescreen production and prints may total up to a major budget item at the outset but when a single sponsor can report a total 35mm theatre audience of 14,261,929 persons in 1958...theatrical distribution is indeed an important channel of sponsored film distribution!

92 Million Audience Is Reported

The 1958 Distribution Survey figure uncovered a total audience of 92,607,386 persons for just two specializing film distribution agencies active in theatrical distribution plus just two other sponsors. None of this activity involved payment to the theatre, other than providing free-of-cost to the exhibitor a short subject he could accept as worthy of playing time and marquee display.

The price for success in the theatre field is the excellence of the picture, its interest and

BUSINESS SCREEN MAGAZINE
Bethlehem: Film Pioneer with a Future

Bethlehem Steel Company has been an active sponsor of motion pictures for advertising and educational purposes since 1912. In that year, the Pathé Frères Moving Picture Company produced a four-reel silent film for Bethlehem on the conversion of ore into finished steel.

According to an April 4, 1912 article in Iron Age, "fifteen electricians were constantly engaged in making the connections in the various shops to furnish the needed light. The illumination was provided by Cooper-Hewitt lights, with a 30-inch battleship torch light of 30,000 candlepower."

The article goes on to state that "other elements with which the film men had to contend were wind, steam, excessive heat and, for outdoor work, the severe winter weather." After forty-seven years, the elements remain unchanged.

Constant Interest Through the Years

Over the years, the company's interest in films as important communications media has been constant. Although primarily based on its advertising requirements, the Bethlehem Steel Company's film program also reflects the company's interests in the important fields of public relations, education and research.

As new developments have entered the field of motion picture production, Bethlehem has been quick to adapt them to the needs of its film program. Sound, color and high-speed photography found Bethlehem a receptive user. The same year that Eastman color negative stock (35mm) became available to industry, the company's first Eastman color production, Teamwork, was completed. All subsequent films for commercial distribution have been photographed on this stock.

Members of Bethlehem's staff supervise film productions from scripts through photography and editing to finished film. The films carry their sales messages on vehicles guided by the desire to inform and to educate and to entertain. They are designed and produced to reach specific audiences. This does not preclude films where an appeal is made to broader groups in the national community.

For example, a film on the highly-technical subject of reinforcing bar steel has had limited distribution, intentionally so, since it was aimed at engineers and interested students. More typically, a film about structural shapes, while aimed specifically at architects and builders, offers a theme that also appeals to students and lay audiences. A general, non-technical film discussion of steelmaking was produced solely for general audiences.

"Inside" Look at Plant Operations

The majority of these pictures are lensed in the company's eight steelmaking plants, its fabricating shops, mines, quarries, shipbuilding and ship repair yards. Enlarging their scope, Bethlehem includes in its films the processing and fabrication carried out in the manufacturing plants of its customers. Dozens of steel-consuming industries have had their operations photographed to amplify the message of such films.

Motion picture crews "on location" for Bethlehem films travel far and wide. In the past year, high-strength bolting was photographed on the 18th floor of a New York skyscraper under construction. Bethlehem's role in the nation's defense was pointed up with aerial photography of the Georges Bank Radar Station off Cape Cod. At nearby Saugus, Mass. (but centuries away in time) the country's first successful ironworks was photographed.

Pipe installations were filmed deep underground in the world's most modern iron ore mine; story line settings were picked up at locations in the Arizona desert and in the rain forests of Puerto Rico, as well as on sound stages in New York and Hollywood.

Bethlehem's own motion picture staff also produces 16mm films for internal company use. These projects are used for research, record, study and employee instruction. High speed photographic studies are made in many areas of steelmaking and processing to help improve operations.

Exclusive of public service television showings, well over a million persons viewed Bethlehem films last year in selective live-audience showings. For the most part, distribution of the company's present library of 21 motion picture titles is effected through Modern Talking Picture Service, Inc. Originally, prints were (continued on the following page)
Bethlehem on Film:

distributed through Bethlehem’s home office film library. But, by 1955, the volume of requests had increased to such an extent that distribution was turned over to Modern. Today, over a thousand prints are on hand in Modern’s 28 regional exchanges for rapid service to requesting audiences. Film requests from foreign sources, however, are still reviewed and booked through Bethlehem’s home office library.

Aside from distribution to outside groups and the general public, these films are also given wide distribution within the company itself. Bethlehem’s home office, for example, has projection facilities that rival many a community theater.

Six Pictures Showing on Television

Bethlehem entered the field of public service television in the fall of 1954. Six films are currently being shown, in black and white and in color. These titles have been well received by station program directors and their viewing audiences:

- The Open Road
- Futures In Steel
- Sheet Steel
- Bright Steel
- Futures In Steel
- The Long Pull

These titles have been well received by station program directors and their viewing audiences: The Open Road has been viewed by an estimated audience of 12 million; Sheet Steel’s contributions to agriculture are explained in Bethlehem’s 28-minute motion picture titled “Pageant of Steel” and released in 1959.

Since the inception of this public service television activity, these films have reached an audience estimated at over 75 million persons.

A program of limited theatrical showings was launched early this year. Within the first six weeks, Bethlehem obtained thirty bookings with only ten prints of its newly-released film Futures In Steel. More important than statistics is the booking selectivity exercised. Futures In Steel is an educational picture on the past, present and future of the steel industry. It was designed and produced to attract college graduates, particularly engineers, to careers in the steel industry.

To reach the college undergraduate with this message, theatrical bookings are arranged in college town theaters. Emphasis is on theaters in smaller towns adjacent to engineering school campuses rather than big city houses with impressive audience totals.

Bethlehem evaluates each individual picture on the basis of its performance and ability to do the job for which it was produced. Nevertheless, a number of films have won honors in both national and international film competition.

Most recent of these winners were Skylines and The Long Pull, which received Critics Awards at the Film Festival of Greater Columbus, Bright Steel received recognition at the Seventh International Display of Cinematography in Milan, Italy. This film also won top honors at the Cleveland Film Festival and Bethlehem’s Teamwork received a Silver Reel Award. Futures in Steel, Bright Steel and The Long Pull were all written by Oveste Granducci.

The Program Today; Its Subject Areas

Three new pictures are to be added to the Bethlehem library in 1959 to bring the company’s total current offerings up to 23 titles (one of the new releases will replace an obsolete black & white film on the same subject).

Scheduled for early completion is Fury of the Winds, a study of hurricanes and hurricane-resistant construction. Work on this film began early in 1955 when Howard Lesser of Knickerbocker Productions was engaged as a producer. His experience in meteorology also served in the advance script studies. In July of that year, camera crews were employed on a standby basis in Miami, Norfolk, New York and Boston. Twice in ‘55 the teams were alerted and storm damage scenes were obtained in Winsted, Conn. and Stroudsburg, Pa. as Hurricanes Connie and Diane swept northward.

No storms materialized in 1956 near enough for filming and the 1957 hurricane Audrey, struck the Gulf Coast with little warning. The 1958 season finally provided the opportunity to photograph a striking hurricane. High-velocity winds, rough seas and extensive damage scenes were filmed near Corpus Christi, Texas and at Wilmington, N.C.

In producing this film, Bethlehem and Knickerbocker consulted with prominent architects and engineers specializing in steel design and wind behavior. The weather bureau assisted with the meteorological material. Forestal Research Center at Princeton, N. J., made wind tunnels available for model study and photography.

Fury of the Winds was photographed entirely in Eastmancolor. It will offer 27 minutes of information on the technical subject of wind behavior estimated at over 75 million persons.
and wind-resistant construction to engineering and general audiences.

"Pageant of Steel" a Product Parade

Second major release in 1959 is Pageant of Steel, a 28-minute exposition on sheet steel. So versatile was this subject that scriptwriter Howard Stiles conceived a fictional trade show, literally a Pageant of Steel, in which more than 150 steel products from 60 different companies are displayed. These items range from toys to massive tractors.

Dramatizing this display was the challenge faced by producer James L. Baker of Mode-Art Pictures. 18 separate sets were constructed on two large sound stages to reproduce a full-scale trade show. Narrator Bob Warren leads the camera (a television camera, since Stiles conveniently wrote in a telecast of the show opening) from one display to another, showing how sheet steel affects the lives of everyone, every day.

Bethlehem's third film, due for release in 1959, is Steel Pipe—At Your Service. This film was photographed by Jules K. Sindic, directed by Leslie M. Roush and produced by Mode-Art Pictures under the supervision of Mr. Baker. Aimed primarily at building contractors and pipe suppliers, the film opens with a short prologue which underscores an immediate need for steel pipe. The resulting scenes demonstrate Bethlehem's ability to fill this need from the company's modern pipe mills.

Because of the nature of the product involved, brief sequences carried location crews into a wide variety of industries—refrigeration, chemicals, rubber, transportation, construction, farming, oil and others. Primarily a product-sales film, Steel Pipe also holds interest among non-technical audiences.

These three new pictures and the 21 other current Bethlehem subjects in the company's library fall into five subject groups: steelmaking, steel products, fabricated steel construction, ship building, and general interest.

Educational Films on Steelmaking

Four films which comprise the "steelmaking" group are primarily educational pictures, produced to acquaint their audiences with basic processes and procedures. They have become valued teaching aids in high school and college classes and have also found extensive use (CONTINUED ON THE FOLLOWING PAGE)
Bethlehem on Film:

among engineering and trade societies, at service club showings and other public audiences.

The basic steelmaking pictures, This Is Steel for high school use and Highlights In Steelmaking for college use, have been screened before an audience estimated at close to two million persons since original release. These subjects are soon to be re-released in modern color versions.

A measure of their effectiveness is found in the large number of colleges and universities that have incorporated these films into their courses in engineering and metallurgy.

Three Bethlehem films deal with fabricated steel construction. Two of these are documentary progress films of the construction of the Bethlehem-built bridges spanning San Francisco's Golden Gate and Chesapeake Bay. Produced to advertise Bethlehem's ability in this field, each has received wide distribution. Their audience popularity is constant, despite the fact that Building the Golden Gate Bridge has been in circulation for 20 years.

A third picture in this category, Men, Steel and Earthquakes, studies earthquake-resistant construction.

Two pictures in the Bethlehem library relate to shipbuilding and ship repair activities of the company. Shipways, produced during World War II, shows the company's contribution to the greatest shipbuilding program in history. The second shipbuilding picture, Inland Voyage, is a documentary film in color showing the conversion of a World War II Victory Ship into an ore carrier and the 3,000 mile delivery voyage of the converted vessel from Baltimore to Lake Michigan via the Mississippi River.

The largest group of films at Bethlehem is that relating to steel products. Primary objective of these films is the sales promotion of a given product or related group of products.

The nature of the product, its market, ultimate consumer use and similar factors influence or determine the treatment used in the films and their subsequent distribution.

Of the current nine product films, all are in color; five of these have been filmed in 35mm Eastmancolor and released since 1954.

Bright Steel, for example, is a picture about tin mill products—the story of equipment and technology required to produce tin cans and bottle caps—staples of American life which are more than 99% steel. It has been televised nationally over 22 network stations.

Two Bethlehem pictures were produced expressly for a public relations function: Fifteen Minutes With Bethlehem Steel presents an overall view of the company and its operations. It is particularly suitable for showings to groups touring Bethlehem operations.

Steel Builds the West, produced originally for showings to audiences west of the Rockies, shows the role of steel in the development of the Western states.

Nearly 5½ million members of Bethlehem's “live” film audiences throughout America these past 10 years and another 75 million viewers of its public service television films add up to an impressive total “exposure” to this company's always informative and often entertaining motion pictures. Bethlehem pictures have an important common denominator . . . they are above all honest, useful delineators of a great company's products and ideas.

BUSINESS SCREEN MAGAZINE
The BIG Audience for Sponsored Films:

(Continued from page twenty-eight)

value to the audience and thus, its acceptability to the theatre owner. Films on product design, highway construction, health matters, travel and recreation have all played well in the nation's theatres within the year.

One commercial distributor reported to the survey a low total average attendance per theatrical booking of 1,200; another delivered figures showing average attendance during a single booking engagement of 2,750 persons. These are probable minimums and maximums for the averages.

And Now: Film Showings on Television

48 of the first 100 companies reporting directly in our Distribution Survey indicated release of sponsored films to the nation's television stations for public-service showings. Here again, public service really means publicly interesting and this is the key to sponsor acceptance of his films by station program directors.

The total audience in this third phase of sponsored film distribution really takes off and soars to astronomical heights. Lacking a standard formula which sponsors can recognize, commercial film distribution agencies have followed station precedent and agency methods in computing the probable audience achieved by films booked into tv stations.

Formula for Computing TV Audiences

"We compute TV audiences on a market by market formula, making allowances for time of day, number of sets in area, number of stations in the market and average viewers per household," says an experienced distribution executive in verifying his company's average viewing audience of 40,000 persons per showing on television.

This checks out with an average of 38,900 viewers derived by the Editors from the figures of still another distribution agency active in this field. A third agency drops down to a modest 16,923 as we cast their bookings on a total reported audience of 53,667 persons in 1958.

Report Over 20 Billion TV Viewers

Now hold your hats, men, as we take off into the outer space atmosphere of the total 1958 audience for sponsored films exhibited on television:

With comparative ease we cleared over 20 billion persons out of the adding machines for just 20 companies and trade groups and six commercial distribution agencies.

A single national trade group, whose films you have certainly seen if you watch television at all, played on 331 stations a week for 52 weeks last year and figured its total audience exposure at over one billion viewers (1,040,000,000).

Confirmed by Surveys and Interviews

"... through broad surveys and depth interviews of adult audience only, we feel that this figure is quite conservative," reports the sponsoring group involved. Other films out

of its library totaled an additional 20 million tv audience in 1958.

Two big companies, however, take a dim view of these figures (they're in the "top 10" of U.S. manufacturing companies) while they do keep track of television bookings, they "don't try to estimate the audiences."

Distributors Aid with New Formats

The audience, however, is there and stations have shown keen interest in films that prove worthy fare. Development of "Magazine" and "Digest" programs, in which short-length films are combined for special audience appeal by distribution agencies, have proven successful and are popular with the stations.

Lest anybody think this is a one-way street in which sponsors are the sole beneficiaries... these "public service" films are being regularly "programmed" and "listed" by the stations. In fact, they show up well on the ratings and in audience response.

Good Pictures Welcomed by Viewers

As an interlude for the inevitable commercial spots—good public service, travel, recreational, health, home-making, medical and science subjects are welcomed by a large segment of today's television audience—surfaced by the gun-slinging cowboys and gumshoeing private eyes whose misadventures dominate tv.

Promotional tie-ins provide rich dividends for alert sponsors who have been able to schedule window displays and to alert local dealers to station tie-in opportunities. This can work out well for local station spot sales, too, and further development in this direction can be regarded as inevitable.

"Public Service" Means What It Says

One phase of sponsor activity in commercial distribution is not working out too well, from station reports prompted by survey data. This is the sponsor practice of furnishing "throwaway" film clips for news and sport programs, etc.

One sponsor apparently does this on a relentless weekly basis. But station reaction soon sets in and the convenient waste-basket is the eventual fate of over-frequent (and not always news-worthy) film publicity releases.

Promotional tie-ins are amenable, available and thoroughly professional presentation is a safe bet. And theatrical distribution is a real bargain at the low per person rates now in effect.

Better Films Will Show on Television

3. Television's welcome mat to sponsored short subjects depends on the quality and interest of films. Don't look for any miracles in this direction unless you've got product worthy of the effort.

Finally, those on-the-sky audience figures for public service television showings are, at best, only indicative. Here again, however, one standard of computation should be observed by all distribution agencies and it should be recognized by sponsors for uniform accounting of the total audience.

If it's to be "40,000 persons per showing," let the figures be based on a definite formula. Getting the film to the station on time, in perfect playing condition and worthy of the time to be devoted to it are other prerequisites to be observed by every sponsor.

Editor's Note: Part II of this continuing survey will appear in the next issue.
**“Something Extra” from ALCOA**

**Showings to Purchasing Agents of a Well-Designed, Fast-Paced New Color Picture Help to Interpret Company’s “Added Values” Program**

Motion Pictures of the Aluminum Company of America have gained widespread public acceptance over the past 20 years. Such perennial favorites as *Unfinished Rainbows*, *Curiosity Shop*, and *This Is Aluminum* visualize Alcoa’s extensive research efforts and furnish useful educational fare.

The newest of these public relations offerings is *A Product of the Imagination*, a portrayal of aluminum’s discovery and application (Business Screen, No. 2, Vol. 20, 1959).

Within recent years also, the company has placed new emphasis on films for those who use and influence the use of the product itself. An award-winning, design-conscious picture, *Color and Texture in Aluminum Finishes*, was primarily directed to this buyer audience. It is now joined by another and equally effective sales promotion film, *Aluminum Is Not Only Aluminum*, recently released for showings by Alcoa distributors and representatives to purchasing agents.

Produced by On Film, Inc. on an extremely short schedule of 60 days . . . *Not Only Aluminum* is an integral part of Alcoa’s current “Added Values” program. Its 146 scenes comprise a thoroughly functional (but equally fascinating) review of the theme “all of Alcoa’s skills are mobilized to a single purpose: to put more than just 16 ounces of metal in every pound of aluminum you buy.”

“Something extra” from Alcoa includes research, product development, service inspection and quality control, availability of product (through 68 strategically-located warehouses) and heavy emphasis on the company’s year-round promotions and its widely-publicized label.

A happy use of old-time movie scenes to break these well-pointed sequences is matched by excellent pictorial design and color. But the overall aim of . . . *Not Only Aluminum* is rifle-straight to its target audience: the purchasing agent.

Requests for this film should be made to Alcoa’s Motion Picture Department, Room 1501, Alcoa Building, Pittsburgh, Pa.

Below: “Something Extra” from ALCOA. Showings to purchasing agents of a well-designed, fast-paced new color picture help to interpret company’s “Added Values” program.

Left: “from anywhere in the country Alcoa tape relays your order to the Teletype center in Pittsburgh.”

Below: “So the man who sets out to make a purchasing decision must see beyond . . .”

Above: good modern lighting techniques make a dramatic effect in this living room scene.

There is a pictorial resume of theatre lighting from the past to the present day. The interpretative suggestions of a drama professor carry the stage theme into a student’s home. There, the lighting tricks of the stage appear to have succeeded in many ways. Controlled lighting dramatizes sculpture and art; covelight accentuates a fireplace.

Lighting alone changes the mood of a party in the family room from a high-keyed, brisk setting for table tennis to a romantic atmosphere for dancing. A brief, closing “how-to-install” scene on Luxtrol Light Control equipment is available to technically-minded audiences.

Prints are being made available by the sponsor for private or public showings on free loan or they may be purchased outright by electric utility companies throughout the country.

Where to Get Picture

Write the Superior Electric Company, Department BS-4, Bristol, Conn. for free loan of the film or call company sales offices in major U.S. cities.
CASE HISTORIES OF CURRENT SPONSORED FILM PROGRAMS

Auto Racing: Tire Research Tool

“Circle of Confidence” Shows Major Events of ’58

SPONSOR: Firestone Tire and Rubber Company.

TITLE: Circle of Confidence, 28 min., color, produced by Willard Pictures, Inc.

From the beginning of auto racing Firestone has always believed that lessons learned in competition on the track were the very best means of checking and developing tire research for all purposes. The company has done so much for racing, supplying special treads for special needs, and constantly improving racing tires, that today fully 90° of all race tires carry the Firestone insignia.

Because of its pre-eminence in the field, audiences of many kinds have come to depend on Firestone for information on racing, which the company has been glad to supply from time to time with films on such specific races as Indianapolis, Pikes Peak, Daytona and Monza.

Because these films have been so highly popular, last year it was decided to make a compendium of all major racing events in order to give an overall picture of auto racing and its value to tire research and development.

Circle of Confidence shows five major events of the 1958 season, each covered in meticulous detail. Over 200,000 ft. of 16mm color film, and 40,000 ft. of 35mm color negative were used.

The film shows how research in the laboratories and on the track complement each other. While a thoroughly “researched” tire may pass all specifications, only the exaggeration of all the hazards of normal driving—which is racing—can prove the tire completely fit for highway use.

Each race provides different problems for tires: at Sebring’s 12-Hour Grand Prix for sportscars the demand is for maximum traction for quick acceleration but minimum wear to reduce pit stop time; on the hot Darlington, S.C. oval, resistance to heat assumes great importance; at Pikes Peak It is traction—and, it is interesting to note—most cars on the Colorado mountain-climb use stock Firestone Town and Country tires—available everywhere.

Much of the footage in the film shows the use of new camera techniques—shots made from specially rigged cameras on cowlings and the rear-ends of cars in actual competition. Other shots have the candid look that comes from hard-to-get on-the-spot camera work along the right-of-way, curves and from helicopters.

373 prints of the Circle of Confidence have gone into circulation—as fast as the lab could turn them out to meet a whopping demand. Versions in French, Spanish and Portuguese are also being prepared.

Distribution of the film is being handled by Association Films, which also is presenting such other Firestone racing films as: The Fabulous 500, The Monza Challenge, and Pacemakers and Champions.

Good Salvage Cuts Fire Losses

Underwriters’ Film Points Up Attitude, Training

SPONSOR: National Board of Fire Underwriters.

TITLE: A Tale of Two Towns, 20 min., color, produced by Audio Productions, Inc.

How can you tell the difference between a good fire department and a better one? Watch how they work on salvage. The first responsibility of fire fighters is to save life, and to put out the fire, of course. After that, to minimize the destruction of property, as much as possible. But it is here that some fire departments have not made as much progress as in other cities where salvage activities are stressed and firemen carefully trained.

A Tale of Two Towns illustrates the attitudes of the two fire departments toward fire salvage, and shows how a salvage-minded department earns for itself the respect and support of the citizens it serves. Yet, as the film shows, fire departments can conduct salvage work efficiently without additional manpower and equipment requirements.

Some common sense rules for good fire salvage procedure:

... During forcible entry do not cause more damage than absolutely necessary.

... Aim water streams directly at the fire. This eliminates excessive use of water with the resulting excessive damage.

... Smoke and fumes should be removed as quickly as possible.

... Use salvage covers to protect furniture, merchandise, etc., against water and other damage.

... Remove water with the help of chutes and through holes drilled in the floor.

... Business records and personal objects, although damaged and charred, should be preserved with great care.

A Tale of Two Towns was produced with the cooperation of the fire departments of New Haven, Conn., and White Plains, N.Y.—both examples of the very best in fire departments. The fires in the film are real scorches—especially constructed and set off in some condemned buildings in New Haven. Once, such was the heat of the blaze, the film crew had to duck out momentarily and leave the cameras running.

In addition to distribution of the film by NBFU through its affiliates, Audio Productions is offering it (either in b/w or color) to industrial concerns for use as an in-plant training tool, or, for presentation to local fire departments.
Natural Gas Reports to America

Pipelines Spanning the Continent. Gas Has Become the Nation's Sixth Largest Industry in a Decade

Sponsor: Panhandle Eastern Pipe Line Company.
Title: Impact, 26½ min., color, produced by Farrell and Gage Films, Inc. Distributed by Modern Talking Picture Service, Inc.

This picture is different from some other natural gas (and petroleum) films in that it is much more about the industry and its economic impact on the nation, rather than about one company.

Panhandle Eastern Pipe Line, which is both a producer and a transporter of natural gas, wants the public to know just what goes on in this big new industry. New, it certainly is; hardly more than a decade ago natural gas was only an important industry in its producing area. Now—through pipelines—its usefulness spans the continent.

Through excellent pictorial photography and animation, the film shows how gas wells are discovered—a gigantic gamble, and the gas "scrubbed" of impurities and transported—560,000 miles of pipeline, a major industry in itself.

Natural gas now heats more homes than coal or oil, but perhaps its greater impact has been in supplying raw material for countless new industries. Today, natural gas provides synthetic alcohol for solvents, ethyl chloride for high-octane gasoline, butane for rubber, ammonium nitrate for fertilizer, polymers, plasticizers and polymers for the chemical industries.

Costly drilling operations must go on as the gas industry seeks to fill ever-increasing demand.

—over 25,000 different industrial uses for natural gas. In fact, it is now the sixth largest industry in America, employing millions of skilled workers, and producing twice as many tons of gas as the whole steel industry produces tons of steel.

Impact comes to this important point: the 8,000 territorially competitive gas producers now supply their product for only 4% of what the ultimate customer pays for it. In fact, if the producers furnished their gas free to the utility, the average customer's bill would be almost the same.

These African ladies find new joy in that modern marvel, the sewing machine. Sales are booming there.

India's Major Food Problem

More than 80,000 men are at work in the Tata steel mills of India while others work to improve millions of acres of land to overcome India's greatest problem: her food supply, already up 15% in five years. Health and education are cited as big problems throughout the world but these also are being overcome. Shown are health clinics of Malaya which have helped put Europe back on her feet within a few years after the war eventually left European families with money to spend on necessities. This discretionary buying power created a mass market in Europe, opening the doors for products from the rest of the world. Europe, the film points out, must now import 20% of what she consumes and a rise in her standard of living is a boost for all other economies of the world.
Venezuela. $350 million is spent each year on roads and other public works, will help assure rising living standards and improve the potential of a single world market.

Section. Public Relations Department

planes which carry tons of cargo. In Brazil, they're tackling the transportation problem by planning a $142 million railroad. In Venezuela, $350 million is spent each year on roads and other public improvements.

The film concludes that the vast potential of a single world market will help assure rising living standards for all peoples and offers the best hope of world peace. The Big Change in World Markets is available on free loan from the Film Section, Public Relations Department. The First National City Bank of New York, 55 Wall Street, New York 15, N. Y.

Telephone Science

New A T & T School Film Shows How Phones Work

Sponsor: American Telephone & Telegraph Company.

Title: Your Voice and the Telephone. 7 min., color, produced by Audio Productions, Inc.

One of the most popular Bell System films in recent years has been Sounds Familiar, a general public information subject which describes how the telephone instrument works—tells why the voices of such stars as Charlie McCarthy, Arlene Francis and Red Barber sound familiar and lifelike on the telephone.

For school use, the telephone company has had Sounds Familiar revised. Now, as Your Voice and the Telephone, it is perfectly tailored to serve as a curriculum film in general science for schools. Animation sequences detail the operation of the transmitter and receiver and show how they produce and receive sound waves.

How to Meet Price Competition

Better Selling and Service Can Beat Lower Prices

Say Successful Dealers in Good Filmed Interviews

Sponsor: National Carbon Company, Division of Union Carbide Corporation.

Title: Assignment: Anti-Freeze Sales. 20 min., b w, produced by Klaeger Film Productions, Inc., through Winn Esty Co.

National Carbon Company has for years promoted "Prestone" Brand Anti-Freeze through service stations, garages and car dealers and has fair traded the price in all states with Fair Trade status. At the same time the company has recognized that anti-freeze can be purchased from non-service type dealers at low prices.

To present to service dealers the facts of life in regard to the sale of anti-freeze, National Carbon decided to produce a country-wide filmed report on what some dealers were doing to combat the discounts and to continue to make a fair dollar on "Prestone" anti-freeze.

Living With the Discounters

The film's theme is that discount houses are a fact of life, and service station operators will just have to live with them. For help in obtaining the facts at the dealer level the company turned to Victor Postillion, Executive Secretary of the Gasoline Retailers Association of Metropolitan Chicago.

Postillion, a gas dealer's gas dealer for many years, is admirably equipped for talking to service station people in their own language. He agreed to travel a route from Portland, Oregon, to New York interviewing dealers before the camera.

"One thing I advise you to do," said Postillion, "is to show actual service stations and record actual dealer comments."

The film shows how dealers are selling "Prestone" under any and all conditions. It pounds home the fact that anti-freeze must be properly installed—hoses checked and replaced if necessary, flushing in spring and fall, the installation thoroughly tested before the customer drives off.

Tight Schedule and Problems

The Klaeger crew—working a very tight schedule—had to shoot under every kind of weather condition. Camera angles were difficult to set up because gasoline brand names had to be avoided, and, in most cases there was not time to mask them out. But the films are true to life, never contrived. Credit ace cameraman Dave Ondar for this.

Two hundred prints are now in the field, playing before gasoline dealer associations and other service dealer groups all over the country.

Their Ideas Increase Sales

Assignment: Anti-Freeze Sales found that "Prestone" anti-freeze was being very successfully merchandised by such dealers as William W. Rudd, of Chicago, who brings customers in and keeps them happy by a guarantee plan backed by superior service.

Robert Montgomery, of Detroit, uses an automatic record player in the fall that reminds each customer as he gets gas that now is the time for "Prestone" anti-freeze installation.

William S. Johnson, of Kansas City, says, sure, he has to compete with discount houses—buys things there himself—"anyone who doesn't is a liar or a fool."

But Mr. Johnson sells a lot of "Prestone" anti-freeze. The secret, according to him, is service—"there is a lot more to anti-freeze protection than just dumping the stuff in the radiator."

Charles Goforth, of Portland, Oregon, adopts the same methods as the big chain store guys. To sell his services he uses direct mail, radio and newspaper advertising and finds that hustling after business like that brings in the customers.

Four Steps Toward Profits

Vic Postillion sums up his experiences speaking to members of the New York Gasoline Dealers Association at the end of the film. "Prestone" anti-freeze can be merchandised profitably if (1) the dealer features good over-all service and the customer has learned to trust him; (2) the dealer promotes anti-freeze installation early—not waiting until the first frost drives the customer to the nearest discount store in a panic; (3) promotion is aggressive, hard hitting and timed to the season; (4) dealers recognize that the discount house problem will not be resaved by tears or curses—they can be beaten only by proved selling methods that work.
Above: scene from Coty’s “French Spice” produced by MPO Television Films.

TV COMMENDATIONS AT CANNES

This Charmin Tissues’ commercial won honors for MPO-TV and Campbell-Mithun.

“Girl in Pool”—one of two prize Zest Soap spots produced by Peter Elgar, N.Y.

Below: Chesterfield’s “Song of the Cowboy” was produced by Filmways.

At right: winner of a first prize for animation was this Playhouse Pictures’ Ford commercial created for J. Walter Thompson Company and Ford Dealers.

U.S. Wins Grand Prix at Cannes

Share Honors With European Cinema, TV Spots With 10 Awards at Sixth International Advertising Film Festival in France

The International Advertising Film Festival, held annually in Europe for the past six years and heretofore dominated by theatre screen advertising playlets in which its continental entrants have excelled, added television commercials to the awards bill-of-fare at the Sixth Annual event in Cannes, France which concluded on June 13.

Visitors from the U.S. were few in number in contrast to delegations numbering into the hundreds from Britain, West Germany and France but American entries took both Grand Prix, two first prizes, one second prize and seven special commendations. The Grand Prix for Cinema Advertising, picked from a total of 442 films, went to Chevrolet Station Wagon produced for Campbell-Ewald Company, Detroit, by Lawrence-Schnitzer Productions of New York.

Calo Spot Wins Television Award

The Grand Prix for television films, picked from a total of 453 entries from 19 countries, went to a Calo Dog Food commercial produced by Cascade Pictures of California for Foote, Cone and Belding, Chicago.

A first prize for animated films up to 30 seconds long (television commercials) went to the Ford Dealers Shaggy Dog commercial produced by Playhouse Pictures, California, for J. Walter Thompson.

First prize award for either live action or animated commercials longer than 60 seconds went to a Piel Brothers’ Hockey spot produced by CBS Terrytoons, New York, for Young & Rubicam, Inc., New York.

Second prize among television commercials (for animation up to 60 seconds in length) went to the Anderson Soup Splitting Peas commercial produced by Goulding-Elliot-Graham Productions, New York for Bryan Houston agency, also of New York.

Seven Win Special Commendations

MPO Television Films, New York, won two special commendations. Coty’s French Spice commercial for BBDO and Charmin Tissues’ Charmin Baby for Campbell-Mithun were the two winners for MPO.

Cascade also came up with a special commendation award for Dial Soap’s Hobo Mystery, produced for Foote, Cone & Belding.

Chicago, Robert Lawrence Productions also scored in the commendation group with Les-

This Calo commercial won TV Grand Prix toil’s Penetrating Agent spot produced for Jackson Associates.

Two Zest Soap commercials, Girl in Pool and Slide, produced by Peter Elgar Productions, New York, for Benton & Bowles, also won special commendations as did Chesterfield’s Song of the Cowboy spot produced by Filmways, Inc. for McCann-Erickson and Carling’s Stag Beer commercial Goldfish, entered by Edward H. Weiss Advertising, of Chicago.

Hard-Working Jurors See 895 Films

An international jury of eleven men prominent in advertising within their respective countries viewed the total of 895 films during five consecutive days of projection at the eye-filling Palais des Festivals in Cannes, Spain, the Netherlands, Germany, Scandinavia, Great Britain, France, Switzerland, Italy, Belgium, the United States and South Africa were represented on the hard-working jury. John Freese, head of film production at Young & Rubicam, Inc., was the American representative on the awards jury. All U.S. awards were accepted by Wallace A. Ross, public relations counsel, and lone American delegate among a total of over 900 who attended from 19 countries.

Peter Taylor was Festival Director, representing the two sponsoring groups, the International Screen Advertising Services and the International Screen Publicity Association. Plans for the Seventh Festival were tentatively set for Venice, Italy in June of 1960.
WINNERS OF CINEMA AND TV AD FESTIVAL HONORS

Grand Prix du Cinema
(Theatre Screen Advertising Films)

Grand Prix de la Television
(Filmed Television Commercials)

Palme d'Or du Cinema

Palme d'Or de la Television

First Prize Winners: Cinema Advertising
Category #1: Live Action, 13-30mm

Category #2: Live Action, 31-55mm

Category #3: Live Action, 56-110mm

Category #4: Cartoon, 13-30mm

Category #5: Cartoon, 31-55mm

Category #6: Cartoon, 56-110mm
Film: *Una Vida Con Stock*. Producer: Ferry Mayer Film Pubblicitari e Televisivi S.p.a., Milan (Gino Gavioli and Giulio Giongi).

Category #7: Puppets & Marionettes
Film: *Dutchy Is de Baas*. Producer: Joop Geesink's Dollywood, Amsterdam (Hend Klabos).

Category #8: Models & Special Effects

Category #9: Cinemascope
Film: *The Raft*. Producer: Filmlets (S.A.), Ltd., Johannesburg; African Film Productions.

Category 10a: Series-Live Action

Right: Terrytoons’ winning “Hockey” spot—

The only words: “Yes, fun to see, fun to drive, fun to buy—the Chevrolet.”
Shooting Boards for Television

Tom Dunphy’s Sketches Go Step Beyond Story Board

Business Screen Special Report on TV Film Techniques

Dunphy, vice-president of Wondel, Carlisle & Dunphy, Inc., first began working with what he now calls “shooting boards.”

As Dunphy went on to become a newsreel cameraman, a writer-director of Naval documentary and training films and a leading producer-director of industrial films, he learned that the technique of sketching scenes into shooting boards has become increasingly effective. He emphasizes that his shooting boards are not art—in fact they may frequently look more like matchstick-figured doodles, but as their principal purpose is to set in his own mind the angle, extent of coverage and movement within each scene, elaborate shooting boards are seldom necessary. On some occasions, where a more finished board may be required for an intra-agency conference, or client approval, WCD’s art department prepares one.

Saves Time and Expense

All screen directors pre-plan a day’s action to a greater or lesser extent by necessity. Dunphy believes his shooting boards carry the pre-production planning beyond most mind’s-eye visualizations. For one thing, it enables him to establish his actual content with his agency commercial producers before moving on to the set. It insures that all concerned will agree on objectives in conference with considerably less expensive time consumed than on the set with a full crew standing by. Thus it is a motion picture production tool permitting all parties concerned to work out the problems involved using explicit motion picture semantics so that everyone concerned knows exactly what is going to be seen on the screen in the finished product.

It might be said—doesn’t the agency’s story board do this? No, it does not. With few exceptions, story boards are head-on visualizations, not indicative of final camera angles or the mechanics of player movement. While agency art directors are now much more facile and cognizant of film techniques, the head-on story board will probably be around for many years to come.

Helpful to Set Designers

Tom Dunphy has found shooting boards can be most helpful to the plans of scenic designers, not only as assisting in composition, but as a must in planning for action. For instance, Dunphy frequently likes low angles for dramatic emphasis. Shooting up, he needs ceilings, which some designers are often ready to omit. Working out these elements in advance saves many hours of headaches on the day of shooting. And with exact angles indicated, some parts of the sets may be left undressed, often resulting in considerable saving in construction costs.

Dunphy’s shooting boards are, of course, not always immediately acceptable. Some ideas, camera movements and angles will be rejected by the agency producer for very good reasons, but the benefit of the thinking about it and the careful pre-production planning is still there. Tom Dunphy believes that if a director merely takes an agency story board, practically as-is, and shoots it that way, he is just regurgitating something that often wasn’t right in the first place and adds nothing to the production value of the commercial.

An Asset in Pre-Production

This technique of blocking out and breaking down is the screen director’s homework. All good directors do it. The shooting board’s great value is to formalize and effectively spell out the production mechanics in advance so that all concerned can work out the angles, and the director himself can agree on objectives in conference with the producers, writer, camera man, and scenic designer. Dunphy’s shooting boards have become so useful in pre-production conferences that some agencies now deliver a written script only, rely on the WCD shooting board for exact delineation of what will finally appear on the screen.

An interesting point can be introduced here: how important to its success is the director of a TV spot? Is it just a case of pointing a camera at good-looking players on a story board set and nudging them into mouting their lines without mumbling?

Spot Director a Craftsman

Tom Dunphy says that in his experience—and it is a wide one—the TV spot director has a more difficult job, must be a better craftsman than his dramatic counterpart. He must continually use vignettes to create mood and tell a story; he must take an advertising message of little intrinsic audience interest and punch it up to become interesting. Where a dramatic director may ramble for minutes to establish a point, the TV spot director must create a logical beginning, middle and close in but 58 seconds, yet focus attention on the important advertising elements of each scene. This takes extraordinary skill.

Some story boards will contain from 10 up to 32 scenes that must be woven into one minute. Yet,
the spot director is bound by the same rules of continuity as the dramatic director—players must enter a scene and leave it gracefully and logically. The director must understand all the short cuts to quicken the pace; he must be a man with a very big bag of tricks.

TV commercial directors must have a complete knowledge of costs. As each spot is so carefully entered a scene and leave it gracefully, dramatic director—players must enter a scene and leave it gracefully and logically. The director must understand all the short cuts to quicken the pace; he must be a man with a very big bag of tricks.

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Wonderful World of Wild Life
Nature Pictorialist Captures the Beauty and Color of New Mexico's Vacationland in a Memorable Film

Sponsor: New Mexico Department of Game and Fish
Title: Wildlife World, 29 min., color, photographed by E. P. Haddon and produced through the facilities of Ideas Illustrated, Inc.

Audiences of all ages and especially the millions of members of sportsmen's clubs will find Wildlife World an eye-filling, pictorially delightful new screen experience. One of America's top-flight photographers of wildlife, E. P. Haddon, has captured the true beauty of his native state's wilderness and its inhabitants in color and composition that ranks this picture with the finest of its kind.

Rare Splendor of Outdoors
New Mexico's crystal lakes shimmer like jewels in craggy mountain settings as the eye of a concealed camera records the flash of wily rainbow trout; patient stalking captures memorable scenes of Sonoran fantail deer, bighorn sheep, elk and mountain lions. Elusive water fowl and rare quail compete for stardom with trout and plentiful panache.

Captured in misty splendor are lotty mountain peaks and lush forests and meadows, the living color of desert plains and sparkling currents of mountain streams... all part of the 23 1/2 million acres of New Mexico's vacationland. There are 2,715 miles of trout streams and 11,675 acres of well-stocked trout lakes.

Scenes to be Remembered
Among the most thrilling of Mr. Haddon's sequences is a shot of waterfowl on the wing against a background of New Mexico sky and mountains. Wildlife portraiture is at its best when a buck mule deer is snapped cramming his neck to locate the hidden cameraman.

Prints of Wildlife World are available to qualified groups in New Mexico on free loan from the office of Fred O. Patton, Chief, Information and Education, New Mexico State Department of Game & Fish, Santa Fe. Out-of-state inquiries are directed to the State's Tourist Bureau in Santa Fe. Fred Phelps is Director of the Bureau.

Edited by Ideas Illustrated
Ideas Illustrated, recently specializing in outdoor films, handled editing and production of Wildlife World. Its president and executive producer, Irvin Gans, served as associate producer. Descriptive narration, strongly sustaining the pictorial beauty of this picture, was skillfully written by Robert Arch Green, with a long list of Western credits in both films and television.

Another New Mexico Game and Fish picture is currently in production at the same studio. This is a film on the complete life cycle of the trout and includes a 5-minute underwater sequence from the trout's eye view. Also in production at Ideas Illustrated, Inc., is a filmed story of the Rio Grande River and Forest Fantasy, a 20-minute color subject being produced for theatrical release on New Mexico's Indian craftsmen.

Millions of Americans Are Active Participants in Sports
Ever wondered how many Americans are involved in the various recreational and sports pursuits? Thanks to our good friends at The Athletic Institute, here are the latest poll figures on participants:

Boating: 37 million persons
Fishing: 251/2 million persons
Bowling: 22 million persons
Hunting: 18 million persons

Among the active games, basketball easily leads the field with 11,275,000 participants and baseball with 7,925,000 players is closely followed by softball with 7,840,000 in the field. Tennis, with 6,714,000 on the courts is more than a million ahead of golf which has 5,400,000 who follow that little white ball from green to green.


Golf Fans See Canadian Open Championship on the Screen
Both Canadian and American golf and service clubs are attending the 1958 Canadian Open Golf Championship — on film. A new motion picture, Fight for Fame, is being made available on free loan via Seagram Distillers, Inc., Chrysler Bldg., New York City. Picture was lensed by Crawley Films, Ltd. 25-minute subject was the first Canadian motion picture to be shot on new Commercial Ektachrome.
For quality production more and more of the quality accounts are entrusted to MPO's care

... and below is a list of companies whose motion pictures* are currently being produced by MPO:

AMERICAN AIRLINES, INC.
AMERICAN INSTITUTE OF CPA'S ASSOCIATION OF PACIFIC FISHERIES BURLINGTON INDUSTRIES, INC.
E. I. DU PONT de NEMOURS & CO.
FORD MOTOR COMPANY

GENERAL MOTORS CORPORATION
GULF OIL CORPORATION
HAMILTON WATCH COMPANY
INTERNATIONAL BUSINESS MACHINES CORP.
UNION CARBIDE CORPORATION
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

For detailed information regarding MPO's Creative staff and studio facilities, write or call
Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830
Camera Eye

A Column of Industry Events

Pillsbury Management Film Backs Up the Sales Force

☆ A new 71/2-minute color film that takes Pillsbury Company grocery products salesmen through all phases relating to their jobs was shown during May sales meetings held in eight regional areas of the U.S.

Film was created for Pillsbury's Grocery Products Division by George Ryan Films, Inc., under the supervision of Wayne E. Langston, executive vice-president. Designed for internal sales training, its phases deal with advertising, public relations, marketing, research and production at Pillsbury. Mission is to impart to company salesmen the firm's ability to stand behind him and its products through all modern techniques in management, production and distribution.

Linde's "Gift of Kings" Premiers to Retail Jewelers

☆ The Star Sales Division of the Linde Company, subsidiary of Union Carbide Corporation, will premiere a new 131/2-minute color film, The Gift of Kings, in August at the convention of the National Retail Jewelers of America in New York.

The new picture tells the story of star sapphires and star rubies from early history to the present, tracing their discovery in India and Burma to the invention of the Verneuil furnace for the making of synthetic corundum. Developed in very recent times are the Linde Stars, now widely used by more than 200 manufacturing jewelers in their lines of fine jewelry for both men and women.

Following the August premiere, prints will be made available to jewelers for showings to clubs, civic organizations and women's groups. Peckham Productions created the film.

Ralke Company Debuts New Audio-Visual Center in L.A.

☆ The growing importance of audio-visual services in large U.S. metropolitan centers gained impetus this month with the occupancy by the Ralke Company, Inc. of its new Audio-Visual Center building at 849 N. Highland Avenue in Los Angeles.

The ultra-modern 3,500 foot structure provides larger display area for a-v equipment and accessories, houses a demonstration room with special acoustical treatment for tape and film reproduction. A retail store is also maintained.

Better service to industry: the new Ralke Audio-Visual Center.

This IS News: Sponsor Presents Film Award to Producer

☆ Considering the rather widespread belief among the film producing fraternity that their efforts go largely unnoticed by top management, an experience of Matt Farrell, president of Farrell and Gage Films, is somewhat unique in sponsor-producer relations.

J. M. Martin, general manager of Hercules Powder Company's explosives department and a member of the Board of Directors, held a luncheon to honor and commend a group of the company's advertising department for their excellent contribution to the explosive department's sales, public relations.

Among these contributions was the film Blasting Vibrations, Cause and Effect which recently won a Blue Ribbon Award at the 1959 American Film Festival held in New York, and produced by Farrell and Gage Films, Inc.

Attending were all top management personnel of the advertising department, as well as the Hercules' executive committee which includes the president, chairman of the Board, and three vice presidents. Farrell was the only non-member of the company who was invited to participate.

Mr. Martin made a brief speech of commendation, directing his comments to Montgomery R. Budd, director of advertising. Mr. Budd presented several awards to various members of his department, including several "oscars" from the American Film Festival. These "oscars" were presented to the members of the advertising department who contributed to the excellence of the film...so Matt Farrell found himself in the unique position of receiving his "oscar" directly from the sponsor of the award-winning film. What could be more gratifying?
When the priceless originals for Walt Disney's latest true-life adventure "White Wilderness" came into the studio, they were first shown with a Kodak Pageant Projector.

As soon as original 16mm motion picture footage is processed, Disney projectionists screen it, using Kodak Pageant 16mm Sound Projectors.

They know from experience that the Pageant Projector will handle every priceless frame gently. They are sure that the thousands of dollars invested in shooting the original footage is safe.

You and films
Whatever you're using films for—sales promotion, training, public relations—you can be sure of your investment with a Kodak Pageant 16mm Sound Projector.

You can count on the Pageant's fine mechanism to protect your film...to minimize any possibility of its breaking or scratching. This means your audience always gets your message at its best.

With a Kodak Pageant Projector you'll get bright, sparkling pictures, even in rooms that can't be completely darkened. You'll get clear sound that's balanced because the Pageant's speaker is baffled. And you'll always have a projector that's ready to go when you are because the Pageant is lubricated for life.

Your decision
There are many good reasons why professionals pick the portable Kodak 16mm Sound Projector. You can get a full demonstration of why from any nearby Kodak AV Dealer. Or fill in the coupon.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N.Y.

Please send me complete information on Kodak Pageant 16mm Sound Projectors and tell me where I can get a demonstration. I understand there is no obligation.

NAME

TITLE

ORGANIZATION

STREET

CITY (Zone) STATE

Kodak Pageant Projector

Kodak TRADEMARK

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N.Y.
The Magazines Bid for Advertising

"Ideas for Sales" Presented by Magazine Bureau

IN THE TUG-OF-WAR for the advertiser's dollar which has been waged for many years between the major media, advertising agency account executives and company ad managers, have been the principal audience for the claims and counter-claims of radio, television, magazines and newspapers.

Lately, however, it's been recognized that another group plays a powerful, even if indirect, role in the allocation of advertising money. This group is made up of the salesmen of the major manufacturers who account for the bulk of ad expenditures.

The approval by these salesmen of the way their company's promotional money is being spent—and their ability to make use of their company's promotion in selling—are now counted major factors in the planning of many advertising campaigns. Accordingly, they are being wooed by their fellow salesmen on the staffs of the various advertising media—and films, rather than flowers, are often the instruments of this courtship.

Made With Help of ANA

A recent and notable example is a motion slidefilm, *Ideas for Sales*, sponsored by the Magazine Advertising Bureau in cooperation with the Association of National Advertisers, and produced by Henry Strauss Productions of New York.

Designed to assist advertising departments of major manufacturers explain the virtues of magazine advertising programs to the field sales staff, the film is devoted to two basic themes. First—that magazine advertising pays off; and, second—that the salesmen can use it in many ways as part of their own across-the-desk selling approach.

Makes Some Telling Points

While blowing a discreet, if forceful horn for the magazine medium, this 14 1/2-minute semi-animated film also gets across some telling points for advertising in general. An interesting thesis it propounds—that advertising is a part of the product which the salesman should try to talk up just as he does quality, price, consumer appeal and so on . . . because it helps sell the product to the eventual consumer just as effectively as do these other more conventional features.

After making a graceful bow to the virtues of competing ad media, *Ideas for Sales* proceeds to develop the case for magazines. Eight out of ten national advertisers use magazines . . . it points out . . . and six out of ten use them exclusively . . . because magazines operate in the same way as does a good salesman.

The Power of Suggestion

In *Ideas for Sales*, the Magazine Advertising Bureau and Strauss have come up with a presentation that's forceful and direct . . . and yet manages to suggest ideas rather than hammer the audience with them. Its success in breaking through the sound barrier which surrounds all audiences who are exposed to competing claims for various media is indicated by reports of over 500 showings all across the country. A number of large firms have obtained the film on permanent loan for incorporation into their sales training programs.

Accompanied by a booklet of which more than 15,000 copies have been distributed, this picture should go on selling ideas to the profit of the magazine clients in whose interests MAB worked to produce this film.

Splashing in Metro-Mix

The natural gas industry's impact on Canada's economy is interpreted by Trans-Canada Pipe Lines, Ltd., in a new color film, *Natural Gas Goes East*. The film shows some of the difficulties construction problems overcome in the building of the 2,290-mile natural gas line from Alberta to Montreal.

Natural Gas—a Billion Dollar Boost to Canada's Economy

Exploration, drilling, petro-chemical distribution and industrial projects totaling more than $1 billion have been affected by the new line. A dramatic episode shows the crossing of the Winnipig River near Kenora, Ontario, where dual 30-inch diameter pipes had to be buried in ditches blasted from solid granite along river banks, thru channels and on two islands.
How Condor Films
gets "studio quality"
on tough location assignments

"... We here at Condor use the Ansco family of films in all our color productions. Naturally the workhorse is the unmatched Ansco 242. For faithful color reproduction of delicate pastel colors in a film for a paint manufacturer, accurate flesh and blood tones for medical work, the dramatic color for studio sequences ... all this we sort of take for granted with Ansco 242. When lighting conditions get rough and impossible, Type 232 and Super Anscochrome colors blend with the rest of the footage. When time is short we appreciate the fast processing service we receive even though we are 300 miles from the Lab." (signed) Very truly yours, Dean Moore, Production Manager.

Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.
Charles Hunt to Head Sales for Sound Masters, Inc., N. Y.

Charles R. Hunt has been appointed sales manager of Sound Masters, Inc. He will be responsible for coordinating all sales and promotion activities under the direction of W. French Githens, Chairman of the Board. Hunt will also serve as comptroller of Sound Masters, Inc. and National Educati-
NEW from Ozalid
Audio Visual...the
PROJECTO-PRINTER 30
Makes transparencies for overhead projection
from any source material...in minutes!

Now, with the new Ozalid Projecto-Printer 30, you can prepare transparencies—on the spot—without being a photographic expert. Using any original visual source material—textbooks, manuals, charts—whether opaque or tracings—two-sided, or even book-bound...you can get dozens of new visual effects in black and white or color. You need no darkroom—no trays—no mixing of messy chemicals. The Projecto-Printer 30 is a simple, self-contained unit and the cost is low. The simple process takes mere minutes. Anyone in your office can make projectables in just a few easy steps.
What's New in Sponsored Pictures

The Light Touch Helps Sell Electric Cooking Advantages
☆ The light touch in films for public viewing sometimes delivers a lot more impact than a traditional approach. Comics Jerry Colonna and Tom Poston help prove the case in a 10-minute color film titled Life on the Range and What's Cooking, newly released by the Appliance Division of General Electric via nationwide exchanges of Modern Talking Picture Service, Inc. You'll enjoy their 10-minute "soft-sell" on the advantages of electric cooking!

British-American Oil Shows Canada's Arts and Crafts
☆ The British-American Oil Company, Ltd. has released Craftsmen of Canada, a 27-minute color film on arts and crafts. Produced by Crawley Films of Ottawa, new film traces the development of handicrafts from early times, explains how various ethnic groups brought to Canada their native designs.

Interior decor of B-A's buildings in Toronto, Vancouver and Montreal shows how the company has pioneered in use of Canadian crafts. The viewer is taken on a tour of crafts across Canada—in shops, exhibitions and in the work of individual craftsmen such as a potter, a weaver, a woodcarver and a metal sculptor.

Free loan to Canadian groups is made possible through the company's seven film libraries in Vancouver, Calgary, Regina, Winnipeg, Toronto, Montreal and Halifax.

□ 220 Free Films for TV: illustrated catalog of films available for free loan by television stations. Subjects include sports, travel, science, health, homemaking; other films of women's and youth programs. Running times range from 3 to 20 minutes.
Write: Modern TV, 3 East 54th St., N. Y., 22; mention title.

□ How to Win Attention & Influence Audiences: 4-page folder on use of opaque projectors in meetings and classes. Write Projection Optics, Dept. B S, 271 Eleventh Ave., East Orange, N. J.

□ Kodak Color Processing, Printing & Duplicating Services: 8-page booklet telling how to order Kodak services for Kodachrome, Ektachrome and Kodacolor films.
Details on Kodachrome movie processing, duplicating & Kodak Sonotrack Coating services. Write Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.


□ Improved Group Communication: excellent treatise on history and recent developments by Jamison Handy, a pioneer in field. Available on letterhead request from The Jam Handy Organization, Inc., 2921 E. Grand Blvd., Detroit 11. Attn: Public Impressions Dept. B.S.

□ Motion Picture Equipment Catalog: illustrated. Descriptive literature on the Victor Anaglaph line. Address Dept. BS-7, Victor Division, Kalart Corporation, Plainville, Conn.

□ A Few Facts About Audio: booklet listing productions and descriptive data on films available from Audio Productions, Inc., 630 Ninth Avenue, New York 36, N. Y.

□ Directory of Sales Training Films: 16 pages, Illustrated. Descriptive details on motion pictures available from the Dartnell Corporation, 1801 Leland Ave., Chicago 40, Ill.

□ Reel News: issued at intervals through year by Wilding Picture Productions, Inc., 1315 Argyle St., Chicago 45. Letterhead request will put you on mailing list for illustrated review.
FOR R&D PROGRESS REPORTS and COMPANY PRESENTATION FILMS, Choose

AURICON 16mm Cameras for Professional Results!

ALL AURICON EQUIPMENT IS SOLD WITH
A 30 DAY MONEY-BACK GUARANTEE.

"CINE-VOICE II" 16mm Optical Sound-On-Film Camera.
★ 100 ft. film capacity for 2½ minutes of
recording; 6 Volt DC Converter or 115-Volt AC
operation. ★ $795.00 (and up).

"AURICON PRO-600" 16mm Optical Sound-On-Film Camera.
★ 600 ft. film capacity for 16½ minutes of
recording. ★ $1871.00 (and up) with 30 day
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"SUPER 120" 16mm Optical Sound-On-Film Camera.
★ 1200 ft. film capacity for 33 minutes of
recording. ★ $5667.00 (and up) complete for
"High Fidelity" Talking Pictures.

TRIPOD — Models FT-10 and FT-10S12...
Pan-Tilt Head Professional Tripod for
velvet-smooth action. Perfectly counter-balanced
prevent Camera "dumping." ★ $406.25 and up.

PORTABLE POWER SUPPLY UNIT — Model PS-21...
SILENT in operation, furnishes 115-Volt AC power to drive
"Single System" or "Double System" Auricon
Equipment from 12 Volt Storage Battery, for
remote "location" filming. ★ $369.50

FILMAGNETIC — Finger points to Magnetic pre-stripe
on unexposed film for recording lip-synchronized
magnetic sound with your picture. Can be used
with all Auricon Cameras. ★ $870.00 (and up)

AURICON Cameras are superb photographic instruments
for your FILMED REPORTS...

The new technique of filming Progress Reports, as covered by the Air Force "Table 210 Requirement," for example, has revolutionized reporting on R & D Projects. The work of many months can be telescoped into a 20- or 30-minute filmed documentary for the benefit of key executives and military personnel who have limited time, but a great need to gather an over-all impression as quickly as possible.

Major aircraft or missile manufacturers are using Auricon Professional 16mm Cameras for filming R & D Progress Reports in compliance with contractual obligations to the Armed Services and Government Agencies, under requirements such as Air Force "Table 210."

Presentation Films of R & D Engineering Extracts, Scientific Developments, Training Films, Company Facilities and Scientist and Engineer Recruitment Films are being produced with quality and
dependability in full color or B & W, using Auricon Professional Cameras. Auricon Cameras have advanced features which set them apart as superb photographic instruments for precision film-making!

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MANUFACTURERS OF ELECTRONIC-OPTICAL RECORDING EQUIPMENT SINCE 1931
EUROPE'S LEADING ANIMATION STUDIO*

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5|C17 MAJOR INTERNATIONAL AWARDS

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ANOTHER CAMART FIRST!
CAMART ADD-A-UNIT EXTENSION PLATES
FOR MOVIOLA SERIES 20

Now add a third sound head to your two head Moviola using this easy as ABC attachment
A. Remove the take-up arm from the separate sound side of your Moviola.
B. Add the extension plate, no drilling or tapping in your cabinet.
C. Replace the take-up arm and the plate is installed. Now all you do is add the third sound head and take-up arm and hook it into your amplifier and you are ready to go.

AND YOU CAN ADD FOURTH AND FIFTH SOUND HEADS
JUST AS EASILY! MAKE ANY COMBINATION OF 16mm AND 35mm OPTICAL MANGNETIC SOUND HEADS.

CAMART ADD-A-UNIT EXTENSION PLATE is complete with extra belt guard, flange, flexible coupling assembly, separate volume controls, for each head, and amplifier attachments (for Moviola Series 20 machines).

$325.00 F.O.B. N.Y.

Separate sound heads or take-ups available:
Prices on request.

FOR SALE
STUDIO EQUIPMENT

Cine Special No. 1, "C" mount turret, 100 ft. magazine, parallax finder & case $300. Two extra 100 ft. magazines, $100 each. Maurer sync motor for Special, $100. Matte box, filter holder, $25. Pro Jr. Tripod, $70.

Maurer Camera 16mm Model 05 without dissolving shutter, including two 400 ft. magazines, parallax finder, matte box, 110 volt sync motor, 12 volt DC motor and case $1,750.

Fonda 16mm developing machine, negative & positive. Details and prices on request. Neumade automatic film cleaner, $100.

BYRON MOTION PICTURES, INC.
1226 Wisconsin Ave., Washington 7, D.C.

WILDING FORMS DEARBORN DIV.: CENTERS DETROIT PRODUCTION

Streamlining its several Detroit operations for improved customer service and production efficiency, Wilding, Inc. has announced the formation of a new Dearborn Division at 13534 Livernois St. in that city. The new division replaces Wilding-Henderson, Inc., former subsidiary which has now been incorporated into the parent company, according to H. Williams Hamner, president.

A new Detroit production organization has also been formed to relieve both the Dearborn Division and Wilding's Great Lakes Division (also located in Detroit) of administrative and other details in that sphere.

New Dearborn Division is headed by vice-president and general manager John Parrott and will help meet sales promotion and market development needs of all divisions of the Ford Motor Company.

Charles Dennis, 23-year veteran of the Wilding organization, will direct company's motion picture facilities and studio at 3925 Cadillac Road as well as its graphic arts studios at the Livernois address. Under Dennis, production and film distribution will become one department for administrative purposes.

The Great Lakes Division, under the direction of Dean Colfin, serves corporate clients in both Michigan and Northwestern Ohio.

John Parrott heads Dearborn Div.

Charles Dennis ... directs Wilding film production in Detroit ...

News Along the Film Production Lines
Peachtree Prod. Associates Takes Over Strickland Studio

Management and control of Strickland Films, Inc. has been announced by Peachtree Production Associates, Inc., Atlanta, Ga., as a first step in an extended expansion program. Production facilities have been moved to the former Strickland studios at 220 Pharr Road, N. E.

President Skip Thomas and vice-president Philip W. Taylor have also announced the appointment of Richard R. Krepala as operations manager and Betty L. Merritt as promotion and public relations manager. Louis C. Ingram, Jr. has been named sales manager and Norman Whitman is production manager.

Jerry Long Productions Opens New Jersey Studio on June 4

☆ New motion picture studio facilities at 509 Valley St., Maplewood, New Jersey have been opened by Jerry Long Productions, Inc.

Associated with Jerry Long, president of the integrated film production firm are Richard W. Lawall, vice-president and writer-director and Gaylord Welker, art director and secretary. Firm has sound-proofed studio with stage, screening room, art department and other facilities at its new location. “Open House” was held on June 4.

Ozzie Glover in New Studio

☆ Ozzie Glover Productions has moved to new quarters at 1327 North Highland Avenue in Hollywood. Phone number is Hollywood 2-6061.

POSITION WANTED

A/V—MOTION PICTURES

Versatile individual desires more challenging position coordinating and or producing communication media in progressive organization. Broad experience in motion pictures—both budget films and otherwise, still photography and audio-visual field. Now Asst. to Manager major company. Capable administrator. Varied business, college, Navy experience. Resume.

Write Box BS-4-A
BUSINESS SCREEN
7046 Sheridan Road, Chicago 26

now yours with all Bell & Howell Filmosound Specialists

Now, for the first time, the audio communicates as clearly as the visual. Bell & Howell’s Pan-Harmonic sound offers new clarity and richness for sharper communication.

The vastly improved sound results from (1) a high fidelity amplifier, and (2) a newly designed speaker, permanently mounted in the projector case itself.

This permanent location provides enclosed baffling for superior fidelity and compelling realism. The location also insures uniform distribution of sound, forward and to the sides. Sitting high, at ear level, it projects sound above the usual obstructions and reaches the audience directly.

Add to this the convenience of a clean and speedy set-up, for with an integrated system there are no wires to string from projector to speaker.

Thus, in areas of 2,000 square feet or less, the new Filmosound Specialists offer remarkably improved communication and convenience.

Write for private audition

Gentlemen:
I would like to hear for myself, how Pan-Harmonic sound can improve our Audio Visual communications.

NAME
COMPANY (SCHOOL)
ADDRESS
CITY
STATE

Write Bell & Howell, 7108 McCormick Bldg.
Chicago 40, Illinois.
New AUDIO-VISUAL Equipment
Recent Product Developments for Production and Projection

Ceco Lists Features of New Pro Jr. Fluid Tripod Head
☆ For swift, sure movement in panning and tilting cameras, check the Ceco Pro Jr. Fluid Head, recently introduced by Camera Equipment Co., Inc.

Fluid within this tripod head is a silicone polymer, said to be unaffected by temperatures from 20 below to 120 above. New head was designed to keep viscous in the pan and tilt chambers in horizontal position, for equal distribution of the fluid. Extra precautions have been taken to eliminate leakage. Pan has an extra “trap” ring to prevent leakage of any fluid which might escape through the “O” ring.

Features conveniently located positive locking levers; a twin lever tilt system; two-place angular pan handled with infinite adjustment; tie-down knob on camera mounting platform; and built-in level. Takes following cameras: Auricon Cine-Voice; Arriflex 16 & 35; Maurer 16mm; Bolex 16mm; Bell & Howell Filmo and Eymo models; and Eclair Camerette.

Weights 8½ lbs. and priced at $350. Write Camera Equipment Co., Inc. at Dept. S. 315 West 43rd St., New York 36, N.Y. for more details or nearest source.

Animation Equipment Unveils Two New “Master” Stands
☆ The Animation Equipment Corporation has introduced two new additions to its Oxberry Master Series of animation stands. FS-4300 is a new slide or filmstrip stand with all necessary components for high production. MP-4200 is the first complete Oxberry stand developed to fit low budgets. For complete details write Dept. BS, Animation Equipment Corp., 38 Hudson St., New Rochelle, New York.

Chemical Firm Develops New Film Cleaner, Reconditioner
☆ There’s a new film cleaner and conditioner being manufactured and marketed by the Chemical Division of Associated Marketing Products Co., Boulder, Colo.

It’s called Film-New and is said to be useful for cleaning and preserving old and new motion picture film, both color and black & white, micro-film and filmstrips. Ingredients used in this product have advantages which will be described on request by AMPCO’s Chemical Division, 1135 Pearl St., Boulder, Colo. Write to Peter A. Metros.

Scripts and Direction

for...
Automotive Industry
General Motors Ford, Chrysler, Packard
Automotive Products
U.S. Rubber, Standard N.J., Goodyear, Shell, Continental, AC Sparkplug, Thompson Products

Food Products
Standard Brands, Ward Baking, National Biscuit, Kraft, Cotts, Brock Candy

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Armstrong Cork, General Electric, Benjamin Moore, Kelvinator, Westinghouse, Petroleum Heat & Power, U.S. Steel

Associations
American Cancer, Brand Names, Ford Foundation, National Association of Manufacturers, International Chamber of Commerce, National Council of Churches

by...
F.R. Donovan
10 Glory Road • Weston, Conn.
Capital 7-3477
**Miller Fluid Head Tripods To F&B for East Coast Sales**

A new agreement signed with the Miller Professional Equipment Co., Sydney, Australia, makes Florman & Babb, Inc., exclusive east coast distributor in the U.S. of this firm's Fluid Head Tripods.

Model D fluid head (medium weight) is available from F&B at $150, with swivel base for fast leveling; an additional $59.50. This head accommodates such "hand" cameras as Filmo, Cine-Special, Arriflex 16, Bolex, Auricon Cine Voice, etc.

A heavy-duty professional model fluid head is priced at $299.50 and accommodates larger cameras such as Mitchell 16, Maurer, Auricon Super 600 and 1200, Filmo, Cine-Special with motors and magazines, and Arriflex 16 or 35 with magazines.

All Miller equipment is in stock for immediate delivery and servicing is also to be handled by F&B. Write Arthur Florman, Dept. BS, 68 W. 45th, New York 36 for literature or further details.

---

**All-Directional Conversion of Dollies Offered by Cinekad**

The high-precision engineering and shop facilities of George Kadisch's Cinekad Engineering Company in Manhattan have worked out a custom conversion for camera dollies made by Houston-Fearless, Raby and Camart, converting various models of these makers to a crab-type dolly, providing all-directional, easy movement.

For conversion, the dolly has to be sent to Cinekad's factory. For details and prices mention BUSINESS SCREEN when you write Cinekad at 500 W. 52nd St., New York 19.

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**Low-Cost Anti-Static Film Cleaner Is Announced**

Ecco 1500 "Extra" with Filmex, a new low-cost anti-static film cleaner with improved properties for film conditioning has been announced by Electro-Chemical (cont'd on next page)
Products Corp., manufacturer of chemicals for the film industry.

Price schedule, literature and samples are available (on letterhead request mentioning BUSINESS SCREEN) by writing Electro-Chemical Products Corp., 427 Bloomfield Ave., Montclair, N.J.

Three Pocket-Size Recorders Offered by Geiss-America

Advertising, sales and merchandising departments as well as P.R. men have many uses for today's lightweight pocket-size tape recorders. To extend the useful role of this equipment for meetings, interviews, field observation, etc., Geiss-America, Chicago, has three models. One of these is the new 7-pound Minifon "Office" dictation-transcription unit. This accommodates a 15-minute magazine of tape.

The "Attaché" pocket-size recorder has 25-foot range and immediate play-back. Its tape magazine is interchangeable with the Minifon "Office" model.

Third unit in the Geiss-America line is the long-play Minifon P-55L, which may be used for recording entire conferences, speeches and instructions. It takes up to four hours without interruption or attention. Model P-55L is said to be the only miniaturized 4-hour, 2-4lb. pocket size recorder on the market. Write Wally Moen, Director of Sales, Geiss-America, Chicago 45 for prices and demonstration.

Our Specialty...

SALESMANSHIP on film

As scores of top firms can tell you, there's no faster, more forceful way to put your message across than with a Holland-Wegman film.

For Holland-Wegman is a 5,000 square foot studio fully equipped and manned to plan, write and produce top caliber films in any category...product sales, public relations, training, documentary, television commercials.

What job do you have for Holland-Wegman salesmanship-on-film? Phone or write us about it today!

Is Your Film

Then why not try THE FILM DOCTORS®

Specialists in the Science of FILM REJUVENATION RAPIDWELD Process for:
• Scratch-Removal • Dirt • Abrasions • "Rain" rapid FILM TECHNIQUE

37-02A 27th Street, Long Island City 1, N.Y.

Send for Free Brochure, "Pants on Film Care"
New Life For Old Film Long Life For New Film

Business Screen Magazine
Oxberry Aerial Image Unit Simplifies Animation Work

A new aerial image unit, allowing the camera to photograph a top lighted cel and an underneath projected image simultaneously, designed by John Oxberry, has been announced by The Animation Equipment Corporation.

The new installation is self-contained and is electrically interlocked with the animation camera. It consists of a projector head, lens mount, stop-motion motor, precision-ground flat-surface mirror, a large condenser lens system, and necessary controls.

Using the new apparatus, a title may be superimposed over a live background or a small product may be animated over a live action scene with a single exposure or one-pass method.

Previously, this work required traveling mattes with double exposure and careful procedure. Aerial image photography eliminates traveling mattes and provides steadier registration than other methods.

Film capacity of the unit is provided by four 400 ft. chambers, two for feed and two for take-up, driven by electric torque motors. Iris of the F 2.8 objective lens allows varying exposure on the projected film. Lamp wattage can be adjusted from 100 to 750. Three filter slots are provided.

Stop-motion motor on the aerial image unit runs continuously forward or reverse and may be operated independently or in step with the camera stop-motion motor. When indexed 180 degrees out-of-sync, skip-frame work can be handled. When operated in synchronization, the operator can do continuous step printing or stop-motion step printing.

In using the aerial image unit with an animation stand, the ground glass in the table top is replaced with a clear glass. The light source of the aerial image unit projects through achromatic condensers, diffusing ground glass, color correcting filter (when required) to the black and white or color fine-grain film in the shuttle.

An objective lens projects the film from the shuttle to form a 10 1/2 inch aerial image at the top surface of the field lens condensers. The objective lens of the animation camera picks up the aerial image and records it on raw stock.

Multi-Purpose Viewing Table Has Magnifier, Illumination

A viewing table has many film dept. uses and there's a new multi-purpose magnifier-illuminator table that's portable. Available from Burke & James, Chicago, it has an 8 1/2 x 11-inch viewing table in combination with a 6 x 6-inch optically-ground magnifying lens and independently controlled overhead fluorescent lighting (110 volt AC). The viewing table base is 13 x 15 x 1 1/4-inches. Price is $59.50, without lamps. Write Dept. BS, Burke & James, 321 S. Wabash, Chicago 4 for details.

Review of Production Services

The Annual Review of Production Services will be published as a fall marketing service by Business Screen. Watch for it!

For Bethlehem, Here's the Record...

All three of the motion pictures produced from scripts we wrote for Bethlehem Steel — “Futures In Steel”, “Bright Steel”, and “The Long Pull” — have won major film awards. More important, they're getting results for Bethlehem.

We'd be happy to write a result-getting film for you.
NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

- MASSACHUSETTS

- NEW JERSEY
  Association Films, Inc., Broad at Elm, Ridgefield, N. J.

- NEW YORK
  Buchan Pictures, 122 W. Chippewa St., Buffalo.
  The Jam Handy Organization, 1775 Broadway, New York 19.
  Training Films, Inc., 150 West 54th St., New York 19.
  Visual Sciences, 599BS Suffern.

- PENNSYLVANIA
  Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.
  J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
  The Jam Handy Organization, Pittsburgh. Phone: 5EARTH 0143.

- WEST VIRGINIA
  B. S. Simpson, 818 Virginia St. W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

- FLORIDA
  Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

- GEORGIA
  Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

- LOUISIANA
  Phone: RA 9061.

- MARYLAND
  Stark Films (Since 1920), Howard and Centre Sts., Baltimore 1. L.E. 9-3391.

- MISSISSIPPI
  Herschel Smith Company, 119 Roach St., Jackson 110.

- TENNESSEE
  Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

- ILLINOIS
  American Film Registry, 1018 S. Wabash Ave., Chicago 5.
  Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  Midwest Visual Equipment Co., 5518 Devon Ave., Chicago 45.

- MICHIGAN
  The Jam Handy Organization, 2851 E. Grand Blvd., Detroit 11.
  Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

- OHIO
  Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
  Films Unlimited Productions, 137 Park Ave., W., Mansfield.

- OREGON
  Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

- TEXAS
  Association Films, Inc., 1108 Jackson Street, Dallas 2.

- UTAH
  Deseret Book Company, Box 958, Salt Lake City 10.

- CALIFORNIA
  LOS ANGELES AREA
  The Jam Handy Organization, 1102 N. Ridgewood Place, Hollywood 28.
  Spindler & Sautpe, 2201 Beverly Blvd., Los Angeles 57.

- SACRAMENTO AREA
  Association Films, Inc., 799 Stevenson St., San Francisco.
  Photo & Sound Company, 116 Natoma St., San Francisco 5.
  Westcoast Films, 350 Battery St., San Francisco 11.

- COLORADO
  Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

- UTAH
  Deseret Book Company, Box 958, Salt Lake City 10.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

PRODUCTION LINES

Industrial Film Producers in Expanded New York Quarters
☆ New and larger quarters in Manhattan have been announced by Industrial Film Producers, Inc. at 207 E. 37th Street. Move took place on June 1 and, according to William Alley, president, provides needed expansion for script and art departments and cutting room.

Firm was organized in 1956. Jack Lane is executive vice-president.

Anne Koller, Gustave Hesse
Form Rossmore Productions
☆ Rossmore Productions and Selling Methods, Inc. has been formed in New York at 50 East 42nd Street by Anne Koller, president, and Gustave Hesse, vice president.

The new firm is an authorized agent for the sale of Beseler "Salesmate" sound slidefilm projectors, and will produce programs, slide-films and tapes.

Mrs. Koller was formerly a vice-president of Roger Wade Productions, Inc.

Wylde Studios Affiliates
With Transfilm in New York
☆ Joining its animation and art services with that of Transfilm, Inc. in New York is Wylde Studios, Inc., according to joint announcement by William Mesegaes, president of Transfilm and Fred Levinson and Robert Bean, executive producers of Wylde.

Wylde Studios will move its animation operation from present quarters at 41 W. 57th St. to the Transfilm Building, 35 W. 45th.

The five-year-old firm has a blue-chip clientele and has won considerable awards.

Transfilm recently became a part of the Entertainment Division of the Buckeye Corporation.

SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

ESCAR
Motion Picture Service
7315 Carnegie Ave.
Cleveland 3, Ohio
Send
Your Film
To The
Complete 16MM
Service
Laboratory
Unsurpassed for...

SPEED QUALITY

Personalized SERVICE

MOTION PICTURE LABORATORIES, INC
Phone WHitehall 8-0456
781 S. Main Street Memphis 6, Tenn.

The Master Craftsmanship
Your Film Deserves

BEHIND the SCREEN

The Story of Crotched Mountain Is Relived by the Finehout Family

☆ Crotched Mountain Foundation, in Green- 
field, N.H., is a rehabilitation center for chil- 
dren crippled by such diseases as polio, multi-
ple sclerosis and muscular dystrophy. To ac-
quaint people with the wonderful work of the 
Foundation and to help raise funds for its 
continuance, the Foundation has sponsored 
and produced a new film, Crotched Mountain, 
U.S.A., featuring, and narrated by, Helen 
Hayes. Unpretentious and unassuming, the 
film is nevertheless one of the most heart-warm-
ing pictures we have seen in some time.

When it was brought in to the distributor, 
Association Films, Inc., for the first time, 
Robert Finehout, director of advertising and 
promotion, was so carried away by it that he 
took it home to show to his wife.

Bob and Pat Finehout decided that it might 
be a good thing for their children to see. The 
film is intended entirely for adult audiences, 
and the Finehout children's experience with 
handicapped people has been slight, so Bob 
and Pat didn't know just how they would re-
act to it. Children are not always quickly com-
passionate, not always easily touched. But the 
Finehouts thought it might be good to show 
them how fortunate they were to have good 
health, and what kind people were doing to 
help less fortunate youngsters.

When the film was shown, the children were 
entranced—didn't say a word—didn't squirm 
around as they sometimes do when too-grown-
up pictures are shown. Afterwards, Debbie, 7, 
said, "Daddy, I want to send something up to 
those children." She suggested that she could set up a lemonade stand and turn over the 
proceeds to the Foundation, which Bob thought 
was a grand idea, but being a movie-minded 
Daddy, he came up with the idea of a benefit 
children's matinee in the Finehout basement 
"home movie theatre"—(equipped with a wide-
screen and Cinemascope lens, by the way.)

So, the whole family pitched in on the pro-
motion, and soon hand crayoned posters were 
put up in the school and attached to trees up 
(CONTINUED ON THE FOLLOWING PAGE)

SUCCESS
IS A JOURNEY... NOT
A DESTINATION...

and that is why, even though we now produce 
the finest titles in the country, we constantly 
strive to improve our product... to add new 
equipment... new processes... to always 
prove 'The Knight Way is the Right Way.'

KNIGHT STUDIO
159 East Chicago Avenue, Chicago 11, Illinois

SUCCESS IS A JOURNEY... NOT A DESTINATION...

and that is why, even though we now produce 
the finest titles in the country, we constantly 
strive to improve our product... to add new 
equipment... new processes... to always 
prove 'The Knight Way is the Right Way.'

KNIGHT STUDIO
159 East Chicago Avenue, Chicago 11, Illinois
90-FOOT DILEMMA:
(CONTINUED FROM PAGE FOURTEEN)
an interflow of action and reaction, first, among
its characters and, second, between its charac-
ters and its audience.

The same holds true for the filmed commer-
cial. The viewer can, as he must, be drawn
into the commercial's drama; he can be inter-
ested in the players and entertained by their
play. He can, in short, be befriended by the
commercial. Then and only then can he par-
ticipate in it, actively, relate to its characters
and be won over by its message.

The Honest Commercial Will Succeed
A good, dramatic, visual film-story will com-
municate and persuade. Only those who have
failed with the sublime approach will stoop
to the subliminal.

It is the commercial that reveals itself to the
viewer, honestly and unself-consciously, that
is most likely to succeed as a communicative
and selling form.

To the extent, then, that the commercial
is produced as a film, that it tells a story, dra-
matically and visually, and to the extent that
it ingratiates the viewer—to that extent does
it consummate its fullest potential.

All of which does not cover the subject, by
a long shot. Surely worth mentioning is the
forceful use to which original music may be
put in the filmed commercial, to intensify a
strong visual image and to evoke an even
stronger emotional response. While we deplor
an overdependence on sound, it would be fool-
hardy to dismiss it as an integral element of
the filmed commercial. Sound must be wedded
to sight—but not with a shotgun.

Best Elements of the Feature Film
Suffice it to say that all of the elements that
go into a feature film must converge on the
commercial if it is to fulfill its communicative
mission. But the commercial is tougher.

Your star is not very glamorous—a can of
shaving cream, a box of cereal, a roll of toilet
tissue. Units of tolerance unheard of in features
(like the smidgen, the grunt and the hair) strain
to squeeze that star into the best possible light.

It is tougher, too, because it is a medium of
seconds' duration, because it is surrounded by huge
blocks of entertainment that compete ef-
cfectively for the viewer's attention, and because
it has built up a monumental viewer resistance
in its first twelve years of life.

The only question that remains is, why
bother? There's certainly more film in your
films in Hollywood, more prestige, more glam-
our, more artistic elbow room, more of almost
everything in feature films.

Infant Is Now a $100 Million Giant
One reason is a practical one. That 90-foot
infant we have been referring to has become a
$100,000,000 giant. And now, more than ever,
it has no intention of going away. It consumes
14% of all television screen time and it will
continue to do so whether it remains a burden-
some admission price or becomes more of an
extra bonus. It is an industry that engages ap-
proximately 20,000 people, mostly in New
York, but also in Hollywood and points be-
tween. Since over $80% of all commercials are
on film, it is a motion picture industry, even
if theatrical film makers continue to look down
down their noses at it. It is a thriving industry, rich
in growth potential.

These Hold the Future's Course
But more important to us here is a larger
purpose. The filmed commercial industry has
a great deal of creative men—men and women
from the advertising field, from radio, from
television, from photography—people who
have learned volumes about the film, and
learned it the hard way, in the line of battle.
They have been joined by a small cordon of
expert film men who have the effrontery to
take commercials seriously. It is to their credit
that commercials have improved markedly
since 1947. It was no mean task. They have
taken on the challenge of filmed commercials
while the theatrical film industry has turned its
back.

I am suggesting that we address ourselves
to this challenge wholeheartedly. Advertisers
and their agents have learned (through sales
figures) that the more artful the commercial
(not artfulness for artfulness' sake but for
the sake of communicating with optimum effective-
ness), the stronger the sell.

This, the Challenge and the Time
It remains for film men within the industry
to stop acting like hacks and start performing
like the artists they are. Here are ninety feet
of film that must sell and must ingrati ate
and must entertain and can communicate artfully.

It is quite a challenge.

But when you succeed in commercials, you
have succeeded in designing a thoroughly con-
temporary art form, a universally communica-
tional image, an image that speaks.

SAGA OF CROTCHED MOUNTAIN:
(CONTINUED FROM PRECEDING PAGE)
down the street where the Finchouts live.

On a recent Saturday afternoon the benefit
took place—in "Debbie's Cellar Cinema"—
and children from four to ten years old packed
in for an SRO performance. Free popcorn and
Cinemascope cartoons preceded the main event.

Crotched Mountain, U.S.A. With Debbie, 7,
as Mistress of Ceremonies, and Pammie, 5, as
usher, the show was a smash success and
raised $7.18 for the Crotched Mountain
Foundation.

Bob Finchout was struck by the way a ma-
ture motion picture, like this, could so move
small children. It brought home to him that
perhaps we underestimate the maturity and
understanding of our youngsters.

Debbie and Pammie told their father, "When
you go up to the Foundation, send our love to
little David." David, who appears in the film,
is crippled, his spirit and heart and mind are
not. The work of the Foundation staff is surely
the sincerest dedication that can be seen in over-
coming the crippling effects of these diseases.

We hope that many people will want to see
Crotched Mountain, U.S.A. and, like Debbie
and Pammie Finchout, send their love to little
David.
in the East it's... MOVIELAB for COLOR

EASTMAN COLOR

- DEVELOPING 35MM (5240) COLOR NEGATIVE
- DEVELOPING 35MM (5253) AND 16MM (7253) INTERMEDIATES
- 35MM ADDITIVE COLOR PRINTING
- 16MM CONTACT AND REDUCTION ADDITIVE COLOR PRINTING
- INTERNEGATIVES 16MM (7270) FROM 16MM KODACHROMES
- BLOW-UPS FROM 16MM KODACHROME TO 35MM COLOR
- KODACHROME SCENE TO SCENE COLOR BALANCED PRINTING
- 35MM COLOR FILM STRIP PRINTING

Write for Color Methods Brochure

MOVIELAB BUILDING • 619 W. 54th ST • NEW YORK 19, N. Y. • JUDSON 6-0368
Our first aim is to make films that get results. Because they are made so well, they win awards. So far this year, for instance... fourteen...

Information delivered... Instructions understood... Attitudes changed... and other measures of values... all stern tests applied to all Jam Handy productions. • But critical acclaim by film award juries is also welcome evidence of acceptability and competitive excellence. • On behalf of our sponsors and the many staff people involved, we express deep gratitude to the National Committee on Films for Safety; Freedoms Foundation; American Film Assembly; Columbus Film Festival; Scholastic Magazine; the Student Market Clinic; and the Committee for International Non-Theatrical Events for highest honors these groups have bestowed on 14 of our motion pictures and slidefilms within the first months of 1959.

We invite you to preview any of these winners.
Ineffective distribution. There you have the most common cause of business film failure.

Only when the well-made film is seen by the maximum number of people it is designed to reach, can it be considered fully successful. Make sure yours is. Follow the example of many of the country's foremost trade, professional and business organizations; assign your film's distribution to specialists with the most impressive distribution record. Use the firm that distributes more sponsored films than all other distributors combined—MODERN TALKING PICTURE SERVICE.

MODERN's record as leader in its field goes back to 1935. Today, MODERN distributes business films for showings before general 16mm audiences, on television, and in motion picture theatres all over the United States and Canada.

Most MODERN clients have the resources to set up their own film distribution departments. Why then, do they use MODERN? They find that MODERN does the job more expertly and at lower cost than they can do it themselves.

Film promotion, distribution, shipping and print maintenance are all parts of MODERN service. You get periodic, audited circulation reports and analyses of the job done for you. Get the facts today; use coupon.

Sales Offices
New York        Chicago        Detroit        Los Angeles        Pittsburgh        San Francisco

MODERN
Talking Picture Service, Inc.
3 East 44th St., New York 16
WORLD'S MOST FLEXIBLE MOTION PICTURE CAMERA

No other motion picture camera is today used for such a broad range of exacting film making as is the Mitchell. The versatile speed of the camera, ranging from 1 to 128 frames per second, plus 14 exclusive features equip the Mitchell for an impressively broad range of cinematography. A single Mitchell can meet the requirements for finest quality TV commercials, feature productions, public relations, sales and training films, progress and report films, plus critical research and development data and record photography.

Mitchell cameras include: 35mm and 16mm cameras; 70mm 2½ x 2½ high speed cameras; and 70mm, 65mm and standard aperture cameras.

For information, write on your letterhead—please indicate which model camera your request concerns.

*85% of All Professional Motion Pictures Shown Throughout the World Are Filmed with Mitchell Cameras

General Electric uses Mitchell for wide range of work, including slide films.

Kearney & Trecker films first fully automated tape controlled combination machine tool with the firm's Mitchell camera.

Bud Wilkinson Productions shoots its award-winning TV Sports Series with the Mitchell.

Lockheed Aircraft Corp., uses Mitchells continuously throughout plant, here records jet flight.

Mitchell Camera Corporation, 666 West Harvard Street, Glendale 4, California
BLUEPRINTS

THE ULTIMATE IN SCREENING FACILITIES
New 60 seat theater and separate conference room with 16mm projection.

FIRST JET SPRAY COLOR PROCESSOR

TWO NEW FLOORS OF CUTTING ROOMS AND OFFICES

READY WITHIN A SHORT TIME!

TRIART COLOR CORPORATION
(a subsidiary of Du Art Film Labs, Inc.)

245 West 55th St., New York 19, N. Y. • PLaza 7-4580
IN CANADA: ASSOCIATED SCREEN INDUSTRIES, Ltd. • 2000 Northcliff Avenue, Montreal, Canada
It takes a special kind of talent to create an idea to fit a specific business need — especially when the idea must with believability appear on the motion picture screen. But . . . that is our business . . . and Wilding has a permanent staff of 39 versatile writing craftsmen who daily create motion pictures and other tools of communications to fit a wide variety of business needs.

One such need was to interest college girls in courses to prepare for careers as dieticians. American Dietetic Association and H. J. Heinz & Co., commissioned Wilding to give this idea proper emphasis and dramatic impact. The result: "View From the Mountain," now in distribution, is helping to provide trained dieticians. Details of this success story available upon request.
historic images at Moscow

- EYES OF THE WORLD SEE NIXON AND KRUSHCHEV -

VISUAL HISTORY...with worldwide implications, was made last month at the American National Exhibition opening ceremonies in Moscow when cameras at the RCA-Ampex exhibit captured the now famous "debate" between Vice President Nixon and Premier Krushchev in what started out to be a simple demonstration of Video-tape for the Russian. The resulting images, transferred to film, were played and re-played to what may have been the largest audiences in television history.

The factual record of what transpired completely reversed earlier news headlines which indicated that Mr. Nixon had received an angry tongue-lashing from the Russian. The most fascinating phase is the "story behind the story" which shows how fate sometimes plays a key role in the affairs of men.

George V. Allen, Director of the U.S. Information Agency, was with the Nixon party as they arrived for the opening tour with Mr. Krushchev. Here is his record of what actually took place:

"Our exhibition was opened for formal opening at 6 p.m., July 24. Early that morning, we received word that Mr. Krushchev would like to go through for a preview at 11 a.m. Word got around to the press and by the time Mr. Nixon arrived at the appointed hour, a large contingent of newspeople, photographers, American and Soviet workmen, and obviously a great many casual Russian passers-by had gathered at the gate.

"There was an immediate crush of photographers, reporters, translators, Soviet and American officials, tourists with cameras, etc., all jockeying for position to catch every word or to photograph each gesture. As a result, Mr. McClellan, General Manager of our exhibition, who was to act as guide, could not avoid being jostled out of position. Two or three times, Mr. Nixon, who was seeing the fair ground for the first time and had no idea where to turn, found no one near him who could direct his way.

"Although I was coordinator of the exhibition at the Washington end, I had arrived with Mr. Nixon and had very little more idea where to turn than he did. I was also squeezed and shoved far out of ear-shot more than once. By better luck than management, we wound our way past the RCA-Ampex studio, set up to demonstrate color TV and Video-tape. Mr. Nixon ushered the Soviet premier inside solely for the purpose of demonstrating how Video-tape is made. The exhibitors expected to record two or three minutes of tape consisting of polite chitchat, which would be played back so the actors could see their performance on color receivers. When the performers found themselves before the cameras and lights, with an audience of several hundred reporters and onlookers on a balcony above, something exciting was almost bound to happen—and it did. The exhibitors got a recording far beyond their expectations.

"In response to a polite but substantial overture by Mr. Nixon, Mr. Krushchev launched into a vigorous campaign performance. Mr. Nixon responded in spirited fashion, and the show was on. The exhibitors let the cameras run for 17 minutes. The performance, entirely unrehearsed, unexpected, and uninhibited, provided the most unusual and historically important television program for the people of the U.S., the USSR, and I suspect of every country which has TV, have seen in a very long time." Mr. Allen concludes.

Thus was history made. Video-tape and film and millions of television receivers throughout the world played their part, gave views on both sides of the Iron Curtain a "life" through their personal participation in the event, gave them a much better understanding of both men. Mr. Allen has another good word to say about the importance of visualizations at the Moscow exhibition:

"Some of the exhibits which visitors are most anxious to see—Circorama for example—cannot physically accommodate more than 10,000 persons a day. Hence, three out of four visitors to the exhibition must go away disappointed. On balance, I believe a fairly sensible daily average of attendance has been achieved, according to Septorama, the seven-screen invention of Charles Eames.

"The pictorial image, with sound, continues to perform inestimable service to peoples everywhere. It may be playing a vital role in the course of world history."

THE DOMINANT ROLE OF VISUALS AT THE AMERICAN NATIONAL EXHIBITION IN MOSCOW IS FURTHER DETAILED ON PAGE 27 OF THIS ISSUE, INCLUDING FIRST PICTURES OF THE EAMES' MULTI-SCREEN PORTRAYAL OF THE AMERICAN SCENE.

PREVIEW OF COMING ATTRACTIONS: EDITORIAL FEATURES IN FORTHCOMING ISSUES

Survey of Film Distribution ... Part 3
The Sound Track ... by Dan Rochford
Sponsored Films We Need: A Look Ahead
Plus: the 1960 Annual Review and Guide to Production Services and Facilities
CASE HISTORY OF A SUCCESSFUL DEALER PROMOTION FILM *

* "THERE IS SPRING IN THE AIR"

An animated motion picture in Technicolor produced for
OLDSMOBILE DIVISION OF GENERAL MOTORS CORPORATION

and

D. P. BROTHER & COMPANY

CHRIS AWARD
MERIT AWARD

COLUMBUS FILM FESTIVAL
AMERICAN FILM FESTIVAL,
EDUCATIONAL FILM LIBRARY ASS'N

John Sutherland Productions, Inc.

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Los Angeles 26, California  DUnkirk 8-5121

NEW YORK
136 East 55th Street
New York 22, New York  Plazo 5-1875

NUMBER 5 • VOLUME 20 • 1959
7th Int’l Ad Film Festival
Set for Venice in June, 1960

☆ Plans for the 7th International Advertising Film Festival, to be held on the Lido, Venice, Italy, from June 6-10, 1960, have been announced by Peter Taylor, Festival Director.

Entirely devoted to the showing of advertising playlets and television commercials, the event is under the general supervision of the Joint Festival Committee of the International Screen Advertising Services and Producers Associations. Mr. Taylor has been appointed the independent director of the Festival, relinquishing his post as general secretary of the I.S.A.S.

In answer to U.S. queries concerning television commercials in the 1960 competition, advance word from Festival headquarters notes “it is practically certain that TV entries will still be required in black and white although the question whether additional categories should be created for color commercials is still under review.

“However, steps will be taken to insure that color TV productions are not entered in the cinema group and producers may be asked to give an undertaking to effect when submitting their entry forms.”

Reviewing other 1959 problems, Mr. Taylor noted that “the total number of films entered . . . exceeded the desirable maximum . . . and the solution appears to lie in a reduction of the number of entries permissible for each competitor.”

Seattle’s 4th Film Festival
Announced for November 4-5

☆ Seattle Film Associates has announced that its 4th Film Festival will take place in Seattle, on November 4-5. Only 16mm films released after January 1, 1959, will be eligible for showing during the two-day program.

The categories for entry are: Human Relations, Community Problems and Health; Art, Music, Literature, and Experimental; Science, Business and Industry; Lands and People. Films of general interest and a few exceptional teaching films will also be considered. Many of the films selected will be shown on both days.

Films for previewing purposes will be selected by qualified committees in each category. The dead-line for screening is October 2, but films are not to be sent in until notification is received from the category chairman.

The purpose of the Festival is to provide the latest and best films for program chairmen, training directors, teachers, and others. Seattle Film Associates does not issue awards, but certificates of screening and wide publicity will be given those films used in the Festival.

Coca-Cola's Big New Film
Shows a "Wonderful World"

☆ The big film of 1959, thus far, may well be Wonderful World, a 43-minute Eastman color motion picture (produced by Technicolor), sponsored by The Coca-Cola Company. Produced by The Jam Handy Organization, Inc., this film has the sweeping grandeur of its worthy subject, a tour by camera craftsmen into nearly every corner of the free world.

Designed to show the presence of the sponsor’s product in these many parts of the world, it does so unobtrusively and with good taste. That, of itself, is a fascinating part of the American overseas adventure, for the Coca-Cola sign has become part of America abroad and the beverage has been a goodwill ambassador in its own right. But it is the scenes of world places and peoples to which this film is largely devoted. It brings them into focus with skill and understanding, not always showing the traditional tourist attractions but places of beauty and indigenous to the moods of those who live near them. You feel the 31 countries visited and though there are a great number of them to go into this ‘Round the World tour, enough time is taken on the screen to make the trip worthwhile.

Destined for theatrical and non-theatrical showings abroad as well as through Coca-Cola bottlers in the United States, Wonderful World will be a real visual experience anywhere it is shown.

The concept of the film is formed from the belief that this world of ours can live in perfect harmony because all peoples, basically, enjoy much the same things. All have their pride of heritage, their love of sports, music, art and education. All have their cherished traditions, reflected in their everyday patterns of hospitality.

What business films did audience like best in 1958? See the survey story on pages 42 and 43.

3rd Industrial Film & A-V Exhibition Opens on Sept. 28
☆ New York City’s Trade Show Building has been named the site for this year’s Third Annual Industrial Film & A-V Exhibition to be held September 28 through October 1.

The exhibition will feature a highly varied program of lectures, seminars, displays and screenings over the two-floor area designated for the occasion.

Latest developments and applications in audio-visual techniques will be shown and demonstrated, with emphasis on sales training, advertising promotion, and education. An additional attraction in this area will be the exhibits of A-V equipment and operations by the U.S. Army and the U.S. Navy Training Device Center.

The institutional slideshow The Slidestrip Project will be premiered on the opening day of the exhibition. Produced in unusual color by Admaster Prints, Inc., the film points out the value of visuals in the world of communications.

Other film features will be the continuous showings of recent award-winning motion pictures from international exhibitions and prize films from the First Annual Industrial Film Awards.

Two of the key speeches of the Exhibition will be delivered by Chicagoans Fred Niles and Ott Coelln, speaking respectively on The Challenge of the Next Five Years in A-V Work and The Sponsored Films Which America Needs.

Several leading organizations in the A-V film field will conduct regional meetings in conjunction with the exhibition.

For further details see the Announcement Ad, Page 50
is the sincerest form of flattery

and flattered we are that other laboratories sometimes use our registered trademark

color-correct®
as an industry standard to mean the finest quality in color duplicating.

color-correct®
is owned by Byron, Inc., and is registered in the United States Patent Office under Trademark No. 575058. By law, we are required to protect our trademark by defending against all improper uses and infringements. So when these two words

color-correct®
are used together in reference to motion picture film, they apply to our registered process only — for only Byron has the right to use this term — only Byron can deliver color-correct prints.
47th National Congress to Feature Safety Film Awards
☆ The 47th National Safety Congress, with an anticipated attendance of some 12,500 persons, will convene in Chicago on October 19-23. A featured event is the presentation of plaques and certificates to winners of the National Safety Film Awards, chosen by the National Committee on Films for Safety. (See Business Screen, No. 2, Vol. 20, 1959.)

The hundreds of Congress sessions will be held in eight of Chicago's largest hotels. Headquarters are in the Conrad Hilton and the film awards presentation is expected to be held in the Grand Ballroom of the Hilton. Highlight of the Congress is the annual banquet on October 20 when 2,000 persons will hear E. J. Thomas, chairman, Goodyear Tire & Rubber Co., as speaker of the evening.

Fifth Annual Farm Film Foundation Awards Announced
☆ A visual education specialist at South Carolina's Clemson College has been given the Farm Film Foundation's Professional Improvement Award for 1959. Lewis W. Riley, who supervises photography at Clemson and has been active in visual education work since 1937, received the $300 cash award and a framed certificate from Mr. and Mrs. C. Dana Bennett of Washington, D. C., representing the Farm Film Foundation.

The award was presented in Washington, D. C., last month during the annual meeting of the American Association of Agricultural College Editors. It was based on Mr. Riley's "outstanding contributions to the production of educational motion pictures in the field of agriculture."

Three other agricultural visual workers received certificates of honorable mention and checks for $50. They are Richard G. Turner, visual aids technologist, Cornell University; Jack C. Everly, assistant extension editor, photography, University of Illinois College of Agriculture; and Ralph A. Mills, photographer, North Carolina State College.

A special citation was given the Department of Agricultural Journalism, University of Wisconsin, in recognition of "the outstanding calibre of its agricultural communications program, which is providing the State of Wisconsin and the country as a whole with a library of useful and technically excellent agricultural motion pictures."

This is the fifth year of the Farm Film Foundation Awards.

"Films in Space Age" Theme of 86th SMPTE Convention
☆ The 86th Semi-Annual Convention of the Society of Motion Picture and Television Engineers has adopted as its meeting theme "Motion Pictures and Television in the Space Age." Sessions will be held October 5-9 at the Statler Hilton Hotel in New York City.

The latest developments in equipment, materials and information contributing to the future of the industry will also be featured in a 47-booth equipment display during the convention. William J. Reddick, W. J. German, Inc., is Exhibit Committee Chairman.

Canada's Producers to Meet
Spence Caldwell, president of the Association of Motion Picture Producers and Laboratories Canada, has announced that the next meeting of the Association will be held in Montreal, on September 17, 1959.

NVPA's "Day of Visuals" Moved Ahead to May, 1960
☆ Date of the National Visual Presentation Association's "Day of Visuals" program and its 7th Annual Awards Competition has been moved ahead to May 10, 1960. The program will be jointly sponsored by the Association and the Sales Executive Club of New York, according to announcement by Horace W. McKenna of Union Carbide Chemicals Co., president of NVPA.

Two awards will be made in each of these categories: employee training, employee relations, public relations, educational sales training, sales promotion, and point of sales. In each of these categories, awards will be given for the best motion pictures, slide-films and graphics.

Closing date for all entries is February 15, 1960. Complete details and entry forms can be obtained from the "Day of Visuals" Committee, National Visual Presentation Association, 19 West 44th Street, New York 36.
Chief Zanakobi has cut his production costs in half, since he rented all his equipment from Charles Ross.

Rentals
Sales Service
Send for a schedule of rental rates.

Charles Ross Inc.
333 West 52nd Street, New York City, Circle 6-5470
Largest suppliers of motion picture, TV and industrial photographic equipment in the East.
See the difference... when 16mm Color Specialists process prints!

the Quality Touch

The dramatic beauty of color motion pictures can weave a mood so vital that only the best 16mm color prints are "good enough."

For over twenty years Color Reproduction Company has specialized to produce only the finest 16mm color prints! Specialists always do the finest work. That's why in over twenty years of specializing exclusively in 16mm color printing, Color Reproduction Company has earned a reputation for guaranteed quality which is the Standard of the Motion Picture Industry. Send your 16mm color print orders to Color Reproduction Company of Hollywood!

Form Committee to Organize U.S. Science Film Association

The formation of an ad hoc committee to organize an American Science Film Association was announced recently by Dr. Randall M. Whaley, Associate Dean of the School of Science, Education and the Humanities at Purdue University. The committee, with Dr. Whaley as chairman, consists of a group of scientists and film specialists. It was formed in Washington, D.C., early in July, in response to recommendations made by the Advisory Board on Education, National Academy of Sciences-National Research Council, at an "Inter-disciplinary Meeting on Films and Television in Science Education."

Serving with Dr. Whaley in key committee positions are A. B. Garrett of Ohio State University and Carl Allendoerfer of the University of Washington, as vice-chairmen; Donald G. Williams of Syracuse University, as treasurer; and Robert E. Green, National Academy of Sciences-National Research Council, as secretary.

Dr. Whaley, who attended the 1958 Congress of the International Scientific Film Association in Moscow, pointed out that virtually every major country except the United States has a professional association in the field of scientific films.

Although specific aims and purposes of the ASFA are not yet delineated, Dr. Whaley said major emphasis will probably be placed on the use of motion picture films to facilitate the communication of technical information within the scientific community, the dissemination of information on the availability of such films, the application of new techniques in film recording, and the encouragement of science education by motion pictures.

Film and Equipment Exports Record $31 Million in 1958

United States exports of motion picture film and equipment reached a record high in 1958, according to the U. S. Department of Commerce. Last year's exports were valued at $31,818,109, an increase over the previous peak year, 1956, of some $175,000. Since 1949, exports of motion picture film and equipment have nearly doubled in value.

Sharpest rise in foreign sales continued to be in 8mm motion picture cameras and projectors. From 1955 to 1958, exports in...
Training is an act. It's also a process or method. You can put on an act for some trainees. For others — most others — you prepare a well-planned and helpful road map. From the trainee's point of view, it's inviting to learn how to get ahead and go ahead and know where you're going; and know, too, how to get there by the best possible (well-marked) route. Map makers and training film producers share a common responsibility.

Among our clients:

- Atomic Energy Commission
- American Bosch Arma Corp.
- American Machine & Foundry Co.
- American Telephone & Telegraph Co.
- Babcock & Wilcox Co.
- E. I. duPont de Nemours & Co., Inc.
- Ethyl Corporation
- The Gillette Company
- National Board of Fire Underwriters
- National Cancer Institute
- National Cotton Council
- Port of New York Authority
- Schering Corp.
- E. R. Squibb & Sons Div.
- The Texas Company
- Union Carbide Corp.
- U. S. Navy
- Western Electric Co.
- Westinghouse Electric Corp.
- and many, many others

Audio Productions, Inc.
FILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N. Y.
TELEPHONE Plaza 7-0760

Frank K. Speidell, President • Herman Roessler, Vice President • P. J. Mooney, Secretary & Treasurer
Vice-President, Sales: T. H. Westermann
Producer-Directors: L. S. Bennett
                   Alexander Gansell
                   H. E. Mandell
                   Harold R. Lipman
                   Earl Peirce
                   Erwin Scharf
If the high cost of 16mm arc projectors is forcing you to "make do" with an auditorium-type incandescent—you owe it to yourself to consider the Victor 1600 Arc. It delivers a full 1600 lumens of light on the screen at 30 amps with Mark II Shutter—more than three times that of any incandescent—yet it's still easier on your budget than other 16mm arcs. It incorporates all advanced Victor projector features and a powerful 25-watt amplifier. The 1600 Arc runs for a full hour on one set of carbons, does not require a special projection booth, and is the only arc projector made with 3-case portability.

**VICTOR 1600 ARC**

**SPECIFICATIONS:**

Selenium Rectifier has top-mounted controls, swing-out legs, built-in tilt lock, is blower cooled. Also serves as base for projector.

Speaker case houses 12" bass reflex speaker and is carrying case for 25-watt amplifier-projector unit.

Lamphouse has built-in ammeter with motor rheostat, automatic carbon feed, external arc position marker.

Compare the Victor 1600 Arc side by side with any other 16mm arc and see for yourself how much more you get for your projector dollar.

**VICTOR SOVEREIGN 25**

**VICTOR MODELS FOR SMALLER AUDIENCES OFFER QUALITY FEATURES FOUND ON THE 1600 ARC**

**VICTOR ASSEMBLY 10**

SEND FOR FREE LITERATURE ON VICTOR 1600 ARC AND OTHER VICTOR A-V PRODUCTS

---

8mm equipment have increased about 85 percent in number and approximately 150 percent in value.

Canada remained the principal world market for U. S. motion picture film and equipment, accounting for 21.4 percent of total exports in 1958. Mexico, Japan, and West Germany ranked respectively. The Union of South Africa, United Kingdom, and Switzerland were the other countries involved in a million or more dollars in film and film equipment trade.

The market for 16mm motion picture cameras and projectors, both sound and silent, was somewhat lower than its 1957 level. The sharpest decrease was in 16mm cameras, but Canada continued to be the chief importer, as it was in 16mm projectors.

Foreign sales of 16mm positive film reached an all-time high of nearly 150 million linear feet at a value of more than 1.5 million dollars. 16mm negative film suffered a slight decrease in sales from the previous year.

Sound reproducing equipment and motion picture screens showed a substantial boost in sales over 1957. Turkey led the market in sound producing equipment, and Canada was the chief importer of projection screens, accounting for approximately 50 percent of the market. The sales value of screens for 1958 was about 22 percent higher than the 1957 figure.

Arriflex Corp. of America to Handle All Arri Products

All distribution in the United States of Arriflex 16mm and 35mm professional motion picture cameras, Arri film developing machines and related Arri products has been transferred by KlingPhoto Corporation to the newly-formed Arriflex Corporation of America, 257 Park Avenue South, New York 12, N. Y. Move was effected in July.

Constant expansion of the Arri program over the past decade, the specialized character of the Arriflex and special requirements of its users that have gradually set it apart from other products distributed by Kling Photo Corporation were reasons cited by Paul Klingenstein, president of the new company, for the move.

"The formation of the Arriflex Corporation," Mr. Klingenstein noted, "paves the way for our further expansion. It also permits greater concentration on Arriflex sales and service."
How Condor Films gets "studio quality" on tough location assignments

Ansco Type 242

"... We here at Condor use the Ansco family of films in all our color productions. Naturally the workhorse is the unmatched Ansco 242. For faithful color reproduction of delicate pastel colors in a film for a paint manufacturer, accurate flesh and blood tones for medical work, the dramatic color for studio sequences... all this we sort of take for granted with Ansco 242. When lighting conditions get rough and impossible, Type 232 and Super Anseochrome colors blend with the rest of the footage. When time is short we appreciate the fast processing service we receive even though we are 300 miles from the Lab." (signed) Very truly yours. Dean Moore, Production Manager.

Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.
The Sound Track
BY DAN ROCHELORD

ONE OF THE ADVANTAGES of being older than the other fellow is that you've been where he's going.

As U.S. managers enter the decade of the 60's, we can almost say, "there is nothing new but us." Everything has happened before to somebody, somewhere.

Most industry film makers and users are old enough to remember the wave of "economic education" that swept U.S. industry twelve years ago. It ended in a general feeling of management disappointment. Holly White of FORTUNE gave the era and the activity the jolt that discredited it in his landmark article "Is Anybody Listening?"

Today's Call for "Political Education"

Yet here we are again with new faces in management circles and new management voices sounding the call—this time to political education.

Will we again be guilty of wasting management and employee time and company money? Is the present political education campaign by so many business firms capable of justifying the funds and effort?

1959's preparatory steel strike propaganda was professionally done by both sides. The steel companies spent their advertising money on "Inflation." It is an evil thing. It will devour by so many business firms capable of justifying the funds and effort.

The steel union argued the contrary. The "more" the union sought could come from profits without raising prices. The increases "more" would add to "Inflation." It is an evil thing. It will devour because yielding to worker demand for "Inflation." It is an evil thing. It will devour by so many business firms capable of justifying the funds and effort.

Steel's managers had such a selfish point—keeping labor costs from going higher because U.S.-produced steels were already being priced out of world markets. This point was used. But it was a minor paragraph under the anti-inflation headline.

The union's managers had a hard time trying to sell the public the idea that steel workers—highest paid of all U.S. workmen—needed more to live decently. They were more successful in the negative job of questioning steel's anti-inflation position.

Had Franklin D. Roosevelt been alive, he might well again have said, "a plague on both your houses."

Let's Be Honest About Our Objectives

So with our current "political education" efforts. Instead of talking and writing as managers who will be fired if they fail to maintain profitable operations, some of our associates really lose themselves on cloud nine.

"We do not care how you vote," they say. "The main thing is to vote."

Why should a paid corporation manager spend company money urging people to go and vote for something that may hurt the corporation?

Can we even say that we don't care which area political machine is pledged to economic success. Holly White of FORTUNE gave the era and the activity the jolt that discredited it in his landmark article "Is Anybody Listening?"

Our third need is for measurement. Very successful businessmen are registered Democrats and many others are Republicans, party choice is not the decisive factor. But if a local or area political machine is pledged to economic success, highest paid of all U.S. workmen—needed more to live decently. They were more successful in the negative job of questioning steel's anti-inflation position.

Can we even say that we don't care which area political machine is pledged to economic success. Holly White of FORTUNE gave the era and the activity the jolt that discredited it in his landmark article "Is Anybody Listening?"

What we obviously mean, is that we think the facts are on our side. We want people to get our facts, believe them, then vote. If a political machine is hurting business, we want people to join it and cure it of what it object to.

The Screen Is a Powerful Mass Medium

The screen is the most powerful mass influencing medium we have. Motion picture are our best emotion-creating channel in people's minds and hearts. With today's ne audio-visual inventions—magnetic sound tracks for alternate frames on strip films; Japanese invention whereby sound can't be printed from a place the way photographs are printed; new, inexpensive methods of Laboratories are familiar with—the devices and techniques for using the screen have never been better suited to business use. And the channels for reaching employees and the public with our materials through the conventional screen and the TV screen have never been so widely organized and readily available. What then does U.S. management need to keep from repeating the mistakes of our economic education campaign of the '40's and early '50's?

Three Goals for Communication Success

Our first need is forthrightness. We must have confidence in our selfishness. We must feel in our hearts and minds that "what is good for General Motors is good for the country," and we must have the facts to prove it in terms the doubter can digest. The doubter knows that the spokesman for a business is paid to serve some business gain. Don't make him guess what it is. Tell him. Nobody trusts the man whose motives seem unrealistic or hidden.

Our second need is for empathy. We must be able to feel the way the other fellow feels. We must respect him for what he is. We must not write down to him, talk down to to, or feel down to him. This lack to empathy has been the HR factor which, like the RH factor in the human bloodstream, has caused so many industry films and film programs to end in management disappointment.

Let's Pre-Test the Media We Use

Our third need is for measurement. Very few managements have protected their film decisions and spendings on programs to affect people's attitudes with adequate research. A1K is almost lonely in the quantity and quality of its psychological research into the business use of the screen. They pretest films in the storyboard phase using filmed rough sketches projected on the screen and accompanying A1K

"The Sound Track" and its Conductor:

Offering a much-needed, reflective look at today's communication problems is Dan Rochford's new column assignment for BUSINESS SCREEN. A veteran journalist, his knowledge of films and business dates from newsreel and travel film supervision in the '20's (he was PR Director for Pan American Airways System). He has also served the New England Council as advertising-publicity manager; was assistant to the board chairman at Vick Chemical Co. During the past 16 years and currently he is Advisor on Management-Employee Communication at the Standard Oil Company (New Jersey). The views expressed in this column are strictly his own.

A Column of Commentary On
the Communication Process

(The Sound Track) and Its Conductor: A veteran journalist, his knowledge of films and business dates from newsreel and travel film supervision in the '20's (he was PR Director for Pan American Airways System). He has also served the New England Council as advertising-publicity manager; was assistant to the board chairman at Vick Chemical Co. During the past 16 years and currently he is Advisor on Management-Employee Communication at the Standard Oil Company (New Jersey). The views expressed in this column are strictly his own.

BUSINESS SCREEN MAGAZINE

*The process is to be released in the USA through the Crown Cinema Company. It was demonstrated at the Moscow Film Festival in 1959, ASAI SCHMIDT MAGAZINE in JERUSALEM. On the present of photos of Nagasaki Falls and of Britain's Big Ben tower clock, there were streaks of solid brown ink. When the print were turned out of the machines and placed on a special scanning machine, they reproduced the sounds of Nagasaki Falls and Big Ben with what The New York Times reported as "almost high-fidelity effect." The ink contains iron oxide and the printing plate imparts the magnetic recording. Invented by Professor Yasushi Hashino of Tokyo Technical College, the process is expected to have wide application. Three Tokyo printing plants are said to be equipped to print the sound. The sounds, called Synchromats, cost $375.
TODAY'S FILM ARRIVALS

They pour in from every state and many lands, from major film centers and rural outposts... A single delivery may include a Hawaiian teacher's first documentary and a $4,000,000 epic filmed in Hollywood.

Here in Hollywood, in the hub of the nation's film capital, General has been privileged to serve the industry's top film makers for many years... This invaluable experience, our unmatched skill and personalized service are today easily available to enterprising movie makers the world over.

Today's exciting Jet Age snaps its fingers at time and space. Wherever you are, whatever your needs, General's fine film processing facilities* are now but a few short hours away.

*Complete 16 and 35 mm. b/w and color.

Send for Bulletin G, which describes the advantages of our new 35-32 mm technique. Price lists and general information gladly supplied.
THREE FIRST PRIZES, FIVE DIPLOMAS TO THE U.S. AS

24 Nations Show Documentaries at Venice

A Business Screen Report from Wally Ross

PRIMARILY CONCERNED with the art and techniques of motion picture production, the Tenth International Exhibition of Documentary Films, Short Subjects, Children's and Didactic Films recently concluded at Venice, Italy. Presented were 164 films from 24 participating nations.

The U.S. with approximately 25% of the entries (44 of 164), was awarded three first prizes and five other special diplomas and special mentions by juries who viewed the entries in the air-conditioned Cinema Place on the Lido. Half of the U.S. entries were recruited by the Committee on International Non-Theatrical Events (CINE) and others were secured for the exhibition by Donald Baruch of the U.S. Department of Defense, an official U.S. delegate to the Exhibition. A few appeared by independent submission.

"First" in Social Education

First prize in the category of Social Education films was awarded My Own Yard to Play In, produced and directed by Phil Lerner and submitted by CINE.

First prize among Animated Cartoons went to The Red Cat, produced and directed by John Hubley and entered by Storyboard, Inc.

Among winners of special awards was the United Nations' feature-length documentary, Power and Progress in Industry and Agriculture, produced by the United Nations, and directed by John Hubley and entered by Storyboard, Inc.

U.S. delegate Donald Baruch (at left) accepts awards from Dr. F. L. Ammanati, Festival Director.

France Wins Highest Honors

France was the "most rewarded" of other nations participating, winning 10 first prizes or diplomas, including one for the overall quality of her entries. Great Britain won eight awards, including one for progress in the field of children's films. The Soviet Union won five awards, of which four were in the children's category. Italy won nine prizes, including the Grand Prize in the documentary group. Japan won three awards. Poland, Czechoslovakia and Mexico won two each, with the latter country receiving the grand prize in the children's group. Canada, Ceylon and Holland were other award winners, with one commendation apiece.

Among recipients of special awards was the United Nations' feature-length documentary, Power and Progress in Industry and Agriculture, produced by the United Nations, and directed by John Hubley and entered by Storyboard, Inc.

Below: the international jury at Venice, headed by Thorold Dickinson (at head of table), is briefed by festival head Dr. F. L. Ammanati (left front).
Owen Murphy
PRODUCTIONS, INC.

One of America's Great Industrial Film Companies

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YES, IT'S TRUE...

what they say about Hollywood

...that, more and more, Hollywood is becoming a center for production of business films.

Experienced sponsors have found that Hollywood's unequalled technical facilities, and its large pool of creative and production talent, make possible the production of better films, on faster schedules, and often at lower cost.

Among the nationally recognized producers of business films in Hollywood, the firm of CATE & McGLONE is respected for its uncompromising standards of quality and its long record of successfully serving an important list of both eastern and western clients.

CATE and McGLONE
1521 Cross Roads of the World, Hollywood 28, California

Mutual of Omaha Aids President's Committee
With New Film on Physically Handicapped

The nation's vast resource of employable, physically handicapped persons is the primary concern of the President's Committee on Employment of the Physically Handicapped. Continuing the informational use of the motion picture medium to develop interest in the rehabilitation and employment of the handicapped, the Committee's state and local committees will use a new motion picture this fall.

Entitled The Biggest Bridge in Action, the 27½-minute sound film is being sponsored by Mutual of Omaha, health and accident insurance company, as a public service. It is being produced by Wilding, Inc. Leading role is played by a polio victim.

"Open Doors of Employment"

According to Major General Melvin F. Maas, the retired Marine Corps officer and former Minnesota Congressman who heads the President's Committee, and is himself blind:

"This film will help open new doors of employment and hope for the physically handicapped. Its purpose is to alert prospective employers and other citizens to the fact that a physically handicapped person should not be forgotten but is still a most useful citizen who should have full opportunities in community activities including employment."

Mutual of Omaha will distribute the new film for free showings by community groups, according to Roger McGargill, director of the company's rehabilitation department.

"Physically handicapped persons constitute one of the biggest single sources of worker supply and we feel that this picture will help bridge the gap in understanding which keeps these people from useful, active employment," McGargill said.

Members of the Committee

H. Williams Hamer, president of Wilding, and V. J. Skutt, president of Mutual of Omaha, are on the President's Committee.

Star of The Biggest Bridge in Action is Rift Fournier, a promising high school football player when he was struck by polio seven years ago. Now paralyzed from the waist down, Fournier was working for Mutual in the company's home offices at Omaha, when he was discovered by Wilding script writer Ted Murkland.

In the story, a young engineer (played by Fournier) finds that while he has learned to face the world, despite his handicap, the world has not quite learned to face him. Even the State Employment Service had no jobs waiting for the handicapped. Ultimately, he helps build the "biggest bridge" in his home town of Action, Nebraska, and also bridges the gap in understanding which almost prevented his friend, a big contractor, from hiring him.

Business leaders behind new film on aid to the physically handicapped are (1 to r) C. W. Mayo of the Mayo Clinic, Rochester, Minn.; H. C. Carden, vice-president for advertising, public relations at Mutual of Omaha; Gen. Melvin F. Maas, Ret., head of President's Committee on Employment of the Physically Handicapped; and J. A. Kellock, vice-president and general manager of Wilding, Inc., the producers.
ULTRASONIC FILM CLEANING: ANOTHER TYPICAL CFI/ MANUFACTURER-RESEARCH-DEVELOPMENT COLLABORATION

Manufacturers of film processing equipment frequently come to CFI to test new equipment under peak-load conditions. And CFI technicians usually contribute greatly to the finished product, as in the case of this Lipsner-Smith film cleaner, first used on the West Coast by CFI. 40 years of serving the film industry has given CFI technicians a know-how that is respected and relied upon.

CFI: a complete film laboratory offering every professional service and consistently superior film processing. For processing perfection: specify CFI.
HOW IS THE MANAGEMENT UNDER YOU?

How well are your policies and orders carried out by your subordinates?

The answer to that question depends upon how well your supervisors represent management to your employees.

Make sure that the management under you is what you want it to be. Show your supervisors how to represent management with:

"THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

• "THE SUPERVISOR'S JOB"
• "INDUCTION AND JOB INSTRUCTION"
• "HANDLING GRIEVANCES"
• "MAINTAINING DISCIPLINE"
• "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
• "PROMOTING COOPERATION"
• "INTERPRETING COMPANY POLICIES"

Write for Details on Obtaining a Preview

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Grant from Mutual Benefit Life Begins a

New Film Series to Guide "Later Years"

The Mounting Populations of the aged throughout the world and especially in the U.S. have brought important new emphasis to related problems of job retirement and of adequate preparation of those who must look toward it in the immediate years ahead.

The universal importance and interest in this subject area has been recognized by a grant to the National Committee on the Aging by the Mutual Benefit Life Insurance Company, Newark, New Jersey. The grant will finance the first in a five-part film series entitled The Later Years, to be produced by Dynamic Films, Inc., New York.

Outlines Reasons for Aid

Announcement of the grant was made by H. Bruce Palmer, president of Mutual, and G. Warfield Hobbs, vice-president of the National City Bank of New York and chairman of the National Committee on the Aging. Speaking from the practical, yet far-sighted philosophy which has guided his company in previous film ventures, Mr. Palmer outlined the reasons for Mutual Benefit's interest in this project:

"Our fundamental objective, as a business, is to provide a needed service through life insurance protection. However, we believe that, as a good corporate citizen, we must be actively involved in projects that will strengthen and improve the economic and moral climate in which we operate." "Not only is there a growing interest in the various problems connected with retirement, but there is also a need for authoritative material to encourage younger people to think about how they can best prepare themselves for their later years. We hope and believe that this program will meet this specific need."

First Film in Early 1960

The first film in the five-part Later Years series is planned for release in early 1960. The series will be produced under the personal supervision of Nathan Zuck-er, president of Dynamic Films and producer of the award-winning feature A Place to Live for the National Association of the Aging and the recent Academy Award nominee in the medical field, Psychiatric Nursing.

The entire Later Years series will take about two years to complete and features physical and mental health, work and leisure time, housing and living arrangements, gradual retirement and self-employment. A noted committee of specialists in these areas is spearheading the research.

IBM's "Teamwork in Action" Shows World Trade Activity

The IBM World Trade Corporation has made its film debut this year with a 28 1/2-minute black-and-white motion picture on the highlights of World Trade's 1958 business year, Teamwork in Action, recorded in five different languages for company employees around the world, touches on a number of important projects undertaken throughout 1958.

Filmed by Hartley Productions, Inc., Teamwork in Action focuses upon IBM participation in the Brussels Fair, the Geneva Atoms For Peace conference, and the International Geophysical Year, in addition to depicting several intracompany activities. One of the film's highlights is the sequence on compiling an index for the Dead Sea Scrolls.

Released by IBM for showing in 84 countries, the film is available in both 16mm and 35mm versions. It has been called "a cross-section of progress in dramatic visual terms," by A. K. Watson, president of the organization.

Further information may be obtained by writing Mr. J. M. Connelly, IBM World Trade Corp., 825 U. N. Plaza, New York, N. Y.

120 Biology Teaching Films Goal of National Committee

A comprehensive new series of biology films for secondary school use is being developed by more than 200 biologists currently working in committees set up by the American Institute of Biological Sciences.

Their goal is the content material for 120 teaching units that will go into a series of films and related materials aimed to help high school teachers to strengthen instruction in biology. Each unit will consist of a half-hour motion picture, accompanied by study guides and other printed aids.

Funds from the Ford Foundation's Fund for the Advancement (CONTINUED ON PAGE 54)
As every Pro knows, CECO carries just about every quality product under the photographic sun.

But you need more than cameras, tripods, dollies and recorders—you need more than lenses, viewers, blimps, generators and lights.

You need answers to important questions—how to successfully translate scripts into film. No one man knows all the answers. That's why CECO employs a staff of experts in every category of film-making—cameras, recording, lighting and editing. Collectively we have all the answers to help make you an outstanding producer, director or cameraman.

You owe it to your career to use CECO service for Sales, Rentals, Repairs . . . and advice.

CECO Small Gyro Tripod
Features "controlled action" with slow and fast speeds for both panning and tilting. Weighs only 19 lbs. Ideal for 16mm Maurer, Mitchell, B & H Eyemo and similar cameras. $650.00

OROVER ORip
Holds a light wherever space is tight. No springs, no slip. Has 8" spread. Both ends padded against marring. Weighs less than 2 lbs. $6.85

Auricon Cine—Voice Conversion
Cine—Voice Camera modified to accept 1200-ft., 600-ft., and 400-ft. magazines; has torque motor for take-up. Also includes Veeders footage counter and 3-lens turret. Conversion only—$450.00 less magazine.

TEWE Directors View Finder Model C
For academy aperture, wide screen, cinemascope, vistavision and 10 TV cameras. Zoom type with chain & leather case $100.00.

R-15 FILMLINE Developer
Develops reversal and negative-positive film at 1200 ft. per hour. Has variable speed drive. Permits complete daylight operation. Exclusive overdrive eliminates film breakage. $2,995.00

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ADDITIONAL PRODUCTS
Comere Equipment Company offers the world's largest and most comprehensive line of professional cameras, accessories, lighting and editing equipment. The quality product isn't made that we don't carry. See our Splicers, exposure meters — projectors — screens — marking pencils and pens — editors gloves — editing machines, racks, barrels, and tables — stop watches.
Portman Animation Stand

Here is the Portman Animation Stand with many new and exclusive features: A rugged, precision and versatile animation stand that offers more than 40 accessories for special animation and effects. Come in and see why it's the biggest and best buy in animation stands today.

Basic Compound with table top, 2 peg tracks, rotary movement, crank and platen...

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- Traveling Matte Unit

First Colburn Merit Awards to Three Midwest Producers

Awards of Merit were recently presented to three 16mm motion picture producers by the Producer Services Department, George W. Colburn Laboratory, Inc. Ceremony took place on July 15 at Chicago’s Merchandise Mart.

The unusual honors were presented to veteran medical film maker Mervin W. LaRue, of Mervin W. LaRue, Inc.; Bob Richardson of the Barber-Greene Co.; and to Larry Warnock of the Link-Belt Company.

Mr. LaRue was cited "in recognition of over 40 years of quality motion picture making. He has been producing motion pictures, largely in the field of the medical sciences and research, since 1916.

Mr. Richardson, Barber-Greene's motion picture supervisor, received his Award of Merit for the "creative and unique handling of his company's newest motion picture production, 'Dragnet.'" The film is being widely distributed through the U.S. and Canada for sales training use.

Larry Warnock, audio-visual coordinator for the Link-Belt Company, was named "Outstanding Film Producer of the Year" by Colburn's Producer Services Department. His award was given in recognition of three outstanding recent Link-Belt productions: 'Preparation Makes the Product,' 'Roller Chains Dynamic Decision' and 'Admiral Flexibility.'

Production Services Annual

The 1960 Buyer's Guide to Production Services & Equipment is now in preparation for fall publication by the Editors of Business Screen. Watch for the date!
A variety of people... Each with his own personality, characteristics, habits, way of doing things.

They are your prospects — with wants and needs for a variety of products and services.

But... when it comes to selling them — be they tough, timid, obstinate or know-it-all — they have one thing in common — a desire for gain!

Show your salesman how they can turn this desire into increased sales.

Show them with:

"ARE PROSPECTS DIFFERENT?"

part of the outstandingly successful sound slide program... AGGRESSIVE SELLING

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A Division of Rocket Pictures, Inc.
Bell & Howell Earnings Up 47% Over 2nd Quarter '58
Bell & Howell Company's earnings for the second quarter of 1959 continued ahead of last year, with sales at approximately the same level. Net earnings of $583,249 were up 47 per cent from the second quarter 1958 figure of $395,694, largely because of more favorable profit margins.

President Charles H. Percy noted that amateur photographic equipment sales in the first 6 months were higher than in 1958 but lower professional equipment and government sales reduced totals for first and second quarters.

Electronics Group to Manage & Expand Houston-Fearless
Reorganization of the Houston Fearless Corporation, the world's largest manufacturer of film processing systems and precision audio-film equipment for the motion picture and television industries, has been announced.

With corporate headquarters remaining in Los Angeles, Houston Fearless will expand its component work in advanced industrial and military electronics.

Direction of the company is now in the hands of a group of electronics executives headed by Noah Dietrich, formerly associated with Howard Hughes.

Behrend Cine Corporation Is TV Equipment Co.'s New Name
Its services and principals unchanged, the Television Equipment Company has a new name: The Behrend Cine Corporation. The leading midwestern supplier of professional motion picture equipment maintains its showroom and other facilities at 161 E. Grand Avenue in Chicago. Telephone number is Michigan 2-2281.

The Corporation supplies industry, schools, producers and television stations with professional film equipment on a rental or direct purchase basis. Cameras, lighting, editing, sound, projection and animation equipment are among its principal lines.

NOTE ON SIMPLICITY
True simplicity is an elusive quantity, very rare. But man forms pass for "simplification." There is the simplicity of paucity, when that's all the man knows about the subject and hasn't had time to get it up with complex constructions and long words. Then there's the simplicity of selection—this is getting closer to it; it at least sloughs off and discards a lot of irrelevancies and items which though relevant, aren't really fundamental to the subject.

But, to me, the real simplicity is the simplicity of distillation. Here you start with the whole complex subject and distill it down to its utter essence...you boil it off just the irrelevancies, but the explanatory material and developmental aspects—and you distill down to the syrup. To switch metaphors, you start with the bush covered with flowers, trace the branches back to the main stalk, follow down the stalk to the ground, and then at the bottom of the original root you find the seed from which the big, showy bush grew. True simplicity is that seed.

Here's an example. For a phonograph-record album called "The Story of Jesus," Side 3 permitted exactly eight seconds to tell the audience (children aged 6 to 9) why Jesus' teachings endured when the many other prophets of the time were soon forgotten. Why was He different? I put the question up to our pastor advisors and got a succession of 5,000-word confusing roundabouts. I read them, I studied the four Gospels in a half dozen translations, thought long and hard, and finally got the answer from my wife:

"Until Jesus came, people had always been afraid of God."

At first glance, this seems too simple. But when you think it over and roll it around in your mind, you find that in those few words there are the fundamental principles on which good film makers have always instructed their work.

Cap Palmer
...announcing the formation of the
ARRIFLEX CORPORATION OF AMERICA

To our friends in the Motion Picture Industry:

Almost 10 years ago, ARRIFLEX professional motion picture cameras and the complete line of ARRI equipment joined the Kling Photo Corporation family of fine West German photographic products.

ARRIFLEX has since grown to its present status as the outstanding success in the professional motion picture field.

Our constant expansion of the ARRI program, the specialized character of the ARRIFLEX and the needs of its users, have gradually set it apart from the other products distributed by Kling to the general photographic trade. Individual stewardship of the Arri line has thereby become necessary.

The formation of the ARRIFLEX CORPORATION OF AMERICA paves the way for further expansion. It permits greater concentration on ARRIFLEX Sales and Service and forms a broader base for future developments.

Our sincere thanks to all who have made ARRIFLEX "The choice of professionals all over the world", thereby contributing to this announcement.

Cordially,
ARRIFLEX CORPORATION OF AMERICA

Paul Klingenstein
President

ARRIFLEX CORPORATION OF AMERICA
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SOLE U. S. AGENTS
• Arriflex Motion Picture Cameras
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There's No Such Thing As Automation...

... when you're dealing with men's minds.

No push buttons can change attitudes ... increase
productivity ... impart new skills.

Human resources are tapped fully only by
fostering the growth of individuals. Communications, as we
render this service for our clients through the
programming, development and production of all forms
of filmed, recorded and printed media, helps serve this purpose.
THE AMERICAN NATIONAL EXHIBITION at Moscow, which opened in late July with the now historic Video-taped meeting between Vice-President Richard Nixon and Premier Khrushchev, continues to provide a setting in which sight sound visualizations of the United States are the major crowd-pleasers.

Turn-away throngs of eager Soviet citizens wait the scheduled showings of Circarama with its motion picture excerpts of Americana. Under the huge geodesic dome of the main exhibition building are the 20 by 30-foot still picturizations of Charles Eames' Septorama and if the visitors are still looking for visual thrills, they can visit the RCA-Ampex color television exhibit where a battery of receivers show the miracle of color tv (which the Russians still don't have).

Pictures on Eighteen Big Screens
Circarama duplicates its success at Disneyland, the Casablanca Trade Fair and at Brussels as eleven projectors throw brief motion picture excerpts of U. S. landmarks, its people at work and play, its engineering feats, factories and culture. The 360-degree presentation uses eleven separate Stewart Trans-Lux seamless screens.

Septorama is a colorful still show, developed by the West Coast's Charles Eames, with eleven projectors showing related scenes of the American way of life to the audiences on the exhibit floor below. Capacity of the hall is approximately 5,000 and reports from Moscow show that space "s jammed for most of the 15 daily presentations.

Russian sound tracks are used for both Circarama and Septorama presentations and their operation is supervised by Willis Warren, a motion picture engineer on the Exhibition staff.

RCA Studio Does 16 Shows Daily
Crowds also mill around the RCA-Ampex studio exhibit (also in the main exhibition hall) watching the color television receivers during the 16 shows a day which the exhibit has averaged since the opening. Mike Gargiulo of NBC is in charge of the color tv unit with the studio under the supervision of Richard Hooper of RCA.

The Soviets say they will have color on the air by the end of the year but, so far, color television in the USSR is still in the experimental stage, so it's an effective "first" for the USA.

If visitors are still looking for pictures, there's a Polaroid camera demonstration to visit and the notable "Family of Man" exhibit pictures in both motion and still forms are important assets as visuals truly play a dominant role in bringing about better understanding of the American Way where Communism rules.
Assignment: the N. S. Savannah

Producer Sam Orleans Films Series on Nuclear Ship

The launching of the Nuclear Ship Savannah, the world's first nuclear-powered passenger-cargo vessel, is to be released on film for general distribution this fall as the second in a series of motion pictures on the revolutionary new sea voyager.

Shot by Sam Orleans & Associates, Inc., the film is entitled Underway, and will join its predecessor, Full Speed Ahead, as an important historical document. Two more films are slated to complete the record of the Savannah's evolution and progress: one of the forthcoming sea trials of the vessel and one of the new vessel's maiden voyage.

First: "Full Speed Ahead"

The first film of the series, Full Speed Ahead, is a detailed visual record, with narration, of the N. S. Savannah's development and construction, from the keel-laying ceremony, at which Mrs. Richard M. Nixon officiated, through its multi-faceted assembly to the application of the last coat of paint, so to speak. Lensed with 35mm color film, it features some unusual photographic "firsts," such as the shooting of the complete operation of an atomic reactor within the chamber itself and then the installation of the reactor.

Main assembly shots were logged in the yards of the New York Shipbuilding Corporation, in Camden, New Jersey.

Following an official showing in Washington, D. C., Full Speed Ahead was released for television last summer through Sterling Movies, USA, sponsored by New York Ship, Babcock & Wilcox Co., and States Marine Lines. More than 154 telecasts of the print have been run to this date.

The new film, Underway, is the dramatic analysis of the steps leading up to the launching of the ship and the history-making event itself. The Savannah was launched on July 21, 1959, at an impressive ceremony, by Mrs. Dwight D. Eisenhower, acting as sponsor.

Will Get Reactor Next Year

Initial loading of atomic reactor fuel will take place aboard the Savannah in the Spring of 1960, and extensive sea trials will be conducted before the ship is finally delivered to the States Marine Lines for its maiden voyage. All of it will be filmed by Sam Orleans whose marine engineering background has helped to give the first two films the know-how that the carry with them.

To Revolutionize Sea Travel?

The story of the N. S. Savannah is an important one. The ship is due to revolutionize world sea travel. And it may well serve to step up peaceful applications of nuclear power. President Eisenhower called the shot two years ago, when he said: "I am confident that the ship will be the forerunner of atomic merchant and passenger fleets which will one day unite the nations of the world in peaceful trade."

Films for Labor

AFL-CIO's New Film Series "Americans at Work"

Marks Sharp Upturn in Screen Activity of Unions

Militant, organized American labor organizations, spearheaded by the AFL-CIO headquarters' Film Division within the Department of Education, are making good use of the film medium. Films dealing with economic facts of automation, in opposition to "right-to-work" legislation, advocating active membership participation in politics, explaining social security and benefit programs, and inculturating member loyalty in their respective unions are currently moving to locals from "coast to coast."

As the AFL-CIO puts it, "many local unions, joint boards and central bodies have used labor films effectively. By hard work and proper planning, they have made use of one of the most powerful educational weapons of the 20th Century."

Nearly 200 affiliates are currently using the AFL-CIO Film-Month Plan, "building understanding of many of the issues of the day, including the AFL-CIO's 12-point legislative program put before the 86th Congress."

Fifty-Two Films in Series

Biggest news of the year, however, is the sponsorship by the AFL-CIO of a new series of fifty-two 13½-minute television films, showing what union members do on their jobs in thirteen different industries. By July 11, over 100 television stations were providing weekly periods for the showing of this Americans at Work series on sustaining, public-service time.

Norwood Studios Produced

Produced by Norwood Studios, Inc., Washington, D. C., the series has featured Railroad Passenger Workers (first of a series of three films in that field); Fire Fighters (Int'l Association of Fire Fighters, AFL-CIO); Postal Workers (National Postal Transport Association, AFL-CIO) and subsequently will present Machinists, Auto Workers, Hotel Employees, Glass Blowers, Bakers, etc.

13½ Million Labor Audience

Technically accurate and as dramatically interesting as good camera work and the varied, realistic, industrial subject matter can make them, the films in this series have one big advantage: the built-in, pre-interested audience of some 13½ million members of the AFL-CIO locals. As AFL-CIO television station promotion puts it: "They, their families, their neighbors—all have reason to tune in to see and enjoy Americans at Work. Through union organizations in each station area, all of these good reasons will be presented with maximum impact. Our
advertising, promotion and publicity will see to that . . ."

The *Americans at Work* series is being offered to television stations on the basis of "exclusive use of these films in your station area." Thus far, stations from Alaska to Maine and as far south as Puerto Rico, Florida, Mississippi, Louisiana and Texas are on the weekly TV showing line-up.

How do the unions like them? Wallace J. Legge, industrial secretary of the National Postal Transport Association, representing AFL-CIO postal workers, told Norwood Studios on June 29:

"On Friday, June 19, AFL-CIO TV Coordinator Milton Murray presented the Postal Workers' film in the *Americans at Work* series to our Board of Directors for viewing. The film was enthusiastically received by the Board and I am confident that it will be well received by the public."

Management groups have wisely lent a hand when requested. The films on Railroad Passenger Workers and Railroad Shop Craft and Maintenance Workers received advice from the Association of American Railroads as well as the public relations department of the Railway Labor Executives' Association.

Some Other Union Films

But television is only one part of Labor's visual education and information many-sided program. Note the United Steelworkers of America with its film *Building Union Participation in Politics*. Note the Electrical Workers (IUE-AFL-CIO) with *Help Wanted*, a picture on the economic effects of plant decentralization. Note the two hard-hitting 1958 AFL-CIO films opposing "right-to-work" legislation, *We, the People* and *It's Good Business* (sponsored by the National Council for Industrial Peace).

Reuther on Automation

Walter Reuther's testimony before the Senate Subcommittee on Anti-Trust and Monopoly gives the United Automobile Workers' viewpoint on the effects of "the on-rushing economic facts of automation. He suggests that we need to prepare to meet the problems of abundance and should decide who will push the buttons." The quote is from the AFL-CIO's descriptive literature on the picture titled *Push Buttons and People*, an 18-minute, 1958 sound production.

The Glass Bottle Blowers' Association present their union story in two films: *To All Concerned* and a 1958 production, *This Is Your Union*. The Distillery, Rectifying and Wine Workers International, AFL-CIO, explains basic facts in the film *Your Social Security Fund in Operation*.

And, finally, there's the newest (and one of the best) of these labor pictures, the United Rubber Workers' 32-minute dissertation on democracy at work within a single local union.

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**Portrait of a Democratic Union**

The Rubber Workers Show "A Mighty Fine Union" as the Documentary Story of One Local's Problems

**Sponsor:** The United Rubber, Cork, Linoleum & Plastics Workers of America, AFL-CIO.

**Title:** A Mighty Fine Union, 30 min., b&w, produced by Washington Video Productions, Inc.

* * *

"The United Rubber Workers have been labeled "a model of democratic unionism" and no more fitting tribute to the principles of union democracy could be imagined than the motion picture, *A Mighty Fine Union*, with which the URW observes its 25th anniversary this year.

For this film resists the temptation of self-eulogy. It doesn't present a series of closeups of bland, smiling faces of autocratic leadership . . . instead *A Mighty Fine Union* is one that lives with the day-to-day problems of grievances, of young aggressiveness vs. sage experience and of acute, unsparring self-examination.

As a prototype of what management could do with the potent realism of black & white film, this is a film corporate policymakers should see. Not that it concerns itself with management-baiting, because it doesn't. In fact, the URW had the full cooperation of the Goodyear Tire & Rubber Company in the filming of actual workers on the job in Akron plants.

**Answer to Current Abuses**

But it is a worthy answer to well-publicized abuses of other labor groups and is essentially an outline of what proposed Federal legislation aims to safeguard: the democratic processes which have helped build the real greatness of the American labor movement. At a time like this, L. S. Buckmaster and other international officers of the URW have weighted the scales in labor's favor by this forthright picture.

We agree that special credit is due Joe Glazer, the URW's outspoken education director, who has been chiefly responsible for steering *A Mighty Fine Union* through the shoals that have beset both contemporary labor and management films. How many similar films would be content to present top union officials with only "wave of the hand" shots?

**Local Story Main Theme**

From its brief opening sequence at the URW national convention in Florida for the "big" side of union democracy in action, *A Mighty Fine Union* quickly shifts emphasis to its main theme: the vehicle of an impending election in a local that shows the conflict between the old guard local president and a forceful, aggressive young opponent.

These principals and their adherents form sides in a grievance dispute that explains and highlights the machinery of negotiation, contract talks and democratic union election principles. It brings in the formative years (through the brutal, bitter '30's) without cringing and, equally important, without raising old antagonisms against the rubber companies.

Washington correspondent Robert E. Hoyt, writing in the Akron Beacon Journal, says "it tells much about the URW as an institution in what it fails to show." And we agree that the film's lack of self-agrandizement, cliches and hero worship is a rewarding experience.

**Excellent Job of Filming**

The real people of the URW come to life through the skilled camera work (by Peaslee Bond) and the direction of George F. Johnston of Washington Video Productions. The script was written by Nicholas C. Read and Morton Parker, with technical consultation, vigor and restraint provided by Joe Glazer for the URW. An original music score featuring the Charlie Bird Trio is mindful of Mr. Glazer's reputation as a labor balladeer.

We recommend this picture for the N.A.M. film library and for viewing by Jimmy Hoffa, too.

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Right: filming the local's pre-election meeting as a young member (standing at right) calls for aggressive action.
The People Along the Pipelines

Carrying Public Relations Story Into Local Communities

Columbia Gas System Picture Shows People and Their Jobs

Above: focus on history as an early salt brine well is drilled with springpole rig.

THE Key to the Columbia Gas System's newest film is its title—These Are My People. It tells a story of people, the thousands of people who make the giant natural gas industry function smoothly. And it tells its story in terms that people, the millions of people who depend on gas every day, will find most absorbing.

These Are My People was designed for double duty. It was planned from the beginning to serve as both a public relations and employee relations tool. Filmed in 16mm Ektachrome by The Jam Handy Organization, the film tells how the natural gas industry began with the accidental drilling of the first well, and brings the story down beyond the present day to the industry's prospects for the future.

Films Are Produced to "Fill Need"

These Are My People is the seventh color motion picture produced by the System. It was produced to replace a ten-year-old film called The Eternal Flame, which was unusually successful not only in this country but abroad as well. On the average, Columbia produces a film every two or three years; the most recent was Underground Story of Natural Gas, also filmed by Jam Handy. But films are produced only to fill a need.

Because Columbia Gas companies operate over a widespread area, which includes many smaller cities and towns, 16mm films have been found very effective in carrying the System's public relations story into schools, into church and club meetings, and, via local television, into homes in its operating territory.

Below: crude valve controlled natural gas flow through wooden pipelines in 1800's. Center: customer service man radio's completion of job to his dispatcher. At right: gas dispatcher operates valves and regulators 90 miles away by pressing button on his telemetering console.

Largest Integrated Gas System in U.S.

Columbia Gas System is composed of 17 subsidiaries which together form the largest integrated natural gas system in the nation. It operates an 850-mile pipeline linking the gas-

capacity, the story of gas is the story of people, the film also tells of a time before people existed. Then, hundreds of millions of years ago, lush prehistoric swamps and the bodies of tiny marine animals were buried by ancient seas and shifts of the earth's crust. Complex processes of chemical action, heat and decay finally changed these organic minerals into vast underground deposits of natural gas.

Explores History of Gas Industry

From that first unexpected discovery in West Virginia, the story follows the searchers for natural gas. There came the wildcatters—the well drillers—who learned their rules of thumb through trial and error and hard knocks. Then the geologists, who brought science to the gas fields.

These Are My People also tells the story of the men who built the nation's network of pipelines—the story of the men who learned how to put gas back in the ground where it came from, to be stored for use during periods of peak demand...and the story of the men who direct gas supplies through the underground pipeline distribution networks to meet the fluctuating needs of people and industries.
For such a vast localized audience, movies are an ideal medium, the System finds. Individual groups have been shown the films—an audience total of over 3,250,000.

Reacting, Columbia's film program has been rich to Louisiana! Columbia with its Appalachian services, Columbia's films have reached a television audience of over 65 million, just over four and a half years. More than 56,700 individual groups have been shown the films—an audience total of over 3,250,000.

Picture Ideas Come from the Field

The System follows no fixed schedule for production of films. Suggestions for a new picture generally come from the System's Information Committee, which is composed of the Directors of Information of the three major operating groups in the System. After a film is authorized by System management, the committee picks a producer and approves a script, generally based on recommendations by W. M. Kimball, Director of Information at the System's New York Office.

Daniel J. Coffee of the New York Information office, the System's "visuals" expert, worked with the Jam Handy staff on These Are My People. He traveled on basic research trips with the writer, assisted with editing and production, and in general lived with the film from original idea to finished print.

Two Film Versions Now Available

Two versions of the new picture are already available to groups and television stations within the System's operating area.

These films are available from the System's Information offices (within its seven-state area); from Modern Talking Picture Service exchanges, and for television stations from Sterling-Movies U.S.A.

A companion booklet was prepared and will be distributed to groups using the film. The purpose of the booklet is to reinforce the film's impact through repeated recall. An attractive reminder of a pleasant show, it will also be used as information brochure on the natural gas industry in general and Columbia Gas in particular.

Below: fishing is one of Empire State's industries shown in "All About New York."

Title: All About New York, 34 min., color, produced by Owen Murphy Productions, Inc.

This year marks the 350th anniversary of the discovery of the Hudson River and Lake Champlain by Henry Hudson and Samuel de Champlain. New York State is celebrating it as a "Year of History" and the New York Telephone Company, as a contribution to the occasion, is now presenting this very fine motion picture for showing not only in the Empire State, but nationwide—and soon, worldwide.

Although release has been keyed to the Hudson-Champlain observances, All About New York has been designed for a long and fruitful life. It will stimulate and attract industry and commerce to the state, increase the flow of visitors and tourists and point out the advantages of New York as a place to live, work and do business.

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The BIG Picture of New York

Blending Scenic Beauty With Broad Factual Background, New Color Picture Is N. Y. Telephone's Contribution to a "Year of History"

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Sweeping Vistas of the Empire State

All About New York is almost as all-inclusive as its title. In production for almost a year, the film encompasses some 483 location scenes documenting the state's agriculture, history, industry, recreation, scenic interest and transportation facilities.

Visually, the film is a series of stunning scenes, prettier than picture post cards, but meaningful as well—each scene seems to be a vignette of something important happening. This is a tricky thing to do—to blend together such a kaleidoscope of people and scenery, yet to keep the picture moving along in unity. But the film never fails to hold together.

More than 4,000,000 New York Telephone Company customers have received bill inserts telling them how they can arrange for showings for clubs and other groups. The picture will be used for showings arranged by the Department of Commerce, the Convention and Visitors Bureau, and chambers of commerce. It will be seen by social and civic groups, and in schools across the state.

150 Prints Are Already Insufficient

One hundred and fifty prints are currently circulating, and they have not been enough. Demand is running so high that some promotional activities planned by the company to stir up interest in the film have had to be postponed.

The Public Relations Department of the New York Telephone Company was responsible for initiating and supervising the project. It is estimated that from now through the next twelve months over 2,000,000 people will see the film—live.

Thomas Wilson, Customer Relations Manager of the New York Telephone Company, feels that as soon as the supply of prints permits—in the very near future—the film will find a wide audience outside of the state and this will be welcomed. For as industry and tourism prosper in the state, the New York Telephone Company will share in the prosperity.

CONCLUDED ON PAGE FIFTY-SIX)


"Today's crisis in education becomes convention rally cry
"crisis in education," a problem he described as vital to national survival. "Our system of free and compulsory education for all is the greatest weapon of a free people, because education brings enlightenment," he said.

Other leading speakers at general sessions included Dan J. Forest, director of public relations, Monsanto Chemical Company, who presented an address on "The Sights and Sounds of a Company" and Dr. William B. Sanborn, director of the Bureau of Instructional Materials, San Francisco Unified School District, who spoke on "The Future for Instructional Materials—A Problem in Professional Cooperation." Elliott H. Kone, director of the Yale University Audio-Visual Center, New Haven, Conn., was the third general session speaker. His subject was "The Philosophy and Practice of the Language Laboratory."

J. Roger Deas of the American Can Company presented an inspirational talk on "The Vision of America" at the convention's second general session.

Seven Other Groups Hold Meetings

Participating during the three-day convention program, which was held July 25 to 28, were guests and members of seven other participating groups with varied agricultural, educational, industrial and religious audio-visual interests. The Educational Film Library Association held its annual meeting just prior to the NAVA Convention; business and industrial representatives attended the Audio-Visual Workshop for Industrial Training Directors and a regional meeting of the Industrial Audio-Visual Association.

With attendance up an estimated 11% over any former year, exhibitors in the NAVA Trade Show were generally enthusiastic over full and

### 2,500 Attend 19th NAVA Convention

National Audio-Visual Association Elects Kirtley as President: Church, Industrial, Rural, Medical and School Groups Also Meet

Expressing His Appreciation of "the important part your members play in the education and training of our citizens," President Dwight D. Eisenhower addressed his greetings to the 2,537 persons in attendance last month at the 19th annual convention of the National Audio-Visual Association in Chicago.

"It is good to learn that you are discussing new ways to employ audio-visual tools in the teaching of mathematics, science and foreign languages," the President's message concluded.

The basic theme of this gathering of dealers, manufacturers, producers and distributors of audio-visual tools and materials was expressed by retiring NAVA president P. H. Jaffarian of Seattle, Washington in his opening remarks to the first general session at Chicago.

"The mission of this meeting is clearly characterized by our timely convention theme, 'Lift Our Standards Higher.'" Keynote speaker Charles H. Percy, president of the Bell & Howell Company and an active participant in national affairs, challenged the audio-visual industry to alert the nation to the

Above: newly-elected officers of association (l to r): Robert P. Abrams, treasurer; Mahlon Martin, second vice-president; W. G. Kirtley, president; Harold Fischer, secretary; and Harvey Marks, first vice-president.

Above: president Jaffarian and executive vice-president Don White of NAVA read President Eisenhower's message to the Convention.

winter marketing prospects, reflecting the optimism of audio-visual dealers who comprise the major share of the Association’s nationwide membership.

**Name Officers for the Coming Year**

During the business sessions of the 19th Convention, William G. Kirkley, president of the D. T. Davis Company of Louisville, Kentucky, was elected president of NAVA, succeeding P. H. Jaffarian who became chairman of the Board of Directors.

Harvey W. Marks of the Visual Aid Center, Denver, Colorado, was named first vice-president and Mahlon H. Martin, Jr., M. H. Martin Company, Massillon, Ohio, was elected second vice-president. Harold A. Fischer of Photosexual of Orlando, Orlando, Florida, is the secretary-elect and Robert P. Abrams, Williams, Brown & Earle, Inc., Philadelphia, Pa., is the new NAVA treasurer.


In his “Report to the NAVA Membership” the Association’s executive vice-president, Don White, made an excellent summation of the progress made during the past year.

Noting the change in Federal attitude toward audio-visual materials, which it had classified as "non-essential" just four years ago during the President’s Conference on Education, Mr. White cited the appropriation by Congress just a year ago of more than $109 million for the acquisition of educational equipment, including audio-visual equipment and materials, for this and the next fiscal year. An additional appropriation of $1.5 million dollars was made for research into better utilization of teaching equipment and materials.

The development of the Educational Assistance Fund and of his full-time duties in the implementation of the Defense Education Act were reviewed by the executive vice-president. Together with Dennis Williams, who was hired on a part-time basis through the Fund, Mr. White has visited 25 state capitals and Mr. Williams an additional 21.

Other legislative activities affecting tax and postal rulings, a national advertising campaign, publication of the Fifth Edition of the Audio-Visual Equipment Directory and continuing participation in the Audio-Visual Council on Public Information as well as the new traditional National Institute for Audio-Visual Selling were enumerated as highlights of NAVA’s past year. Al Hunecke of the DuKane Corporation, who served as Chairman of this year’s Institute, and its Board of Governors were commended for one of the finest short-course programs in the history of the Association.

General convention chairman was W. G. Kirkley; chairman of the exhibit committee was Ainslee R. Davis of Denver, Colorado, a recent past president of NAVA. Press arrangements were ably handled by the Association’s director of information, James Hullish, Jr.

Below: 1960 Institute of Audio-Visual Selling officers are (l to r): Jack McCracken, Tarmac A-V Co.; Howard F. Kalbfus, Eastman Kodak; Bob Maybrier, Da-Lite Screen; and J. K. Lilley, J. P. Lilley & Son.
Ford Tours the Shopping Centers

Four American Road Shows Go Nationwide as Ford Takes All Lines to Car Owners: Suburban Living Unit Features "Quadravision" Film

ONE MILLION PERSONS a month are expected to view the Ford Motor Company's cars, trucks and farm equipment at the nation's major shopping centers from coast-to-coast this year. "American Road Show" programs are scheduled for 48 nine-day showings, many of which have already been completed.

According to Edward E. Rothman, General Advertising and Sales Promotion Manager of Ford, the evolution of shopping centers in the last 10 years to their present importance in each major center has presented a new challenge in automotive marketing.

"We have developed something new under the sun in selling," he explains. "The American Road Shows will give Ford and its dealers some very effective help. "Shopping centers came into being because of the automobile age," he points out. "Our studies showed that many of them attract 200,000 or more visitors every week and practically all of those people come to the centers in their cars. This meant they are potential customers for Ford products and we decided we had better figure out a way of taking our cars to the people, rather than wait for them to come to us."

Four Road Show Units Are on Tour

There are currently four American Road Show units, each displaying the company's products in modern setting with new gadgets and inventions, including the use of a new four-screen motion picture program.

Two traveling units feature a "Design for Suburban Living" in which Ford, Mercury, Edsel and Lincoln cars are shown in colorful settings. For this show, Ford advertising, sales promotion and film executives developed the four-screen presentation called "Quadravision" to project a 12-minute color motion picture titled The Search for Suburbia.

Another Road Show unit presents Ford's "Design for Country Living" and is devoted to farming of today and the future, demonstrated in scale models and live action.

Test Idea With Station Wagon Show

The fourth road show is "Design for Station Wagon Living" and shows new equipment for hunting, fishing, touring and picnics. This exhibit is an expanded version of the station wagon show with which Ford tested the shopping center circuit during 1957-58. In those two seasons, more than 31/2 million persons viewed the display.

How "Quadravision" Was Developed

The special interest of business film sponsors is directed to the synchronized four-screen film presentation used in the two "Suburban Living" Road Shows. Adapted from ideas which were pioneered at the Cinecama theatre in last year's Brussels Worlds Fair and in the Czechoslovakian "Magic Lantern" exhibit at Brussels, the "Quadravision" process, as Ford calls it, links together four 16mm sound projectors to project film simultaneously on four screens flanked 31 feet across one end of a tent theatre designed especially for the American Road Shows.

Bob Millar, of Ford's Advertising and Sales Promotion department, originated the idea, following a Brussels eye-witness report by Edward S. Purrington, manager of Ford's Photographic Department.

An actor appearing on one of the four screens can talk to another appearing as much as 30 feet away, or to an actor in a scene on his own screen. Even the sound has a widescreen quality, with speakers located at each of the four screens. Even tho (Cont'd above)
Spectrumatte: New Tool for TV

Intra-Red Background Process Introduced by MPO-TV

by Gerald Hirschfeld, A.S.C.

New techniques and technical advances in the fields of picture industry are being put to use more and more by advertising agencies in their desire to produce better and different filmed commercials for television.

The projector is normally anywhere from a hundred to a hundred and fifty feet behind the screen to give an adequate throw without using an extreme wide angle lens.

Time is another problem, the background material that is projected on the screen must be photographed in advance.

Another limiting factor of rear projection is the fact that it is impossible to get the background to appear under the feet of the subject.

Space Brings Focus Problem

When considered for TV commercials, the rear projection process had limiting factors of focus. Working at extreme close distances to the subject, which is not normally done in theatrical practice, is common in commercials. The rear projection scene was usually so far out of focus that it became very difficult to obtain the right perspective of background focus to foreground. All these limitations made the use of a matte process much more practical.

When we take two motion picture films and try to superimpose one over the other we are dealing with transparent images, and the background will show through. As a matter of fact, this technique is used for creating ghost images, if ever that is required.

For motion picture superimposition some means must be devised to prevent the background from showing through the foreground subject. This is accomplished by using a silhouette of the foreground subject to hold back exposure of the background when it is rephotographed on an optical effects printer. The silhouette of a stationary package can be made by art work.

However, when the subject is a moving person or object the silhouette, or matte, must change frame by frame. This is now called a traveling matte. While some traveling mattes can be made by art work, known as the Rotoscope process, it is very expensive and not always perfect, leaving at times a black line around the subject.

Other Systems in Use

Several new systems have been worked out for creating traveling mattes. One of them requires a one-film camera and the others a dual-film camera. The one-film matte technique is the blue-screen process. The dual-film matte processes are the ultraviolet, the sodium, and the infrared processes. In the blue-screen system any camera can be used regardless of size, or size of negative. Therefore, this system is used almost exclusively.

Figure 1.: This diagram illustrates MPO's Spectrumatte process.

Mr. Hirschfeld is Vice-President of MPO Television Films, Inc.
Spectrumatte in TV:
(CONT'D FROM PREVIOUS PAGE)
for the wide-screen techniques which do not concern the TV commercial film producer.

The dual-film matte systems are far simpler and less expensive to use. A main advantage is the fact that you produce the matte in the camera at exactly the same time that the action scene is being taken. Only one matte is required in the printing and registration process. This completely eliminates film shrinkage and simplifies registration.

The one disadvantage of the dual systems is that they do require special lighting and the only reason the dual systems work is this: the action negative must in no way be exposed by the light that is on the background, whether in black and white or color photography.

To go into a little more detail on the dual system matting process I would like to explain the infrared process which MPO Television Films is using, under the name Spectrumatte.

The film that is used to photograph the action can be either black and white or color, equally effectively, and the film used to record the matte is infrared sensitive negative. The backing used is black velvet specially treated to reflect infrared light. The lights that illuminate the background are incandescent lights which have a high source of infrared. The foreground lights used to illuminate the subject have been specially filtered so that the visible light can be utilized but it is minus infrared.

The Technicolor camera separates these two sources of light relatively simply by use of a dichroic coated prism which transmits visible wave lengths and reflects infrared wave lengths to the infrared negative.

The infrared rays do not go through the prism.

The visible light, which we have filtered and with which we illuminate the subject, is minus infrared. Therefore, when this light hits the prism there is nothing for it to reflect to the infrared negative. It will thus pass through the prism to the black and white or color negative. We end up with a normal color or black and white negative of the action and an infrared negative of only the background.

When a print of the infrared negative is made on high contrast stock we end up with a silhouette exactly the same shape as the action subject.

One advantage of MPO's infrared system over the blue screen process is that only one generation is required to make the traveling matte. The print of the original negative forms its own matte because it has a black background. The registration problem is simple, the film shrinkage problem is negligible because we're only working from one generation.

We're not continually duping to build up that high contrast. The problem of infrared reflection from various clothing or props is not present because we have filtered out the infrared from the action lights.

With MPO's Spectrumatte process we have had no problem in making a matte of transparent objects, of smoke, of hair, of liquids, and we have worked out a good technique of matting under the feet.

The ultraviolet system, which is used by Warner Bros., is exactly the same as the infrared, as far as the general operation is concerned. The background, however, is a translucent screen illuminated from behind by fluorescent ultraviolet light. The foreground lights require a filter to remove a small amount of ultraviolet light that is present in the normal incandescent lighting. The advantages are similar to the infrared system.

However, we think there are some disadvantages. It is uncomfortable to work in front of ultraviolet light because of the fact that there is a fluid in the eye that fluoresces under ultraviolet and you see everything as if you had a little light on inside your eyes—a slight 'fogging' of everything. It becomes quite annoying. An amber glass can be worn to eliminate this effect.

Another limiting factor is that certain transparent objects do not freely transmit ultraviolet light which makes it difficult to obtain a matte of these objects. With color film in the ultraviolet process there is an additional problem of fogging in dark areas in the background which requires an additional matte to be used with the foreground action plate. A matte just the opposite is needed—a female matte—to hold back the background. Otherwise there is a certain amount of fading or bleeding through of the background scene.

The sodium process, which was developed in England, is, once again, basically the same operation as the infrared and the ultraviolet. Sodium light—yellow light such as is used on the highways—is used behind a translucent screen on the background. The foreground light is unfiltered. The Motion Picture Research Council has developed a prism which will reflect the narrow sodium band of light to a black and white negative, and at the same time transmit 95% of the visible light. It does not deteriorate the color image in any way. It may be used for black and white or color. Due to British patents this process has only limited use in this country.

This, generally, is the dual system matting process. We at MPO have used it very successfully, but I would like to summarize that it must not be overlooked that in all these systems of special effects the director must be constantly aware of what his final background action will show in regard to action of timing. In rear projection there is a visible image in the background. In the dual-film processes there is none; you are dealing with a black velvet background. Your picture is going to be put in later. This becomes an advantage on one hand where you don't have to shoot your background plate ahead of time, but it also becomes a handicap to the director who must be very careful of his timing.

Camera moves must also be very carefully planned.

We have found the MPO Spectrumatte system to be the best answer in simplifying otherwise difficult optical scenes and eliminating expensive set construction. One commercial that comes to mind is one in which the script called for a man, woman and child to be standing on the keys of a typewriter. $3,000 was the cost of making a mock-up of a typewriter in that scale. We did it optically and very much more economically with just a close-up of the typewriter, which was used as the background for our three people, photographed with the Spectrumatte process (see illustration above).

The traveling matte process is a tool to be used judiciously by the film producer and the advertising agency. It does not replace the other processes, but it can be used effectively and dramatically, with an imaginative mind.

Remington commercial (filmed by MPO TV) uses "Spectrumatte" process.

Figure 2: this diagram illustrates lighting setup for "Spectrumatte."
It's the Picture That Counts...

For quality production, more and more of the quality accounts are entrusted to MPO's care... and below is a list of companies whose motion pictures* are currently being produced by MPO:

- AMERICAN AIRLINES, INC.
- AMERICAN INSTITUTE OF CPA'S
- ASSOCIATION OF PACIFIC FISHERIES
- BURLINGTON INDUSTRIES, INC.
- E. I. DU PONT de NEMOURS & CO.
- FORD MOTOR COMPANY

*20 to 30 minutes in length.

- GENERAL MOTORS CORPORATION
- GULF OIL CORPORATION
- HAMILTON WATCH COMPANY
- INTERNATIONAL BUSINESS MACHINES CORP.
- UNION CARBIDE CORPORATION
- UNITED STATES STEEL CORPORATION

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York. MURray Hill 8-7830
Helping Dealers to Profit From J & J Ads

Johnson & Johnson Slidefilm Shows Market Potential, Ad Objectives

The Post-War Revolution in merchandising has been characterized by increased manufacturer activity on the retail line. Selling through the dealer rather than simply to the retailer, via dealer assistance programs, is now the order of the day.

Johnson & Johnson, in line with its philosophy that “by serving those who sell our product we serve ourselves,” has been in the vanguard of this movement, stressing sales training, store modernization, and improved display, to mention just a few areas.

Dealers Slow to Recognize Ad Values

But while the potential for profit and the cooperation of the retailer in these areas proved very productive, Johnson & Johnson found, as did many manufacturers, that dealers were generally slow to recognize the power of national advertising campaigns.

To many a retailer and distributor, via dealer assistance programs, is now the order of the day. Johnson & Johnson, in line with its philosophy that “by serving those who sell our product we serve ourselves,” has been in the vanguard of this movement, stressing sales training, store modernization, and improved display, to mention just a few areas.

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To many a retailer and distributor, via dealer assistance programs, is now the order of the day.

The film medium was enlisted to help arouse large-scale response.

The result is a sound slidefilm, A New Message for a New Market, produced by Henry Strauss & Co., who have previously collaborated with Johnson & Johnson on some of their most important dealer assistance campaigns.

The slidefilm has two principal aims. H. M. Poole, Jr., J & J vice president of sales, views it as “part of our program to build sales by highlighting for dealers, through dramatic presentation . . . the existence of a vast, untapped market potential for surgical dressings.”

J. E. Burke, vice president of advertising, describes it further as “designed to make clear to distributors and retailers the objective of J & J advertising and its importance to the local retail outlet.

The film ends by stressing the importance of retailer tie-ins with the campaign theme and suggests for point-of-sale exploitation.

Having established the potential for profit and the method to be used in exploiting it, the film shifts to photography to display, the visual strength of the new ad campaign. This is accompanied by an analysis of the copy and merchandising of individual ads in terms of their customer appeal. The film ends by stressing the importance of retailer tie-ins with the campaign theme and suggestions for point-of-sale exploitation.

The slidefilm, with accompanying brochure, is being shown nationwide to surgical dressing distributors and retailers. Through the sound-slide medium, Johnson & Johnson is campaigning with impact, economy and uniformity, while leaving room for salesmen to personalize the message in a “soft key” style.
How to demonstrate the big, the complex
EVERYWHERE AT ONCE!

How do you get fast, widespread demonstration of a new electronic product, for example, when the product isn't the kind a salesman can carry easily, and when live demonstration isn't always convenient?

The National Cash Register Company did it by shipping 275 Kodak Pageant 16mm Sound Projectors into its branch offices throughout the United States and Canada. And hundreds of NCR salesmen swung into action with a 31-minute demonstration film.

Results? The road to sales was shortened considerably.

And something else happened:

Not one complaint has been reported about any of the 275 Kodak projectors.
Not one maintenance complaint. Not one operating complaint.

But then, Kodak Pageant Projectors don't get in the way of selling. Salesmen don't need to fumble with parts, because reel arms, belts, cords are all permanently attached. Even the film threading path is printed right on the projector. And permanent factors lubrication minimizes maintenance, eliminates need for oiling, ends lube record-keeping forever.

See how smoothly your sales presentations will run on a Pageant. Call your Kodak A-V dealer today or tomorrow and let him demonstrate how easy it is to operate this machine. Or for a fact-filled folder, write:

Kodak Pageant Projector  EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
frank, Donoghue to MPO-TV as Production Coordinators
MPO Television Films, Inc., has added two Production Coordinators to its permanent staff. The appointments of Philip Frank and Philip Donoghue to the posts were announced early this month by Judd L. Pollock, MPO President.
MPO's Production Coordination Department was established in November, 1958, when William Susman was assigned to overall production control supervision of filmed television commercials.

The Production Coordinator is assigned to an account from its inception and is responsible for coordinating all elements in the production process from the idea stage through the release print. The advertising agency therefore has one person always readily available who is completely familiar with all aspects of the job in progress.

Phil Frank has been with George Blake Enterprises, Screen Gems, MGM-TV, and Caravel Films. Phil Donoghue has been in production with Transfilm and Louis de Rochemont.

James Hulfish to NAVA as Director of Information

The National Audio-Visual Association, Inc., has named James W. Hulfish, Jr., to succeed Henry C. Ruark as NAVA Director of Information. In his new position, Hulfish will assume responsibility for NAVA's trade and public relations programs, including press publicity. In addition, he will edit the bi-monthly NAVA News.

Dean Coffin to Jam Handy as V.P., Programmed Operations
Further development of the group communications services of The Jam Handy Organization is announced by president Jamison Handy with the appointment of Dean Coffin as vice-president, Programmed Operations. Until making this move, Coffin was vice-president in charge of the Great Lakes Division of Wilding, Inc.

Dean returns to the Jam Handy contact and account staff after eight years in management capacities in motion pictures and meeting programs for business and industry. He was a member of The Jam Handy staff from 1936 to 1950, starting as a traveling field representative and thereafter serving as project supervisor, writer and planner. Later he was contact man on the Ralston Purina account in charge of dealer development services.

He is a son of former Congressman Howard A. Coffin, Detroit business and community leader. Active in theater programs in the metropolitan area, Coffin is a member of The Players in Detroit and St. Dunstan's in Bloomfield Hills, Michigan.

Charles Everett to Crawley's as Director of Administration
Charles Everett has been appointed director of administration at Crawley Films Limited, Ottawa. A former group manager and buyer of T. E. Eaton Company, district manager of Imperial Oil and production manager of R. L. Crain Limited, Mr. Everett has a broad background in the field of business administration.

Jerry Long Productions, Inc. Names Burns Account Executive
Appointment of Donald A. Burns as account executive at Jerry Long Productions, Inc., Maplewood, N.J., has been confirmed.
Howard Roessel Elected V.P. at John Sutherland Prods. Inc.

The election of Howard Roessel as vice-president in charge of production and a director of the Corporation has been announced by John Sutherland, president of John Sutherland Productions, Inc.

A 10-year veteran of the Sutherland organization, Mr. Roessel was with Universal Pictures' Technical Department for 15 years and supervisor of that department for the five years preceding his move to Sutherland. Within the last decade he has served as head grip, construction superintendent, studio manager and live-action production manager.

MOTION PICTURES
SLIDE FILMS

Putting ideas across is a science. Evolving them is an art. It takes both to assure measurable results.

Write for our booklet
"How Much Should a Film Cost?"

HAIG and PATTERSON INC.
SOUND BUSINESS FILMS

15 East Bednave Avenue
Detroit 2, Michigan

The Talbot Tower
Dayton 2, Ohio

The new,
handy TWO-IN-ONE Combination...

audioscope "Executive"

... It's a 4-Speed Record Player
... It's a Film Strip Projector

THE PERFECT AUDIO-VISUAL UNIT
for Sales Presentations, Dealer's Meetings,
Traveling Exhibits, Employees Training
Programs, Instructions in New Techniques,
Safety Instructions to Plant Employees,
Lectures and many other Uses.

- The only projector which accommodates 12" records, giving
50 minutes narration at 33 rpm or 100 minutes at
16 rpm speed.
- Top Quality Components and Superior Workmanship
assure Unmatched Fidelity, Perfect Volume and
Excellent Viewing.
- Attractive Attache Case combining Sturdiness with Eye-
appealing Design.
- Portable—Lightweight—Simple—Fool-proof—Dependable.
- Ready for Immediate Use. Easy Operation.
- It measures 19"x13"x5½" and weighs appr. 15 lbs.

$98.50
F.O.B. N.Y.C.

17 EAST 45th STREET • NEW YORK 17, N.Y.
Phone: OXford 7-0725

HOUSTON FEARLESS
Panoram Dollies
Thoroughly overhauled — Guaranteed

SPECIAL LOW PRICE:
Immediate  4 Wheel — $1400.00
Delivery!  5 Wheel — $1800.00

CAMERA EQUIPMENT CO., Inc.
315 West 43rd Street • New York 36, N.Y.

Karl Fischl . . . to Wilding, East of the Division, made the announcement.

A specialist in marketing problems, Fischl has extensive experience in distribution, merchandising and market development. He was formerly associated with Transfilm, Inc., with Remington Rand as a branch manager and with Compton Advertising Agency.

Peter Griffith to Transfilm as a TV Account Executive

Peter Griffith has joined Transfilm, Inc., as an account executive in the TV Division. Robert Bergman, vice-president, made the announcement. Griffith was formerly at Peter Elgar Productions, Inc.

Fischl Joins Wilding, Inc. as Eastern Marketing Chief

Karl Fischl has joined Wilding, Inc., in the new position of Director of Marketing for the Eastern Sales Division, New York. Hugh F. Gage, vice-president in charge
**Survey of Film Distribution**

**What Pictures Did Audiences Like the Best?**

*These 215 motion pictures were listed as "most popular" with audiences in 1958*

<table>
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<th>Company/Association</th>
<th>Title</th>
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<tr>
<td>American Telephone &amp; Telegraph Company</td>
<td>The Voice Beneath the Sea</td>
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<td>Once Upon a Honeymoon</td>
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<td>American Waterways Operators, Inc.</td>
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<td>American Zinc Institute, Inc.</td>
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<td>Automobile Manufacturers Association</td>
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<td>Bell Aircraft Corporation</td>
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<td>Bermuda Trade Development Board</td>
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<td>Chamber of Commerce of Commerce of the U.S. People, Products &amp; Progress: 1975</td>
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<td>Chase Brass &amp; Copper Company</td>
<td>The Science Of Making Brass</td>
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<td>Chicago Board of Trade</td>
<td>After the Harvest</td>
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<td>Chicago, Rock Island &amp; Pacific Railroad</td>
<td>Golden Journey</td>
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<td>Wheels Of Progress</td>
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<td>Connecticut General Life Insurance Co.</td>
<td>Outside That Envelope</td>
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<td>Conveyor Equipment Mfrs. Association</td>
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<td>Crock Electric Company</td>
<td>First From Space</td>
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<td>A New Look At Instruments</td>
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<td>Coty, Inc.</td>
<td>Beauty is a Science</td>
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<td>-</td>
<td>Story of Perfume</td>
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<td>Daisy Manufacturing Company</td>
<td>On Target for Safety</td>
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<td>Dun &amp; Bradstreet, Inc.</td>
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<td>Small Business U.S.A.—The Story of Main Street</td>
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<td>Eastman Kodak Company</td>
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<td>The Magic Box That Remembers</td>
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<td>Pictures Clear and Sharp</td>
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<td>Esso Standard Oil Company</td>
<td>Pennsylvania Rendezvous</td>
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<td>-</td>
<td>Welcome to Washington</td>
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<td>Ford Motor Company</td>
<td>The American Cowboy</td>
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<td>Yellowstone Parkly Boy</td>
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<td>General Electric Company</td>
<td>A Is For Atom</td>
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<td>Millions On The Move</td>
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<td>Automation and Mr. Halsteal</td>
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<td>General Mills</td>
<td>Food As Children See It</td>
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<td>The School That Learned To Eat</td>
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<td>400 Years In 4 Minutes</td>
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<td>General Motors Corporation</td>
<td>ABC of Hand Tools</td>
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<td>ABC of Internal Combustion</td>
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<td>We Drivers</td>
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<td>Goodyear Tire &amp; Rubber Company</td>
<td>Safe Driving On Safe Tires</td>
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<td>Letter From America</td>
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<td>Modern Coal Mining</td>
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<td>Great Western Sugar Company</td>
<td>The G-W Story</td>
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<td>Gulf Oil Corporation</td>
<td>The Constant Quest</td>
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<td>Hammermill Paper Company</td>
<td>Great White Trackway</td>
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<td>The Gift of Ts'ai Lun—Paper</td>
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215 PICTURES LISTED BY SPONSORS AS "MOST POPULAR" DURING 1958

Hercules Powder Company
Problem-Solution-Results
Flight To Lucifer
Hot Sprat Lucifer Toward a Better Finish

Humble Oil & Refining Company
1957 Southwest Conference Football Highlights
The Bahamas, Where Limestones Grow Today

Ideal Cement Company
America Builds with Ideal Cement
Spanning Lake Pontchartrain

Illinois Central Railroad Company
Mainline, U.S.A.
The Song of Mid-America

Institute of Life Insurance
Measure of a Man
For Some Must Watch

International Nickel Company, Inc.
Corrosion In Action
Mining For Nickel
Refining Nickel From the Sudbury Ores

Kemper Insurance
Sergeant Bruce Reporting

Keystone Steel & Wire Company
Cooperative Office Occupations
The Field Trip

Lederle Laboratories (Agriculture Division)
Rabies
Design For Better Beef
Our Country

Lederle Laboratories
The Buccal Use of Varidase
Immunization
For More Tomorrows

Magnolia Petroleum Company
In The Beginning

Micromatic Hone Corporation
A Film Report on The Generation of Metallic Bearing Surfaces
Progress in Precision

Milk Industry Foundation
The Milky Way
The White Magic of Milk

Miller Printing Machinery Company
Another Man’s Business

Mine Safety Appliances Company
Noise and Hearing
You Bet Your Life
The Air We Breathe

Minneapolis-Honeywell Regulator Company
Basic Electricity
Basic Electronics
Meet The Champ

Monon Railroad
Crossroads of America
The Hoosier Line

Monsanto Chemical Company
The World That Nature Forgot

National Association of Manufacturers
Industry on Parade Series IV:
The Price of Freedom
The Quarterback
Joe Turner, American

National Association of Plumbing Contractors
Fundamentals of Silver Alloy Brazing
A Drink For Judy
Loop & Circuit Venting in the Plumbing System

National Auto. Merchandising Association
At the Drop of a Coin

National Board of Fire Underwriters
Crimes of Carelessness
The Torch
Before They Happen

National Coffee Association
The Magic Cup

National Cotton Council of America
Cotton—Nature’s Wonder Fiber
One-Third of Your Life

National Cranberry Association
The Cranberry Story

National Dairy Council
It’s All in Knowing How
Admirals in the Making
Visa to Daquiriland

National Highway Users Conference
Horizons Unlimited
A Professional Portrait

National Macaroni Association
Sing Party
Use Your Noodle

National Plant Food Institute
Making the Most of a Miracle
What’s in the Bag
Cash in on Corn

National Rifle Association of America
Trigger Happy Harry
Straight and Safe
Gun Fun
Championship Shooting

National Safety Council
Falls Are No Fun
Defensive Driving Series

North American Aviation (Automotive)
Destinations of Tomorrow
Inertial Navigation
Principles of Inertial Automation

Piper Aircraft Corporation
Wings for Beginners

Ramo- Wooldridge (Division of T-R-W)
A. T. R. S. E. C.
Security Is Your Responsibility
RW-300 Digital Control Computer
RW-300 Automatic Test Equipment
Reduction in Pacific Semiconductors

Santa Fe Railway
Indian Ceremonials
El Navajo
Arts and Crafts of Southwest Indians

Shell Oil Company
Fossil Story
History of the Helicopter
How an Airplane Flies

Smith, Kline & French Laboratories
Psychiatric Nursing
Human Gastric Function
Recognition and Management of Respiratory Acidosis

Socony Mobil Oil Company, Inc.
In the Beginning
And Then There Were Four
All of a Sudden

Southern Pine Association
Built for Living
Sound of America

Squibb & Sons (Division Ohio-Math)
Reanimation for Cardiac Arrest

Texaco Inc.
The Story of a Star
Tank Ship

Timken Roller Bearing Company
Big Tim
No Trouble At All

Union Carbide Corporation
The Petrified River

Union Pacific Railroad Company
Fresh From the West
Northwest Empire
Western Wonderlands

United States Brewers Foundation, Inc.
Beer Belongs
Backyard Barbecue
Buffet Party

United States Steel Corporation
Mackinaw Bridge Diary
Steel—Men’s Servant
Knowing’s Not Enough
Jonah and the Highway
Five Mile Dream

Welch Grape Juice Company, Inc.
Grape Juice—An American Story

West Coast Lumbermen’s Association
This Is Lumber
The Magic of Lumber
Lumber for Homes

Western Electric Company, Inc.
Arctic Mission
 Dew Line Story
More Than Meets the Eye

Western Pine Association
Bounty of the Forest
Operation Attic

Westinghouse Electric Corporation
What is Electricity
Dawn’s Early Light
Communications of DC Machines

Willard Storage Battery Division
Story of Modern Storage Batteries

Wire ReinforcementLavering
The Builder

Wright’s Company, The
Panorama
News Along the Film Production Lines

Parthenon Service Offices
Set for Chicago, Detroit, N. Y.
☆ Service offices for clients of Parthenon Pictures, Hollywood, producers of business-sponsored films, have been opened in Chicago, Detroit and in New York City.

Both Midwest locations, in Detroit’s Dime Building and at 185 North Wabash Avenue in Chicago, include downtown projection rooms and editing quarters. The New York facility, in the Film Building at 1600 Broadway, also includes a sound stage. Equipment, banks and camera cars are being maintained at all four locations.

The New York move will service immediately Sperry & Hutchinson (Green Stamps), recently added to Parthenon’s Eastern client list. The Chicago office will primarily service Harvester’s Truck and Farm Equipment Divisions. Parthenon’s Techfilms and Datafilms divisions continue to operate out of Hollywood only for an interim period. New offices, tied by TWN, are staffed by resident film men.

Morgan-Swain, Inc. to Expand Southeast Studio Operations
☆ Formation of Morgan-Swain, Inc., a consolidation of Dramatic Presentations, Inc., and Carey-Swain, Inc., commercial motion picture studio in Florida, has been announced by Duncan J. Morgan, president of the combine.

A Sarasota-based studio and creative organization, Morgan-Swain will expand its business nationally, according to the announcement. Sales representatives have been appointed in Chicago and Chattanooga.

“The consolidation supplies one of the outstanding organizations and facilities in the southeastern part of the United States for motion pictures, slidefilms, promotional television and radio spots,” Morgan said. In recent years the firm, under the name of Florida Film Studios, has served a lengthy list of clients in the southeast.

Lukas Film Productions, Inc. Is Organized in Chicago
☆ Formation of Lukas Film Productions, Inc., a new Chicago studio organization with facilities at 5 W. Hubbard Street, has been announced by Ernest A. Lukas, a previous co-owner of Fenton-McHugh Productions in Evanston, Ill. Mr. Lukas has had 17 years of experience in the film medium. A winner of a Chicago “Emmy” Award in 1958 for film program editing, he was associated with UFA-Filmkunst in Berlin before returning to the United States.

Born in the U. S. and educated at the University of Berlin, Mr. Lukas was caught by the war in Germany and detained in a labor camp from which he escaped to the American lines. He served as an interpreter-investigator for U. S. Army Intelligence and later as chief interpreter for the Military Government. On his return to the U. S. he began his career in Chicago at WGN-TV as newsreel editor and a producer-director.

The new studio organization will specialize in the production of television commercials, industrial and documentary films.

Empire Moves in Spokane
☆ Increased production facilities have been provided at Empire Films Corporation, Spokane, Washington, by its move to West 504 Indiana Ave. in that city. New telephone number is FAirfax 6-0222.

Ernest A. Lukas . . . producer

WHEN Motion IS NOT ESSENTIAL...

Nothing is more effective than an organized slide presentation!

Colburn Custom Services...
Integration of your original miscellaneous transparencies, photographs and artwork, into an effective, easy-to-manage presentation

- Film strips
- Duplicate slide sets
- Sound recording
- Title services

GEO. W. COLBURN LABORATORY, INC.
164 NORTH WACKER DRIVE • CHICAGO 6
TELEPHONE DEARBORN 2-6286

Business Screen Magazine
Saying Lives through the technique of mouth-to-mouth breathing has been known to man since Biblical days, but ten recent years of Army research to improve treatment of nerve gas casualties has given the method new recognition and national interest.

Anesthesiologists say that rescue breathing, promptly and properly applied, could save lives of many of the 11,000 victims of suffocation who die each year in the U.S. This toll includes victims of drownings, choking, electric shocks, gas asphyxiation, heart attacks, drugs, and chest injury, among other causes.

The prize new safety film Rescue Breathing is designed to teach the techniques of rescue breathing (mouth-to-mouth or mouth-to-nose) and this 21½-minute color motion picture is available from American Film Producers, New York.

Basic to the film are the experiments conducted by Dr. James O. Elam, director of the Department of Anesthesiology, Roswell Park Memorial Institute, Buffalo, New York. Writers Lewis and Margaret S. Herman spent months in that city to research, write and photograph the material which went into the film. American Film Producers edited, provided animation and added the finishing touches.

Photography includes re-enactments of experiments utilizing physician volunteers who permitted themselves to be drugged with curare to simulate unconsciousness and inability to breathe. Also re-enacted are emergency situations which dramatize the need for learning rescue breathing techniques and show the simple steps to follow for revival of victims.

Rescue Breathing has been officially approved and endorsed as a teaching film by the New York Society of Anesthesiologists and the American Society of Anesthesiologists. For preview arrangements and print purchase write American Film Producers, 1600 Broadway, New York 19.

Pathe News' Research Staff Catalogs Stock Film Scenes
\* Opening its extensive library of 35mm production footage acquired for the News Magazine of the Screen for stock footage sales, Pathe News, Inc. has set up a research staff to catalog and outline stock shots that may be used in film productions.

Research staff on the new project is headed by Robert Craig. The Magazine library proposes to send prospective clients a catalog, synopsis sheets. If desired, screening prints (narrated with music and effects tracks) will be made available for all material.

For complete details, direct inquiries to Reader Service Bureau, Business Screen, 7064 Sheridan Road, Chicago 26.

Mayer Productions Is Formed
\* A new studio organization offering art, photography slide and filmstrip production has been opened by Peter Mayer, formerly a sales representative for the Society of Visual Education, Inc. Mayer Productions is located at 21 E. Van Buren St., Chicago.
Fiber Film Makes Sales Wrinkles Vanish

**American Cyanamid Makes “Magic” to Sell Creslan**

**SPONSOR:** American Cyanamid Company  
**TITLE:** This Is Magic, 10 min., color, produced by Roger Wade Productions, Inc., through Ben Sackheim, Inc.

During the past 12 years American Cyanamid has explored thousands of chemical compounds seeking one new molecule it thought would be most capable of fulfilling the needs of the textile industry. Found at last, “Creslan” is now moving from the lab to full scale production and retail counters across the country.

Cyanamid, of course, has been a major supplier of chemicals and dyes to the textile industry for many years. But Creslan is the first fiber to bear the company’s name through to the finished product.

To introduce Creslan, Cyanamid will show this new film to the textile industry, department store buyers, and down to salespeople behind the counters. Deciding that a dull recitative of how the fiber was researched, manufactured and tested would not be enough, Cyanamid has made its presentation lively, full of fun, with a beautiful, original sound track by George Shearing, who appears in the film with his quintet.

The reason for this makes a good deal of sense. It has become customary in many stores to screen promotional films before opening in the morning. And salespeople at 8:30 AM might easily be called “the coldest audience in the world.”

Thus Shearing, sparkling color and some cute funny business.

The message of This Is Magic is that Creslan is shock-full of all the qualities a textile can have: quick drying, easily dyed, blends harmoniously, moth resistant, holds press. In addition, Cyanamid has a new wrinkle in merchandising the fiber. Called “Channel C,” the plan encompasses quality control and selective marketing through retailers, manufacturers, converters, weavers, knitters and spinners in unbroken continuity. In other words, the Creslan label goes on finished goods only, and only merchandise meeting Cyanamid standards can have the label.

Creslan will be widely advertised, the film says, and Cyanamid will put its own field representatives into the 50 top marketing areas of the country to help retailers in merchandising.

**This Is Magic** was directed by Walter Buckley. Jules Sindic was chief photographer, except for opening and closing shots of George Shearing and the band with color abstractions and diffusion glass shots which were made by Richard Bagley, who won considerable fame for his work on Alcoa’s Color Textures.

George Shearing’s music is featured in new American Cyanamid picture.
Designed to Improve Customer Relations
Southwestern Bell Presents "The Case of Jim Cannon"

That Vital Business Asset called "customer goodwill" may be courted by maximum efforts in corporate public relations and advertising, but in its simplest and most direct form, it really begins (and often ends) wherever company employees meet, talk or deal with the customer.

Keenly aware of this fact are the telephone companies who have been helping themselves and their business customers with a variety of motion pictures to improve employee understanding of customer attitudes and their own responsibilities. Out of this program have come some highly useful films for the guidance of telephone operators, business personnel and others who meet Mr. and Mrs. John Q. Public.

Telephone Installer Is "Star"

Now the telephone installer has his day on the screen and he's the star of a new training film, The Case of Jim Cannon, recently produced for the Southwestern Bell Telephone Company, a Bell System affiliate, by the Jamieson Film Company, Dallas.

The 20-minute color film, especially tailored for use in refresher training conferences among experienced installers, is aimed to focus their attention on the importance of good public relations in dealing with the customer.

It does this through the medium of a "comedy of errors"—errors in dealing with the customer, which occur with exaggerated regularity during a day in the life of a fictitious installer. Not one of the view-

ers has ever made all of Jim Cannon's mistakes in real life . . . but they are designed to promote free and open discussion among conference participants as to what Jim did wrong and what he should have done to make things turn out differently.

"Freeze" Scenes Woo Audiences

Maximum audience participation is encouraged by use of the "freeze" techniques. Action on the screen is halted at several critical points so that installer-viewers may discuss the incidents portrayed.

Then action resumes and the conferences watch another of Jim Cannon's efforts. The mistakes which hapless installer Cannon makes are authentic enough . . . all of them are derived from true-to-life experiences of company installers.

His real-life counterparts go with Jim through a day of angry dogs, suspicious housewives, complaining subscribers, small boys armed with bow-and-arrow and other circumstances that point up the need for patience, diplomacy and efficiency in dealing with the public.

Showing to Bell Companies

The Case of Jim Cannon has already been extensively used in the Southwestern Bell area. AT&T headquarters are circulating prints recently acquired for preview by other Bell companies.
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

that use the hot press on a limited basis.

Weighing only 125 pounds, the Kensol 5A differs from the larger hot presses in that it letters only one line of large type (60, 72 or 96 point) or two lines of smaller type (36 point and smaller) at a time. However, multi-line lettering and titles larger than six inches wide can be easily made by shifting the art material left or right, up or down, using an adjustable, calibrated back-gauge for registration.

Operating at the standard 110 volts A.C., the Kensol 5A measures 18" wide by 20" deep by 24" high, operates at very low cost, and is priced at $455. A circular picturing and describing the new machine, as well as the heavier Kensol hot presses, may be obtained by writing to the Olsenmark Corporation, 124-132 White Street, New York City, New York.

"Attaché-Kit" Slide Projector Is Designed for Sales Uses

☆ A new self-contained 35mm slide projection kit called the "Attaché-Kit" has been introduced by Presentation Designers, New York City visual sales presentation company.

Weighing 7½ lbs. and measuring 17½" x 12½" x 3½", the sales presentation kit contains projector, screen, semi-automatic changer; stores 240 slides.

The B&H Filmosound 399AV

Filmosound Specialist 399AV Announced by Bell & Howell

☆ Latest in the line of Bell & Howell 16mm sound projectors is the new Filmosound Specialist 399AV.

Featuring sapphire surfaces on all critical film handling parts, the Specialist 399AV has a number of new developments in the projector line, including a permanently mounted 2-speaker sound system.

The newest Bell & Howell item also has a "cold glass" heat filter, automatic loop restorer, reverse switch, and features single dial control. The machine is self-lubricating, and an optional accessory is the new Filmovar lens which lets you zoom the picture to fit the screen.

Further information may be obtained by writing to Bell & Howell, 7108 McCormick Road, Chicago 45, Illinois.

Battery-Powered Film Light

☆ A new battery-powered portable light for motion picture shooting has been developed by the Dormitzer Electric & Manufacturing Co., Inc.

The new light, called the Cine-Light Model 250B, provides strong output with full 20 minutes of lighting time before battery recharging. With a light head adaptable to most motion picture cameras, it includes a separate transistor-controlled charger that automatically reduces the charging rate when the batteries, of nickel-cadmium plate, are fully charged.

Unit is comparatively small, weighing only 14 pounds and measuring 6½" by 7½" by 5" high.

List price of the Cine-Light Model 250B is $350, including an adjustable reflector for flood and spot. Further information may be obtained from the Dormitzer Electric & Manufacturing Co., 5 Hadley St., Cambridge 44, Mass.
Steenbeck Editing Equipment Announced by Gaston Johnson

Announced by Gaston Johnson

Steenbeck line of editing equipment in the United States has been announced by the Gaston Johnson Corporation. The Steenbeck line of editing, viewing and re-winding machines, popular throughout Europe, Asia, and South America, includes a variety of units designed for speed, simplicity, and precision control.

The line consists of 2, 4 and 6 plate film editing machines for 16mm, 35mm and cinematon film. Motorized re-winding tables for 16mm, 35mm and combination 16 35mm film.

Steenbeck also makes a special machine for 16mm and 35mm film for use in television studios, called Kobiton. This unusual unit allows the film editor to view the picture track with or without sound, discard unwanted film, inspect film rapidly for damage, and splice, add film, and so on.

Audio-Master Shows a Light Sound Slidefilm Projector

Audio-Master Corporation, New York, has announced development of the Audioscope Executive to meet a film industry need for a quality, low-cost sound slidefilm projector combination.

A portable unit, weighing only 15 pounds, the Audioscope Executive combines a rear-view slidefilm projector and a 4-speed phonograph. It is said to be the first unit of its type to accommodate 12" long-playing records.

Constructed of lightweight, heavy-gauge aluminum, the projector has a color-corrected anastigmat f3.5 lens, 75-watt lamp, front-surface mirror system, 6" by 8" viewing for extreme wide angles, and a precise helical focusing device to insure positive picture control. A one-knob film advance and framing device with click-stops, and a slidefilm feed and take-up attachment make for rapid, simple, and efficient operation.

The phonograph accommodates 16, 33, 45 and 78 R.P.M. records, has a 3-tube high gain amplifier, and a 5" loudspeaker. The twist-tone arm carries two long-life needles, and variable tone and volume control adjusters are easily operated.

The unit is housed in a brown or black attache case measuring 14" by 13" by 5½". The two components are compactly arranged side-by-side, and require no parts removal or adjustment. The case has storage space for three slidefilms and the lid holds records, folders, and so on.

The Audioscope Executive costs $98.50. Further data may be obtained from Audio-Master Corp., 17 East 45th St., New York 17, New York.

At Western Cine there is undivided responsibility — no “farming out” of any item of production. Our complete facilities enable us to maintain control over all phases of film production from start to finish!

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Complete Sound Recording for Tape, Disc and Film

Animation and Special Effects

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Capitol Library Services

Hollywood & Vine

Hollywood 28, Calif.
Ford Hits the Road:
(CONTINUED FROM PAGE 35)
for Suburbia, takes full advantage of its four-screen presentation. Tracing the history of the exodus to the suburbs, from the Neanderthal age to today's "human migratory pattern." The Search is humorously undertaken by a "consultant researcher" (Dr. Poodle) who tries to determine the American public's desires in automobiles and how these desires are incorporated into our cars of today.

How Screens Are Integrated
This approach, from a script written by Tom Thomas, is handled by introducing the researcher, a Dr. Poodle, on screen #1 (at extreme left) while the other screens remain blank. The doctor's presentation remains on screen #1 throughout the 12-minute showing.

As he talks, an animation sequence on screen #2 broadens out to include screen #3 and finally, screen #4. This animation lasts for a few minutes and is replaced by live photography of traffic scenes and old stock footage from Ford's vaults, showing early automobiles.

The theme develops the story of different types of driving on the road today and finally concentrates on screen #2 where a typical housewife gets out of her car to take issue with Dr. Poodle's facts and figures.

Professional players handled the key roles of Dr. Poodle (Atwood Levensaler) and the housewife (Pat Sully). Animation was handled by Group Productions in Detroit and lab work was done by Calvin Productions, Kansas City. Robert Dunn, manager of Ford's Motion Picture Department, coordinated the entire film production which was handled by John Breeden and personnel of Ford's Film Services Section. Film was shot on 16mm Ektachrome.

Synchronization of sound and picture on the four screens was made possible on a specially-equipped Moviola film editor, which permitted the film editor to view three films while listening to two sound tracks at the same time. Since dialogue was taken in two locations and refers to simultaneous action on several screens, the editor had to relate each piece of picture and sound to all others.

Special background music, including the "Caveman's Rock 'n Roll," was composed for the film by Michael Brown of New York and recorded by the Norman Paris Trio augmented by six other musicians.

Response Has Been Favorable
By late June, the "Suburban Living" units of the American Road Shows had visited Cincinnati, Detroit, Indianapolis, Raleigh, N. C, and Paramus, N. J. General response has been most favorable. The only problems encountered have been minor mechanical difficulties and electrical problems in Raleigh where the show was "pretty well drowned out by a heavy rainstorm."

Bell Laboratories Experts Prepare New Technical Films
Four new films on scientific subjects are being offered for free loan to colleges and technical organizations through Bell System telephone companies.

Prepared by Bell Telephone Laboratories' scientists and engineers, all of whom are recognized authorities in their fields, the series includes two motion pictures: Crystals—An Introduction (16mm, color, sound) and Brattain on Semiconductor Physics (16mm, b/w, sound).

Two 35mm silent filmstrips offered are: Zone Melting and The Formation of Ferromagnetic Domains. The subjects are appropriate for showing to university science and engineering students, meetings of technical societies and related groups. Contact your near-

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Cook Electric's Cinofonics
Division Steps Up Programs

A well-publicized supplier of critical equipment and related services to the nation’s missile and space programs is the Cook Electric Company. Serving Cook as its visual communications agency and providing a highly-specialized engineering film service is its Cinofonics Division, headed by Charles O. Probst.

Cinofonics maintains headquarters in the Company’s Morton Grove, Illinois, facilities where it maintains a complete film library. Its productions include such titles as First From Space, Hood Systems for Radioactive Materials Processing and Mobile Missile Range, all indicative of the type of work this Division performs.

Current production includes one untitled film which shows the capabilities of each division within the company and their relationship to each other. The production illustrates the value of the motion picture medium in bringing together events which occur thousands of miles and days apart. On release, it will become part of the Cook’s film libraries located in its New York, Washington, Dayton, Dallas and Los Angeles offices.

These offices have also recently acquired five new 16mm Sound Kodascope optical-magnetic sound projectors. These are currently going to the field to further augment showings of Cook capabilities to government and to other prime contractors.

Above: new projectors for Cook offices are checked in by C. O. Probst (second from left above) in its New York, Washington, Dayton, Dallas and Los Angeles offices.

If You Like Parakeets . . . You’ll Love This Picture

The parakeet lodging and listening fraternity (and prospective members of it) will enjoy a new 13½-minute color film, More Fun With Parakeets, recently sponsored by the R. T. French Co. and produced by Victor Kayfetz Productions, Inc.

It features an ingenious bird trainer named Tommy Ackerman who has trained parakeets to ride on toy trains, toy horses and cars, mail letters and a variety of other stunts. Destined for television and group showings, prints may be obtained from Kayfetz Productions, 1780 Broadway, New York.

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Blue Tops offer these superior qualities:

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DUAL READER, LESS VIEWER
$195.00
ZEISS MOVISCOP VIEWER
$89.50
SPECIAL READER-VIEWER COMBINATION
$269.50
Complete

Write for literature
The People Who Own American Business

The New York Stock Exchange Visualizes '59 Census of Shareholders


Title: Who Owns American Business?, 11 min., b. w., produced by Scudder Boyd Films.

Every three years, the New York Stock Exchange conducts an extensive census of American shareholders to determine who owns American business, what general income group they belong to, and how they approach the market.

As time comes near each census year for announcing the results, public interest in the exchange seems to rise and the Big Board tries to take advantage of it by heightened public information activity. A news film, quickly available for television and for group audiences was an important part of the Exchange's plan for the recent 1959 census result release date.

Camera Visits Typical Family Owners

The resultant motion picture, Who Owns American Business?, documents the typical stockholder by pinpointing several families who actually do own shares in American business, in their own homes and offices. As Exchange President G. Keith Funston reveals the final figures, the film goes on to particularize with actual case histories.

Who Owns American Business? shows that we are having a quiet economic revolution. While there were a little more than 6,000,000 stockholders in 1953, 8,500,000 in 1956, 1959's census showed a total of 12,490,000. (Most of these people are small investors, 68% own their own homes, there are 500,000 more women than men shareholders; and the greatest proportionate gains in stock ownership have been in the South Central and South Atlantic states.)

Alternate Sequences Made in Advance

Scudder Boyd Films was called upon to use an unusual production technique: as the film was shot before the census results were known, Mr. Funston was required to go through a series of different answers to each interview question, then almost on the day of announcement his correct answers were smoothly spliced in to the finished film. This technique was used; also, on commentary for the documentary shots of actual shareholders. All very neat.

Who Owns American Business? is not only a complete film in itself but can be used in short takes as 60-second news spots. Within three weeks after release of the census figures, 60 TV stations had used some of these spots in their news programs. In addition to use in schools, among rapidly growing adult education courses on investing and other groups, the film will become part of regular 13-week packaged public service programs now playing TV stations across the country.

Gurvitz Supervises Exchange's Films

The New York Stock Exchange's film activity—quick and flexible—with a sharp eye for reality and the "hard news" approach, is supervised by Robert Gurvitz of N.Y.S.E.'s public relations department, a real pro.

Key Facts on Film Distribution

Over 400 million persons viewed sponsored motion pictures on their own 16mm sound projection equipment in 1958. They devoted 14,633,443 hours of viewing time to such films which they "invited" to their groups.

Another 100 million persons viewed sponsored short subjects (not screen advertising films) in commercial theatres in 1958.

Over 20 billion viewers saw sponsored short subjects on the 500 television stations in the U. S. last year.

It's a big medium with a still bigger potential ahead as evidenced by the growth studies revealed to us by these major sponsors. One of them showed a 22 percent increase in showings and attendance over 1957.
Life Begins at 40 as CFI Completes Hollywood Buildup

Observing its 40th anniversary in the film processing industry, Consolidated Film Industries, Inc. has completed a 15,000-square foot expansion of its Hollywood laboratories. Extensive architectural and landscaping redesign was also a part of the improvement program.

The expansion move brings the company's Hollywood facilities to a total of some 113,000 square feet, according to Sidney P. Solow, vice-president and general manager. 450 persons are employed in CFI's West Coast operations. The firm today represents the consolidation of eight film processing labs, including its facilities in New York and at Fort Lee, New Jersey. It began as the small Republic Laboratory in New York in 1918.

New executive offices, color control facilities and new color processing labs, including two new high speed processing machines with spray-development and impingement drying were provided by the expansion moves. Also added were new art facilities, a modern preview theatre and sixteen additional cutting rooms.

Bud Palmer Will Direct Sports Dept. at Globe-Video Newsreel

Former N. Y. Knickerbocker basketball star and sports commentator, John “Bud” Palmer, has been named director of the Sports Department of the Globe-Video Newsreel, New York and Los Angeles.

Mr. Palmer will also act as narrator for films, including “Bud Palmer's Sport Spotlight.” Reel is designed to provide TV stations with up-to-date free film, program material and informative data. Its product is distributed by Modern Talking Picture Service, Inc.

POSITION WANTED

Director-camera-editor, excellent references, fifteen years experience in all types of documentary and business films. Capable of assuming full responsibilities of high quality picture production. Resume.

Write Box B5-8-B
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7064 Sheridan Rd. • Chicago 26, III.

“RESCUE BREATHING”

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Production Supervision by Robert Gross

A medically endorsed teaching film that dramatically demonstrates mouth-to-mouth rescue breathing; the new and approved method for reviving victims of drowning, electric shock, gas asphyxiation, choking and suffocation from other causes.

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EASTERN STATES

- MASSACHUSETTS

- NEW JERSEY
  Association Films, Inc., Broad at Elm, Ridgefield, N. J.

- NEW YORK
  Buchan Pictures, 122 W. Chippewa St., Buffalo.
  The Jam Handy Organization, 1775 Broadway, New York 19.
  Training Films, Inc., 150 West 54th St., New York 19.
  Visual Sciences, 599 B St., Suffern.

- PENNSYLVANIA
  Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.
  J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
  The Jam Handy Organization, Pittsburgh. Phone: Zenith 0143.

- WEST VIRGINIA
  R. S. Simpson, 818 Virginia St. W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES

- FLORIDA
  Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

- GEORGIA
  Colonial Films, 71 Walton St., N. W., Alpine 5378, Atlanta.

- LOUISIANA

- MARYLAND
  Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1, I.E. 9-3391.

- MISSISSIPPI
  Herschel Smith Company, 119 Roach St., Jackson 110.

- TENNESSEE
  Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

- ILLINOIS
  American Film Registry, 1018 S. Wabash Ave., Chicago 5.
  Atlas Film Corporation, 1111 South Boulevard, Oak Park.

- MICHIGAN
  Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.
  The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
  Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

- OHIO
  Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
  Films Unlimited Productions, 137 Park Ave., W., Mansfield.

- COLORADO
  Audio-Vional Center, 28 E. Ninth Ave., Denver 3.
  Davis Audio Visual Company, 2023 E. Colfax Ave., Denver 6, 
  Colorado.

- OREGON
  Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

- TEXAS
  Association Films, Inc., 1108 Jackson Street, Dallas 2.

- UTAH
  Deseret Book Company, Box 958, Salt Lake City 10.

WESTERN STATES

- CALIFORNIA
  Los Angeles Area
  The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

- FLORIDA
  Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1, I.E. 9-3391.
  Films Unlimited Productions, 137 Park Ave., W., Mansfield.

- MASSACHUSETTS

- NEW JERSEY
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- TEXAS
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  Deseret Book Company, Box 958, Salt Lake City 10.

READ US THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION
THE SOUND TRACK: (continued from page fourteen)

panned by a full sound track. Then they remake and retest. And more recently they have been developing measurement methods to show attitudes of people before and after seeing a film.

Can We Measure Political Attitudes?

Measuring attitudes in the field of political education may be expensive and is difficult. Each of us reaches his attitude about most things from many sources and over many years of experience. If the psychologist can isolate the factors that create an attitude, it is measurable. Isolating is not easy. When the New York Daily News tried to get Macy's advertising years ago, tabloids in New York were sensational and lacked acceptance. And Macy's, as the story goes, was reluctant to appear in the News. Finally the advertising manager of the News persuaded Macy's to let the News exclusively print an advertisement of a certain item to be on sale at a remote counter on an upper floor.

The ad was published. Hundreds of people flocked to buy the item. Every customer was asked where he saw the advertisement. Most of them said they saw it in the Times, Tribune, Sun, Post, Telegram of American. Practically nobody saw it in the only newspaper which had printed it, the tabloid News. And so the News got Macy's advertising thereafter.

Let's Get At Our Greater Challenge

Attitude measurements are not a substitute or replacement for skill, experience, know-how and genius in industrial film making, any more than they are an adequate substitute for the personal size-up of a man's character, intelligence and personality that a competent manager uses in hiring people. But they are a powerful additional tool. And unfortunately, some of the men at the top in business, who make the decisions to spend or not spend money for industry films and programs, have slight faith in psychological research.

Our biggest attitude-influencing problem in U.S. industry today is not political education. It is the problem of getting the individual employee to put his heart and head into doing his fragment of the total production job to the best of his ability. Call it job loyalty. Call it a sense of responsibility. Too many workmen seem not to care. Sloppy work. Waste of material. Careless inspection. Doing just enough to get by.

Here too, we need the three: forthrightness, empathy and attitude measurement.

1960 Review of Production Services

☆ Now in preparation for Mid-Fall publication is our big 1960 Review of Production Services. In its colorful pages, you'll find complete data on studio production, finishing, editing, sound, music and lab services throughout the U.S. and Canada. Watch for detailed announcement next month!
How Film Fortified This Sales Contest

"Nassau Holiday" Revives 1958 Holiday for Lederle's Salesmen

Sponsor: Lederle Laboratories Division, American Cyanamid Company.

Title: Nassau History. 10 min., color, produced by Willard Pictures, Inc.

Incentive contests for salesmen can go over big or be a big egg. If no one really cares who wins, so whatism runs wild and the contest is a dud.

Lederle Laboratories put on a sales contest last year. It was a big success, and just to make good and sure that the sales staff knows that the prizes (vacations in Nassau) are worth the effort, the company is now showing a film which relieves all the fun and sets up a good target for this year's contestants to aim at.

There are 55 winners from the field.

Each of Lederle's 55 sales offices—from “Upper Thyroid” to “Lower Abdomen”—produces a winner, with the grand opportunity to get away from “snide memos from the regional office.”

Not a little of the high spirits of the film derive from the track, narrated with abandon by TV’s Tex Antoine and embellished by calypso and bongo drums of appropriate Bahamian flavor.

Sound Track "Personalizes" the Events

Nassau Holiday shows how the 55 winners, and their wives, were notified of success in the contest, and documents their enjoyment in preparing for the trip. In Nassau, they all stay at an “air-conditioned Taj Mahal” and fish, swim and golf as their fancies dictate. A costume party provides the camera with a good opportunity to show all the winners one-by-one as they dance by. A sightseeing trip to see Nassau’s famous herd of performing flamingos reminds the narrator that they seem better than most district managers.”

Nassau scenes were shot by William H. Buch, Lederle’s head of film activities. Bill Buch, who has been a producer, as well as a “spon-

Below: happy moments at Nassau are relived as Lederle’s film builds interest in new contest.

Above: the film shows all the winners in one-by-one sequences at costume party . . .

It is a very funny, inexpensive little picture, which Buch and his collaborators, Willard Pictures, Inc., enjoyed working on as much as the prize winners enjoyed the Nassau holiday.

Office Showings—And It Goes Home, Too

Prints have been supplied to all offices and informal meetings are now being held to screen the film and arouse even more interest in this year’s contest. Of course, the opportunity to borrow a film of their own holiday to show to family and friends is a memorable postscript for this year’s winners. A smart good-will and sales promotion all around.

"ALL ABOUT NEW YORK"

Above: a scene in one of New York’s modern schools from “All About New York.”

(Continued from page thirty-one)

Currently, plans are being made to provide the United States Information Agency with prints of the film for preparation by the Agency of some 21 language versions. Showings under U.S.I.A. auspices will be made coincidental to our “See the U.S. in 1960” campaign to attract visitors from abroad next year.

Carl Carmer, author and historian, served as consultant during production and worked very closely with producer Owen Murphy, director Paul Cohen and supervising editor Eric Lawrence, to achieve so well the feeling of love and respect for the state’s history, traditions and industry that the film evidences. It might seem to echo Henry Hudson’s words of 1609: “The land is the finest for cultivation that I ever in my life set foot upon and it also abounds in trees of every description . . . it is a pleasant and fruitful country.”
The "boy" holding the scene slate in the picture is not an official member of a Jam Handy crew. But he did hold that slate for the JHO staff in Zululand. The Union of South Africa is one of 70 different countries in which Jam Handy production personnel have worked and one of the 30 countries in which they have operated for U. S. customers in the last two years.

For the production of any type of film anywhere, The Jam Handy Organization offers:

... Planners and writers who know how to express what you want to make clear to people.

... Production crews "who have been there" and who "know their way around"... know how to work efficiently with the wonderful, capable and talented people they can find.

... All of whom have the staff support of The Jam Handy Organization's specialized experience and well-credited reputation for getting the job done right — getting it done economically — and getting it done wherever it needs doing.
Thanks to Mr. Khrushchev we are reminded of some unfinished business in communication for America's future!

special report page 29
3 free booklets for advertisers interested in business films

This coupon will bring you—free—three booklets you should have. They give facts and ideas on reaching the most sought-after film audiences. Your new knowledge will help you plan your film objective. Will sharpen your judgment. Will help you run your film program successfully.

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THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY—EDUCATION AND TELEVISION

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**Camera Eye**

**Major Eastern Studios United as Transfilm-Caravel Merge**

Transfilm Incorporated and Caravel Films, Inc., have announced the formation of Transfilm-Caravel. The move follows Caravel’s acquisition by The Buckeye Corporation, which earlier this year acquired Transfilm. William Miesegaes, head of Transfilm, will be president of the company and David Pineus, president of Caravel, will become senior vice-president.

Transfilm-Caravel, producers of non-theatrical films, TV commercials and industrial programs, now becomes part of Buckeye’s entertainment division which includes Flamingo Telefilm Sales, Inc. and Pyramid Productions, Inc.

Founded in 1941 and 1921, respectively, Transfilm-Caravel have a combined permanent staff in excess of 100, creative, technical and administrative personnel making it the largest New York-based film producer and among the country’s top studios in dollar volume.

Executive offices of the firm will be located in the Transfilm Building at 35 West 45th Street and studios will be at 20 West End Avenue, New York, the latter newly built in 1957 and comprising 26,000 square feet of modern studio space.

Michael A. Palma, executive vice-president and Thomas Weissell, vice-president in charge of motion picture production, both Transfilm, and Calhoun McKean, vice-president, Caravel, continue in their same capacities in the new operation. The recent Transfilm-Wylde Animation affiliation remains unaffected and will continue to operate as an affiliate of Transfilm-Caravel.

The two companies have produced in excess of 2,000 motion pictures and sound slides films for government, business, education and more than 10,000 TV film commercials.

Allan Gedelman, JHO Exec, Is a Highway Accident Victim

Allan E. Gedelman, treasurer of the Jam Handy Organization, Detroit, New York, Chicago and Hollywood, died instantly September 18 when his car collided with a truck near Farmington west of Detroit. He was returning to his home in suburban Bloomfield Township from a business engagement in Lansing, Michigan.

Mr. Gedelman was born in Chicago 55 years ago and was an alumnus of Northwestern University, where he was graduated with a degree of bachelor of science in 1926. He began his work for the Organization in 1930 and in 1941 was promoted to assistant treasurer and in 1943 to treasurer.

He gave generously of his time to many civic and church activities. He was superintendent of the Sunday school of Central Northwest Presbyterian Church, Detroit, and also an elder and chairman of the building committee. He was also a director and former treasurer of the Detroit Bible Institute, an inter-denominational endeavor and was a member of the board of the Voice of Christian Youth.

Mr. Gedelman leaves his wife, Annette, and two daughters, Carol, 16, and Joyce, 11.

Jamison Handy, president of The Jam Handy Organization, said: “Allan Gedelman was a symbol of unwavering integrity and financial stability both outside and inside the Organization.”

**David Pincus, senior vice-president, Transfilm-Caravel**

**William Miesegaes, president of Transfilm-Caravel**
THERE'S MORE THAN ONE WAY...

Not everyone agrees on how to reach a destination...or how to make a motion picture. But, there's always one way which is best.

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RIGHT OFF THE NEWSREEL
New Studio Affiliations As Busy Fall Season Opens

Outline Active Fall Program for New York Film Producers
☆ The Film Producers Association of New York has opened its fall program schedule with a full membership meeting on September 14, at which time members were informed of the Association’s progress in the various projects that have been undertaken since the last membership meeting earlier in the year.

Activities of the Association’s committees were reviewed and President Nathan Zucker outlined the upcoming program for the fall. The report covered activities of the Videotape Committee, the new Program Committee, Public Relations projects and other activities. A special report on the FPA’s new membership drive headed by Peter Mooney reported that eight new members have been brought in this spring.

Regular meetings of the FPA during the coming year will feature well known guest speakers from businesses or industries allied with the film field. Mr. Zucker reported that the Program Committee is lining up speakers and they will be announced at a later date.

WEBB, HENNESSY TO DIRECT
Frederick K. Rockett Studio
☆ The pioneer film producing organization of the Frederick K. Rockett Company in Hollywood has been acquired by Webcco, Inc., a Delaware holding company. According to the announcement of A. J. Sowers, president of Webcco, the Rockett Company will be operated as a wholly-owned subsidiary under the direction of F. Stanton Webb and John J. Hennessy. The entire Rockett organization has been retained and facilities are to be expanded to include complete video-tape equipment.

Mr. Webb was formerly associated with Jerry Fairbanks Productions and Mr. Hennessy, who will function as executive produce has been active as an industri film consultant in recent years.

Bastable Is Named Chairman of A.N.A. Film Committee
☆ W. M. Bastable, audio-visual division manager, advertising department, Swift & Company, has been named chairman of the Audio-Visual Committee, Association of National Advertisers.

Past president of the Industrial Audio-Visual Association and a long-time member of the A.N.A. Committee which he now heads, Mr. Bastable succeeds Willis F. Pratt, film manager, American Telephone & Telegraph Company in this post.

Studies SAG-AFTRA Merger
☆ Merger possibilities between the Screen Actors Guild and the American Federation of Television and Radio Artists are present under study by David L. Cole, nationally-noted consultant in labor affairs. Cole met recently with officials of both organizations in Hollywood to discuss the situation.

Audio, Pathescope Affiliate
Industrial, T V Departments
☆ Frank K. Speidiell, President of Audio Productions, Inc., and Edward J. Lamm, President of Pathescope Productions, have announced that Pathescope has affiliated it industrial film department and television commercial services with Audio under the Audio banner Audio Productions and Pathescope are two of the oldest companies in the sponsored film field.

Mr. Lamm becomes a Special Representative with the Audio organization. He will continue Pathescope’s educational division under the Pathoscope name. It will operate exclusively for the production and distribution of educational films and filmstrips for schools.
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says Arthur J. Ornitz, Director of Photography

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The Sound Track
BY DAN ROCHFORD

A Column of Commentary on the Communication Process

"STIX NIX HIX PIX"

What a world of advice for movie makers in that famous Variety headline! It does for movie writers as much as the novel-writing student did when he turned the "basic ingredients" of strife, sex and society into that classic opening sentence, "Let me go my leg," said the Duchess.

Who wants to be preached at or patronized? Maybe students accept it from their teachers. But employees resent it from their management.

I had a man in my office the other day who wanted to know about people and life out at the Abadan Refinery in Iran. He had signed up for two years. He wasn't going out to make films, or run an employee attitude-forming program. His job would be to supervise truck repairs and motor vehicle maintenance. Tangible. Definite. Things you can see, touch, and ride on.

Yet he knew, from ten years of similar work in Central and South America, that his big problem would be emotional—getting the Iranians to accept him and be in communication with him.

Answers Just Don't Come "Packaged"

And we can't do this job with films alone. They can help. One trouble with a lot of us is that we are still hoping for that quick ten-minute answer to the world's problems. We want the "package." We want to buy something, hand it to somebody, and feel the job is done.

A bit later, a writer for the New Yorker was in my office asking which films made by U. S. industry for employees had been effective.

Right away one thinks of U. S. Steel's Kindling Not Enough. A group of fellow workers in a plant pool their talents in a racing car. One of them is to drive it in the big race. In the rush of the final tightening-up for the race, each man cheats a very tiny bit in his own part of the job. The race is on. The film is extremely dramatic. Suddenly their buddy's car goes screaming out of control and off the track. The yellow flag goes down, stopping the race where it is.

For a time it is touch and go whether the smashed man will live or die. Each of his pals secretly blames himself and his own skimpy work for the tragedy. The injured man lives. Actually it was his own act that triggered the crash. But the moral of the yellow flag sinks home. Safety is an attitude. The instant you get that flash feeling that what you are about to do may be unsafe, obey the yellow flag in pulse.

This U. S. Steel film is part of a program now running in its fourth year. The film, its manuals, posters, and "yellow flag" recall devices have been used to make available to other firms. And the film is helping people in many industries here and overseas to keep from hurting themselves. It promises to be as effective in France, for example, as it is in our language.

Follow-Up Is Essential For Films

One trouble with so many of industry's thoughtful and technically-satisfactory films in tended to change people's attitudes, is the lack of follow-up. It's the old President Coolidge story. When he came home from church his wife asked, "What did the preacher talk about?"

"Sin."

"What did he say about it?" "He is against it."

I get a bit of that feeling from the sensational recent film, High George, made for Pan American Airways, More Than Words. It is jam-packed with basic communication gospel. But there is so much, you don't know where to start. Of course, this is cured by the discussion guide and materials which are available with the film.

The recall-device was used effectively a dozen years ago by Marshall Field's in their excellent film, By Jupiter. The film was a fantasy in which a man had everything go wrong one day because he was rude to people. Jupiter gave him a second chance to live the day. Every time he started to be rude, Jupiter sounded a musical gong as a warning. And everything worked beautifully for the man when he relived the day.

Field's screened the film for all employees prior to the Christmas shopping rush. Then, at unexpected moments during the worst of the Christmas shopping pressure, the same musical gong of the film would sound over the store's public address system.

Probably there were a few harassed clerks who snapped at unreasonable customers. But Marshall Field's said the film more than paid for itself in customer communication and probably in sales.

We'll Always Remember That Penny

Going back a bit earlier, one of the really great films on U. S. democracy has a terrific recall device built into it. I refer to the U. S. Army's Ww I film, It's Your America. It tells the story of the drifter whose life is saved the early, rainy morning he went to the draft board for induction, when he stoops to pick up a penny. Had he not stopped that instant, he would have stepped into the path of a speeding car. The penny has his birth year on it. He carries it through the war. And democracy is explained in terms of what's on that Lincoln penny.

I have used the film several times since. As people come in to the screening room, the ushers hand them each a penny. They wonder (concluded on following page ten)
Educational pictures (that is, teaching films) need not be preaching films. When they seem to be, they seem to miss the mark. On the other hand, a good many, good educational films turn over the soil, plant the seeds, cultivate the crop and enable educators to reap a harvest. You can bring a lot out of the good earth. You can bring a lot out of eager minds. The methods are identical. There is excitement in learning when it’s learning, and not being taught.

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The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.

—and many, many others
THE SOUND TRACK

(CONTINUED FROM THE PRECEDING PAGE)

why. The film clears the mystery. And it seems to work. There was one fellow for whom it didn't. Somehow a Canadian penny was in our basket. He got it. Of course, now that the reverse of the Lincoln penny has replaced the two sheaves of wheat with the facade of the Lincoln Memorial, you'll have to stick to pre-1959 Lincoln pennies to fit the continuity of the film.

Helping Managers to Develop Empathy

Several companies in industry are working on an interesting communication angle. They apparently realize that here and there some of their key managers seem to lack empathy.

We've had a plethora of attitude-training courses in U. S. industry based fundamentally on the WW II "Training Within Industry" thinking and method. Many supervisors in many firms have been exposed in this indoctrination. It has been extremely valuable.

True, you still hear an occasional short-course "graduate" say, "They ought to make my boss take this course."

This year, the type of group experience in awareness of the other guy's feelings, which was developed at Bethel, Maine starting some six or more years back, has become acceptable even at top executive levels. Life did dis-service to the cause last summer when they pictured a bunch of the boys re-enacting a Greek tableau in bed-sheets and laurel wreaths out at Aspen, Colorado. But it continues and they even have "programs for presidents" now.

Instead of the conventional one-week or two-week series of meetings in company training rooms, the Bethel idea has sprouted full time off-the-premises courses. Undoubtedly General Electric's 13-week resident college type programs at Ossining, New York accomplish the Bethel effect in GE's own way. So do the few other industry educational efforts which can be discussed alongside GE. But 1959 and 1960 will see many new programs which about twenty-four managers secluded themselves for two weeks in a country club or resort hotel, and spend their days and nights chewing over human relations problems, excluding each other.

Will it make our world all sweetness and light? Probably not. Even Bethel can't get rid of all the unmarried parents. But this new effort will help establish the basis for understanding what "communication" is.

These Items Made Significant News

At the Camp David "summit" with President Eisenhower, the one film Nikita Khrushchev asked to see at an evening showing was the story of the Nautilus' journey under the North Pole. How did he find out about it? A History was made recently when NBC viewers saw one minute of film that had been transmitted by "slow scan" on the trans-Atlantic cable. TV sequence showed President Eisenhower in London, taken four hours earlier. It took 90 minutes and four cable channels to transmit, was of kine quality.
CHIEF ZANAKOBI HAS CUT HIS PRODUCTION COSTS IN HALF, SINCE HE RENTED ALL HIS EQUIPMENT FROM Charles Ross

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The Newsreel:

30 Exchanges for Modern as Alaska, Hawaii Join Network
⊕ The 49th and 50th states have joined the Modern Talking Pictures Service network of regional film exchanges as new libraries were added in September at Anchorage, Alaska and Honolulu, Hawaii.

Richard Norman will manage the Modern film library at 427 Street in Anchorage; Ken Yarn heads up the Hawaiian office, 245 South Hotel Street, in Honolulu. The addition of these far-flung facilities brings the total of regional libraries to 30 for Modern.

The two offices will promote publicize, ship, clean and repair business-sponsored films for distribution to thousands of audiences and to television stations in their respective areas. Hawaii has five TV stations and 70% of the homes have sets; Alaska has eight stations. Heretofore Modern has serviced these outlets from its mainland offices.

Cameras Roll on Third Big Film for Champion Paper Co.
⊕ Following a well-established road in the sponsorship of thought-provoking motion pictures for audience and business communities, the Champion Paper & Fibre Company has announced the start of production on its third major film, titled A Message to No One.

The new picture, which will join the successful Production 5118 at 1104 Station Road films in the series on January 1, 1960, is now in production on the stages of Wilding Pictures, Inc. First release in the coming year will be restricted to pre-general release showings before national and regional meetings of significant groups—on request only. General public release is anticipated in the fall of 1960.

Aids President of EB Films
⊕ Appointment of Elliott H. Newscomb as Administrative Assistant to the President has been announced by Encyclopaedia Britannica Films, world's largest producer of classroom films. Announcement was made by Maurice B. Mitchell, EBF president.

Formerly an executive with the Dictaphone Corporation, Mr. Newscomb is well known for his work with the World Veterans Federation, which has won him decorations from several countries.
The most expensive motion picture... expensive to you that is... is the one made by your competitor.

With it he presents his wares and his services to the undivided attention of his... and your... customers.

Can you afford to let him have this exclusive arrangement?
Automation in Production needs Automation in Selling

- Automation in production is universally accepted. The results are proven.
- SALES must now keep pace. AUTOMATION in SELLING is the perfect partner.
- Dealers can't stockpile; so, demand must be stepped up. Productions must move. Selling must be directed to the consumer at the point of sale...motivating purchases...creating impulse buying.

- Pictur-Vision continuous advertising projectors and audio equipment are designed to capture attention, hold interest and produce sales.
- A Model 1655-C cabinet projector will sell your product, showing 16 slides continuously on a 16" screen. Your complete story told in 2½ minutes.

- For double impact, contact your Pictur-Vision dealer and PRO Tape Rep. A touch of a button starts the synchronized a/v show. Customers listen to your story privately through a special phone, while watching the corresponding slide sequence. It's dynamic and appealing...with proven affirmative results.

- Learn how your sales can keep pace with increased production. Write us direct for further information and the name of the nearest authorized Pictur-Vision dealer.

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WORLD NEWS OF MEDICAL & TECHNICAL INTEREST — "The Film Is An International Medium"

Free Flow of Medical Films Is Creer's Plea to Conference

Delegates attending the recent Second World Conference on Medical Education were urged to take action in forming an "international medical film society." Ralph P. Creer, director of medical motion pictures and television for the American Medical Association, told the delegates that "medical motion pictures speak an international language," and asserted that all countries should band together to speed up the exchange of such films.

Addressing a large attendance in Chicago on September 2, Creer called for an all-out effort by medical organizations to cut red tape in the clearing of films through customs agencies. "In order to encourage and stimulate the flow of scientific films on an international basis," Creer said, "the present procedures must be simplified by government officials all over the world."

He went on to explain that medical journals and other scientific periodicals are being exchanged quite freely between nations. "Why shouldn't medical and surgical films be exchanged just as freely?" he asked.

Reporting that medical film societies have already been organized in many countries, Creer emphasized the need for unified action, an international society. "Through such a society," he said, "we would be better organized on a world-wide basis to deal with many of the complex problems involved today in the international distribution of medical films."

U. S. Observers Attend 13th Scientific Film Congress


A recommendation as to the participation of the United States in the International Science Film Association is one of the purposes which the observers will accomplish.

Twenty-three European countries, members of the international body, are holding their annual meeting and a Festival of Popular Science Films, submitted by member countries. The U. S. representatives are acting on behalf of the recently-formed American Science Film Association. Dr. Randall M. Whaley, Purdue University, is chairman of the ad hoc committee presently organizing the U. S. group.

5th International Congress on High-Speed Photography

☆ The 5th International Congress on High-Speed Photography has been scheduled by the Society of Motion Picture and Television Engineers for October 16-22, 1960, at the Sheraton Park Hotel in Washington, D. C.

To be held jointly with SMPTE's 88th Technical Conference, the High-Speed Congress will feature screenings on instrumentation subjects, a full week of technical sessions, and international industrial and governmental exhibits and demonstrations of high-speed instrumentation systems and equipment.

Research and development in the science of high-speed photography and the tremendous growth of both government and industry activity in this area are expected to make the 1960 forum a major international meeting. Simultaneous interpretation of the three official languages—English, French, German—will be provided through individual headset receivers with channel selectors.

Special emphasis will be placed, during sessions and exhibits, on photographic equipment and processes used by governments and governmental agencies.

Volkswagen's Film on Trade

☆ Konstantin Kaiser, president and executive producer of Marathon TV Newsreel, is now in Europe producing and directing a special documentary film on the theme of reciprocal world trade, tentatively titled The Give and Take. The film, being made in cooperation with Volkswagen GMHH, will be shot in 35mm color on location in Europe, South America, Australia and the Far East.

For the average salesman nothing is more real — or more troublesome — than price resistance.

How many times has a salesman told you yours to do: "I could sell more if only our prices were lower!!"

Yet he's wrong, dead wrong.

He believes a myth. A myth that says if prices are lost because his price is too high, price is the sole factor in turn-down.

We know it...you know it. If only he knew it.

Yet he can make himself realize that price is relative to value. Dispel the myth of price resistance with:

"PRIDE IN PRICE" part of the outstandingly successful sound slide program...AGGRESSIVE SELLING

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A Division of Rocket Pictures, Inc.
For every location — From the frozen north to the sun-drenched tropics —

Pros depend on CECO

When "location" is just a cab-ride away, it's comforting to know that CECO'S vast storehouse of sales and rental equipment is at your disposal. But when you have to journey to the North Pole or to the South American jungle, it's even more important to depend on CECO for cameras, dollies, lights, generators and a host of other equipment that will perform under severe climatic conditions.

After you've compiled your list, check it out with CECO. We have outfitted hundreds of crews for location, far and near. Our wide experience can save you time, money and needless grief.

You owe it to your career as a film maker to use CECO service for sales, rentals, repairs— and experience.

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Use the Quiet Running AURICON 16mm Sound-On-Film Camera
...and NEVER DISTURB THE AUDIENCE WITH CAMERA NOISE!

Does the scene above look familiar? You may be interested to know more about its significance relative to your sound recording needs.

Here is Auricon Professional 16 mm Motion Picture Sound Camera Equipment, operating right in the middle of an audience — actually within inches of the surrounding spectators! Yet, despite the complex precision mechanisms that are recording a full-color picture and every whispered word of the speaker on the rostrum, not even a murmur of distracting camera noise is heard by the audience. This quiet, dependable recording of 16 mm Sound-On-Film Talking Pictures is the special engineering “magic” of Auricon!

Except for the red signal lights glowing on the Auricon Sound Camera, the audience has no way of knowing that the Camera is running. In fact, even the click of the on-off switch has been muted!

Auricon Cameras are versatile and easy-to-handle because there is no bulky, sound-proof enclosure “blimp” such as all other 16 mm cameras use when recording sound.

Professional Producers and Cameramen choose Auricon to shoot pictures synchronized with Optical or Magnetic “Double-System” recording equipment, or to record “Single-System” sound on the same film taking the picture. Write us about your sound recording equipment needs today!

All Auricon Cameras are sold with a 30 day money-back guarantee. You must be satisfied!
Your invitation to
"Secret Cargo"

Colorful Motion Picture Story of Underwater Treasure Hunting
Brings the Canadian Club World Adventure Series to the Screen

Sports Enthusiasts make up a big (and constantly growing) segment of America's lim audiences, especially among the many thousands of clubs, edges, fraternal and sports groups who look to their own screens for the latest in thrills and techniques being provided them in sponsored films based on their favorite recreational pursuits.

Mixing the right ingredients of outdoor adventure, scenic beauty and a liberal education in the sport of scuba diving is the success formula provided by Hiram Walker, Inc., makers of Canadian Club, in a 32-minute color motion picture titled Secret Cargo.

The pictorial combination has brought an enthusiastic response from viewers and won the sponsor a "Chris" Award for film excellence at the Columbus (Ohio) Film Festival.

100th Anniversary Feature
For Secret Cargo's sponsor, the picture is one of the feature events of this 100th Anniversary Year at Hiram Walker. The company wanted something "new and exciting" in the way of screen fare that would at the same time present its top line (Canadian Club) with good taste. Wilding, Inc. gave it to them in a film that is a prime example of audience acceptability of the subject.

Distribution of the film is being handled by Modern Talking Picture Service exchanges, nationally, but restricted to adult groups. The film is not available in Alaska, Hawaii, Kansas, New Hampshire, North Carolina, Oklahoma, Virginia, and Washington.

Since the picture's release earlier in the year, Hiram Walker reports a flood of requests for showings, including many from abroad. And rave notices have poured in from groups who have seen the adventure film.

Beautiful Undersea Photography
The latest in camera techniques, brilliant color films and skill went into the production, particularly in the making of the beautiful underwater scenes. To shoot these sequences, both cast and crew went to the site of an actual wreck—the remains of a Spanish galleon which sank in a hurricane in 1733, some six miles off Plantation Key, along the Florida Keys.

The wreck is one of those legally posted for exploration by Art McKee, Jr., of Tavernier, Fla., a professional treasure hunter and Marine Archaeologist for the State of Florida, who served as the film's technical advisor.

At the location site, Wilding cameramen worked at depths up to 30 feet in the ever-changing waters of the Gulf Stream. One day the water would be blue with a touch of green, and the next day green would predominate. Barracuda hovered close by the divers and underwater cameramen, sensing a possible meal.

"We'd shoo them away," said director Lou Kramer, "but they'd drift right back to their original positions, like vultures."

Story of a Treasure Hunt
Secret Cargo tells the fictional story of a honeymoon couple's search for the lost treasure of the galleon but the location is authentic and so is the beauty of the underwater photography amid colorful coral reefs and schools of tropical fish. In one sequence a deadly hammerhead shark swims directly toward the camera.

The shark was purposely invited to join the cast, attracted by banging on air tanks. The big fish circled cautiously around the cameraman and then headed straight toward him. He quickly dropped to his knees on the ocean floor as the shark swam by overhead.

The lead role of the honeymoon—Continued

The Pictures:
Cameras went underwater for scenes like these, from "Secret Cargo"
"Secret Cargo's" sunken treasure part of rich hoard: These coming winter months and in the year ahead, thousands of skin divers will be taking up the latest in outdoor adventure-sports. They're hunting for sunken treasure in the ocean waters off our coasts and they've got some pretty fair chances. The wreck off Plantation Key, for example, (which was the location site for the filming of Secret Cargo) was only one of a Spanish fleet of 21 vessels which went down in the hurricane of 1733. The cargoes of these treasure-laden vessels were the entire year's output of a mint in Mexico City—an estimated $60 million in gold and silver bars. Nearly $300 billion in sunken treasure, more than enough to pay the U.S. national debt, is buried in the depths of the world's seas, according to research done by Wilding, Inc. in preparation for the Hiram Walker picture in the "Canadian Club World Adventure Series."

Nearly one million sinkings have been documented since 1500 A. D. Gold, silver and jewels aren't the only valuables involved. An old cannon from a pirate ship will bring as much as $1,500 from a museum or a collector of old-time marine artifacts.

On the surface and under seas, cameras captured the lure of colorful tropics for viewers of "Secret Cargo"

The Credits:
Sponsored by Hiram Walker, Inc.
Produced by Wilding, Inc.
Distributed by Modern Talking Picture Service exchanges, in states where available...
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Public Relations Faces Challenge of 60's

“THE CHALLENGE of the 60's to Public Relations Leadership” will be the theme of the 12th National Conference of the Public Relations Society of America, Inc., to be held November 4-5-6 in Miami Beach, Florida.

To be attended by leading public relations men and women from throughout the United States, Canada, and several other countries, the conference will feature a number of important talks, panel discussions, and trading post sessions geared to explore the near future of world commerce and the role which public relations work will play in it.

Opening day speeches will be keynoted by Erwin Canham, Editor of the Christian Science Monitor and president of the U. S. Chamber of Commerce. His talk will be followed by a panel discussion on “What Kind of World We Face in the 60’s.”

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The afternoon of November 4 will be taken up with concurrent sessions on specialized interests, such as Corporate, Health and Welfare, Educational, and Trade Association public relations.

The second day of the conference will explore “The Challenge and Opportunity for Public Relations,” featuring a number of well known speakers.

The annual PRSA membership meeting will be held in the afternoon, to be followed by the annual banquet.

The final day of the conference will take up the topic “How To Go About The Job,” and will feature an entire morning of trading post sessions on 29 different topics of particular interest to public relations practitioners, including a table on “Company Films.”

Final event of the meeting will be the International Luncheon on November 6, with several prominent foreign public relations figures reporting on public relations activity in their countries.

The three days prior to the convention will be used for PRSA executive and director meetings. All activity will take place at the Hotel Fontainebleau, in Miami Beach.

Montreal Hosts Biological Photographers

Displays and Exhibits from Switzerland, England, and South Africa gave emphasis to the growing importance of bio-photography at the 29th annual meeting of the Biological Photographic Association in Montreal, this past summer.

The only professional society in North America dedicated to the skills of medical and scientific photography, the BPA is made up of members representing American and Canadian medical and dental schools, hospitals, research institutions and science centers.

First Outside the U. S.

Highlight of the meeting, which was the first held outside the United States since the Association was founded in 1931, was announcement of awards for excellence in medical and scientific photography. Selected from hundreds of entries submitted from all parts of the world, eight motion pictures and 44 still photographs, in both color and black-and-white, were presented with awards.

Motion picture categories included institutional research, institutional teaching, and professional teaching. The BPA Medical Education Award, based on a first prize in professional teaching, was presented to the film Dynamics of Phageocytosis, sponsored by Plizer Laboratories and written and directed by Leo L. Leveridge, M.D. Research and camera work were accomplished by Armine T. Wilson, M.D.

First prize in institutional teaching was awarded to Gene K. Davis, Methodist Hospital of Houston, Texas, for his film Roundup of Intracapsular Cataract Extraction. Insufficient entries in the category of institutional research did not justify formal awards, but an award of “Special Merit” was given to the film Transplantation of the Embryonic Heart in the Mouse, entered by Wilfred Greenberg of (continued on facing page)

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- "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "HANDLING GRIEVANCES"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"

Write for Details on Obtaining a Preview

Biological Awards:

(CONT'D FROM FACING PAGE) the Veterans Administration Hospital of Brooklyn, New York. Script and narration were handled by Dr. H. Conway, and photography and editing by Greenberg.

BPA Medical Educational Awards also went to Peary Staab of Zurich, Switzerland, and Joseph Mingy of Birmingham, Alabama, for their respective work in Clinical Monochrome and Clinical Color Prints, in the still photograph categories. William J. Taylor of Philadelphia and Ross Jackson of Ottawa, Ontario, were other high award winners in multiple categories.

Meet in Salt Lake in '60

The 1960 annual meeting of the BPA will be held in Salt Lake City, Utah, August 23-26. The Association expects even greater participation than it has had in recent years, for the growing importance of photography in medical and science research and education is taking on worldwide dimensions.

N.E.A. Award to U.S. Steel for Film "Plan for Learning"

The United States Steel Corporation has been presented with a 1959 "School Bell Award" by the National Education Association for its recent film, Plan For Learning. Distinguished public service advertising in behalf of education was the basis of the award.

Produced for U. S. Steel by MPO Productions, under the direction of Victor D. Solow, Plan For Learning is a 27-minute color film which shows how communities can design and build the schools they need. Script was by Joseph March and Murray Lerner.

The NEA prize-winner is being distributed by Association Films, Inc.

Video Films Elects Officers

Board members and officers of Video Films, Detroit, were named last month as the studio incorporated its expanding operations. Named president of the company was Clifford Hanna; William R. Witherell, Jr., is vice-president; and William E. Lane was named secretary-treasurer. New members of the board in addition to these officers are Richard G. Dorn, George T. Hall, Arthur G. Reeves and J. L. S. Scrymgeour.

Studios and offices are at 1004 East Jefferson Ave. in Detroit, MI.
What He Said

Dear Art:

Try to please the client and the audience at the same time with the same picture - this is the question that sends many a producer to the madhouse; I imagine it is the same in the U.S.A. as it is in Japan.

This time I think we were lucky - with the "Yamadas at Work" picture sponsored by the Ministry of Foreign Affairs in Tokyo and completed for us by you in Washington, D.C.

Practically everybody seems to be satisfied with the result. We seem to have a happy combination of an enlightened sponsor and first-rate cooperation from a first-rate lab.

You are entitled to a big share in the congratulations we have received for this picture.

Cordially,

INTERNATIONAL MOTION PICTURE CO., INC.

Ian Mutau
President

BUSINESS NEWS

Barry Shilito New Gen. Mgr. at Houston Fearless Corp.

☆ Reorganization of Houston Fearless Corporation continues to progress with announcement of two new executive appointments. Barry J. Shilito, former Hughes Aircraft sales chief, has been named executive vice president and general manager of the company. Edgar A. Rabe joins Houston Fearless as director of advertising and public relations. He was formerly with Litton Industries.

Houston Fearless, a manufacturer of film processing systems and precision audio-film equipment for motion pictures and television, is expanding its component work in advanced industrial and military electronics. Reorganization began this past summer.

RCA Custom Records Unveils Chicago Studio in a Month

☆ With the announced opening, in late October, of its completely rebuilt Studio A in Chicago, RCA Custom Record Sales will complete a three-year program of renovation of its recording facilities across the country.

According to word from Emmett B. Dunn, manager of the RCA division, construction and equipment of Studio A has been especially planned for the recording, re-recording, editing and mastering of 3-channel stereophonic recordings.

The new studio will provide latest acoustical developments for the making of stereo records. Microphones will be mixed by means of a new console which provides adjustment of gain, dynamic compression, equalization and reverbération of 16 mikes on four stereo channels.

A. E. Hindle, manager of the Chicago office for RCA Custom Sales, notes that the new facilities should open within a month.

Record Kodak Sales, Earnings

☆ A record high in sales and earnings for the first half of 1959 has been announced by Eastman Kodak Company. Sales increase of 13 percent and a net earnings increase of 41 percent from the corresponding period in 1958 bolstered the record-breaking figures. First-half earnings this year equaled $1.36 per common share on almost 40 million shares now outstanding. Last year's comparative earnings equaled about $0.96 per share in the first half.

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Here's the finest, low-cost automated prompting device ever offered! TelExecutive ends tedious memorizing, eliminates fear of forgotten lines. Look and talk straight to your audience with conviction; abandon hard-to-read, unconvincing typed speeches, tedious page-turning.

Now you can afford to own this electronic-controlled, handsome TelExecutive and its dispatch-type carrying case of beautiful rich leather that holds complete unit, including hand control, extra spools, script paper, editing kit.

Plug into ordinary A.C. light socket. Controlled by you so that illuminated script moves at precisely the speed you wish. Speed it up, slow it down or stop if you want to ad-lib; rewinds rapidly. And all at the unbelievable low price of $149.75.

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We're understandably proud of this unique service to our customers, and add it to an already imposing list of other outstanding "firsts," "bests," and "only-at-General-Film."

Whatever type of film you produce, be it educational, industrial, religious, governmental, etc., our background of experience is available to you; a letter or call will put us at your service.
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ADD WATER— Only a few drops ONCE A YEAR

PERMANENT ELECTROLYTE— 30% solution of Potassium Hydroxide
Batteries are supplied in a metal case with a leather carrying strap and plug.
7½ Volt—Power-Mite battery
(6 cells) $85.00
15 Volt—Power-Mite battery
(12 cells) $135.00
Attached voltmeter—optional $20.00

F & B’s Power-Mite batteries can be supplied in any combination to power practically all cameras, recorders, etc. All the features listed are absolutely guaranteed by F & B. The Power-Mite nickel-cadmium battery is unbreakably good.

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Magic “Mylar”

This amazing translucent base for film has been patented as “Mylar” by the company responsible. It allows the artist to create the most fantastic visual effects available today. Printed “Mylar” or used as a background, it is ideal for drapery, backgrounds, or even as a separate color film without editing. It can be used as a background for animation, flip cards, slide films, or any other visual aid.

NEW IMPROVED F & B CAMERA SLATE

Here at last is the new F & B Camera Slate designed to professional specifications. Look at some of the exclusive features: Permanently attached ring-mounted numerals, tripod fold-under, fold-up legs, adjustable, easy-to-use. Complete with Magic “Mylar.”

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<th>Size</th>
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**FLORMAN & BABB, INC.**

68 West 45th Street, New York 36, New York

How Community Can Aid the Retarded Child

The Importance of community contribution to the aid of retarded children is the message of a new motion picture sponsored by the Colorado State Department of Public Health.

Beyond The Shadows, a 26-minute color film by Western Cine Productions, takes its viewer into the half-life world of children born into mental retardation. Led by a simple but intelligent narration through the medical causes of retardation and the ways in which it manifests itself, the viewer is given a straightforward analysis of the social problems involved in having to deal with the malady.

Beyond The Shadows stresses the fact that nearly three percent of our total population is handicapped to some extent by mental retardation, and that the remaining 97 percent is doing little to help.

Though irreparable in most cases, mental retardation does not mean that afflicted persons are not capable of improvement, growth and social development. On the contrary, only a small minority of cases are hopeless, and most mentally retarded people can be taught to live normally and hold jobs, to adjust to society.

Beyond The Shadows goes on to reveal how a community can take steps to overcome its fears and prejudices and unite in a program to help its mentally handicapped. The film focuses on a single city, Colorado Springs, and uncovers the step-by-step action taken by a few community members to assist retarded children who were unable to benefit from local special education or state institutions.

With the cooperation of Colorado’s Department of Public Health, a complete health and education program was established for retarded children. Numerous agencies on state and local levels helped to further the cause.

Lensed in 16mm, Beyond The Shadows features some fine, sensitive photography. The concise, sympathetic narrative points out the many problems of mental retardation without becoming a sermon. And the educational scenes, particularly those sequences dealing with physical, psychological and social tests administered to a typical child, are both poignant and informative.

Reservations for a preview showing may be made with the

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How Community Can Aid the Retarded Child
Mr. H. E. Wondsel, President
Wondsel, Carlisle & Dunphy, Inc.
1600 Broadway
New York, New York

Dear Harold:

As you know, the U. S. Royal Tire Division of United States Rubber Company has, over the years, put forth special efforts to merchandise the U. S. Royal Master -- the finest tire in the U. S. Royal Line.

As new models of the tire were developed, we have always supported them with a "demonstration" film of about 10-minute duration. To support our newest -- the Low Profile U. S. Royal Master -- we called on your organization to develop and produce the full color film which we are currently using.

We have only one criterion for judgment as to its efficacy: the number of conversions from "viewers" into "buyers". Since so many more of our Dealers have ordered this film than in the past, we can only conclude that it is doing an excellent job in making these "viewers" into "buyers". This conclusion has been substantiated by both Dealer and U. S. Salesmen's comments.

For our part, it was a pleasure working with you and your organization in the development of the script and in the many shooting sequences -- and I feel that both your and our reward is, in part, the excellent acceptance of the film by our country-wide Dealer organization.

Most cordially,

J. P. Sullivan
Manager - Sales Promotion
Passenger Tires
U. S. TIRES DIVISION

... Dedicated to "Service for Industry." We would appreciate the opportunity of telling you how we can make your next picture one that will pay off.
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Here, in 88 fact-packed pages, is a complete treatise on overhead projection... its advantages... and how to use it effectively. Prepared by Ozalid's Audio Visual Department experts, it contains hundreds of tips on preparing transparencies by every known method, simply and inexpensively. Reveals secrets of successful presentation techniques. Tells how to create visual ideas. Profusely illustrated. "Must reading" for anyone who is using, or intends to use, overhead projection.

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Previewing the News of Pictures & People

Dr. Pepper Bottlers to See Product Film in Mid-October

& Jamieson Film Company, Dallas, Tex., is currently engaged in the production of a new institutional film for Dr. Pepper Company, soft drink syrup manufacturer.

Filmed in sound on 16mm Commercial Ektachrome color film, the 17-minute production will be used for marketing, advertising and public relations purposes, and

Gleaming metal in focus as a Dr. Pepper film scene is lensed... will portray various aspects of the Dr. Pepper soft drink business, from the manufacturing of syrup to the placement of product.

A modern and unusual application of color techniques will highlight action throughout the new film which is under the direction of Lloyd Abernathy of Jamieson Film Company.

Target date for completion is set for mid-October and Dr. Pepper bottlers will preview the film during a series of regional fall meetings to be held in Los Angeles, Dallas, Washington, Birmingham and St. Louis.

Better Selling Bureau Has

Good Series on Life Insurance

Sound slidefiles are playing an important role in helping sell life insurance. In addition to package programs already in use by several of the largest companies in this field, individual and independent agents are finding a new series created by the Better Selling Bureau extremely helpful in raising their prospects’ level of understanding and thinking up to that vital “point of agreement.”

A 10-part “complete film library” covering such aspects as Life Insurance (total needs and program); Business Insurance (partnership and closed corporation); Sickness and Accident Insurance, Mortgage, Retirement, Educational Fund, Group, Family Income and Estate Planning is offered on a direct purchase basis by the Better Selling Bureau.

For further details and to arrange preview, contact the Better Selling Bureau, 6108 Santa Monica Blv., Los Angeles 38, Calif.

Guild Sponsors Film Surveys

An extensive survey of the television entertainment film industry is being sponsored by the Screen Actors Guild, according to an announcement by the Guild’s Board of Directors.

All facets of television film industry economics other than commercials will be studied by a staff of trained research specialists under the direction of Dr. Irving Bernstein, Associate Director of the U.C.L.A. Institute of Industrial Relations.

Television film commercials will be the subject for a later study by Dr. Bernstein, well known historian and economist.

Visions aloft: one of preview groups who enjoyed “The Gift of Kings” on board the yacht.

Linde’s “Gift of Kings” Is Premiered on Luxury Yacht

The old adage “the package sells the product” was put to unusual use recently, when Union Carbide and Carbon’s new film, The Gift of Kings, was premiered on the waters of Flushing Bay, New York.

“The theatre” for the occasion was the 85-foot diesel yacht “Top Idea” with about 50 guests on board for the premiere of a film showing the development of synthetic rubies and sapphires by Union Carbide’s Linde Division.

Film and promotion both were considered to be stimulating fare by the premiere party.

Contest Conferees: at right above is Bob Mayer, manager of the Industrial Management Society, pictured with Colburn secretary-treasurer Francis Colburn beside the familiar lab trademark.

Method Improvement Films to Get Awards November 6th

Joining hands with the Industrial Management Society, Chicago, as co-sponsor of its current 16mm film competition for methods improvement motion pictures, is the George W. Colburn Laboratory, Inc. Trophies for the best time and motion study films submitted by member companies will be awarded during the Society’s convention at the Conrad Hilton Hotel in Chicago on November 6th.

Plans were finalized by Bob Mayer, Executive Manager of the Society and Francis Colburn, secretary-treasurer of the Colburn Laboratory. Colburn’s participation will consist of supplying free motion picture titles to all film sponsors entering this year’s contest.

and congenial conversation. When anchor was dropped off the Flushing Bay Marina, two simultaneous screenings of The Gift of Kings began in the main salon and after-cabin.

Below: Gloria Cataldo talks to preview host, John Peckham...
Owen Murphy
PRODUCTIONS, INC.

One of America's Great Industrial Film Companies

723 SEVENTH AVENUE • NEW YORK 19, N.Y. PLAZA 7-8144
BUSINESS SCREEN

Time to Look to America's Future


Mr. K. is the chief adversary of the United States. He has come here to talk seriously with the President and to persuade the American people that while he is their challenger, their rival, and their enemy he is not bent on destroying them but on out-doing them in all fields of material and intellectual endeavor.

"The critical weakness of our society is that for the time being our people do not have great purposes which they are united in wanting to achieve. The public mood of the country is defensive, to hold on and to conserve, not to push forward and to create.

"Thus in our encounter with the Soviet rulers, in the confrontation of the two social orders, the question is whether this country can recover what for the time being it does not have—a sense of great purpose and of high destiny."

—Walter Lippman
We Need to Motivate and Inform Our Students and Workers:

out where and how the film medium can help in their solution.

In the first rank of importance we put the lack of communication about our purposes and ideals to the American people themselves. We are spending millions each year to inform peoples abroad about accomplishments and objectives through the United States Information Agency. But how many young people or adults in this country have ever seen the film The Nautilus Crosses the Top of the World, once voted as the “best documentary of 1958”?

Films Like These Make Science Vivid

How can we expect enthusiasm and interest in the tremendously advanced areas of the physical sciences among our young people when we fail to motivate them or their parents with the tools of our command. Films like A is for Atom or the Nautilus’ Arctic Journey are vital prerequisites to the hundreds of chemistry or physics’ instructional reels which have been endowed by the Ford Foundation and are being purchased with public funds.

These chemistry and physics films can make an important contribution IF young learners approach their dry-as-dust filmed experiments with eagerness, enthusiasm and an understanding of the scientific progress to which they are related.

Outer space is certainly the most intriguing subject in both Russia and the United States at this hour. How many U.S. high schools own a single telescope? How many classes are devoted to the principles of astronomy? Who has made a film to excite young learners in the mysteries of the solar system and to bring them basic understanding of the stars? Space study holds answers to the world’s future.

Read National Defense Education Act

Free enterprise is indivisible from free government and a partner in the educational process. We doubt that many leaders in American business are even aware of the National Defense Education Act* or have studied its implications. This is a most serious charge but it has held up in countless interviews with top-flight companies and executives in charge of research and engineering activities who are most directly concerned with the continued flow of future engineers, laboratory workers and scientists.

The preface to that Act reads: “The Congress hereby finds and declares that the security of the Nation requires the fullest development of the mental resources and technical skills of its young men and women. The present emergence of future engineers, laboratory workers and scientists...

“...In our various and competitive dealings with the Russians we have not yet sensed to the full the astounding advance of the Communist countries in industrial production and the threat which this advance poses to American business. That the Russians, and in time Red China, are on their way to building a foreign trade which in the foreseeable future may rival ours and constitute a most serious challenge to free enterprise is an eventuality which we are content to shrug off in the security of the moment.

“Actually, this is nothing but an old, old problem reappearing in a new form. From the very beginning, private enterprise has faced a single major dilemma, one fundamental question which has never yet been fully answered. Bluntly stated, it is this: Can the profit motive, honestly pursued under genuine competition, which gives free enterprise its drive, be so joined to the voluntary assumption of social responsibility that the public will support its continued existence?”

—Clarence B. Randall

The impact of science in the United States hasn’t produced a single revolution, but 16 separate revolutions. Among these are a revolution in research itself, in income redistribution, in paper work, in distribution, in agriculture, in power production, in transportation, in communication, population redistribution, education, and in management techniques and planning.

All Americans must understand the continuing requirement for creativity, the role of the scientist in that regard, and the great need for a major improvement in both quantity and quality of scientific instruction at all levels of education.

—From “The Impact of Science and Technology” A report by the Task Force of the Republican Committee on Program and Progress, 1959.

Example of the N.S. Savannah: films on America’s first nuclear passenger-cargo ship have been made. But they aren’t going to schools where they can help stimulate science, technical studies.
pects of the printing arts and crafts might be suppliers. Here's what the graphic arts can do: A film series on traditional and present as-
corporate manpower needs. Aging per-
vit and compelling aspects of the future . . . visualizations of the greatest adventure in man-
sequent might be used to better understand the forces motivating Americans and people in other countries.

"An objection voiced by many thoughtful observers is that it is im-
proper for a democratic government to attempt consciously to influence people's behavior. However, any democratic government already uses many means of influence (force or threat of force, punitive or incentive taxation, grants, loans, propaganda) to achieve its aims.

A better understanding of human motivations and of the processes which facilitate or impair meaningful communication could be used to bring foreign policy problems more adequately to the attention of the American people and to reduce unnecessarily large areas of misapprehension and mistrust in relations with other people."

Report to the Senate Foreign Relations Committee of the Stanford Research Institute, September 20, 1959

What are the competitive factors involved? Is our competition in Western Europe, the Soviet Union or Asia better equipped? Willing to work for lower wages? Do its workers possess superior skills, retain old-world traditions of craftsmanship?

The free way of our life in America will suffer as we fail to speak up. Does the truth of automation hurt some of us? Was the steel strike prolonged because those "work rules" really meant the advent of new furnaces requiring smaller crews and producing greater tonnages in a fraction of the time required for our-molded methods?

Automation means that education is imperative for the supply of future technicians; automa-
tion is vital to our competitive survival. But there are not a hall-dozen films on the subject in all of America and not a single one that really lays automation's problems on the line.

Use Our Film Production Resources
There are literally thousands of factual film-
ners in the studios and workshops of this coun-
ty. They are "a resource for freedom" and the incomparable tool of the motion picture can be far better applied to freedom's "unfinished business" than it has been to date.

Let each man in industry or in film-making consider his role in helping solve America's problems. Ideas, original thinking, are the bullets that are needed to win this war.

Over 600,000 16mm sound projectors in the hands of schools, industry and community groups, and all of the nation's theatres and television stations await the thinking and positive actions of those who will "face up" to America's problems and do something important about them. It is the eagle and not the ostrich that is our national symbol.

Films' Value in Attitude Improvement
Films like these help us understand ourselves, help us to work and live better.

But attitude is also improved by information, facts. Why don't we show American workers the inspiring picture of the Nautilus, the vision of the Savannah, the potentialities of our nation in the years ahead? Such films can follow the well-traveled road of industry-shared film produc-
tion that has brought informative, interest-
ing film fare into the Cafeterias and other projection areas of plants, large and small, throughout the U. S.

Need Understanding of World Trade
A definite area for American factual film produc-
tion in this era is that of world trade relationships. We cannot live in prosperity or real security behind an Atlantic or Pacific Wall.

"We need to turn our attention from performance to the way in which the formation of policy occurs. In that structure the central role belongs to the people. For two decades, our efforts in the world have had disappointing results—because we, as a people, have been muddled about what we were trying to do. We can act with firmness and look forward to achievement only when we recognize our purpose—when we see what we are trying to do is build situations of order and freedom under morality and law."

—Max Ways in "Beyond Survival"
Nearly three decades ago, in 1931, A.T.&T. was in production at the old Edison Studios in the Bronx, where Roy Vanderford (seated right, foreground) supervised filming of “The Modern Knight.”

How Films Serve Bell System

Planning, Preparation and Supervision. Fortified by Sound Experience in Production Sources Are Ingredients for A. T. & T.’s Film Success

This second Article covers the production of Bell Systems films. A later one will deal with the film distribution phase.

Film Production Manager H. Leroy Vanderford is responsible for both of these—production and distribution. He is assisted by Film Production Supervisor Terry Hayes. Their combined film experience totals more than 45 years and hundreds of films.

After the group, under Project and Planning Supervisor Bill Stern, has determined the need and scope of a film, the close cooperation of the project and production groups begins. Their conferences determine the probable format and the budget. Roy Vanderford reviews the requirements and recommends a writer and producer. He handles the preparation and signing of letters of agreement covering the production.

The Project Supervisor Carries the Ball

From the start, the production supervisor works closely with the project supervisor, contributing ideas, advising on production matters and becoming thoroughly familiar with the objectives of the film. But during the early stages the project supervisor carries the ball, guiding research, working with the script writer and technical advisors to develop a polished script.

Once the script has been approved, the production staff takes over the responsibility for making the script come to life, effectively, professionally and within the budget.

With both the project and production supervisors following the picture through shooting, mixing and editing, the producer knows he will have no real problems when the interlock is screened for approval.

The film section believes it is sound business to seek bids on work that can be blue-printed—where the thinking has all been done and only skillful craftsmanship remains, but it does not believe it is practical to bid for creative talent.

Knowledge of Producers a Key Function

That is why A. T. & T. selects its writers and producers as a casting director seeks out the actor just right for a part. And this is why one of the important functions of the Film Production group is to know as much as possible about the personnel, capabilities and facilities of industrial film production companies as well as the work of actors, free lance writers, directors and cameramen.

There are about 300 industrial producers in the United States and A. T. & T. has files on most of them. Roy Vanderford is personally acquainted with well over 100 of the more active film companies.

A. T. & T. has used both free lance and producers' staff writers with success. Free lance writers are frequently engaged when research and treatment must be done before the most effective format is clear and the right producer can be selected.

A writer is an architect and a good architect can design a structure to meet functional requirements, yet keep it attractive and economical to build. Like architects, writers have their own style and are especially good in certain fields. Those who write dramatic screen plays may lack the temperament to plod through stacks of operating practices to write a training

In a previous article in this series we have seen how film projects are originated by the needs of the Bell System and how A. T. & T.’s Public Relations film section under Film Manager Willis H. Pratt, Jr., puts these projects into the initial stages of research and planning.

Terry Hayes (left) discusses animation sketches with Roy Vanderford, Film Production Manager for A.T.&T.
Producer Experience a Useful Asset

Last year, Bell System films were made by producers in many parts of the country and widespread production will certainly continue. However, there will be certain types of films made by production companies who have served the System well for many years. These producers not only have valuable knowledge of telephone operations and equipment but also knowledge of the System policies gained from long experience working with telephone people.

The company has used some producers' services on several projects but only because a careful review of all producers discloses none as well qualified to make the film in question. On the other hand, a producer who has never before made a Bell System film may be selected for a picture because he has made films that show imagination or skilful use of a new production technique.

How Film Budgets Are Made and Kept

Once a producer or writer has been called in and the problems of the project thoroughly discussed, a price is quoted for research and script. After the script is accepted, the selected producer makes a cost breakdown and arrives at a price range for the production. This range usually allows a 10% margin to cover "contingencies." Of course, if such "contingencies" never arise, the final price will reflect this savings.

Vanderford and his staff functioned for many years as their own producers and are thoroughly versed in production methods and costs. If the producer quotes a reasonable and understandable price, a letter of agreement is written and the show is on the road.

A letter of agreement is used by A. T. & T.'s film section rather than a long legal contract for several reasons, but mainly because it is between companies with integrity and by the men who have mutual respect and understanding of film production. There is no need to include production clauses or small print—just the facts—specifications—what is to be delivered—clearances needed—completion dates, cost and manner of payments. If A. T. & T. later wants changes in the script that will add significant costs, these are settled by mutual agreement when they come up.

Follow-Up for Efficient Production

The production staff works with the producer and project supervisor in selecting locations, arranges for shooting in telephone buildings, and provides needed telephone props. The staff, of course, supervises such preliminaries as set design, casting, and scoring. During shooting they also provide liaison between technical advisors and the director. If production problems arise on the set, the production staff works out a solution agreeable to the objectives of the script.

The production supervisor works closely with the producer through the editing, mixing, interlock and answer print stages. A. T. & T. selects the film laboratories to handle the processing and release prints, but always checks to be sure the selection is agreeable to the producer and his cameramen.

Result: Effective, Interesting Films

All of this close supervision has resulted in films that are notable for being not only imaginative but authoritative—technically and cinematically. Bell System films invariably look good on the screen—they sound good—and they make sense whether they be films for public relations, training, public service, employee information, sales, marketing, or teaching films for schools and colleges.

A. T. & T. has used every technique in the film makers' kit, screen plays, musicals, cartoon (continued on the following page)
Bell System Films:

(continued from preceding pages)

and technical animation, marionettes, stop motion, Fastax, Rotoscope, rear projection and wide screen.

Most Films Are Now Made in Color

But the Bell System was later than many sponsors in going all out for color. While they made some Kodachrome pictures nearly 20 years ago, their need for several hundred prints per subject meant prints from masters and that meant loss of quality. Nevertheless, several Kodachrome films with second generation release prints are still in demand. One Kodachrome film, Adventure in Telezonia, made in 1949 with Bil Baird’s Marionettes, has now exceeded 5,343 prints.

Some early Kodachrome productions were blown up to 35mm Vitacolor and Technicolor for theatrical use before the introduction of Eastman color. But only when Eastman color became available, did A. T. & T.’s production swing to 85% color. Of course, black and white 35mm production is still used when color is not essential to the effectiveness of the film. But today, Bell films are mostly Eastman color or Technicolor, with some black and white, commercial Kodachrome and Ektachrome.

16 Pictures Are On 1959 Schedule

While many industries have need for less than 100 prints, the Bell System usually needs as many as 250 16mm color prints for initial release and frequently 100 35mm color prints as well if the subject is for theatrical distribution. This may explain why they waited for Eastman negative before going all out for color.

The production schedule for this year includes some 16 pictures and several slide films. Most of these are in current work and include such subjects as Search for a Better Way, the story of Bell Telephone Laboratory research; It’s Our Business, telephone economics for employees; Continental Defense, the Bell System’s contributions to our defense system; Dustless Sweeping, a plant maintenance department training film; Meet Your Company, the telephone’s part in community life for new employees; Tom, Dick and Harriet, a musical comedy short (for theatres and TV) promoting long distance telephone use.

A Manner of Speaking, a telephone courtes

phone Service, to introduce a new farm communication system; Your Voice and the Telephone, a school film on how the telephone works; Sales Development, 3 films, 15 recordings and slidefilms for employee training, Directory Sales Training, a series of 5-minute special films; etc. are among the current programs.

In addition to systemwide films, the production staff cooperates with all of the Bell Telephone companies, the Bell Telephone Laboratories and Western Electric Company on their own individual films, helps them select writers, and producers, supplies stock footage and acts as a clearing house of technical advice in many forms.

Because of the size of its annual film program, A. T. & T. has found it pays to have a production staff of experienced film men who not only ease the producer’s burden but save time, costly retakes and unnecessary expense. Producers appreciate the help and guidance they get from men who thoroughly know their jobs—men who can resolve the inevitable on the-set problems without holding up production and running up cost.

Every year the telephone companies purchase some 5,000 new prints for their libraries. The promotion and distribution of these films is a story for a future article.

When the story can best be told that way, cartoon animation and a lively sense of humor are applied in Bell System films. Scenes are from “The Voice of Your Business” produced by John Sutherland.

Left: scene from “Adventures in Telezonia” produced in 1949 with Bil Baird’s Marionettes and still in strong demand. More than 5,343 prints of this Kodachrome film have been made.
"Look at what's NEW in sound projectors!"

IT'S SAPPHIRE JEWELED —BUT THAT'S ONLY THE BEGINNING...
Bell Sys

(continued)

and technical animation, Fastax, Rotoscop wide screen.

Most Films Are

But the Bell System's sponsors in going made some Kodachrome films of their subject meant their net loss of quality. Kodachrome films, lease prints are stickechrome film. Adv 144' with BiI B-3 exceeded 5,343 prints.

Some early Ks blown up to 35mm for theatrical use. Eastman color. But negative became:

When the story can in Bell System films

"Here's why Short is known...His birds, while speaking..."

Send for "This Man is Being Sold With Sound Movies." Tips on training and selling with sound projectors.

Bell & Howell, 7100 McCormick Rd., Chicago 45, Illinois

Gentlemen: Please send me a copy of "This Man is Being Sold With Sound Movies."

NAME
ADDRESS
CITY      STATE
ORGANIZATION

"Mr. Long and Co.
A pleasant and a happy business group with know-how as their theme..."

his hopes to rise. The secret of good usage...was it there before his eyes?"

The promotion and distribution of these films is a story for a future article.
A visitor to Russia brings our readers

A CANDID LOOK INSIDE
SOVIET'S FILM STUDIO

ON LOCATION IN MOSCOW this summer, Konstantin Kaiser, president of Marathon TV Newsreel, wangled a visit to Moskfilm Studios to watch a typical day at this leading Russian film production center.

"It wasn't too much different from Hollywood as you might think," he said. "For instance, the leading young producer is the son of a famous older producer, so I guess we have no monopoly on nepotism.

"They were using color negative with a speed equivalent to ASA 50. Moviolas looked like our old 1924 models. In the dubbing room all the equipment was French, or a darn good copy."

The highlight of Kaiser's visit was the unveiling of a great new camera. It was laid out on a table and ceremoniously unveiled as the latest work of a camera engineer in the Ukrainian Soviet Socialist Republic. "It was a handsome looking brown, self-blipped job, with lots of chrome on the box. When I got up close and looked inside, my eyes popped—it was a Mitchell BNC, and I told them so."

They protested that it was truly a new product of this genius in the Ukrainian Soviet Socialist Republic. "They talk like that."

Konny Kaiser said, "I'll tell you what let's do—turn out the lights, and in 45 minutes I'll take that camera apart—all 1408 pieces. Then, we'll turn the lights out again, and in an hour and a quarter I'll put it together again."

Kaiser said they grinned a little guiltily, as if to say "you got us." As a combat cameraman Kaiser once actually could field-strip a Mitchell in the dark. "But I'm surely glad they didn't take me up on it this time—it would have taken me 45 hours."

Kaiser saw a number of older model Mitchells and each cameraman wore a necklace of Norwood Directors. "But everything seemed so baffling," he said. "Right next to outdated old equipment that we've all discarded years ago I'd see something as modern as you'd find anywhere in the U.S."

"I would meet a really brilliant sound engineer—a 22 year old girl from Kiev—who seemed very sharp, had excellent equipment and knew how to use it, yet over in a corner would be an older woman, dressed in a sack-like peasant outfit, wearing a babushka, and cutting film with equipment that D. W. Griffith would have scorned."

BLOWUP FROM A TINY MINOX NEGATIVE SHOWS TECHNICIANS ON MOSKFILM STAGE. THEIR SUBJECT IS REMINISCENT OF AN AMERICAN STUDIO AT "NEW MODEL TIME" (CIRCA 1938).

ABOVE: FIIIM EDITOR AT WORK IN MOSKFILM STUDIOS, USING SOME "WELL WORN" EQUIPMENT. BELOW: RUSSIAN VERSION OF A "MOVIOLA" IN EDITING QUARTERS.
40,000 watts of illumination, drawing 4,000 amperes, were required to light the 480-foot isles of the electrolytic tank house at Copper Cliff. 20 of the 10 kw's, mounted overhead, are shown.

You Have to SEE the Big Picture

Plant Operations Covering Acres and Difficult Technical Processes

Test Crews and Equipment at the Filming of Inco’s Copper Refinery

Enough Electrical Power to light a small town was recently turned on in Copper Cliff, Ontario, to photograph scenes for the International Nickel Company’s latest color motion picture: Refining Copper from the Sudbury Nickel Ores.

Lighting requirements, always a major factor in industrial motion pictures where large areas are to be covered, had to be precisely planned in advance for this Film Graphics’ production so that the shooting schedule would coordinate with the plant schedule and not interfere with production and eliminate the costly delays of moving lights back and forth. Inco’s Copper Refinery produces (daily) more than 750,000 lbs. of pure copper, so the film schedule and the plant production schedule had to mesh perfectly.

A number of locations were so vast that filming these plants presented a real challenge to the crew from Film Graphics, Inc., during the three weeks of location photography.

What It Takes to Light the Job . . .

To light the huge electrolytic tank house of Inco’s copper refinery, the Graphics’ crew used 87 lights including 20-10 kw’s and 10,000 feet of cable to pull 4,000 amperes of electrical power.

Special camera platforms were attached to overhead cranes which served as dollies — achieving effects which otherwise would have been impossible to obtain. Communications and instructions from the director, Bernard Rubin, and the cameraman, Dave Quaid, up on the overhead crane platform, were transmitted to the ground crew by a special telephone hook-up.

This 39-minute Technicolor film is one of a series of educational motion pictures portraying the International Nickel Company’s varied operations. This story, written by Joseph Boldt, Jr., and adapted to a storyboard by Lee Blair, presents the problems the copper refiner must solve in separating pure copper from the molten crude blister copper sent to them as raw material from Inco’s smelter 11 1/2 miles away. The film is unusual in that it combines a variety of film techniques. The use of color rear screen projection takes the narrator, and the audience, right into actual industrial plant locations to view such scenes as the blister copper being poured directly from hot metal cars into the giant anode furnaces, huge banks of casting wheels, and an electrolyte cell room covering more than four acres.

Film Furnace Interior at Close Range

Interior shots of the various furnaces showing “poling” operations and direct electric arc melting of pure copper are believed to be the first time that such operations have been photographed at such close range. This required the building of special platforms and the making of separate “windows” in the walls of the furnace.

Photographing the interiors of these furnaces sequences ranged from acres of plant operations to important smaller areas such as this control laboratory, all required maximum lighting.

Camera platform installed on overhead crane was used for “dolly” shots in tank house; both 10,000 and 5,000-watt spots were carried along.
Closeups are also necessary. In this scene from Inco's "Copper Refining" film, the camera moves in to show scene of sample boring operation, with temperatures ranging up to 2200 degrees F. involved problems in protecting the 35mm camera and Dave Quaid, the cameraman. Special heat absorbing glass and asbestos shields were prepared. Air hoses played cool air on the camera and lenses as they photographed these hot metal working and pouring operations.

Animation Used to Show Key Processes
Since it is impossible to photograph certain chemical and electrochemical processes not visible to the human eye, yet very important in explaining the process clearly, the film makes considerable use of animation. The electrolytic process of ion transfer from anode to cathode and the action of electrons in the animated scenes leave no doubt as to how the process operates.

Stop motion time lapse photography is used to demonstrate the actual electrolytic cell process, as an impure anode dissolves and a pure cathode grows during the fourteen day cycle of operations. The effects of insufficient controls on the growth of a cathode is readily demonstrated by this same technique.

Refining Copper From the Sudbury Nickel

The "action" signal starts a furnace operation called "poling" as green hardwood poles are put into metal bath to make "tough pitch" copper.

Ores, like the other films of this series, is designed to suit a special audience and circulation is controlled within the limits of science classes of high schools, colleges and universities, industrial organizations, technical and engineering societies.

Prints are available to these groups on a free loan basis and can be obtained from Inco's film distributor, Rothacker, Inc., 729 Seventh Avenue, New York 19, N.Y. Inco's other previous films in this series are also available from the Rothacker organization.

Challenge of Fire

Cost of Carelessness Is Vividly Shown in This Hard-Hitting Film

Sponsor: National Board of Fire Underwriters.
Title: The Challenge, 10 min., color and b/w, produced by Audio Productions, Inc.

...Every 37 seconds, a fire breaks out in some city of the United States.

...Every two minutes, fire damages or destroys a building or home—400,000 such fires during the year.

...Every five minutes, a fire breaks out in one of America's forests.

...And the greatest tragedy of all, every 46 minutes, a human being dies because of fire—more than 11,000 lives lost each year.

Common Sense Can Prevent Losses

This is the message of a new film on the "crimes of carelessness"—the crimes which cause so much misery and destruction every year. But bleak as the outlook often seems, the film shows that the people who commit these crimes can also prevent them—by using common sense. Or, for three out of four fires are caused by pure carelessness, such as:

Bad smoking habits.

Matches in the hands of youngsters.

Overloaded electrical circuits.

Rubbish accumulating in basements and attics.

The use of gasoline and other volatile liquids near flames and sparks.

The Challenge was photographed almost entirely on location in real homes and buildings. Some startling "big fire" shots were made on special order by Audio correspondent cameramen all over the country. These actual fire scenes have been accumulated over several years for this film.

How to Buy Prints for Plant Use

The Challenge is a completely new version of an older subject, Crimes of Carelessness, which has been one of the best and most popular fire prevention films in the country for a dozen years. Industries, fire departments and other organizations concerned with fire prevention work should find the film an invaluable addition to their film libraries for public information, education and training activities.

Prints, in color, are available from Audio Productions, Inc., 630 Ninth Ave., New York 36, for $87 each.

A Fire Control Film List

* A listing of more than 200 motion pictures on home and personal safety, industrial fire protection, etc., compiled by FIREMEN magazine, is available at 50c from the Nat'l Fire Protection Assn. Publications Dept., 60 Battery-march St., Boston 10, Mass.
Early Americana in Films
Out of the Nation’s Archives

IN A Seldom-Used Archive of the Library of Congress, amid a faint smell of camphor and a musty aura of time suspended, there exists a treasure of ancient motion picture paper contact prints. Made from 35mm negatives dating as far back as 1894, these prints bear the names Edison, Biograph, Vitagraph, Selig, Lubin, Melies, and others—pioneers in the field of motion picture development and production.

Many of these names have been forgotten, with the passage of time, and many of the existing prints are of little visible use, but even the least decipherable of them bear the names of the Academy of Motion Picture Arts and Sciences, 16mm negatives produced which the Library of Congress, amid a rebuilt 16mm Cine Kodak Model-A with a 400-foot magazine, geared directly to a transport head built from an old 35mm Simplex projector head. Newly designed shoes and tension control to hold and protect the valuable paper positives completed the conversion.

Reconversion and Limitation
For as many as 65 years the prints have been stacked away in the Copyright Office of the Library of Congress. Most of the original films were on highly perishable nitrate stock and have been lost to us. These paper prints are, therefore, unique copies of the originals in most cases.

The Library of Congress has long been aware of the importance of these motion pictures. Shortly after the Second World War, experiments were begun to determine practical means of reconvert ing the paper prints to new 16mm negatives, for under the copyright laws, upon expiration of the copyrights, the particular works involved fall into public domain.

The experiments proved successful in 1953. Under the sponsorship of the Academy of Motion Picture Arts and Sciences, 16mm negatives were produced which the Library may attempt to copy the 35mm paper prints for their own purposes, providing they obtain official approval and necessary insurance coverage.

Teamwork in Iowa
Once the Academy’s program was under way, Blackhawk Films of Davenport, Iowa, sought to make 16mm negatives from certain of the paper prints on railroad subjects. The cost, however, proved to be inordinate to the distribution planned, so the organization decided to try a 35mm 2 x 2 slide printer. The machine might be converted to make a 35mm negative by reflected light from the paper positive, rather than by transmitted light through transparent film. But the size of the paper rolls and the problem of feeding perforated paper strips ruled this out, too.

Refusing to abandon the project, Blackhawk turned to the team of David H. Bonine, Sr. and Jr., who had been doing most of their 8mm and 16mm printing, in Des Moines. Provided with a test print by the Library, the Bonines came up with a rebuilt 16mm Cine Kodak Model-A with a 400-foot magazine, geared directly to a transport head built from an old 35mm Simplex projector head. Newly designed shoes and tension control to hold and protect the valuable paper positives completed the conversion.

Filter Experimentation Needed
Because of these rough materials, and because some of the paper prints are bleached and faded, a great deal of filter experimentation has had to be done to aimed at the intermittent advance by friction feed of those positives that are unperforated have been undertaken. Kent Eastin, president of Blackhawk, believes that progress in this area may lead to the handling of all positives in the same manner, rather than using the perforations for advancing the paper prints.

But the problems of copying the paper originals have not been limited to the mechanics required. Most of the prints were made when photography was in its infancy, and photographic materials were anything but perfect. Many of the paper positives were printed on a sensitized stock resembling the brownline paper used in today’s offset proofs. Others are on a pebbly-surfaced coated stock that aggravates the grain effect in the finished 16mm negatives and prints.

Filter Experimentation Needed
Because of these rough materials, and because some of the paper prints are bleached and faded, a great deal of filter experimentation has had to be done to
get the best definition and minimize deficiencies. Great care has to be used in the handling of the prints that have been torn and patched or otherwise damaged down through the years. And the perforations in the paper are by no means as accurate as perforations in film stock.

Sweet Smell of Success

But for all of the difficulties encountered in the undertaking of the project, Blackhawk has come up with some successful results. The eight films completed and presently available, in both 8mm and 16mm prints, are clear and continuous and vividly bring back to life many deficiencies. Great care has been used in the handling of the prints that have been torn and patched or otherwise damaged down through the years. And the perforations in the paper are by no means as accurate as perforations in film stock.

A prime example is the interesting and often humorous film from 1905, The First Glidden Tour. A silent, ten-minute motion picture, it explains how automobile tours were held across the country in an effort to promote the use of the new-fangled contraptions and to bring about road improvements.

The first Glidden tour started from New York City and ran to Mount Washington, New Hampshire. The film shows the participants trying to climb the mountain in their various vehicles, then shifts into some sharp scenes of the cars van beginning its homeward journey.

The sight of those old automobiles should raise many a nostalgic sigh. They include, among others, the Pierce Great Arrow, Locomobile, Stanley Steamer, Napier, Winton, Pope Hartford, Darracq, and Reo. An interesting modern-day comparison is set up with the showing of a small, modest Cadillac in front of a large, elegant Rambler.

Although the visual effect is a trifle grainy, it is not muddy or unclear, and The First Glidden Tour is a classic reminder of the years behind us.

Growing Repertoire

The titles which thus far constitute Blackhawk's repertoire of early films are Famous Trains of Western Railroads (1896-1903), The Georgetown Loop (1903), The Hold-Up of the Rocky Mountain Express (1906), The First Glidden Tour (1905), Follies, Foibles and Fashions (1903-05), Admiral Dewey, Hero of Manila Bay (1899), Railroading in the East (1897-1906), and The Narrow Gauge Cariskill Mountain Railways (1906).

Other early Library of Congress films now in production include Spanish-American War topics, additional railroad films, one on the Alaskan Gold Rush, one of Buffalo Bill's and Pawnee Bill's Wild West and Far East Shows, one on the Titanic, and a major group dealing with New York City from the late 1890's until the early 1900's.

The first film in the New York series, entitled From Horsecar To Subway in New York City, will be released shortly. It deals with the entire transition of metropolitan transportation in Gotham, from the horsecar and steam-powered elevated to the electric trolley and elevated and the first subway.

Available to the Public

The pride of accomplishment belongs to Blackhawk and the Bonines on several counts. Aside from the ingenuity with which the team made its project a reality, they are the first to make such rare viewing available to the general public for study and enjoyment. In addition, only the Academy's program and a project by CBS Television last year have been successful visual precedents.

These facts, coupled with the knowledge that the research, developing and marketing of the films was done by two relatively small organizations, working with limited facilities and resources, make the contribution doubly significant.

The films make highly entertaining viewing and provide an amazing measure for the industrial progress we have made since the turn of the century. "What will startle you," says Eastin, "is the tremendous change in our way of life in the past 50 to 60 years . . . When some of them were filmed there were no automobiles, no airplanes, no long distance telephone, some of the locomotives were boiler-stacked wood burners, and ships of the U.S. Navy look like lake excursion boats compared to the mammoth battle-ships and carriers of World War II."

Another scene on the first Glidden tour . . .

A Story for Ole Evinrude

Evinrude Motors Marks Its 50th Anniversary With Report to Founder on Outboard Boating's Progress

Sponsor: Evinrude Motors, Division of Outboard Marine and Mfg. Co.

Title: Report to Ole, 30 min., color, produced by MPO Productions, Inc.

☆ Fifty years ago, Ole Evinrude, urged on by his devoted wife, Bess, decided to go into business for himself making a detachable motor for boats which he had engineered two years previously. Mrs. Evinrude wrote the new firm's first advertising copy - "Don't Row - Throw the Oars Away."

Evinrude, the country's first outboard motor manufacturer, is marking its 50th anniversary this year with the new film, Report to Ole, which describes the enormous progress of outboard boating since Mrs. Evinrude's provocative challenge. It was produced and photographed on location by MPO's Larry Madison in his typical high style. Scenes were shot in Connecticut, Wisconsin, Tennessee, New York, Florida, Nevada and Alaska. The narration, written by Burton J. Rowles, is delivered in a folk music idiom by Oscar Brand.

Prints are available through local Evinrude dealers and via Modern TPS for television use.

Introduction to an Antibiotic

Schering Gives the Medical Field Details on Product

Sponsor: Schering Corporation.

Title: Film Report on Fulvicin.

☆ Demonstrating the clinical effectiveness of griseofulvin, a new antifungal antibiotic, a new film report on an orally effective treatment of ringworm infections was presented at the Waldorf Astoria Hotel in New York on July 22. The motion picture was prepared by Kevin Donovan Films for Schering Corporation under the technical direction of Dr. J. Walter Wilson of the University of Southern California, who also serves as narrator.

In the film, Dr. Wilson explains how this new antibiotic acts in the body. He says: "Griseofulvin administered by mouth is carried by the blood stream and becomes a part of each new epidermal cell produced during the interval, and is incorporated into the keratin so as to make it resistant to fungi until it is finally shed. It is thus able to form a continuous barrier through which the fungi cannot penetrate, the outgrowth of which eventually pushes them completely away from the body and causes a cure."

Photographer on location, the film includes reports from outstanding physicians in New Orleans, Sayre, Pa., Cincinnati, College Park, Md., and Los Angeles. Outstanding scenes are those shot in color with ultraviolet light showing the effects of fungal infections.

Medical groups may borrow the film by writing to the Audio-Visual Department, Schering Corporation, Bloomfield, N.J.

Buyer's Guide to 1960 Film Services

☆ A 1960 Buyer's Guide to Film Production Services is due shortly. This complete BUSINESS SCREEN "special" lists labs, music, effects and other sources required for today's motion pictures, sound slidebar and other tools.
The Industrial Supplier's Role

Services of Industrial Distributors Are Explained in Standard Pressed Steel Film "A Talk With Mr. D"

Sponsor: Standard Pressed Steel Company

Title: A Talk With Mr. D, 20 min., color, produced by Photo- Arts Productions, Inc.

The important but often misunderstood role of industrial distribution in the business economy is pictured in this film which uses a Mike Wallace-type interview technique for its format. The picture covers many of the principal ways in which the industrial distributor serves both buyer and supplier alike. It may be the first coverage in celluloid of the industrial distribution function—an industry with an annual gross of over $4 billion dollars.

Standard Pressed Steel sponsored the film as a needed missing link in the distributor's sales and promotion program, according to Leonard H. Clark, marketing manager. "In many quarters today, industrial distribution is still the least understood important function in our economy. The distributor is vital to industry; we, and many companies like us, rely on him to sell our industrial products.

SPS sells socket screws, locknuts, spring fasteners, steel shop equipment and shelving through approximately 2000 industrial distributors. However, sole mention of SPS is in the opening credit line. The variety of industrial supply products in episodes throughout the film—grinding wheels and cutting tools as well as fasteners—permits the showing of the film by manufacturers of virtually any industrial product.

Interviewer Is Converted

The film centers around an interview with Mr. D—the typical industrial distributor—by an interrogator who initially is a doubting antagonist but subsequently becomes a convert to industrial distribution. Of interest to purchasing groups may be the good-natured caricature of the Nervous Purchasing Agent—his company buys everything direct—and the Confident Purchasing Agent—he buys mainly through the industrial distributor.

Released primarily as an industry service by SPS, Mr. D has been endorsed and is being distributed by the three associations which make up the "Triple Industrial" group—the National Industrial Distributors Association, the Southern Industrial Distributors Association and the American Supply and Machinery Manufacturers Association.

Sponsor Also Offers Film

Prints are also available from SPS (Jenkintown, Pa.) for showing by any industrial distributor, by purchasing agents or by other industry groups.

For Young Drivers

One of the grim statistics of our day is that teen-age drivers are involved in one out of eight fatal auto accidents.

To help "educate" young drivers to their responsibilities, the B. F. Goodrich Co. premiered a new 13-minute motion picture, Tommy Gets the Keys, at the National Press Club in Washington, D.C., last month. Endorsed by the National Safety Council, Tommy was adapted from BFG's successful children's book of the same title. The film will get national distribution this fall.

Youth's Future in Agriculture

Pfizer Sponsors "Dynamic Careers in Agriculture" to Show Opportunities Created by Farm Technology

Sponsor: Chas. Pfizer & Co., Inc.

Title: Dynamic Careers Through Agriculture, 28 min., color, produced by Star Informational Films.

Three years ago, Dana Bennett, consultant to the Farm Film Foundation, had a talk with Jerome Thompson, vice president of Chas. Pfizer & Co., Inc. and manager of its Agricultural Division, about the need for a film to interest young people in agriculture as a career. Much impressed with the opportunity to provide a useful public service, Mr. Thompson initiated the project, which has resulted in Dynamic Careers Through Agriculture. It is presented by Pfizer, although the company is not mentioned in the film beyond title credits.

Tool for Vocational Counselor

The picture is a vocational counseling tool showing how an agricultural education provides specialized status in a great many other fields than farming. Too many Americans refer to agriculture as a "declining industry.

Nothing could be further from the truth. American agriculture is an expanding industry in every important respect except one—the number of people required to farm the land.

Actually this declining number of farm workers is a tribute to the resourcefulness of our American farmers and the advancement of agricultural technology. As the film shows, through the use of scientific developments, he is able to produce more food, on less land, with less labor than any other farmer in the world. Today he provides food and clothing for himself and 23 others. In 1930 he could support only nine others besides himself.

More Than "Farming the Land"

Because of the close association agriculture has with the production of food, many people still think of it only in terms of "farming the land." While the actual production of food is basic to the industry, the technological revolution that has swept across agriculture during the past two decades has greatly expanded the field of opportunities for careers through agriculture.

Dynamic Careers Through Agriculture is one of the first major productions of up-and-coming Star Informational Films (Plainfield, N.J.). Star is the lengthened shadow of Arthur Krienke, a well known film maker on the New York scene for several years.

Developed By Research Care

Although the film's original concept was simple enough, casting it in visual terms, and gathering the specific material was a long, tortuous process. Art Krienke visited a dozen colleges, talked to scores of authorities, went back to check on script versions again and again, and then took his camera all over the country to get his visual material. It took almost a year, but the result is beautiful to look at, and tells a well-rounded, convincing story. No small part of the film's success can be laid to a beautifully written script by Ralph Schoolman.

Counsel From Farm Leaders

Dynamic Careers Through Agriculture was supervised by Herbert L. Schaller, manager of public relations for Pfizer's Agricultural Division. It was developed with the help and counsel of a number of agricultural leaders—teachers, college administrators, extension editors, business leaders, and others with an interest in agriculture.

The first public showing of the film was in Washington, D.C., earlier this year, before a large group of Congressional leaders, USDA officials, and leaders in national farm organizations.

It is available for free loan showings through the Farm Film Foundation and the Chas. Pfizer Company.

Note: write the Farm Film Foundation, 1731 Eye St., N.W., Washington, D.C., for the film library source nearest you.
The Town That Showed the Way
Charleston’s Asthma Program Told in “Hidden Tear”

SPONSOR: Warner-Chilcott Laboratories.

TITL: The Hidden Tear, 16 min, b w, produced by Sturgis-Grant Productions, Inc.

In Charleston, W. Va., a rehabilitation program for children and adults suffering from bronchial asthma is today being successfully carried out through the combined efforts of a local allergist, a physical therapist and the community of Charleston, itself.

By telling the story of Debbie Mullins, 8, and her return to a normal healthy existence from having been a lonely and over-protected asthmatic child, The Hidden Tear aims at stimulating other communities throughout the country to establish similar programs. The simple ingredients needed are a doctor, a gym, an understanding therapist, and of course, those who are in need of help.

The film demonstrates that with the right kind of exercise, asthmatic children need not be kept from normal activities. In Charleston, for the past three years, the revolutionary rehabilitation program has proved that the frequency and severity of asthmatic attacks may be greatly lessened. For many of the children, the “Bucking Broncho” sessions were literally the first physical exercise of any kind that they had had. Yet now we see them climbing ropes, practicing judo and bounding across the parallel bars.

Governor Appears in Film

Taking part in the film are West Virginia’s Governor Cecil Underwood, Charleston asthma specialist, Merle S. Scherr, M.D., and Lawrence Frankel, Physical Fitness Director of the Charleston YMCA, Charleston’s experience with the “Bucking Bronchos” being emulated by many other communities all over the country, it is reported.

Action Report on U.S. Strike Force

STAR: On-the-spot deployment of a USAF Tactical Air Command Composite Air Strike Force is the subject of an ambitious new film to be released in December by the Lockheed Aircraft Corporation. Taken on locations at TAC bases across the country, Checkmate reveals the workings of this unusual and little-known arm of the Air Force tailor-made to travel swiftly to any part of the world to prevent or stop a “small war.”

Made up of fighters, fighter-bombers, recon planes, tankers and transports, the average Air Strike Force is assimilated and put into action by a number of Tactical Air Command combat-ready operations. Checkmate does a good job of jumping from one command post to another as the emergency movement takes shape and gathers momentum.

The film covers a variety of important operational procedures, from round-the-world weather briefing to making up a compact meal kit for pilots about to embark upon a 6,000 mile run. Coordination is the keynote. One unusual sequence at a “filling station” in the sky records the in-flight refueling of fighter planes from one base by a giant tanker from another base, the planes meeting somewhere over the ocean to pump and receive 400 gallons of fuel per minute while treading the sky at 360 miles per hour. The film really moves.

Produced by an in-plant unit of Lockheed, the film has the approval and support of both the Department of Defense and the United States Air Force. Script and direction are by Fred J. Runde, Sr., with technical assistance by Major Edward Albany, Langley AFB, Virginia.

Maremont’s Film Leads to Sales

“Muffler Magic” Showings at Dealer Clinics Touch Off Sales Rise: Bring Sponsor New Retail Outlets

ONE OF THE HOTTEST items on the list of useful motion pictures for business this year has been the Dallas Jones’ production, Muffler Magic, for the Maremont Muffler Division of MarPro, Inc.

Filmed at the beginning of 1959 and subsequently shown at Maremont-sponsored dealer meetings for service station owners and employees, and jobbers and distributors, Muffler Magic has had an excellent response in the way of sales and profits. Its showings have resulted in increased auto safety, as well.

Part of a Complete Package

With the showing of the film at dealer outlets throughout the country, Maremont planned an entire package, including muffler service tips, methods of promotional display, and discussions of sales techniques. These “dealer clinics,” in conjunction with a vigorous advertising campaign, served to touch off a phenomenal rise in sales and to bring Maremont a host of new service outlets.

Charles A. Klaus, vice president in charge of sales for MarPro, said: “The reaction to Muffler Magic has been beyond all expectations . . . stimulating fare for servicemen . . . Maremont clinics are being set up around the country at a rapid rate.”

160 Sales After One Clinic

Clary Wingfield, owner of Portage Auto Parts in Chicago, where the first clinic was held, reported: “The day after the clinic we received more than 20 telephone calls telling us of the fine presentation . . . In terms of business, our salespeople sold 160 mufflers within one week of the clinic.

These sales came as a direct result of the Muffler Magic clinic.”

The film itself is the story of a young service station owner whose business nets him little profit. Called upon by a Maremont representative, he is convinced that taking on the additional service line of replacing mufflers will help him.

The film goes into a simple but detailed analysis of the production of Maremont mufflers, proving why they are high-quality products, how adaptable they are and how they may be easily and quickly installed, and telling what the service station owner can do to promote his new service. Supervised by George Owens for Dallas Jones Productions, Inc., Chicago, Muffler Magic stars Meg Myles.

Strong Follow-Up Campaign

Maremont enlisted the aid of Jack Paar and Dave Garroway to push their advertising campaign along, and promoted the product at the local level with large signs offering free muffler inspection at service stations. The result has been that Maremont dealers at every level have done well for themselves, and there are fewer drivers on the streets with worn-out and dangerous mufflers.

Below: pretty Meg Myles brings eye-appeal to “Muffler Magic.”
How Does It Happen that a household moving organization should sponsor a film about a ship's voyage?

It might seem strange were it not for the fact that the ship involved was the Mayflower II and that the name of the moving organization is the Aero Mayflower Transit Company. The Mayflower II, you'll recall, was the gallant little vessel which won world-wide attention in the spring of 1957 when it sailed from England to America in a re-enactment of the Pilgrim voyage of 1620.

But what does the sailing of the Mayflower II have to do with the household moving business? And why did we invest our money in a motion picture completely unrelated to moving?

We Received Full Value

Many people within our own organization asked the same question, but only until the film was completed. Not since then. We could have spent five times as much money in producing a film on the moving of household goods and it wouldn't have done us half as much good as "The Mayflower Story."

The Mayflower Story documents the re-enactment of one of the most stirring pages in our country's history—the Mayflower voyage of the Pilgrims. It was our intention to record this bold venture on film so that it would serve as a permanent reminder of our precious heritage and of the religious freedoms we treasure so dearly.

A Long-Lasting P. R. Tool

If these seem to be lofty ideas for a company-sponsored film, nonetheless they reflected our sincere feelings...then and now.

And because we were faithful to those ideals, we were rewarded with a film that has won for the company not only nationwide acclaim and a greater recognition in the business community, but the gratitude of people everywhere—school teachers, businessmen, friends, churchmen, and grade school children alike.

It has rewarded us with an incalculable amount of that precious commodity known as goodwill. It has brought our company nationwide publicity.

It has helped us to bring about a closer relationship between our company and our agents throughout the country.

It has provided us with an invaluable public relations tool that will be at our disposal for years to come.

Fortune Smiles on Venture

Luck plays an important part in almost every successful venture and so it was with Aero Mayflower and its participation in the Mayflower II project.

In the first place, we were fortunate that our company founders had the wisdom to select the name they did. Some choose to call it foresight. In any event, in the spring of 1955 we learned through a newspaper clipping that a British

tunate that our company founders had the wisdom to select the name they did. Some choose to call it foresight. In any event, in the spring of 1955 we learned through a newspaper clipping that a British

seeking to produce a film about the Mayflower II voyage, was planning to build a replica of the original Mayflower. They planned to sail this tiny vessel to this country and present it to the American people as a token of goodwill—symbolic of the bonds that unite the peoples of America and Great Britain. It was to be financed exclusively by public donations.

I was fascinated by the idea. So much so that eventually I visited England to get a first-hand view of the early stages of the ship's construction. But that was to come later and there was a great deal that preceded that trip to England.

Agency Makes First Contact

Through our advertising agency, Coldwell, Larkin & Sidener-Van Riper of Indianapolis, we were successful in contacting the British group which had inspired this undertaking. We expressed our interest in cooperating in the venture in any way possible.

There was a way, we were told. As movers of household goods and because of the Mayflower name identification, it would be appropriate if our company would handle delivery of the ship's cargo when the Mayflower II arrived in Plymouth, Mass. Gladly, we said in return for which we would make a cash contribution to the Plymouth Plantation, a nonprofit group in Plymouth to which the ship ultimately was to be turned over to become a permanent national shrine.

Coincidentally, during the months immediately preceding the news that a Mayflower II was being planned, our company was in the process of investigating the possibility of producing a film on moving. We had been negotiating with several film companies and film producers, with little success. We were uncertain about the kind of a film we wanted.

Seek Rights to the Films

Our decision to participate in the Mayflower II project, however, opened new avenues. We abandoned all ideas of producing a film on the moving of household goods and focused our attention on the film rights of this historic voyage-to-be. As far back as December, 1955, we learned that the sponsors of the Mayflower II voyage had plans to shoot some film, but it was not until the ship was en route to America, almost a year and a half later, that we were certain the film rights belonged to us. It was most exasperating at times but, in the end, very rewarding.

The job of negotiating for the exclusive film rights of the Mayflower II voyage was dropped in the lap of Edward L. Van Riper, vice-president of our advertising agency, and it was he who spent many sleepless nights trying to tie down the loose ends.

We knew before the ship set sail on April 20, 1957, that considerable footage had been shot.

However, even though we had visited England a year earlier, there were still many unanswered questions about the film and film rights on the eve of the voyage. Had the English company which (continued on page 60)
World Trade Fairs Carry America's Story to Millions

Business and Government Work Together for Trade

More Than Ten Million people in 18 nations throughout the world will be introduced to the wonders and resources of American productivity, this year, via the U.S. Department of Commerce's International Trade Fairs program. By the time 1959 has been metamorphosed into 1960, thousands of American industrial and business firms will have exhibited their products and processes to peoples from every curve of the globe.

What this means to the United States in terms of international trade and economic advancement is beyond calculation. With millions of potential distributors and consumers in attendance at American exhibits on four continents, important overseas markets are being opened.

More important, new markets for freedom are springing up everywhere. The direct representation of American goods and procedures, in foreign countries afforded by the Trade Fairs is a powerful overture for international understanding, and a giant step toward furthering the cause of free enterprise and democratic principles.

Making Up For Lost Time

Trade fairs are nothing new to the peoples of foreign lands. In fact, they have been going on in Europe for centuries. America has been slow in recognizing their great potential for trade and diplomacy, but in the few short years that we have been participating, beginning with our first venture in Bangkok, Thailand, in 1954, our exhibits have been seen by more than 50 million people at some 75 showings in 27 countries. If the statistics alone are staggering to the imagination, the progress they represent is even more so.

To give a small example of the widespread influence that American exhibits have had on our world neighbors, the "Supermarket USA" program, featuring more than 4,000 consumer items, which was shown in Zagreb, Yugoslavia, in 1957, directly stimulated plans for the opening of 60 such self-service markets throughout that country.

In addition, a number of manufacturers in this country have reported establishing important new trade contacts in countries in which they have exhibited their products. And others with already-established foreign trade have firmly attested to the broadening of their markets as a direct result of the Trade Fairs.

Communications Lead Way

The overall picture of increased American stature in world trade and good will, however, is the most encouraging factor to come out of the Trade Fairs.

United States shown on 360 degrees of seamless screens by eleven different projectors. In Casablanca alone, nearly 19,000 people per day crammed the U.S. Pavilion for 17 days to see it.

In Moscow, along with Circarama, Charles Eames' Septorama, showing color stills of American life on seven screens simultaneously, has drawn tremendous crowds. Closed circuit television, both color and black-and-white, has been a powerful attraction in Moscow and other Trade Fair cities.

All Around The Globe

An entire exhibit on marketing techniques was held in Tokyo during May of this year, and featured puppetry and film showings. The Paris International Trade Fair, also held in May, was built around nuclear power and trade, with the sea and the new St. Lawrence Seaway as the prime recipients. Portable radio, television, tape recorder and phonograph displays drew large crowds.

Recent Trade Fairs in Greece, Peru and Tunisia have all used a wide variety of audio-visual techniques to present and demonstrate production methods, agricultural advancements, distribution and consumer research, industrial technology, and so on.

The American participation in the Berlin Industries Fair this summer, centering around medical progress, featured a number of photographic exhibits. And visitors to the Damascus Fair were treated to seeing themselves on closed-circuit television monitors, in addition to being given Polaroid photos of themselves.

In Theory and Practice

Thus it is that the United States has taken up the cudgel for peace and prosperity through international relations. With ready-made audiences throughout the world, due to the age-old practice of trade
U. S. Exhibits Promote Trade and Goodwill:
(CONT'D FROM PRECEDING PAGE)

fares in Europe and Asia, we have embarked upon a crusade for peace by going to our global neighbors and showing them what we have done in the past in the way of discovery and productivity, what we are doing presently, and what we plan for the future.

Truth Is Basic Theme

The concept of bettering trade and furthering understanding between peoples, upon which trade fairs have been based, is at last being used to distinct advantage by people who desire peace and its promotions. America is striving for, and achieving a goal of representative truth through the Trade Fair program.

Not a small amount of the credit for American successes thus far belongs to the people of the communications field, particularly those working in visuals. Since the first Cinerama production stole Russia's thunder at a Trade Fair some five years ago, more and more emphasis has been placed on the impact of visual communication. The peoples of the world want to see us as we are, and America is responding in exemplary fashion.

Successes Are Recorded

In an effort to show the American people what is being achieved in world affairs through trade exhibits, and to stimulate even greater participation in them by our industries and businesses, the Office of International Trade Fairs of the Department of Commerce has made two motion pictures showing world-wide trade fair competitions.

The most recent of the two, a 16mm color film narrated by Dave Garroway, is called Showcase For Freedom, and tours 1958 fairs held in Turkey, Italy, and Yugoslavia. Scheduled for release to industry, trade associations, television stations, service groups and other organizations, the film depicts a great variety of exhibits and products.

Earlier Film Also Useful

An earlier film, Uncle Sam Goes To The Trade Fairs, covers previous exhibits held in Japan, Morocco, Italy, and Poland. Narrated by well-known commentator John Daly, the film tells the story of U. S. participation in the world trade fairs and what we are doing to dramatize the benefits of free enterprise.

Both films run for 13½ minutes and may be arranged for loan through Public Information, Office of International Trade Fairs, Department of Commerce, Washington 25 D.C.

The earlier film has already been seen by more than half a million persons in this country, and a larger audience is expected for the new Showcase For Freedom. Both films are well worth seeing, for aside from their highly visual content and intelligent narration, they stand as useful documents of America's diligent efforts to promote peace and prosperity throughout the world.

ED NOTE: It is in America's interest to promote wide and wise participation of U. S. industry in the international trade fairs. See these films and look to the opportunity for participation.

Pre-Selling the Ad

Dramatic emphasis and full color visualization of the company's advertising and sales promotion plans for the year ahead, has been provided for executive employees and dealers by the Tractor Group of Allis-Chalmers Manufacturing Company. The Milwaukee farm equipment brand and dealer organization's advertising and sales aids are picture in Pre-Selling for Dealer Profit, 16½-minute color and sound motion picture.

W. J. Klein, A-C's vice-president in charge of sales promotion is featured as the top management representative who briefs audiences on the many facets of the Tractor Group's advertising and sales promotion program. He is assisted, in filmed sequences, by representative dealers who appear in camera interviews telling the successes they have achieved in local aspects of the promotion program.

The sound film replaces printed matter formerly used to bolster sales meetings at which home office people made personal appearances. Distances, home-office pressures and other problems made the new film necessary and assured attendance of top management people at all meetings via the screen.

Special point is made of dealer-in advantages through local-level advertising and promotional programs. Script was prepared by the Tractor Group's Advertising and Sales Department; dealer interviews filmed in the field were combined with studio sequences featuring Mr. Klein which were made on the sound stage of the Chicago Film Studio, Inc., where lip sequences were shot. R. S. Prasecki, supervisor of photography for the Allis-Chalmers' Tractor Group, directed and supervised the production.

"Showcase for Freedom"

13½ minutes, color

Presented by

The Office of International Trade Fairs

U.S. Department of Commerce

Dave Garroway, Narrator

© This latest film on U.S. trade fairs abroad tours the 1958 fairs at Izmir, Turkey; Milan, Italy; Poznan, Poland; Tunis, Tunisia; Vienna, Austria; and Zagreb, Yugoslavia. It shows latest developments being exhibited in the continuing program of International Exhibition to improve international understanding and world trade.

Available on free loan from:


In Chicago only: pickup may be obtained of a print from BUSINESS SCREEN offices, 7064 Sheridan Road, Chicago 26. No charge for overnight loan, except where delivery requested.

W. J. Klein, Allis-Chalmers' director of sales promotion, makes presentation of ad program.

“Uncle Sam Goes to the Trade Fairs”

13½ Minutes, Color

Produced by

The Office of

International Trade Fairs

U.S. Dept. of Commerce

© The story of this far-reaching program takes you to fairgrounds of Tokyo, Casablanca, Milan, Paris, and Poznan, Poland, showing how U.S. exhibits stimulate understanding abroad of the values of two-way trade and to dramatize the benefits of free enterprise.

In more than 65 international fairs in 27 different countries since 1954, U.S. government and industry have worked hand-in-hand to improve international understanding and world trade.

Loans can be arranged through: Public Information, Office of International Trade Fairs, Department of Commerce, Washington 25, D.C.

In Metropolitan Chicago: a print can be obtained for overnight loan from BUSINESS SCREEN, 7064 Sheridan Road, Chicago, Phone BRiar-base 4-8234. No charge, unless delivery requested.
It's the Picture That Counts...

For quality production, more and more of the quality accounts are entrusted to MPO's care... and below is a list of companies whose motion pictures* are currently being produced by MPO:

- American Airlines, Inc.
- American Institute of CPA's
- Association of Pacific Fisheries
- Burlington Industries, Inc.
- E. I. du Pont de Nemours & Co.
- Ford Motor Company
*20 to 30 minutes in length.

- General Motors Corporation
- Gulf Oil Corporation
- Hamilton Watch Company
- International Business Machines Corp.
- Union Carbide Corporation
- United States Steel Corporation

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, Murray Hill 8-7830.
With equipment held high, the camera party wades three-quarters of a mile through African stream to reach swamp where iron ore is dug.

Journey to Kalabo: the Diary of a Location Trek to Africa

Reid H. Ray Sets an Example in Fortitude, Distance

How many motion picture producers would be willing to travel 22,000 miles, hobnob with bushmen, wade a vermin-infested river, and play havoc with a cobra—all for a four-minute film sequence?

Just to prove that advanced technology hasn’t taken the adventure out of motion picture production, Reid H. Ray recently traveled halfway around the world for just such a four-minute sequence and had a whale of a time doing it.

Back in March of 1958, Reid H. Ray Film Industries contracted to produce a 27-minute color film for the National Machine Tool Builders’ Association. Entitled "One Hoe for Kalabo," the picture called for a sequence of primitive iron smelting and forging as practiced in a remote part of the African bush.

Four Months to Find Tribe

Following four months of negotiations with British officials to locate a native tribe which still practiced the ancient art, Ray and his wife left for Salisbury, Southern Rhodesia, where he was to establish his headquarters. From Salisbury they flew to Mongu, in the Barotseland of Northern Rhodesia, to size up the difficulties that lay ahead. Two days later, they were winging their way north into the heart of the bush country, to the village of Kalabo.

Ray and his wife were greeted at Kalabo by District Commissioner Murray Armour and ten natives from a nearby tribe. Two of the natives, a pair of fierce-looking old men appropriately named Chi-lunda and Ishamuyeye, claimed in their own inimitable fashion to know what-was-what about iron ore smelting. Speaking in a little-known dialect, they finally proved to be headman and blacksmith, respectively, of a kiln operation.

Convinced beyond words, the Rays were put aboard a dugout canoe with two natives and sent paddling up the Luanganga River. From another canoe Armour informed them that they were on their way to the village of Namusunga, which they recognized immediately as the place they wanted for the shooting locale of the tribe.

Corn Meal Gets Cooperation

Twenty-five miles and several mosquito bites later, the Rays discovered Namusunga to be an interesting cluster of straw-thatched huts with an ideal view for a sunrise sequence. The natives of the village, however, some 35 strong, waxed somewhat indifferent to the venture until Armour and Ray promised to bring them 200 pounds of corn meal, next time around. The deal was closed, and Mr. and Mrs. Ray were paddled and flown, with all dispatch, back to Salisbury, to prepare for the location photography.

Because the scheduled airline had only bi-weekly flights to Mongu, Ray chartered the plane of a British adventurer, Andy Rybicki, a cameraman, one Anke Atkinson, was borrowed from the Central African Film Unit, along with a 16mm Arriflex camera, portable tape recorder, batteries etc. Then, with 110 pounds of tinned food (including some "treats" for the local British operatives) and the usual trusty rifles, the Rays left Salisbury for the bush.

350 miles west of Salisbury, Rybicki’s plane set down at Victoria Falls to re-fuel, giving Ray an opportunity to shoot some stills of the unusual gorge where the waters of the Zambesi tumble 305 feet downward. Then they were on their way up the Zambesi Valley to Kalabo.

This may be a propitious point to mention that on his original trip to Mongu, Ray had had to obtain permission to film the local natives from the Paramount Chief Mwana-wina of Barotseland. Permission was obtained during a visit to the Chief’s palace, where the Rays were treated to a fine rendition of the King’s English, the Chief having been educated at Oxford.

The Perils of Bush Travel

After arriving at Kalabo, then, the Rays had only to set up shop and prepare for shooting the next morning. Their "rest home" for the night proved to be a modern place complete with hot and cold running water and a 50 year old native houseboy named Dixon.

With the first location more than eight miles away, Ray enlisted the aid of Kalabo trader Rob Hart, next morning. Hart had a 15 year old pickup truck that he agreed to loan the camera party, but when the truck proved to have no brakes or reverse gear, and when Ray learned that the distance to be covered to the first location had no road, he got Hart to agree to drive for him. And so, with four Moalachuze natives, Rybicki, Atkinson, Hart, Mrs. Ray and his faithful interpreter Mubita Neta, Ray set out for Ikaiku—-the swamp.

Moments later, bounding through the bush in their venerable vehicle, the party came suddenly upon a giant cobra in their path. The truck being brakeless, Hart had no choice but to run roughshod over the reptile, leaving it enraged and striking as they made a safe getaway.

The truck was forced to stop at a stream approximately one mile farther. (Continued on page 52)
If you use 16mm sound films in your business, you can profit from the experience of this outstanding TV station, Station WBTV, Charlotte, N. C., previews 75,000 feet of film each week using Kodak Pageant 16mm Sound Projectors. They report: "The quality of sound and pictures, plus the lack of trouble, is amazing. We particularly appreciate the quietness and simplicity of the Pageant working mechanism. Using our Pageant Projector, we now get a true quality check for sound films, before putting them on the air."

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An African Trek:

(continued from page 50)

from the bog where the iron ore was being mined. The party disembarked, divided the gear between them, removed boots and socks, rolled up trousers, and waded right in. The journey through the muddy, hip-deep water was speeded by the knowledge that the muddy African stream was inhabited by crocodiles, leeches, deadly snakes and other assorted creatures, none of which held any reverence at all for film expeditions.

Dig Ore Out of Swamp

But aside from a few squadrons of mosquitoes, Ray and his party encountered no unsympathetic wildlife in the stream. Leaving it, they entered the swamp, found their miners hard at work digging ore out of the mud, and set up shop. Within two hours, the first stage of the shooting was completed, and "Adventurers Anonymous" were on their way back to Kalabo.

That afternoon, they inspected the preparations being made for smelting and forging the ore, to take place two days hence. The kiln was in construction about a mile from the village, and the journey was relatively easy for the now-experienced travelers. With the help of Mubita Neta and a second interpreter, the headman, Chilunda, and his "sidekick" Ishamuyeye were enlisted to oversee the work of cleaning the ore and to explain how the kiln functioned. Shaping his future shots in his mind, Ray called it a day and the party returned to the village.

Filming a Bush Village

Next morning, the entire crew set out for Namusungo to photograph the typical bush community. With fine early morning light for color shots, village activity was recorded on film, including native women at work grinding corn meal, men making grass mats and fish traps, children playing games of tag, and so on.

The shots canned, Ray and the party headed back for Kalabo. Stopping at the smelting sight, they found the kiln to be in the process of drying, so they spent the afternoon making scenes of the iron miners paddling their canoes on the river for a transition footage from the swamp to the kiln location. Some beautiful scenes of the river and its banks were the result.

The final day of shooting provided some unusual moments.

Scratches on Film

Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

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Design: the Creative Challenge
Fine Work Can Be Achieved Despite Restrictions

☆ What are the challenges faced by creator and designer, seeking to achieve originality and to maintain integrity? The producer who serves business in the creation of sponsored films will find a kindred spirit in Abram Games, noted British designer and poster artist.

Speaking as a panelist at the recent Ninth International Design Conference in Aspen on “Communication: The Image Speaks,” Mr. Games described the challenges to designers who try to do “wonderful work” despite the rigid conditions under which they must work. Both the film producer and the designer face these problems in common:

The designer doesn’t choose his client, the client chooses him; he doesn’t create or originate the product he is advertising; he doesn’t choose the audience he is addressing.

Mr. Games feels these varied restrictions and disciplines imposed on the designer have, strangely enough, produced some of the world’s finest designs. (And, we think, some of the finest films, too.)

Looking at the “space age,” he disagreed with the idea that the more gigantic the conception of the universe in terms of newly-explored outer space, the less important in significance and by comparison man becomes.

“Quite the contrary,” he said, “the further we go from our base, earth, the more important become the elemental things connected with mankind. If the designer, no matter what his design technique, can somehow reflect the humanity of contact between individuals at its most simple and elemental level, then it doesn’t matter that the man flying around the moon in rocket and space suit is far removed from our world, for he remains essentially the same man as he is among his own family.”

How Universal is Film Music?
Varied World Cultures May Require Original Tracks

Music and musical sound is to be used as an expressive element in making clearer the meaning of a film, and if that film is intended to circulate round the world, then musically, many of our films have to face up to a new problem.”

So says Norman McLaren, internationally known animated film artist, in an article written recently for the Berlin Festival Daily. And the problem he refers to is this: that film producers realize the need of making foreign-language versions of their films (through dubbing or sub-titling), yet they seldom see the need of making foreign-music versions.

With most films today using music to accompany and emphasize the visual action, McLaren believes that producers must recognize the wide communicative gap between musical cultures of the world. Otherwise, much of the strength of audio effects will be totally wasted in those film versions tabbed for international audiences.

“When in India,” McLaren says, “I was amazed at the mutual unintelligibility of the Hindu and Western musical cultures. What could move the heart of a sensitive Western listener in a song, could leave the keenly musical Indian untouched . . . and vice versa.”

While not arguing for all films to have foreign-music versions, the perceptive Scotsman points out that a great many systems of world classical music “travel” poorly and are not understood by foreign audiences. And if there are many films in which the peculiarly regional character of the music is of prime importance, there are nevertheless certain types of film, especially in the Western short-film field, in which the musical susceptibilities and orientation of people of wide differing traditions must be taken into account.

McLaren goes on to suggest that there may be another solution to the problem other than multiply music versions of films. He asks if there are not some common denominators in the world’s music which can provide a new kind of “basic music.”

A pioneer in graphic film work and synthetic film sound, McLaren calls for an application to audio and visual progress if members of the motion picture industry are to make films a universal language.

Book Review: Recommended Reading

“The Technique of Film Animation”
The Technique of Film Animation, by John Halas and Roger Manvell (1950) Hastings House, $10.

☆ “The most important factor in animation is the one that cannot be explained in a technical work such as this, or in any book for that matter. It is the factor of talent and inspiration, which lies at the root of all fully creative work.” But John Halas and Roger Manvell, co-authors of a new book entitled The Technique of Film Animation, from which the above quotation is taken, have done a masterful job of explaining everything else that has to do with the animated film.

Beginning with a dissertation on art, natural law, and the principles governing the motion picture medium, this book takes the reader through the history and development of film animation into a detailed analysis of the many uses it has for us today. The reader is introduced to the several people who take part in the animation process, to the problems encountered in each stage of development, and to the solutions ultimately arrived at through a pooling of talents.

Over 250 Illustrations
Intelligently and simply written, the book contains over 250 animated film stills and diagrammatic illustrations which facilitate the reader’s understanding of the text. Glossary of animation terms is large, authentic, up-to-date and clearly defined.

Every stage of the animation process is explained in detail. Particularly interesting from both technical and literary points of view are those chapters dealing with the coordination of various artistic effects for the medium, such as background animation, figure animation, sound effects, music, and so on.

Written With Authority
The authors of this book are well qualified to speak. John Halas is the head of Halas & Batchelor Cartoon Films Ltd., one of the world’s leading animation studios. Dr. Manvell is well known to the film world as Director of the British Film Academy for the past ten years and presently the Administrator of the Society of Film and Television Arts in London.

Both men have written books before on some phase of the film medium, and their first effort in collaboration, The Technique of Film Animation, is well worth reading. As a prose work it is always literate and imaginative, and as a contribution to the growing technology of the motion picture in communications it is informative and salutory.

Life-Saving Pictures
A South Bend woman has credited a 90-second Red Cross film feature on oral artificial respiration with saving her small daughter’s life.

After the child collapsed from suffocation when she placed a plastic vegetable bag over her head, the mother successfully restored her breathing by following directions televised on station WSHT-TV. South Bend, the night before.

A second South Bend area child’s life was also saved by the same method the next day after the infant had swallowed a can of lighter fluid. It is assumed that its father also saw the Red Cross film.
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Common Problems of Artist and Producer --

Design: the Creative Challenge
Fine Work Can Be Achieved Despite Restrictions

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Aspen Conference
Pictured at the 9th International Design Conference were designer Saul Bass (left) and Norman M. National Film Board, Canada.
An African Trek:
(CONTINUED FROM PAGE 52) their primitive life. The hoe proved to be a sturdy, useful implement.

Their work finished, the Rays passed their last night in the bush under a great rain storm that lasted several hours. After making their grateful farewells to the people who had helped them, they took off with Andy Rybicki for Salisbury and the modern world once again.

22,000 miles round-trip for four minutes of film, and the result proved to be more than worth the effort. A highly visual and authentic effect was given by the picture by his safari into the African bush. The film itself, entitled One Hoe For Kalabo, has made its mark for the NMTBA, and is now being nationally distributed by Modern Talking Picture Service, Inc.

New Ampex-Orr Film Shows Manufacture of Irish Tape

The manufacture of magnetic recording tape is the subject of a new 30-minute color film produced jointly by Orr Industries, makers of Irish Recording Tape and the Ampex Corporation.

Objective: Perfection, geared to “clear the mists” around the manufacture of magnetic tape, is now being shown in key cities across the country. Tape recording enthusiasts, radio and television engineers, church and school audio-visual directors, and Irish Tape sales personnel on all levels are the ready-made audience for this documentary film.

Narrated by Ross Snyder and produced by Ralph Whitaker of Ampex. Objective: Perfection has had screenings in Pennsylvania, Ohio, Texas, New York, Alabama, Tennessee, Georgia, Missouri and Oklahoma. Future showings will cover Colorado, Utah, Oregon, California, Washington, British Columbia, Massachusetts and Connecticut during the fall.

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NUMBER 6 • VOLUME 20 • 1959
News Along the Film Production Lines

Southern climatic conditions and proximity to other Caribbean settings will contribute to lowering the rising costs of television film production.

**Indian Legend Is Theme of Wildlife Short for Theatres**

An unusual film on wildlife, Indian lore and a strange courtship is currently being filmed in Santa Fe, New Mexico. Trail of the Turkey Track, a 22-minute color short for theatrical distribution, is being produced by Irvin Gans of Ideas Illustrated, Inc. and E. P. Haddon, well-known New Mexico wildlife photographer.

Based on authentic Indian legend, the film concerns a unique two-part courtship ring made by Pueblo Indians for an American Army lieutenant and his fiancee in the 1870's. In modern times, the possessor of one-half of the ring seeks to find the missing half, identified only by matching turkey tracks engraved upon it.

The film stars Vidal Aragon, a Santo Domingo Indian silver craftsman, and features footage of the courtship dance of wild turkeys, a buffalo "ballet" and other wildlife sequences.

Script written by Robert Arch Green of Ideas Illustrated, Trail of the Turkey Track joins another recent Haddon-Gans production.

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**Business Slidefilms Up 20% at Half Year, SVE Reports**

Slidefilms and 35mm slides custom-made to fill the special needs of business and industry are making notable gains in sales and usage, according to John C. Kennan, president of the Society for Visual Education, Inc.

In a recent announcement of SVE business profits for the first six months of this year, Kennan reported slidefilm sales gains of more than 50% over the forecasted sales volume for the period indicated. "Industrial slidefilms alone," he stated, "were responsible for a 20% increase over the same period in 1958."

SVE is a Chicago-based subsidiary of Graflex, Inc., and an affiliate of General Precision Equipment Corp.

**L & M Films, Chicago, Offers a Client Consulting Service**

On the well-founded assumption that business and industry need a strong introduction to and guidance in film and sound-slide presentations for advertising and public relations, L & M Films of Chicago has announced the formation of a special consulting department to educate clients to the use of audio-visual communications.

L & M's new consulting service will be geared to make film "a direct, purposeful merchandising and promotional tool," and to assume responsibility for meeting these requirements.
can enterprise, the island commonwealth of Puerto Rico has opened its doors still further to the United States and to the motion picture industry in particular.

Newly-enacted tax legislation stipulates that U.S. producers can now make motion pictures, television series and commercials tax free in Puerto Rico, provided they make use of local studios and personnel. 

Paul Fanning, executive vice-president of Caribe Films, Inc., says that the new ruling should act as a tremendous incentive for producers, packagers and advertising agencies to make films in Puerto Rico.

Previous to this official change in policy, Puerto Rico required American producers to build some kind of studio facility in order to qualify for permanent 100 percent tax exemption. Now, film makers can bring key technical personnel to the island and only a proportion of their investment must go into local facilities.

Lido Beach a U.S. Riviera

* * *

While Cuba continues to wax less and antipathetic to American enterprise, the island commonwealth of Puerto Rico has opened its doors still further to the United States and to the motion picture industry in particular.

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Lido Beach a U.S. Riviera

* * *

Lido Beach a U.S. Riviera

* Motion picture and television studios requiring shooting locations with a Riviera setting can now use the facilities of the Lido Hotel at Lido Beach on Long Island, the management has announced. Located on a mile of white beach along the south shore of the island, the Lido is just 50 minutes from Manhattan and offers a variety of European-style settings.

Among the facilities now available to the film industry are an 18-hole golf course, sand beach with cabanas, large circular patio facing the ocean, and an air-conditioned nightclub. A remote controlled sliding stage can be adjusted to accommodate a full orchestra or complete cast of players.

Mel Richman, Inc. Occupies New Philadelphia Quarters

Mel Richman, Inc., applied art organization serving the advertising industry, has announced removal June 1 of its Philadelphia headquarters to a new three-level building at City Line Avenue and the Schuylkill Expressway.

The firm, started by Richman in 1942, includes a film division that produces slides, slide films and creative animated art. Its new $450,000 building overlooks the Schuylkill River on a site seven minutes from downtown Philadelphia. A fine arts gallery for monthly exhibits of fine arts, graphic arts and crafts, occupies a prominent spot on the first floor, along with the film division and Mel Richman Design Associates. The New York office of the firm remains at 485 Lexington Ave.

**"Doug" Is Starting His Second Ten!...**

This month we're celebrating Doug McMullen's tenth anniversary with us. Already an Academy Award winner when he joined our staff, he's writing scripts today for a great many of the same clients he wrote for the first couple of years he was here.

Early next year we'll be celebrating the tenth anniversary of another of our staff writers. And soon after, there will be still others.

So you can see that when we put our heads together on a film problem—as we do on every one of our film writing assignments—a tremendous amount of experience is brought to bear.

It's experience that counts!
had taken footage of the various stages of construction shot in black and white or color? Was it 16 or 35mm? Would the sound be regular or stereophonic? Would it be regular film or cinemascope? From whom would we purchase prints? How much would it cost?

Alley Gets the Assignment

While we were trying to get a final commitment from the Mayflower II sponsors in London, we outlined the film idea to Paul Alley, well-known New York writer and producer of documentary and public relations films. Alley was commissioned to film the arrival of the Mayflower II off Cape Cod and its landing and unloading at Plymouth.

Alley did not know until the vessel was within sight of the American coastline whether the cameraman aboard the Mayflower II was shooting 16 or 35mm; black and white, or color. It turned out to be 35mm color.

In a motel overlooking Plymouth bay, Van Riper eventually signed a contract with the film representative of the Mayflower Project two days before the Mayflower II hove into sight. The contract gave Aero Mayflower the right to select the film it wanted from the 30,000 feet that had been shot to date. To it, we would add film that Alley would shoot in and around Plymouth. Also, we received exclusive rights to the film insofar as the moving industry was concerned.

Adamant on Commercials

Alley screened, edited and prepared a 25-minute, commercial-free (we were adamant about that) subject. Company and agency officials gave their approval of the finished version in mid-September of 1957—three months after the landing of the Mayflower II—and prints of The Mayflower Story were ready for distribution two weeks after the film premiere in New York on October 1.

The film is a complete visual record, in narrative form, of the entire venture. Narrator is Robert Trout, CBS radio-television news commentator, with the narration written by Maitland A. Edey, Life Magazine correspondent, who was the only newsmen aboard during the trans-Atlantic voyage. Musical background is by Frank Lewin.

Crews of capable cameramen, shooting from vantage points on land, from ships brought alongside the Mayflower II during the crossing, from low-flying planes and helicopters, and aboard ship, have documented the voyage from its planning stage to its landing.

Only a Visual Reference

We were careful to omit any commercial message in the film. Only in final scenes showing the ship's cargo being loaded onto company moving vans is there any visual reference to the sponsor. The end title, superimposed over the Mayflower II at sea, is a one-sentence statement which reads:

"This historic document has been presented for your entertainment by Aero Mayflower Transit Company, Inc. of Indianapolis, which was privileged to participate in the Mayflower Project and play a small role in the delivery of its cargo. John Sloan Smith, Pres."

Distribution of the film was turned over to Modern Talking Pictures Service, New York, though company agents were offered the opportunity to purchase their own prints. More than 150 of the available themselves of the opportunity.

In announcing the completion and availability of the film, prepared announcement stories and release by our local agents in the respective cities. Interest thus stimulated, we had a waiting audience when Modern Talking Pictures began distributing the first of 40 prints of The Mayflower Story.

Agents Show Many Times

Company agents, alert to the opportunity presented, have shown the film at traffic club meetings, businessmen's luncheons, fraternal organization gatherings, women's and church club socials and at schools of all levels. In addition, the film has had close to 450 television showings from coast to coast.

Through the first six months of this year, Modern reports, the film has been viewed by close to 250,000,000 persons, exclusive of private viewings by company and agency representatives. And, we have found, audiences have registered close to 100 per cent remembrance when asked to identify the sponsor.

"Reaction Has Been Rewarding"

Reaction to the film has been rewarding. We have received countless letters thanking us for making the film available. The letters have been written by young and old alike, ranging from school teachers to inmates of a New England prison.

In Miami, within two months after the manager of our office had received a copy of the film, he had shown it to more than 8,000 high school and junior high school students in Greater Miami. The film ultimately was turned over to the Audio-Visual Department of the Dade County (Fla.) Board of Education for general use throughout the area's 106 schools.

In St. Louis, the agent there booked the film 14 times within 30 days. Groups to which it was shown included the Executive Association of St. Louis, the Kiwanis Club, Presbyterian Church, John Cochran Hospital, and the Ralphston-Purina Company. The agency was deluged with letters of appreciation, certificates, citations and dozens of future bookings.

The many awards the film has won have been very gratifying. The
film was one of those selected to represent U.S. industry in the International Festival of Films in the Service of Industry in Harrogate, England. It was selected by Scolastic Magazine as one of the seven outstanding business films of the year. It ranked second on the list of motion pictures ordered for showing by the nation's schools.

The time and money we spent on this, the initial film venture in our company's history, has been very small in comparison with the benefits we have received. To paraphrase an Englishman of some renown, never have so few received so much for so little (an investment).

Needs of the Aged

"This Is My Friend" Shows Role of Volunteer Visitor

The needs of older people who must face their later years alone is a problem of increasing concern to social agencies.

"This Is My Friend" (28 min., b/w) is a documentary film presentation of a service to the aged offered by a public welfare agency, which through the use of volunteers is helping many older people to renew their interest in living and to acquire new friends and interests within the community.

Presented by the Cook County (Ill.) Department of Welfare through a grant by the Wieboldt Foundation, and produced by Allegro Film Productions, Inc., the film dramatizes an incident in the life of 83-year-old Emma Benedict. Alone, without family or friends, she has retreated into a self-imposed world of isolation and loneliness.

The film tells the story of the efforts of a volunteer Friendly Visitor who is able, through patience and understanding, to help Mrs. Benedict out of her loneliness and isolation, back into the world again.

The story begins when a caseworker on a routine old age assistance visit discovers Mrs. Benedict living as a recluse within the four walls of her small dwelling. Returning to her agency, the caseworker engages one of its special services, the Friendly Visiting Service, in an effort to help.

A volunteer Friendly Visitor is assigned to call on Mrs. Benedict and visit with her as a "new" friend. Gradually, Mrs. Benedict regains confidence in herself, and is able at last to venture out of her room, into the world again. For the first time in more than two years, she makes a trip to the market, with her new friend.

The film was produced, written, and directed by William Kay, Mrs. Elizabeth G. Watkins, Cook County Department of Welfare, was technical advisor.

"This Is My Friend" is available for purchase, preview, and rental. Rental service charge is $5.00; purchase, $125.00. For preview and rental write: Cook County Department of Welfare, 160 N. LaSalle St., Chicago 1, Ill. For purchase write: Allegro Film Productions, Inc., 3600 New England Ave., Chicago 34, Ill.

Canada's Transport Workers Sponsor Picture of Union

Matching efforts with recent films out of U.S. labor organizations, Canada's largest all-Canadian union—the 40,000-member Brotherhood of Railway, Transport and General Workers—are telling their story in a forthcoming major motion picture.

West German Recovery Is Pictured in "Five Miles West"

"Five Miles West" is a 16-minute film story of the town of Wolfsburg, just five miles west of the East German border and a symbol of that area's amazing comeback after war devastation.

Virtually destroyed in World War II, Wolfsburg rose from the rubble to become a thriving automobile center. The film contrasts its prosperity and that of other West German cities with the unhealthy economy of East Germany.

The color film is narrated by actor Kurt Kasznar and introduced by NBC-TV commentator Chet Huntley. It was produced by Marathon TV Newsreel and is sponsored by Volkswagen of America, Inc. The film can be obtained on free loan from 28 regional film libraries of Modern Talking Picture Service, Inc.
Kodak Names Richard Wilson to Manage Film Manufacture

The Eastman Kodak Company has announced the promotion of three key men. Richard M. Wilson, former assistant manager of film manufacturing, has been named manager of that department, to succeed Dr. A. J. Gould, recently elected a Kodak vice-president by the Board of Directors.

John L. Patterson has been named to fill the position vacated by Wilson. They will be responsible for the manufacture of all amateur and professional photographic films for the company.

John Ross Becomes President of Robert Lawrence, Canada

John T. Ross, former executive vice-president of Robert Lawrence Productions (Canada) Ltd., has been named president of the company. The announcement was made by Robert L. Lawrence, president of the New York company of the same name and of its Hollywood affiliates. As chairman of the board of the Canadian affiliate, Mr. Lawrence said the appointment was in recognition of the extraordinary achievements of Mr. Ross and his Canadian team in less than five years of operation.

Mr. Ross was the only employee of the company when it was formed in 1955 to service the Canadian clients of the American production firm. Lawrence (Canada) is now said to be the largest producer of television commercials in that country, with a gross of $500,000 forecast for 1959.

John Ercole Is New Director of Photography at Transfilm

John Ercole, well known in commercial film production and as a combat cameraman during World War II, has joined Transfilm, Inc., as director of photography, according to announcement by William Miesgues, president. A veteran of 20 years of cinematography, Ercole was formerly with Peter Elgar Productions, where he held a similar position and was responsible for the lensing of outstanding television commercials.

Following outstanding service with the Marines in the Pacific, where most of his highly-praised battle films were shot, Ercole worked with Louis de Rochemont, Gray-O'Reilly, and Jack Berch Productions. His many industrial and commercial film credits bear the names of some of the nation's top sponsors.

THE BUSINESS SCREEN EXECUTIVE

Bob Shafer to supervise news . . .

Chrysler Corporation Names Two as Film-TV Supervisors

Two key executive appointments to Chrysler Corporation's motion picture, radio and television service have been announced by Howard Back, department manager in the Detroit company.

Robert J. Shafer, former associate news director at WCCO-TV in Minneapolis, has been named supervisor of radio-television news, and Kendrick W. Williams, a four-year veteran with Chrysler in motion picture direction and editing, is now production supervisor.

Both men have extensive experience in the field of communications and are expected to bolster Chrysler's motion picture, radio and television activity.

Wasserman to MPO-TV Post

Charles H. Wasserman has been signed to a contract as staff director at MPO Television Films, Inc., New York. He will be active mainly in the direction of TV commercials, but will also be assigned to several of the other films that MPO is preparing.

Mr. Wasserman is president of the Screen Directors International Guild, and has a long background of directing, both in New York and Hollywood.

Fuller to Roger Wade Prods.

Ralph Bell Fuller has joined Roger Wade Productions, Inc., as vice-president in charge of slide-film production.

Mr. Fuller recently sold his interest in Training Films, Inc., of which he had been the founder and president.

Eisenberg Heads Video Tape Operations at Elliot, Unger

Nat B. Eisenberg has been appointed Manager of Video Tape operations of Elliot, Unger & Elliot, the commercial production division of Screen Gems, Inc. He will work out of EUE's downtown studios in New York where the company has two VTR recorders, three live camera chains and a 35mm film chain.

Eisenberg has been senior producer for NBC's Tele-Sales Department, where he worked on video tape commercials, pilots and closed circuit shows.

Burgi Contner to Supervise Photography for Lawrence

J. Burgi Contner has been appointed Director of Photography of Robert Lawrence Productions. A 25-year veteran of television and theatrical cinematography, Mr. Contner will supervise all the camerawork of RLP's productions in New York and Hollywood.

Contner launched his film career by filming theatrical commercials and local newsreels in Lakeland, Florida. He has been doing New York location shooting for features and television for many years.

Contner holds numerous patents for motion picture processes and equipment that he has devised. Among them are a multi-system adapter for movie projection and the Cinecolor color process.
David E. Strom

Dave Strom to Williamsburg as Film Distribution Chief

David E. Strom has been named manager of film distribution for Colonial Williamsburg. Strom's appointment was announced by Arthur L. Smith, director of the restoration organization's Audio-Visual Department.

Strom's activity in the a-v field dates back to 1934 when he was named first director of audio-visual education in Minneapolis. He comes to Colonial Williamsburg from a three-year assignment as audio-visual utilization advisor to the Government of Iran.

* * *

Simpson Names Curtin a V.P.

* Among four recent top-level promotions at Simpson Optical Manufacturing Company, Chicago was that of James E. Curtin, former sales manager, who now becomes vice-president in charge of sales for this lens firm.

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Philip (Bob) Kranz

Kranz Directs Educational Film Sales for Pathé News

* Philip (Bob) Kranz has joined Pathé News, Inc., as director of educational film sales. Mr. Kranz has been, until recently, acting director of non-theatrical sales of National Telefilm Associates. Prior to joining NTA, Mr. Kranz was assistant to the President of Cornell Films. Upon his discharge from the Army after World War II he was an associate editor of Young America Magazine.

* * *

Berman Chosen Board Member Of Communication Productions

* Robert Berman, president of Magna Film Productions, Inc., Watertown, Mass., has been made a member of the board of directors of Communication Productions, Inc., Watertown and New York. Announcement of the appointment was made by Paul Miner, President of Communication Productions, which produces closed-circuit and live television programming for industrial organizations and conventions. New Boston area offices of the firm will be in the Magna studios in Watertown.

* * *

Linderman to Elliot, Unger in Client Relations Post

* Errol Linderman has joined Elliot, Unger and Elliot, the commercial-producing subsidiary of Screen Gems, as Supervisor of Client Relations.

Linderman was previously with Universal Pictures as Manager of the TV Sales Service Department. Prior to that, he was with Universal's distribution outlet in Great Britain, and also worked for United Artists in England.

* * *

Western Cine Productions

114 East 8th Ave. Denver 5, Colo. - AM 6-3061

At Western Cine there is undivided responsibility — no "farming out" of any item of production. Our complete facilities enable us to maintain control over all phases of film production from start to finish!

★ CREATIVE PRODUCERS OF 16mm MOTION PICTURES
★ COMPLETE 16mm LAB FOR COLOR AND B&W PROCESSING
★ COMPLETE SOUND RECORDING FOR TAPE, DISC AND FILM
★ ANIMATION AND SPECIAL EFFECTS
★ SOUND SLIDEFILM PRODUCTION
★ PRINTING AND EDITING

We do special assignments of on-location filming in the Rocky Mountain Region for other producers. All inquiries are cordially invited and receive our careful attention.

WE TURNED THE ENTIRE PRODUCTION OVER TO WESTERN CINE!

"tracking" is easy, Smedley!

Yes, tracking is easy When you use tracks from the Capitol library. Regardless of your present source of music, you will be on the right track of a better film by writing for our brochure and demo disc. No obligation, of course.

CAPITOL LIBRARY SERVICES HOLLYWOOD & VINE HOLLYWOOD 28, CALIF.
What's New in Sponsored Pictures

Current and Useful New Films for Business & Education

Starter's New Film for Silicate
☆ Of special interest to architects, building contractors and brick manufacturers is a new Dow Corning color film entitled "Better Brick Buildings".

The film describes the benefits of Silicait, a new silicone treatment for brick. With Silicait, brick can be made to retain its color for lasting duration, and need not be pre-soaked. Silicait facilitates the laying-up of walls and treated brick is guaranteed not to pick up ground stains or efflorescence.

Lensed on 16mm film, "Better Brick Buildings" was edited by George Colburn Laboratory and has a running time of 122 minutes. It is available on free loan to appropriate groups from Dow Corning Corp., Midland, Michigan.

Clairol, Inc. Shows Beauty Aids in Wide-Screen Color
☆ A new wide-screen slidefilm presenting the growth of hair-coloring and the beauty industry has been produced by Visualscope for Clairol, Inc. The film is intended for beauticians and beauty school students, and features sensitive color reproduction to accurately show hair tinted with Clairol products.

A conventional slidefilm projector with anamorphic lens can be used for the screening, and screens can vary from 12 to 20 feet in length.

With production supervised by Julia Singer of Clairol, "New Dimensions", a 20-minute, color and sound production, is to be shown to benefactors and beauty school students, and features sensitive color reproduction to accurately show hair tinted with Clairol products.

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Wool Bureau Offers Two New Films for Retail Trade
☆ The Wool Bureau is offering two new films to aid retail sales people and members of the clothing industry.

A new 15-minute 16mm sound motion picture on the permanent creasing process for men's wool trousers is being sent out on loan to trade groups and manufacturers who will use it to study the variety of equipment and techniques developed for this process.

A 16-minute sound slidefilm, titled "Wool, the Wonder Fiber", is designed to give retail sales personnel basic training on wool from fiber to fabric. It underscores wool's ability to answer consumer apparel needs around the calendar. The slidefilm is accompanied by a training guide for store use and a supply of illustrated booklets which summarize pertinent points in the program.

Write the Wool Bureau, 360 Lexington Ave., New York 17, N.Y.

"Good for Living, Business"—Theme of Jacksonville Film☆ "The Jacksonville Story" 30 min, color, a film on Jacksonville, Florida's history and growth from the time of its disastrous fire in 1901 to the present, was one of four films selected to be shown continuously to Russian audiences on closed-circuit TV at the American National Exhibition in Moscow this summer.

The film was produced by the Russell-Barton Film Company for the Jacksonville Area Chamber of Commerce, and its sound track was narrated in Russian by Nicholas Saunders, a United Nations interpreter.

The motion picture covers many phases of life in Jacksonville—industrial plants, commercial establishments, seaport, schools, churches, recreation, local government and residential areas.

The theme of "The Jacksonville Story" is that the rebuilding which began after the fire 58 years ago has never ended.

Mental Health Progress Is Pictured in This Illinois Film☆ With mental illness becoming more and more a national problem, United Film & Recording Studios' recent film—"A Stranger In The Family"—proved to be of unusual interest and timely merit. Produced and recently premiered on television in Chicago, "A Stranger In The Family" is a full-length feature film, in color, which tells the story of the ordeal and rehabilitation of a mentally-ill young man in an Illinois State Mental Hospital.

The film was premiered on July 18, over station WNBJ, with strong results. It was produced by William L. Klein, executive producer of United, for the Illinois Department of Public Welfare.

Film loan may be arranged through Section of Community Mental Health Services, Illinois Department of Public Welfare, 403 State Office Building, Springfield, Illinois.
The purpose of security regulations and the measures required to carry them out is the subject of a new sound motion picture released by the U. S. Dept. of the Army and distributed by United World Films.

Presented in 16 mm color, Memorandum on Security shows research activity being carried out in various universities, research centers and industrial laboratories for the Department of Defense. Intended primarily for specialized personnel working on critical research projects, the film contains scenes of Deputy Secretary of Defense Donald Quarles emphasizing the importance of security measures in defense research activity.

Memorandum on Security runs for nine minutes, and is available by print purchase at a government-approved price of $54.27. Information for procurement of this and other films on manufacturing plant security measures may be had by writing to United World Films, Inc. (Government Department), 1445 Park Avenue, New York 29, N. Y.

Jet-Pilot Training Picture Delivered by Animation, Inc.

A new 18-minute jet pilot training film made by Animation, Inc., was accepted by the U. S. Air Force, recently, after a screening at the Pentagon.

Beyond the Stick and Rudder, a cartoon-type film made to graphically explain the theory of aerodynamics and the functioning of jet aircraft, is the second animated film to be delivered to the Defense Department by the West Coast studio.

Ken-L Products' "Buttons" Has 70 Million Movie Fans

☆ Dogs are "box office." Warner Brothers discovered this phenomenon back in the '20s when their fortunes rode on the exploits of a German Shepherd named Rin-Tin-Tin. Today, two other canine heroes have established themselves as potent star properties, the grandson of the original "Rin," and a comely collie, Lassie, also from a famous acting family.

But there's an "underdog" in this popularity contest, a mixed-breed named "Buttons," who has made only one picture and yet has been seen by more than 69,303,015 persons. "Buttons" is the star of Ken-L-Products' public service film, Member of the Family, now in its fourth year of distribution.

Association Films, the distributor of the film, reports that "Buttons" and the Family have chalked up 26,454 school / community showings, 685 telecasts, and good will that is all but immeasurable.

Prints are available from AF offices in four U. S. regions.

"RESCUE BREATHING"

Written, Directed & Produced by Lewis & Marguerite Herman. Production Supervision by Robert Gross

A medically endorsed teaching film that dramatically demonstrates mouth-to-mouth rescue breathing; the new and approved method for reviving victims of drowning, electric shock, gas asphyxiation, choking and suffocation from other causes.

JUDGED
Outstanding in clarity, teaching techniques, and interest!

ACCLAIMED
The most important safety film ever released!

Running Time — 21½ Minutes
16mm Color Sound Print ...........$200
16mm B&W Sound Print ............$110
25% Discount on 6 or More Prints

The only film on this subject approved for purchase under the Federal Contributions Program.

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SPECIAL LOW PRICE:
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CAMERA EQUIPMENT CO., Inc.
315 West 43rd Street • New York 36, N.Y.

NEW SYLVANIA CERAMIC BLUE TOP PROJECTION LAMPS... for all makes ... all types ... in all sizes

New Sylvania Ceramic Blue Tops are available in all standard sizes for any projector ... to fill your exact requirements for clear, brilliant projection.

Blue Tops offer these superior qualities:
Brighter ... Ceramic Blue Tops won't scratch, chip or peel like ordinary painted tops ... machine made filaments assure picture bright as life.
Cooler ... Ceramic Blue Top is bonded to the glass for improved heat dissipation ... cooler operation assures longer lamp life.
Longer Lasting ... Exclusive Sylvania shock absorber construction protects filaments from vibration damage.
Use Sylvania Ceramic Blue Top in your projector ... your slides and movies deserve the best!

SYLVANIA LIGHTING PRODUCTS
Division of Sylvania Electric Products Inc. 1740 Broadway, New York 19, N. Y.
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

4½ minutes of 8mm color or b/w motion picture film.

Designed primarily to increase sales potential, the Previewer-8 can be loaded in 15 seconds, so that a salesman or home viewer may rapidly change the standard 50-foot film reels that the machine takes. The user puts the reel on a spindle, drops the film into a slot and attaches it to a take-up reel. Framing is automatic and the viewing lens is pre-focused.

Rewind is accomplished at four times the viewing speed by simply reversing the direction of winding. Unit uses battery-operated internal light source.

The Previewer-8 is useful in direct selling, public relations, and training. Retail $12.95. Further information from Viewer Products Division, Hudson Photographic Industries, Inc., Croton-on-Hudson, New York. Mention Business Screen.

Pictur-Vision’s Model 712 a Self-Contained “Theater”

A new lightweight contender in the filmstrip projection field is the Pictur-Vision Model 712, combination projector and rear-screen viewing cabinet with full 9 x 12” screen in one compact unit. Offered by Picture Recording Company, Oconomowoc, Wisconsin.

Camera Equipment Co. Shows Budget-Saving Title Press

A convenient and budget-saving hot press for title making has been introduced by Camera Equipment Company, New York. The Kensol Hot Press will produce opaque titles on posterboard, paper, cell photographs, cloth, etc.; prints let...
Above: Here's Vicom's magnetic recording and transfer machine.

wow and flutter, with very little harmonic distortion.

All three units are driven from the same synchronous motor, and the projector can be used as a second play-off head for either magnetic or optical track. The machine is designed to perform direct dialogue recording in synchronism with the picture, transfer of optical track to magnetic track (edge or axial), transfer of magnetic track (edge or axial), and two channel mixing.

Further information on this and other equipment may be obtained by writing Vicom, Inc., 70 Aberthaw Road, Rochester 10, N. Y.

Projection Optics Offers 3 Varied "Transpalette" Models

Featuring high illumination and versatility are three transpaulex projection machines marketed by Projection Optics Co., Inc. The Transpaulex II, Transpaulex Junior and Opa-Scope, designed to fill a variety of projecting needs, are specially suited for lecture hall, classroom and business meeting presentations of visual materials to accompany speakers.

The Transpaulex II, with lenses ranging from 4 to 40 inches, can be placed in any part of a room to project onto any size screen. It may be used for overhead, rear, opaque or table projection, with focusing achieved through a slip-proof worm gear mechanism. Made of aluminum, the projector accommodates transparencies up to 10" x 10" and opaque materials up to 11" x 11". Images may be raised or lowered by means of a mirror-control knob.

The Transpaulex Junior, modelled after the first machine, projects transparencies only. Completely portable, it has easy rack-and-pinion focusing, forced-air cooling, and accommodates an acetate roll. Transparencies up to 10" x 10" may be used.

The Opa-Scope, a quiet projector putting out 140 lumens, is strictly for opaque materials. It features an f6.3 color-corrected lens for projection of flat or 3-dimensional material. A built-in opti-pointer directs attention to any part of the screen with a sharp beam of light. Fan cooled, the machine offers optional auto-feed for copy. Copy may run up to 10" x 10".

For information write to Projection Optics Co., Inc., 271 11th Ave., East Orange, N. J., mentioning Business Screen.
NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

• MASSACHUSETTS •

• NEW JERSEY •
Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •
Buchan Pictures, 122 W. Chestnut St., Buffalo.
The Jam Handy Organization, 1775 Broadway, New York 19.
Training Films, Inc., 150 West 54th St., New York 19.
Visual Sciences, 999 S. W. Morrison, Portland 2.

• PENNSYLVANIA •
Appel Visual Service, Inc., 927 Penn Avenue, Pittsburgh 22.
J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
The Jam Handy Organization, Pittsburgh. Phone: ZEEnith 0143.

• WEST VIRGINIA •
B. S. Simpson, 818 Virginia St., W. Charleston 2, Dickens St., Charleston.

SOUTHERN STATES

• FLORIDA •
Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

• GEORGIA •
Colonial Films, 71 Walton St., N.W., Alpine 5578, Atlanta.

• LOUISIANA •

• MARYLAND •
Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. Phone: 9-3391.

• MISSISSIPPI •
Herschel Smith Company, 119 Roach St., Jackson 110.

• TENNESSEE •
Southern Visual Films, 687 Shrine Blvd., Memphis.

MIDWESTERN STATES

• ILLINOIS •
American Film Registry, 1018 So. Wabash Ave., Chicago 5.
Atlas Film Corporation, 1111 South Boulevard, Oak Park.
Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

• MICHIGAN •
The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• OHIO •
Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
Films Unlimited Productions, 137 Park Ave., W. Mansfield.

• SOUTH CAROLINA •
South Carolina Cinematography, 601 E. Main St., Columbia.

• MISSOURI •
Davis Audio Visual Company, 2204 N. Highland Ave., St. Louis 19.

• WEST VIRGINIA •
Buchan Pictures, 21 N. 4th St., Charleston.

• WISCONSIN •
The Jam Handy Company, 801 N. Highland Ave., W. Baltimore, Milwaukee.

• WESTERN STATES •

• CALIFORNIA •
The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood.
Polaroid Hi-Speed System

A-V Equipment:
S.O.S. Cinema Supply Corp. t
Make TCE Bolex Magazines

S.O.S. Cinema Supply Corp. t

S.O.S. will continue the manufacture of the TCE line as all the accessories such as an interchangeable
sportsfinder, a vibration-proof flat lens, and a rack-over or alignment gauge, all for either the
S.O.S. 400 or 16mm Bolex models.

The TCE 400 ft. magazine unit uses a saddle block permanently mounted on the Bolex camera with
a lightweight cap when the magazine is not in use; 115V synchronous motor for 24FPS sound speed; recessed rollers for film protection; footage counter; gear box with safety disconnect; motor camera mount; or on-off reverse switch; 12 ft. line cord.

S.O.S. will continue the manufacture of the TCE line as all the patterns, tools, dies, jigs and fixtures have been removed from the manufacturing plant.

Polaroid Hi-Speed System

Has Potential for Business

Business groups using Polaroid instant transparencies to meet quick-schedule needs will be aided by a new high-speed photographic system now being marketed by the

LIST SERVICES HERE
Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

B U S I N E S S  S C R E E N  M A G A Z I N E
New Light Pointer Operates On Flashlight Batteries

A new completely portable light pointer for use in showing motion pictures and slides has been added to the line of equipment distributed by Burke and James, Inc., Chicago.

Known as the Zorn light pointer, the device is operated by means of a standard flashlight battery, and is approximately the length of a three-cell flashlight. According to the company, it unit projects the image of an arrow or a circle up to 36 feet.

The pointer, which has a list price of $12.85, complete with bulb and batteries, is supplied with bulb indicator unless otherwise specified. Case is all metal, with rubber ends.

Tape Sound-Slide Projector Offered by Amplifier Corp.

Sales and service training will be just two of many fields to be served by a new "automatic" sound-synchronized slide projector, the Magnematic, announced by the Amplifier Corporation of America.

Available with monophonic or stereophonic magnetic tape facilities, the new unit features one-piece integrated construction of automatic tape-cartridge record-play mechanism and 500 watt projector. Depending upon tape speed, record-play time of various models ranges from 30 minutes to 8 hours.

Geared to handle automatically as many as 40 slides, the unit may be started by remote control with any contactual operating device. During recording, slide change is manually controlled and during playback the control tone automatically changes the slides in precise synchronism with original timing. Master programs may be mass duplicated at high speeds by conventional methods.

Descriptive literature and factory prices may be had by writing to the manufacturer at 396 Broadway, New York 13, New York. Mention BUSINESS SCREEN.

New Magnematic Projector

More replacement sales with Radiant's
TRULY LENTICULAR SCREENS!

LENTICULAR UNIGLOW

Controlled light reflection, as provided by truly lenticular Uniglow will beam the best picture to the widest viewing area . . . up to 180 degrees. Lenticular UNIGLOW is washable, flame and fungus proof. It is supplied in the Radiant "SCREENMASTER," a deluxe model with all luxury features. Available in 3 sizes from 30" x 40" thru 70" x 70".

RADIANT MANUFACTURING CORPORATION

Established 1932

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CHICAGO 30, ILLINOIS

Number 6 - Volume 20 - 1959
FOR BETTER FILM SHOWINGS

The Audio-Visual Projectionist's Handbook

Here's a graphic, colorfully illustrated basic guide to operation and projection of all 16mm showings. Step-by-step simple lessons on preparation and handling of the show, room arrangement, projector care and maintenance.

The widely-used Projectionist's Handbook contains threading diagrams of 16mm projectors and other a-v equipment most widely used today. Plastic bound and printed in color with heavy cover.

$1.00 the copy

Special discount on quantity orders

write or wire

BUSINESS SCREEN MAGAZINE

7064 Sheridan Road • Chicago 26

AN EXECUTIVE'S GUIDE ON

“How to Succeed With Visual Aids”

Socony-Mobil's Good Checklist

The well-organized and always thoughtful audio-visual people at Socony-Mobil Oil Company in Manhattan have been using a challenging 4-page folder in their Training Section (Employee Relations Department). Largely an outline of the Why, When and Where for “Visual Aids” it bears close review by any company man (or woman) with similar problems.

Headed “Your Audience May Need Visual Aids . . . even if you don't,” it suggests that company execs “Use visuals to help you get Key Ideas across to your audience: Plan Your Presentation by asking yourself these questions—

1. Is My Objective Clear?

What are my key points; will they deserve the emphasis which a visual aid gives?

2. Can My Points Be Made Through Spoken Words?

If they can, why visualize them? If they can't, my audience needs a visual aid.

3. What Visual Aid or Aids Have I Planned to Use?

35mm slides; 3½ x 4” slides; 35mm slidefilms; Vu-Graph; opaque materials; flannel board materials; chalkboard, etc.

4. Will My Visual Aid Clarify My Spoken Words?

Will it support my spoken words rather than replace them?

5. Is Each Visual Aid Simple, Orderly and Consistent?

Is it free from incompatible and complicating ideas, symbols, art techniques and type faces?

Can my audience quickly and easily grasp what they see or must it be read to them? Avoid making it a reading session.

6. Is It Symbolic or Pictorial?

Which treatment is best for my subject? Which treatment is best from the standpoint of my audience?

7. Is My Visual Aid Direct and to the Point?

Is the art functional or ornate? Is it really one visual aid or several? If my subject is complex will it be presented in easily comprehensible units? (Drop-ons or overlays?) Was my artwork designed just for this presentation?

8. Is My Visual Aid Realistic?

Does it give all the pertinent facts? Have the facts been distorted?

9. Is My Visual Aid As Effective As It Can Be Made?

Have I used all available techniques to make it so? Have I considered sequential disclosure or build-up?

10. Did I Put Enough Effort Into the Planning of the Visual Aid?

Have I sought help from a chartist or other specialists? Have I sought criticism from others?

11. Will It Achieve My Objectives?

Will my audience understand, appreciate and believe it? If my presentation calls for some action by the audience, will it stimulate them to do so willingly?

12. Have I Overlooked Anything In the Use of the Visual Aid?

Have I tested the visual aid? Have I planned one or more rehearsals, if not, why? Will my visual aid material be completely readable by the entire audience? Will my audience have unobstructed view of visual aid material?

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62nd ANNIVERSARY

BUSINESS SCREEN MAGAZINE

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GRAVURE SHOWS ITS ADVANTAGES IN

Printing to Sell

Told in "Key to Merchandising"

SPONSOR: Gravure Technical Association, Inc.

TITLE: Key to Merchandising, 30 min., color, produced by United States Productions, Inc. in association with Film Counselors, Inc.

In the corner offices on the top floors of business buildings all over America today, executives are spending more and more of their time talking about marketing—considering new ways of merchandising in today's self-service market-place.

The key to merchandising, of course, is product identification—training the customer's eye to recognize one brand, one product, one package. And a major key to product identification is printing.

Printing—a special kind of printing called gravure—is the subject of a new film just released by the Gravure Technical Association. It shows how gravure has revolutionized the packaging industry—for today countless products owe much of their sales appeal to gravure printed packages.

Not only in packaging, but in magazine, newspaper and many other kinds of printing gravure is providing an economical method of reproducing color or b/w at speeds up to 36,000 impressions an hour, 1800 feet a minute. The film goes on to describe the process in detail, showing examples of line gravure printing and some unique properties that no other methods can match.

Members of the Gravure Technical Association will distribute the film individually.

* * *

Colburn Show on N.B.C. Network

On Sunday afternoon, October 4, producer Henry Ushijima and staff of John Colburn Associates, Chicago area film makers, hit the N.B.C. network with a thrilling half-hour aqua spectacular, The Greatest Show on Water. Sponsored by Johnson Motors and filmed at Cypress Gardens, Florida, the show featured Bud Collyer as ring master.

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and that is why, even though we now produce the finest titles in the country, we constantly strive to improve our product... to add new equipment... new processes... to always prove "The Knight Way is the Right Way."

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Studio Equipment

"Quik-Splice" System With Mylar Offered by Hudson

A new film splicing and repairing system designed to give permanent, flickerless utility to motion picture film has been marketed by Hudson Photographic Industries, Inc.

Known as "Quik-Splice," the system uses a thin, strong plastic tape (duPont Mylar) with adhesive backing. Pre-sprocketed and pre-cut, the tape will smoothly splice film, repair torn film and broken sprocket holes without losing any of the frames.

Butt splice and Pro-slice units and rewinders are the other components of the system. Tape is guaranteed against shrinkage and drying-out and comes in three sizes to accommodate all film bases, with or without sound.

Write to Hudson Photographic Industries, Croton-on-Hudson, New York.

Details of Oxberry Unistand Told by Animation Equipment

A new model Oxberry Unistand, designed with a single column and precision keys for vertical or horizontal mounting, is now being demonstrated by the Animation Equipment Corporation, of New Rochelle, N. Y.

The Unistand is designed to be useful for animation, timstrip and tilting studies, and for educational institutions and industrial organizations. The new unit provides accurate positioning of camera, artwork and other copy material through precision tracking of all components with respect to one another.

How Copyboard Sets Up

Copyboard carriage is designed to accommodate animation compounds, plain copyboards, light boxes, vacuum backs and easels. Such devices are interchangeably mounted on one cast aluminum side arms attached to a heavy cross tube. This tube is supported by the main carriage casting which rides the column on ball bearings. A handwheel, geared to the rack on the column, is used to position the copyboard carriage.

The Unistand has a tubular backbone, precision keys, ball bearing geared carriages and rigid castings. Minimum camera overhang eliminates camera shake. By eliminating rotation of the compound, the carriage is kept close to the column. The same results are achieved by rotating the camera—this allows off-center spins and endless north moving crawls. Vertical compound adjustment permits short column design without sacrificing zoom length.

Basic stand consists of a single 4 inch diameter column, 86 inches long. Two precision steel keys and full length rack are mounted on the column to guide camera and copyboard carriages. Keys are fixed with accuracy for perfect tracking. Vertical models have counterweights for camera carriage concealed in the column. Carriage travel is 58 in. on wall model and 52 in. on pedestal model.

Camera carriage and faceplate are cast in one piece of solid aluminum which rides the steel keys on ball bearings. Handwheel is geared to rack on column and serves for positioning the carriage whose faceplate accommodates movie and still cameras weighing up to 70 lbs. Relationship of camera carriage to copyboard carriage is indicated on a scale, calibrated in 1/8ths of an inch.

Three Types Available

The Unistand is available in three types. Wall-mounted model provides stability and utilizes a cast aluminum floor socket and a wall casting for the top of the column. Pedestal model utilizes a heavy four-legged spider-casting to support the column where wall mounting is impractical. Horizontal model is supported with two cast aluminum leg sets that support the column at a height of 52 in. to center of copyboard. Additional column and support are available for 128 in. camera travel.

The new Oxberry "Unistand"

Remote Control Cradle Head—a Houston Fearless Product

Difficult camera positioning is aided by a new remote control cradle head introduced by Houston Fearless. Powered by two separate motors, the accessory makes possible the positioning of camera in hazardous or inaccessible locations where manual operation is not practical.

Mountable on standard tripod pedestals, dollies or hi-hats, the cradle head will tilt camera 43 degrees up and 38 degrees down and will rotate 370 degrees. Tilting and panning is controlled by a "joy stick" at the remote control panel.

The new head will accommodate monochrome and color cameras and provides silent operation through sound-proof motor housings. Further information may be had from Houston Fearless Corp., 11809 W. Olympic Blvd., Los Angeles 64, Calif.

Data on Projection Screens Included in Radiant Brochure

Information on projection screens, featuring latest developments in lenticular screen surfaces, is included in a colorful new brochure for schools, churches, institutions and industry issued by Radiant Manufacturing Corp.

The brochure includes pictures, prices and descriptive data on motion picture, film strip and slide projection, designed for heavy-duty use, and ranging from smaller classroom models to fully automatic auditorium wall and ceiling models. Shown for the first time are Radiant's "Educator" lenticular screens, featuring "Optiglow" and "Uniglow" surfaces.

A special "screen size" chart included in the brochure helps purchasers to determine the best screen size for their particular needs. Copies are available free from franchised Radiant a-v dealers or by writing Radiant Manufacturing Corp., P.O. Box 5640, Chicago 80.
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The JAM HANDY Organization
free booklets for advertisers interested in business films

This coupon will bring you—free—three booklets you should have. They give facts and ideas on reaching the most sought-after film audiences. Your new knowledge will help you plan your film objective. Will sharpen your judgment. Will help you run your film program successfully.

How TV stations use business sponsored films is a survey of 529 TV film directors. Tells time lengths and subject matter they prefer ... time they give to business films ... what hours ... why they reject some ... verbatim comments on handling commercial content, production quality and distribution. 16 pages, illustrated with stills from successful films.

The teen-age market gives facts and characteristics about teen-agers ... why industry is interested ... where to reach teens with films ... their reactions ... methods and motives of successful companies. 16 pages, humorously illustrated.

The opportunity for sponsored films describes the three channels of film distribution all companies must use ... weighs merits of each ... tells when you should use each one ... cites successful programs. 16 pages, illustrated.

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Technical pictures don't have to be too technical. Technicians are also people. Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn't tell a physicist or a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.
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RIGHT off the NEWSREEL
Close-Ups and Long Shots on Events of the Month

CINE to Honor Venice Films in Washington on December 10
☆ Prize-winning films from the 1959 Venice (Italy) Film Festival will be screened and U.S. awards presented in Washington, D.C. on Thursday evening, December 10. The event will be held in the new auditorium of the National Education Association. Donald Brush, U.S. Department of Defense and James Barker, president, Capital Film Laboratories, will serve as general co-chairmen in charge of arrangements.

During the exhibition, at which Ralph Hoy of the Aluminum Company of America will serve as chairman of the evening, statues and citations awarded U.S. films at Venice earlier this year will be presented. Dr. William G. Carr, executive secretary of the National Education Association, will make a brief address of welcome.

The Committee on International Non-Theatrical Events and the National Education Association are co-sponsors.

Screen Actors Meet to Discuss Bargaining Proposals, Merger
Ronald Reagan, president of the Screen Actors Guild, presided at the annual Hollywood membership meeting on November 16.

Collective bargaining proposals, including a pension and welfare plan for motion picture players and a progress report on the proposed merger between SAG and the American Federation of Television & Radio Artists were principal matters of business.

NAVAs Members Meet in California, Washington, D.C.
The National Audio-Visual Association will hold two winter meetings for members of the Association in 1960, according to announcement by NAVA President W. G. Kirtley, D. T. Davis Company, Louisville, Kentucky, following a recent directors' meeting in Chicago.

Earliest of the two meetings, the annual NAVA Western Conference, will be held January 7-9, at the Del Monte Lodge, Pebble Beach, California. On February 18-20, the NAVA Washington Conference will take place at the Shoreham Hotel, Washington, D.C.

General chairman of the Western Conference is Bradford Heard, Photo and Sound Company, Los Angeles. Mrs. Ruth Walsh, James E. Duncan, Inc., Rochester, New York, will be chairman of the Washington Conference.

* * *

Int'l Ad Film Festival at Lido Again on June 13-16th
☆ The International Advertising Film Festival, entirely devoted to theatre-screen advertising films and filmed TV commercials, will again be held at the Lido, Venice, Italy. Dates set by the joint committee of the International Screen Advertising Services and the International Screen Producers Association are June 13 to June 17, 1960.

Entrants will be permitted to enter up to eight single films and two series in the cinema advertising category and up to eight single films in the field of television commercials, providing that not more than five single films are entered in any one category of either group. The awards committee provides a wide variety of categories, similar to the previous year.

Television commercials may not be entered in the cinema advertising group or vice versa. The awards jury, which has been increased to 15 members (excluding the secretary), will divide into two sections for the separate judging of cinema and television commercials.

The television section of the jury will be drawn from those countries in which commercial television is an active force. Eight Western European countries, South America and the U.S.A. are represented on the jury.

Inquiries concerning the Festival may be directed to Peter Taylor, Director, International Advertising Film Festival, 15 Berkeley Street, London W. 1., England.

* * *

National Education Association Has 13-Week Television Series
☆ Educational issues—ranging from teaching Johnny to read the provision of university miss—laboratories—are being exploited in a 13-week series of half-hour television films promoted by National Education Association.

The School Story, available in 261 major markets during the 1959-60 school year, "built around the problems, aims and achievements of education on this country," according to William G. Carr, executive secretary NEA.

The 50 affiliated state educational associations will handle the bookings for TV stations. Groups operating on the film include Harvard University, the New Jersey Education Association, University of Oklahoma, Walter Reed Army Medical Center and Greater Washington Educational Television.

FILMS in the series include: Ho Good Are Our Schools, D. Conant Reports, based on a best-selling book "The American High School Today," and The Report for Tomorrow, a film pointing out how closely business scrutinizes educational facilities of an area in which it considers expanding.

* * *

Canadian Ad, TV Execs Atten New Lawernce Studio Opening
☆ Canadian advertising and television leaders were in attendance at the formal opening of the new Robert Lawrence Productions studios in Toronto on October 13.

The event marked the full-scale production of the new film—sound-and-scope center in Canada. The company's 29-year-old executive vice-president, John R. Ross, was recently named to the presidency of the Canadian company. Robert L. Lawrence of New York City is founder and chairman.

* * *

EFLA Re-Elects Elliott Kone
☆ Elliott H. Kone, audio-visual director for Yale University, has been re-elected president of the Educational Film Library Association for a second two-year term. Also re-elected as vice-president and board member was Galen Miller, of the School City of South Bend, Frederic A. Krahn is the organization's new secretary.

BUSINESS SCREEN MAGAZINE
The story BETTER be good!

... and writing BETTER stories and producing BETTER live action and animated films is our business...

John Sutherland Productions, Inc.
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Providing every editorial and processing facility for 16mm film producers
A few simple facts about COLOR IN THE ORIGINAL

Let's face it, color quality is best attained in the original reel. Attempts to correct spectral warps in later generations should be minimized.

If you are under the illusion that “you can’t always get ideal color balance in the original,” you should give serious thought and careful testing to 16mm Ansco Professional Camera Film Type 242. Type 242 is a low contrast, fine grain color stock designed specifically for camera use. It produces the finest possible print-through characteristics.

In addition, Type 242 will consistently give flesh tones and red renditions that are markedly superior.

And there's only one way to find out about Type 242... by using it!

In comparison tests with other materials you will get significant improvements in color quality... you will know the difference and so will your customers!

Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.

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NO ROOM FOR DOUBT...

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inkies  arcs  dimmers  cables
reflectors  dollies  mike  booms
location  umbrellas  water  coolers
boxes  hydraulic  stands
scrim  nets  parallels
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DC GENERATOR TRUCKS TOO...
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See the difference... when 16mm Color Specialists process prints!

Specialists are equipped to do the finest work. Their “Standard of Quality” is always highest. That’s why Color Reproduction Company has long ago earned the reputation for guaranteed quality which is the Standard of the Motion Picture Industry. See what the technical know-how and production skills of Color Reproduction Company specialists can do for your 16mm Color Prints!

COLOR REPRODUCTION COMPANY
7936 Santa Monica Blvd., Hollywood 46, California
Telephone: OLDfield 4-8010

The Newsreel:

Catalog of Movies, Filmstrips Distributed Abroad by USIA

The United States Information Agency is distributing abroad catalog of available American motion pictures and filmstrips on education and productivity.

The catalog, Education Section 1958: United States Educational, Scientific and Cultural Motion Pictures and Filmstrips Selected for Use Abroad, describes 4,395 motion pictures and filmstrips for sale, rent or loan.

George V. Allen, director of USIA, commented, “The purpose of the catalog is to provide individuals and institutions abroad responsible for developing visual information programs in their countries a source of information about the wide variety of motion pictures and filmstrips available from within the United States for education and instruction in specified fields of activity.”

* * *

Processing of Kodachrome 16 Commercial 5268 Discontinued

Effective December 1, Eastman Kodak Company will no longer offer processing service for 16mm Kodachrome Commercial Film. Type 5268, it was announced (October 30) by D. E. Hyndman, manager of the company’s Motion Picture Film Department.

Early in 1958 Kodak discontinued processing of Type 5268 at its Rochester, Chicago and Flushing laboratories. Kodak had planned to stop processing of 5268 in Hollywood last June. On customers’ requests, however, processing service was extended to December 1 of this year.

According to Hyndman, “Kodak stopped selling Type 5268 Film shortly after introduction of improved 16mm Ektachrome Commercial Film, Type 7255, in early 1958. Consequently, current demand for 5268 processing has dropped to a point where it is no longer feasible to maintain processing services for the very small amount of product still in users’ stocks.”

* * *

Athletic Institute’s New Films

Completion of the Athletic Institute’s motion picture, Careers in Physical Education, and approval of a new slidefilm, Beginning Fencing, were among items slated for the coming year by that group.
NOW! A RECOGNIZED SYMBOL MARKS THE FINEST IN FILMS FOR COMMERCE AND INDUSTRY

More than just a trademark, this is a hallmark for the finest in film-making. When it appears on an industrial film, it is the accepted symbol of creativity, quality, dependability. It means that ideas, words and images have been projected to their utmost effectiveness.
The Eighth Annual Columbus (Ohio) Film Festival, sponsored by that city's Area Chamber of Commerce, has been announced for May 4, 5, 1960. Award screenings and a festival banquet will be held on those dates at the Fort Hayes Hotel.

In this second year of the Chris Statuette Awards, to be presented to films adjudged by community committees as "the most outstanding in their special fields," preview prints will be accepted throughout November and December, 1959 and category chairmen have been notified that judging of films entered in festival competition has already begun and will continue until April 1, 1960.

Five months have thus been allotted for screenings and entrants are advised to notify category chairmen in advance of shipment so that they may arrange screening schedules for their respective committees.

Official entry forms may be obtained from Daniel F. Prugh, president, Film Council of Greater Columbus, Memorial Hall, 280 East Broad Street, Columbus 15, Ohio. An entry fee of $4.00 is charged for each film entered up to 1600 feet; a $5.00 fee is charged for longer films.

Four main categories have been set for the Eighth Festival:

I. Business and Industry Films, including (a) sales promotion and training pictures; (b) general informational films, and (c) industrial safety films.

II. Information & Education Films, including (a) primary grades; (b) high school level films; (c) college level films, and (d) public information films.

III. Travel—U.S. and foreign travel films.

IV. Special fields, including (a) health and mental health films; (b) religious motion pictures; (c) art and music films, and (d) feature length films (U.S. and foreign).

Freedom Awards on Feb. 22

With entry lists now closed, the annual awards of the Freedoms Foundation, Valley Forge, Pa. will be made Feb. 22, 1960.
"Shooting 'SEA HUNT' we need the exceptional speed of 'Superior' 4"

says Ivan Tors, producer of the TV series, "SEA HUNT," for ZIV Television Programs, Inc., and "Underwater Warrior," released by MGM.

"These pictures wouldn't have been possible without DuPont 'Superior' 4," states Mr. Tors. "Its high speed and wide latitude make it ideal for underwater sequences. With 'Superior' 4 in the camera, we know that anything we see with our own eyes the camera can see better."

And Mr. Tors does see it with his own eyes. Whenever he shoots underwater, he and his secretary, both expert divers, go down with the director, lighting men and actor-divers. He's right on the spot and knows from firsthand experience the problems that can come up in submarine cinematography.

"Talk about tough locations—most of them are child's play when compared to the bottom of the sea," he says. "The light's strange, you have to use special cameras that are pretty tricky and, if your shot's not right the first time, reshooting can be awfully expensive. You've got to have a film you can depend on—that's why I always use DuPont 'Superior' 4."

For more information about DuPont Superior® 4 Motion Picture Film and other fine negative and positive films, contact the nearest Sales Office or write DuPont Photo Products Department, 2432-A Nemours Building, Wilmington 98, Delaware. In Canada: DuPont of Canada Limited, Toronto.
"DEVELOPING YOUR SALES PERSONALITY"

This 30-minute sales-training film fills a real need! As every experienced sales executive knows, a salesman cannot be fully effective without a good sales personality. No matter what knowledge he may have about his company, its product or service, without a winning sales personality he cannot be a winning salesman.

This "show-how" film features two of America's top sales personalities — Borden and Busse. Through a series of lively demonstrations, the two Mr. B's show common personality quirks that so often lose sales — and then show how to develop personality habits that will help any salesman do a better selling job.

You can expect solid sales results when customers see in your salesman the personal qualities they expect — integrity, reliability, sincerity, courtesy, enthusiasm, friendliness.

This is a "must" film for your sales-training schedule. It fits all lines of business and applies to veteran salesmen as well as trainees. Reserve a print now for your next meeting. Prints are 16mm, sound, black and white. For purchase or rental information, write to Dartnell.

DARTNELL CORPORATION
1803 Leland Avenue
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"HEADQUARTERS FOR SALES-TRAINING FILMS"

FREE! Directory of Sales-Training Films

Name ________________________________
Position ____________________________
Company ____________________________
Street ______________________________
City __________________ Zone _______ State ________

MAIL COUPON TODAY TO THE DARTNELL CORP., CHICAGO 40, ILL.

ANNOUNCING
a new half-hour sound movie for your sales meetings and sales-training courses . . .

A Column of Commentary on the Communication Process

Sometimes it seems that democracy is positive only when it is negative. And this seems to be true of U. S. industry's system of "free enterprise" as we drive into the decade of the '60's.

One of the memorable experiences in the Overseas Branch of the Office of War Information in the winter of 1942-43 was to be in the same room each night with Robert E. Sherwood and Joseph Barnes and their associates who were deciding content of U. S. world radiocasts for the next 24 hours.

It was hard to be consistent from day to day. The news was usually dreadful. The Nazis were slicing into Russia like a hot knife through soft butter. Europe was on its back like a badly beaten dog.

Communism and the Roman Catholic Church

We worked from specifics. A bit of news here. An explanation there. A denial. A promise. A condemnation. And from these bits and pieces night after night, and week after week, the U. S. propaganda line to fortress Britain, to paralyzed half-occupied France, to neutral Turkey, to the resistance fighters in the Balkans and to our potential helpers wherever they might be, took shape.

In our Target Area Control group about 30 of us had the related job of translating the daily directives from the State Department and the armed forces into longer-ranged propaganda materials: printed matter, films, and activities.

Europe, in those months, seemed to have only two anti-Nazi ideological "packages" which men would apparently fight and suffer for. One was Communism. The other was the Roman Catholic Church.

"Democracy" as such didn't seem saleable. France had had "democracy." It had meant government by confusion, economic chaos, and surrender to Hitler. Italy had had "democracy." It had meant trains that didn't run on time, poverty, hopelessness, lack of pride in being Italian. Even the English seemed to have their semantic doubt about our U.S. democracy "package."

I will never forget a North Atlantic solo crossing in a 3,000 ton Norwegian freighter in January 1943. I talked to the English pilot as we awaited dawn to clear the mined channel into Bristol harbor. He was my age, had a daughter the age of mine.

"No, Mr. Churchill's fine now," he said, "but we don't want him five minutes after the war is over. We don't want any more capitalism and unemployment."

Not Sure About Cancer From Smoking

Today as the decade of the '60's retests our "democracy," our capitalism, and the thing we too will fight for and suffer for, they still seem positively mostly by what we are again.

And in many ways it is not as easy to be against today's evils as it was to be against the racist butcheries and mad heartlessness of Hitler. People know what to do about a case of leprosy. They are not quite so sure about cancer free smoking.

This has application to the work of all of us who are trying to "sell" ideas and to changes in attitudes and actions which a government will demand. All ideas require articulation.

They must be expressed, and understood, and accepted, and finally, acted upon.

Beware Omission of That Fourth Step

Today there are the same five steps for setting an idea that my brother years ago told me to govern the sale of flour. He was taught them in the Pillsbury Mills' training course.

1. Attract attention
2. Arouse interest
3. Create desire
4. Satisfy caution
5. Get action

I repeat them, at the risk of boring colleagues in the fields of industrial training and selling because several training departments who should know better, omit step 4.

The great screen tragedy of the U. S. in the decade of the '50's was presented by Charles Van Doren, who became a national hero because of the television screen. His black headline was only one inch high and fourteen inches wide. But it thundered from across the top of the front page of the New York World-Telegram Friday, October 23, 1959. "VAN DOREN ADMITS HE LIED."

Does Every Man Have His Price?

How could such a man, from such a family, do what he did? He had become a symbol, not only of intellectual ability, but of the charm and integrity and desirability of advanced education.

Could it be that most of us cheat in little ways? The involvement is gradual. We never intend to go much beyond the first step, or at most the second, or perhaps the third. And then suddenly we find ourselves trapped. We have taken the big bribe.

"Every man has his price." And in the first phase of what he did, Charles Van Doren disclosed his. And that phase passed into a period of months in which he must have hoped that what he had done would never find him out.

Today as the decade of the '60's retests our "democracy," our capitalism, and the thing we too will fight for and suffer for, they still seem positively mostly by what we are again.
One year later and your motion picture is still working for you.
Two years later and your motion picture is still working for you.
Three years later and your motion picture is still working for you.
Four years later and your motion picture is still working for you.
Five years later and your motion picture is still working for you.
Six years later and your motion picture is still working for you.
Seven years later and your motion picture is still working for you.
Eight years later and your motion picture is still working for you.
Nine years later and your motion picture is still working for you.
Ten years later and your motion picture is still working for you.
Eleven years later and your motion picture is still working for you.
Twelve years later and your motion picture is still working for you.
Thirteen years later and your motion picture is still working for you.
Fourteen years later and your motion picture is still working for you.
Fifteen years later and your motion picture is still working for you.
Sixteen years later and your motion picture is still working for you.
Seventeen years later and your motion picture is still working for you.

... always working for you!

Intelligently planned, skillfully written, and carefully produced business motion pictures have no end of usefulness. We can cite examples where motion pictures we produced as long as five...nine...seventeen...and even twenty years ago...are still working for the sponsoring companies and commanding the undivided attention of their audiences. We don’t know of any other media for reaching your various publics that can make that claim. Do you?
THE SOUND TRACK:

(CONTINUED FROM THE PRECEDING PAGE)

involve you. You reject them by reflex, automatically. You do not cheat, even in the little things. And this saves you from the tragedy of being untrue to yourself in the big temptation.

For the most of us, our credos are more clearly seen because of those things we are against or not against. A friend of mine who is public relations counsel to two of the most successful firms in the USA told me that during the WW II rationing, his family cheated on sugar but not on canned goods. My family did not cheat on sugar. But we did not report the extra cans of beans I had stashed away.

When I was in the Middle East in 1955 I had a fellow working with me who had three wives. The only thing wrong about it was that he really didn't earn enough to take proper care of three wives. Within his religion and his country's law, he could have had four wives.

If you put a dime in a telephone coin box, and it comes back to you after you make your call, do you pocket it? What if you find several coins in the receptacle when you enter the phone booth?

Signing a Man's Name to a Dollar Check

Those of us who tend to pocket the coins, probably satisfy our moral doubts by rationalizing that in times past a telephone coin box has gobbled our dime when we didn't complete our call. Or we sidestep the moral implications by pretending it's just the same as finding a dime on the sidewalk. "Finders keepers, losers weepers."

And that's how corporations get into trouble in their public relations. Some employee decides not to make a moral issue where there should be one. Reputable representatives of a mid-western oil company signed names to a lot of telegrams to Congress. Yet they would never, in the blindest moment of expediency have signed any man's name to a check for even one dollar.

She Should Have Smoked Cigars

Some moral standards change. A friend of mine lost money trying to operate his restaurant in the basement of Boston's Park Street Church while obeying the church rental rule against allowing women customers to smoke. Near restaurants were allowing it.

That "moral" standard existed into the '20s. I can remember at home in Minneapolis as a boy, hearing a man dinner guest of my father say of then President Theodore Roosevelt, "Is what a disgrace it is for him to have a daughter who actually smokes cigarettes in the White House." There was a special hiss on the word "cigarette."

The man didn't say so, but I gathered that it wouldn't have been quite so immoral if she had smoked cigars.

Would a credo have saved Charles V. Doren?

Will a free enterprise credo help the capitalist world solve the problems of exponential increases of populations needing food, shelter and most of the other essentials for survival?

Can Management Break It Up Into Words?

Will a credo help U. S. world trade meet the undercutting of Russian goods and services being exported during the 1960s?

Will a credo protect U. S. management prerogatives, reduce featherbedding, promote better unionism, strengthen the sense of responsibility for good workmanship among employees and make us cooperate more cheerfully and more profitably?

Obviously we must know what it is we want at the price we are willing to pay for it—in thinking, in bodily effort, in emotional involvement and in using up days and nights of the most irreplaceable thing we have—namely, our time on this earth.

There are those who say, "Too many words. Too many speeches. Let's talk less and do more."

Yet until you have articulated the thought until you have put it into words, simply and clearly, your actions will not be successful.

Most of us who read BUSINESS SCREEN want, for somebody else. To succeed for those who pay us, we need to know their guidelines, their goals, and the sales they are willing to pay for, the things they expect you to help them gain.

And this brings me to "Project: Guide Lines" and the next issue of this column. This will be an effort to establish in broad outline, the bases upon which a U. S. business enterprise in the 1960s can take its ideological stand.

HOW TO UPGRADE AUDIO VISUALS

BUSINESS SCREEN SPECIAL FEATURE

☆☆ On pages 43-47 of this current issue, some 20 executives who direct various phases of their company audio-visual activities in the U.S. and Canada, speak up for progress in the communications field. Their experienced counsel bears careful reading by management!

It is no coincidence that the millions expended for films and related audio-visual media in these companies are rated the most useful in business. We plan to carry an early supplement on this important editorial topic. —OHIC

NEVER

in all our years in business
have we failed to keep a
delivery date promise!
Our clients like that assurance...so will you!

KNIGHT STUDIO
159 East Chicago Avenue, Chicago 11, Illinois
Responsibility for the free flow of goods and services and the pleasurable use of the auto rests with all of us, with every individual and corporate citizen. Solutions for traffic problems which often threaten business, industrial and civic growth can be and have been found.

Dynamic Films, Inc., under a special grant from PERFECT CIRCLE CORPORATION, a pioneer of automotive progress, and with the guidance of leading traffic, safety and automotive engineers and educators*, has produced a film entitled

AUTO U.S.A.

to help motivate your community to deal with its traffic problem. AUTO U.S.A. shows that the answer to traffic and highway conditions lies not in apologising for the motor car, or abusing the motorist, but in action toward solutions that work, that are the result of the application of practical, scientific developments.

PRINTS OF THIS FILM (WITH DISCUSSION GUIDE) ARE AVAILABLE as part of your program of positive community relations. Your inquiry is invited.

dynamic films, inc.

*MEMBERS OF AUTO U.S.A. ADVISORY COMMITTEE

D. GRANT MICKLE
Automotive Safety Foundation

FRED W. HURD*
Yale University

Bureau of Highway Traffic

DAVID M. BALDWIN
Institute of Traffic Engineers

DR. LEON BRODY*
New York University

Center for Safety Education

DR. JAMES L. MALPETTI
Columbia University Safety Education Institute

*members of Research Committee of the President's Committee for Safety
Award Programs and a Merger in the News

Films Are Eligible for Golden Spike: Competition in Canada

Entries for 12th Canadian Awards to Close January 15

Entries for the 12th Annual Canadian Film Awards, open to all films produced in Canada and released during 1959, will be closed on January 15, 1960. A record number of entries has been forecast by Charles Topshee, chairman of the Management Committee of the Awards which are jointly sponsored by the Canadian Film Institute, the Canada Foundation, and the Canadian Association for Adult Education.

Canadian companies and other groups desiring to participate should address the Awards Committee, 1762 Carling Avenue, Ottawa, for entry forms. Films will be accepted until February 15th, one month after the closing date for entries. The Awards will be presented in May.

Categories for non-theatrical entries include Arts & Experimental Films, Children’s, General Information, Public Relations, Sales and Promotion, Training & Instruction, and Travel & Recreation. Television films and filmed TV commercials are also eligible.

The Association of Motion Picture Producers and Laboratories of Canada will also make its annual presentation of a trophy for the best amateur film.

Merger of Orr Industries into Ampex Now Effective

Merger of Orr Industries, Inc., Opelika, Ala., into Ampex Corp., Redwood City, was effective Oct. 7, according to the two firms.

Orr now operates as a division of Ampex.

George Long, Jr., Ampex president, commented, “We are confident that the merger will be advantageous to our stockholders, primarily for the reason that a complete operating and financial integration of the activities of the two companies will make possible development of better recording equipment and better magnetic tapes. We believe this will result in greater earnings for Ampex Corp. and a greater technological contribution to the magnetic recording industry.”

Holders of Orr common stock and stock purchase warrants issued by Orr (previously ORRadio Industries, Inc.) are now entitled to exchange their shares of Orr for Ampex shares on the basis of one share of Ampex for 2.2 shares of Orr.

A/F Elects Finehout a V.P.

Robert Finehout, who has been manager of sales promotion and advertising of Association Film Inc., has been elected a vice-president of the firm.

Aetna Safety Cartoon Wins Yugoslav Film Award

A safety film of Aetna Casual and Surety Co. has won the top award for animated cartoons at the Yugoslav Traffic Films Festival in 1959, held in Belgrade.

The film, titled Look Who Driving, is an eight-minute color cartoon dramatizing the consequences of childish behavior behind the wheel. It was the only United States film to win a festival award. The Yugoslav award was the fifth won by the film in United States and European competition.

Only in Hollywood...

...can you find the wealth of motion picture-making facilities which, for nearly half a century, have made this community the film capital of the world.

In the field of business films, too, Hollywood’s unquestioned technical leadership and its large pool of creative and production talent are important because they make possible the production of better films, on faster schedules, at lower cost.

As one of the nationally recognized firms in Hollywood, specializing in the production of films for industry, CATE & McGLONE is respected for its uncompromising standards of quality and its long record of successfully serving an important list of both eastern and western clients.

Illustrated: Complete mockup of DC-8 Jetliner used in filming “Assignment DC-8” for Delta Air Lines and “Flight 803” for United Air Lines, both C & M productions.

CATE and McGLONE

1521 CROSS ROADS OF THE WORLD, HOLLYWOOD, CALIFORNIA
Only at General is color developing and printing so perfect an Art, so exacting a Science... where machines and methods are precision-controlled, automatic, safe and fast.

We invite you to send for our new color facilities brochure, detailing the most advanced processing and printing methods for 16, 35 and 35.32 mm film.

Diagram symbolizes General's method of additive color printing. Punched tape controls scene-to-scene color and density balance, providing accurate adjustment of the three color light beams.
a producer's views on communication principles

Prevising the News of Pictures & People

Strauss Talks at Labor Dept. on Effective Communication

Speaking by special invitation at a conference of the Department of Labor in Washington on November 5th, Henry Strauss, executive producer of Henry Strauss & Co., told 60 Senior Stall members that too many people concerned with communications were more involved with the mechanics of transmitting information than with the validity of the message.

More important than the techniques of communications, Mr. Strauss said, was the necessity to insure that what is said be not phony. Communicators must establish an honest climate of confidence in any plant or working situation before their information will be accepted — regardless of what techniques are used for communicating.

Mr. Strauss went on to say that while industrial communications might be called an effort to influence men's minds, there is a point at which this becomes manipulation — the message becomes too much, too strong, or too phony. When the circuit of confidence is broken, it can boomerang back at the communicator with an exactly opposite effect from what was intended.

The producer showed a film his company has made, More Than Words, which tells of the practical needs of people for finding a common ground they can use for understanding each other. The film explains that in each communication there is a “sender” and a “receiver,” both of whom have a mutual responsibility for making the meeting of minds work.

Challenges Facing Education Shown in “Back to School-59”

A new 16mm-sound film reporting on the challenges which confront American education today has been made available on free loan to parent and teacher groups and other interested adult audiences.

Back to School—59, originally a special NBC telecast, says that the big problem of American education is not Russia but the constructive meeting of our own “need to know.” NBC commentator David Brinkley narrates the film.

In visits to many parts of the country, the 52-minute motion picture touches upon problems of overcrowding, integration, and lack of funds. Some major achievements of American education are also shown. The most encouraging footage, commented The New York Times, “deals with recent advances in curricula and techniques.” These sequences include scenes of classes for the gifted and a special method of teaching a foreign language.

The original telecast was produced by NBC Television for the National Education Association. It is now being made available to 16mm groups through the cooperation of Remington Rand. Prints may be obtained by contacting Modern Talking Picture Service, Inc. at 3 East 54th Street, New York 22, or any of its regional film libraries.

Gordon Hough to AMF, Int’l.

Gordon L. Hough, formerly of Creole Petroleum Corp., has been named director of public relations of American Machine & Foundry Company’s international group.

Mr. Hough has been active in audio-visual work for many years, with the U.S. Navy, March of Time, and Film Counselors, Inc. He is a member of the Industrial Audio-Visual Association.

Vicom Opens Rochester Office

Fred E. Aufhauser, formerly president of Projection Optics Company, Rochester, New York, announces the opening of the company’s new offices at 800 Linden Avenue in that city.

Vicom, Inc., will specialize in the field of motion picture equipment, magnetic film recording systems, audio-visual systems and optical projection systems as manufacturers, distributors and consultants to industry.

Nat’l Council of Church Film Dept. Moves to New Quarters

The Film Distribution Dept., Broadcasting and Film Commission of the National Council of Churches of Christ in the U. S. A., is now at new headquarters, the Interchurch Center at 475 Riverside Drive, New York City.

Two timely new filmstrips, The U. N. Way to Freedom and The Youth Workers’ Audio-Visual Kit have been announced by J. Margaret Carter, director of film distribution for the BFC.
Everything under the Sun
to translate SCRIPTS
into Film

16MM Professional Film Viewer—
Makes film editing a breeze. Easy threading, portable, will not
scratch film. Enables editor to view film from left to right on
large 6" x 4½" brilliantly illuminated screen. Sound Reader and/or
Counter can be easily attached. Available in 35mm model.
16mm PROFESSIONAL FILM VIEWER $350.00, 35mm Model $500.00

As every Pro knows, Cico carries just about
every quality product under the photographic sun.

But you need more than cameras, tripods,
dollies and recorders—you need more than
lenses, viewers, blimps, generators and lights.

You need answers to important questions—
how to successfully translate scripts into film.
No one man knows all the answers.
That’s why Cico employs a staff of experts
in every category of film-making—cameras,
recording, lighting and editing. Collectively
we have all the answers to help make you an
outstanding producer, director or cameraman.

You owe it to your career to use Cico service
for Sales, Rentals, Repairs... and advice.

CICO Small Gyro Tripod
Features “controlled action” with slow and
fast speeds for both
panning and tilting.
Weighs only 19 lbs.
Ideal for 16mm
Maurer, Mitchell, B & H Eyemo
and similar cameras.
$650.00

Auricon Cine—Voice Conversion
Cine—Voice Camera modified to
accept 1200-ft, 600-ft, and 400-ft.
magazines; has torque motor for
footage. Also includes Veeder
counter and 3-lens turret.
Conversion only—$450.00 less mag-
azine.

GROVER Grip
Holds a light wherever space is
tight. No springs, no slip. Has 8”
spread. Both ends padded against
marring. Weighs less than 2 lbs. $6.85

R-15 FILMLINE Developer
Develops reversal and negative-positive film
at 1200 ft. per hour. Has variable speed
drive. Permits complete daylight operation.
Exclusive overdrive eliminates film breakage.
$2,995.00

TEWE Directors View Finder Model C
For academy aperture, wide screen, cin-
emascope, vistavision and 10 TV cameras.
Zoom type with chain & leather case
$100.00.

ADDITIONAL PRODUCTS
Camera Equipment Company offers the world’s
largest and most comprehensive line of pro-
fessional cameras, accessories, lighting and
editing equipment. The quality product isn’t
made that we don’t carry. See our Splinters—
exposure meters — projectors — screens
marking pencils and pens — editor’s gloves
editing machines, racks, barrels, and tables
stop watches.
STUDIO HEADS SPEAK UP ON AGENCY FILM BUYING

Chicago’s active Agency Broadcast Producers’ group, headed by Lee Randon, devoted a recent evening to the film producer’s views on agency film procurement. Here’s what three speakers representing Eastern Midwest and Western studios had to say:

Focus on the Selling Objective!

by Earl Klein, Animation, Inc.

whom we screened a sample reel, one which had won high praise.

When the lights came on, his first question was “what lab does your printing?”

There is over-emphasis on the technical aspects of film making to the detriment of the sales message. The agency should provide the broad outline and give the producer of the commercial freedom to operate.

Agency producers should insist on getting a pencil test of their animated commercial. Most reliable houses make this test anyway. But it doesn’t always work when there is an over-eager agency producer looking for insignificant details. I recall a 20-second spot where the agency producer felt the character’s fingernails were not long enough. The changes were made and the action drawn up on both paper and celluloid.

Seeking perfection is an admirable goal but emphasis on perfection would be better directed where it really counts — in the concept and in those intangibles which make for a successful sales message. Select your producer on the basis of past performance and current samples . . . then give him enough freedom to operate to permit his creative talent to use in unhampered fashion.

Some Film Buyers We Won’t Miss

by Fred A. Niles, Fred Niles Productions, Inc.

Top notch television commercials aren’t made by good film producers alone—it also takes good buyers in the agencies when this work is given its proper recognition and treated with real understanding. Since present company at this forum has shown that kind of dedication to the problems involved, let’s define those who haven’t been good buyers in the past.

There’s the man who lacks authority to make changes to fit the shooting when those changes are needed.

GOING OUR WAY? WE AND OUR CLIENTS ARE TRAVELING
Above All, Let's Stay Creative . . .

By Lee Blair, Film Graphics and Television Graphics

A GREAT deal has been written and spoken about the desirability of the creative approach . . . about the people who work in agencies which help provide a true creative environment. Very few of us actually pause to try and define the meaning of that elusive word—creative. Since most discussions of this nature eventually end by trying to define the meaning of the word, let's start by defining it . . .

I think that to be creative is to be inventive, searching, daring and self-expressive. In being this way what you do becomes interesting to other people. The creative approach disturbs, upsets, enlightens and invests with a new form or character. It opens ways for better understanding.

The relationship between the agency producer and the film producer should be a creative relationship. The old attitude of "we're the brains, you're the hands" is just not conducive to good and inspired work. The production of first rate advertising films is most definitely a mutual undertaking where both responsibility and authority are shared by both agency and producer alike.

15% That Lack Preparation

Eighty-five percent of all television commercials are very carefully visualized, written and subsequently produced. The other fifteen percent suffer badly from lack of preparation. Within these agencies, the responsible team of the writer, account executive and agency film producer probably suffer from a lack of communication.

You, whose job it is to see these films produced properly, sometimes do not see the script or storyboard until after it has been approved and has had written into it many things which simply do not work when you finally try to piece it all together.

When you see something in preparation that appears on the surface to be logical and workable but which on second thought will not work or could be done better some other way, sound off about it right then, not later when you have (CONCLUDED ON NEXT PAGE)
Many of Parthenon's most successful films have been created "in the shop," developed speculatively into full screen treatments before being presented to prospective sponsors.

Among the developed properties now available are:

For a sponsor who wants goodwill among the large oil companies...

**"THE SIX HATS OF SAMUEL STRONG"**

"Photoplay" format with Hollywood actors. By building the self-respect of service-station dealers, to reduce costly turn-over. (Full script exists.)

For a prestige sponsor such as Coca-Cola, Sears, Firestone or Kellogg...

**"CHIMP, CHUMP, CHAMP"**

A delightfully different approach to Bicycle Safety for kids 6-12. Impressionistic live-action and animation—done in a song. 12 minutes. Each of the 6 "rules" will adapt as a 1-minute TV commercial. (Present form: stripped film "storyboard" with song recorded on tape.) Extraordinary circulation potential, particularly in schools and free-time TV.

For a sponsor who wants publicity and teenage goodwill via a youth film with anti-delinquency overtones and teenage goodwill via a youth film with anti-delinquency overtones and teenage goodwill via a youth film with anti-delinquency overtones...

**"HOLIDAY FOR BANKS"**

A completed film, ready to release. Warm teenage boy-girl story with the musical color and excitement of a big band festival. Narrated by Jimmy Stewart—26 minutes—16mm but with a 35mm negative. The distribution expectation, particularly in schools and on free-time TV, is extraordinary.

For an Insurance Company (Group or Life); or a sponsor who wants goodwill from the mature audience...

**"MEN IN MUFFIN-HATS"**

An entertaining, but kidding-on-the-square dramatization of why the "Over 40" man and woman should no longer be rebuffed, but welcomed into the work force. (Present form: complete 33-page story treatment.)

**"PARRISIVS LAW"**

Parthenon has optioned the book, for an animated-cartoon fentretute with all-star name cast of voices. For documentary or theatrical circulation.

(Cont'd from preceding page)

been bear-trapped into a situation which is impossible.

I recently saw an example of this situation where an agency producer was struggling with a scene in a storyboard showing the product held in the announcer's hand in a tight close-up—up into the camera—while the announcer was still visible in the remaining portion of the scene. To the art director this was unusual, but it was creating nothing but impossible problems for the agency producer.

The "Strong Man's" Role

In that team of writer, account executive and agency film producer you often will find a "strong man." If he inspires others, you have a creative environment that will result in good films being produced. If, on the other hand, he merely commands the others to accept his point of view, the result can be very uninspired.

The agency producer is an important man because he occupies a key position between the agency and the film producer. If he is inspired and film-wise, he can be of invaluable aid to the writer, art director and account executive in creating scripts and storyboards which are effective. If he is also inspired by the enthusiasm of those with whom he works, he will in turn bring this same spirit of creativity to the film producer.

**An Ever-Changing Situation**

During the production of a film there is a constant and ever-changing situation. The agency producer who works with the full confidence of his associates has not only the responsibility but the authority to make decisions to meet this changing situation.

This positive acceptance of authority creates a freedom of movement and choice during the filming process which has but one inevitable result—the creation of effective advertising films.

At N.Y. Studios of Visualscope, Inc...

**Model Audio-Visual Unit for a Conference Room**

Visualscope's "visual power pack" is inter-connected and ready to operate. Controlled from nearby conference table are sound, curtains, dimmer and slidefilm advance. Equipment pictured: (1 to r): Variac dimmer and (below) office and private phones; Kodak Pageant 16mm sound projector with pair of Visualscope anamorphic lenses. Below this, a horizontal double-frame Golden wide-angle, high-power slide projector and adjacent, DuKane slidefilm projector. Center shelf, at bottom: high-frequency, automatic change DuKane turntable; low-frequency, automatic change Soundview turntable. At right: GE television set and (below) LaBelle automatic tape machine (the AVT Maestro) with automatic cueing device. Adjacent is a Robbins Deluxe Gibson Girl tape splicer and next to it, a Wollensak 1515 Stereo tape recorder.

Doors below open into storage space for films, cans, tape, additional projection equipment. All equipment can be controlled from a single switch knob. It's a setup any modern business would be proud to own.
ASSOCIATION FILMS' PRINT SERVICE PLAN

...will give your film program the professional touch that means so much ... and relieve you of the headaches, harrassments and high-cost of do-it-yourself distribution.

AF—provided services include: electronic film cleaning and inspection; IBM-reports-in-depth; temperature controlled print storage; show date confirmation notices; advance booking notices; repair and maintenance of prints; and print loss and damage insurance.

*Storage Shipping Servicing of sponsor-promoted motion pictures.

Who Uses Association Films' PRINT SERVICE PLAN?

The Metropolitan Life Insurance Company ................. 5 Subjects
National Safety Council ........................................ 41 Subjects
National Council of Catholic Men ............................ 98 Subjects
The Prudential Insurance Company of America ............. 60 Subjects
American Bankers' Association ............................... 10 Subjects
Society of the Plastics Industry .............................. 9 Subjects

TODAY find out what this low-cost service can mean to you. Write or phone

ASSOCIATION FILMS INC.
347 Madison Avenue, New York 17, N. Y. • Murray Hill 5-2242

REGIONAL SALES AND SERVICE CENTERS IN
RIDGEFIELD, N. J. Regional Sales and Service Center
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LA GRANGE, ILL. Regional Sales and Service Center
561 Hillgrove Ave.

SAN FRANCISCO, CAL. Regional Sales and Service Center
799 Stevenson St.

DALLAS, TEXAS Regional Sales and Service Center
1108 Jackson St.
JUST OFF THE PRESS...

Comprehensive new book on overhead projection . . .

"They See What You Mean"

• Advantages of overhead projection • Principles of transparency design • Invaluable to teachers, executives, salesmen

Here, in 88 fact-packed pages, is a complete treatise on overhead projection . . . its advantages . . . and how to use it effectively. Prepared by Ozalid's Audio Visual Department experts, it contains hundreds of tips on preparing transparencies by every known method, simply and inexpensively. Reveals secrets of successful presentation techniques. Tells how to create visual ideas. Profusely illustrated. "Must reading" for anyone who is using, or intends to use, overhead projection.

Only $3.75 at your nearest Ozalid Audio Visual dealer (listed). If he cannot supply you, write to: Ozalid, Dept. D-9-15, Johnson City, N.Y.
Industrial A-V Exhibition Gets Good Press

Business Editors Devote Columns to 3rd New York Exhibition

A

lthough attendee and exhibitor participation were on a reduced scale, the Third Annual Industrial Film & Audio-Visual Exhibition, held last month in Manhattan’s Trade Show Building, gained widespread favorable publicity.

“The press reaction significantly reflects the increasing interest in and growth potential of the audio-visual equipment industry and indicates the important role of our New York exhibition in dramatizing this trend,” according to Herbert Rosen, president of Industrial Exhibitions, Inc. and organizer of the event.

Dawson Cites Marketing Aids

Both national business magazines and financial editors of metropolitan dailies gave good coverage to the show. Sam Dawson, business news analyst for the Associated Press, devoted a full column in his syndicated feature going to 1,763 members of the association. He focused attention on new a-v equipment being used by business and industry to speed up and improve marketing techniques.

The United Press International columnist, Bob Shortal, also reported the show to some 1,000 newspaper subscribers, calling attention to the growth of the industry and the current trend to more compact equipment.

Wide Range of Program Topics

Program attention was devoted to a variety of subjects, including the use of closed-circuit television in classroom teaching, medical film progress (reported by Joseph Hackel of the Medical Film Guild) and an address by film producer Fred Niles, president of Fred Niles Productions, Inc. Mr. Niles spoke on “The Challenge of the Years Ahead.”

A major change in exhibition arrangements brought the participants into a new “open floor” exhibit arrangement as contrasted with individual rooms previously used for exhibits in the preceding two years of the show. Plans are under way for the Fourth Annual exhibition, also expected to be held in New York City in 1960. 

Above: producer Fred Niles makes a humorous point during talk at Industrial A-V Exhibition.
NEW TRIPLEX TRIPLE-DUTY ANIMATION STAND WOWS SLIDE FILM PRODUCERS!

The new F & B Triplex triple-duty animation stand is wowing producers everywhere with its all round versatility. Slide film producers, for instance, are using it for copy work. Film producers are using the Triplex for animation, titles and as a product stage. See the Triplex at F & B today and you'll be wowed at how completely it will take care of your own production problems. The Triplex does more than stands costing two to three times more. Send for the new illustrated Triplex catalog today.

NEW IMPROVED CAMERA SLATE NOW AT F & B!

Here at last is the new F & B Camera Slate designed to professional specifications. Look at some of the exclusive features: Permanently attached ring-mounted numbers • Spring-loaded hardwood clipstick • Solid-musnate construction • Finish hard slate finish • Large 12” x 16” size.

$29.50

BELL & HOWELL REPORTS BEST 3RD QUARTER IN HISTORY

The Bell & Howell Company reported the best third quarter and nine months in its history. According to Charles H. Percy, president, both sales and earnings exceeded any previous corresponding periods.

Sales gains for the third quarter, up 25% over the corresponding 1958 period, were attributed to increased demand for the company's 8mm electric eye movie cameras and automatic projectors, as well as to the company's fall merchandising program.

Eastman Kodak Sales, Earnings Over '58 for Third Quarter

Sales and earnings of the Eastman Kodak Company in the first three quarters of 1959, up substantially over a year ago, were the best the company has had for any corresponding interval.

Consolidated sales for the first three quarters were up 13% over the similar period of 1958; net earnings were 38% above the figure reported for the 1958 three quarters. Total sales of professional motion picture films were slightly above a year ago; films for professional still photography also made good progress. Strong third-quarter business helped to move total sales of photographic equipment well ahead of last year, aided by introduction of many new products earlier this year.

First Mobile Color Tape Unit

The world's first mobile color TV tape recording facilities have been ordered by comedian Red Skelton. To be built at a cost of $500,000, the studio on wheels will include two Ampex color videotape recorders and three General Electric color TV cameras with associated studio gear. It will be housed in three vehicles and is expected to be ready for operational use in about four months.

Dorothy Zall Named an Officer of Animation, Inc.

Dorothy Zall has been named treasurer of Animation, Inc., and elected to the board of directors according to Earl Klein, president of the Hollywood firm.

Mrs. Zall has been controller of the firm for the past two years. Marie Klein, formerly secretary-treasurer, has become full-time secretary in the expanding firm, Mr. Klein said.

L & L Expands N.Y. Facilities

L & L Animation, 480 Lexington Avenue, New York, has expanded its services and facilities with the purchase of a second Oxberry animation stand and camera for both 35mm and 16mm photography.

"L & L" are Lawrence Lippman and Irving Levine, both skilled veterans in animation art and photography. In the producer service field exclusively, L & L is equipped to do cartoon, technical or medical films, TV spots, product zooms, or title "supers."

Consolidated Film Industries Offers Printed Leader Service

Printed leader for all types of 16mm films, providing return instructions, company seals, logos, and other useful data, is offered by Consolidated Film Industries. Lettering may be ordered in any style or combination of styles.

Color of leader will not change with time. Price in 16mm width is 5¢ a foot when 1,000 ft. are ordered, plus a $10 charge for making of initial negative. On single orders of 5,000 ft. or more there is no negative charge.
There's a new Chicago "Custom"... at 445 N. Lake Shore Drive! That means newer, finer facilities for independent producers in:

- **LIVE RECORDING** • **EDITING** • **RE-RECORDING** • **MASTERING**

Available now at Custom's new studio:  
- the only 3-track equipment in Chicago  
- the only control room in the Chicago area large enough to monitor stereo  
- the first studio in Chicago designed for stereo recording.

**ANNOUNCING...**

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Kodak Announces High-Speed
Color Reversal Film, SO-260
A new, high-speed color motion picture film that enables commercial producers to obtain color footage under previously impossible lighting conditions has been announced by Eastman Kodak Company.

Eastman Color Reversal Film, Daylight Type, SO-260, has a normal exposure rating of 100—comparable to the fastest black-and-white cine films now made. A companion, tungsten-balanced film, Eastman Color Reversal Film, Type B, SO-270, has a normal index of 125.

The new film combines fast speed with adequate sharpness, moderate grain pattern and excellent color reproduction. These characteristics permit photography under a wide variety of natural and artificial lighting conditions which have proved previously unsuitable.

Commercial motion picture producers are expected to find the film particularly valuable when photographing fast-moving objects or interior scenes, such as broad orientation shots, which is formerly posed lighting problems. It is expected that such footage on Eastman Color Reversal Film will be inter-cut with scenes exposed on slower, finer-grained films with optimum quality, such as Ekta-chrome Commercial Film, Type 7255.

The new films will be available in limited supply beginning October 12 and in full supply early next year. Processing service will be offered by Kodak in Rochester, New York, and Hollywood, California, beginning October 9.

Processing service may also be provided by other than Kodak laboratories or the film may be processed by the individual user if desired. Duplicate color prints can be made on any conventional print film.

Sidney Meyers to Direct
New Colonial Music Picture
Sidney Meyers, director of the highly-lauded documentary film, The Quiet One, has been commissioned to direct a 35mm motion picture on the music of the colonial period.

Called Music of Williamsburg, the 27-minute film is aimed primarily at television, but will be available for classroom and club use. It is sponsored by Colonial Williamsburg, Inc., the organization responsible for restoration of this 18th Century capital of the Virginia colony.

Mr. Meyers is spending several weeks in Virginia collaborating with Stan Croner, the author of the script, and preparing plans for filming next spring.

Besides being widely known for his direction of The Quiet One, a film on the problems and rehabilitation of a disturbed child, Mr. Meyers collaborated with Ben Maddow and Joseph Strick on The Savage Eye, a feature-length film on the problems of a divorcee in modern society. He also has been supervising editor for MGM's Edge of the City, and the NBC Wisdom films on Sean O'Casey, Picasso and Stravinsky.

Ford to Release New Series of Driver Education Pictures
The Ford Motor Company, aided by the National Education Association, is currently producing a new series of Driver Education motion pictures.

Replacing a previous series distributed by Ford since 1951, the new program will include four titles embodying up-to-date techniques. Films are intended for schools and driver education class use: they are expected to be released in early January, 1960.

Prints will be available on a cost basis (for outright purchase by schools) or via free loan. Write the Film Distribution Department, Ford Motor Company, The American Road, Dearborn, Michigan for further details.

Niles Produces Fund Films
A series of television and radio spots being used in the Chicago Crusade of Mercy was produced by Fred Niles Studios. The series was produced by Edith Klaeser, former school teacher and advertising manager for Michigan Bakeries, Inc., Grand Rapids. The crusade has a goal of $14 million, to be distributed to the Red Cross and the Community Fund.

Oxberry on European Jaunt
Entourage to London, West Germany and Sweden is John Oxberry, president of Animation Equipment Corporation, New Rochelle, N. Y. Among the most active travelers in the film industry, Mr. Oxberry will return to the Continent in early January, prior to a Far Eastern jaunt on February 15.
Award Plaques at National Safety Congress

National Committee on Films for Safety Honors Sponsors

Five outstanding motion pictures on various phases of safety education, adjudged the best of 1959 by the National Committee on Films for Safety, were honored during the recent National Safety Congress in Chicago.

Plaque awards to the sponsors of these films were made at a public ceremony held on Wednesday evening, October 21, in the Grand Ballroom of the Conrad Hilton Hotel. O. H. Coelln, Jr., editor and publisher of Business Screen, made the plaque presentations on behalf of the Committee.

These Were Best in 1959

Winners of the top awards included:

—The Coca-Cola Company, sponsors of the motion picture Lucky You, produced by The Jam Handy Organization, Inc. Mr. George C. Trippe received the plaque on behalf of the sponsor.

—The Metropolitan Life Insurance Company and The American National Red Cross (co-winners), for the film Teach Us: Johnny To Swim, produced by the Institute for Visual Training, Inc. Mr. Thomas Berk received the plaque on behalf of the Metropolitan; Alfred W. Cantwell, national director of Safety Services, for the Red Cross.

—The AAA Foundation for Traffic Safety, for the film Your School Safety Patrol, produced by the Calvin Company. Burton W. Marsh, director of Traffic Safety & Engineering for the AAA was the plaque recipient.

—The Department of the Attorney General of Toronto, Canada, for the film, The Broken Doll, produced by Chetwynd Films of Canada. Mr. A. Witts, inspector of the Ontario Provincial Police received the plaque.

—Owens-Illinois Glass Co., for

Honors for Safety:

(CON'TD FROM PRECEDEING PAGE)

the film *Your Richest Gift*, H. V. Gardner, director of safety, received the award on behalf of his company.

William Englander, secretary of the National Committee on Films for Safety, introduced Mr. Coelln.

Showings of all five prize winners preceded and followed the plaque award ceremonies.

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Industry Film Producers Assn.
Discusses Film Distribution

Two recent meetings of the Industry Film Producers Association in Southern California have featured a review of television's role for industry-produced motion pictures and answers to the question: "how can we achieve maximum distribution and increased utilization for our film product?"

Providing answers to these questions on October 5 were three regional authorities on aspects of the distribution-utilization question. Members of the panel included Mrs. Margaret Divizia, director of the Audio-Visual Center, Los Angeles City Schools, who discussed educational needs and utilization criteria for industry-produced films; William MacCallum, western manager and a vice-president of Modern Talking Picture Service, Inc.

Mr. MacCallum described the special interests of his company's "club circuit" and discussed other

audience segments of the general public who have an active interest in sponsored films.

A third member of the IFPA meeting panel was Dr. Martin L. Klein of television station KCOF, who represented the topic of public service TV. Dr. Klein gave his views on television uses for industry films and cited criteria for good public service TV programs.

A second part of the meeting was held in the studios of KTTV in Hollywood and featured a videotape demonstration by the station's chief engineer.

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Hallen Electronics Occupies
New Factory in Los Angeles

Hallen Electronics Co., makers of magnetic film recording equipment, has occupied a new two-story plant at 652 S. Myers Street, Los Angeles 23.

Housed in the 30,000 sq. ft. structure are facilities for design, development and manufacture of magnetic equipment for instrumentation, motion picture and missile use. H. L. Powell, general manager of the company, noted the need for expanded production lines to handle the Hallen 1216 Recorder and new automatic tape and film equipment.

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Briefing Industry Film Producers on currently useful a-v techniques is Mrs. Margaret Divizia, supervisor of the Audio-Visual Center, Los Angeles City Schools. Other members of recent west coast meeting panel were Bill MacCallum (seated at left) and Dr. Martin L. Klein (above).
Owen Murphy

PRODUCTIONS, INC.

One of America's Great Industrial Film Companies

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How do you define...

"Communications?"

WEBSTER calls it "an interchange of thoughts or opinions... in words or letters."

As we translate it in continuing service to our clients, "COMMUNICATIONS" means the programmed use of all appropriate media... in motivation, information and development... to bring about measurably...

... better employee, customer, and community relations

... more constructive attitudes

... greater job satisfaction

... increased sales

... higher standards of working performance
UNCLE SAM, whose world posture has recently been likened to a man walking a tightrope on the edge of outer space, had his complacent view of educational and scientific film leadership slightly altered during the 13th Annual Congress of the International Scientific Film Association held in Oxford, England, earlier this fall.

To Oxford's hallowed halls and auditoriums came representatives of 21 countries, including an observer group from the non-member United States, carrying with them, some 184 motion pictures in the areas of science education, scientific research and popular science. Welcomed by ISFA president Alexander Zgurdi (of the USSR) were delegates from six other Communist-dominated lands, East Germany, Czechoslovakia, Hungary, Poland, Bulgaria and Rumania.

U. S. Represented by Observer Group

U. S. observers included producer Reid H. Ray and Mrs. Ray; Col. Willard Webb of the Library of Congress and Mrs. Webb; Robert Green, Clyde Hall and Richard Elmendorf. They brought along a hastily-assembled handful of "representative" U. S. medical, scientific and popular science films. Three of these were medical subjects from the University of Kansas Medical School, another was the excellent Hospital Seposis, an American Medical College of Surgeons, American Hospital co-sponsored film on hospital sources of infection.

The Atomic Energy Commission film, Medical Research Reactor: an industrial film, Rubber From Oil (Esso) and another medical film, Varicose Veins, made up the U. S. selections for the international screening sessions.

But while the vast majority of countries represented, both large (USSR) and small (Austria, Finland, etc.) gave evidence of solid progress in use of the highly-developed arts and science of modern cinematography, the preoccupation in the United States with literarily hundreds of amateurishly-produced television lecture films for science education was sharply highlighted at the Congress.

Examples of U. S. Physics Films Shown

In a special program event, Dr. Thomas H. Osgood, Scientific Attache to the U. S. Embassy in London, presented examples of the Harvey White Physics Films out of the series of 158 sound motion pictures now being offered U. S. schools. Delegate reaction ranged from cool indifference to hotly critical. By coincidence, this presentation was followed by a paper describing the extensive Soviet "film courses" in such fields as The Automobile, The Tractor, Technology of Metals, Botany, etc. These are also lengthy series of films, detailing every aspect of the various subjects covered and V. L. Zhemchuzny, Scientific Film Section of the USSR, observed that such courses "have demonstrated that they raise considerably the standard of teaching, increase pupil's progress, and reduce the time necessary for mastering the subjects." What kind of films are these?

"A considerable role in increasing the visual presentation of our films is played by the use of speeded-up and slow-motion photography.

Alexander Zgurdi, USSR (left) is president of the International Scientific Film Association, John Maddison of Great Britain, is secretary.

Atomic Energy Series Is Widely Used

But Oxford was more than a film critique gathering. It could serve to remind the U. S. observers that while the land of Edison and Eastman was lagging in its classroom film lessons, it had the equipment and the technicians to turn out a universally-used Atomic Energy Commission film series that was unveiled at the Geneva Conference (one of these, Medical Research Reactor, was shown at Oxford). One of the U. S. visitors found little to cheer about in the General Assembly sessions of the Congress.

Responding to a BUSINESS SCREEN query, respected, experienced U. S. film producer Reid H. Ray had this to say about his journey to Oxford:

"For a film producer, attending the showings at the Oxford Congress should be an inspiration and I came away with enthusiasm and an urge to continue to produce films in a medium that has unlimited scope. But looking at films was not the only purpose of the trip. The over-all picture was not so optimistic.

Needs "Unselfish Sense of Purpose"

"After a life of 12 years, there should be a much stronger ISFA organization in operation. A real, stable, unselfish sense of purpose would have given the Congress sincerity, stature and a strong organization reflecting high standards of film content, quality and purpose. These ideals did not appear in evidence during the somewhat stormy sessions of the General Assembly.

"Those in the group who were serious film makers could assure widespread influence if some of the politics were suppressed, rigid rules applied to film categories, and a realistic definition of the words "scientific film" adopted.

"The science programs shown by the British television people was much the same as the mediocre efforts of educational television within the U.S.A. The popular, entertaining ap-

Worldwide Science Films:

CONTINUED FROM PRECEDING PAGEn

proach is forever the theme, plus some featured-personality. Isn’t it time that film makers, who have for two score years understood their medium and the tools of it, to come forth and be made responsible for filmed media in the educational field?”

Iron Curtain Countries Very Active

A producer from the United States could find more than inspiration at Oxford. A closer look at the swift progress being made in all forms of educational, research and popular science films under restrictions and limitations in Czechoslovakia, Poland and even East Germany, not to mention the U.S.S.R., was cause for reflection. A third of the countries at Oxford were Communist-dominated.

Poland brought 14 films to the Congress; will produce a total of 262 technical, educational and popular science films this year. In addition to 56 of the “popular science” subjects, Poland will make about 70 scientific films in this total.

Czechoslovakia reported production of 40 popular science films annually; Hungary created another 20 of these subjects and the U.S.S.R. reported production of 398 full-length and short educational, research and popular science films in the year. 24 issues of a popular science newsread (Science and Engineering) were announced for Soviet public consumption.

Present Papers on Research Techniques

While film analysis and review was a major concern of ISFA delegates, sectional programs were devoted to a number of special topics. In the Research section, Dr. Bryan Stanford presented a paper on “Operating Theatre Techniques” and problems related to the photographing of surgical operations. Another Research program was devoted to “Time Lapse Studies and a Survey of Time Distortion as Used in Research” and on “Photographing Graters or Ares and Act Welding.”

Film content among the pictures exhibited at Oxford covered a wide range, emphasizing the need for greater definition of “science films.” But some notably good pictures were shown. Czechoslovakia showed three rated as “unusual,” including a 14-minute color film, On Shining Traces, that explained basic principles of electric discharges. Other Czech films worth seeing were the artistic Drops and Bubbles, an 18½ minute 35mm color exposition on the formation of drops and bubbles in liquids and Motion and Time, dealing with problems of the Einstein Theory of Relativity.

Great Britain’s Schleven, explaining this cinem photographic technique, was noted by producers as a “high spot in the entire Congress.” The Polish film on Ice Age mammals, Witnesses of Ice, was a fascinating study and that country’s Molanana From the Sandy House, a treatise on the larva of the Caddis fly, used excellent color photography with extreme under-water close-ups.

The French film, Tooth by Tooth, would make interesting fare for industrial audiences, showing work on a high-speed milling machine. Most news-worthy of the films was undoubtedly the Soviet’s 21-minute picture on Quadded Astronauts which showed Russian scientists working with dogs prior to space flights. Except for one genuine scene made inside a Sputnik, most of the film was shot in a studio.

Oxford University was the scene of the 13th Congress. (All pictures are by Reid H. Ray)

Below: Col. Willard Webb (back to camera) addresses ISFA president Zagardi during an Oxford session. Other officials at table (1 to r) include Jan Jacoby of Poland, Educational Section chairman Lawrence Hallett, John Maddison (Great Britain); and Francine Gazan of France.

They Speak for Science

His Royal Highness, Prince Philip, Duke of Edinburgh and Patron of the recent 13th Annual Congress of the International Scientific Film Association held at Oxford, England, preaced the event with these optimistic thoughts:

“No one can say that films, as a medium of communication and instruction in scientific matters, are an unqualified success. As the tremendous interest in science continues to grow and as more and more people aim for careers in science, the importance of scientific films for education and popular instruction will become even greater.”

A Russian’s View of Science Films

The Russian delegate, Igor Vassilkov, in an Oxford paper on “The Popular Science Film” was equally enthusiastic:

“There have always been periods in the history of nations when scientific genius soared high. And each such upsurge of great scientific discoveries saw science and scientists themselves turning to the arts and literature, as if for help in spreading through the medium of poetic expression and artistic imagery the spiritual culture of mankind; in permeating social consciousness.

“But is it not just such a period of scientific and technical progress that we are now witnessing?

“Forces previously altogether unknown to man—ultrasonic and ultraspeed—have come to serve him. Chemistry, crystallography, physics have united in an effort to demolish the seemingly unbreakable wall between the organic and inorganic worlds. And the utilization of nuclear energy, the ultraspeed jet aircraft, the gigantic proton-synchrotrons, automation and remote control in industry, the launching of artificial earth satellites:”

“To relate them to the people, the arts are called upon, and first of all—the most popular art—that of the cinema...”

Should the U. S. Take Active Role?

Although its participation has been “unofficial” to date, the United States has taken part in the 1958 program of the ISFA at Moscow and in Oxford this year. Certainly this organization has strong leanings toward the Soviet orbit but nearly two-thirds of its membership are from the West, partners in NATO or good friends and neighbors of the USA.

Can the United States help make this a less “political” and more useful organization for the benefit of world science? If that goal is possible and proper representation of our most experienced people in scientific and medical film production is assured, world science will benefit from our constructive participation.

Certainly a more representative selection of the best in U. S. science and medical films should be arranged for the 1960 program.

The world has been given this powerful film medium for universal viewing. The tragedy of our time is that we in America see little or none of the best which is being done on film in many lands abroad and export too few of our own films where they can do the most good.

BUSINESS SCREEN MAGAZINE
**There’s Music in the Air at the**

**World Premiere of U. S. Steel Film in Pittsburgh**

The enthraling music of a superb new animated color featurette is filling a theater and a hotel ballroom on Friday evening, December 4, when the United States Steel Corporation hosts the world premiere of *Rhapsody of Steel in Pittsburgh.* The premiere showing of the film will be held at the Stanley Theatre where the distinguished composer, Dimitri Tiomkin, will conduct the Pittsburgh Symphony Orchestra in an overture written for him for the occasion.

Later that same evening, the Pittsburgh Symphony will again be conducted by Mr. Tiomkin in his overture to *Rhapsody of Steel* at the Orchestra's annual dinner-dance at the new Pittsburgh Hilton Hotel. The entire score for the film was written by Mr. Tiomkin and recorded by the Pittsburgh Symphony. It was the first time this group has ever recorded a score for a motion picture.

Produced by John Sutherland Productions for U. S. Steel, the new 23-minute film begins its story with primitive man’s discovery of meteoric iron, hits the important highlights of the history of steel and ends with the metal returning to outer space. Color is by Technicolor. The orchestra's appearance under Mr. Tiomkin's baton are among the many “premiere” events of that evening. Company officials and many national celebrities are joining in the gala occasion. Complete with Kleig lights, marquee and business executives were preview guests of the Kiplinger Washington Editors on November 30 when a new motion picture *Washington—At Work* was screened in the Statler Hilton Hotel. The entire score of the film will be available through Association Films, Inc. for nationwide distribution to business and other adult groups.

**Chicago Art Directors Honor T. V. Films**

Seventy-six medal awards and four merit citations, television film commercials took one third of the 33 awards given print and visual media on November 23 by the Art Directors Club of Chicago.

Transfilm-Caravel, Incorporated, of New York received two of the medal awards, one for U. S. Steel (BBDO) and one for Ford commercial (J. Walter Thompson Co.), the latter in the new “visual squeeze” technique. The Thompson agency also was twice-honored with medal awards for Ford and Seven-Up commercials.

Out of the eleven TV awards, three were for auto commercials—a medal for Ford and merit awards for Dodge and Renault. Two medals went to soft drinks, Seven-Up (produced by Sarra, Inc.) and Faygo (produced by Story Board, Inc.). The Alexander Film Company received a medal award for a Shamrock Oil and Gas commercial (McCormick Advertising) and a merit award for the Dodge spot (Grant Advertising). Northwest Orient Airlines (production by Desilu); The May Company (production by Animation, Inc.) were other medalists.

ADCC’s president Len Rubenstein (Clinton Frank, Inc.) and Ralph Eckerstrom, director of design, Container Corp. of America and chairman of the competition, made the award presentations. The jury included nine artists.
New Model Time: those critical, traditional fall months when Detroit's automakers lay down competitive gauntlets for sales leadership, calls for the ultimate in selling techniques and business showmanship worthy of the many months of design and engineering effort which have gone into new car and truck lines.

It's a complex and challenging assignment as Detroit turns to the "selling sixties" and this year's car and truck program of the Ford Motor Company's Ford Division is no exception. Having achieved a leading competitive position in '59, Ford aims to hold that line! From its popular Fairlanes, through the Starliners, Sunliners, smart new Galaxies and classic Thunderbirds, Ford believes it has the "horses" for the 1960 race.

For the year ahead, there's also an important new entrant: Ford's "new-size" sales competitor, the low-priced Falcon. Add to this impressive product line-up, the 1960 line of Ford trucks which the Ford Division bills as giving its sales force "one of the broadest job coverages in the industry."

Stars of Broadway and Hollywood

Designers, stylists and engineers have done their job in preparing the Division for 1960. Now it was up to the sales and sales promotion chiefs in the Ford Division. Drawing from a well-stocked arsenal of stage and screen stars who have been and will be featured in the company's extensive television programs, utilizing the experience and skills of Wilding, Inc, for the creative planning and production of the introduction program, the Division opened the 1960 campaign with a "spectacular" flourish right on its own American Road.

To Dearborn, Michigan, this fall came Ford dealers from all over the country. For them a "Dearborn Holiday" on stage and screen with host-star Ray Bolger heading up a cast of stage and screen celebrities that included Jan Powell and the Dukes of Dixieland. Other stellar performers appeared in wide-screen motion pictures that helped to introduce special features of the 1960 cars and trucks.

"Stepping Into Sixty in Style..."

For its dealer-management guests, the Ford Division carried the lead theme into lively action, opening the program with a fast-paced, colorful song and dance revue, "The Wonderful New World of Fords." Original lyrics and eye-filling sets were created by Wilding for "The Four Eras" of Ford, with a nostalgic 1910 sequence on the Model T, a lively bit on the 1920's and the Model A and the late 40's with a "postwar dream come true" theme. The fourth era brought the story through the "T-Bird" development and into "the wonderful new world of Fords for 1960."

Performances by stars from Broadway and Hollywood were "integrated" with relevant selling themes throughout these live show segments. In this "winter carnival" production number, the 1960 Ford station wagon makes its debut.

After the Designers and Engineers Have Done Their Jobs... It's Time for Showmanship to Take a Hand...
“Stars and Cars, F.O.B. Detroit”  
Brings Salesmen the 1960 Fords  
at Regional Theatrical Showings . . .

... big highway carriers in the 1960 line got their share of premiere screen time.

the farm and into the myriad of vital tasks performed by highway carriers.

Purposeful “entertainment” during the dealers’ “Dearborn Holiday” wasn’t all on stage and screen. Dealers previewed the company’s major advertising programs planned for the coming year and met other leading person-

entertainment. The singing star, Janis Paige, was featured in “From Now On It's Ford for Me” and Tennessee Ernie Ford presented features of the new line in the “simple A-B-Cs” sequence. Through all these, introductions and tie-ins were ably handled by the deft, personable Mr. Pidgeon as host and narrator.

From Pioneer Past to Modern Roads

Fords highly-rated “Wagon Train” television program and its star, Ward Bond, was smoothly merged into the Dearborn program as a filmed sequence out of the covered wagon era dissolved into modern trucks out of the 1960 line. The film’s story line appropriately carried viewers from early American roads to trucking’s major role in the nation’s commerce, on

abilities, like Jack Benny. But they also visited research and engineering facilities, test-drove the new cars.

Entire Presentation Put on Film

The dealer visit to Dearborn was only a prelude, however, to the important job of bringing the 1960 story to the more than 30,000 Ford dealer salesmen out across the land.

In subsequent weeks, “Dearborn Holiday” was brought to regional meetings throughout the country—on film—and shown in leading theatres where salesmen gathered to view the new lines. For this hour and fifty-minute presentation that preserved the spontaneity and glamour of the premiere show, Stars and Cars, F.O.B. Detroit was filmed in 35mm wide-screen Eastmancolor and is a fine reproduction of the original “spectacular.”

With the Fairlane 500 flanked by the Galaxie Fordor and Starliner and Ford’s familiar “You’re Ahead” theme song as background, the appropriate finale of the film’s rolling title marked “the end of 1959 and the beginning of the selling sixties.”

Fortified by Many Other Sales Aids

The 1960 new car introduction program is a key phase for the Division but its selling and training activities just begin with this effort. Specific product and service films are being widely utilized in future meeting sessions.

Above: opening the “Dearborn Holiday” spectacular was this fast-paced song and dance number with its lyrical theme that invited dealers and their salesmen to “look to the future and smile.”

Above: a Wilding crew on location films sequence on one of the 1960 Ford trucks to be featured during the “Holiday” premiere.

Below: on the dramatic, back-lighted finale set, the 1960 Ford show cars were silhouetted for a long shot. Fairlane 500 is at top of pylon in background; the new Ford Falcon, front and center.
A.D.A.'s Unusual New Centennial Film Presents—

The American Dentist and His Profession

An Historic Episode Is Prelude to Significant Phases of the Present

On the occasion of its 100th centennial celebration earlier this year, the American Dental Association found itself in the center of the headlines by refusing to be booted out of the Waldorf ballroom by a "Welcome Khrushchev" gala.

News of another type—not so sensational, but of more lasting significance—was the release of a documentary survey of dentistry in the mid-century in the form of an unusual and provocative motion picture entitled Pattern of a Profession (51 minutes, color, produced by Dynamic Films, Inc.).

Explores Current Research, Achievements

The film survey explores the profession thoroughly—its backgrounds, its ethics, its current research and its special achievements. In form, the story is woven from the thread-like connections that lead from a visual impression of the dental office to the horizons of the profession. The writer, Leo Hurwitz, conceived the structure as "an exploration of the unknown behind the familiar."

Well executed through the creative camerawork of Ray Long, the sequence becomes the cornerstone of the film as the viewer continues to return to this office throughout the picture.

Five Major Sequences in the Picture

Within this framework, the film presents five major sequences in its 51-minute length.

The first is a creative section indicating the backgrounds of dentistry by re-enacting the dramatic failure of Dr. Horace Wells as he sought to present to physicians in 1845 his discovery of anesthesia. The film utilizes an impressionistic sound track and the empty amphitheatre in Boston, where the event actually took place, provides the locale for photography.

The second sequence is a visualization of several major dental schools seeking the answer to the question: "What must a dentist know?" Dean Harry Lyons, of the Medical College of Virginia's School of Dentistry, represents in the writer's concept the dentist-educator, and in a revealing presentation gives an impression of the vast amount of knowledge necessary work as a healer in the mouth.

"It is our job as dentist-educators to shake away partial knowledge, the ignorances of the past and to replace them with the newer certainties that emerge from research and practice... to unify these scattered findings... to find a way to transmit a fluid inheritance of young students, and at the same time to stimulate the thirst for knowledge yet to come."

Working Toward Life of Dental Health

The third sequence explores the world of dental research. Under the sharp probing of Dr. Roy Blayney, former head of the Zolle Clinic in Chicago, the fascinating world of scientific endeavor comes to life and we learn of the work being done to insure a lifetime of dental health.

"We have already found a part of the answer... we will go on searching."

Serving the Community in Public Clinics

The fourth sequence gives us a view of the dedicated public health dentist and some insight into how a profession serves the community at large. Dr. Leonard Menczer of the Hartford Public Health Clinic presents his material with warmth, and the views of the children in the clinic and the manner in which they are handled are a fine insight to the profession's sense of responsibility.

"To be sure, there is much to be done, but public health dentistry, in cooperation with the professional organization, the local dental societies, and the individual members of the profession everywhere, is helping to chart a course that will eventually bring to everyone the assurance of a lifetime of dental health."

Future of the Dentist Organization-Man

The final sequence is a short but effective cinematic statement by Dr. Tom Hill on the future of the dentist organization-man... the ethics, the responsibility and the purpose of this role. Here, briefly, but clearly etched, is the very heart of a profession and Dr. Hill proves From this visual impression of a dental office as its focal center, "to the horizons of the profession," the film is an exploration in depth of American dentistry.
New Zealand: Land of Legend and Contrast

Pan American World Airways Shows "Something New Under the Sun"

Pan American World Airways, already holding a firm lead in the field of travel films with a library of colorful sound motion pictures that literally "cover" three-quarters of the globe, has just added another "star" for its crown with a 25-minute color exposition on New Zealand, appropriately titled Something New Under the Sun.

Continuing the approach of previous films on Japan, Spain, the United States and Tahiti which Henry Strauss & Company have produced for Pan American, this latest Strauss production probes behind the scenic facade of the island country to provide insight into the life of its people.

A Country "Like No Other on Earth"

Legend has it that the god Maui, fishing with his brothers, hooked an island from the sea. As they quarreled over who should have it, it escaped them all, falling back into the Pacific in the form of a broken fish. This is New Zealand . . . two islands 1,000 miles long . . . forming a country like no other on earth with elements, natural and human, that make it into a veritable world of its own.

This 1,000 feet of film brings coherence to the story of a land whose geography is a blend of the Riviera, Switzerland, Africa, Norway and Yellowstone Park . . . whose culture sees nothing strange in the spectacle of an ancient Maori ritual of defiance being danced by doctors, lawyers, judges and members of Parliament in the fashion of their native ancestors.

Thrust and Drive of a Young Culture

The film's characters cast the character of the country as the pioneering spirit of New Zealand is shown in revolutionary farming methods . . . with planting and fertilizing done from airplanes. But the deeper essence of that spirit is distilled in close-ups of the virile faces of people at their work. The thrust and drive of a young culture is caught in visual vignettes of cities and factories . . . it comes through strongly in the warmly proud narration of a New Zealander's voice.

Realizing the magnitude of the challenge New Zealand offered, Strauss went there with an overall theme in mind based on the contrasts in which the islands abound.

This plan made it possible to weave frontier gold-mining towns . . . hunting and fishing in a "tamed" wilderness . . . magnificently untamed fjord-land . . . cities like Dunedin and towns like Ohinemutu into an integrated pattern of color, sound and excitement.

The format enabled playing against each other a waterfall that is pure scenic delight and a waterfall harnessed for power . . . a primordial bubbling mud-flat against a 3,000 foot geothermal bore for electric power generation.

It also left room for such unplanned "grace notes" as a comic-epic battle between two infuriated rams or a Maori boy plucking a fish from a cold stream to roast it in an adjacent hot geyser pool . . . as his people have done since the beginning of their time.

Pan Am Offices to Arrange Showings

Something New Under the Sun was filmed and directed by Henry Strauss, with script by Jerome Alden and original music by Earl Robinson. It is being shown non-theatrically (via local Pan Am offices nationally) and on television . . . and will be translated into several different languages for release abroad.
Though color cameras focus on famed places around the globe, no scene in "Wonderful World" is more inspiring than America's Grand Canyon.

**"WONDERFUL WORLD"**

Coca-Cola Bottlers Have a Big New Color Picture That's Taking Viewers to World's Scenic Wonders

Below: with Sweden's imposing Town Hall across the water in Stockholm the crew pauses on a "take." Right, below: Egypt's pyramids backdrop Jam Handy technicians as they film another "Wonderful World" scene.

Coca-Cola Bottlers all over the U. S. A. are taking their friends and neighbors on a colorful and inspiring screen journey around the world, thanks to a new 43-minute sound motion picture titled Wonderful World.

To make the picture, film crews of The Jam Handy Organization travelled 174,644 miles, shooting scenes in 31 countries. An original music score was recorded by a 56-piece symphony orchestra and sixteen voices. Forty-three of the world's most colorful cities and world famous landmarks from Britain's Parliament Buildings, the Pyramids, Victoria Falls and Kruger National Park to Hong Kong Harbor and Waikiki Beach were brought to the screen.

Songs and dances traditional to the lands where they were photographed and recorded are an impressive feature of Wonderful World. Fourteen countries are represented with their ballets, ceremonial dances and folk music. Appropriate to the product? A prologue to Wonderful World sums up the sponsor's international objective:

"The universal desire for something beautiful, something ordered and in good taste is expressed in architecture, the arts, sports, the varying patterns of hospitality. In these designs for living, there are impressive parallels everywhere in this truly wonderful world."

And a Wonderful World it is for viewers fortunate enough to see the picture via contemplated theatrical release these coming winter months or through 16mm showings which will be arranged by local Coca-Cola bottlers who have acquired prints.

Overseas audiences will be seeing the film in England, Germany, France, Italy, Spain and in many Arab lands. Ted Duffield of Coca-Cola's Advertising Department was coordinator of the extensive project, working with Pierre Mols and Frank Murray, director, for the producer, The Jam Handy Organization.
ANYONE ELSE IN THE COMPANY INTERESTED IN THE PRODUCTION SHOULD COMMUNICATE WITH THE PRODUCER THROUGH THE AUDIO-VISUAL MAN.

THE PRODUCER MUST ABIDE BY THE SAME RULE. THIS LEAVES THE RESPONSIBILITY FOR QUALITY OF AUDIO-VISUALS SQUARILY WITH ONE MAN. IF THE RESULTING PRODUCTIONS ARE INADEQUATE, IT IS EASY TO KNOW WHOM TO FIRE.
—HENRY STRUB
ALUMINUM SECRETARIAT LIMITED

THE RESPONSIBLE MAN: IS YOUR COMPANY ROLE

Upgrading audio-visuals in companies is most easily done by defining the calibre, scope, and responsibility of the employee who mediates between the company and the producer.

This "go-between" or "audio-visuals" man understands his company's policies, products, etc., and also understands audio-visual media. This puts him in a unique position. He and only he should talk for the company to the producer.

RALPH L. HOY
Exhibit & Motion Picture Mgr.
Aluminum Co. of America

QUALITY IN FILMS IS A STRAIGHT ONE-WAY PATH

Quality is no accident. A straight line is the shortest distance between two objectives and quality is a straight, one-way street.

To achieve quality there can be no deviation. A fine film must have a clear-cut objective, one which can be seen from the starting line, and firmly fixed in the first few seconds. Length of film and its cost should be marked by the sum of the milestones to be covered—the points which make up the well-integrated whole.

In making a quality film no compromise should be allowed. This calls for a top writer, producer and director. Then, working as a team, the selection of attractive, clean scenes, allowing for sharp contrasts and change of pace, will determine the type of film to be used. A cleanly-cut visual effort backed by a score which will accentuate the whole will determine what is needed in narration.

A cleanly-cut visual effort backed by a score which will accentuate the whole will determine what is needed in narration.

A BEAUTIFUL STUDIO
By then the cost will become slowly—but surely—sunk in the deep sea of bickering and recriminations. Unfortunately, too many Audio-Visual projects are doomed to this bitter fate at the start.

—H. L. Vanderford
Film Production Manager
American Telephone & Telegraph Co.
UPGRADING AUDIO-VISUAL ACTIVITIES:

—promoting the use of audio-visual tools and telling people we’re available to do this kind of work—have, I believe, upgraded audio-visual activities at General Electric.

—R. W. Bonta
Manager, Visual Education Advertising & Sales Promotion Dept.
General Electric Company

WE PROMOTE BETTER USE; LET PEOPLE KNOW US

☆ Upgrading of audio-visual activities at General Electric consists of two steps—first—promoting the effective use of these communication tools, and second, selling our availability and talent to our clients within the Company.

Since we operate on a decentralized basis, the Visual Education operation has no “captive business.” Rather, we work with our associates in our Advertising and Sales Promotion Department on the campaign plans of more than forty product departments. Fitting audio-visual tools in the basic advertising campaign plan is an important element.

Naturally we try to do the best possible job within budget on every audio-visual assignment. This kind of performance is a must if we hope to get more business from that department as well as from others who hear about the job.

We promote and explain the value of audio-visual tools through our monthly Visual Education Report issued to all our clients and prospects. Every year twenty of our top copywriters go through a 14-session Visual Media Course for a better understanding of these tools. We have recently made up a fifteen-minute film showing audio-visual tools being used by General Electric sales engineers in the field.

Tape recorded talks of many of our key executives made at a management conference were sent to them with our taped promotional message on it. Tours for prospective clients through our Audio-Visual Center in Schenectady also help us to sell. This planned promotional and publicity program of our work has been helpful in stimulating the use of audio-visual activity in the Company. These things

Alan Morrison:

BECOME A “PROFESSIONAL” IN KNOWLEDGE, EXPERIENCE

☆ Audio-visual activities can only be upgraded in the eyes of management if the service rendered proves to be an effective aid in communication. To do this a top audio-visual specialist will not be satisfied just to know what mechanical aids to use but to become an advisor in the techniques and the use of aids that help to deliver the message.

An audio-visual man must perform as a professional. He will then become known as the “man to see.” In this way the stature of the man increases and he becomes valuable in his service to his company. His management will not want to communicate unless they consider the use of audio-visual aids in the preparation.

There is a continuing challenge to audio-visual experts to broaden their experiences, knowledge and application of this special kind of aid to management.

If the activity brings benefits to management there will be no need to be upgraded. It will find its important and proper place in the management structure.

—Alan W. Morrison
Asst. Mgr., Administration, Public Relations
Socony Mobil Oil Co., Inc.

NINE KEY POINTS FOR AUDIO-VISUAL PROGRESS

☆ Executives are well aware that their ability to solve managerial problems is not so much a matter of what they know, or what they can do, as it is what they can get others to do.

Every discerning manager knows that obtaining understanding, cooperation and helpful response from his employees, or the public, results primarily from good communication. They realize their success in solving the problems of management reveals how well they can communicate to inform and direct; to explain, influence and persuade; to instruct and train. Successful managers have heartily welcomed the help and assistance they have received from the use of time-saving and effective audio-visuals.

Audio-visuals will be upgraded only when, in their planning, production, distribution, use and evaluation, it will be recognized by our companies, that

— the problems of management have been identified and understood;
— the problems have been the subject of comprehensive research and thoroughly analyzed;
— the audio-visuals have been competently planned and designed to inform and motivate those audiences whose cooperation and assistance will be required for solution of their problems;
— they have been faithfully produced in accordance with the script, and accepted;
— they have been economically produced, and within the authorized budget;
— their distribution has been thoughtfully planned, and they have been presented to their intended audience;
— they were exhibited with presentation techniques that aroused interest in the problems;
— their use was critically evaluated and reported to all concerned;
— their contribution to the solution of managerial problems is recognized by top management as a desirable and profitable investment in understanding and accomplishment.

—J. T. Hawkinson, Manager, Audio-Visual Services, Illinois Central Railroad Company

SELL AUDIO-VISUALS AS WE ‘SELL’ WITH FILMS

☆ When an audio-visual is produced, careful study usually goes into the subtlety of the approval needed to motivate the intended audience, but this kind of thinking doesn’t start as a rule until the plan to make the audio-visual has been approved by management.

Possibly more care should be given to the subtleties of “selling” audio-visuals in the first place, thereby insuring a larger percentage of project approvals.

—Frank S. Rollins, Manager Motion Picture Department E. R. Squibb & Sons

ALWAYS MEET THE NEED; DESIGN BETTER PRODUCT

☆ The Audio-Visual Man is generally in the position of running a service operation. He can best upgrade his operation by making sure that he always serves a need and designs his product to do a specific job.

He must gradually advance his work so that he no longer produces “aids” but a product that takes its place alongside all other recognized media. It must be considered on an equal footing with all other forms of communication.

—Frederick G. Beach, Manager Visual Aids Department
Remington-Rand
WHEN PRODUCING VISUALS
USE CAPABLE SPECIALIST

It believe the re-application of
old principles and attitudes is most
important to continuing growth in
the audio-visual field. For example:

Make the media fit the need.
Too often we are inclined to use
the audio-visual aid that we are
most familiar with or is the least
expensive or that the boss likes.

Every-"has to extend into the editorial
field. I find that this
often extends into the editorial
accomplishment. A good advertising
copywriter is very rarely a sound
trained to think in terms of their
particular media. I find that this
we are most often inclined to plan
our audio-visual projects from an
established budget. Nine times out
of ten, we reduce effectiveness
with this approach. The greatest
motion pictures, slidefilms, etc.
that I have seen have been pro-
duced by people whose first thought
was result.

Let people know that an audio-
visual aid is a means to an end,
not the end itself.

The fact that we use the three-
letter word, “aid,” so often in our
proposals and conversations makes
it quite common and we fail to
realize that an audio-visual is an
important part of everyday life.

Establish film’s goal
and intended audience

It’s all too easy for the audio-
visual specialist-client or pro-
ducer-to become so engrossed in
the film itself that he loses sight
of the main objective. He becomes
so entranced with the design of the
vehicle that he forgets which di-
rection it’s supposed to be heading
—and the results can be disas-
trous.

Everyone concerned should
know from the start exactly what
single purpose the film must ac-
complish, and what kind of people
must absorb and understand its
message.

Secondary objectives are all right
as a by-product, but not if they
distract attention from the main
point. Too many films degenerate
into a good-looking but confusing
mishmash of sales-promotion,
training, public relations, em-
ployee indoctrination, etc.

—Peter Hickman
Training Director
Smith Kline and French

PROFIT BY EXPERIENCE:
SET LEADERSHIP GOALS

Success in the audio-visual field
is governed by the same principles
as in other fields: help wherever
we can; do it effectively; do it on
schedule; do it according to a
sound, well-considered plan; do it
within the budget; do it with each
audio-visual team member con-
stantly striving to make a greater
contribution.

The audio-visual team should
constantly review and criticize its
work, observe results and

Frank Greenleaf:

APPLY WHAT YOU LEARN
TO COMPANY’S BENEFIT

The best way I know of to “Up-
grade Audio-Visuals in Our Com-
panies” is to strive continuously to
learn more about the field our-
selves and thereby be ready to uti-
itize our knowledge for the benefit
of our company. In other words,
we should keep up-to-date as much
as possible.

There are several ways of doing
so. One good way is to belong to
and actively take part in groups
which discuss problems and ex-
change ideas in this field. The In-
dustrial Audio-Visual Association
is an outstanding example of such
a group.

Another good way is to read the
many fine books and publications
available on the subject which con-
stantly reach our libraries and
newstands. BUSINESS SCREEN, for
instance, not only contains a wealth
of information itself, but also lets
one know of other new publica-
tions as they become available.

And don’t overlook the sales-
man. All of us in this work receive
calls from many salesmen anxious
to demonstrate new equipment or
offer services. Far from being
pests, they can often solve a prob-
lem or introduce you to a new tool
which can be a valuable aid.

Summing up, a good A-V man
(1) overlooks no information
which in turn will help him to be
of more value to his company. (2)
Makes sure that he translates all
this information in his respective
company.

—Frank B. Greenleaf
Supervisor
Film Distribution
United States Steel Corp.

All of these contributors are members of the Industrial Audio-
Visual Association. This feature continues in our next issue.

George Dorman:

LETS USE THESE TOOLS
WITH MORE CREATIVITY—

It seems that the time has come
to concentrate on the utilization
of audio-visual equipment and ma-
terials rather than talk “gimmicks”
or “gadgets.” Now that we have a
pretty complete set of tools, our
use of them depends entirely upon
our own creativity.

It is time for a more positive
and aggressive approach. Too much
emphasis has been placed on the
“aid” instead of selling the medium
as an end to better communica-
tions.

—Alden Livingston
Manager, Motion Pictures
Advertising Department
E. I. du Pont de Nemours
& Co., Inc.

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United States Steel Corp.
IJarolil Duffer:

We have in our corporation a pet theme aptly labeled "a spirit capture that spirit to its fullest degree around for the unusual way to tell the usual story, to captivate the

We must demonstrate to management the existence of a highly developed body of knowledge, utilizing a variety of closely related techniques, the whole constituting a well-defined branch of the science of communications.

When, as a result, the Audio-Visual capabilities of the company constitute a well-defined branch of the science of communications.

When, as a result, the Audio-Visual capabilities of the company have been concentrated in a single organizational unit (no matter how large or how small), we will have created a condition for maximum improvement.

—T. W. Willard
American Bosch Arma Corp.

Charles Shaw:

WE NEED MORE FOLLOW-UP WHEN FILM'S ON THE JOB

The enthusiasm we all have for a new audio-visual production is pretty good insurance that it will get shown—for awhile. But when the tensions of production and the excitement of previews have died away we may overlook a tremendous truth: the useful life of our latest creation has just begun.

Even our own enthusiasm is liable to wane after the dozenth or so showing and we develop the attitude that it's "old stuff." But, regardless of how we may feel, our audio-visual presentation still carries the same punch and is just as effective as ever with each new audience.

The finest A-V presentation is worthless if it isn't used; we must follow through for the maximum number of showings if our presentation is to pay its way.

A presentation is like an auto; you have to put it on the road and ride it continually if you expect to get anywhere.

—Charles N. Shaw
Audio-Visual Director
Armour and Company

IMPROVE OUR CAPABILITY TO HELP OUR MANAGEMENT

First of all, we as audio-visual people should do all we can to improve our own individual capabilities by first taking advantage of special training offered by our own companies and by taking external courses related more specifically to A-V work; art, printing and typography, etc., available from local colleges and institutes.

If our management is not using A-V's, it is our task to acquaint them with the advantages of using them, prepare case histories, examples, etc., of how visuals have helped in other companies.

Most important, we should strive for acceptance, on the part of management, of depending on our services. When we are given a job by management, they should know that it will be completed to their satisfaction on time without need for further responsibility on their part.

—Raymond W. Roth
Senior Staff Assistant
Graphic Arts & Distribution
United States Steel Corp.

Deforest Treichler:

TAKE YOUR RESPONSIBILITY—LIVE UP TO THE JOB

In my opinion the upgrading of audio-visual activities in many companies may not be possible present due to the lack of a clear cut audio-visual aid policy and objective; however, if this is spelled out in writing, then and only then can an audio-visual advisor or manager attempt to build or expand a worthwhile A-V setup.

One of the most effective methods of upgrading the audio-visual activities in any company is for the audio-visual manager or advisor to have his activities so organized and equipped that he is in a position to bring the maximum benefit to the management, key personnel and others in all departments of his company.

In this key role he will render advice and assistance, providing an audio-visual service that will enable his management, key personnel and others to communicate their ideas more effectively in all types of formal and informal presentations.

—Deforest G. Treichler
Training Advisor
Socony Mobil Oil Co., Inc.

LOOK FOR SOLUTIONS TO YOUR COMPANY'S PROBLEM

1. Stop trying to find reasons for greater use of Audio-Visuals—look for company problems the Audio-Visuals will help solve.

2. Teach, by example, the effective use of Audio-Visual aids and use the simplest and most economical to make your points.

3. Never plan a "terrific" Audio-Visual aid—plan a solution to a problem. The Audio-Visual aid will be recognized for what it does rather than what it is.

W. J. Connelly
Assistant Advertising Manager
Union Carbide Plastics Co.
Review Communication Problems at Eventful Princeton Meeting

Highlights of the Association's Annual Fall Program


Program Chairman H. LeRoy Vanderford (American Telephone & Telegraph Company) explained that his committee had decided to forego outside visits this year so that members would have more time to discuss their day-to-day problems in audio visual communication.

Cites Value to Members

"Our members present have common problems," Mr. Vanderford said, "yet, they are surprisingly wide in scope. Many of us are concerned with the administration of public relations and training programs that use every form of audio-visual materials from tape to motion pictures."

"Others are concerned primarily with television, advertising, employee information and sales promotion. Some produce their own films; others work through producers. Most of us either have a lot of know-how or know someone who does."

"This is the reason this organization is so valuable to us and to our companies. Perhaps the greatest benefit we share as members of this very personal organization is the privilege to call on any member for counsel or help when we need it."

"One of the principal purposes of the national meetings is to provide the opportunity to meet and get to know fellow members, to exchange ideas, experiences and information that will help us in our audio-visual work."

Wide Range of Topics

The program Mr. Vanderford and his committee presented comprised a wide overview of the audio-visual scene. Technical demonstrations included those of Roy R. Mumma (U.S. Steel) on a new method of pre-testing films; Dennis Gunst (Fordel Films) on post sound synchronization for motion pictures; William Gibbs (MGM-TV) on the use of cobalt blue lighting for making traveling mattes; Edward Winkler (Eastman Kodak) on the new Eastman ASA 160 color reversal motion picture film; John Hoppe (Mobilux Co.) on the Mobilux method of producing "animation" effects; and Mrs. V. Smith (Polaroid Corp.) on the new Polaroid ASA 3000 film.

Papers on film production and utilization were presented by Dr. W. J. Connelly (Union Carbide) and D. G. Treichler (Socony Mobil Oil Co.).

Panel discussions were conducted by W. J. Connelly (Union Carbide) and D. G. Treichler (Socony Mobil Oil Co.).

Guest speakers at the President's Dinner were Richard J. Jennings (Monitor) and M. D. Schaeckner (Johnson & Johnson).

Five new members were elected to the Association. Jack Borland (Smith, Kline & French), Jack Flynn (Union Carbide), Erik Kristen (Pan American World Airways), Don Peterson (Caterpillar Tractor Co.) and Jerry McGarry (Wyeth Laboratories).

John T. Hawkins (Illinois Central Railroad Co.), president of I.A.V.A., greeted members and guests with a presentation of the importance of audio-visual communications in industrial management.

"In industry today," Mr. Hawkins said, "with its mass communications problems, we would be poorly informed, poorly directed, and poorly trained were it not for the use of audio-visual media."

"In their dominant role of communicating intelligence audio-visuals exert a profound influence in our lives. Every meeting brings us to a new threshold."

"Investment in Understanding"

"Technical advances in the art of communication must be explored, explained, utilized and evaluated. The psychology and technique of presenting both new and old audio-visual communicators is a never-ending phase of our communications problems."

"I like to think of our I.A.V.A. activities as a behind-the-scenes operation in our companies. For any company it is an investment in understanding. The ever-expanding use of the effective communicators in industry has been continually enhanced throughout the years by the members of this organization. Not only to the credit of themselves but, most important, to the benefit of their management."

Roy R. Mumma (U.S. Steel) described a recent project of his company in the realm of humanizing and personalizing communications techniques. Assigned the job of making a visual presentation based on a booklet, Management Guide to Communications, Mr. Mumma's task force committee first made a sound slide film using 130 Polaroid slides, rough art, and non-professionally recorded tape track of a proposed film. Bear by the Tail.

Decide on Professional Job

This film, presented to top management, was so well received that a decision was quickly made to produce the motion picture professionally. Mr. Mumma said that the pre-testing idea was economical, convincing and provided such an excellent blueprint for the final production that filming was fast, efficient and considerably within the budget assigned to the project.

Dennis Gunst (Fordel Films) below: panelists Fred Beach, Bill Connelly, Ray Roth and Frank Rollins discussed improving company use of audio-visuals in 1960.
Industrial A-V Executives Meet:

(cont'd from preceding page)

Mr. Pratt, which starts and stops automatically as each speech sequence appears on the screen.

Although hard to describe, the proof of the system was entirely convincing: a demonstration film enacting a Shakespearean scene was recorded by post synchronizing and with complete fidelity.

Mr. Gunst said it was most useful in providing good sound tracks of scenes photographed under difficult conditions — out of doors, noisy factories, etc. With his system, extraneous noises may be eliminated, if desired, or realistically controlled by proper mixing.

When Egg-Heads Are Best

Dr. Don Williams (formerly at Syracuse University) told how Syracuse undertook a million dollar film production program for the United States Information Service in Iran, Greece and other mid-east countries.

He explained that in some "touchy" areas it was possible for such "egg-head" groups as college people to accomplish much more in reaching the people, getting them to cooperate in film production, than official agencies.

The purpose of the films was to show, by example, how some villages had helped themselves progress in physical well-being. Dr. Williams showed one typical example, a film of the men and women of a remote village in Greece—Kosmos—who had built a 10 Km road, all by themselves, connecting their mountaintop homes to the main road to Sparta for the first time after centuries of isolation and gradual stagnation away from the main stream of life.

Based on the example of the Syracuse film unit, the Iranian government has recently set up a complete film production center which is making pictures on social, health and welfare problems of the people of Iran.

Measuring Films' Effects

William Pratt (American Telephone & Telegraph Co.) described methods the Bell System has developed for measuring the tangibile effectiveness of employee informational films.

With 12 years of experience in testing films for public use, AT&T has recently been using similar techniques to test employees before and after seeing films.

Mr. Pratt stressed that while quantitative measurements are all right in their place, qualitative measurements serve a greater purpose in determining the effectiveness, not only of film, but of any other method of communication.

AT&T has found this, for instance, in determining the value of an informed employee force, that customers who know and talk to company employees have an 11% better attitude toward the company and its management than those who don't. They also have a 4% better attitude toward the company regarding the cost of the service.
The Telephone in Today's Home
Bell System Presents a "Plan for Pleasant Living"

Sponsor: American Telephone & Telegraph Company.
Title: Plan for Pleasant Living, 15 min., color, produced by Owen Murphy Productions.

A model home, planned by the editorial staff of Good Housekeeping Magazine, opened for public inspection last fall in Midletown, N.J. Endowed with imaginative design and decor, the home was widely acclaimed; during the period it was open to the public over 150,000 people went through it.

The Bell System, impressed by the house, and particularly because it was a "well-telephoned" home, has released a film which takes viewers through the premises in a style reminiscent of "Person to Person." Audiences see not only Good Housekeeping's concept of a well-designed residence but also some ideas on good telephone planning including appropriately located telephones in color, dial night lights, door answering by telephone and a portable extension in use at an outdoor location. Some of these items will be part of the telephone company's Home Communications System, which will be available to the public in 1960.

Plan for Pleasant Living was produced principally to reach women and employees—women through the home decorating appeal and a "soft sell" approach—employees through a graphic representation of good telephone planning, to enhance their appreciation of the sales job.

The Bell System Companies' merchandising activities for increased residence extensions have produced excellent results during the past three years—a net gain of over a million each year. This film is tastefully designed to supplement the "well-telephoned home" campaign.

Stars Help Make "Won In a Walk" a Winner
Sponsor: United Fund of Allegheny County (Pittsburgh).
Title: Won In a Walk, 24 min., produced by R. G. Wolff Studios.

The 1959 United Fund Campaign in Allegheny County (Pittsburgh) is getting a warm response, despite local exigencies of the steel strike.

Playing an important role in building public interest is a 24-minute motion picture, Won In a Walk, produced by Raphael G. Wolff Studios, Inc. under the personal supervision of R. A. Roxas, Westinghouse Mfg. Corp.

Dick Roxas, who heads up motion picture activities at Westinghouse, has supervised production of several United Fund films for his home county in recent years. One of these was a national award winner and Won In a Walk upholds that record.

The basic story need of such films is to show contributors where their money goes. A top-flight professional cast which includes (CONTINUED ON PAGE 69)

Below: Ethel Mertz, Eddie Albert and Bill Frearley in a scene from the United Fund film "Won In a Walk."

Fund Film Aids N.Y. Campaign
Showings of "The Onlooker" Reach Large Audience

Sponsor: Greater N.Y. Fund.
Title: The Onlooker, 11 min., produced by MPO Productions.

The Onlooker, a b w film narrated by actor Henry Fonda, was shot on location in turbulent New York City. In five dramatic vignettes, it portrays the problems of the old, the troubled, the handicapped, the homeless and the sick, and shows how these unfortunate souls are aided by the fund.

The motion picture, filmed by MPO Productions, Inc., also spells out restrictions of participating in the fund; groups cannot raise their own funds by sending unrequested merchandise through the mails, employ fund raisers on a commission basis or send out literature for help in the name of a person needing the service. It must also fill a vital community need.

Disburse Over $100 Million
The fund is supported by corporations, employee groups, trade groups and other organizations. Solicitation is made only at locations of employment. Since its founding in 1938, the fund has disbursed more than $100,000,000 for cases in the five boroughs. Major activity of the organization is during May and June but the film will continue to be shown the rest of the year.

Shown on All Channels
All seven New York television channels ran the film in its entirety and NBC-TV presented an hour-long Sunday feature built around it. A one-hour half-minute film was shown in all major theatres in the New York area. In addition, many companies, such as International Business Machines, New York Telephone Co. and New York Life Insurance Co., ran the film for employees on company time.

The picture was made by an MPO team headed by producer-director Ira Marvin, working closely with Hal Golden, the fund's public relations director.

You Be the Jury

Boston's United Fund has a current 8-minute film titled You Be the Jury, produced by Dekko Films. Attorney Joseph Welch, recently starred in Anatomy of a Murder, asks his fellow citizens to judge the merits of the fund in a moving appeal which stresses the need to have "people helping people."
Personality and Sales Success

Latest Dartnell Picture Featuring Borden & Busse Will Help in "Developing Your Sales Personality"

INSPIRATION AND PRACTICAL guidance, via the motion picture screen, has for many years been a prime consideration with the Dartnell Corporation, publishers and creators of widely-used sales training materials. Within the past decade, the Dartnell hallmark has appeared on numerous business pictures, many of them featuring the team of Borden and Busse and at least one (Solid Gold Business) starring the talented Monty Wooley.

The Dartnell library has been enhanced by a new production this month. Recognizing that the personality of the salesman can have a profound effect on the business he produces, the messrs. Borden and Busse have turned their attention to the development of a good sales personality.

Quirks That Lose Sales

In a 30-minute sales training film titled Developing Your Sales Personality, the B & B duo demonstrate the personality quirks common to so many salesmen, all of which can cause them to lose the business. With Borden directing the action and Busse enacting the salesman's role, they show in practical and often humorous sketches how any salesman can improve his sales personality, correct his personality weaknesses.

The Eyes Show Sincerity

These are highlights of key points developed in the film:

— why it is important for a salesman to cultivate a modest manner and why it will result in getting more orders.

— how to form eye contact habits that will impress customers or prospects with the salesman's sincere desire to help.

— how a salesman can develop courtesy habits that make the customer feel he is the king.

— the importance of the salesman's voice in selling and how to

Above: get rid of meaningless body doodles, advises Borden as he shows how composure and self-possession work to the salesman's advantage.

Prints will also be available on a rental basis after February 1, 1960 at the rental rate of $1.00 per person, per showing. A minimum charge of $40.00 is made on such rentals, plus transportation costs on the film both ways. Write the Dartnell Corporation, 446 Ravenswood Avenue, Chicago 34, for further details.

“Beyond Gauguin” Shows Life on the Reefs

Underwater Study of Tahiti Is a Contribution to Science

A new film on underwater life of the Tahitian reefs has recently been released in New York. It is the work of a remarkable woman, Gertrude S. Legendre, and a team of motion picture technicians which included Lamar Boren, a foremost underwater cameraman; Lehman Engle, who composed a special score for the film; and Willard Pictures, Inc., which produced the film from the 35,000 feet of Eastman Color negative that Boren shot in Tahiti.

Titled Beyond Gauguin, the eight-minute film is scheduled for theatrical release. Another picture, 20 minutes in length, and more involved with the ichthyological aspects of reef life, is planned for the near future.

Mrs. Legendre undertook the making of the film as a scientific contribution to the marine biological laboratories of Stanford University, which will receive title to the original film.

The premise of the picture is that the water, the reef and the fish are an end in themselves—a lovely living painting. Thus the fish are shown quite naturally and beautifully with a minimum of contrived battles between "monsters of the deep." What a pity, the film says, that Gauguin missed the most beautiful and colorful part of Tahiti—its shoreline waters.
It's the Picture That Counts...

For quality production, more and more of the quality accounts are entrusted to MPO's care... and below is a list of companies whose motion pictures* are currently being produced by MPO:

AMERICAN AIRLINES, INC.
AMERICAN INSTITUTE OF CPA'S
ASSOCIATION OF PACIFIC FISHERIES
BURLINGTON INDUSTRIES, INC.
E. I. DU PONT de NEMOURS & CO.
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
GULF OIL CORPORATION
HAMILTON WATCH COMPANY
INTERNATIONAL BUSINESS MACHINES CORP.
MONSANTO CHEMICAL COMPANY
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York. MUrray Hill 8-7830
Slidefilms Help Sell Insurance

Effective New Sound Slidefilm Programs. Lighter Equipment Proving Boon to Thousands of Salesmen

There no longer remains any question about the success of audio-visuals as a sales tool for insurance salesmen. Thousands of agents representing several hundred companies are saving time, doing a better job and selling more insurance which stays sold because of their little audio-visual helpers.

The machine with an authoritative voice that never tires and an electronic memory that never forgets has become the inseparable companion of the beginner and old pro alike. The results have been so phenomenal that many companies have established a policy of selling only with the sound slidefilm projector and company-sponsored films. The question is no longer whether or not the insurance agent should use these modern effective methods of communication, but how to obtain the best tools for the best results.

Slidefilms a Standard

In a point-of-sales situation such as exists in insurance selling, the standard audio-visual medium is the sound slidefilm. A strip of full-color 35mm film carries a series of still pictures, always in proper order, to visualize the story being told. Coupled with the filmstrip in the audio-visual presentation is a record which carries narration, dialog, background, and sound effects.

What the prospect sees is a sequence of still pictures as he hears a professionally-prepared story, being dramatically unfolded right in his home or office. Full color photographs, cartoons, and or art-

terials in its own sales training department. This is usually done for a particular policy or company. With this method special emphasis can be placed on the individual company's characteristics such as background, age, size, reserves, and so forth.

The costs of production for a custom-made film are usually amortized over the number of agents purchasing the materials and equipment, but in some cases a portion of the costs is picked up by the company. However, because many home offices have not yet produced their own A-V materials, or because materials produced are for one specific policy only, method number two has come into existence.

Ready-Mades Lead Field

Method 2: By far the largest number of audio-visual sales kits now in use in the insurance business are ready-made, prepackaged materials. These are available, with or without the sound slidefilm equipment, from several independent producers or their dealers and agents. For the most part they are general use life insurance films with a few available on a special subject such as business life insurance. Insurance specialists together with some of the best creatives in the film industry have done an excellent job in the production of these materials. The prepackaged audio-visual sales kits are suitable for use by any salesman or agent for establishing the need for insurance through an emotional appeal.

Identification of Viewer

The important "bonus" of audio-visual is that the customer comes to this conclusion with no pressure from the salesman. Seeing the dramatic situation on the screen, he identifies his own problems with those of the characters. He is brought along, step by step, to a full realization of his own vital need for life insurance. In many ways, the little machine acts as a "third party" to the sales conference. Then, agent and prospect work together to outline a program with no barrier between them. With a professional voice and sharper-than-TV pictures in full color, the prospect's attention is held while the needs are established.

Four companies appear to stand out as leaders in the production of ready-made insurance selling kits. They are Better Selling Bureau, 6108 Santa Monica Boulevard, Hollywood, California; Pictorial Publishers, 1718 Lafayette Road, Indianapolis 22, Indiana; Underwriters Films, 2025 Glenwood Avenue, Toledo 2, Ohio; and Elba Corporation, Elba Building, Boulder, Colorado.

All four distribute their materials on outright sale through either local audio-visual dealers or their own agents. In most parts of the country, a demonstration is easy to arrange through your telephone. But remember when picking your material that the object is to motivate the customer and not the salesman. In many cases the salesman thinks the material is "old stuff," particularly after having seen it several times. But to the customer it is new, dynamic and motivating.

Manufacturers of sound slidefilm equipment have played a key role in helping producers react to the needs of these insurance companies and their agents. The home visitation program of the Lutheran Brotherhood organization described in these pages more than a year ago continues to develop sales results. A lightweight, easy-to-operate... (Continued on Page 61)
A film preview by Holland-Wegman Productions, Buffalo, producers of TV, educational, industrial, and public relations films.

*says movie producer Sheldon Holland:*

"You see bright pictures even in half-dark rooms..."

"That's why we preview the movies we make on Kodak Pageant 16mm Sound Projectors.

"We can show our productions in their best light with these quiet-running projectors. They throw a crisper, spotlight-bright picture over every inch of screen. And the Pageant's bell-clear, powerful sound system flatters our film's sound quality at the same time."

*See, hear, even operate a Kodak Pageant Sound Projector yourself*

Your Kodak Audio-Visual dealer will demonstrate any time you say. He'll show you why you see brighter pictures in half-dark rooms. (Pageant's Super-40 Shutter delivers 40% more light on the screen than ordinary shutters at sound speed).

One try is all you need to become an expert Pageant operator. Set-up and threading are simple, no confusing parts for you to attach or adjust. No lubrication records to keep. Pageants are factory-oiled for life. Require little upkeep even under punishing operating schedules.

Call your Kodak A-V dealer today or tomorrow for an early demonstration, or mail the coupon below to:

**EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.**

Please send me complete information on the new Kodak Pageant 16mm Sound Projector, and tell me who can give me a demonstration. I understand there is no obligation.

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Kodak Pageant Projector -- EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
Films Tell Credit Union's Story

Widest Possible Public Audience Is CUNA's Goal as National Group Completes Its Fourth Picture

The Credit Union National Association (CUNA) recently completed its fourth motion picture in a continuing program designed to tell a broad public audience the credit union story. Credit unions are nonprofit self-help groups whose members save their money together and make loans to each other for good purposes, at low interest.

Almost any conceivable social unit can be the basis of a credit union; hence their claim to universality. Many serve employees working in the same office or factory, school teachers in the same school, members of the same church or club, or farmers belonging to the same co-op association.

Film a Universal Medium

"There isn't anybody out there we don't want to talk to," says the director of the Credit Union National Association's public relations department. "Credit unions are universal, and film is the nearest thing to a universal medium we've found yet to tell their story."

CUNA's first venture into motion pictures came in 1953 with the production of King's X by Jerry Fairbanks Productions, Inc. of Hollywood. Financed by voluntary contributions from within the credit union movement, King's X was a dramatic 26½ minute black and white film explaining how a credit union loan can help an average family in distress.

Distribution Budget Needed

The film was extremely well received, both by credit union leaders and the public. It was soon realized, however, that producing a film was just half of the job; without funds to pay for commercial distribution, prints gathered dust on the shelves.

CUNA then tackled the job of setting up a complete, year-round film program, with a budget that would allow for both production and distribution.

It took several years to start the new film program. 'Til Debt Do Us Part, produced by Fenton McHugh Productions, Inc. of Evanston, Illinois, was premiered in 1956. It is a story of a marriage on the rocks through unwise management of family finances, and it is popular with high schools as well as with clubs.

Explores the Thrift Theme

Again in 1958, the McHugh organization was retained to produce A Penny Saved, the first credit union film to appear in both color and black and white. A Penny Saved explored the thrift theme, in an attempt to find a practical middle ground between complete installment living and the "we never borrow" philosophy. This film, like the two which preceded it, was aimed primarily at the public which had little or no experience with credit unions. Both are 14½ minute pictures made with an eye on TV, public service time.

The fourth film to appear was designed for use within the credit union movement. It is a black and white 26-minute documentary, combining historic stills and newsreel footage, narrated by Chet Huntley and titled A Picture of Unity.

This McHugh production was premiered in May, 1959 at the 25th annual meeting of CUNA. Tied in with anniversary celebrations, it told how the credit unions had grown from meager beginnings to an international movement with more than 13,000,000 members and 26,000 credit unions in more than 50 countries.

Modern Distributes Films

CUNA now has four films and a solid film production program. Distribution is handled by Modern Talking Picture Service.

Internal films, such as A Picture of Unity, are sold to credit union leagues and chapters, at print cost. More than a year is taken for the production of each film, from the first consideration of a theme by CUNA's Public Relations Department to release of the completed film. In between are story conferences with the producer and his staff, and close coordination during the actual shooting.

Film Budgets Are Modest

CUNA, as a nonprofit association, must adhere to modestly budgeted pictures. Scripts are carefully pared to eliminate every scene that doesn't carry the story forward in the most direct way. A CUNA man is always present on the set, an important factor in keeping costly re-shooting to a minimum. Distribution figures give an indication of the success of the program. Although full-scale national distribution has been under way for only a year, the three films, King's X, A Penny Saved, and 'Til Debt Do Us Part, have been shown 16,000 times to a total audience of 637,181 people. In addition, A Penny Saved has been released to TV stations and has received 100 television showings to an estimated audience of 2,827,800 people.

CUNA also encourages its member leagues to purchase prints of the films for use at annual meetings, showing to groups interested in forming credit unions, or for training new members and officers.

Over 400 Prints Sold

To date, 129 prints of King's X have been sold, 153 prints of 'Til Debt Do Us Part, 83 prints of A Penny Saved, and 57 prints of A Picture of Unity. CUNA's public relations department is now engaged in a program to educate credit union officials on how to get the maximum use out of these highly useful films.

Cement Looks Ahead

Sponsor: Portland Cement Association

Title: From Mountains to Microns

25 min., color, produced by the Calvin Company

They blast great stones from mountains and from open-faced quarries; crush the massive stones to fist-sized rocks; and then grind these so fine that several thousand particles will easily fit on the head of a pin. This is Portland cement, which is not made particularly in Portland, either Maine or Oregon, but comes from a name given the first line building cement in England, 135 years ago, that was "as good as the best Portland stone."

From Mountains to Microns shows how set runways, rocket launching pads, highways, skyscrapers, bridges and dams are made possible through the manufacture and manipulation of cement.

Prints of the film are available on free loan from Modern Talking Picture Service, 3 East 54th Street, New York and its libraries.
Here's Important News for cinematographers who need adjustable shutter speeds for special applications — particularly for Sports, Missile and Instrumentation work.

The variable shutter of the new ARRIFLEX 35 IIBV can be closed down to 0 degrees! This secondary shutter is located behind the mirror reflex shutter; it is calibrated in degrees and can be observed through the taking lens opening when the lens is removed. The segments of this shutter can be adjusted in relation to the mirror reflex shutter by depressing and turning the knurled knob (see arrow) at the side of the Arriflex camera body.

In all other respects, the ARRIFLEX 35 IIBV is identical with the ARRIFLEX 35 IIB which will continue as the mainstay of the line.

For Sale, Rent or Lease through your Franchised Arriflex Dealer
Progress Report on New York's World Port

"The Fabulous Decade" Designed to Inform World Traders

Sponsor: The Port of New York Authority.
Title: The Fabulous Decade, 22 min., color, produced by The Princeton Film Center, Inc.

This film depicts the progress and development of transportation and terminal facilities in the New York-New Jersey region during the past ten years. It is designed to help inform world-wide shippers and other interested groups on the advantages of moving their commerce through the bi-state Port of New York. As part of the program of the Port Commerce Division, it was primarily the work of Robert F. Unrath, Port Promotion Manager, assisted by Paul B. Kossoff, Supervisor of Graphic and Pictorial Services, with photography by William Samenko, Jr.

In these days of heavy competition from the St. Lawrence Seaway and the inland ports, the new film will lend strong support to the well-known six-year-old Via Port of New York, which has been seen at special showings by almost a million and a half people, in addition to the many millions who have watched it on about 175 television broadcasts.

It will be used primarily by the Port Authority's nine Port of New York Trade Development Offices in the United States, Europe and Latin America. The film will be available in French, German, Italian, Spanish and Portuguese for use in trade development among overseas shippers.

The Fabulous Decade features the dramatic story of the new and improved marine, air and inland terminals and the improvements scheduled for construction in New York and New Jersey in the immediate future. In addition to the Port's great physical advantages, the film stresses the development of cargo-handling operations such as containerization, piggyback, Flexi-Van, Seamobile and Sealand services.

Prints of the new film will be available without charge to export-import trade and civic groups and other interested audiences through the Port's regional offices, or the main office at 111 Eighth Avenue, New York.

Winter Playground
Ski Short for Adult Groups
Sponsor: Harrah's Club.
Title: Winter Olympic Playgrounds of the World, 28 min., color, produced by Marvin Becker Films.

Harrah's Club is a major industry in Reno, Nevada. It is one of the largest gambling spots in the state. Harrah's, like many another legal gambling house in Nevada, is conscious of publicity far beyond the customary attention it receives from restaurants and night clubs in other spas with less action.

Now going out to ski clubs and other adult groups throughout the country is a new film under Harrah's aegis which shows action scenes of skiing at Squaw Valley, California, site of the 1960 Winter Olympics and just a short schuss from Harrah's welcome mat across the state line.

The film is a preview of the 1960 Winter Olympics, shows the North American Ski Championships at Squaw Valley last winter.
Included are action scenes of skiers, many of whom may be destined for Olympic renown.

Winter Olympic Playground 1960 is available from Modern Talking Picture Service, 3 East 54th Street, New York, or its regional film distribution offices.

—the Olympic Village

Film Preview at Squaw Valley

Sponsor: Douglas Fir Plywood Association

Title: Olympic Village 1960, 15 min, color, produced by Marvin Becker Films

This is a whirlwind tour of the Olympic site at Squaw Valley, California, showing the modern quarters that will house some of the world’s best amateur athletes, and the abundance of natural and man-made facilities for skiing, skating, hockey and other winter favorites. There is a sense of happy anxiety throughout the area as the date draws near (February, 1960) for one of the biggest sports events in recent years.

Distribution of the film is by Modern Talking Picture Service.

On Plant Nutrition

Fertilizer Facts for Farmers

Sponsor: Agricultural Chemical Division of International Mineral and Chemical Corp.

Title: Sparkplugs of Plant Nutrition, 22 min, color, produced by G & G Films

This is a straightforward information film on chemical fertilizers and their place in modern agriculture. It points out how even fertile soils lack some major elements necessary for proper plant nutrition and resulting bumper crops. Vocational agriculture classes, Future Farmer Groups, 4-H Clubs, granges, county agents and other interested groups may borrow the film from Modern Talking Picture Service, 3 East 54th Street, New York, or its regional libraries.

NEW
16mm SOUND PROJECTORS

New, more powerful amplifier provides sound quality you expect only from fine high fidelity equipment.

New door-mounted speaker means you can operate projector with door closed or detached as shown.

Offers the Basic Improvements You’ve Wanted for Years

If you have been waiting for basic improvements in 16mm sound projector performance the new KALART/VICTOR will be a delight to your eyes—and ears. Here are just a few of the reasons why:

1. Distracting mechanical noises are completely eliminated. With projector mechanism completely redesigned, KALART/VICTOR is now the quietest running of all leading 16mm sound projectors.

2. Amplifier power is increased for better sound reproduction. A new 15-watt amplifier has been audio-engineered for KALART/VICTOR Model 70-15 projectors. It provides undistorted sound reproduction over a frequency range comparable to that of the finest high fidelity equipment.

3. Speaker placement is more flexible than ever before. In-the-door speaker mounting now means that the speaker operates on the projector itself, next to the projector, or up to 50 feet away.

4. Lubrication is required only once a year. Improved mechanical efficiency and elimination of high-speed components make oiling necessary only at annual servicing.

5. Light output is vastly improved. A more efficient shutter alone provides a 12% increase over previous Victor models. Incorporation of new shuttle framing further boosts light output. The KALART/VICTOR encourages still picture projection, too. Stills are 5 times brighter with no cost increase for optional “extras.”

See and hear the new KALART/VICTOR at your authorized Victor Dealer today

FREE BOOKLET

Answers all of your questions about the newest in 16mm sound projectors. For your copy, write directly to Victor in Plainville, Conn., or ask your dealer.

VICTOR ANIMATOGRAPH CORPORATION Est. 1910
DIVISION OF KALART
PLAINVILLE, CONNECTICUT
Children in the primary school grades.

- Children are never too young to learn about fire. That is the reason behind the National Board of Fire Underwriters' new film *Penelope Changes Her Mind*, which is designed to be shown to young children in the primary school grades.

Supplementing the Board's 33 other films in distribution on fire prevention, *Penelope*, a delightful animated cartoon, tells how a little girl learns what causes fires and what children can do to prevent them. Tex Antoine supplies the commentary.

*Penelope Changes Her Mind* is available from the Bureau of Communications Research, 267 West 25th Street, New York, or the NBEU Film Library, 465 California Street, San Francisco.

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** Railroad Fan Fare

* Hobby Film for Holiday T.V.

**

- It isn't just Junior who fiddles around with electric trains. This hobby shows all kinds of people, both young and old, who build and operate scale model railroads. It demonstrates that changes in model railroading in the past few years have led to greater economy, simplicity, variety of construction and increasing popularity as a hobby.

- Designed to be appropriate for viewers of all ages, the film contains a good deal of "how to do it" information on model railroading. It is available on free loan from Modern TV offices in Atlanta, Dallas, Kansas City, New York, San Francisco and Washington.

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** CASE HISTORIES OF CURRENT SPONSORED FILM PROGRAMS

**

- A new and unusual pictorial technique is used in a new sound slidefilm, in color, *The Fable of Freddy Fire*, which the Hartford Fire Insurance Company is using this year as part of its Junior Fire Marshal Program.

- This program is a large and widely acclaimed year-around school fire safety education program. Each school year more than four million elementary school boys and girls are carrying the fundamentals of fire safety into the homes of parents, relatives, friends and neighbors in more than ten thousand communities.

There are seasonal Junior Fire Marshal activities throughout the year, but the heart of the program is the traditional Home Report which highlights the Fire Prevention Week campaign in October.

The sound filmstrip, *The Fable of Freddy Fire*, was designed to assist children in using the Home Report and completing a fire hazard inspection of their homes.

- The pictorial technique evolved was to take b & w photographs showing typical fire hazards in and around the home. To supply action and interest, full-color cartoon characters were then superimposed on the b & w factual photographs. The cartoon character "Freddy Fire" was developed to symbolize fire. He demonstrates how fire is a valuable servant when under control, and how it becomes a dangerous menace when out of control, burning down over 1,400 homes every day.

Photographed in Eastman color, the filmstrip contains 38 frames. The sound is on both sides of a seven-inch LP record. The new filmstrip supplements two previous silent slidefilms, *Fire—Friend or Foe*, and *The Story of Firefighting in America*.


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** The Social Worker

- Council Shows Career Values

**

- This film is designed to present the positive values of social work as a career. It tells how college student David Michaels finds his answer to the career decision problem during a summer job with a social work agency. Here, he observes how a case worker's insight into human nature helps a young housewife appreciate the lack of mutual understanding that is threatening her marriage; he watches the agency director counsel a blind Negro woman that she should move from her slum tenement to new and more comfortable quarters. His most moving experience comes where he breaks down the reserve of a shy, aloof, troubled girl of nine.

- A vivid portrayal of the demands, challenges and rewards of social work, the film presents a strong case for young people to
Of Psychochemistry

—Lakeside Laboratories Film—

A novel technique in medical communications—an educational motion picture utilizing techniques developed for commercial television programs—has been incorporated by Lakeside Laboratories, Inc., in its film A Pharmacologic Approach to the Study of the Mind which has just been released for showing to the medical profession.

The subject matter is of prime interest to the medical profession and the film presents in a lucid and informal manner a comprehensive review of the field. Prominent authorities in the use of chemicals to diagnose and treat mental illness report on their theories and their clinical findings.

The film borrows the TV technique made popular by Edward R. Murrow on his "Person to Person" program—in which the moderator uses an electronic picture window to bring his viewer in close contact with the subject being interviewed.

In the Lakeside film the narrator is Dr. Ralph W. Gerard, Director of Laboratories, Mental Health Research Institute, University of Michigan. The subjects are the nationally known speakers who participated in a three-day symposium on Pharmacologic Approach to the Study of the Mind last January in San Francisco.

The symposium was presented under the combined auspices of the University of California School of Medicine and Langley Porter Neuropsychiatric Institute.

Dr. Gerard introduces the viewing to the subject by pointing out that the symposium was a significant step in developing a greater understanding of the mind and of the application of psychochemicals in the study of the mind and in the treatment of mental illness. The first portion of the film reviews the use of hallucinogenic agents; and the second outlines the chemistry and clinical evaluation of monoamine oxidase inhibitors.

The film was produced by Sherman H. Dryer. It is available to professional groups, upon request, from the Medical Education Department, Lakeside Laboratories, Inc., Milwaukee 1, Wis.

Travel Agents’ Saga

A Modern Tale of Travel

Sponsor: American Society of Travel Agents

Title: Innocents Abroad — A Modern Tale of Travel, 23 min., color, produced by Vavin, Inc. in 1958. The modern tourist, faced with today's complex travel situation, would often be lost in a maze without the efficient services of the travel agent.

This is the story of a new film released by ASTA and produced by Richard De Rochemont of Vavin, Inc. The picture embraces to some degree all segments of the travel industry and all major tourist areas, though actual location filming was done principally in Europe and the United States.

ASTA's membership is international and numbers over 2,000 Active, or travel agency members from more than 60 countries throughout the world, and a like number of Allied members who represent airlines, steamship companies, official tourist offices, hotels and resorts, sightseeing and car hire companies, publications, railroads and advertising agencies.

Innocents, also available in b/w, will be distributed through Sterling-Movies U.S.A. to television stations and general adult groups. It will also be utilized by members of the Society for showings to clients.

JUDGED...
Outstanding in clarity, teaching techniques, and interest!

ACCLAIMED...
The most important safety film ever released!

The Chris Award
1959 Columbus Film Festival

A medically endorsed teaching film that dramatically demonstrates mouth-to-mouth rescue breathing; the new and approved method for reviving victims of drowning, electric shock, gas asphyxiation, choking and suffocation from other causes.
“Why Dry” Shows Farm Groups Benefits of Artificial Drying

The ninth motion picture to be sponsored by the Behlen Manufacturing Company, Columbus, Nebraska, has been released to agricultural audiences. First strictly educational, non-commercial picture from this sponsor is Why Dry, a 32-minute color subject outlining reasons for use of artificial drying methods for corn and other small grains.

Why Dry was produced by Edward Hawkins Productions of Denver, Colorado under the technical supervision of agricultural engineering experts from the Universities of Nebraska and Missouri, Iowa State College and Kansas State. Hazards of early grain harvest, with its problem of high moisture content and the related need for executive elevator storage, are outlined. Perfecting mechanical drying techniques now minimize the risk of late harvests with possible weather damage and loss to birds and insects.

The answers needed by farmers to “what is the profitable way to dry” and “why is it more economical to dry” are the essential bases for the new film. Script was prepared by Edward Hawkins and Jerry Joseph of Behlen.

Showings are being scheduled for interested farm groups via the libraries of the cooperating schools noted above, through county agents or from the Behlen Co., Denver.

Lockheed’s JetStar Makes World Smaller

A novel motion picture by Edward Hawkins Productions of Denver, Colorado under the technical supervision of agricultural engineering experts at the Universities of Nebraska and Missouri, Iowa State College and Kansas State, has been released to agricultural audiences. The ninth motion picture to be sponsored by the Behlen Manufacturing Company, Columbus, Nebraska, is titled Why Dry, a 32-minute color subject outlining reasons for use of artificial drying methods for corn and other small grains.

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Showings are being scheduled for interested farm groups via the libraries of the cooperating schools noted above, through county agents or from the Behlen Co., Denver.
New Mexico Pictures a Land of Opportunity

The second of two films explaining the nature and opportunity of the state lands of New Mexico is currently in production at Cinemark II Productions, Inc., Santa Fe.

The film, The Big Land, is a 30-minute sequence to an earlier production, Land... For the Future. Both were ordered by the New Mexico State Land Office.

Income from state land in New Mexico amounts to major support for common schools and numerous state institutions, totaling more than $28,000,000 annually.

Feature Pictorial Attractions

Both films cover the pictorial attractions of this "land of enchantment," a feature which should produce wide audience appeal, the producers note.

While explaining the nature and vastness of New Mexican land, the films are designed to hold audience attention through a sensitive story of an aged sheep rancher, Rumaldo Espinosa. In the first film, Rumaldo, whose ancestors have occupied the land since the Spanish Conquistadores, supports his emotional attachment to the soil and his antipathy to oil prospecting with a shotgun. Education of Rumaldo and explanation to the audience that multiple use of the land is essential for school income occupies most of the first film.

Scenic Tour of the State

The second finds this old but agile sheep herder deeply intrigued with oil prospecting and use of state land. His attachment to a young pilot serves as a vehicle for a tour of the state, through which the audience receives a scenic look at the southwestern state. The film also provides considerable regional color, ranging from native wood-carver George Lopez to the San Isidro Day procession.

The two films will be used for hour-long showings for schools, television and various interested groups. Cinemark II Productions is headed by producer John S. Candelario and writer-director Arthur Gould, who were awarded a Golden Reel for the 1957 film Indian Artist of the Southwest.

Pathoscope to New Rochelle

Pathoscope Company of America, Inc., and Pathoscope Educational Films, Inc., have moved to new offices at 71 Weyman Avenue, New Rochelle, New York.

VISUALIZING INSURANCE: (continued from page 52)

The projectors were prime considerations for those who created this program.

Campaigning for sales of its new "Flip-Top" miniatured sound slidefilm equipment, the DuKane Corporation found that a large percentage of all responses came from insurance company executives. DuKane has worked closely with producers creating such programs and its executives are of the opinion that insurance companies and their sales forces make up the most active and fastest-growing single market for both programs and equipment.

In the case of DuKane's "Flip-Top" (a single-unit machine) standard-size 35mm filmstrips and 45 rpm records are reproduced on a self-contained rear-screen. The equipment requires no room darkening and is remarkably easy to set up and get into operation.

Other primary sources of equipment include Viewlex, Inc. (which offers the 14-lb "Salesstalk" and features a 4-speed record playback and lenticular screen built into its cover) and the Colburn Pictophone, a two-piece projector-speaker unit with extremely simple mechanical operation.

The Salesmate, offered by the Beseler Co., and IllustraVox, a General Precision product, are other standard brands in sound slidefilm equipment.

At Western Cine there is undivided responsibility — no "farming out" of any item of production. Our complete facilities enable us to maintain control over all phases of film production from start to finish!

WE TURNED THE ENTIRE PRODUCTION OVER TO WESTERN CINE!

For Your Next Business Film — Look to Business Screen: National leaders in business film production are advertised regularly in these pages and listed annually in the authoritative Annual Production Review issues of BUSINESS SCREEN. These companies are screened by the editors before listings are accepted.

a professional salesman

in a 13-lb. package

Unique, new DuKane "Flip-Top" projector makes every neophyte a professional salesman... Doubles the effectiveness of your experienced sales people! Delivers the message the way you want it, complete with sight and sound. Open the lid, plug it in, slide the record in the slot, and the Flip-Top starts selling instantly. Ideal for desk-side prospects or small groups. Complete with built-in screen. Startling clarity of black-and-white or color filmstrip. Top voice fidelity.

For a demonstration at your own desk, write or wire

DuKane CORPORATION • DEPT. BS-119 • ST. CHARLES, ILLINOIS
O. H. Cheses Named President at Trans-Radio Productions
☆ O. H. Cheses has been named president of Trans-Radio Productions, Boston, the company announced. Donald Stuart Berman was made assistant treasurer.

In directorship moves, Carroll E. Spinney and Gunter Pfaff have been elected to the board.

While Trans-Radio still does radio and recording work, the majority of its productions are new television commercials, kinescopes and educational and documentary films. The firm recently altered its studios and equipment for film work.

Crowe to Direct Business Program Services at Transfilm
☆ Joining Joseph Kilmartin, vice-president of business program services at Transfilm-Caravel, Inc., is Joseph F. Kilmartin. Formerly, he was a vice-president and member of the firm at Depictorama, Inc.

A frequent lecturer before business groups on "showmanship in business," Mr. Kilmartin has produced some 250 sales meetings, traveling shows and closed-circuit TV programs.

In early 1951, he was appointed assistant supervisor of radio-TV programming at NBC. Concurrently he produced 20 industrial films for TV and in 1952 joined the Cellomatic Corp., where he was vice-president in charge of sales for five years.

Crowe to Modern Business
☆ A new member of the promotion department at Modern Talking Picture Service, Inc., New York, is Budd Winston. Announcement was made by George G. Lenihan, vice-president in charge of advertising.

Mr. Winston is a former chief of radio-TV production and has been a publicity writer on the U.S. Marine Corps' Public Information staff.

☆ Harvard Productions, Inc., Chicago, has advanced Frank Stedronsky, a former producer and director, to the post of general manager. Harvard Holton, president of the firm, noted the expansion of activities in the industrial, documentary and institutional field as a basic reason for the move.

W. M. Bastable to Sterling-Movies U.S.A. as Western Mgr.
☆ W. M. Bastable, former head of Swift & Company's audio-visual services for the past 15 years, has resigned that post to become Western manager for Sterling-Movies U.S.A. He will continue to locate in Chicago.

The company's Chicago facilities have been enlarged and made the national control center of its non-TV free film distribution services. Prior to his service with Swift, Mr. Bastable directed film activities at the International Harvester Company and has been an active member and past president of the Industrial Audio-Visual Association. Until recently he also served as chairman of the Audio-Visual Committee of the Association of National Advertisers.

At present, Sterling-Movies U.S.A. distributes films for over 200 clients and employs 60 people in its national operations. Charles F. Dolan and Sophie C. Hohne are the company's principal officers. National headquarters was recently moved to the Seagram Building at 375 Park Avenue, New York City.

Hamilton to Head Radio-TV Dept. for Bevel Associates
☆ Charles A. Hamilton has been appointed director of the radio and television department of Bevel Associates, Dallas and Fort Worth, P.R. and advertising agency. He will headquarter in the Dallas office.

A former senior industrial film writer-director with Convair at Fort Worth, Mr. Hamilton wrote, produced and directed documentary and training films for Convair and the U.S. Air Force. While serving as a lieutenant in the Army Signal Corps, he also directed motion pictures and television programs at the Astoria studios.

FOR UNEXCELLED FILM SERVICE
MOVE
to the COLBURN LABORATORY

the best known name
in 16MM films.
Serving the nation
from Chicago
Alexander Film Co. Names Terry Hatch a Chicago V.P.  

- New Chicago resident vice-president for the Alexander Film Company is Terry Hatch. Formerly a sales representative for the Ampex Corp. and for Ziv Television, Mr. Hatch will be in charge of the Colorado Springs producer’s sales to national advertisers in the Chicago area. Offices are located in the Wrigley Building.

Marks, Jessen, Barth Become Disney Sales Representatives  

- Three key 16mm sales posts have been filled in New York, Detroit and Burbank by the 16mm Division of Walt Disney Productions.  
**Brad** Marks has been named eastern 16mm sales representative with offices at 477 Madison Avenue, New York; **Chuck** Jessen will serve as Midwestern 16mm Sales Representative with offices in Detroit; and **Carl** Barth became Western 16mm Sales Representative. He will operate from the studio at Burbank. Appointments were announced in October by Carl Nater, Director of the Disney 16mm Division.

Fred Niles Expands Operations; Promotions, Staff Additions  

- Rapid expansion of its communication center activities in Chicago have brought personnel additions and promotions at Fred A. Niles Productions, Inc.  
**Manny** Paul, former art director, has been named an account executive; other new account executives are Ted Liss and Bob Venable. **Fruma** Singer is Niles’ new office manager. Additions to the staff include **Wayne** Langston, a writer assigned to a Murena picture; **Harry** Holt, a new member of the art department.

Harold J. Berns Named to SVE Industry Sales Post  

- Harold J. Berns has been named director of industrial filmstrip sales of the Society for Visual Education, Inc., a subsidiary of Graflex, Inc., and an affiliate of General Precision Equipment Corp.  
Mr. Berns was formerly product advertising manager for Wilson & Co., where he handled the firm’s visual program for staff and dealer presentation.

James J. McEntee, special production expert for SVE, will head its drive for broadening individualized services to clients in business and industry, according to John C. Kennan, president.

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**Kim Assumes Official Role at Gifford-Kim Productions**  

- Gifford Animation, Inc., New York, has changed its name to Gifford-Kim Productions, Inc. The step has been taken to acknowledge the responsibility of Paul Kim, the firm’s vice president.

**Lewis** Gifford, president of Gifford-Kim, is a former artist and copywriter for J. Walter Thompson. He established his animation studio in December, 1957, as a division of Goulding-Elliott-Graham Productions, Inc. The firm was incorporated as a separate enterprise in May, 1958, and has grown rapidly since then.

Paul Kim joined Gifford as a partner in 1958, following seven years’ experience in animation design with Benton & Bowles, Academy Pictures and Transfilm, Incorporated.

**PROFESSIONAL**  

**TITLE Typographers** and **Hot-press Craftsmen**  

**SINCE 1938**  

**WRITE FOR FREE rate sheet**

**KNIGHT TITLE SERVICE**  

115 W. 32nd St. New York, N.Y.
Tape Effects, Inc. Set Up for Videotape Commercials

Tape Effects, Inc., an organization designed to provide special effects for integration into videotape commercials, has been formed in New York.

The new company, an affiliate of Television Graphics, Inc., is staffed by experts in stop motion, time-lapse photography, special mattes, precision photography, fast and slow motion, animation and complicated combinations of animation and live photography.

The main office of Tape Effects will be at 369 Lexington Avenue, and studios and optical facilities will be at 429 West 54th Street.

It is claimed that the new service will overcome many limitations inherent in videotape. Sales will be handled by Howard Linkoff.

Hunn, Fritz & Henkin, Inc. Move to Expanded Quarters

Reflecting a considerable growth in its first 18 months of operation, the film production company of Hunn, Fritz & Henkin, Inc., has moved to new and expanded quarters at 216 West 49th Street, New York.

The new location comprises 4,000 square feet of air-conditioned space, on one floor, with offices and studios accommodating a staff of 65 persons.

Some of the new on-the-premises services of the company now include Oxberry animation camera and stand, small studio for insert shooting, full editing facilities and combination screening conference room with 16mm and 35mm projection equipment.

General Pictures Moves to New, Bigger Ohio Studios

General Pictures Corp. has moved to the suburban studio facilities of television station WJW on Pleasant Valley Road, Cleveland.

"Continuous growth of our film activities compelled us to expand our physical plant," said George Oliva, Jr., president of General Pictures.

The new studios include a sound stage covering more than 2,000 square feet. It is two and a half stories high to provide access for huge vehicles and other equipment to be featured in pictures.

Visualscope, Inc. Builds a New Management Team

Visualscope, Inc., reported to its present and prospective clients last month that one of its three founding partners had resigned, that new appointments had been made to strengthen its sales department.

The company letter states that John H. Rose, Jr., had resigned. Rose had helped form the slidefilm and presentation company in early 1954, and his responsibility, the letter pointed out, "primarily had been for sales." The other two partners retain their responsibilities—Manny Rey as creative head and art director, and Robert G. Taylor as the originator of production techniques and staging.

Name Taylor to Presidency

Visualscope's board of directors has elected Taylor president and Rey vice-president. To strengthen the company's sales department, two appointments were announced.

Edward Rasch, who had been Walt Disney's eastern regional manager for the past five years, has been named sales manager. Marvin Green, who had been sales promotion manager with Shamus Culhane Productions, has been appointed to the same position.

The letter, signed by Taylor, emphasized that Visualscope's creative and production staffs remain intact. In addition to the two partners, staff principals include two senior artists, Jerry Smith, assistant art director, and Jack Nelson, who has been with the firm since 1956.

Writer Stan Sobel, whose offices are with Visualscope, continues to turn out scripts, along with other writer specialists in the slidefilm field, Manuel de Aumont photographs wide screen presentations exclusively for Visualscope.

New Developments Impending

Taylor stated that research and testing on new technical developments for the company's specialized work in wide screen projection was about completed, and would be announced soon. In the past five years, Visualscope has introduced a number of innovations in technical equipment and staging for the annual Saturday Evening Post shows, as well as in its work for Eastman Kodak, Time, Inc., and others.

C-B Educational Films Begins Ad-Sales Promotion Activity

Joseph R. DeGrace has been named advertising manager in charge of a newly-formed ad-sales promotion dept. for C-B Educational Films, Inc., San Francisco.

He is a former traffic and ad manager for Becker & Mueller and was assistant ad manager for Marchant Calculators, both Bay Area firms.

Hershey to Bill Sturm Studio

Producer-director Don Hershey has joined the staff of Bill Sturm Studios. He was formerly in the same capacity at Screen Gems, Inc.
Ektachrome or Kodachrome motion picture films, but will be used where speed is essential.

Earl Whitcraft (Society Mobil Oil Co.) advised I.A.V.A. members to take a closer look at what educational television is accomplishing today. He said that educational TV takes several forms—as community stations serving not only schools but providing a wide range of cultural and informational programming for the general public; as stations operated by schools and colleges principally for teaching; as closed circuit teaching installations operating in schools, school systems, even on a countywide basis, as in Hagerstown, Md., where all 48 schools are connected and 39 courses are taught to 18,000 students.

Hoppe Demonstrates Mobilux

John Hoppe (Mobilux Co.) demonstrated his unique system of producing moving figures of light in many forms on the screen.

Ray Favata . . . heads N.Y. studio

Open N.Y. Animation Studio as Ray Favata Productions

A new firm, Ray Favata Productions, Inc., has been formed at 165 West 46th Street, New York. Ray Favata will be president and creative director, and Carlton Reiter is vice president and manager. Favata, 35, is a veteran of ten years in the animation industry. Coming to it from freelance advertising art illustration, he has worked in storyboard, layout and design with leading studios, including John Sutherland Productions, Academy Productions, CBS Terrytoons and William Tyth Productions. He has won awards of merit in the Annual Art Directors' show and the Society of Illustrators show.

Reiter, 41, has been in advertising and art since 1938, first as an editorial illustrator and then, during 3½ years with the Signal Corps Pictorial Center, in animation. He has been art director for Training Films, Inc. and Academy Productions.

The new studio is off to a good start, with two spots for Piel's beer, two for Hygrade frankfurters and one for the National Association of Insurance Agencies already out of the house.
New Kalart-Victor 70-15
Sound Projector Announced
☆ The Kalart Victor Model 70-15, a new single-case 16mm sound motion picture projector, is the first new model to come from Victor since the pioneer firm became a division of the Kalart Company, Inc., Plainville, Conn.

Major improvements noted by the manufacturer include quiet operation, an improved sound system, a 12% increase in total light output and a new shutter design.

Kalart-Victor Model 70-15
Heat filters have been incorporated without an increase in price. Professional-type shuttle framing maintains optical alignment.

The Model 70-15 has also been restyled for more convenient use and is encased in wrinkle-finished aluminum with a low, slim, light look. But inside re-design are primary factors as the maker notes a "significant reduction of motor, gear and air noises for the new model." Need for lubrication has been eliminated with an oil reservoir built within the projector and requiring only annual lubrication. Sound improvements are highlighted by the new 15-watt amplifier with a frequency response equal to or comparable to fine high-fidelity equipment. An 8-inch "in-the-door" speaker may be used with the machine or easily detached for placement as far as 50 feet from the projector.

Victor dealers have the new model or write the Victor Animatograph Corp., Division of Kalart, Plainville, Conn. mentioning BUSINESS SCREEN.

TelExecutive
A Vital Business Tool to Improve Your Next Speech
Here's the finest, low-cost automated prompting device ever offered! TelExecutive ends tedious memorizing, eliminates fear of forgotten lines. Look and talk straight to your audience with conviction; abandon hard-to-read, unconvincing typed speeches, tedious page-turning.

Now you can afford to own this electronic-controlled, handheld unit, including carry case, dialog, sound strips, editing kit. Designed for ad-lib speech, extra spools, script or stop if you want to ad-lib; complete unit, including hand typed speeches, tedious page-turning.

Here's the finest, low-cost automated prompting device ever produced:TelExecutive is the answer to the problem of hard-to-read, unconvincing typed speeches. It is easier to learn with than to memorize. And it eliminates page-turning.

Own the Speaker's "Silent Partner"
TelExecutive
Trademark of Tlec-PrompTcr Corp., N.Y.
(Cowhide carrying case $19.75)
New Slide Projector Is Introduced by Viewlex
☆ The Viewlex Co., Inc., Long Island City, New York, announced the new V-25-P 35mm filmstrip and their 2 x 2" 500 watt slide projector.

Features of the product include pop-up lamp ejection and an improved cooling system, which permits unlimited showing time and lengthened lamp life, the company announced.

The V-25-P utilizes a new light source with a specially-designed optical system which produces twice the effective light power. Viewlex said. The increase in effective on-screen light power results in "easier-to-learn-with" classroom applications, according to the company.

Selling for $92.50, the product includes such Viewlex features as automatic filmstrip threading, projection of single or double frame filmstrip either vertically or horizontally, or 2 x 2" slides, and quick interchangeability from filmstrips to slides.

Viewlex Model V-25-P

Cine Film Storage File Marketed by Compco Corp.
☆ Compco Corp., Chicago, has introduced "the reel bank," a new device for storing and handling movie film.

Selling for $79.95, the product consists of six steel, 200-foot 8mm reels and cans. The device has a large, easy-access door, a fold-away handle and three rubber-tipped legs, states Compco.

New McClure Projector Eliminates Film Rewinding
☆ A new portable sound slidefilm projector particularly suited for sales and educational use has been announced by McClure Projectors, Inc.

The projector, weighing 13 pounds, features a new automatic film feed and take-up which eliminates rewinding. The unit includes a built-in projection screen and can be used with 33-1/3, 45 or 78 rpm records, giving up to 18 minutes playing time per side. The projector can be used in an undarkened room and with a conventional screen.

Further information and prices on the Picturephone Model N are available from McClure Projectors, Inc., Post Office Box 236-G, 1122 Central Ave., Wilmette, Ill.

New Carbon for Projection
☆ A new 13.6mm rotating projector carbon that is said to burn slower while providing better light distribution is now being offered by the Ringsdorf Carbon Corp.

Under the "Diamond" brand name, the new carbon, as well as 10mm and 11mm sizes, will be available through National Theatre Supply Company and independent distributors.
Two new machines for stripping 16mm film with magnetic tape were displayed at the convention of the Society of Motion Picture and Television Engineers in New York last month by S.O.S. Cinema Supply Corp.

Both machines, the Sosound Peterson, and the Sosound Cinemaphon, lay a full sound track (100 mil.) or half track (50 mil.) with a balance strip (8 mil.).

The Sosound Peterson operates at 2200 feet per hour. Two stripes may be applied simultaneously. The oxide mixture wells have a top speed of 1320 feet per hour. It laminates the stripe with a special cement which is then bonded to the film as it passes over a heated drying drum. A convenient inspection lamp insures uniform results. The price is under $2,000.

Both techniques, beading and laminating, are permanent, unaffected by conventional b w developing and fixing baths. Raw stock can be darkroom pre-striped for single system magnetic recording. Developed positives or release prints may be done under daylight conditions.

Oxberry 1500 Optical Printer New at Animation Equipment

A new optical printer designed for step printing and special effects work is now being demonstrated by Animation Equipment Corp., New Rochelle, N.Y.

The Oxberry 1500, which is priced at $12,900, has many advanced features, will handle frame-to-frame and continuous step projection printing, freeze frame work, in both b w and color. It will accept 35mm and 16mm components.

Portable Alpex Miniature Projector a New Visual Tool

An 8-pound miniaturized 35mm slide projector with a built-in viewing screen is being offered as a visual sales tool. Also suitable for viewing filmstrips, the low-cost unit is an import offered by Allied Impex Corp., 300 Fourth Avenue, New York 10. Retail at $39.95.

Projector is built into a fitted, compact, self-contained leatherette carrying case with handy components for slides and filmstrip canisters. It is also supplied with a slide changer and filmstrip adapter.

gloss to assure good sound reproduction and minimize head wear. The price is under $3,000.

The Sosound Cinemaphon has a top speed of 1320 feet per hour. It eliminates the stripe with a special cement which is then bonded to the film as it passes over a heated drying drum. A convenient inspection lamp insures uniform results. The price is under $2,000.

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BEHIND the SCREEN

Editorial Notes and Commentary

THAT SOVIET EXHIBITION which played an extensive engagement in Manhattan earlier this year has just opened in Mexico City. Interesting angle is that the Soviets first announced a film festival for the exhibition hall and then came up with their big, impressive show.

An illustrated color slide and tape lecture on the New York show was one of the standout program items at the recent Industrial Audio-Visual Association fall meeting in Princeton last month. Roy Mumma of U.S. Steel (Pittsburgh) lensed the exhibits in new fast color for a truly marvelous pictorial presentation of the Exhibition. But it was his low-key personal commentary that impressed a-v execs, left little doubt that U.S. faces stern competition from the Commies. Three sets of the combined slide-tape presentation were ordered by I.A.V.A. and by the publisher of BUSINESS SCREEN. They will be shown to business groups.

Lumber Manufacturers Hear Proposal for All-Out Competitive Promotion in 1960's

The National Lumber Manufacturers Assn. has a broad advertising and merchandising program in mind for the '60's. At its early November meeting in Washington, D. C., a two-hour chart and slidefilm presentation of a contemplated $12,500,000 annual program included local merchandising and publicity activities, including a nationwide publicity field staff and a program of motion pictures for which $2,500,000 has been tentatively earmarked. Wide screen color slides were used for the promotion review.

MPO's "Unseen Journey" for Gulf Oil and New Hamilton Picture to Bid for Awards?

MPO Productions, Inc. has two major films that will bid for award honors, we predict. One of these is the recently completed Unseen Journey (Gulf Oil Company) which is a superbly-photographed "documentary" of oil exploration, drilling and transport operations. Murray Lerner wrote, produced and directed. Coming up is a new Hamilton Watch picture, The Ages of Time, which spans time-keeping from Ancient Egypt into the space era.

Cause, Prevention, Cure of Film Damage a Critical Topic for Industry Discussion

That recent SMPTE session at the Society's 86th meeting in New York last month included a paper by Rapid Film Technique's Henry Floyd, speaking on the cause, prevention and cure of damaged films. Floyd pointed out that, despite user education on the high cost of prints and attempts to prevent film damage, the problem continues.

"The existence of repair facilities specializing in the rehabilitation of such films is a major service to the motion picture industry in cutting down replacement costs." We agree and we feel that consideration should be given (CONTINUED ON PAGE SEVENTY-ONE)
“Won In a Walk” a Warm Appeal for Campaign Funds

(continued from page 49)

Eddie Albert, William Frawley and Vivian Vance (playing their familiar TV roles of Fred and Ethel Mertz) carry off that objective in a dramatic story line that sets up Albert as a cynical press photographer.

Challenged by Ethel Mertz to “take pictures that will show the people exactly where their United Fund money goes ... to show the need for their help” he hits the pavements of Pittsburgh. Sequences then take up the work of many Fund-supported agencies and research centers. From nursery scenes, through teen-age consultation to aid for oldsters, Won In a Walk is a warm, compelling and action-getting representative of the United Fund campaign.

Public use of the film, which may be used on television, can be made through United World Films, Inc., 1445 Park Ave., New York 29, N.Y.

Filmstrip Series on Russia Released for Sales by SVE

A series of seven 35 mm silent filmstrips on the Soviet Union, produced under the direction of Murray Lincoln, has been released for sale to schools and adult groups by the Society for Visual Education, Inc., Chicago.

Pictures taken by American educators and farm experts during 1957-58 tours of Russia cover such subjects as housing and home life; schools and youth activities; agriculture; foods, markets and stores; transportation and communication; natural resources. One strip covers the cities of Moscow, Leningrad, Kiev and Tashkent. Maps used in the series were supplied by Rand McNally & Company.

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Panoram Dollies

Thoroughly overhauled — Guaranteed

SPECIAL LOW PRICE:

Immediate | 4 Wheel — $1400.00
Delivery! | 5 Wheel — $1800.00

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NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

- MASSACHUSETTS
- NEW JERSEY
  - Association Films, Inc., Broad at Elm, Ridgefield, N. J.
- NEW YORK
  - Buchan Pictures, 122 W. Chippewa St., Buffalo.
- PENNSYLVANIA
- MARYLAND
- TENNESSEE

MIDWESTERN STATES

- ILLINOIS
  - American Film Registry, 1018 S. Wabash Ave., Chicago 5.
- MICHIGAN
  - The Jam Handy Organization, 1117 Broadway, New York 19.
  - Training Films, Inc., 150 West 54th St., New York 19.
  - Visual Sciences, 599BS Suffern.

SOUTHERN STATES

- FLORIDA
  - Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.
- GEORGIA
  - Colonial Films, 71 Walton St., N. W., JAX 5-378, Atlanta.

SOUTHERN STATES

- LOUISIANA
- MISSISSIPPI
  - Herschel Smith Company, 119 Roach St., Jackson 110.
- MISSOURI
  - Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1.
  - The Jam Handy Organization, Dayton. Phone: Enterprise 6269.
- OHIO
  - Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.
- SOUTH CAROLINA
- TENNESSEE

WESTERN STATES

- CALIFORNIA
  - LOS ANGELES AREA
  - The Jam Handy Organization, 1102 N. Ridgeway Place, Hollywood 98.
  - Southern California, 2212 N. Highland Ave., Los Angeles 28.
  - Spindler & Argue, 2201 Beverly Blvd., Los Angeles 57.
- COLORADO
  - Audio-Visual Center, 28 E. Ninth Ave., Denver 3.
  - Davis Audio Visual Company, 2202 Colfax Ave., Denver 6, Colorado.
- OREGON
  - Moore’s Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.
- TEXAS
  - Deseret Book Company, Box 958, Salt Lake City 10.
BEHIND the SCREEN

(continued from page sixty-eight)

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SAVE YOUR BUSINESS SCREEN MAGAZINE


1. The names and addresses of the publisher, managing editor and business manager are: Publisher, O. H. Coeln, Jr., 7064 Sheridan Road, Chicago 26, Illinois. Managing Editor, William P. Reid, 7064 Sheridan Road, Chicago 26, Illinois. Business Manager, O. H. Coeln, Jr., 7064 Sheridan Road, Chicago 26, Illinois.

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O. H. COELN, JR., Publisher

Sworn to and subscribed before me this 26th day of October, 1959.

IRENE M. HICKMAN

(SEAL)

(My commission expires March 18, 1961)

FOR BETTER FILM SHOWINGS

The Audio-Visual Projectionist’s Handbook

Here’s a graphic, colorfully illustrated basic guide to operation and projection of all 16mm showings. Step-by-step simple lessons on preparation and handling the show, room arrangement, projector care and maintenance.

The widely-used Projectionist’s Handbook contains threading diagrams of 16mm projectors and other a-v equipment most widely used today. Plastic bound and printed in color with heavy cover.

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7064 Sheridan Road • Chicago 26

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BEHIND the SCREEN

(continued from page sixty-eight)

to the proposal of Rapid’s president, Jack Bernard, that a Presentation Consisting of producers, processors, distributors and exhibitors might be extremely useful in the U.S. Mr. Bernard’s proposal suggests four main areas of interest: (1) initial release print quality; (2) subsequent deterioration; (3) equipment; and (4) the projectionist.

Ely Named Syracuse Audio-Visual Director as Don Williams Moves to Kansas City U.

* * *

Dr. Don G. Williams, former head of the Syracuse University Audio-Visual Center is now at the University of Kansas City where he will develop an audio-visual program. Donald P. Ely has been appointed to the Syracuse post. An associate director of the Center since 1956, Ely is chairman of the College and University Section, Department of Audio-Visual Instruction, National Education Association and a past president of the New York State Audio Visual Council.

A Word of Tribute to Frank Rogers, Sr., Former Ampro Exec Who Was Our Friend

* * *

With the passing in November of Frank B. Rogers, Sr., 82-year-old pioneer in the motion picture equipment industry, the audio-visual field has lost a real gentleman who was a good friend of this publication in its early days. Until his retirement in 1950, Mr. Rogers was eastern division manager for the Ampro Corp., a division of General Precision. He was a long-time Ampro executive in its original Chicago organization. His son, Frank B. Rogers, Jr., a vice-president in the Reeves organization, survives.

* * *

Jim Ford to Bob Atcher Films, Inc.

* * *

An 11-year veteran of the business film field, James E. Ford has joined the Chicago firm of Bob Atcher Films, Inc. as sales manager.


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$1.00 the copy

Special discount on quantity orders

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BUSINESS SCREEN MAGAZINE

7064 Sheridan Road • Chicago 26
New Car Top Tripod Clamps Marketed by Camera Mart

- New heavy duty clamps for fastening tripods atop cars or station wagons have been marketed by the Camera Mart, Inc.
- The tripod clamps, of bronze weather-proof construction, will not sway or bend, and lock the tripod down so completely that it cannot be dislodged accidentally, the company said.

Information on the clamps, which are priced at $52 for three, is available from The Camera Mart, Inc., 1845 Broadway, New York 23, N.Y.

**Modify Auricon Cine-Voice Camera for Field Sound Use**

- A new, portable, transistorized, optical sound motion picture camera was introduced in September by Television Specialty Company, Inc.
- Four models of the modified Auricon Cine Voice II are now in production. The lightweight camera has a built-in transistor amplifier, VU meter, monitoring jack, and microphone input. Weighing less than 16 pounds—a saving of nearly 25 pounds in weight over existing systems—it is light enough for hand-held operation.
- Designed to be “the camera you can run with,” it retains all of the well-known Auricon features. The transistor amplifier is essentially flat from 100 to 20,000 cycles, permitting high quality sound on film pictures in situations heretofore limited to silent film.

A separate shoulder strap girdle bag contains the rechargeable power pack, as well as storage for the microphone and headset which are included.
- Ranging from 100’ to 400’ magazine capacities, and with or without turrets and viewfinders, the new line permits a single cameraman to shoot sound-on-film. Prices range from about $1,800.00 to $2,300.00. Further information may be obtained from Television Specialty Company, Inc., 350 West 31st Street, New York 1, N.Y.

**A BRIEF GUIDE TO NEW LITERATURE**

**New Valentino Catalog Lists Background Music for Films**

- A new catalog of “Major Mood Music Recordings” is being offered by Thomas J. Valentino, Inc., 150 W. 46th St., New York. Listing provides information on this film music company’s library of background music for television, films, radio, drama, newreels and for public performance.

- Catalog also provides data on rates, services, copyrights and public performance restrictions.

**F & B’s Free Instruction Book on Triplex Animation Stand**

- A new illustrated instruction booklet on the F&B Triplex animation stand has been published by Florman & Babb, Inc.
- The F&B Triplex is a low-cost, triple duty animation stand which can be used in vertical, horizontal or any angular position for animation, titles, slide and stripfilm, product and insert photography as well as many other uses.

- The Triplex booklet contains complete instructions for operating the Triplex as well as detailed specifications and prices for the stand and a complete line of accessories.

- The Triplex booklet will be sent free. Write Florman & Babb, 68 West 45th Street, New York.

**Association Films Catalog “Selected Motion Pictures”**

- Association Films’ 1959-1960 catalog of “Selected Motion Pictures” has recently been published and is available free of charge to interested community organizations. The 44-page catalog describes over 500 free and rental 16mm motion pictures offered to the community for classroom, club and organization showings.

- In addition to a large number of new sponsored films offered for free loan, the catalog lists new rental films, such as Walt Disney’s “Davy Crockett,” “Teaching Film Custodians’ Mutiny on the Bounty,” “UNICEF’s Big Day in Bogo,” 90 subjects from the National Council of Catholic Men, and the complete library of safety films of the National Safety Council.

- Copies of the catalog are available from Association Films’ regional distribution centers in Ridgefield, N. J., LaGrange, Ill., San Francisco, Calif., and Dallas.
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*developing color negatives • additive color printing • reduction printing including A & B • color slide film processing • blowups • internegatives • Kodachrome scene-to-scene color balanced printing • Ektachrome developing and printing • registration printing • plus complete black and white facilities including cutting rooms, storage rooms and the finest screening facilities in the east.
The world of Wash ‘N’ Wear is indeed a wonderful, labor-saving world for today’s homemaker. But even “miracle” fabrics have special washing requirements.

To show quickly and entertainingly how the Imperial Mark XII laundry pair effectively meets such requirements, Whirlpool Corporation used a motion picture.

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With a minimum of time and effort, Whirlpool dealers, salesmen and distributors all get the same facts for their customers.

When you need help in getting your product story to consumers as well as sales people, call

The JAM HANDY Organization
NEW FREE BOOK tells the opportunity for sponsored films in theatres

This 16 page 5½ x 11 booklet explains how and when full length public relations films from industry are shown to theatre audiences along with regular entertainment features at a cost per person less than the costs of 16mm showings.

Business Films At The Movies contains facts about U.S. theatres; statistics about the movie-goers of today; tips on producing acceptable films; how much commercial is allowed; how distribution is arranged; and how much it costs.

Write on your letterhead for your free copy.

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444 Mission Street, San Francisco 5 / 612 S. Flower Street, Los Angeles 17 / 19818 Mack Avenue, Detroit 36
WHAT IS BUSINESSSHIP?

BUSINESSSHIP is a concept within the total communications effort which blends together the all important ingredients of information and showmanship necessary to motivate people, to sell ideas, products and services.

WHERE IS IT USED? Businessship should be used in every communications effort whether it be a sales meeting, training program or company motion picture.

HOW IS IT USED? Businessship is best applied by experts skilled in the handling of communications problems. Transfilm-Caravel is such an expert with more than thirty-eight years of experience in successfully applying Businessship to the needs of scores of satisfied clients.

We think you'll find Transfilm-Caravel's brand of Businessship to be creative and effective. Why not call today.
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For more than twenty years teams of Wilding writers, artists and technicians have worked with government agencies and subcontractors to create and produce special filmed records of all kinds.
RIGHT off the NEWSREEL
Close-Ups and Long Shots on Events of the Month

The Mutual Benefit Life Insurance Company and the United States Junior Chamber of Commerce were presented with the George Washington Honor Medal Award last month for the "My True Security—the American Way of Life" project co-sponsored by the two organizations.

The award was presented at a luncheon ceremony by Hamilton G. Reeve, Vice President of the Freedoms Foundation at Valley Forge whose National and Schools Awards Jury selected the Mutual Benefit and the Jaycees for the honor.

60,000 Seniors Participated

The "My True Security" program is a national writing and speaking contest conducted in more than 2,000 communities with over 60,000 high school seniors participating. Their essays dealt with the importance of self-reliance and individual initiative in developing a personal philosophy of security, as opposed to reliance on government and others to provide one's security.

An important part of the program involved the use of a film, "The Two Wheel Bike", as a basis for thinking about "My True Security." Along with other materials presented to contestants prior to their essay efforts, prints of "The Two Wheel Bike" were donated to the project by Mutual Benefit.

Film a Medal Winner in '58

"The Two Wheel Bike", produced by Henry Strauss & Co., is no stranger to award-winning ways. It won a Freedoms Foundation Award on its own in 1958.

President Eisenhower received the 50 state winners last summer in Washington and spoke to the group about his "philosophy of security and its relation to self-reliance and individual initiative." He commended the program and the sponsors. The national winner of the contest was Martha Reynolds of Marietta, Georgia.

Maine's Ag Publicity Director Tells Marketers Films' Value

The publicity director for Maine's Department of Agriculture says that produce marketers "give more attention to the opportunities motion pictures afford them to show consumers exactly how we grow, protect, grade and ship food."

Citing his own department's success with film medium, H. G. Hawes of Hallowell, Me., told a mid-November workshop of the National Marketing Clinic at Purdue University that Maine agricultural films had increased their audience by about 30 percent in fiscal 1959, over 1958.

"Eastern television stations, 163 of them," he said, "reported 595 showings of the 13 subjects we distributed on a free basis during the 12 months ending June 30, 1959."

Modern Talking Picture Service, Inc. assists the state's Department of Agriculture film program in distribution to organizations. The Farm Film Foundation handles other titles for rural audiences.

 Glenn Miller Enterprises New Columbia Pictures' Affiliate

Columbia Pictures Corporation has entered into an affiliation with Glenn E. Miller Enterprises in Hollywood, extending its corporate operations into the highly-specialized field of motion picture production for military and related defense purposes.

The announcement was made by Samuel J. Briskin, vice-president in charge of west coast activities of Columbia and Glenn E. Miller, head of the newly-formed affiliate. Miller was formerly in charge of film production for the Lockheed Aircraft Corp., Missiles and Space Division. He has had over 25 years experience in all phases of motion picture production, was involved in and responsible for the production of over 1,300 films during this period.

Mr. Briskin stated that not only will Columbia extend financing to the Miller Enterprises organization but will also make available its facilities including equipment, technical departments and personnel.

Contracts with such companies as Douglas Aircraft Company, Inc., the Sylvania Corporation and the General Electric Company have already been announced.

John Ford Is Named Head of ANA Audio-Visual Committee

New chairman of the Audio-Visual Committee, Association of National Advertisers, is John Ford, manager, Films Section, General Motors Corporation. Mr. Ford succeeds W. M. Bastable, who recently resigned the post to enter the field of commercial film distribution.

Herbert A. Ahlgren of the ANA Headquarters staff is Administrative Secretary of the A-V Committee which includes 17 other leading film representatives from member companies in the ANA. George E. Eder of Swift & Company has replaced Mr. Bastable as that firm's representative.

U. S. Producing Motion Picture of World Agricultural Fair

The first World Agricultural Fair ever staged, opening at New Delhi, India in early December, is the subject of a new U.S. Government-sponsored color motion picture, Production of the new film began at the opening of the Fair by President Eisenhower.

A. Tyler Hull of Alexandria, Va., is supervising the entire film through the eight-week production schedule for the United States Information Agency. It will deal principally with American exhibits, including the unusual Cine-Dome (see feature in this issue), and will help tell the American food story to India and Southeast Asia where prints will be distributed.

Mr. Hull's credits include filming of the Pan American Games in Mexico for Life Magazine and other productions for the Pan American Union and the Dominican Republic.

Commercial TV Soars Abroad

Commercial television now claims an audience of 240 million people in 31 countries. Nine years ago it was found in only four countries.

It is estimated that in the next five years, this medium will serve more than 360 million persons, about a fifth of the predicted population of the non-Communist world.
thank you!

We want to thank the many clients who have made 1959 our most successful year. Seasons greetings to one & all.

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THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY—EDUCATION AND TELEVISION

Number 8 • Volume 20 • 1959

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CH 1-4161
FOUR AUDIO-VISUAL experts in the sponsored film field spoke at a special luncheon meeting of the Film Producers Association of New York at the Columbia University Club on December 9th.

The four—Fred Beach, Audio-Visual Manager, Remington-Rand Corp.; Alden Livingston, Film Manager, Du Pont Co.; William O’Brien, Assistant Advertising Manager, Schering Corp.; and Willis M. Pratt, Jr., Film Manager, American Telephone & Telegraph Co.—spoke on “The Sponsor Looks at the Film Producer” to an audience of about 75 FPA members and guests.

Joint Venture of ANA-FPA

Nathan Zucker, President of the FPA, and Lowell McElroy, Vice President of the Association of National Advertisers—which cooperated with the FPA in arranging the program—spoke of the desirability of establishing responsible and continuing forums for better client relationships and cited the luncheon meeting as a good step in this direction.

Willis Pratt (A.T.&T.) said that although the film medium would always retain an aura of glamour for most people, glamour was the most indefensible reason in the world for a corporation to make a motion picture.

The problems of business that films may help to solve are those of communications, he said. Sponsors would like to have producers give increasing thought to the future growth of the medium, to recognize that by just being film-makers and not communications experts they are selling themselves short.

Too often, Mr. Pratt said, film producers will deliver a can of film and never think about how the film will be put to work, never interest themselves in helping the sponsor with better utilization.

In the fields of advertising, merchandising and public relations, producers must upgrade the status of the film as a vital and useful medium in order to compete successfully with print, radio and television, Mr. Pratt said. They must amass more and more statistics to show that films do a successful job in competition with any media.

Mr. Pratt said that in the past 14 years he had worked constantly with film producers and had never worked with a more conscientious group of people. He said he was confident that many of the current problems he had mentioned would be solved.

Lighter, Simpler Projector

Turning to motion picture equipment, Mr. Pratt decried the fact that after all these years of the 16mm sound projector, no one had yet turned out a lightweight, simple, self-threading machine. Efforts to produce projectors with more decibels, more wattage of light, and less wow were all right in their place, but these qualities are not what the field needs as much as a machine that positively will not battle the nastiest kind of amateur projectionist.

William O’Brien (Schering), speaking as an advertising man, said that the sponsor should get the sort of service and advice from a producer that he has come to expect from his advertising agency. Until he gets this he may sometimes regard film as a stepchild—not a real part of the overall marketing operation that it should be.

Some means must be devised for the producer to take a much bigger part in the client’s overall affairs, Mr. O’Brien said. He must be able to advise the marketing man on the end results that can be expected—the number of impressions the film will make—its film impact. Just making pictures to go into a “film library” has deadening effect on the film medium.

Cites One Producer’s Aid

Mr. O’Brien had had a recent happy experience in which a producer had helped to prepare a marketing campaign for Schering, which had been a model of proper timing and impact. He cited this as the type of producer service that marketing men can respect and should be able to rely upon.

Alden Livingston (DuPont) said producers should do some intelligent investigation before approaching a prospective client. It is completely unnecessary, he said, to approach a company that has been using films successfully for three or four decades with a big pitch about how good films are. 

(CONTINUED ON PAGE 10)
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PROPS

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Since 1921...

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Send for a schedule of rental rates.
333 West 52nd Street, New York City, Circle 6-5470
The Sponsor Looks at the Film Producer:

(CONTINUED FROM PAGE 8)

The producer, instead, should concentrate on telling what kind of services he has to offer and show how he can be expected to meet the client’s needs.

Show Your Special Abilities

Companies with established film departments can best be approached with short sample reels showing what the producer can do in various categories of production. Mr. Livingston said. And although most companies will rarely turn anyone away without a full hearing, it is almost impossible for any audio-visual man to do his job and spend hours looking at film after film which belabor the obvious.

Audio-visual men in industry prefer to talk to creative people on the producer’s staff rather than to salesmen per se. Mr. Livingston said. Too often, the salesman can not adequately serve as an effective liaison between the sponsor and the producer, resulting in confusion and delay.

The "Film Festival" Pursuit

Fred Beach (Remington-Rand) spoke with much conviction about the curse of the Film Festival as it is presently constituted. He said that it was not the function of business to take part in making films to win awards from Festival juries made up of avant-garde film enthusiasts, secretaries in Madison Avenue ad shops, and school teachers from West Outback in town on vacation.

These people may be completely different purpose — yet the exception.

Mr. Beach urged producers to stick to their roles of business communications experts and forego the everlasting hunt for meaningless awards.

Films Aid Canada’s Trade

The Canadian government is a brisk user of motion pictures for international marketing.

In addition to utilizing them for briefing men in training, the Department of Trade and Commerce screens films to explain companies and their products.

3M Stretches Executives By Use of Motion Pictures

How do two executives announce a sales contest simultaneously at 25 widely separated company sales meetings?

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Mr. Beach urged producers to stick to their roles of business communications experts and forego the everlasting hunt for meaningless awards.

Films Aid Canada’s Trade

The Canadian government is a brisk user of motion pictures for international marketing.

In addition to utilizing them for briefing men in training, the Department of Trade and Commerce screens films to explain companies and their products.

3M Stretches Executives By Use of Motion Pictures

How do two executives announce a sales contest simultaneously at 25 widely separated company sales meetings?

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How do two executives announce a sales contest simultaneously at 25 widely separated company sales meetings?
Only at General is color developing and printing so perfect an Art, so exacting a Science... where machines and methods are precision controlled, automatic, safe and fast.

We invite you to send for our new color facilities brochure, detailing the most advanced processing and printing methods for 16, 35 and 35.32 mm film.

Diagram symbolizes General’s method of additive color printing. Punched tape controls scene-to-scene color and density balance, providing accurate adjustment of the three color light beams.
CECO OPENS IN FLORIDA!

Brings its world-famous professional Motion Picture & TV Equipment Sales, Rentals and Repair Service to World's Playground

This is the biggest news for Florida—for local studios and crews that come here for location shooting—since Ponce de Leon sailed in, looking for the Fountain of Youth.

Here you will find the famous CECO equipment—Mitchell 16 and 35mm, Arriflexes 16 and 35mm, crab dollies, Chapman Crab Cranes, Fisher Mike Booms—lights, incandescents, arcs, spots, brutes, generators, miles of cable, switches and a thousand and one other accessories. You ask for it—we're sure to have it.

No transportation costs. No need to ship your own gear from distant points. No delays. And if something goes haywire, the finest repair department east of Hollywood is right here! Florida has always needed it. Now Florida has it. Our top operational and management personnel are administering our Florida office. If you are anywhere in the vicinity, stop by and say “Hello!”

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5 Minutes from Miami International Airport
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“DUPONT TYPE 936...
the most consistent film I’ve ever used”
says Arthur J. Ornitz, Director of Photography

“This is a great negative film,” says Mr. Ornitz. “It’s unbelievably consistent and often permits one-light printing. It has fine grain, a fine gray scale with rich blacks. And yet it picks up detail in the shadow areas and gives you greater control of mood and tone.”

If you need a film of this high quality, use Du Pont Superior® 2 Type 936. For complete technical information about this fine new film, write E. I. du Pont de Nemours & Co. (Inc.), 2432-A Nemours Building, Wilmington 98, Del. In Canada: Du Pont of Canada Limited, Toronto.
The Sound Track
BY DAN ROCHFORD

A Column of Commentary on the Communication Process

PROJECT: GUIDE LINES FOR THE 60'S

As we enter the decade of the sixties, management in the United States faces some startling facts.

Russia we know about. And China too. And atom bombs and moon rockets. But think again about automation, efficiency and the need to use fewer employees to do our work.

We face in this country a net increment to the U.S. labor force of more than a million men and women every year for the next five years! Secretary Mitchell recently said this fact because we had three million unemployed. What should he eat next year? Or the year after?

If Business Can't, Government Will

Where will we find an extra million jobs next year? And then an additional million the year after that? And then another million on top of that? And yet a fourth million the year after that?

This is no theory. The people are alive. They will reach job age. And we know, if private industry cannot employ them, the government must. And will.

If the government uses them in productive industry, that will decrease private enterprise. If they are used in "make-work" projects, that will increase the government debt.

And our debt is startling. President Eisenhower pointed out that our yearly debt carrying charge is now $9 billion— as much as our entire government cost us in 1940.

Cheapping the Poker Chips

Life quoted U.S. Budget Director Stans' figures of future debt we are committed to: $300 billion for future pensions and pay to veterans; $27.5 billion for retired government employees; $30 billion in military retirement pay; $98 billion of other governmental C.O.D.'s. Add those to our present $290 billion and we owe $750 billion.

If you are interested in what debt is, there are a lot of good books about debt. It is, obviously, what most of us depend upon for our financial security. Most of what we own is debt: somebody's promise to pay.

A government's promise to pay is as strong as its ability to collect taxes.

What has happened through history is that the public debt gets too big. Government can't collect enough taxes. So government either confiscates the physical assets of its people or it cheapens the money. The poker chips are worth less.

$1400 For a Daughter in College

We are using that "poker chip cheapening" method in the U.S.A. It was dramatized when President Roosevelt repudiated the U.S. written promise to redeem our money in gold. It goes on by accepted, legal government controls of our floating debt through our banking and money systems. And year by year the money buys less. To put a daughter through a year of college in 1940 cost me $1400. My neighbor today pays more than twice that.

Society has to cheapen our money. The $750 billion of debt, divided among 160,000-000 people on payrolls, comes to $4.687 personal debt for each. A lot of those employees don't earn that much in a year. Many will find it hard to part with their $234 share of the interest burden from that debt. It hurts to pay today's taxes when they earn $1,87 an hour, how could they pay them if they earned only 90 cents an hour?

So management faces the fact of inflation. And this is no simple, 3-dimensional fact. It's in the air we breathe and the water we drink. It's in the cash drawer and the order book. We hate it. But could we do without it?

If you are now sufficiently confused, let's get back to 1960's management guide lines. If we chart them, we'll steer a better, more successful and easier course.

Background For a Management Philosophy

Each management is part of a society and must live by the philosophy of that society.

Consider management's social setting. Each man is born into a society. It has certain codes and conduct. He goes along with them. In rare cases he succeeds in resisting or helping change some aspects of his society's codes and conduct. To this extent he may change the philosophy of the group.

So with management. It finds itself in a society. Most of us in management joined an established business. The pattern was already set. And most of us worked with the business some years before becoming part of its management.

The philosophy of our management was probably a vague thing. Parts of it were clear because of specific actions taken or refused by our predecessors in management.

We can generalize today and say that successful U.S. business tries to be guided by the golden rule. Businesses which do not, come and go.

The Seven Divisions of People

We can divide people affected by a business enterprise into seven groups: (1) Owners, (2) Employees, (3) Suppliers, (4) Customers, (5) Others in the same industry, (6) Government and (7) Public. And, of course, inter-relationships with all these people are affected by economic conditions prevailing at the time.

Look now at the priority of claims on a business.

(Continued on following page eighteen)
It didn't happen to this dog!

LASSIE, like many other top-rated filmed TV shows, is processed by Consolidated Film Industries. And at CFI, it soon becomes apparent that 40 years of experience and know-how make an important difference.

There is no such thing as a "cut rate" or "bargain" in laboratory film processing. The Eastman Kodak Company says "The answer is—give your laboratory time and money to do the job right! Then all your release prints will be on the beam 100%.

For processing perfection... specify CFI.

LASSIE, a Peabody Award winner, is produced by Robert Golden for The Jack Wrather Organization; Sherman A. Harris, Executive Producer.

Reprinted by permission of the Eastman Kodak Company.

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Hollywood 9-1441
521 West 57th St., New York 19, N. Y.
Circle 6-0210
THE SOUN D TRACK

(CONTINUED FROM PRECEDING PAGE 16)

Under U. S. law, the first claim on the funds of a business is the tax collector's. The second claim belongs to the employees, the people on the payroll. The third group of people entitled to collect are the outside suppliers of goods and services. Not until then does the owner get his chance at what is left.

Nature Just Doesn't Give a Damn
Now consider nature.

We say nature is often kind and often cruel. Actually nature is neither. Nature just doesn't give a damn about the individual.

Nature keeps the species going. All forms of life devour other life. Man is no exception.

In the United States every one of us born here has a chance to be President. Only a few of us make it.

And here every one of us has the chance to head a business. Some of us do. Most do not. Either we don't want the job or we lack the luck and ability to end up in the top spot.

Man has done a lot to average out the extremes of nature. Free schools for our children whether their parents are rich or poor. Care for the aged, the blind. A Social Security System. We protect ourselves against thieves and crooks. We do our best to provide equal opportunities. We try to help those unable to help themselves. We have not and cannot change the basic law of nature. The individual is free to choose. He can work or not. He can save or spend. He can earn financial independence or he can waste his talents and his productive years.

Why Some Businesses Fail
Among managements there is the same inescapable struggle for survival that faces each individual in his own life. Our society tries to protect the individual business against unfair competition. We have a vast system of inspections and checks to guarantee quality of products and honesty of measurement in the things we buy from others. Racketeers and shake-down artists are punished when caught. Many businesses are helped by government credit, by protective tariffs, by tax provisions, by legislative controls.

Yet the average business dies before its seventh birthday.

In the past in the U. S. one in every five big businesses died within the span of a man's normal working career.

They died from inability to get along with their workers; from failure to meet changes affecting their products; from corrupt or weak managements; from changed world conditions; from many causes.

A corporation can outlive the span of a single human life. But the mere legal machinery that enables it to keep going is no guarantee that it will.

Management Always "in the Middle"
Its success depends upon management. It depends upon how well management is able to serve the needs and desires of the seven groups of people affected by the business.

Always there are conflicting interests.

Management is always "in the middle." Management's job is to resolve the conflicts fairly. To find the basis for action fair to all parties concerned.

The basis for action may be:

1. Protect the investment of the owners. This includes a growth in value of the enterprise at least equal to the rise of inflation.
2. Provide profits to the owners.
3. Strengthen the desire of the owners to retain their investment in the enterprise.
4. If the corporation's stock is traded on the stock market, management must attract the right kind of new owners. Cash and credit positions must be kept adequate.

Four "Musts" in Relations with Owners To do these things management must:

1. Protect the investment of the owners. This includes a growth in value of the enterprise at least equal to the rise of inflation.
2. Provide profits to the owners.
3. Strengthen the desire of the owners to retain their investment in the enterprise.
4. If the corporation's stock is traded on the stock market, management must attract the right kind of new owners. Cash and credit positions must be kept adequate.

Owners must feel that they are not being penalized at the expense of employees or other groups and that present potential profits are not being diverted unwisely into "plow-back" for the benefit of future owners.

Management must promote owner understanding of the social responsibilities of the business and an acceptance of the way in which management meets those responsibilities.

Obviously—and here's where BUSINESS SCREEN readers are involved — management must maintain an adequate level of effective communication with the shareowners. Management must seek owner suggestions and criticisms; handle them with good will; act on those with merit; acknowledge their usefulness and explain why when actions are not taken.

Decisions Management Will Never Know About
Success in management's relations with any of the seven groups pre-supposes suitable relations with the other six. Good management keeps them all in balance. It's a warning sign when any top executive finds himself thinking, "We've done enough for the employees. It's about time we did something for the stockholders;" or vice versa.

But employees should be helped to realize, if they don't, that an owner can sell his stock. He doesn't have to keep it. And he will sell it if some other stock looks enough better to him.

A Myriad of Invisible Decisions
The visible mark of the daily volume of shares traded in the stock market is not the full measure of this battle by management to make owners decide to keep their stock. There are myriad invisible decisions every hour in every day by individual share owners who wonder whether to let their money stay with your management, or to sell and move it elsewhere.

If enough owners sell their stock, price drops. Too much of a drop hurts company financing and credit. Bargain hunters, speculators and manipulators might buy in. If they got control, they could put in their own managements. And there go both your job and your guide lines!

So much for the basis for a credo for owner-management relations. We will deal with employees, suppliers, customers, others in the industry and governments in the next column.
Owen Murphy

PRODUCTIONS, INC.

One of America's Great
Industrial Film Companies

723 SEVENTH AVENUE • NEW YORK 19, N.Y. • PLAZA 7-8144
The days of the gasoline generator are rapidly waning. These tiny transistorized converters and nickel-cadmium batteries are logical successors to unwieldy, unsafe, unreliable and noisy generators.

This little 5" x 6" x 9" unit, weighing less than 12 lbs., will run the 1200 ft. Auricon more than 2,000 feet at 24 fps... or it will run the Auricon Super 1200 and the Hallen 16 mm, Recorder in perfect sync.

The first unit made was used in photographing Ike's recent trip around the World.

250 Watt Unit Nearing Completion

The F & B POWER-MITE is another new engineering achievement in Florman & Babb's continuing effort to be First and Foremost . . . Only one of thousands of items which make up F & B's complete stock of professional movie equipment.

Write or call for Illustrated Brochure

NEW F & B POWER-MITE
NICKEL CADMIUM BATTERIES

LARGEST CAPACITY — 6.10 amp. hours
SMALL-LIGHT — 5 oz. per 1.25 V. cell. INDESTRUCTIBLE — Can be stored indefinitely in any condition.

ADDED WATER — Only a few drops ONCE A YEAR

PERMANENT ELECTROLYTE — 30% solution of Potassium Hydroxide

BATTERIES SUPPLIED IN A METAL CASE WITH A LEATHER CARRYING STRAP AND RECEPTACLE.

F & B's POWER-MITE batteries can be supplied in any combination to power practically all cameras, recorders, etc. All the features listed above are absolutely guaranteed. No other battery will last so long before replacement is needed.

SPECIAL BATTERIES CUSTOM BUILT TO YOUR ORDER

71/2 Volt—Power-Mite battery (6 cells) $85.00
15 Volt—Power-Mite battery (12 cells) $135.00
Attached voltmeter—optional $29.50
Battery Charger $20.00
Charging Rate Ammeter $10.00

Selling The World's Finest Film Makers

FLORMAN & BABB, INC.
68 West 45th Street New York 36, New York

TRAVELING ORDER MAKERS

22% Truscon Volume Boost Tied to Sales Program and Films

The Truscon Division of Republic Steel Corporation, Youngstown, Ohio, experienced a year-to-year sales increase of some 22% during much of 1959 and a major factor behind it was a sales program.

That's the statement of Al Lind, merchandising manager of the division, which produces metal products for residential, commercial and industrial buildings.

Work with Small Groups

This potent program, called Order Makers Institute, was a 13-meeting plan for dealers and salesmen. Each session deals with a subject in which salesmen indicated they needed help. The night meetings, limited to 15 people, utilize "thought-starter" motion pictures and lots of group discussion, Lind says.

The OMI program, previously outlined in BUSINESS SCREEN, was produced by Wilding, Inc.

A key move in the program is an extensive on-the-job survey of salespeople prior to blueprinting the program to determine the major areas in which they need training. “The first step in building a successful program of sales training and merchandising is to find out what the selling organization itself, out in the field, feels it needs in the way of help,” says Lind.

The Program Gets Results

This approach is signally successful, Lind points out. He says, “We are able to inspire the kind of enthusiastic, spontaneous group discussion which personally involves the salesman—which moves him to think and act in terms of applying the information you’ve given him in terms of local action and application.”

As an example, he cites the case of one Truscon dealer who had sales of $38,350 in the January 1-May 20 period this year. A year ago he had a mere $2,562 in the same period. “It’s the same firm, the same people, the same products and the same trade area—the difference is OMI,” the dealer told Lind.

Films’ Ability to Sell Found Important to Insurance, Too

The motion picture’s “role-playing” power to give viewers the feeling of being involved in the plot is a major reason why the Institute of Life Insurance utilizes films to tell students the story of life insurance, the organization says.

Movies sum up the basic facts about life insurance quickly and motivate students to deeper study later, according to Dr. Harlan Miller, the institute’s educational director.

This initial impact is extremely important, Dr. Miller points out. If students cannot be convinced of the desirability of studying about health and life insurance at the outset, it is unlikely they will pursue further study with vigor.

Institute films are distributed by Modern Talking Picture Service.
No other motion picture camera is today used for such a broad range of exacting film making as is the Mitchell. The versatile speed of the camera, ranging from 1 to 128 frames per second, plus 14 exclusive features equip the Mitchell for an impressively broad range of cinematography. A single Mitchell can meet the requirements for finest quality TV commercials, feature productions, public relations, sales and training films, progress and report films, plus critical research and development data and record photography.

Mitchell cameras include: 35mm and 16mm cameras; 70mm 2 1/4 x 2 1/4 high speed cameras; and 70mm, 65mm and standard aperture cameras.

For information, write on your letterhead—please indicate which model camera your request concerns.

85% of All Professional Motion Pictures Shown Throughout the World Are Filmed with Mitchell Cameras

Mitchell Camera Corporation, 666 West Harvard Street, Glendale 4, California
Here is the quietest running 16mm sound projector ever built. Noise level is reduced to the point where it never distracts audience attention. But that's not all.

The new Kalart/Victor increases light output by at least 12%, thanks to a redesigned shutter. It accepts a 1200 watt lamp for even more light on screen. Sound quality is magnificent. A 15 watt amplifier, audio-engineered for greater power and low distortion, results in sheer listening pleasure. Entirely new in projector setup is the Kalart/Victor door-mounted speaker. It can now be left closed on the projector while running—or detached and placed next to the screen. Still picture projection is vastly improved. Stills are five times brighter, with special glass heat filters provided as standard equipment. Maintenance is greatly simplified, too. Lubrication is required only once a year. Built-in oil reservoir holds enough oil to last for 1000 hours—or a year of heavy use without refilling.

Hear—and see—the new Kalart/Victor Model 70-15 yourself. Ask your authorized Victor Dealer for a demonstration soon.

FREE BOOKLET
Answers all your questions about the new Kalart/Victor. Send for your free copy today.

PROFESSIONAL TITLE Typographers and Hot-press Craftsmen SINCE 1938
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KALART/VICTOR
Victor Animatograph Corp., Div. of Kalart
PLAINVILLE, CONNECTICUT

Shhh... New Kalart/Victor Is So Quiet You Barely Hear It Run

Dynamic Names Feuerman as Medical Division President

In a new reorganization move, Nathan Zucker, President of Dynamic Films, Inc., has announced the appointment of Sol Feuerman as President of Medical Dynamics, a division of the parent company.

Mr. Feuerman has been Executive Vice President of Medical Dynamics for the past three years and in that capacity has been responsible for Dynamic Films' specialized film production in the medical, pharmaceutical and allied fields.

The specialization technique in film production has been so successful for Dynamic that Mr. Zucker has formed similar divisions to specialize in the Automotive, Chemical, Insurance and the Human Relations fields. Under the reorganization each of these divisions will operate under film producers with specialized experience in these fields.

Dynamic's TV film unit has also been realigned with special attention being devoted to a second series of sports films being produced for television. Dynamic recently completed a series of 39 half-hour films featuring the outstanding racing sports events of the past ten years. This series is now being syndicated in this country and abroad. Other projects for the TV film division include a five-minute series on teen-agers now in production which will be offered for national syndication. The series will consist of discussion of teen-age problems by teen-agers in various parts of the country.

In reorganizing Dynamic along strictly specialized lines, Mr. Zucker says he believes that the general film practitioner is becoming a thing of the past and that today's film producer must provide the growing need for such specialization required by industry in more and more of its operations.

STUDIO SPECIALIZATION

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NEW from Ozalid Audio Visual... the PROJECTO-PRINTER 30

Makes transparencies for overhead projection from any source material... in minutes!

Now, with the new Ozalid Projecto-Printer 30, you can prepare transparencies—on the spot—without being a photographic expert. Using any original visual source material... textbooks, manuals, charts—whether opaque or tracings—two-sided, or even book-bound... you can get dozens of new visual effects in black and white or color. You need no darkroom—no trays—no mixing of messy chemicals. The Projecto-Printer 30 is a simple, self-contained unit and the cost is low. The simple process takes mere minutes. Anyone in your office can make projectables in just a few easy steps.

Overhead projection gives you complete flexibility in planning and delivering your presentation. Use the projection stage as a "blackboard" for specific emphasis. You're in complete control—no need for an assistant.

Ozalid, Dept. D-12-15, Division of General Aniline & Film Corp. Johnson City, New York
Please send me your descriptive literature on the Projecto-Printer 30.

Name __________________________
Company ________________________
Position ________________________
Address _________________________
City ____________________________
State __________________________
FOR YOUR NEXT PRESENTATION

Have you considered...

- Rear Projection?
- Wide Screen Format?
- Remote Push Button Control?
- Extreme Portability?
- Animated Props?

If you have the film, we have the equipment

- Screens with draperies
- Portable Stagettes
- Special Projectors, Still or Movie
- Lighting & Sound
- Automated Controls
- Engineering Supervision

SIGHT & SOUND

Willard Completes New Series of Navy Medic Training Films

A new series of basic training films for corpsmen and nurses of the United States Navy has recently been completed by Willard Pictures, Inc.

The films, six in number, b w and 15-minutes in length, are titled: Intravenous Administration of Fluids; Pre-Operative Care; Post-Operative Care; Eye Treatment, Ear, Nose and Throat Treatment, and Oral Administration of Medications.

While most of these subjects have been given a once-over treatment before in other films, the new series provides the first detailed training course in very basic nursing techniques. For example, while other films on eye treatment have rapidly passed over the exactly proper method of putting drops in the eye, Eye Treatment goes into great detail so that the right way to do it is unmistakable.

Another innovation is that the narration, or live sound passages, uses non-pedantic language more suitable for basic trainees than the often complex medical terminologies employed by more advanced nursing students.

The films, photographed by Willard at the National Naval Medical Center at Bethesda, Md., were made under the supervision of Capt. Robert B. Schultz, Medical Corps, U.S.N., and technical advisors were Francis E. Blake of the Bureau of Medicine and Comdr. Burdette Blaska, Nurse Corps, U.S.N.

In addition to use by the Navy the films will be made available for sale through United World Films, Inc., to private nursing schools and other professional groups.

Pacific Productions Finishes 20 Films to Aid in Reading

A new program of 20 motion pictures in the field of reading has been completed (in November) by Pacific Productions, Inc. of San Francisco. The 20 films are the first half of a comprehensive series of some 40 films designed to help teach reading at all educational levels, from elementary to adult.

The reading film program, said to be the most extensive ever released in this subject area, is being sponsored and distributed by C-B Educational Films, Inc., 703 Market Street, San Francisco. It was conceived at the Counseling and Testing Center at Stanford University by Dr. Henry A. Bauman, Ed.D. Dr. Bauman, now associate professor of education and director of the Reading Laboratory at Sacramento State College, was assisted by staff members there.

Other film series being completed, in production or being planned by Pacific include films for modern foreign language study, public health education, mathematics and science instruction. Dr. Donald M. Hatfield is president of the West Coast company.

HFF's Unusual Yuletide Spots

With traditional Currier & Ives type shapes and figures to provide a nostalgic Christmas flavor combined with a variety of advanced animation techniques, an unusual pair of television film commercials are currently being used by the Small Appliance Division of General Electric in a special Christmas campaign.

The two commercials, 105 seconds each, were developed to showcase eight small appliances during the month of December. They were produced with Bill Lewis and the Maxon agency by HFF Productions. Four different types of animation can be seen, including full, stop, squeeze motion and rotoscope.
Special ARRIFLEX shows are scheduled for major cities around the United States during the coming year. They will be stimulating exhibits... featuring demonstrations of all ARRIFLEX cameras and accessories—the famed ARRIFLEX 16 and ARRIFLEX 35... Ultrascope Anamorphics... special lenses, blimps, and sound gear... motors, magazines, and tripods. EVERYTHING in the ARRI system!

ARRIFLEX factory representatives will be delighted to meet you personally, to answer special questions in detail and to help solve technical problems.

The ARRIFLEX show is a "must see" show for everyone interested in modern motion picture equipment for industrial, military, educational, theatrical and television use. See schedule at right—make definite plans to be with us when the ARRIFLEX show is in your area. Check box below.

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News Along the Film Production Lines

Camera Equipment Co. Opens Miami Studio Sales Branch

Camera Equipment Co., Inc., New York, a leading manufacturer and distributor of professional photographic equipment, has opened a sales subsidiary at Hallandale, Florida.

The branch will serve studios and producing companies in the area and visiting crews who travel to take location footage of the playground area. It is located about five minutes from Miami International Airport, 15 minutes from downtown Miami and 25 minutes from Miami Beach.

The branch carries a full range of professional cameras, including Mitchell 16mm and 35mm and Arriflex 16mm and 35mm. It also has a wide range of equipment such as cable, generators, switches, lights, mike booms and dollies.

The firm said it also offers a completely staffed repair and service department.

Some crews will find it more economical to rent all equipment from the Florida branch than to transport their own to the area, according to Frank C. Zucker, president of the firm.

Guide for Top Filmstrips Is Goal of University Research

Films of the Society for Visual Education, Inc., Chicago, are being analyzed in a research project at Pennsylvania State University.

The study, authorized in a $64,000 grant under the National Defense Education Act, tests filmstrips in actual classroom situations. The objective is to establish principles for filmstrip production.

Formfit's "Sleex" Commercial Wins Chicago Copy Club Honor

A Formfit television commercial, featuring Sleex, Parisienne girdles, was the recent choice of the Chicago Copy Club as "the best television commercial of the year." 60-second spot was produced by Animation, Inc., for MacFarland, Aveyard Agency; live action sequence in this combination live action-animation spot was by Four Star Productions.

Union Pacific Pre-Testing a Film on Northern California

Film audiences familiar with the pictorial quality and interest of Union Pacific Railroad motion pictures are looking forward to the early 1960 release of the UP's film on North California, titled Golden Gate Empire. Film is now being pre-tested by Vincent Hunter, manager of the UP's Motion Picture Bureau.

Pilzer Becomes Coordinator of the Cinema Laboratories Assn.

The Association of Cinema Laboratories has named Herbert Pilzer of Motion Picture Enterprises, Inc., as executive coordinator. Announcement of the appointment was made by president George Colburn during the group's fall meeting in New York city.

Mr. Pilzer's selection initiates the work of a new committee to study "Fair Trade Practices for Motion Picture Laboratories," which he will head. In announcing the new committee, Mr. Colburn described its purpose as "setting up standards and procedures to govern all laboratory situations and laboratory-client relations."

Below: executive officers of Cinema Labs greet coordinator. From left: Kernt Mouse, Peerless Film Processing, treasurer; Herb Pilzer, president; George Colburn; Dudley Spauld, Byron, Inc., secretary; Carleton Hunt, General Film Labs., vice-president.

Write for Details on Obtaining a Preview
Talented Film Group Forms Vision, Inc.

A new picture production company, Vision Associates, Inc., has hoisted its banner over Canada House, 680 Fifth Avenue, New York City.

Formed at year's end by four well-known names in the sponsored and informational film field, the studio group is headed by Lee R. Bobker, former vice-president of Dynamic Films, Inc. One of the country's top directors, with many award-winning documentaries among his credits, he is president of Vision.

Seymour J. Weissman, vice-president of the new company, joins Vision after seven years experience as a director and production coordinator for sales training programs. Most recent among these was a promotional film and related series of television programs, planned and produced by Mr. Weissman for American Viscose.

Another Vision vice-president is Irving L. Oshman. Mr. Oshman directed, produced and edited the film The Barbed Wire Fence, shot on location in Korea for the American Leper Society Mission.

A fourth member of the executive group and also a vice-president of the company is Helen R. Kristt. She is widely experienced as a production supervisor, serving in this capacity while at Dynamic Films.

Purposes and goals of the new company were summed up by Mr. Bobker in a recent address at the University of Michigan Television Center:

"Up to now, major business organizations in America have been content to utilize visual materials to sell themselves or their products. As more and more major companies attempt to bring their corporate image to the public in a broader sense, the role of the producer becomes more critical.

"No longer can we be content to be a middle man between client and employee but must be ready, on a highly selective basis, to offer our services as consultants, planners, producers and distributors who can operate in all areas of visual communication."

Mr. Bobker also said that "the new company would serve the client from planning to distribution and would work in transmitting the corporate image to the general public."

Psychology of Vision Covered In a Color Expert's Book

* The purpose of a picture can be considerably strengthened if the photographer skillfully combines the optical, physical and psychological bases of color photography.

* Explanation of these devices, along with findings of some twenty years of differentiating between what an observer sees and a camera captures, are the heart of a new book on psychology of vision.

* "Eye, Film and Camera in Color Photography" stems mainly from a series of lectures in recent years by Ralph M. Evans, director of Color Technology Division of Eastman Kodak Company. Evans includes many photographs, some of them in pairs to denote contrast.

* The book includes explanation of the nature of color photography, how we and the camera see an object, color and form in photos and the perception of light and color.


Animation Central Studio Serves New York Producers

* Animation Central, a new service for animation studios and film producers, has opened its doors at 165 West 46th Street, New York.

* First of its kind, the new service offers to supplement clients' existing staffs with animators and supporting talent as needed. Purpose is to smooth out the up-and-down workloads that plague the animation industry, and provide an alternative to overtime and hiring freelance help at less cost.

* A division of Gifford-Kim Productions, Inc., Animation Central is headed by Al Eugster, a 25-year veteran in the field.

Parents Who Want to Sleep Learn Why the Baby Can't

* A public service film explaining to weary parents some of the reasons why their wailing baby keeps them up all night has been sponsored by Chesebrough-Pond's, Inc.

* Aptly titled Cry In The Night, the black and white film is a 5-minute 16mm explanation of diaper rash and its cure. Dr. Samuel Berenberg, New York pediatrician, served as medical consultant.

* It may be borrowed free for television use from Golden Snowball Department of Victor Kayfetz Productions, Inc., 1780 Broadway, New York City.
Film Pioneer Colonel Kearney Retired from Air Force Dec. 31

A veteran of 31 years of the U.S. Air Force and one of the significant figures of the motion picture industry has retired from the military service at the end of the year.

Colonel Robert E. Kearney, 56, has been chief of the photographic division of the Air Force Air Photographic & Charting Service for the past eight years.

Colonel Kearney is credited with swift and economical development of the Air Force training film program. It was at his recommendation that this military arm developed a procedure of forming a special staff of writers to create scripts. Under his plan, these scripts are used as blueprints for productions which are then monitored by the writers. Colonel Kearney's theory: if the script is right, last minute changes and artistic variations are superfluous expenses.

Testimony to the accuracy of his theory is the fact that Air Force figures show a doubling of film output in eight years, with 70% conversion to color, without additional expense. This was accomplished despite the fact costs rose 250% in the same period and color film processing is considerably more expensive than black and white. Moreover, his craftsmanship contributed significantly to the increased acceptance of films for training and informational purposes, the Air Force notes. Air Force film requirements are increasing at about 20% annually.

While retiring from the service, the colonel made it clear he will continue motion picture work in a civilian capacity. He and his family will continue to live in Orlando, Florida.

Major Remodeling Program Is Under Way at Colburn Labs

A major program of expansion and remodeling has begun at the George W. Colburn Laboratory, Inc., Chicago.

Principal elements of the remodeling program at this sizeable Midwestern production service center involve expanded sound recording facilities; a new PBX telephone system installation; improved projection and screening room facilities; a new lobby and construction of several new offices. It will also include a new employees' cafeteria, equipped with a wide range of automatic food and beverage dispensing devices.

Producers' Note: That Long Talk to Talent Can Cost You!

It is strictly "verboten" by the Screen Actors Guild to converse too freely with candidates for television commercial films. The first hour, including waiting room time, is "on the house" but after that, producers had better talk fast because the interviewee goes on straight time at the hourly rate in half-hour units. Edict to enforce this SAG proviso was issued by Ken Thomson, assistant executive secretary of the Guild, on December 14. Charm or no, buddy, hire the girl or marry her before the hour's up!
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When "location" is just a cab-ride away, it's comforting to know that CECO'S vast storehouse of sales and rental equipment is at your disposal. But when you have to journey to the North Pole or to the South American jungle, it's even more important to depend on CECO for cameras, dollies, lights, generators and a host of other equipment that will perform under severe climatic conditions.

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- GENERAL MOTORS CORPORATION
- GREATER NEW YORK FUND
- GULF OIL CORPORATION
- HAMILTON WATCH COMPANY
- INTERNATIONAL BUSINESS MACHINES CORP.
- ELI LILLY AND COMPANY
- MONSANTO CHEMICAL COMPANY
- UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830.
Every nation. within the context of a developing world economy, or hinder them in reaching those objectives.

The Attitudes of Labor-Management

It is my hope also to explore some of the attitudes of labor-management that help them or hinder them in reaching those objectives.

But such objectives can be understood only within the context of a developing world economic and social order that is, in itself, capable of forcing radical domestic changes within every nation.

We have too long regarded the institutions of labor and management as domestic responses to economic change, exclusive to the nations of the West. History has quickly outmoded that view. Our labor and management structures are now a part of the most crucial social and economic revolution in man's history, one that encompasses hundreds of millions of people in a broad arc across much of the world where civilization has stagnated.

Our preoccupation with our own forward thrust has narrowed our vision so that now we find with surprise that the same ratio of 4 families in every 5 compelled to work the land for existence that maintained at the beginning of urban settlement 10,000 years ago, still prevails for two-thirds of the world's people.

We realize that the western nations alone have broken the grip of want and poverty. With 6 percent of the world's people, for example, the United States enjoys 47 percent of the world's real income.

Our per capita income is something over $1,500. In most of Asia, most of Africa, and much of Latin America, per capita income is under $300.

The Gap Between Us Is Widening

In the last 8 years, while the poor standard of living in many of the "under-developed" lands was holding steady under mounting population pressure, that of both Europe and the United States was rising.

The United Nations has estimated that the percentage of the world's people that are malnourished has risen since the war from 72 percent to 75 percent.

Three out of four of the members of the human family are underfed.

Yet these people know, for the first time, that they can aspire to a better status and gain it.

They have watched the growth of Russia, and they have long been familiar with the education and the ease of the opulent white man.

They know, in short, that they can be a "have" nation.

This is one of the most powerful aspirations in history. Societies the world over are responding to it with a fervency that is toppling traditions, breaking through customs, and requiring of all the nations a decision.

It is against this background, and within this context, that the objectives of labor and management in the United States must stand and be measured.

I listed, as the first objective, the efficient operation of the economy. The United States possesses, without equal, the most efficient economy on earth.

In the last 50 years, the gross national product per capita has tripled. That is, the amount of goods and services for every man, woman and child in the nation has tripled.

This growth was accomplished without adding a larger and larger proportion of the population to the labor force, and without increasing hours. In fact, we have reduced hours as well as reducing the proportionate number of people in production.

This is a classic example of increased productivity.

This trend is continuing; productivity is increasing—but is it increasing fast enough to keep pace with a population growth and a demand for necessary defense posture?

Issue of Productivity and Efficiency

Certainly many leaders of management and labor are asking themselves this question.

It is indicative to me that in those industries in which the bargaining table has tended to become a battleground, this issue of productivity and efficiency is a common one.

But here again we must ask: can we continue in Russia—but the attitudes of some of the parties who negotiate the issues are certainly open to comment.

Habits of Human Lives Merit Respect

The objective of efficient operation of the economy will not be met by a management attitude so unskillful that it attempts to change in a stroke, by the bang of a single gavel, working habits built up over many years, through many bargaining sessions. To assume this attitude is to believe that changing words on a piece of paper is a substitute for good management, for many of the practises that the words seek to change are the habits of human lives, to be approached thoughtfully, carefully, and with full respect to the man who possesses them.

Nor will the objective of efficient operation of the economy be met by a labor attitude that sees in a strike the answer to every challenge of change. Certainly there are wasteful and archaic practices in existence today that cannot be defended by any line of logic, and there must be alternatives for them and the people they involve. And I submit that in the world I have described the status quo at any price is too large a price.

Generate a Rising Standard of Living

The second objective is to generate a rising standard of living based upon real earnings and incomes.

Our productivity has tripled the number of goods and services for our people—but can we afford to enjoy them?

On the record we can; there has been an increase not only in money earnings but in real earnings as well. Real wages have risen faster than prices.

But here again we must ask: can we continue as we have?

And here again we must seek a balance.

(Continued on the following page)
Labor-Management Objectives for the 60's:

(CONT'D FROM PRECEDING PAGE)

One of the grave effects of an inflationary economy is that it erodes the concept of the real wage. Inflationary growth is patently meaningless growth; an inflationary wage is clearly a meaningless advantage. Yet in an atmosphere of inflation there is apt to be a demand for increased wages, real or not, and for increased prices, whatever the effect.

More? Or Less for All?

Thus, more and more for everybody may mean less for all. Yet it seems to become more and more difficult for labor and management to exercise restraint in this area. Managements are competing for money in a market that makes judgments on dividends. And labor is committed to a policy of seeking more and more. But both of them have been able to meet these objectives thus far—because often the consumer is the one who has paid.

And I have the feeling that the public is going to insist that its own interest be added to the others, and that a chair be set for the public at the nation's bargaining tables.

It would be to the advantage of both labor and management to recognize this.

World Market Competition

The need for economic growth with a stable price level has a bearing upon the next major objective, maintaining a competitive position in world markets.

At the end of the war, the markets of the world were almost exclusively ours. The factories and plants of our competitors lay in rubble and ruin. Now the smoke is pouring from the stacks again and we find ourselves in a tough competition.

Historically, other industrial nations have been our best customers because their high standards supported the purchasing power of which to buy. But there will be a world full of new customers in a few years, and to lose the existing markets is to lose the new ones as well.

I can see no way of staying in world markets unless we are able to keep prices competitive. In the long run, I am convinced that rising standards in other nations will lessen the competitive advantage that substantial wage now offers.

It is to our national interest to promote within other countries an increasing ability to buy our products, at the same time making this nation an attractive place to shop by offering competitive prices.

Now none of these things is possible without stability in the producing segment of the economy, without industrial peace in America.

Labor Record a Good One

The record, obscured by the steel dispute, appears to be a good one. Since 1953 through October of 1959—a period including the steel strike, man-days of idleness resulting from work stoppages have constituted only .29 percent of all working time. This would indicate a general tranquility in industrial relations, broken only occasionally by stoppages such as that in steel. And this year there have been, in addition to the steel dispute around which the headlines cluster, a number of notable settlements in important industries without strikes.

I say the record appears to be a good one, for this reason: How many of those settlements were made because neither labor nor management was willing to face up to the demands of change?

What Price for Peace?

What price are we willing to pay for industrial peace?

It may be, and I doubt if any man can say at the present, that settlements based upon a postponement rather than an acceptance of responsibility may prove more costly to our society than a strike.

The objective of maintaining industrial peace cannot, in short, be met unless labor and management meet their responsibilities for efficiency, for real growth, and for competitive position as well.

And they can't do that unless they talk to one another in a different way than they have been talking.

New Form of Communication

What is needed is a new form of communication, carried on outside the bargaining table, carried on frequently over a period of time, to agree on what they can agree on, and to develop a mutually understandable vocabulary to deal with problems. With these they cannot agree on.

Let them agree on one idea as a starting point: the idea is this: Owners and stockholders, union members and employees, the consumers and the public, all have a right to a fair share of increasing productivity.

Let them agree that the time has come when a third chair is at every bargaining table, the chair in which the public sits—the chair in which as consumers and taxpayers they sit themselves.

I have indicated many other things they might profitably discuss. If I may return to the first objective, for example, I concluded with a description of attitudes concerning efficiency and management that demands instant change and a labor attitude that demands no change at all, and in some cases, vice versa.

Need a Positive Approach

Now it is not unreasonable to me to think that all of the money, and the effort, and the imagination expended in propagandizing against those attitudes was spent in vain ways and means to resolve them. That we would get further along than we have been getting.

I would be curious to know what proportion of total company expenses in this country, laid out for such useful items as product testing, market analysis, advertising, research and development and production costs, is allotted to understand fully that most basic and purposeful of all activities—the day-to-day relationship between employer and employee.

I would be curious to know what proportion of the total dues money collected by American labor unions...
is used to foster and promote an understanding of the problems of the industries for which the members work.

But even this would not replace communication between them. Real earnings and real wages, settlements in the public interest, the acknowledgment that the consumer has a right to a fair share of increased productivity, engineering a price line for competitive markets, keeping the industrial peace—how badly communication is needed on these matters.

Labor-Management's Path

Labor and management in this country have got to start talking to each other in a more meaningful way. They have got to rid themselves of the old social and political divisions that no longer exist, for our economy is the bedrock of the western world and its strength depends upon the good sense and the good will of the men who operate it.

There are many alternatives to stalemate, but there is no alternative to losing the confidence and the trust of the world that is shaping around us. It is surprising how immediate long-range interests become.

It is surprising how quickly plenty of time becomes too little time.

Begin Doing Better Now

In the objectives I have reviewed, our nation has done well—but we must do better, and we must begin doing better now.

It may seem a surrender to drama to speak of want here, at a resort city where wealth is an extrovert, but want rules the world, and want will change the world. Whether or not that change will continue for the human family the ideals of individual dignity and freedom that we preserve depends in some measure on how the richest economy in man's history responds to the incentives of purpose and responsibility that destiny has placed before it.

WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Study Being Made of Research Film Use in Communication

The National Academy of Sciences—National Research Council has initiated a study of film as a medium for recording experimental phenomena and for communicating research results among scientists. The study is expected to determine whether adequate and feasible procedures for collecting, storing, and disseminating data on research films can be established. Made possible by a $26,134 grant from the National Science Foundation, the one-year study will be under the direction of R. M. Whaley and Robert E. Green.

And One to Grow On in '60 at Capital Film Laboratories

There's the sound of hammers over at Capital Film Laboratories, where they're expanding facilities. Capital will be set up for 35mm black and white processing in late January or February and ready for 35mm neg-pos color by May. We'll keep you posted.

Remington Rand's Ready for Census Time With a New Film

1960 is census time across the land and Remington Rand is most timely with its new film, Census Staty, just completed by Washington Video Productions. George Johnston tells us it shows the ways in which the awesome UNIVAC will be utilized in taking count of all of us. And for Libby Welding Company of Kansas City, these producers have just completed three Marine Corps' training films on a new portable diesel generator.

"Man Who Didn't Believe in Accidents" for Safety Shows

What seems to be a most interesting safety film with a psychological twist is being sponsored by the Pur-Pak Division of Excello Corpo

Our New Columnist

We'd like you to meet a new Washington contributor to these pages. She is Mary Finch Tanham, an experienced journalist who is now covering our beat in the nation's capital on your behalf.
Panoramic view of the United States Exhibits at India's World Agriculture Fair. CineDome is in top right area.

Ultra-Realism Comes to New Delhi—

U. S. Shows Atom in CineDome at First World Agriculture Fair

To India’s teeming multitudes, a more bountiful harvest is the one great hope and need of the present. As Gandhi once said, “to the millions who have to go without two meals a day the only acceptable form in which God dare appear is food.”

The help which atomic radiation in agriculture may bring India’s 415 millions of people through more abundant crops and better farm animals is certain to be of most vital interest as the United States offers its Exhibits during the first World Agriculture Fair in New Delhi. Continuing through February 14, the Fair exhibits were opened on December 11 by President Eisenhower and India’s Prime Minister Nehru.

Noteworthy among them and a feature of the 17,000 square feet occupied by the atomic energy section is an original and highly unusual CineDome theater in which visitors will see American farms and farming methods by means of a “you are there” technique, produced by The Jam Handy Organization for the Atomic Energy Commission.

New, Exclusive Process

Three-dimensional ultra-realism in motion pictures is achieved by a new method of taking and projecting motion pictures and a screen which curves around and above the spectators. The CineDome attraction is a color motion picture, The Atom on the Farm. Engineers of the Handy Organization developed and perfected the special equipment used in the CineDome. The Detroit organization also produced the color film.

The picture opens with spectacular views which give the audience the sensation of being “inside the atom,” with electrons spiralling around the nucleus and around the spectators.

Takes Viewers to Farms

The audience is then transported to farm areas in the United States to see how atomic research in this country has helped to produce more abundant yields and better farm livestock with less labor and expense. The motion picture points up the profound changes being made by the atom and how the atom is itself to be an instrument of peace and prosperity. In content and concept, the unusual exhibit and its screen messages are most appropriate and welcome fare to the millions of Indians and visitors from other parts of Asia who will attend the Fair.

The technique used reverses the usual situation in motion pictures. Instead of being mere views of images on a screen, the audience itself seems to “move into” the picture as the camera travels through orchards, poultry yards, fields and pastures. This is achieved by the widest of wide-angle lenses, developed by Jam Handy engineers, which functions both for film production and for projection on the hemispheric screen of the curved dome theater.

Use Radioactive Tracers

By using radioactive elements as “tracers” in their experiments, plant scientists have assisted in new fertilization techniques which are shown in The Atom on the Farm. For its world premiere at New Delhi, the Atomic Energy Commission picture includes the spraying of an apple orchard with fertilizer which is absorbed through the leaves. Michigan State University specialists cooperated in the filming of the production.

Four departments of government coordinated the U. S. Exhibits: the Department of Agriculture, the Atomic Energy Commission, the Department of Commerce and the U. S. Information Agency.

In this CineDome sequence from “The Atom on the Farm” a flock of Michigan sheep moving to pasture will soon leap a ditch in the foreground and appear to “land” in the laps of startled spectators.
Body engineers use skeletons to explain the differences in types of car construction.

**American Motors Presents:**

**A Family Tour of America in the Automobile Age**

**SPONSOR:** American Motors Corporation

**TITLE:** America—The Automobile Age, 43 min. (27 min.—TV; 10 min.—theatrical), color, produced by Metro-Goldwyn-Mayer Commercial and Industrial Division.

☆ Introduced early in America—The Automobile Age is one of the stars of the show—a 1902 Rambler, racy as can be, and still operating nicely. The film covers the next 58 years through the eyes of a typical American family to wind up with a rundown on the fast-selling 1960 model, outdistanced only by Ford and Chevrolet and topping Plymouth to be the first independent in decades to even challenge the "big three."

Covers Progress of Three Generations

"Although the movie deals with the automobile industry and especially the development of modern single-unit car construction, it is not a "nuts and bolts" film," said Fred W. Adams, director of automotive advertising and merchandising of American Motors, at a recent preview in New York. "It shows how a family's living habits are changed by the automobile through three generations. Included are scenes from the two world wars, the zany 'twenties' and humorous and poignant times in the life of the Barker family."

Included in the cast are 16 principal actors plus numerous others. The film took almost eight months to complete plus many thousands of miles of fact-finding travel by MGM producer Robert Drucker and writer Robert C. Bennett. Frank Blair, television newscaster, narrates and appears in the film.

About 121/2 miles of film were exposed on 18 exterior and interior sets at the MGM lots in California, as well as on the Los Angeles freeways.

**How to Obtain This Color Picture**

The film will be available on free loan through any Rambler dealer or from Modern Talking Picture Service exchanges at 30 nationwide locations.

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**PITTSBURGH PREMIERE**

of the United States Steel Technicolor Film "Rhapsody of Steel"

**MEMORABLE IN THE ANNUALs of the factual film medium, the evening of December 4th, 1959 marked the world premiere of a new United States Steel Corporation color motion picture, Rhapsody of Steel, at the Stanley Theater in Pittsburgh.**

**On that gala Friday night, several thousand guests of the company, including film and television celebrities, press, civic officials and executives of U. S. Steel witnessed the unveiling of a top-flight animated history of steel and heard the Pittsburgh Symphony Orchestra play the stirring original music of the overture to Rhapsody of Steel.**

By all odds, it was the "big party" of the film medium, certainly the best premiere event in years. The 23-minute Technicolor film, written and produced by John Sutherland, was its centerpiece but a host of "firsts" and eventful circumstances combined to make business film history.

This was also the Pittsburgh Symphony's public debut of the Rhapsody overture—and the world-famous Orchestra also recorded the entire musical score, written especially for the film by the Academy Award winner Dmitri Tiomkin.

It was Mr. Tiomkin who held the baton and conducted the 72 musicians on this premiere night. The composer was presented with a stainless steel baton just moments earlier by Roger M. Blough, board chairman of United States Steel.

Premiere guests were welcomed by Leslie B. Worthington, president of the Corporation. Among the celebrities introduced were Conrad Hilton (whose new Pittsburgh Hilton was

(CONTINUED ON THE FOLLOWING PAGE)

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**Above:** (1 to r) composer Dmitri Tiomkin is shown with L. B. Worthington, President Roger M. Blough, Board Chairman, U. S. Steel
WORLD PREMIERE OF

(CONTINUED FROM THE PRECEDING PAGE)

(formally opened the previous day). Mr. and Mrs. Robert Cummings, Cornel and Mrs. Wilde, Sid Caesar and Audrey Meadows, Lea Carillo, Laurence Melchior and Charles Denby president of the Pittsburgh Symphony Society.

Treasure That Came from Outer Space

Then came the picture. This superbly animated Technicolor featurette depicts the coming of iron to earth in meteorites at the beginning of time and translates the metal’s progress through the centuries to the era of tomorrow’s steel-clad rockets which will carry the metal and its cargo of astronauts back into outer space. Art director Eyvind Earle and production designer Maurice Noble have earned mer-

EDITORIAL CAMERA HIGHLIGHTS AT THE PREMIERE:

Above: “premiere time” at the Stanley-Warner Theater and local townsfolk were on hand to view the arrival of celebrities.

At right: U. S. Steel’s Board Chairman Roger Blough (third from left) presents steel baton to Mr. Tiamkin who is displaying it proudly as M. C. Jack Brand and Charles Denby look on.

Below: and within the Stanley Theater’s well-filled lobby, celeb and guests mingle while awaiting the premiere curtain call.

ited praise for the imaginative, superlatively drawn sequences which take the “metal from heaven” through its historic phases.

Narration by Gary Merrill is in keeping with the powerful, convincing Sutherland script; direction by Carl Urbano has brought to the screen one of the most effective public relations pictures of this or any other year.

The factual film contributions of United States Steel have played a most eventful role in the modern history of this medium. Rhapsody of Steel marks another milestone along a road that leads back to the turn of the century when a Steel-sponsored silent film on the birth of Gary, Indiana, played the nickelodeons.

High Spot in Steel’s Film History

Through the silent era and into recent decades, Steel has brought worldwide audiences a host of interesting and useful pictures. With technical information and education as its primary moving force, the Steel film program has, from time to time, diverted to keep the public and its employees informed through the medium of the screen. Just a little over 20 years ago, in the year when BUSINESS
“RHAPSODY OF STEEL”

Screen was born, a Technicolor short titled Men Make Steel began its nearly two decades of public showing. Then, as now, theatres were the primary distribution outlet.

Within the past year, two other Steel films have played to millions of Americans in similar theatrical showings. Jonah and the Highway, devoted to public interest in the nation’s highway program and its need for engineers, was another Sutherland production; The Five Mile Dream, an exciting visual report on the newly-completed Mackinac Straits bridge, was the other recent theatrical offering.

And it is to theatres, some 6,000 of them across the country, to which The Jam Handy Organization will distribute Rhapsody of Steel in the year ahead. Backed by extremely favor-

able theatrical press reviews, such as Hedda Hopper’s “exceptional entertainment . . . should be seen in every theatre in the country,” the film has been welcomed by house managers.

Jim McCollum heads the motion picture at United States Steel. Fortified by top quality films such as these, Steel’s film program is making a tremendous contribution to the company’s “public image” and to the precious ingredient of faith in their own work among its employees.

For the big family that is Steel includes its hundreds of thousands of workers and shareholders, customers and customer employees as well as the generations of young people who witness pictures like this under screening circumstances which excite the imagination and renew confidence in the economic system which has made such progress and provided the sinews of the free world’s new strength.

Significant among press comments following premiere showings was this passage by The Chicago Daily News’ film critic, Sam Lesner:

Reminding his readers of the film’s final frame that says “man’s progress is the progress of steel,” Mr. Lesner commented:

“Rhapsody of Steel, made under the auspices of United States Steel, in my opinion gives the laboring man, from the beginning of the iron age to the awesome astronomical present, a hero’s role in the story of steel.

“For what it’s worth, perhaps there would be some benefit in asking all the parties concerned with current steel industry-labor problems to sit down and look at Rhapsody of Steel.”

Above: television celebrities congratulate the composer of the “Rhapsody” film score. Left to right are Audrey Meadows; Mrs. Sid Caesar; Sid Caesar and Dmitri Tiomkin, who conducted the 72-piece Pittsburgh Symphony Orchestra in its rendition of his overture music.

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Above: television celebrities congratulate the composer of the “Rhapsody” film score. Left to right are Audrey Meadows; Mrs. Sid Caesar; Sid Caesar and Dmitri Tiomkin, who conducted the 72-piece Pittsburgh Symphony Orchestra in its rendition of his overture music. Pittsburgh television cameras recorded guests’ comments amid crowd scenes in the lobby. Above: (l to r) screen actor Cornel Wilde and Mrs. Wilde (Jean Wallace) with Leo Carillo and one of the premiere guests. Above: (l to r) Faye Parker with Mr. and Mrs. Harold Cohen, Pittsburgh Post film critic. Above: (l to r) Faye Parker with Mr. and Mrs. Harold Cohen, Pittsburgh Post film critic. Above: (l to r) Faye Parker with Mr. and Mrs. Harold Cohen, Pittsburgh Post film critic.
Aerospace Films From Industry

Motion Pictures on Defense, Space Age Problems and Safety Are Made by Industry As Air Force Sponsored Film Program Enters Second Year

Several weeks ago, in a Washington, D.C. screening room, representatives of a large California architectural firm and U.S. Air Force officials from the Pentagon met to discuss the workprint of a new 13-minute color film which may have a significant effect on the career attitudes of the coming generation.

The film, titled The Door, is unique in that it was mutually planned by industry and the government to provide inspiration and guidance to youth groups. Its sponsors, Daniel Mann Johnson and Mendenhall, hope that the picture will direct the thoughts of young people into technological problems of the Aerospace age.

Supplement Air Force Film Program

The Door is typical of a dozen sponsored films currently in production or beginning distribution for the Air Force's successful Sponsored Motion Picture Program, which was launched two years ago to supplement the Air Force's regular film program.

Today, with the Air Force's efficient new approval set-up, film scripts by-pass the tedious maze of government channels and need only obtain the stamp of approval from three Air Force officials. And, according to Rodney B. Radford, Chief, Motion Picture Section of Air Force Operations in the Pentagon, these same three officials follow through from an abstract idea until the production is finished and approved.

The Air Force, which has often been compared in size to the top fifty largest U.S. corporations, is naturally interested in a wide variety of motion picture subjects in addition to those produced as part of its regular film program.

Untapped Reservoir of Future Needs

Films already sponsored explore the subjects of rocket safety for youth, the area defense concept, estate planning, wildlife conservation, space feeding and other space medicine subjects. For the future, there is an untapped reservoir of subject matter which concerns the Air Force, such as community relations, safe driving, communications, and all of the human-mechanical problems of the Aerospace age.

"There will always be a heavy demand for films in excess of those we can either buy or produce for ourselves," says Radford. "And many, many times we've reviewed commercially produced films on Air Force subjects which, had they been produced under the very general policy guidance of the sponsored film program, would have been more useful to both the sponsor and the Air Force."

Tools for Education and Information

From the Air Force point of view, the privately-financed sponsored films are educational and informational "tools"—for the sponsor the films are invaluable for public relations, institutional advertising and good will. Summing it up, J. R. MeCandol of AVCO, sponsor of Down to Earth, a film about atmospheric re-entry, said: "I believe that with this animated film we will achieve our objectives of aiding in space-age education and bringing AVCO's work to the attention of millions in a dignified and interesting way."

A partial list of other sponsors includes the Koppers Co., Inc., Winthrop Pharmaceutical Laboratories of Sterling Drug, Pur-Pak Division of Excello Corporation, and Owens-Corning Fiberglas Corporation, who kicked off the project twenty-eight days after it was announced by sponsoring a community-relations film about jet-age noise, titled Peace and Quiet.

In some cases, films are co-sponsored by industry as, for instance, a film about satellite-tracking which was jointly financed by the General Electric Miniature Lamp Division and Bankers Life and Casualty Co.

Sponsor Pays All Production Costs

When it comes to paying for film production, the Air Force is not permitted to mix federal and private money. There are no 50-50 "deals," and the ceiling for film budgets is up to the sponsor. Film costs range from $15,000 to $100,000, and there is one of each in production, with the average budget per picture around $30,000. That this is a pretty solid investment for the sponsor has been indicated from first reports of Peace and Quiet. In the first six months there were 5,359 showings for an audience of 224,142, and an estimated TV audience of 8,175,000.

As has been indicated, the Air Force assists the producer and sponsor in planning, produce-
First, the Air Force will "set aside" for thirty days, a film subject under consideration by a prospective sponsor and his producer. During this period which gives the sponsor adequate time for full consideration of a proposed film project, the Air Force will answer any questions. If an agreement is reached, the sponsor merely provides the Air Force with a letter of intent, and film planning is started immediately.

The pictures usually run 13½ or 27 minutes in length; most are shot 35 mm ECN, although Kodachrome and Ektachrome have also been used. Air Force footage is available for producers at usual stock footage prices, with a minimum charged for "search time."

Credits Are Retained on All Prints

Completed films contain the usual company presentation titles which are retained on all prints, whether distributed by the sponsor or the Air Force. Sound track references to the sponsoring company occur only if they actually belong in the story for historical accuracy or for other non-commercial reasons. Sponsor's products appear only if they are a necessary and a logical part of the film story.

O.W. Carman of Koppers Co., Inc., sponsors of Mission-Sonic Boom, says: "Seldom is it possible for a pure public service effort to so effectively motivate a sales potential. We appreciate the opportunity given us and the able guidance in reaching the objectives desired both by the Air Force and the Koppers Company."

For the protection of the sponsor, the producer and the Air Force, each step in production—treatment, script, roughcut workprint and answer print—is reviewed and mutually approved. Air Force approvals take a minimum of time and include review and approval by the Office of Assistant Secretary of Defense for Public Affairs. This procedure eliminates "surprises" along the way." Once a script is approved, the Air Force objective is to try in every way to finish the picture, not change the picture," Radford pointed out.

The completed film may be used, without restriction, by both the sponsor and the Air Force. Depending upon the value of the subject matter, its utility, and the quality of the film, the Air Force may buy up to several hundred copies of each picture.

"The Air Force program is unique," agrees Ben Greenburg of Allendorf Productions. "They have succeeded in chopping off all the complicated red tape involved in usual government procedures."

Use 450 Copies of "Peace and Quiet"

Over 450 prints of Peace and Quiet have been purchased by the Air Force. And, pending completion and approval of the film Mission-Sonic Boom, the Air Force has tentatively ordered over 800 prints of this picture, which deals with the by-product of supersonic flight.

Air Force prints are distributed through the Air Force’s Central Film Exchange in St. Louis, an agency which, in turn, services over 140 Air Force base film libraries all over the world. This film exchange, created to service the Air Force, has recorded 1,900,000 showings to an audience of 19,000,000 in one year, exclusive of TV programming.

To obtain a print of an Air Force Sponsored film, groups need only to contact the Information Officer at the nearest Air Force installation or write to the public relations officer of the various sponsoring companies.

Other Benefits to Sponsors Noticed

There are many additional benefits for the sponsor who produces a public service film with Air Force cooperation. Vertical Frontier, for example, after its premiere in Washington before some 500 government officials and medical group representatives, was subsequently shown on Sunday NBC-TV and reviewed in Variety. The Variety review described the space medicine film as: "... far more interesting than any Buck Rogers video presentation extant," and "... an excellent public relations move on the part of the pharmaceutical house because it is devoid of any sales pitch, its major objective being to explain what's ahead in space travel."

Sam S. Ansyn, Publisher of Variety, and Marquardt Corporation, sponsors of Power For Bonamur, says that this film, "... was an opportunity to do a public customer relations film effort with the cooperation of Boeing—a company with whom we are closely associated." Boeing Aircraft Company is presently contemplating the purchase of this film for its representatives in Japan, Switzerland and other areas.

1,000 Requests for "Rocket Club" Film

The film Rocket Club, sponsored by the Daisy Manufacturing Company, was recently shown to 450 high school and college students in the middle west by the General Electric Company. Douglas Productions made the film.

Results: the sponsors have been cited for their film on behalf of the National Safety Council and the American Rocket Society. Utilizing its regular comic book advertisements, Daisy has published 34,000,000 "Rocket Club" film announcements. From the first two weeks' report, Daisy has received over 1,000 requests for film showings.

The success of the Air Force Sponsored Film Program has largely been attributed to civilian chief Radford, who has had twenty-one years "in and out" of government service, and a lifetime of motion picture experience. As ex-chief of the Federal Civil Defense Administration Sponsored Film Program in 1952, he is familiar with negotiations between private industry and the government, and can "speak the language" of the producer. He has helped shape the Air Force program so that it is mutually beneficial for the sponsor, the producer, the Air Force ... and the nation.

Below: the film "Vertical Frontier" pictures medical problems involved in space exploration.
We Do Not want a film to teach a trainee the techniques of insurance selling—however subtle these may be—instead, we want a film to do something that quite probably has never been done before.

With these words and others of like tone, C. E. Smith, sales manager for Employers Mutuals of Wausau (Wis.) challenged Mehring Productions to make what was to become The Small World of John J. Pennyfeather, a 16mm film that is certain to be regarded as among the most unusual business motion pictures of recent years.

Film Has Good Technical Qualities

In every technical way, Pennyfeather is a work of quality. It runs 44 minutes in full color and sound. The color is Ektachrome and is "soft," yet remarkably faithful throughout. The great majority of its sound is lip sync and is exceptionally clean. Casting, direction, editing and special effects work belie its modest budget.

However, it is not in the film's high technical quality or low production budget that it meets the extraordinary challenge of Smith's words, but in what the film does, why and how. Employers Mutuals of Wausau, a leading writer of workmen's compensation coverage and other forms of insurance, wanted something strikingly different from the usual. If successful, the film would pioneer a concept of communications that would have application far beyond the company's own uses.

Changes in Viewpoint the Objective

The film was to be a key part—but notably only a part—of an overall program of what Smith terms "personal development." Significantly, he refuses to call it a sales training program. He wanted a film that would have nothing less for an objective than to bring about actual changes of perception and viewpoint—personality changes, if you will—in its intended audience.

As Smith described the film he proposed, he eliminated most standard approaches to business film making. It would show, teach or demonstrate nothing of the selling art as such.
vice of considerable ingenuity. This is an "off-stage" audience with whom they communicate via a prop movie screen. The off-stage audience is free to break into the story between sequences to ask Mike and Margo searching questions about Pennyfeather and particularly about their interpretations of his actions.

The off-stage audience comprises a training session much like that which will actually use the film. It thus serves as a doubly strong identifying element in the film.

Exploring One Man's Small World

Pennyfeather is followed into a number of situations devised to explore his "small world." Surprisingly enough, perhaps, only one of these situations in any way involves selling, and it is of horticulture rather than insurance. In scene after scene Pennyfeather is shown being blocked by common errors of perception.

He fails to understand uniqueness in those he meets, mentally placing all people in neat and absolute categories of his own devising. He sees things as unchanging and hence fails to adapt to the constant change that affects all persons and things. He fails to identify himself with others, even in his own business, feeling himself apart and often at variance with others. He is unable to think in terms of "wholes," being always preoccupied with the parts, which are to him often inexplicable. He deals almost exclusively in "either-or" seeing little or nothing of the in-betweens.

These perceptual errors and others form a kind of prison for Pennyfeather of which he is entirely ignorant. They make him neither an evil person nor even a poor salesman, as the conference leader in the film points out. They do, however, keep him from being a bigger person and from operating as effectively as he could.

Other Devices and Materials Used

As has been said, The Small World of John J. Pennyfeather is a part of an entire program of personnel management devised by C. E. Smith with help from the Mehrings. As such, the film cannot be discussed alone in a way that does justice to the whole program.

The film forms the nucleus for a number of other audio-visual devices and materials all bearing on the same theme: identifying and exploring the blocks to effective relationships between people. These materials include so far a pair of "short stories" covering the characters, "blow-ups" and posters taken from the film, a "take-home" piece on interpersonal relationships and a series of extraordinary tape recordings demonstrating principles of perception.

The short stories are in booklet form. They cover the "private lives" of John J. Pennyfeather and Steve Baker, another of the film's subject characters, up to the time of their "appearance" in the film. By this means, the film's viewers are able to see why Pennyfeather and the far more effective Baker act as they do.

The blow-up and posters are designed to enable a conference leader to guide the discussion back and forth to scenes in the film.

A Major Film Venture Brings

Gulf's Visual Story of Oil's Unseen Journey

Vital Fuels on the Move from Well-Heads to Refinery

There Is a Sad Lament of those who try to portray, or even understand, the oil business—you seldom see people and you never see oil.

These were problems encountered in the planning of Gulf Oil Corporation's new 30-minute, Technicolor public relations film, Unseen Journey, filmed by MPO Productions, and newly-released through Association Films, Inc., for national distribution.

The picture, a major venture for both Gulf and MPO, and an outstanding film on anyone's "best of '59," tells the complex story of how oil is moved from isolated well-heads to often far-distant refineries.

A 25,000 Mile Journey for Scenes

Following months of preparation and location scouting by Gulf's Director of Public Relations, Craig Thompson, and assistant Paul Sheldon, with MPO's staff, headed by Producer-Director-Writer Murray Lerner, the production got under way early this year and was shot on location in Texas, Louisiana, Pennsylvania and New York. 25,000 miles of travel with cameras cranking over much of the way went into the finished product.

One of the major themes of Unseen Journey is the fact that the journey of the oil passes beneath a great variety of communities and activities, without being noticed and without disrupting these places. With this in mind, Producer Murray Lerner felt that aerials of the right of way would impart this feeling of motion and at the same time portray the people and places involved.

Helicopter Invases Remote Areas

A helicopter was used to trace the actual route of the pipelines in West Texas. This allowed low-level flying shots and photographic control practically impossible in a plane. Several times the MPO crew was stuck in isolated spots in canyon or desert country and had no way or time to leave for meals while photographing a hard-to-get piece of action, such as coyotes or rattlesnakes. Then the helicopter would be dispatched to bring lunch. The look on the face of a grocer at some lonely crossroads in West Texas when he saw a helicopter land in front of his door and the pilot walk in casually to buy lunch—to go—is interesting to contemplate.

Another unexpected use of the helicopters was in photographing coyotes in Sand Hills, Texas. Two coyotes had been captured, and (CONCLUDED ON PAGE SIXTY-FOUR)
How We Can Upgrade Audio-Visual Activities in Our Companies

LET MANAGEMENT KNOW OF PLANS—AND RESULTS

In order for top management to recognize the impact of the effectiveness in training and in sales promotion of audio-visual programs, it is the responsibility of those producing such material to properly present the program and also be ready to supply tangible evidence of the effectiveness of the effort.

This means that in the pre-marketing phase of any product, there is the real obligation to plan for the introduction of the product and also for creation of the demand. While pre-marketing programs are being formulated, those responsible for the audio-visual activities must take time to prepare a good presentation on the treatment of the problem through audio-visual aids.

We should keep in mind the real importance of properly formulating, presenting and selling the project to management. After the program is approved, the product introduced, it is also equally important for us to show evidence of acceptance and effectiveness of this part of the promotional and selling program.

Under no circumstances should there be any compromise on the purpose of the audio-visual project. At the time that the program is presented to management, there must be a single objective for the whole project. Too often, there is a temptation to consolidate several requirements into one film, with the result that none is completely successful.

Management today is becoming aware of the impact of audio-visual programs and it is our responsibility to present this material and the appropriate follow-up in a manner to result in mutual benefits for our departments and our companies.

—William E. Morris
Professional Services Manager
Baxter Laboratories, Inc.

MEET INDUSTRY’S NEEDS AND UPGRADING FOLLOWS

Audio-visual communication is the most potent force for the dissemination of intelligence ever invented. It is an obligation of all creative audio-visual personnel to become proficient in the arts and skills necessary to produce effective audio-visuals economically and on time.

Management expects quality, efficiency and dispatch in all its enterprises. Audio-visuals in the service of industry, to deserve upgrading, must serve the needs of industry.

We must live up to the requirements of audio-visual communication, must establish and defend its standards, and contribute to the confidence management has in any enterprise which bears the sweet fruit of practicality.

—Jay B. Gordon, Supervisor
Motion Pictures, A-V Aids.
North American Aviation, Inc.

SIMPPLYF, BE CREATIVE AND EDUCATE THE USERS

In motion pictures we will plan more effective use of films by demonstrating how they can help by simplifying booking procedures, by teaching projection techniques, and by acquainting salesmen more thoroughly with film subject matter.

In the visual presentations, we plan to use the greater variety of audio-visual techniques, consult with participants at the earliest stages to permit guidance on use of visuals, use fresh and imaginative art conceptions to avoid senesness and sterility and also strive for simplicity to achieve better communication.

Sales Promotion
Lederle Laboratories
QUALITATIVE STANDARDS PROVE VALUE OF FILMS

☆ Any activity to acquire status must be shown to be a worthwhile, effective project when compared with competing activities that already have the desired status. This is true of audio-visuals, particularly the motion picture. More money is spent each year in producing motion pictures on the basis of faith than almost any other informational or advertising activity one can mention. It is as though we were producing automobiles without any guarantee or knowledge of how far they will go, where they will take us, or what the cost per unit results will be.

Evaluation Needs Attention

I believe that if we want audio-visuals to be considered seriously by advertising managers and management in general, we must give attention to evaluation. On a quantitative basis, motion picture costs per thousand viewers per productive minute compare favorably with other media. Many cases are on record where such costs are much lower.

However, when we compare the motion picture on a qualitative basis, we move into an area in which the motion picture is particularly outstanding. It is in this area of quality that films easily prove to be more effective, efficient, and economical than other media.

Area of Least Research

These are the factors that should be emphasized and stressed to upgrade the status of audio-Visuals. These comparative data should be accumulated and made available. Unfortunately, however, it is in the area of qualitative analysis that least research has been done and in which we have the most difficulty presenting significant facts and figures. This I believe is our immediate challenge.

—W. H. Pratt, Jr. Film Manager, American Telephone & Telegraph Co.

VERSATILE, DEPENDABLE

—WORDS TO REMEMBER

☆ Here's the way we can up-grade audio-visuals in our companies:

1. Keep up on all the latest developments in the audio-visual field and see that your personnel is also informed.
2. Set a standard of being dependable for both personnel and equipment.
3. Have the versatility to handle all types of assignments.
4. Keep ever alert to new and improved methods.
5. Maintain good appearance of yourself and personnel at AV presentations.
6. Initiative and creativeness in presentations.

—M. F. Hosp
Audio-Visual Section
General Mills, Inc.

CINE Presents Venice Festival Awards

Committee on International Non-Theatrical Events Is Host at Washington Film Presentation on December 10

A

ENSIMATIC CROWD of 600 non-theatrical film devotees, producers, educators and Washington officials, guests of the Committee on International Non-Theatrical Events (CINE), viewed the presentation of films and awards for the 1959 Venice Film Festival on December 10 in the nation's capital.

Ralph L. Hoy, CINE's Chairman, welcomed the group before the exhibition of the Grand Prix Winner, Non Rosta Solunto L'Alfabeto (The Alphabet Is Not Enough), which was specially brought from Italy for the evening.

Embassy Man Presents Awards

Donald E. Baruch, U.S. Delegate to the Venice Festival introduced Mr. Gabriele Paresce, Press Counselor of the Italian Embassy, who presented awards to the producers of American prize winning films.

For Skyscraper, a breezy, heart-warming film about the birth of a Fifth Avenue skyscraper, Willard Van Dyke and Irving Jacoby received four diplomas and awards. These same producers, with sponsor Stuart M. Low of the Chas. Pfizer Co., were cited for Life of the Molds, a didactic film for teenagers from 13 to 18 years old.

Low was also rewarded for Dynamics of Phagocytosis, another Pfizer-sponsored film.

Other Winners at Venice

Producer Phil Lerner received a first prize in the Documentary and Short Film Section for his film My Own Yard To Play In, which is a touching social document about the modern city child. For John Hubley, producer, Mr. Lerner accepted two awards for the delightful and imaginative cartoon film, titled Moonbirds.

Nathan Kroll received a special diploma, the equivalent of second prize, in the Television Film category, for Appalachian Spring, a Martha Graham ballet, designed for the stage and expertly transformed into the terms of television.

Dr. Homer Freese, from the Medical Department of Abbott Laboratories, the sponsors, accepted the award for Fire And Explosion Hazards From Flammable Anesthetics, produced by Mervin La Rue of Chicago.

Dr. William G. Carr, executive secretary of the National Education Association, which has given invaluable aid to CINE, opened the program, welcoming guests to the NEA auditorium where the awards event was held.

WORDS OF WISDOM FROM 27 LEADING EXECUTIVES

☆ This editorial symposium among members of the Industrial Audiovisual Association was initiated at that group's recent Princeton fall meeting. We began publication of these original contributions in our preceding Issue 7. continue on these pages and into our first 1960 edition.

Thus far, some 27 of the most experienced a-v leaders in the U.S. and Canada have contributed valuable guidance to all who use audio-visual in industry.

Below: (l to r) producer Irving Jacoby; sponsor Stuart M. Low; and producer Willard Van Dyke receive awards from Counselor Paresce.
Ohio Oil’s Gamble in Guatemala

Dramatic Story of Oil Exploration by Giant Airlift Shown in "Big Risk"

When a Big "First" happens in industry the cameras usually aren’t far behind. The Ohio Oil Company scored a definite “first” in American industry when it airlifted some 6 million pounds of drilling equipment into the dense jungle of Guatemala earlier this year—the largest air operation in the history of the oil industry. And the cameras weren’t far behind. Earlier, M. S. “Chris” Hauser, Ohio Oil public relations manager, had figured that his company’s huge airlift pointed out some of the truths that oil industry public relations people had been trying to get across to the American public for years: that oil companies have to take huge financial risks to find new reserves of oil, and that as long as they are free to take these risks and compete vigorously, ample reserves will be found.

Big Risk is entirely narration, the message could be tailored to tell Spanish-speaking viewers why an American company is willing to take such risks to hunt for oil where it has never been found and what to expect if oil is found in commercial quantities.

Ohio Oil selected Wilding, Inc., to produce the film. Wilding had turned out four of Ohio Oil’s earlier public service films: Unseen Horizons in 1949, Decision in 1951, The Case of Officer Hallibrand in 1955, and You Decide in 1958.

Project Given to Experienced Hands

The producer assigned James Prindle, writer of many outstanding screen plays and especially qualified in the oil business, to write the script and Charles Beeland, Atlanta-based cinematographer, to do the color filming.

For the Spanish language version of Big Risk, Jose Flamenco y Cotero was the voice. Flamenco is well known to Guatemalan radio listeners.

Although the Wilding crew had somewhat anticipated the difficulties in filming in the dark damp jungle, they often ran into more than they had bargained for. Torrential rains lasted weeks past the usual wet season, adding to the rain forest average of 200 inches a year. Ground fog was the order of the day, and snakes and clouds of insects further contributed to the photographer’s and script writer’s woes.

Native Music Used in Background

The result, soon to be released in the United States and in Guatemala, reflects few of the difficulties encountered during the operations. Its skilful blending of native music recorded on the spot and Prindle’s script, voiced by veteran Chicago radio-TV personality Don Gordon, combine with other elements of film to make a smooth 22-minute package, certainly welcome in the nation’s service clubs, schools and meeting halls.

The film starts with a brief tour of the Central American republic, visiting such places as modern Guatemala City and ancient Antigua. The scene firmly set, Big Risk goes into the meat of the film, transporting 6 million pounds of drilling equipment and supplies into a landing strip carved out of the jungle, 110 miles inland. Backing many of the scenes are strains of a famous Guatemalan marimba band playing native music.

Distribution by Modern and Sponsor

Released this month, Big Risk is being distributed by Modern Talking Pictures, Inc., as well as by Ohio Oil Company offices throughout the United States and in Guatemala. The film is a worthy addition to Ohio’s film library; brings fresh evidence of the industry’s endless quest for essential oil reserves.
Professional Realtors Define Their Business

Hamilton Watch Presents—

“The Ages of Time”

Chronology of Time-Keeping from Sun Dials to the Electric Watch

Sponsor: Hamilton Watch Company.
Title: The Ages of Time, 18 min., color, produced by MPO Productions.

Arthur B. Sinkler, president of the Hamilton Watch Company, told a preview audience in New York recently that he had been awfully worried about the new film his company was about to unveil—he was hoping hard that Hamilton would get its money’s worth. His advertising manager was worried, too, Mr. Sinkler said, hoping that the company had enough credits in the film so people would be sure who sponsored it.

Eighteen minutes later, Mr. Sinkler and his ad manager could finally stop worrying and relax. The Ages of Time was given a standing ovation and unanimously praised, both as an outstanding motion picture in its own right, and as a vehicle to carry the news about Hamilton’s electric watch—now in its third successful year.

Constant Quest for Accurate Time

The Ages of Time documents man’s progress over the centuries in achieving timekeeping accuracy, from the primitive sun dials of prehistoric days to the electrically powered and controlled watches of today and tomorrow. In between, as the film shows, were the burning of measured candles, water-flow clocks, and sand hour-glasses.

Then, in 1512, all previous timekeeping devices were challenged and surpassed by the invention of a Nuremberg locksmith, Peter Henlein, who constructed a portable, but heavy, mechanical spring-driven timepiece, the “Nuremberg Egg.”

Over the years, watches became smaller in size and greater in accuracy. Brass replaced iron, balance springs were invented in 1685, and in 1762 a marine chronometer was constructed which was just a minute in error after a five-month sea voyage.

Birth of America’s Watch Industry

The American watch industry, which started in 1809, progressed rapidly despite intense competition from imported timepieces. Using perfected precision mass-production techniques, the industry proved itself during World War II when sources of imported marine chronometers (they were not made in this country) were cut off. In an extremely short time, the Hamilton Watch Company began the first mass-production of superior chronometers, at the unheard-of-rate of many hundreds per month—more than the world’s entire annual production before the war.

Finally, on January 3, 1957, Hamilton introduced the electric watch. This revolutionary watchmaking concept completely eliminated the mainspring. It substitutes, instead, electrical power supplied by a tiny energizer.

One of these little batteries—actually smaller than a shirt-collar button—was attached to Business Screen’s preview invitation. We put it across a voltmeter and found the same

COMING: 10TH PRODUCTION REVIEW

Scene in an Elizabethan watch shop as pictured in the film “The Ages of Time.”

Below: five centuries of portable time-keeping are spanned by this Nuremberg Egg (left) and Hamilton’s electric wrist watch—the world’s first—in the film.

Above: Arthur B. Sinkler, president of the Hamilton Watch Company (left) is glimpsed at recent N. Y. premiere with producer Victor Solow of MPO Productions, Inc.
This Teen-Age Safety Film — "the Most"

**Methodist Board of Temperance Color Picture Is a Real Gasser**

**Probable One of the Wildest Pieces of Far-Out Jazz Heard on Disc in Recent Years Is a 30-Minute, Practically Continuous, Drum Solo by Art Blakey Called Orgy in Rhythm.**

The same Mr. Blakey who flips the wigs of the hipsters in the nation's most noted murky cellar is also the star attraction of a new film just released by the General Board of Temperance of The Methodist Church. The film, a groovy safe driving message titled *Stop Driving Us Crazy*, is directed to teens-agers, and no reason why they shouldn't dig it the most.

**Ethical and Moral Appeal**

Instead of the conventional documentary film, with warnings and safety slogans—approaches which have not proven completely effective—the film appeals to teens-agers on ethical and moral grounds. This new approach has the hearty endorsement of the President's Committee for Traffic Safety and the National Safety Council, both of which cooperated in the production.

As a religious film, *Stop Driving Us Crazy* blazes a new trail. It is the first animated cartoon in the religious field and the first to have an original jazz score written especially for it. The drawings are aimed at teen-agers, who play the music, the score was composed by Benny Golson, whose new combo is currently the thing to hear in New York. Howard Morris, a TV funnyman with Sid Caesar, narrates the film.

Two of the pieces in the film, *Crazy Drivin' Blues* and *No Time for Speed* have been recorded and are available on 45 rpm records. The National Safety Council is distributing 1,000 of these records to disc jockeys along with appropriate safe driving announcements addressed to teens-agers.

"We have no illusions that this film by itself will have any drastic effect on teen-age driving habits," said Roger Burgess, associate secretary of the board. "What we hope to accomplish is discussion of the problem by teens-agers themselves. Ghastly pictures of wrecks, constant preaching, and attractive slogans may have had an effect but they have not done the complete job.

**Cites Hope for Success**

"We believe that an appeal to teens-agers on basic religious and ethical grounds will more often succeed than others have failed. The vast majority of teens-agers have good religious and family backgrounds but it seems to leave them when they get behind the steering wheel. We hope this picture reminds them," Mr. Burgess said.

*Stop Driving Us Crazy* was written by Bill Bernal and produced by Creative Arts Studio of Washington D.C. It is available on rental from film libraries of The Methodist Publishing House (in many leading cities) for $6.

Purchase price, from General Board of Temperance, 100 Maryland Ave., N.E., Washington 2, D.C., is $125. TV distribution is being handled by Sterling-Movies U.S.A.

**How NOT to Put On a Good Film Showing**

— Along with the new safety film, *Stop Driving Us Crazy*, comes an excellent discussion guide containing, among other things, some good projection tips:

1. Never preview the film. Why shouldn't you be surprised just like everybody else?
2. Hide the speaker box underneath a chair so that no one can see it. The sound will be delightfully muffled.
4. Always focus the projector after the film starts. This provides an excellent eye exercise for everyone.
5. Try to show the film during the day in a room that has plenty of light and no curtains.
6. Never appoint someone to handle lights. Your audience will enjoy waiting in the dark while you stumble back to the projector. After the film holler, "Somebody get the lights!" It breaks the mood beautifully.

**The Human Side of Public Accounting**

**Accountants Show Careers for Youth in the Film "CPA"**

SPONSOR: American Institute of Certified Public Accountants.

**TITLE: CPA, 28 min., b/w, produced by MPO Productions, Inc.**

What is a CPA? A dry-as-dust A human adding machine? No, not this. Accounting is a lot more than arithmetic. It involves human understanding, a wide knowledge of all business operations and a deep sense of duty and integrity.

To show the work of an accountant to young people thinking about careers the American Institute of Certified Public Accountants is offering the new film, *CPA*, which documents a day in the life of a certified public accountant.

**A Matter of Integrity**

Although the plot of the film centers about an accounting problem, it essentially builds on a human problem. There is a conflict between what the client, a shipbuilder, expects of his CPA, and what the CPA knows to be the only course of action his professional integrity will allow.

The film traces the various personal relationships of the CPA as he moves through a fairly typical day—with his wife and children, his secretary, his partner, the accounting professor, and an Internal Revenue Service man. We share his growing concern as his afternoon appointment approaches with his client, the shipbuilder.

**And of Understanding**

The CPA knows that there is only one course of action he can advise his client to take, and he knows that the client will not be happy with it. But the film shows that the CPA also understands and appreciates the client’s problems. It shows that this understanding for the client is necessary to the solution of the problem. We see, in fact, that it is an essential quality that certified public accountants must have.

*CPA* was produced and photographed by Larry Madison, directed by Sidney Meyers, and written by Joseph McManus and John Ashworth. It is being distributed by Association Films, Inc.
These Hammond Films Make Sales Music

One Film Helps Dealers While Another Develops Prospects

No stranger to the film medium, the widely and well-promoted Hammond Organ Company has at least one color sound film in use for several years. But in 1959, this leading maker of quality music instruments stepped up its sight sound program with a pair of new sound motion pictures for both dealer and prospect exhibition.

Early in 1959, a combination animation and live-action color film titled Interpretations in Tone was completed by Fred A. Niles Productions. Its colorful modern animation style carried viewers through a 10-minute exposition of early wind instruments, the air and water “organ” of the Greek, Ktesibos in 300 BC, to the massive 400-pipe organ built in Winchester, England in 900 AD.

A tie-in character, Mr. Treble Clef, knits together the fascinating narrative as it develops into a contemporary live-action background on Hammond features and demonstrates the organ’s range. Major film emphasis is given to these sequences on the versatile Hammond features and dramatizing the material’s many farm uses.

Originally, the film was to illustrate only one use for Visqueen—making silos—and was to run 10 to 15 minutes. “What persuaded us to expand the film into its present length (half an hour) and scope (dozens of farm applications) was the attitude of the farmers contacted,” says W. A. Heinemann, Visking’s advertising manager. “We found people so eager to help and so enthusiastic about other uses for the product that we decided to gamble and double the size of the production.”

Shows Many Applications

Filmed by Graphic Pictures, Inc., of Chicago, Production Protection and Profits on the Farm illustrates precisely what its title implies. From its familiar domestic role as a packaging material for the farm freezer, Visqueen is traced through its many farm applications: tubing for irrigation, fumigation and mulching aid, liner for ponds, bins and ditches, covers for hay, straw, row crops and farm machinery, silo caps, and silo covers.

The picture demonstrates how Visqueen can help the farmer tackle the “three Ws” governing his occupation: water, weather, and weeds. It concludes by telling the modern scientific farmer that the applications shown on the screen are only the beginning, that it is up to him to devise more uses for the versatile material.

Heinemann estimates that 4,000 feet of film was shot, of which one-fourth was used in the final picture. “We shot generously, on the theory that you reach a good end product by pruning rather than building on a skimpy framework,” he states. The company plans to use many of the shots for open-end television commercials.

Total cost of Production Protection and Profits on the Farm was $23,000, which includes an answer (continued on page 58)

Below: also “showing the product” is this film scene of stack silos covered with Visqueen film, erected right in the field.

At left: the trumpets blew and the Walls of Jericho came tumbling down... “This is where Joshua and I played first and second horn,” says Mr. Treble Clef in Hammond film...
MOVIE in any direction, at any speed, can be added to still transparencies through a new process called Technamation which effectively makes liquids seem to flow, gears to rotate, electrical currents to pulse through circuits, and many other kinds of movements only limited by the imagination of the producer.

This wide range of applications is made possible by the flexibility of the process which makes it possible to control the speed and direction of motion. The motion may also be reversed where desired. A variety of different motion effects which would otherwise be incompatible can readily be combined in a single transparency.

Wide Variety of Effects
The motion effects are achieved by affixing to the back of the transparency a material that looks like a piece of ordinary plastic tape. There are available a wide variety of plastic tapes with different motion properties, and it is the particular property of the tape that determines the motion effect it imparts.

The material is easily cut with an ordinary knife or scissors, so that it is relatively simple to cut out a piece of the right size and shape to cover the area of the desired motion effect. It is self-sticking for easy application.

Polaroid Filter Interposed
When the appropriate materials have been affixed to the back of the transparency wherever motion is desired, a Polaroid filter is interposed between the light source and the transparency in such a way that all light reaching the treated areas of the transparency is polarized light.

It is the change in the angle of transmission of this light through the transparency that in turn produces the perception of motion. The Polaroid filter in most applications is a revolving wheel placed between the transparency and the light source.

Here are some typical Technamation applications:

- A display of the Rolls Royce Dart engine in color has been animated so that all of the gears and shafts rotate, and air and gas actually flow through each of the turbines.

Used for TV Commercials
In a Goodyear television commercial, Technamation is being used to show a spike piercing a tire, the tire ripping out—and the tire collapsing. (Couldn't be a Goodyear, must be Brand X.) It was possible to accomplish this animation at a far lower budget than conventional animation would have required—and to achieve three-dimensional animation effects that would have been difficult to achieve by conventional techniques.

The new motion technique has been developed over the last two years and was based on research started by the Armed Forces in the search for better technical training devices, especially in connection with jet, missile and space programs. Technamation is a product of Technical Animations, Inc., Port Washington, N. Y.

Editor's Note: We are informed that the American Optical Co., Instrument Division, Buffalo 15, New York, makes Technamation materials available in three kits of varied prices and also supplies the motorized, polarized disc used in this economical technique.

There's Life in Those Transparencies!
Technamation Adds Color and Motion to Projected Stills

Used for TV Commercials
In a Goodyear television commercial, Technamation is being used to show a spike piercing a tire, the tire ripping out—and the tire collapsing. (Couldn't be a Goodyear, must be Brand X.) It was possible to accomplish this animation at a far lower budget than conventional animation would have required—and to achieve three-dimensional animation effects that would have been difficult to achieve by conventional techniques.

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Below: all elements in this Rolls Royce Dart engine can also move.

Through the purification system is animated in detail. Not only is the linear flow of the water shown, but this exhibit also illustrates the capability of the animation technique to achieve such effects as boiling, steam flashing, aeration and filtration.

For TV Commercials
In a Goodyear television commercial, Technamation is being used to show a spike piercing a tire, the tire ripping out—and the tire collapsing. (Couldn't be a Goodyear, must be Brand X.) It was possible to accomplish this animation at a far lower budget than conventional animation would have required—and to achieve three-dimensional animation effects that would have been difficult to achieve by conventional techniques.

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"To inspire more and better suggestions, we use sound movies we make ourselves..." says Fred Denz, Manager, Suggestion Plan, Remington Rand Division of Sperry-Rand Corporation.

"We film many new efficiency-producing methods submitted as suggestions from our various plants and offices. We show these suggestions in use and add our own sound to the film—narration as well as sound effects. The most efficient way I know to do this is with this unusual Kodak Pageant Projector. It records sound on film, lets us change or correct the narration if we want to. (It also shows good, bright movies anywhere, and hasn't needed repair in three years of hard use.)

“We show our finished movies to management, supervisors, employees. And when they see how easy some valuable suggestions look, they're inspired. New, efficiency-improving suggestions roll in. And at a very low cost.”

The projector Fred Denz talks about is the Kodak Pageant 16mm Sound Projector, Magnetic-Optical. With it you can add sound to or update any 16mm movie. You can change sound any time... to fit different audiences for sales movies, for example. You can even add foreign language narration to a film with no costly problems.

Mail this coupon today for detailed information about this Kodak Pageant Projector.
Scratches on Film Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling. Fortunately scratches can almost always be removed — without loss of light, density, color quality, or sharpness. Write for brochure.
... introduced in 1955, now enjoys world-wide acceptance, for lip-synchronized Talking Pictures and Music of Quality, on 16 mm black and white or color film pre-striped for magnetic sound before it is exposed to light. "Filmagnetic" sound and optical picture are recorded Single-System on the same film at the same time! The "Filmagnetic" Unit, installed at the Factory in any Auricon Camera, can be temporarily removed without the use of tools, thus providing a choice of High-Fidelity Optical or Magnetic sound-tracks. Your pre-striped film with magnetic sound lip-synchronized to your picture, passes through the normal picture-development and is played back on any 16 mm Magnetic Sound Projector, including the Ampro, B&H, RCA, and others. "Filmagnetic" Outfit complete... $870.00

PLEASE MAIL COUPON BELOW FOR FREE INFORMATION...

"Filmagnetic" Twin-Head Camera Recording Unit, with Record and Instant-Monitor Magnetic Heads, which automatically open for easy threading... complete with Model MA-10 Amplifier, $870.00 installed on any new Auricon Camera at the Factory. Small extra installation charge on existing Auricon Cameras.

"Filmagnetic" 3 Input Amplifier, Model MA-10, with High-Fidelity Microphone, complete Cables and Batteries, in a Cowhide-Leather Carrying Case. Super-portable, weighs only 7 pounds, carries easily with shoulder-strap during operation!

AURICON DIVISION BERNDT-BACH, INC.
6910 Romaine Street
Hollywood 38, California

Please send me free information on "Filmagnetic" equipment for Auricon Cameras.

Without obligation, please send me cost of installing "Filmagnetic" on my Auricon Model... Camera.

NAME
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CITY
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STATE.
Market Service Man's Role Shown in New Maine Film

The career story of the agricultural marketing specialist is told in a new State of Maine Department of Agriculture motion picture, *Market Man.* The 13½-minute color film was premiered in early December at Columbia, S.C., during the convention of the South Carolina Fruit and Vegetable Association.

Walter S. Kane of Augusta, a marketing specialist for the state agency, introduced the film, part of which was filmed at the Columbia terminal market last spring. Kane and three other Maine marketing specialists appear in the film, which describes the new career of market service man in the food trades.

One of the pioneering projects utilizing such personnel was initiated by the Maine and U.S. Departments of Agriculture in that state in 1947. The state now has 17 market service people, most of them working to improve storage handling and display of Maine potatoes in terminal markets, chain warehouses and stores of the Eastern United States.

*Market Man* was supervised and produced under the direction of H. G. Hawes, publicity director for the Maine department. It will be distributed widely, as are other Maine films, to television stations, food trade and farm groups.

Tapco Facilities and Talents Explained in Company Film

A film to sell its scientific facilities and know-how has been sponsored by the Tapco Division of Thompson - Ramo - Wooldridge Corp., Cleveland.

The 20-minute film, aimed at defense, military and space program procurement agencies, demonstrates Tapco’s services, which range from developing technology for the missile programs to manufacturing of components. It is titled *Tapco Capabilities.*

The 16mm. color motion picture, produced by Raphael G. Wolff Studios, Inc., Hollywood, is available from Tapco.

Kitchen Blender Topic of Film

A 14½-minute movie explaining handy and tasty food preparation with a kitchen blender is available for free use of domestic science classes and women’s clubs. Television prints are also available, from branch offices of Ideal Pictures, Inc.

Miller Film Promotes Milwaukee as Sport Center

The film-conscious Miller Brewing Company of Milwaukee, with more than 1,300 prints of more than 100 titles in its sports film library, is “in production” on another 28½-minute color motion picture.

The latest addition to the Miller program is a film promoting Milwaukee as one of America’s principal sports centers. It is being produced in cooperation with the Milwaukee Association of Commerce. Shooting began this fall at Green Bay Packer professional football games in County Stadium and scenes from earlier footage of Milwaukee Braves’ baseball during the past season and of the Miller Open golf matches are already available from other films being produced by the company.

Other sports activities to be covered in the film are auto racing at State Fair Park, bowling, polo matches at Uihlein field, the Journal track games, basketball, ice shows and the Sentinel Sports Show.

Charles C. Davis, Jr., Miller’s director of marketing, estimates that more than 25 million persons will view the company’s present films in 1959.

AMA Sponsors Medial Picture On Rehabilitation of Patients

A motion picture to demonstrate to doctors the newly-found opportunities to rehabilitate hapless, hospitalized patients into useful, contented citizens has been completed by the American Medical Association.

*Titled Rehabilitation — Adds Life to Years,* the 30-minute film was made with actual patients and professional actor Tyler McVey as a doctor. Script was written by staff writer Robert C. Bruch and was directed by Reid Ray. Dr. Ralph E. DeForest, secretary of the A.M.A. council on rehabilitation, was technical supervisor.

Locations for interior shots included several hospitals, three specialized schools, a workshop and studio. About one-fourth of the film is lip sync dialog, with the remainder handled as off-stage narration.

Driver Training Film Series Completed by Indiana Univ.

The three E’s of driving safety—engineering, enforcement and education—are highlighted in a new driver education series by Net Film Service, Indiana University.

The series, comprised of 29 films each 30 minutes long, is based on the driver education program of Cincinnati public schools and is suitable for either classroom or adult audiences.

Preview and information on the films, which sell for $125 each, are available from Net Film Service, Indiana Univ., Bloomington, Ind.
For Film or TV ask G.B-KALEE

No matter how complex or how grand a scale the cine or TV studio you envisage... a call to G.B-Kalee is the first step on the road to the satisfactory completion of your plan. For many years, G.B-Kalee have supplied the finest range of sound and motion picture equipment for TV and film studio operation throughout the world.

Gaumont-Kalee pulse operated cameras, incorporated in the B.B.C's Cable-film equipment, enabled pictures of two recent historic events to be transmitted to the U.S.A. by the new Trans-Atlantic cable: H.M. Queen Elizabeth II leaving London Airport for Canada, and President Eisenhower meeting the British Premier at London Airport.
The Wide World of Sponsored Pictures

A Brief Look at Current Sales, Training, Promotional Films

☆ A new motion picture that shows a simplified system for measuring, computing and presenting approach visibility information to pilots has been sponsored by the U.S. Air Force Cambridge Research Center.

The 30-minute color film, titled ALCH-RVR, is a Dekko-Rockwell production, filmed by Dekko Film Productions, Inc. of Boston. Literally translated, the title reads “Approach Light Contact Height and Runway Visible Range.”

This new aid to bad weather flying is the culmination of studies by the Air Force Cambridge Research Center, the U.S. Weather Bureau and other participating agencies. “ALCH” is a measure of slant visibility in terms of altitude. “RVR” replaces the conventional runway visibility estimate with a calculated range. The equipment involved is relatively easy to maintain and operate.

The film was shot at Logan International and Newark Airports. American Airlines cooperated by donating the services of pilots and equipment. Noteworthy scenes include a bad weather flight from Logan International to Newark Airport and a subsequent landing under “O” visibility conditions; the transition of an actual plane through the clouds, into a shot of a model plane on the runway is another effective sequence.

The Federal Aviation Agency in Washington, D.C. will distribute the film to pilot training groups of all types.

New Film Promotes Use of Huckbolts on Assembly Line
☆ Video Films, Detroit, Michigan has just completed a 13-minute color film, New Fastening Methods, which promotes the use of Huck Fasteners as cost-cutters for the modern assembly line. Unusual cross sectional closeups in the film explain the principles and advantages of Huckbolt fasteners.

A variation of the “time lapse” technique helps demonstrate how the Huckbolt collar is swaged into locking grooves of the Huckbolt pin. The magnification in these scenes is of such a degree that flow lines of the collar metal are clearly visible. Such photography, according to Huck sales manager George Q. Mathews, is more useful and more believable than animation.

The use of Huckbolt fasteners is shown in a wide range of products, including railroad cars, truck trailers, steel and aluminum buildings, submarines, aircraft and missiles.

New Fastening Methods is the second film produced for Huck by Video Films.

Film on Title Techniques Is Made by Colburn Laboratory
☆ A new 16mm color film showing ideas and techniques for business and industrial motion picture title-making has been produced by the Geo. W. Colburn Laboratory, Inc., Chicago.

Title-Tales combines dozens of interesting title ideas into 10 minutes of instructive film fare. The picture is available on free loan (letterhead request) to film producers, ad and sales executives.

Address: Producer Services Dept., Geo. W. Colburn Laboratory, 164 N. Wacker Drive, Chicago 6.

Synagogue Film Is Released
☆ The Work of My Hands, a film on social action by synagogues, has been released by the Commission on Social Action of Reform Judaism.

The 15-minute film provides basis for discussion of fair housing, business ethics, nuclear disarmament and racial justice. It is designed to be shown to groups studying social problems.

Smart Pros rent their Equipment from CECO’s* immense stocks...

Better than new! Absolutely! Every item in CECO’s enormous stocks of cameras, lenses, lighting, generators, sound recorders, etc., are checked out for perfect performance before they’re released for rental. Smart producers find this has distinct savings. If CECO doesn’t have it for rent—who has?

Cameras
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Lenses
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Magnetic—Optical

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Dollies
Crab—Western—Portable—Panoram—Cranes

Lighting
Arcs—a incandescent—Spots—Floods—Dimmers—Reflectors—All Lighting Accessories

Generators
Portable—Truck Mounted

Editing Equipment
Moviolas—Viewers—Splitters—Rewinders

Projection Equipment
16mm & 35mm—Sound & Silent—Slide—Continuous

Television
Closed Circuit TV

* Trademark of Camera Equipment CO.
Is Your Film

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- Dirty?
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At Western Cine there is undivided responsibility — no "farming out" of any item of production. Our complete facilities enable us to maintain control over all phases of film production from start to finish!

- CREATIVE PRODUCERS OF 16mm MOTION PICTURES
- COMPLETE 16mm LAB FOR COLOR AND B&W PROCESSING
- COMPLETE SOUND RECORDING FOR TAPE, DISC AND FILM
- ANIMATION AND SPECIAL EFFECTS
- SOUND SLIDEFILM PRODUCTION
- PRINTING AND EDITING

We do special assignments of on-location filming in the Rocky Mountain Region for other producers: ALL inquiries are cordially invited and receive our careful attention.

Capitol Library Services
Hollywood & Vine • Hollywood 28, California
Wilding Names J. MacRae To Creative Marketing Post

James MacRae has been appointed creative director for Wilding, Inc., H. Williams Hamer, president, announced.

MacRae will maintain headquarters in Chicago and his duties will involve the New York, Detroit and Cleveland divisions, and branch offices in Cincinnati, Minneapolis-St. Paul and Hollywood.

Prior to joining Wilding, MacRae was vice president of Grant Advertising Co. and a market analyst for Bell & Howell.

Born in Shanghai, he lived in China for 18 years and attended high school at the Shanghai-American School in Shanghai. In this country he attended the Virginia Military Institute and was commissioned an officer in the Army.

Capello to Rossmore Prod.

Art Capello has joined Rossmore Productions and Selling Methods, Inc. as art director-producer.

Mr. Capello was formerly with Lennen & Newell and Geyer advertising agencies in New York.

Don Sweet to Hartley Prods.

Donald A. Sweet has joined Hartley Productions, Inc., New York, as sales representative. He was formerly with Roger Wade Productions, Inc. and the G. M. Basford Company.

Roberts to Lawrence Staff

Cliff Roberts has been named designer and director for Robert Lawrence Productions, New York.

Roberts has won five awards for his designing of TV commercials and industrial films since 1956.

The Business Screen Executive

Staff Appointments of the Producers and Manufacturers

Keith Aldrich to Sutherland Staff as Ad and Promotion Mgr.

Keith Aldrich has joined John Sutherland Productions, Inc. as advertising and sales promotion manager. He will work from the New York branch of the company at 136 East 55th Street.

Aldrich comes to the Sutherland organization from Progressive Architecture Magazine where he held the post of research and sales promotion manager. Prior to that he worked as copy and publicity writer with Gore Smith Greenwood, Inc., New York advertising agency, where his accounts ranged from automobiles to wine.

Aldrich's new assignment represents a marriage for him of recent experience and basic interests. He received an M.A. degree in theatre arts, with emphasis on writing for stage and screen, from the University of California at Los Angeles. He was an actor in such films as the Bridges of Toko-Ri.

Wayne Langston Now a Writer of Fred Niles Communications

Wayne Langston, a commercial writer for 18 years, has joined the staff of Fred Niles Communications Center, the firm announced.

Langston came to the Niles firm from George Ryan Films, Inc., Minneapolis, where he served for four years as vice president and general manager. Earlier he was a writer-director for Sarra, Inc. and was a member of the staff of Burton Holmes Films, Inc.

A native Chicagoan, Langston attended Austin High School and Northwestern University.

Bastiansen Is New Creative Director at Animation, Inc.

Animation, Inc., announced the appointment of Pete Bastiansen as creative director of the story department.

Bastiansen formerly was with Campbell-Mithun Agency in Minneapolis, where he worked on storyboards for such firms as Northern States Power, Hamm's Beer and the Kroger Co.
Underell Is New President of Bell & Howell of Canada

☆ Bell & Howell Canada Ltd. announced election of J. W. J. Underell as president.

Underell, who retains his position as general manager and director, was born in Great Britain. He served with the Royal Air Force during World War II and came to Canada in 1946.

He succeeds E. L. Schimmell, who will continue as vice president of Bell & Howell Co., Chicago.

The Canadian firm, which has 135 employees, produces 8mm and 16mm movie cameras and projectors, 35mm slide projectors, audiovisual equipment and tape recorders.

O. E. Cain, Film, TV Producer Named S.O.S. Special Repr.

☆ Oliver E. Cain has been appointed special representative at S.O.S. Cinema Supply Corp. He has just returned from Caracas, Venezuela, where he was active in the film and television industries. The Venezuelan television news program, El Observador, was awarded the Venezuelan equivalent of an "Emmy" as the country's best news program while he was executive producer. Creole Petroleum Corp. was the sponsor.

During Cain's career he has served as managing director of Tiuna Films and as president of

MOTION PICTURES

SLIDE FILMS

Putting ideas across is a science. Evolving them is an art. It takes both to assure measurable results.

Write for our booklet
"How Much Should a Film Cost?"

HAIG and PATTERSON INC.

SOUND BUSINESS FILMS

15 East Bethune Avenue
Detroit 2, Michigan

The Talbot Tower
Dayton 2, Ohio

Oliver Cain . . . Joins S.O.S.

Teletelms C.A., both of Caracas. During the past ten years he has produced independently various industrial shorts, public relations films and television commercials.

Fidelity Film Productions Opens New Texas Studio

☆ Fidelity Film Productions, an organization to produce sales, educational, industrial, promotional, training and television films, has been formed in Dallas.

Executive producer of the firm is John Kirk, a former television executive and film producer.

Other key personnel of the firm include William Roper, director of photography, Samuel Blackwell, associate director of photography and Herbert Muller, sound engineer.

Viewlex Appoints Fran Welsh as Midwest Sales Manager

☆ President Ben Perez of the Viewlex Company, Inc., has announced the appointment of Fran Welsh as the midwestern regional sales manager for the Long Island City company's line of audio-visual equipment. Mr. Welsh will assist Viewlex dealers in a 13-state area, working from his home base at 271 Green Street, Park Forest, Ill.

Fred Powney to Direct Sales of McGraw-Hill Text-Films

☆ Fred Powney has become sales manager of the McGraw-Hill Book Company's Text Film Department, supervising the work of Text-Film salesmen and dealers. Albert J. Rosenberg, general manager, announced the appointment.

Godfrey Elliott, director of sales and promotion for Text-Films has been named an executive assistant for the McGraw-Hill Book Company, charged with the responsibility for the development of new programs in instructional materials and devices.

Production Review Coming!

☆ The 10th Annual Production Review issue of BUSINESS SCREEN will be published in Mid-February, 1960. Watch for it!
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Smaller Filmstrip Projector, Weighing 5 lbs., Is Announced
☆ A new "miniaturized" 35mm filmstrip projector for use with small audience groups is announced by Standard Projector & Equipment Co., Chicago. The new Model 333 is 5" wide, 7½" long and 6¼" high with a total weight of 5 pounds.

Lightweight motor with a 4½" Torrington fan cools the lamp, lenses and film. Simpson lens is standard; light source is a 150-watt C-A-R lamp with internal proximity reflector. Film track is of polished stainless steel; body of aluminum. The Standard Model 333 is priced at three units for $100; less than three units are priced at $39.95. A carrying case is optional at $8.00 extra. Write Standard Projector & Equipment Co., Inc., 7106 Touhy Ave., Chicago 48 for details, mentioning BUSINESS SCREEN as the source.

1500 Series Optical Printer Shown by Animation Equipment
☆ A new optical printer (1500 Series) has been designed by Animation Equipment Corp., New York, for optical step printing and special effects work. It is priced at $12,500.
The Oxberry 1500 unit will handle frame-to-frame and continuous step projection printing; freeze-frame work; in color and black and white. Zoom range is from 5 diameters reduction to 4 diameters enlargement. Both camera and projector will receive 35-mm and 16mm components without loss of optical centers when changing film size. Electro-mechanical drive has push-button controls.
Standard model printer for 35-mm includes the following: camera with manual dissolve and fade; 35-mm shuttle and sprocket assemblies; automatic take-up; 400 ft. magazine; counters; viewing device (superimposed type); precision compound lens mount; 100mm f 4.5 Ektar lens; two-speed stop-motion motor, continuous, forward and reverse.
Write Animation Equipment Corp., 38 Hudson St., New Rochelle, N.Y. for details, mentioning BUSINESS SCREEN.
Waddell High-Speed Camera to Be Distributed by Ceco

Waddell High-Speed Motion Picture Cameras will be handled by the Camera Equipment Co., Inc. Announcement of the exclusive arrangement was made by Arthur Dorman for Ceco.

Designed by John H. Waddell, the camera has a speed range of from 3 to 10,000 pictures per second, depending on the camera model and motor combination. Using the normal 400-foot magazine, it is driven by either a permanent Magnet 26 volt DC or a 115 volt AC-DC motor, depending on the model.

Exclusive camera features include: electronic flash synchronization and exposure playback for oscillograph recorders; variable height fixed aperture plate; two built-in NE2H timing lights; manual of remote camera operation; film cut-off switch which operates an independent 20 amp load relay; boresight focusing; all components designed to withstand high "G." Together with its portable power supply and carrying case, the Waddell camera weighs only 35 lbs.

For further details write Arthur Dorman, Camera Equipment Co., 315 W. 43rd St., New York 36.

Slide Projector Display Unit Is Announced by Spindler

A new display cabinet for slide projection work has been announced by Spindler & Sauppe, Los Angeles.

The Selectrovision Model 440, which measures some 28" wide, 24" deep and 56" high, is particularly suited for sales work, the company said. Provision is made for sound with twin high fidelity speakers.

Synchronous Motor for 35mm Projectors Offered by Cinekad

Cinekad Engineering Co., New York, has announced a new synchronous motor drive for all portable 35mm motion picture projectors, including the Holmes, Simplex and De/Vry models. New drive can be instantly attached to projector and is as easily detachable. Key feature is the timing rubber belt which connects motor with projector, permits smooth, quiet and steady operation.

For details and prices write Cinekad, 763 10th Ave., New York 19, N. Y., mentioning this item in BUSINESS SCREEN.
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BUSINESS SCREEN MAGAZINE
ONE OF NEW YORK'S MOST EXPERIENCED AUDIO-VISUAL MEN RECENTLY SPOKE ABOUT A GROWING TREND OF FILM DISTRIBUTION THAT IS OFTEN MISUNDERSTOOD, CONSIDERABLY NEGLECTED, YET AS REWARDING IN SPECTATORS PER DOLLAR AS ALMOST ANY MEDIUM AVAILABLE.

"I DON'T UNDERSTAND WHY SO MANY SPONSORS FAIL TO USE THEATRICAL DISTRIBUTION. IT IS THE BIGGEST BARGAIN IN THE BUSINESS FILM FIELD. IT IS NOT HARD TO GET..." AND THE RESULTS ARE PHENOMENAL."

With a growing number of perceptive sponsors finding these advantages attractive, Modern Talking Picture Service has just put out an interesting booklet which describes what theatrical distribution is, how it works, and what it costs.

**MUST HAVE AUDIENCE APPEAL**

The booklet, *Business Films at the Movies*, first explains what theatrical distribution is *not*. It is not theatre screen advertising, for which theatrical distribution can accomplish, consider Weyerhaeuser Company's *Timber*. This film has had 11,743 bookings arranged by Modern; received 60,598 showings. Distribution costs were $7.50 a booking, or about 6 10 of a cent per viewer. Cost: less than a penny a head. More than ever before, the motion picture theatre presents an exceptional opportunity to sponsors who are aware of its possibilities and who know how to get their films shown on the giant screen.

And these cost figures are not like the blue-sky estimates of television audiences. Reports on theatre bookings include names of theatres, cities, dates of showings, number of showings, exact totals of each audience viewing and total cumulative audience.

**THERE ARE 16,500 THEATRES**

Here are some statistics on theatres, according to the Modern booklet: 10,000 cities and towns have theatres; there are 16,500 theatres — 8,500 "4-wall" and 8,000 drive-ins; total seating capacity is 24,450,000; 40,000,000 to 60,000,000 people go to movies every week (more in summer than in winter); audiences are almost equally divided between men and women; and over half the audiences are adults.

Theaters, naturally are choosy about what subjects they will accept. Prints must be 35mm, of course: preferred length is ten minutes; and quality must be on a par with the average Hollywood short subject.

**COST A FRACTION OF A CENT**

As an example of what theatrical distribution can accomplish, consider Weyerhaeuser Company's *Timber*. This film has had 11,743 bookings arranged by Modern; received 60,598 showings. Distribution costs were $7.50 a booking, which reduces down to only $1.44 per showing, or about 6 10 of a cent per viewer. Anheuser-Busch's 13-minute film, *Big Scot*, has had 13,742 bookings; 68,591 showings; and a total of 14,105,192 viewers. Cost: less than a penny a head. More than ever before, the motion picture theatre presents an exceptional opportunity to sponsors who are aware of its possibilities and who know how to get their films shown on the giant screen.

In **NEW ENGLAND**, whether you are "pinching pennies" or "shooting the works", get in touch with DEKKO FILMS, INC.

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- **MASSACHUSETTS**

- **NEW JERSEY**
  - Association Films, Inc., Broad at Elm. Ridgewood, N. J.

- **NEW YORK**
  - Buchan Pictures, 122 W. Chippewa St., Buffalo.
  - The Jam Handy Organization, 1775 Broadway, New York 19.
  - Training Films, Inc., 150 West 54th St., New York 19.
  - Visual Sciences, 599 BS Suffern.

- **PENNSYLVANIA**
  - J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
  - The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

- **WEST VIRGINIA**
  - R. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

**SOUTHERN STATES**

- **FLORIDA**
  - Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

- **GEORGIA**
  - Colonial Films, 71 Walton St., N. W., Atlanta 5-5478, Atlanta.

**MIDWESTERN STATES**

- **ILLINOIS**
  - American Film Registry, 1018 So. Wabash Ave., Chicago 5.
  - Atlas Film Corporation, 1111 South Boulevard, Oak Park.
  - Midwest Visual Equipment Co., 3018 Devon Ave., Chicago 45.

- **MICHIGAN**
  - The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.
  - Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

- **OHIO**
  - Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
  - Films Unlimited Productions, 137 Park Ave. W., Mansfield.

**SOUTHERN STATES**

- **LOUISIANA**

- **MARYLAND**
  - Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. L.E. 9-3991.

- **MISSISSIPPI**
  - Herschel Smith Company, 119 Roach St., Jackson 110.

- **TENNESSEE**

**WESTERN STATES**

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  - LOS ANGELES AREA
    - The Jam Handy Organization, 1302 N. Ridgewood Place, Hollywood 28.
    - Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.

- **SAN FRANCISCO AREA**
  - Association Films, Inc., 799 Stevenson St., San Francisco.
  - Photo & Sound Company, 116 Natoma St., San Francisco 5.
  - Westcoast Films, 350 Battery St., San Francisco 11.

- **COLORADO**
  - Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

- **OREGON**
  - Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

- **TEXAS**
  - Association Films, Inc., 1108 Jackson Street, Dallas 2.

- **UTAH**
  - Desert Book Company, Box 958, Salt Lake City 10.

**LIST SERVICES HERE**

Qualified audiovisual dealers are listed in this Directory at $1.00 per line per issue on an annual basis only.

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**Eastern Effects Installs New Zoom Bench in N. Y.**

Eastern Effects, Inc. has installed a new zoom bench which has been designed and built in the company's machine shops during the past year. The new machine promises to cut hours from special effects production time. Among its outstanding features is its ability to reduce or enlarge a frame 20 diameters while maintaining automatic self-focus and aperture. The former limits in size were 5 diameters.

In practical terms this great enlargement and reduction range eliminates the need for duplicates previously used to reach sizes over 5 diameters. Another innovation is the even distribution of the light source in the field. Patent protection for this process is now being sought by Eastern Effects.

The ability to span a scene 360 degrees and at the same time run live footage without the use of prisms is another feature of the bench. Alignment of these spinning scenes on center is perfect with no negligible tolerances.

Technical papers are now in preparation and will be released shortly. Various precision components of the zoom bench were furnished by S.O.S. Cinema Supply Corp.

---

**One Day Film Processing Announced by Fischer Lab**

Fischer Photographic Laboratory, Inc., Oak Park, Illinois, has initiated one-day processing for 16mm film with completion of new company quarters.

The new daily schedule includes processing of 16mm B & W films—negative, positive sound track and reversal.

The firm notes that its location, between O'Hare and Midway Airports, makes it possible for rush jobs to be picked up at the landing fields and be processed, printed and returned to the airport in a matter of a few hours.

---

**Promote Two at Bell & Howell**

Robert L. Chirchel, formerly vice president of manufacturing of Bell & Howell Co., has been appointed staff vice president in charge of manufacturing planning and development for all divisions and subsidiaries, the company announced. Everett F. Wagner, formerly an assistant vice president, was named vice president in charge of photo products manufacturing.
A Report from Milprint

New Trends in Laminated Packaging Shown in 17-Minute Color Picture

Milprint, Inc. has just completed its first motion picture on the important and highly complex subject of film and foil laminations and polyethylene extrusions. The film, produced in the Milwaukee converter’s home plant by Fenton McHugh Productions of Chicago, was shown for the first time at a preview for Editors in The Essex House in New York on November 18, in conjunction with the Package Machinery Manufacturers Institute annual packaging show.

The purpose of this quick-paced, 17-minute color picture is to make available to packaging users a simple, yet thorough and palatable, explanation of modern trends in laminated packaging. Besides revealing solutions to a specific packaging problem, the film also shows the purpose behind different laminations and views the precision workings of a lamination and a poly extruding machine in action. In this way it attempts to explain the “whys and hows” of the hottest topic in the packaging industry.

“To keep pace with its competitors, every company that wraps its product in a package needs a better understanding of laminations and extrusions—their technical tricks and the gratifying results they can create,” said Mr. Walter Hullinger, vice-president and director of marketing for Milprint.

“To the rock ‘n roll set, ‘that’s the way the cookie crumbles’ has its own patented meaning, but when the phrase is directed to the product engineer, chances are the interpretation concerns the need for, or lack of, a new film or foil lamination to protect those cookies.

“Manufacturers and producers of food and non-food products alike are daily finding additional substance in the brutal truth that an ill-packaged product does not survive long on the retail shelves. As if losing customers were not enough, the poorly packaged commodity also costs its producer money in spoilage and handling problems. Nowadays, the housewife insists that when she unwraps a product, it be as high in quality as the day it was produced.”

SUCCESS IS A JOURNEY... NOT A DESTINATION...

and that is why, even though we now produce the finest titles in the country, we constantly strive to improve our product... to add new equipment... new processes... to always prove “The Knight Way is the Right Way.”

KNIGHT STUDIO
159 East Chicago Avenue, Chicago 11, Illinois
THE "UNSEEN JOURNEY" OF OIL:
(continued from page forty-one)
everyone was sure they would run away too swiftly to be photographed when released. The
helicopter, however, hovered just out of sight behind a huge dune in the only direction that
the coyotes could run. As soon as the animals escaped over the hill the helicopter dove to-
wards them and herded them back to the waiting camera crew.

Gulf and MPO have made a dramatic device out of the unseen nature of oil and have tried to
make the audience follow the Unseen Journey as it flows beneath the land. In addition, they
have personalized and humanized this material in an interesting way.

Murray Lerner felt that no narration, no
description could adequately portray the vital
gusto, the dedication and seeming casualness,
in short—the real guts of the pipelayers and
their marine counterparts. For the oil trans-

portation business, he believes, still retains
something unique in American business, a
separate race unto themselves of old style
individualists.

Lerner decided that the only way to convey
this would be to tape-record them, and let
their words speak for themselves. But what
started out to be a relatively simple job of
controlled eavesdropping turned into a very
difficult project requiring more trickery and
stealthier approaches than required for captur-
ing rattlesnakes.

In Iraan, Texas, a head pumper who had
been most courteous to the film crew was
startled to be told, "I hear this canyon country
is the most Godforsaken, ugliest and worth-
less country in America." It made him forget hin-
self and launch into a pithy and direct
description of why he loved the canyon country
as he did.

What the pumper said can be heard in early
parts of the film and his words express very
well the dry thoughtful quality unique to West
Texas and the feelings of a man who walks his
rounds up, down and around the lonely
canyons.

Unseen Journey has captured the singular
and local flavor of the different kinds of people
involved in oil transportation—the pumper, the
tanker man, the offshore oil worker, the Mississippi river pilot of a tanker. By letting these people speak for
themselves the spectator can see the people
that are never seen by the casual observer. He
can hear their own feelings about the business,
their ways of working, their memories of ex-
citing times, and their thoughts about what kind
of man it takes to say, "You get the oil, Buddy,
and we'll move it."

HAMiLTON'S TIMELY PREMIERE:
(continued from page forty-five)
potential present as in a big standard 1½ volt
flashlight battery. It was a reject, too, we were
told. Hamilton's careful inspection discards
any energizer not up to 100% efficiency.)

The energizer and tiny coils on the balance
wheel cause the balance wheel to oscillate, and
the oscillation runs the watch—for a year or
more without replacing the energizer. Accuracy
is claimed to be 99.995%. And having one
third fewer parts the electric watch is light in
weight, simple and efficient.

MPO producer Victor Solow has used a
broad historical concept and employed a great
many new and imaginative lighting techniques
to photograph the small watches, movements
and art work featured in the film.

However, the importance of The Ages of
Time springs as much from the revelation of
the various philosophies of time accepted
throughout the ages as from the mechanical
advances that emerged to fill specific needs.

Besides producer Solow other credits in-
clude writers Thomas McGrath and Lloyd
Ritter, directors Lloyd Ritter and Lewis Jacobs,
and music by Robert Abramson.

The Ages of Time is being distributed by
Association Films, Inc.

FOR BETTER FILM SHOWINGS
The Audio-Visual Projectionist's Handbook
Here's a graphic, colorfully illustrated
basic guide to operation and projection
of all 16mm showings. Step-by-step
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the show, room arrangement, projector
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book contains threading diagrams of
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The authoritative Buyer's Guide
to all the qualified producers of
business and television films in
the U. S., Canada and world-
wide. Completely cross-indexed
for easy reference: a "Who's
Who" of the industry. Publishing
another major edition in
MID-FEBRUARY 1960
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"... and on earth peace, good will toward men"

from the producers of the motion picture, "Rudolph the Red-Nosed Reindeer"

The JAM HANDY Organization
321 companies and trade associations agree

Effective distribution is important for the success of the business film. These companies and associations have retained MODERN for professional film distribution.
WHAT IS BUSINESSSHIP?

BUSINESSSHIP is a concept within the total communications effort which blends together the all important ingredients of information and showmanship necessary to motivate people, to sell ideas, products and services.

WHERE IS IT USED? Businessship should be used in every communications effort whether it be a sales meeting, training program or company motion picture.

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We think you'll find Transfilm-Caravel's brand of Businessship to be creative and effective. Why not call today.
"Rhapsody of Steel" was written and produced for United States Steel to deliver SALES PROMOTION, ADVERTISING, MARKET DEVELOPMENT and PUBLIC RELATIONS values to millions of people in thousands of motion picture theatres.

"Rhapsody of Steel" is presented by U.S. Steel, and while I don't make a practice of recommending 'commercial' movies, this one is, at worst, "institutional". It is also one of the most colorful, instructive and entertaining animated cartoons (23 minutes) I have seen, highly deserving of public screenings.

Oscar nominators please note."
Foreword to the Annual Production Review

The World's Most Useful Films Are Made by These Listed Companies

In this 10th Annual Production Review issue, the largest of them all, the Editors of BUSINESS SCREEN are privileged to bring you the most complete compilation of essential data about leading producers of motion pictures, slidefilms and other audio and visual media for business, industrial, government and educational use in the history of this specialized communication field.

354 companies in the United States, Canada and lands abroad have told the facts about their recent experience, facilities, services and staffs, squared on the line for the guidance and protection of the buyer of these useful tools. Through the most diligent surveys and follow-up of every available producer "name" in the country, every company known to our researchers was invited to submit relevant data, subject only to providing minimum references on recent 1959 production activity. The total representation of companies in the United States alone increased from 260 in the previous year's edition to 307 unqualified listings in 1960.

A Dedication to Film Audiences

The essence of this Film Buyer's Guide will be found on the 70 pages beginning with page 99 in this issue and continuing through hundreds of well-filled columns of detailed listing data. But the heart-beat of the industry lies in the creative work done by these companies, in the films they have produced this past year for thousands of companies, government services, trade and labor groups, etc. And so we dedicate this 10th Annual Production Review to film audiences everywhere, viewing around the clock these sight sound images which bring them vital facts and useful information, training in skills and help in improving their lives, understanding for a complex world and preparation for the tremendous future years ahead... These are the films... 1,736 of them given in reference by 307 companies in the United States, plus 683 sound slidefilms and myriads of other visual programs and presentations besides! These motion pictures do not include additional thousands of television commercials also listed by those who perform this work or other television films identified as such. These 1,736 motion pictures we have listed are working tools, created by experienced specialists from coast-to-coast, from Seattle to San Diego in the West, in the Southwest, in the Mountain and Plains states, in the heartland of America and in the bustling trade marts of the East and the burgeoning Southeast. These are the "special" films of America, created for important purposes. The producers of these motion pictures and slide-films worked side-by-side with their counterparts within industry itself, helping where help was needed but most often supplying their own skills and genius in complete film production from "ideas to the screen."

Thousands of Prints Are Required

How many tens of thousands of prints were required to serve all of the nation's television stations who regularly seek the best of these films, thousands of theaters and hundreds of thousands of self-equipped groups and institutions owning 16mm sound projectors? This is the measure of value which can be clearly applied to the industry represented in this 10th Annual Production Review. It is expressed in such films as Rhapsody of Steel, More Than Words, Wonderful World, 1105 Sutton Road, Pattern of a Profession, and hundreds of other titles of similar renown and usefulness which millions of Americans are seeing. These are the films which were created by companies listed in this 10th Review!

In this smaller jet-age world, ideas and understanding hold man's real chance for survival and these films alone speak the one truly universal language the Dietz has given mankind. And so we speak for hundreds of these translated films, many of them in vital fields of medicine and technical knowledge, which have helped our neighbors throughout the world, easily converted to every tongue or dialect on the face of the globe. The good ship SS. HOPE sails to Indonesia with such films this year. The international efforts of the American Medical Association have brought vital new discoveries in that profession to lands of every continent...and similar films of our neighbors are coming to the U.S. in greater numbers as a fair and friendly exchange—people to people!

The Future Holds Many Challenges

But much remains undone; the great ideas for which all mankind was given this tremendous medium are still ahead of us with new worlds of understanding and new ways of achieving it still to be discovered and placed, large and lighted, upon screens which are everywhere. Where are the films of our great men to guide future generations long after their time on earth? Where are the science films that equal the efforts of smaller, less blessed countries-abroad? Where are the films that will help us interpret the needs and the answers for our growing aged population here at home? Where are the films to motivate our young people to a zest for adventure in all of the fields where they are needed...the technologies, science, the trades and the professions? The...
Foreword to the Review:
(Continued from the preceding page)
road to understanding, the need for motivation leads on a never-ending quest to the future!
These pages of the 10th Annual Production Review speak for all those whose listed films (and thousands of others unlisted but made by these same companies) are now serving audiences throughout the world and here at home. But they also speak for the minds and skills within these listed companies who have placed themselves on the record and invited you, the prospective buyer and present user of such services, to view their wares and to visit their complete and modern facilities.

Salute to Pioneers and to Youth!
We, the Editors of Business Screen, begin this challenging new decade with this largest of the Annual Review issues, in grateful acknowledgment to the men and women who serve with us in a great endeavor. We salute film-making pioneers with as many as four decades of leadership to their everlasting credit and we salute the young men and women of the industry's present and future . . . they are all here in these pages! And finally we look to our readers, the thousands of film buyers in industry, government and elsewhere whose faith in the film medium is vindicated through every hour of the day and night when screens are lighted with their useful offerings as countless millions watch and learn. —OHC
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Practically every 16mm film producer in the Western Hemisphere is a client of Byron.
PASSPORTS FOR IDEAS...

Here’s Some Useful Details on How Your Government Aids in the Movement Abroad of American Audio-Visual Media

by Wilbert H. Pearson

Every Motion Picture and filmstrip that goes abroad supplies a part of that picture in the mind which to foreign audiences means the United States. The thousands of valuable educational, scientific and cultural motion pictures and filmstrips produced in this country constitute a particularly important resource for American public information abroad.

Producers and distributors who have encountered difficulties in exporting educational audio-visual materials may wish to be reminded of some of the services and facilities available to help such films go abroad.

USIA Aids Eligible Media

The U. S. Information Agency assists the movement abroad of eligible American visual and auditory materials, including motion pictures, filmstrips, kinescopes, recordings, slides, models, maps and charts, by certification of their international educational character. Some 30 governments recognize the certificates or find them helpful in determining the educational character of audio-visual materials, and are thus enabled to accord to materials covered by certificates certain privileges, including freedom from customs duties, sales taxes, and freedom from quantitative restrictions.

Of course, the certificates are not required for foreign distribution of educational audio-visual materials, and are issued solely to assist the circulation of materials qualified.

International standards for determining the eligibility of visual and auditory materials for certification are set forth in the Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific and Cultural Character, which came into effect in August, 1954 among the ratifying countries. The United States is among the twenty-one countries which have signed the Agreement, but not among the twelve which thus far have ratified it.

Character of Media Defined

Article I of the Agreement states that visual and auditory materials shall be deemed to be of an educational, scientific and cultural character:

(a) when their primary purpose or effect is to instruct or inform through the development of a subject or aspect of a subject, or when their content is such as to maintain, increase or diffuse knowledge, and augment international understanding and good will;

(b) when the materials are representative, authentic and accurate; and

(c) when the technical quality is such that it does not interfere with the use made of the material.

That statement embodies the principles upon which the U. S. Information Agency proceeds to assist the circulation abroad of American materials of an international educational character. The specific criteria which it uses are set forth in "Code of Policies and Administrative Procedure" The Federal Register, December 24, 1953.

Under these criteria the Agency may not attest material if its primary purpose or effect is to entertain; to inform concerning current events (spot news); by special pleading to influence opinion, conviction or policy (religious, economic or political propaganda); to inculcate any dogma; to constitute a ritual or denominational service; to stimulate use of a patent (CONTINUED ON PAGE EIGHT)
Even in full daylight, the 750-watt lamp projects a full, radiant picture on a 16-inch screen. Magnetic 6 x 9 inch speaker gives clean, high-fidelity tone at any volume from a whisper to top convention-hall sound. Bleached-mahogany finish cabinet of solid plastic Fibreline will not scratch, burn or water mark.

PASSPORTS FOR IDEAS...

CONTINUOUS COUSINO ECHO-MATIC TAPE

TR1655 (illustrated) $398 LIST
1655-C (without sound) $225 LIST

Sells Your Story 6 Ways

1. Snap on the sealed Cousino Tape Repeater for a continuous, day-in, day-out commentary. This is synchronized with 16 radiant slides changing at 9 second intervals.

2. An impulse on the tape automatically changes slides at any interval desired.

3. Remote push-button control changes the slides to keep pace with your commentary. Microphone hook-up amplifies voice to any volume with no distortion or hum. Ideal for sales-training courses.

4. Telephone hook-up relays your message through up to 20 phone sets. Slides and message synchronized, operate continuously.

5. High-fidelity musical background repeats every 20 minutes while 16 slides automatically change every 9 seconds.

6. As a straight projection cabinet, with 16-inch Solorbrite screen.

500-HOUR WORRY-FREE PROJECTION LAMP

Even in full daylight, the 750-watt lamp projects a full, radiant image on the large 16-inch screen. Magnetic 6 x 9 inch speaker gives clean, high-fidelity tone at any volume from a whisper to top convention-hall sound. Bleached-mahogany finish cabinet of solid plastic Fibreline will not scratch, burn or water mark.

The Agency also publishes a catalogue, "United States Educational Scientific and Cultural Motion Pictures and Filmstrips Suitable and Available for Use Abroad," which, through the cooperation of some 600 producers of such materials and an Advisory Board of American audio-visual specialists, informs the potential film user abroad of the existence and availability of a very large number of American films and filmstrips. Thus far, the project has resulted in the listing of approximately 14,000 films and filmstrips including those catalogued in the Science Section, 1954, Education Section, 1958 ("Education and Productivity"), and a tentative identification of 2,500 entries for the forthcoming Cultural Section, 1960 and Science Supplement. The catalogue is distributed abroad to ministers of education, audio-visual centers, and leading educational, scientific, and cultural institutions and organizations interested in obtaining such materials.

UNESCO Coupons Are Used

Producers and distributors interested in improving the circulation abroad of American visual and auditory materials are making increasing use of UNESCO Coupons, which enable institutions and individuals in soft currency countries to buy films, filmstrips and projection equipment from hard currency countries. More than a score of countries are now participating in this plan, under which a total of some $25,000-$50,000 worth of coupons has been issued.

When the Film Comes Home

If motion pictures, filmstrips or recordings valued not to exceed

5250 are sent abroad on temporary export, their return through American customs by mail may be facilitated by filling out Customs Form 3311 before shipment and following these four steps:

1. Obtain Customs Form 3311 from the U. S. Customs Office in your area before you ship the film.
2. Fill out and execute the form, making the following statement in the remarks section:
   "It is requested that all other forms required by section 10.1 of the regulations be waived. These films contain no obscene or immoral matter, nor any matter advocating or urging treason or insurrection against the United States or forcible resistance to any law of the United States, nor any threat to take the life of or inflict bodily harm upon any person in the United States."
3. Affix the form to the outside of the film can or container in an envelope marked "Documents for U. S. Customs." Tell the consignee to see to it that the form is still on the can when the film is returned.

The Customs Officer at the port of entry will remove the form when the film is returned, and find on it all the information he needs to enable him to admit the film duty free.

Where to Get More Facts

More detailed information on the attestations and catalogue program, as well as reports relating to American participation in international film festivals and exhibitions, may be obtained by writing the United States Information Agency, 1776 Pennsylvania Avenue, N. W., Washington 25, D. C. (IMS R)

Stockholm Hosts Intl' Labor Film Festival on May 22-29

The Third International Labor Film Festival will be held in Stockholm from May 22 to 29.

The festival will include showings of 35mm, 16mm and wide screen films as well as lectures and public meetings. Eligible for primary selection are long, short, and medium length films produced since June 1957. They must have social and human interest, deal with popular education and serve the cause of understanding among peoples and races. A special category is reserved for films produced for television use.
Public relations is an inside job—sort of like neighborhood relations which, as a good housewife will tell you, begins with good housekeeping. You couldn’t make a neighborhood relations motion picture for some families. You shouldn’t make a public relations motion picture for some companies. The old adage about not hiding your light under a bushel is another way of saying: Don’t remove the bushel unless you have the light.

Among our clients
Atomic Energy Commission
American Bosch Arma Corp.
American Machine & Foundry Co.
American Telephone & Telegraph Co.
Babcock & Wilcox Co.
E. I. duPont de Nemours & Co., Inc.
Ethyl Corporation
The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.
—and many, many others
A Producer is known by the clients he keeps.

<table>
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<tr>
<th>Company</th>
<th>Year</th>
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<tr>
<td>UNITED AIR LINES</td>
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<td>YOSEMITE PARK &amp; CURRY CO.</td>
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<td>GENERAL PETROLEUM CORP.</td>
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<td>HAWAIIAN AIRLINES</td>
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<td>DOUGLAS AIRCRAFT CO.</td>
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<td>MONSANTO CHEMICAL CO.</td>
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<td>BURKE DOWLING ADAMS, INC.</td>
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<tr>
<td>DELTA AIR LINES</td>
<td>1959</td>
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The above list of currently active Cate & McGlone clients, together with the year in which our relationship began, is an impressive testimony of the quality of service which this firm has rendered through the years.

CATE and McGlONE
1521 CROSS ROADS OF THE WORLD, HOLLYWOOD, CALIFORNIA

RIGHT off the NEWSREEL

Close-Ups and Long Shots on Events of the Month

Leo Beebe Heads PR Govt.
Affairs for Ford International
☆ Leo C. Beebe, with the Ford Motor Company since 1945, has been appointed public and governmental affairs manager of Ford International. He will be in charge of the public relations, governmental affairs and advertising and sales promotion departments.

Mr. Beebe has long been prominent in audio-visual affairs at Ford, and is a former member and past president of the Industrial Audio Visual Association.

World Photographic Show
Slated for Paris in April
☆ The Syndicat General des Industries Photographiques et Cinématographiques, Substandard, the French photographic manufacturers' association, has announced that the third International Photographic Exposition will be held in Paris between April 15-30, 1960.

The National Association of Photographic Manufacturers, Inc., representing the industry in the U.S., has indicated that a large attendance is expected particularly because of the substantial relaxation or elimination of import restrictions on American photographic goods in France and other countries.

The exposition will be held in the new Palais des Expositions, Rond Point de la Defense, the French association said.

“Gold Mercury” Award for Industrial Films at Venice
☆ All films presented at the 11th International Exhibition for Scientific Cultural Educational and Recreational Documentary Films in Venice July 20-31 may compete for the “Gold Mercury” prize awarded by the Venice (Italy) Chamber of Commerce.

The “Gold Mercury” was established in 1958 to stimulate and promote the production of films dealing with problems pertaining to industrial and commercial life. The subjects may be technological, public relations, or world economic problems.

The exhibition will be held at the Cinema Palace, Lido of Venice. To compete for the “Gold Mercury,” film contestants must state that they are doing so.

Designer in 20th Century
Is Aspen Conference Theme
☆ “The Corporation and the Designer” will be the theme of the International Design Conference in Aspen, June 19-25.

Chairman George Culler, San Francisco Museum of Art, said that the program “will inquire into the opportunities and the limits of actions for innovators in our 20th Century technological society.”

Speakers for the 10th anniversary conference, who will be announced later by Culler, will include senior executives of leading international corporations and leaders in science, sociology, and design.

Further information about the 1960 conference can be obtained from the Executive Secretary, International Design Conference, 6 East Lake Street, Chicago 11, Ill.

Victor T. Carbone Named V.P.
and Manager at Mitchell
☆ Victor T. Carbone has been appointed vice-president and manager of Mitchell Camera Corp., Glendale, Calif.

John D. McCall, executive vice-president of Mitchell, said Carbone’s responsibilities also will cover Astromics, a technical product division.

Carbone formerly was general manager, West Coast Division of Fairchild Controls, Inc., and director of operations for the Subsystems Division of Servomechanisms.

Sales Training Group Opens
National Office in Chicago
☆ The National Society of Sales Training Executives has announced opening of its national headquarters at 410 South Michigan Ave., Chicago. Henry L. Porter has been appointed first executive secretary to head the new staff.

The new headquarters will serve the society’s 150 members who represent major United States companies with combined sales exceeding $3 billion.

The society was formed 20 years ago to promote and exchange ideas and experiences on the problems and practices of sales training. The group studies ways of increasing productivity in personal selling to establish a better understanding of the value of sales training.
WARD COMPETITIONS FOR BUSINESS FILMS

AMERICAN FILM FESTIVAL
Sponsored by the Educational Film Library Association
April 20-23, 1960

★ The 1960 American Film Festival, sponsored by the Educational Film Library Association, representing school, university and public library, and film libraries throughout the U.S., will be held on April 20-23 at the Hotel Fair-izon Plaza, New York City.

CATEGORIES: 32 major areas of education and information, including fine arts, medicine, business and industry, and health and medicine will be offered for final judging by screening groups during the Festival. Selections will have been made by pre-screening juries for final entries.

AWARDS: Blue Ribbon (certificate) Awards to be presented at banquet, Friday, April 23. Entries closed on January 20, 1960.

18TH ANNUAL SAFETY FILM CONTEST
Sponsored by The National Committee on Films for Safety
(Entries Close February, 1961)

ELIGIBLE FILMS: All motion pictures and sound slidefilms produced or released during 1960 whose primary objectives are safety or which have important accident prevention sequences.

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

AWARDS: Bronze Plaques will be awarded to top winners in each of the four fields and to top sound slidefilms. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "Instruction-teaching" and for "Inspirational" purpose films.

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

SPECIAL AWARD: The David S. Beyer Award, sponsored by the Liberty Mutual Insurance Company, is awarded annually in special recognition of the best theatrical production on highway traffic safety.

INFORMATION ON AWARDS PROGRAM: Write to William Englebard, Secretary, National Committee on Films for Safety, 425 North Michigan Avenue, Chicago 11, Illinois.

EIGHTH ANNUAL AWARDS
COMPETITION OF THE NATIONAL VISUAL PRESENTATION ASSOCIATION
★ Sponsored by the National Visual Presentation Association, Inc., the Eighth Annual NVPA Awards for the "Best Visuals of 1960" will be judged on entries received prior to February 1, 1961. The deadline for awards entries for the "Best Visuals of 1959" was February 1, 1960. The 1959 competition was conducted on the following basis:

SCOPE: Two days of talks and seminars on the use, planning and production of visuals in the many categories listed below. Many of the awards winners will be used during these discussions to illustrate outstanding use of visuals for presentation.

CLASSIFICATIONS: (1) Motion Pictures; (2) Slide Films, Transparencies and Slides (excluding motion pictures); (3) Graphics including flip charts, brochures, flannel boards, binders, etc.

CATEGORIES: In the 1959 Awards Competition, the number of categories was increased to include: (1) Audiovisual Selling Tools . . . used by salesmen in a presentation to a customer or prospect to sell a product or service. (2) Public Relations . . . used to inform or influence a public audience; (3) Educational . . . designed for use in schools; (4) Employee Relations . . . designed to inform or influence employees of a company; (5) Employee training; (6) Sales Training; and (7) Point of Sales.

AWARDS: First and second place winners in each category and classification. The awards are made at the Day of Visual Seminar and publicly announced and presented at a special luncheon on May 10th held jointly with the Sales Executive Club of New York.

FOR INFORMATION: Write to M. E. Schack, National Visual Presentation Association, 19 West 44th Street, New York 36, N. Y. or Dr. Harold Joseph Highland, Graphic Communications Center, 562 Crendon Road, Elmont, N. Y.

FREEDOMS FOUNDATION AWARDS
Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania

Closing Date for Entries: November, 1960

CATEGORIES: Consideration is given to all films produced or released during 1960, which are aimed at building a better understanding of the American Way of Life.

AWARDS: A distinguished jury of State Supreme Court jurists and other eminent citizens select a film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1961.

TO NOMINATE: Nomination forms are available from Freedoms Foundation, Inc., at Valley Forge, Pennsylvania, att'n: Dr. Kenneth Wells or W. C. (Tom) Sawyer.

THE TWELFTH ANNUAL SCHOLASTIC TEACHER FILM AND FILMSTRIP AWARDS
Sponsored by Scholastic Teacher Magazine
(Program and award dates to be announced)

Entry Deadline: September 1, 1960

BOARD OF JUDGES: Judges are drawn from a panel of 75 outstanding audio-visual education experts—teachers, city and state supervisors, and college teachers. They are nominated by judges on the panel and by Editors of Scholastic Teacher. For impartiality, their names are kept secret. Chairmen: Mrs. Vera Falconer, Scholastic Teacher Film and Filmstrip Editor, 66 West 87th Street, New York, N.Y.

ELIGIBLE FILMS AND FILMSTRIPS: All films and filmstrips produced for school use (other than college) between September 1, 1959 and September 1, 1960.

AWARD AND CATEGORIES: Certificates are awarded as follows: 10 for sponsored films for grades kindergarten through 12th; 7 for films for grades 3 to 7; 7 for films for grades 7 through 12; 7 for filmstrips for grades 3 to 7; 7 for filmstrips for grades 7 through 12. Films and filmstrips must be suitable for school use and fit into school curriculums for grades 3 through 12. Films produced originally for television have received awards in recent years.

ENTRY INFORMATION: Write Mrs. Vera Falconer, Scholastic Teacher Film and Filmstrip Editor, 66 W. 87th St., New York, N.Y.

EIGHTH ANNUAL COLUMBUS FILM FESTIVAL
Sponsored by
The Film Council of Greater Columbus
Wednesday and Thursday
May 4th and 5th, 1960

The Fort Hayes Hotel
Entries Closed: March, 1960

FESTIVAL CATEGORIES

Business & Industry: Job Training, Sales Promotion and Training, Industrial Relations, Public Relations and Industrial Safety.

Travel: American and Foreign.

Informational-Educational: Children's Films -Primary, Intermediate, Junior High, Senior High, Geography and History; Science: Miscellaneous: Films for Television; Conservation, Gardening, Home Improvement and Agriculture.

Special Fields: (a) Health, Mental Health; (b) Religion; (c) Culture Arts: Fine Arts and Music Theatre Arts; (d) Feature Length Films.

ENTRY: Film producers and sponsors were invited to enter any films they have produced during 1958, 1959 and 1960, provided the films have not been entered previously in the Columbus Film Festival. Entries must be accompanied by 3x5 cards for preview committee.

(CONTINUED ON FOLLOWING PAGE)
AWARD COMPETITIONS FOR BUSINESS FILMS

(Continued from preceding page 11)

National and International Events
Judging and Reviewing Visual Media

CINE COMMITTEE ON INTERNATIONAL NON-THEATRICAL EVENTS
(Coordinating U.S. Entries in Overseas Film Festivals)
Business and Industry Subcommittee

OFFICE (of the Coordinator): 1201 Sixteenth Street, N.W., Washington 6, D. C.
OFFICERS: Ralph L. Hoy (Aluminum Company of America, chairman); James A. Barker (Capital Film Laboratories, Inc., vice-chairman); Stanley McIntosh (Teaching Film Custodian, Inc.-video-chairman); O. H. Coeln, Jr. (Business Screen Magazine, publicity vice-chairman); John Florey (Eastman Kodak Company); Ronald H. Hayes (Department of Audio-Visual Instruction, National Education Association), coordinator.

OTHER MEMBERS: Eyre Branch; Edwin Cohen (National Educational Television and Radio Center); Ralph P. Creer (American Medical Association); Robert Disraeli (American Jewish Committee); Emily S. Jones (Educational Film Library Association); The Rev. Donald Kliphardt (National Council of the Churches of Christ in U.S.A.); The Rev. Msgr. McCormack (Catholic Audio-Visual Educators); Frank Neusbaum (Pennsylvania State University); Willis H. Pratt, Jr. (American Telephone & Telegraph Company); Reid H. Ray (Reid H. Ray Film Industries, Inc.); Frank S. Rollins, Jr.; E. R. Squibb & Sons); Harold E. Wigren (Houston Public Schools); Don G. Williams (University of Kansas City).

PURPOSE: CINE is a committee of individuals acting in the public interest on behalf of the U.S. non-theatrical film industry to simplify and to improve the selection process for sending motion pictures to foreign film festivals.

1960 ACTIVITIES: CINE has been asked by festival authorities and has agreed to coordinate entries for the following three international film festivals in 1960: (1) Edinburgh International Film Festival, Edinburgh, Scotland, July, 1960. (2) Vancouver International Film Festival, Vancouver, British Columbia, July 11-23, 1960. (3) Venice International Exhibition of Cinematographic Art, Venice, Italy, July 20-31, 1960.

EDINBURGH INTERNATIONAL FILM FESTIVAL
Edinburgh, Scotland
July, 1960

ENTRY INFORMATION: Selection of U.S. films for entry in this festival is being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U.S. entries in overseas Film Festivals. For complete entry data and instructions, contact Anna L. Hyer, Coordinator, Committee on International Non-Theatrical Events, 1201 Sixteenth Street, N.W., Washington 6, D.C.

VANCOUVER FILM FESTIVAL
Sponsored by the Vancouver Film Festival Society
Vancouver, B.C., Canada
July 11-23, 1960

Deadline for Entries: April 20

FESTIVAL CATEGORIES
A. Feature Length Fictional Films: Films with a running time of 50 min. or longer, primarily intended for entertainment.
B. Short Fictional Films: Films with a running time of less than 50 min.
C. Documentary Films: Fine Arts; Science & Agriculture; Industry & Commerce; Travel; Instructional; Health & Welfare; Sociology; Miscellaneous. Running time less than 50 min. (If preferred, feature length documentary categories can be entered in the above categories.)
D. Children's Films: Feature; Educational.
E. Amateur Films: These are defined as films in which those who participate received no salary or commission for making the film. Only 16mm and 35mm will be accepted. Films must have been produced since 1955.

QUALIFICATIONS: Films must have been released since January 1, 1958, except Canadian and American films, which must have been released since January 1, 1959. Foreign language films should have English sub-titles, otherwise they must be accompanied by a synopsis or script in English. But all feature films must have English sub-titles unless special permission is given.

ENTRY: Films for entry will be accepted between January 1, 1960 and April 20, 1960; feature films until June 1. Entrants must pay transportation charges and insurance on films, and must meet all customs requirements. Each film must be clearly identified by title, running time, number of reels, point of origin, aspect ratio. U.S. entries must be submitted through CINE. (See CINE listing)

AWARDS: A Festival Certificate will be presented to producers of all films selected for showing at the Festival. Plaques will be presented to the winning entries in categories B, C & D. Special Diplomas will be awarded to the winners in each section of categories: C, D & E. Additional certificates of merit may also be awarded at the discretion of the judges.

ADDITIONAL INFORMATION: For additional information, regulations and entry forms, write to the Vancouver International Film Festival Committee, Hotel Vancouver, Vancouver 1, B.C. Attention: Program & Procurement.

VENICE INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART
Venice, Italy
July 20-31, 1960

CATEGORIES: Four Festivals on Art, Children's, Documentary, and Short Subjects; and Scientific-Didactic Film (Padua University.

(Continued on following page 14)

BUSINESS SCREEN MAGAZINE
Mr. Sales Manager
Business and Industry
Everywhere in the
United States

Dear Mr. Sales Manager:

Are you as enthusiastic about the 1960's as we are? Our
fire stems from a back-log of orders that promises us the
biggest volume of sales in our 45-year history.

We feel this is indicative of great things to come for
business and industry everywhere, and we can be of real
service to you in helping you get your share.

Our concept of Communications For Business is a fresh,
creative approach to your needs, which we implement by
visual services and tools that teach, startle, challenge,
persuade, and sell.

Proof that we deliver what we promise is the fact that
85 per cent of our business is repeat business.

Won't you join that 15 per cent of new customers, who
each year team with us to profit together?

We will be glad to counsel with you on any job, large
or small.

Yours truly,

Jack A. Rheinstrom
Vice-President/Sales

*If you have any doubts about this, be sure to see
THE SIZZLING SIXTIES — a forecasting motion picture
available for sale.
(CONTINUED FROM PRECEDING PAGE 12)

ENTRY INFORMATION: Selection of U.S. films for entry in the Venice Festivals is being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U.S. entries in overseas Film Festivals. For complete entry data and instructions, contact Anna L. Hyer, Coordinator, Committee on International Non-Theatrical Events, 1201 Sixteenth Street, N.W., Washington 6, D.C.

TWELFTH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS
Sponsored Jointly by
The Canadian Association for Adult Education,
The Canadian Film Institute, The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada.

Chairman: Charles Topshee.
Manager: Canadian Film Institute, 1762 Carling Avenue, Ottawa 3, Ontario.

CATEGORIES: A new category has been added for this year's competition. Awards will be given for films produced for TV and filmed TV commercials. Other categories are: Theatrical, shorts and features; Non-Theatrical, arts and experiment, children's, general information, public relations, sales and promotion.

SEVENTH ANNUAL INTERNATIONAL ADVERTISING FILM FESTIVAL
Sponsored Jointly by the International Screen Advertising Services and the International Screen Publicity Association
Venice, Italy
June 13-17, 1960

Management Committee: A Joint Executive Committee has full responsibility for all policy matters in relation to the festival. Categories and awards will be planned by these representatives of both sponsoring organizations.

Festival Director: c/o Lionel Gale, General Secretary, International Screen Publicity Assn., 11 Hill Street, London W. 1, England.

ENTRY DATA AND DEADLINES: Write the Festival Director in London, Jay Berry, national sales director, Alexander Films, Colorado Springs, Colo., may be contacted for tour information to the 1960 Festival.

CATEGORIES: Awards will be made in eleven categories of theatre commercials and five categories of television commercials. Special awards will include a "Grand Prix du Cinema" and a "Grand Prix de la Television."

JURY: An International Jury will be selected to judge motion pictures entered. Members of the various international and national advertising associations and federations will compose this judging group.

TENTH INTERNATIONAL DISPLAY OF CINEMATOGRAPHY FOR PUBLICITY, INDUSTRY AND TECHNICS USE
Sponsored by the International Milan Samples Fair, Milan, Italy September, 1960

CATEGORIES: Publicity Films; advertising products, services, etc. Industrial and Technical Documentary Films; achievements of industry, manufacturing operations and applications.

ENTRIES: Address requests for information to Dr. M. G. Franci, The Secretary General, Milan Fair, International Display of Cinematography for Publicity, etc., Ente Autonomo Fiere Di Milano—Via Domodossola, Casella Postale 1270, Milano, Italy.

FILM AWARDS

The picture: The Delta Orinoco
The client: Creole Petroleum Corp.
The producer: Willard Pictures, Inc.
45 West 45th Street, New York
WORLD'S MOST FLEXIBLE MOTION PICTURE CAMERA

Mitchell camera shown with 1200' magazine.

Mitchell

No other motion picture camera is today used for such a broad range of exacting film making as is the Mitchell. The versatile speed of the camera, ranging from 1 to 128 frames per second, plus 14 exclusive features equip the Mitchell for an impressively broad range of cinematography. A single Mitchell can meet the requirements for finest quality TV commercials, feature productions, public relations, sales and training films, progress and report films, plus critical research and development data and record photography.

Mitchell cameras include: 35mm and 16mm cameras; 70mm 2¼ x 2¼ high speed cameras; and 70mm, 65mm and standard aperture cameras.

For information, write on your letterhead—please indicate which model camera your request concerns.

GENERAL ELECTRIC uses Mitchell for wide range of work, including slide films.

BUD WILKINSON PRODUCTIONS shoots its award-winning TV Sports Series with the Mitchell.

KEARNEY & TRECKER films first fully automated tape controlled combination machine tool with the firm's Mitchell camera.

LOCKHEED AIRCRAFT uses Mitchells continuously throughout plant, here records jet flight.

*85% of All Professional Motion Pictures Shown Throughout the World Are Filmed with Mitchell Cameras

Mitchell Camera Corporation, 666 West Harvard Street, Glendale 4, California
PROFESSIONAL FILM USER GROUPS

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

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

OFFICERS: Paul B. West, president; Lowell McElroy, vice-president; Herbert A. Ahlgren, administrative secretary, Audio-Visual Service Committee.

MEMBERSHIP: John K. Ford (General Motors Corporation), chairman; Frederick G. Beach (Remington Rand Division, Sperry Rand Corporation); Walter B. Burton (Minneapolis-Honeywell Regulator Company); J. W. Clarke (Ford Motor Company); William J. Connelly (Union Carbide Corporation); George J. Dorman (United States Steel Corporation); George E. Eder (Swift & Company); John Floy (Eastman Kodak Company); William Hazel (Standard Brands Incorporated); Ralph L. Hoy (Aluminum Company of America); John H. Humphrey (Underwood Corporation); Aiden H. Livingston (E. I. du Pont de Nemours & Co., Inc.); Charles A. Musson (Bell & Howell Company); O. H. Niebel (The Ford Foundation); William G. O'Brien (Shering Corporation); Kenneth Penney (Minnesota Mining & Manufacturing Company); O. H. Peterson (Standard Oil Company-Indiana); Willis H. Pratt, Jr. (American Telephone & Telegraph Company); Frank Rollins (E. R. Squibb & Sons Division-Ohio Matheson Chemical Corp.); Willis H. Pratt, Jr. (American Telephone & Telegraph Company); Frank Rollins (E. R. Squibb & Sons Division-Ohio Matheson Chemical Corp.);

Pursue: The Committee initiates and executes projects which will provide the 840 Audio-Visual Group members with costs, technical, distribution and other information about business films and related audio-visual materials.

During the past year the Committee completed the following reports which are included in the A.N.A. Audio-Visual Handbook—a service manual for Advertisers. Other publications include: “A Bibliography of Available Films on Advertising and Public Relations,” “How New York City Sale and Use Taxes Apply to Business-Sponsored Films,” “A Layman’s Guide to Terms Used in Film Production,” “Gaining Added Exposure for Your Film Through the Library of Congress Film Catalog,” and “Management Evaluation of Domestic Film Festivals.”

BIOLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

HEADQUARTERS: Box 1668, Grand Central Post Office, New York 17, N.Y. (Office of the Secretary).

OFFICERS: Verlin Y. Yamamoto, (Medical Illustration Service, V.A. Administration Center, Des Moines, Iowa), president; Mervin L. Larrue, Sr., Mervin Larrue, Inc., vice-president; Mrs. Jane W. Crouch (Biological Photographic Assn., Inc.) secretary; Albert Lavin (University of Pittsburgh Medical Illustration Lab.) treasurer.

EX OFFICIO: Leo C. Massopust, Sr., (Marquette University School of Medicine) editor of Journal, Laurence B. Brown (Harvard School of Dental Medicine) chairman, chapters commit-

(Continued on following page 18)

INDUSTRIAL AUDIO-VISUAL ASSOCIATION

OFFICE of the Secretary: James Craig, General Motors Corp., 3041 West Grand Blvd., Detroit 2, Mich.

OFFICERS: John T. Hawkinson (Illinois Central R. R. Co.) president; Alan W. Morrison (Socoby Mobil Oil Co., Inc.) first vice-president; Kenneth E. Penney (Minnesota Mining & Mfg. Co.) second vice-president; James Craig (General Motors Corp.) secretary; Charles Shaw (Armour & Co.) assistant secretary; Charles F. Gun (New York, New Haven & Hartford R.E.) treasurer.

DIRECTORS: Raymond W. Roth (U. S. Steel Corp.) eastern region; Charles A. Fox (Brown & Bigelow) northern region; John J. Duffy (Kraft Foods) central region; Robert Strickland (Lockheed Aircraft Corp.) southern region; Jay E. Gordon (North American Aviation, Inc.) western region.

ADVISORY COUNCIL: Harold W. Daffer (Minneapolis-Honeywell Regulator Co.); members, D. E. B. Hawkins (American Telephone & Telegraph Co.) chairman, Fall 1959 meeting; Frederic J. Wold (Illinois Bell Telephone Co.) chairman, 1959 annual meeting; Bert J. McGarry (Socoby Mobil Oil Co., Inc., publicly chairman; Donald F. Steiner (Chrysler Corp.) project chairman; Roy R. Muma (United States Steel Corp.) technical chairman; Frank E. Meitz (Santa Fe Railway) constitutency chairman; James Craig (General Motors Corp.) historian; Frank E. Greenleaf (United States Steel Corp.) past presidents chairman.

(Continued on following page 18)
BREATHROUZH FOR 1960!

THE BIG GMC

"POWHERHOUSE" TRUCKS

NEW V6 ENGINES

GMC Truck Anniversary

Record crowds:

with Meetings Play to

"POWHERHOUSE" Engines.

New V6 engines:

than other gas

3 times longer

that last to go
PROFESSIONAL FILM USER GROUPS

CONTINUED FROM PAGE SIXTEEN

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


Members only, but qualified guests from eligible companies may apply to the Secretary for admission.

INDUSTRY FILM
PRODUCERS ASSOCIATION


Officers: Robert J. Gunther (North American Aviation, president; Julian B. Ely (Automotive industry), executive vice-president; H. Eugene Burton, Jr. (Hughes Aircraft), financial vice-president; Betty J. Williams (Lockheed Aircraft), convention vice-president; Robert S. Scott (Douglas Aircraft), editorial vice-president; Jay E. Gordon (Automotive), chaplain; vice-president; Jack R. Smith (Thompson Ramo Wooldridge), secretary; Richard H. Beemer (Atomiclronics International), treasurer.

Membership: composed of representatives of West Coast space aviation and electronic companies, film managers, their crews and technicians plus "professional" membership of labs, equipment firms, studios, etc.

Purpose: study and discussion of problems related to industrial documentation and motion picture coverage of space and electronic projects of members' companies; formalizing industry-wide cooperation and exchange on techniques and applications.

Activities: the 1960 Convention and Trade Show of IFPA is being held March 25-26 at Los Angeles (Statler Hilton Hotel). A two day seminar and the annual awards banquet are features of this annual meeting.

NATIONAL COMMITTEE
ON FILMS FOR SAFETY

Office (of the Secretary): 425 North Michigan Ave., Chicago 11, Ill.

Officers: John R. McCullough (Motion Picture Association of America), chairman; William Engleberg (National Safety Council), secretary.


Purpose: To encourage better selling through better presentation methods.

Meeting: The Day of Visual Seminar, will be held on May 9th and 10th of this year at the Hotel Roosevelt, when the Best Visuals of 1959 will be shown.

Annual Awards Competition: Deadline for awards entries for the Best Visuals of 1959 was February 1, 1959. The awards will be announced and presented at the Day of Visual lunch, jointly, at the Sales Executive Club of New York and the Hotel Roosevelt in New York City on May 10, 1960.

FOR 35 YEARS, THE
FREDERICK K. ROCKETT COMPANY
has been producing fine motion pictures for business firms from coast to coast.

Now, under the direction and management of John J. Havenssey and F. Stanton Webb, our current productions and clients include:

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"Pacific Missile Range"
(11/2 min., color, U.S. Navy)

"Louisiana"
(1 1/2 min., color, Kaiser Aluminum)

"California & Its Natural Resources"
(32 min., color, Richfield Oil Co.)

"Looking Like a Million"
(25 min., color, General Telephone Company of California)

"Torch of Hope"
(10 min., color, City of Hope)

"Untitled"
(30 min., color, Crown Zellerbach)

"Meeting at the Bridge"

We are grateful to our many clients who have made our consistent reputation for award-winning films possible by their continued confidence in our professional abilities and integrity.

We invite your inquiry when next you desire imaginative and top-quality film production at cost levels that encourage—not discourage—"Go Ahead."
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THE TALKING
What is the one distinction which differentiates man from all other animals? Man is a talking animal!

The impulse to talk, to communicate with fellow human beings is so strong in man, that only the total loss of sensory mechanisms can obliterate it.

Other animals, besides man, are social, live in continuous relationship to their fellow creatures, but in man alone is the necessity for communication a guiding motive for living. This need for communication is basic not only to the individual human being, but to the societal, economic and cultural groups he creates.

Communication is more than the means by which messages are transmitted or received. It is also a collection of stored experience distributed in a pattern extended over time and space so that it influences human behavior.

The motion picture is both a means and pattern of communication. Understanding its dynamics and use makes for clearer knowledge of the past, better command of the present, surer control of the future.

NATHAN ZUCKER
PRESIDENT

dynamic films, inc.
405 PARK AVENUE
NEW YORK, N. Y.
Eastman Increases '60 Budget for Capital Improvements
☆ The largest budget for capital improvements in the company's history has been announced for 1960 by Eastman Kodak Co., according to Thomas J. Hargrave, chairman and Albert K. Chapman, president.

The total budget of $67 million compares with $61 million in 1959. Over the last five years, the company says it has spent $270 million in capital improvements. $150 million of this on facilities at Rochester, N. Y.

Marathon Newsreel Announces Formation of News Affiliate
☆ Marathon TV Newsreel, New York, has formed a new affiliate, Newsfilm, which will specialize in production and distribution of industrial news films for network and local television programming, according to Marathon president, Konstantin Kaiser.

Charles Van Bergen, who has been director of newsfilm operations for Marathon, has been named vice-president in charge of the new company.

Kaiser said the new firm will concentrate on the production and servicing of filmed industrial news, allowing Marathon to emphasize its increasing feature and public service film production.

U. S. Renews Govt. Film Contract With United World
☆ United World Films, Inc., has announced that it has been awarded a new contract for distribution of U. S. Government films for 1960-61, continuing an activity in this field for various Government departments since 1941.

More than 4,000 sound motion pictures and filmstrips designed to educate or inform have been separately cataloged for schools, hospitals, colleges, industry, agriculture, and medical schools.

Many, originally produced to suit the needs of a government department, have been made available to the public because they have educational value. New titles are constantly being added.

Catalogs are available from United World Films, Government Department, 1445 Park Ave., New York 29, N. Y.

Henri, Hurst Names Randon to Broader Audio-Video Dept.
☆ Lee Randon, manager of the radio-television department at Henri, Hurst & McDonald, Inc., has been named director of the newly-designated Audio-video Department of the Chicago ad agency.

In his new post, Randon continues supervision of agency radio and television production and adds new responsibilities for other types of client-sponsored motion pictures, slidefilms and sales meetings.

Joining HH&M in 1951 as film director, Randon was named manager of the radio-television department in 1956. He is also active as head of the Agency Producers' Workshop group which he helped form in the Chicago area last year.

Optics Manufacturing Corp. Merges With Dynex, Inc.
☆ Merger of Dynex, Inc., Syosset, L.I., and Optics Manufacturing Corporation, Philadelphia, has been announced by Robert V. Nicolosi, Dynex president. Optics, manufacturer of Opta-Vue products, will operate autonomously as a wholly owned subsidiary of Dynex.

"This merger," Nicolosi said, "is in line with our plans to integrate into our operation companies with related products or services."

C. Henry Laird, new vice president and general manager of Optics, said that a sales expansion is being planned, and that it will be based upon the existing Optics' line as well as several new products soon to be added. Laird formerly was a regional sales manager.

CONTACT US ON YOUR NEXT FILM PRODUCTION
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Bendix Aviation Corp.
Bethlehem Steel Company
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Ryan Aeronautical Company
Aetna Life Affiliated Companies
Armstrong Cork Company
Autonetics, Inc.
California Institute of Technology
Ford Motor Company
General Electric Company
General Motors Corporation
International Harvester Company
New Holland Manufacturing Co.
Pacific Gas & Electric Company
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AVRO Aircraft Ltd. (Canada)
Argonne National Laboratory
Cook Electric Company

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It's no accident that producers with imagination—men who successfully record progress and dramatize technical achievement—select Arriflex equipment. They know that ARRIFLEX is unchallenged in matching the most critical demands of creative filming.

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*By sponsoring the INDUSTRIAL FILM AWARDS, the publishers of Industrial Photography magazine give much-deserved recognition to one of the most significant fields of motion picture production.

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PRODUCER-LABORATORY TRADE ASSOCIATIONS

AMERICAN ASSOCIATION OF FILM PRODUCERS, INC.

OFFICE: 7064 Sheridan Road, Chicago 26, Illinois. Address: Executive Secretary.

OFFICERS: Mercer Francisco (Atlas Film Corporation, president); James Kellock (Wilding Picture Productions, Inc., vice-president); Marvin LaRue (Mervin W. LaRue, Inc., treasurer); Lawrence Memine (Atlas Film Corporation); Reid H. Ray (Reid H. Ray Film Industries); Charles Beeland (Charlees Beeland Films), director; at-large.

PURPOSE: By mutual cooperation to educate business, government and institutional groups to the advantages and values of films and related audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and clients; to advance the creative and technical arts and crafts of this specialized industry in which member companies serve.

MEMBER COMPANIES: Atlas Film Corporation; Beeland Films; Cinemart Productions; Condor Films; Marvin W. LaRue, Inc.; Productions Film Studios; Reid H. Ray Film Industries; Sarra, Inc.; Wilding Picture Productions.

ACTIVITIES: A 1960 organization meeting is to be held in April to discuss future programs; industry-wide cooperation and promotion of member interests. For details regarding membership contact the Office of the Executive Secretary in Chicago, Illinois.

THE ASSOCIATION OF CINEMA LABORATORIES, INC.

OFFICE: 1236 Wisconsin Avenue, Washington 7, D.C.

OFFICERS: George W. Colburn (George Colburn Laboratory, president); G. Carleton Hunt (General Film Laboratory, vice-president); Dudley Surpitt (Byron, Inc., secretary); Kern Mouse (Peerless Film Processing Corp.), treasurer.

BOARD OF DIRECTORS: Floyd Weber, Byron Roundabough (Byron, Inc.); Sidney Solow (Consolidated Film Industries); Reid H. Ray (Reid H. Ray Film Industries); James Barker (Capital Film Lab.) and Leon Shelly (Shelly Films, Canada) all 2-year terms; Board of directors and officer directors are Louis Feldman (DuArt Film Laboratories) and Spence W. Caldwell (Caldwell Films Ltd.).

MEETINGS: Held semiannually in connection with Society of Motion Picture and Television Engineers convention, the annual meeting has recently been designated to occur in the fall when new officers will be elected.

ACTIVITIES: Publication of booklet on "Laboratory Practices on Films for Television"; nomenclature terms defined and released periodically; complete Directory of Film Laboratories. All available from Association office. Two new committees are at work. These are "Fair Practices Committee" and the "Information Exchange Committee."

National & International Organizations of Film Producers and Laboratories

FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

OFFICE (of the Executive Director): 15 E. 48th Street, New York 17, N. Y.

OFFICERS: Lee Blair (TV and Film Graphics, Inc.), president; William Van Praag (Van Praag Productions, Inc.), executive vice-president; Robert Lawrence (Robert Lawrence Productions, Inc.), first vice-president; Robert Crane (Color Service Company), second vice-president; Albert Hecht (Bill Sturm Studios, Inc.), secretary; Edward Lamm (Pathoscope Company of America), treasurer.

DIRECTORS: Above officers and Stephen Elliott (Elliott, Unger & Elliott); Sanford Greenberg (MPO Productions, Inc.); David Horne (Titra Sound Corporation); Martin Ranoff (Filmways, Inc.); Henry Strauss (Henry Strauss & Co., Inc.); F. C. Wood, Jr. (Sound Masters, Inc.).

PAST PRESIDENTS: (Directors) Robert Lawrence (Robert Lawrence Productions, Inc.); Walter Lowenhuhl; Peter J. Mooney (Audio Productions Inc.); David Pincus (Transfilm-Caravel, Inc.); Harold Wondsel (Wondsel, Carlisle & Dunphy); Nathan Zucker (Dynamic Films, Inc.).


EXECUTIVE DIRECTOR: Irving W. Cheskin.

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

FILM PRODUCERS ASSOCIATION OF MINNESOTA

OFFICERS: Alfred K. Peterson (Promotional Films, Inc.), president; Cliff R. Sakry (Promotional Films, Inc.), executive secretary; William Heideman (Anthony Lane Film Studios, Inc.), treasurer; Reid H. Ray (Reid H. Ray Film Industries, Inc.), manager; William A. Yale (Empire Photosound, Inc.), manager, 2-year term; Ellsworth Poloff (Reid H. Ray Film Industries, Inc.), manager, 1-year term.

MEMBERS: Anthony Lane Film Studios; Thos. Countryman Film Productions; Empire Photosound, Inc.; Film Productions, Inc.; George Ryan Films, Inc.; Griffith B. Wren Films, Inc.; Promotional Films, Inc.; Reid H. Ray Film Industries, Inc.

PURPOSE: The advancement of the arts and crafts of film production for improved client relations and the exchange of technical information.

PROJECTS: Publicity and public relations campaign to build recognition and prestige of the local film industry, and to inform business and industry of the many types of uses and advantages of films.

MEETINGS: Third Monday of each month, 6:30 P.M. Minneapolis.

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

OFFICE (of the President): 85 Yorkville Avenue, Toronto 5, Ontario.

OFFICE (of the Secretary-Treasurer): Room 110, 77 York Street, Toronto, Ontario.

OFFICERS: Gerald S. Keeley (Motion Picture Centre Limited, Toronto), president; Harry A. Michaud (Omega Productions, Inc., Montreal), first vice-president; John T. Ross (Robert Lawrence Productions (Canada) Ltd., Toronto), second vice-president; Spencer W. Caldwell (S. W. Caldwell, Limited, Toronto), immediate past president; Frank A. Young, Room 110, 77 York Street, Toronto, secretary-treasurer.

DIRECTORS: B. J. Bach (Cinesound Limited, Toronto); Alasdair Fraser (Crawley Film Productions, Limited, Montreal); E. W. Hamilton (Trans-Canada Films Limited, Vancouver); Ralph Foster (Meridian Films Limited, Toronto); Douglas M. Robinson (Fifeshire Motion Pictures Ltd., Toronto); A.T.E. (Ted) White (Eastern Film Laboratories Ltd., Halifax, Nova Scotia). (Continued on page 28)
General's new division...

...MEETS YOU HALF WAY

Here in Kansas City... General's new Central Division... offers on-the-spot service to speed your production to the laboratory.

No matter where you are... Industrial Center to College Town... or what you do... Educational, Religious, Industrial, Television films... General Film can help you.

Our new Central Division will greatly facilitate your film production... and bring to your doorstep the Academy Award-winning skills of General Film of Hollywood, the most respected film processing lab east or west of the Rockies.

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CENTRAL DIVISION
106 W. 14th ST., KANSAS CITY 5
MISSOURI / GRand 1-0044
PRODUCER & LABORATORY GROUPS

CONTINUED FROM PAGE TWENTY-FOUR

MEMBERSHIP: Canadian firms, partnerships and corporations engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership, interested in the furtherance of the motion picture production industry in Canada are eligible for Associate Membership. Present membership, 44 Active and 9 Associate for a total of 53.

PURPOSE: To promote and conserve the common interest of those engaged in the motion picture industry in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical or television release and in all laboratory processing; to correct abuses; secure freedom from unjust and unlawful exactions, encourage cooperation in the industry and with other associations; to encourage government agencic to have required films let by tender to private producers.

1960 ACTIVITIES: 1. Continuation and expansion of functions of the Association. 2. Follow up on Brief to Federal Government which makes recommendations concerning “The Development of the Film Industry of Canada.” 3. To acquaint industry, advertising agencies, television networks and other potential sponsors with the work of Canadian film producers. 4. Continue workshop and seminar type of meetings. 5. Develop a more specific program for laboratory members. 6. Increase Associate Membership and integrate them with the work of the Association.

INTERNATIONAL SCREEN
PUBLICITY ASSOCIATION

CONTACT: Lionel Gale, general secretary.

OFFICERS: Jean Mineur (France), president; Friedrich-Georg Amberg (Germany), Bill Annett (Great Britain), Massimo Momigliano (Italy), vice-presidents.

MEMBERS: Chas. E. Blanks Pty. Ltd. (Australia); Belgique Cine Publicite (Belgium); Les Films Ekebo (Belgian Congo); Ellabey de Colombia (Colombia); The Cyrenaica Cinema Co. (Cyrenaica); Bergenholtz Film (Denmark); Suomi-Filmi Oy (Finland); Jean Mineur Publicite (France); Deutsche ISPA Arbeitsgemeinschaft (Germany); Rank Screen (Great Britain); Cefimagna Film (Holland); United Film Makers (India); Organizzazione Pubblicitaria Schermo, S.P.A. (Italy); Ellabey de Mexico (Mexico); Venezuela; Sma-film S.A. (Norway); AB Svensk Filmindustri (Sweden); Central-Film (Switzerland); Filmlets (S.A.) Ltd. (Union of South Africa, British East Africa, Portuguese East Africa, Rhodesia and Nyasaland, South-West Africa).

PURPOSE: To develop members’ business in foreign countries and in their own countries, and to exchange information, ideas, film scripts, publications and all other matters of interest to members. To represent and promote interest and advancement of members both in their own countries and abroad.

MEETINGS: Executive Committee meetings held quarterly. 1960 Annual General Meeting in September in Venice, date not set.

1960 ACTIVITIES: The 7th International Advertising Film Festival, June 13-17, Venice, Italy. Joint sponsor with International Screen Advertising Services.

INTERNATIONAL SCREEN ADVERTISING SERVICES

Founded, 1953
OFFICE (of the Secretary): 24, avenue Marceau—PARIS 8eme—FRANCE.

OFFICERS: Enrico Martini-Mauri (S.I.P.R.A., Italy), president; Fritz Rothschild (Deutsche Commerzionale Filmwerbung GmbH, Germany), vice-president; Rene Stora (Publie-Cine Belgium), vice-president; Ernest Pearl (Pearl & Dean Overseas Ltd., Great Britain), founder-president; and Pierre Picherit (Cinema & Publicite, France), general secretary.

MEMBERS: Lowe Argentina S.A.I.C. (Argentina); Featured Theatre ADS (Australia); Publie-Cine (Belgium); Adfilms Limited (Canada); Emelco Chilena (Chile); Corallera! Colombia; Cin-Sistema S.A., de Cuba (Cuba); Gutenhorhhus Reklame Film (Denmark); Socieite de Publicite S.A.E. (Egypt); Publicity Office Press & Information (Ethiopia); Finlandia Kuva Oy (Finland); Cinema & Publicite (France); Deutsche Commerzionale Filmwerbung GmbH (Germany); Pearl & Dean Overseas Ltd. (Great Britain); Bureau Port Theater Reclame (Holland); Blaze Advertising Service (India & Ceylon); Iran Screen Advertising Ltd. (Iran); S.I.P.R.A., S.P.A. (Italy); Cin-Sistema S.A., de Mexico (Mexico); Screens Advertising Ltd. (New Zealand); Sventrup Dahl A/S (Norway); Belarte (Portugal); Alexander Films S.A., Pty. Ltd. (South Africa); Movierecord S.A. (Spain); Association of Theatre Screen Advertising Companies (United States of America).
For quality production, more and more of the quality accounts are entrusted to MPO’s care... and below is a list of companies whose motion pictures* are currently being produced by MPO:

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BURLINGTON INDUSTRIES, INC.
FORD MOTOR COMPANY
FORD MOTOR DIVISION
GENERAL MOTORS CORPORATION
GREATER NEW YORK FUND
GULF OIL CORPORATION
HAMILTON WATCH COMPANY
INTERNATIONAL BUSINESS MACHINES CORP.
JOHNSON & JOHNSON
MONSANTO CHEMICAL COMPANY
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.
SOCIETY OF MOTION PICTURE
AND TELEVISION ENGINEERS

OFFICE: 55 West 42nd Street, New York 36, N. Y.

OFFICERS: Dr. Norwood L. Simmons (West Coast Division, Motion Picture Film Department, Eastman Kodak Company), president; John W. Services, (Vice-President, National Theatre Supply Company), executive vice-president; Barton Kreuzer (Marketing Manager, Astro-Electronics Products Division, Radio Corporation of America), past-president; Deane R. White (Photo Products Department, E. I. duPont de Nemours & Company, Inc.), engineering vice-president; Glenn E. Mathews (Eastern Kodak Company), editorial vice-president; Ethan M. Stille (Eastman Kodak Company), financial vice-president; Reid H. Ray (Reid H. Ray Film Industries), convention vice-president; Garland C. Misener (Capital Film Laboratories), sections vice-president; Wilton R. Holm (E. I. duPont de Nemours & Company, Inc.), secretary; G. Carleton Hunt (General Film Laboratories), treasurer; Charles S. Stodte, executive secretary.


Committee Chairmen: J. L. Pettus (Commercial Electronics Products, Radio Corporation of America), sound; R. G. Herbert (Bell & Howell Company), 16 & 8mm; R. E. Birr (General Electric Company), ASA sectional committee PH22; Walter Beyer (Motion Picture Research Council), film projection practice; W. T. Wintringham (Bell Telephone Laboratories), television; E. H. Reichard (Consolidated Film Industries), laboratory practice; R. M. Morris (American Broadcasting Company), television studio lighting; A. M. Gundelfinger (Technicolor Motion Picture Corporation), color; R. B. Dull (National Carbon Company), screen brightness; H. A. Chinn (CBS Television Network), video tape recording; F. J. Kolb (Eastman Kodak Company), standards; A. C. Robertson (Eastman Kodak Company), film dimensions.

JOURNAL: The SMPTE publishes a monthly Journal, received by all members, which contains technical articles keyed to the interests of Society members, new product information and industry news.

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

CONVENTIONS: 87th Semi-Annual Convention, May 1-7, Ambassador Hotel, Los Angeles, Calif.; Fifth International Congress on High Speed Photography, October 16-22, Sheraton Park Hotel, Washington, D. C.

NATIONAL TELEVISION FILM COUNCIL: NEW YORK CITY

OFFICE: 200 West 57th St., New York 19, N. Y.

PHONE: Columbus 5-0756.

CHIEF OFFICER: Robert Gross (American Film Producers), president.

EXECUTIVE SECRETARY: Bernie Haber (Batten, Barton, Durstine & Osborn).

MEETINGS: The Council meets on the fourth Thursday of each month (except July and (continued on page thirty-five)

DEPHOURE STUDIOS, INC.

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Celebrating 25 years of
solid, dependable growth
in the field of film production
WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Reid Ray Producing Satellite Film for Space Administration
☆ News from NASA: with an unfortunate lack of government funds for motion pictures, the National Aeronautics and Space Administration is relying more and more on sponsored films to tell the story of this important agency. Byron Morgan, Motion Picture Production Officer of NASA announces that a new sponsored film is in production now, titled Project Tiros or, in layman's lingo, project meteorological satellite. (There'll be one up in space this year, according to NASA.) The new 30-minute color film is being sponsored by RCA and produced by Reid Ray... NASA is using films extensively for the recent congressional briefings on the big space issue... The agency will make six engineering films each year for university classrooms as part of science and engineering curriculums.

Federal Aviation Agency Names Anthony Jowitt A-V Officer
☆ You'll be hearing plenty in the future about Federal Aviation Administration films. FAA has just appointed Mr. Anthony Jowitt as Audio-Visual Officer for Public Affairs. Mr. Jowitt has been in the film industry for years, most recently with the Air Force's Air Photographic and Charting Service in Orlando, Florida.

Don Baruch Observes a Tenth Anniversary in Defense Dept.
☆ Warm congratulations from film companies across the nation poured into the Pentagon office of Donald E. Baruch this month as he marked his tenth anniversary as Chief of the Production Branch, Audio Visual Division, Department of Defense. Mr. Baruch received a citation and a cash award for his outstanding job in the Public Affairs office from Assistant Secretary of Defense, Murray J. Snyder.

Mr. Baruch and his staff have processed hundreds of major productions in these past ten years. For example, in 1959 for Paramount Pictures Corporation alone, this branch handled twenty feature motion pictures, ten calling for full cooperation. Paramount executives say, "These figures do not show the many scripts that were submitted for appraisal which, for one reason or another, could not be given Department of Defense or Service cooperation." Baruch has also cooperated on many half hour films for use by the television industry.

Morse Film on Kennedy Made in Senate's Busy Film Studio
☆ The recent film which Senator Wayne Morse (D-Ore.) produced about Senator John F. Kennedy (D-Mass.) was made in the Senate recording studio, one of the busiest motion picture studios in town. Practically every congressmen uses the government facility, there is one in the House, too), for filming public service television pictures. Costs for the films come out of the Senators' pockets. A typical program is a bi-weekly, interview type report for the folks back home. although several Senators film elaborate guest programs and half hour debates.

University Film Producers to Survey School Film Facilities
☆ It has just been announced that the University Film Producers will undertake a comprehensive study of the physical facilities, staffs and programs of motion picture production units in colleges, universities and public school systems in the U.S. Director of the study, which comes under part B, title VII of the National Defense Education Act, will be Dr. Don Williams of Kansas City University, formerly of the Audio-Visual Department of Syracuse University.

"Washington Orbit" TV Film Series for Children Previewed
☆ Washington Orbit, a series of ten films on subjects unfamiliar to the child, was recently previewed in Washington, D.C. by Potomac Films, Inc., in association with Dorothy Looker-Evelyn Davis TV productions. The films, which are 14½ minutes long and deal with such varied subjects as the nature of glass and space craft for men, are part of the ambitious children's experimental film series produced for the National Educational Television and Radio Center.

According to Nicholas Read of Potomac, one of the few producers to participate in the program, the pictures will be shown on television after school hours and have been designed to fill the gap between closed circuit school programs and pure entertainment.

Featured in the series were some of the following Washington officials: Admiral Edward Alvie Wright, Director of David Taylor Model Basin in Model Ships, Model Ocean, Colonel Charles Roadman, Chief, Human Factors Division, Project Mercury in Man in Space, Paul Garber, Curator, National Air Museum, Smithsonian Institution, in Man Begins to Fly and Dr. Paul Egli, Head, Crystal Branch, Naval Research Laboratory, in Crystal Power.

Creative Arts Visualizes FHA Program on Housing's Future
☆... Barring an atomic war or serious depression, the Federal Housing Administration predicts that there will be seventy-five million owner-occupied homes in the year 2000, the typical home costing from $20,000 to $25,000.

This rosy outlook, which includes the news that the average family income will jump from today's $5,100 to $10,000, has been recorded in approximately forty minutes of color slides for the FHA by Creative Arts of Washington, D.C. The slides and script will be distributed by the seventy-five field offices of the housing agency.

Anna Hyer Heads CINE As Dr. Wigren Returns to Houston
☆ Dr. Anna Hyer of the National Education Association has replaced Dr. Harold Wigren as coordinator of the Committee on International Non-Theatrical Events (CINE). Dr. Wigren has returned to the Houston Public Schools.

Blackhawk Films Gets Defense Okeh on 8mm History Series
☆ The Department of Defense has approved three 8mm films for Blackhawk Films of Davenport, Iowa. From D. O. D. stock footage, this company, which is a division of the Easton-Phelan Corporation, will produce Victory Over the Luftwaffe, Air Offensive in the South Pacific and Explorer 1 and Explorer III.

Blackhawk has future plans for 8mm films on the histories of various divisions, "Operation Deepfreeze," on the Navy's frogmen, and other subjects.

Donald E. Baruch, Chief, Pro-
Post Office, Navy Cooperate on Film Story of "Mail Call"

For the two-and-one-half million military and civilians overseas, mail call is a vital link to home. Miles at sea, or deep in the Antarctic, Americans know that the mail will come through.

The United States Post Office Department, in cooperation with the U.S. Navy, has just completed a 13½ minute film titled Mail Call, which documents the dramatic ways in which mail is delivered by helicopter, parachute and "high line." Many of these thrilling maneuvers have never before been captured on film.

Opening with a 1½ minute introduction from Admiral Arleigh Burke, Chief of Naval Operations, and Postmaster General Arthur Summerfield, the film "follows" a letter mailed from Washington, D.C. to a sailor in the blue waters of the Mediterranean.

Included in the 16mm black and white sound picture, is coverage of the famous guided missile mail which was sent to President Eisenhower.

Technical advisors for the Navy on Mail Call were Commander Barney Solomon and Lt. James M. Lession. The Post Office was represented by Rohe Walter, as Technical Supervisor and the film was produced by Meyer Hanson of that department. Mail Call was shot in 16mm but 35mm prints are being made for theatrical release across the nation.

Approximately 600 copies of the public service picture, narrated by John Rodney, have been ordered for distribution through local post offices.

Washington Schools Cut Back on Educational TV Classes

Some 30,000 5th and 6th grade pupils in the Washington schools will be cut off from TV classes in 1961. District School Superintendent Carl F. Hansen says that a science course, which has been broadcast daily on a local TV station, is "at variance with our approved course of study at the elementary level." He suggested (continued on page 32)

The key to effective communication

Producing the right key to open the door to increased sales — or whatever your purpose of communicating might be — is the business of the Niles organization. Here, under one roof, are the people and the facilities to create and produce effective communications programs. Currently serving: GENERAL ELECTRIC CO., J. I. CASE, CHRYSLER CORPORATION, U.S. GYPSUM, STANDARD OIL, MONTGOMERY WARD, BEATRICE FOODS, MAREMONT AUTOMOTIVE.
WASHINGTON:

(Cont’d from preceding page) that films about scientific current events and advances in research and development might be more useful than the daily televised course of study.

American Science Film Assn. Holds Organization Meeting

Plans for the organization of the American Science Film Association are moving rapidly ahead, according to Robert E. Green, executive secretary of the National Academy of Science. The first general meeting of ASFA’s organizing committee will be held the first part of March in Washington, D.C.

Architects Sponsor Unusual Film on “Man in Masonry”

For the American Institute of Architects, Pilgrim Film Services of Washington D.C. has just completed an unusual filmograph—with an unexpected 17 minutes of original music and only one minute of narration. Man in Masonry was filmed in 16mm Black and White. Pilgrim is responsible for the “puppet style” TV spots for the farm census, too.

Agriculture’s “Breakthrough” for School “Career Day” Use

Breakthrough! This is the title of the 21½ minute color film to be released this month by the Department of Agriculture. Designed to intrigue—and prepare—young scientists for agricultural research, it sounds as if the picture will be a natural for screening on college campus “career days.”

Not to Mention USDA, Mines . . .

Some Statistics . . . Did you realize that the United States Savings Bond Division of the U.S. Treasury Department probably leads government films in quantity in the domestic field with a minimum 100,000 screenings of 16mm films per year? Considering that all of the money and talent for these films is donated by the motion picture and television industry, that seems like a mighty generous gift for Uncle Sam.

The AFL-CIO has renewed their contract with Phil Martin of Norwood Studios for one more year of the popular, Sunday morning Americans At Work television series. Details on Page 56!
CECO FLUID HEAD

A totally new tripod head that provides flowing, floating pan & tilt action. Operates in all climates, under any conditions. The tripod head cameramen dream about. Features equal distribution of fluid; extra traps to prevent leakage; bronze bearings; positive locking levers for pan & tilt (camera won't dip); twin lever tilt system; 2-place angular pan handle with infinite adjustment; geared camera tie-down knob.

CECO HEAD CAMERAS

WADDELL HIGH SPEED CAMERA

A flexible high speed camera with a speed range from 3 to 10,000 pps., depending on model and motor combination. Ideal for data recording in every field. Accepts 400 ft. magazine (1200 ft. on special request.) Electronic flash synchronization and exposure playback for oscillograph recorders. Completely portable. Camera, power supply and case weigh only 35 lbs. Features two built-in NE2H timing lights; manual or remote operation; bore-sight focusing. All components designed to withstand high "G". Lenses from 3.2 to 152 mm available. Complete line of auxiliary equipment on hand.

CECO FLUID HEAD CAMERAS

A few of thousands of professional cameras and accessories. Check the item that interests you. For complete information, mail postage-free card today.

CAMERA EQUIPMENT CO., INC. OF FLORIDA

1335 East 10th Avenue
Hialeah, Florida

CECO* is headquarters for everything NEW and exciting in the professional photographic field. This is the Camera Equipment that Film Makers use to make outstanding films.

WADDELL HIGH SPEED CAMERA

A flexible high speed camera with a speed range from 3 to 10,000 pps., depending on model and motor combination. Ideal for data recording in every field. Accepts 400 ft. magazine (1200 ft. on special request.) Electronic flash synchronization and exposure playback for oscillograph recorders. Completely portable. Camera, power supply and case weigh only 35 lbs. Features two built-in NE2H timing lights; manual or remote operation; bore-sight focusing. All components designed to withstand high "G". Lenses from 3.2 to 152 mm available. Complete line of auxiliary equipment on hand.

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A flexible high speed camera with a speed range from 3 to 10,000 pps., depending on model and motor combination. Ideal for data recording in every field. Accepts 400 ft. magazine (1200 ft. on special request.) Electronic flash synchronization and exposure playback for oscillograph recorders. Completely portable. Camera, power supply and case weigh only 35 lbs. Features two built-in NE2H timing lights; manual or remote operation; bore-sight focusing. All components designed to withstand high "G". Lenses from 3.2 to 152 mm available. Complete line of auxiliary equipment on hand.

CAMERA EQUIPMENT CO., INC.

315 West 43rd St., New York 36, N.Y.
Judson 6-1420

Gentlemen:

I am interested in the items checked below. Please rush me more free information on these products.

☐ Waddell High Speed Camera
☐ CECO 16mm Prof. Film Viewer-Analyzer
☐ Magnasync Consolette Model G-963
☐ Colortran "Cine-King"
☐ CECO Fluid Head
☐ Kensol Hot Press
☐ Cade Marker
☐ Ray-Rite Illuminated Clipboard

Name ____________________________
Title ____________________________

Company _________________________
Address __________________________

City __________________ Zone _______
State ____________________________

TEN EAST FORTY-NINTH STREET, NEW YORK 17, N.Y. • MURRAY HILL 8-6043
Cameramen, Directors, Producers and Photo-Instrumentation Engineers buy and rent from CECO.

RAY-RITE ILLUMINATED CLIP BOARD
Ideal for use behind the lights. Inexpensive. Uses regular flashlight batteries. A size for every need.

KENSOL HOT PRESS
Produces quality opaque titles on posterboard, paper, cellulose acetate (cells), photographs, cloth, etc. Prints letters in any size and in many different colors without use of chemicals or ink. Produces 3rd dimension and drop shadow effects. Head swivels for "crawl" work.

CADO MARKER
A versatile, inexpensive, bold marking instrument ready for immediate use on any surface. Unbreakable. Comes in many colors.

CECO 16mm PROFESSIONAL FILM VIEWER-ANALYZER
Makes film editing and analyzing a breeze. Easy threading, portable. Views film left to right on large 6" x 4½" brilliant screen. Single or double system sound reader and/or counter can be easily attached. 35mm models available.

COLORTRAN "CINE KING"
For high performance spot or flood lighting. Lightweight. Low in price. All new features including insulated sure-grip handle; feed-thru, in line switch; 360° rotation; lamp retaining ring has unbreakable prongs and adapts to Par 64 or 56. New COLORTRAN KICKER and Super Kicker Lights with all new features also available.

FIRST CLASS PERMIT No. 4236
New York, N. Y.
Sec. 34.9, P. L. & R.

BUSINESS SCREEN MAGAZINE
MAGNASYNC CONSOLETTTE MODEL G-963
A miniaturized studio mixing console with 6 input channels and patch bay selection of three program equalizers. Optional plug-in microphone pre-amplifiers. Specifically designed for re-recording applications. Modular construction of cabinet and components.

their contract with Phil Martin of Norwood Studios for one more year of the popular, Sunday morning Americans At Work television series. Details on Page 56.
Professional Film and Television Groups

CONTINUED FROM PAGE TWENTY-EIGHT: August) in New York City, where its active membership is primarily located.

Activities: Quarterly forums on subjects of industry-wide interest; symposiums on television-film problems; talks by members and guest speakers; annual awards to outstanding TV-film personalities in recognition of their encouragement of the use of film on TV; "Operation Videofilm" was NTFC's major project during 1959.

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

CANADIAN FILM INSTITUTE

NATIONAL OFFICE: 1762 Carling Avenue, Ottawa 3, Ontario, Canada.

OFFICERS: His Excellency Major-General Georges P. Vanier, DSO, MC, CD, Governor-General of Canada, honorary president; James A. Cowan, president; A. L. Hepworth, vice-president; G. Delisle, vice-president; L. F. MacRae, honorary treasurer; Charles Topham, executive director; A. R. Little, assistant executive director.

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

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

Activities: Distribution of the films in the National Film Library (7000 titles in 21 special collections), importation of films from other countries, Information Service, preservation of films of historical interest, distribution of sponsored films, Canadian Film Awards, Children's film programming, special services in the fields of business films, scientific films, films on art, films for UNESCO's East-West project, medical films, etc.

ANNUAL MEETING: Probably October in Ottawa.


COMMITTEES: Canadian Film Awards, Canadian Film Archives, Films in Adult Education, Labour Films, Canadian Centre of Films for Children.

Civic Organizations and Film Councils

THE FILM COUNCIL OF GREATER COLUMBUS

OFFICE: Memorial Hall, 290 E. Broad Street, Columbus 15, Ohio.

OFFICERS: Dr. D. F. Prugh (Director, Franklin County Historical Society), president; D. D. Fulmer (President, Columbus Movie Makers), vice-president; Mary A. Rupe (Film Librarian, Columbus Public Library), secretary-treasurer.

TRUSTEES: Margaret Carroll (Librarian, Columbus Public Library); Edgar E. Dale (Director of Audio-Visuals, Ohio State University); Clyde Miller (Director of Audio-Visual, Ohio State Department of Education).

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

1960 ACTIVITIES: The Eighth Annual Columbus Film Festival, an award Banquet featuring the "Chris" Award, May 4-5, 1960.

AFFILIATES: Columbus Area Chamber of Commerce.

CONTINUED ON PAGE TWO HUNDRED SEVEN.
The Wide World of Sponsored Pictures

Brief Reports on Current Technical and Promotional Films

"Drama of Metal Forming" Joins Shell Film Library
☆ A newly-released Shell Oil Company color film, The Drama of Metal Forming, shows "more of the inside of a steel mill than you could see if you went through the mill itself."

The 28-minute sound film shows how giant machines and intricate processes forge a massive turbo-generator weighing a hundred tons, contrasts this huge operation with scenes of the drawing of copper wire down to a few thousands of an inch in diameter. Scenes include hot and cold rolling, tube forming (seamless and welded), wire drawing, forging, extrusion, deep drawing and pressing. The film also explains the precise lubrication demanded by the range of processes—from massive to delicate—in the metal forming industry.

The new picture is the latest addition to the science section of the Shell film library. Like others in this collection it is offered free to schools, clubs and other interested groups. For address of Shell source nearest you write the Shell Film Library, 50 W. 50th St., New York 20, N.Y., mentioning BUSINESS SCREEN.

John Daly Narrates Film on Assembly-Line Home Building
☆ To acquaint builders and dealers with the advantages of component-type home construction, Wood Conversion Co., St. Paul, Minn., has released a new 16mm sound film in color, with narration by John Daly, prominent TV newscaster and panel moderator.

Titled Better Homes in Jig-Time, the film runs 30 minutes. It shows how the "Lu-Re-Co" method can help builders and dealers control construction costs while giving the public comfort and features it desires.

Every step of the new operation is shown, from jig tables to the erection of panels on the job and the installation of roof trusses. In addition, nine prominent dealers from various parts of the country give personal testimonials.

Better Homes in Jig-Time was written and directed by John Drie- men and produced by Rusten Film Associates, Minneapolis.

Show "Patterns of Progress"

For more about CW see our ads on pages 42, 46, 66, 68, 71, 87, 88 & 90.
"Selling is Mental..."

...designed for immediate sales results!

★ START TODAY! ★ HELP YOUR SALESMEN TO INCREASED SALES WITH "SELLING IS MENTAL"!!

Here is a brand-new sales-development program that guarantees maximum results! Give your salesmen a fresh, more effective approach in selling!

"SELLING IS MENTAL" has 18 meetings ready to go to work immediately, making it easy for you to conduct sales meetings with minimum preparation—ease of presentation—maximum results!

Put all of your salesmen to work in the field with better selling methods!

1 “THE POWER OF MENTAL ATTITUDE IN SELLING”
2 “SELLING THE END RESULT FIRST”
3 “TURNING A DEAF EAR TO SALES RESISTANCE”
4 “DEVELOPING THE RIGHT ATTITUDE TOWARD PRICE”
5 “CLOSING THE SALE”
6 “DEVELOPING THE RIGHT ATTITUDE ON A CALL BACK”

Here is what the program consists of:

- 6 SOUND SLIDEFILMS IN COLOR—to underscore important HOWS of selling with emphasis on dealing with people.
- INTRODUCTORY TEXT—to assist you in successfully launching 18 valuable meetings.
- LEADER’S MANUAL—to assist you step-by-step through these 18 meetings.
- SUMMARY TEXT—to help you drive home and nail down important points.
- FOLLOW-UP MATERIAL—added stimulators to send to your men following each of the 18 meetings.

Write for Details on Obtaining a Preview
WHY DID MAJOR NATIONAL ORGANIZATIONS SUCH AS THESE COME CROSS-COUNTRY TO DALLAS FOR EFFECTIVE FILM PRODUCTION IN 1959?

WE THINK IT'S BECAUSE THEY DISCOVERED JAMIESON FILM COMPANY'S

* Full Range Facilities and Capabilities
* Creative Skill and Organization
* Sensible Pricing of Top Quality Production

... Perhaps 1960's Your Year to Discover

JAMIESON film company
3825 Bryan Street • Dallas, Texas

may we put you on the mailing list for the monthly jamieson newsletter, "close up," for stories of interest to film-makers?

The Wide World of Sponsored Pictures

Allis-Chalmers' Film Shows How Fuel Cells Operate
☆ A new 7-minute 16mm sound and color film describes the work involved in obtaining electrical energy from fuel cells. Producer was Allis-Chalmers audio-visual section.

The Fuel Cell Tractor, shows how A-C researchers tested and built the fuel cell equipment first used in a tractor for demonstration purposes.

Although the basic theory of fuel cells has been known for 150 years, this is the first time they have been put to practical use. Refinements of the original concept in the A-C labs are credited with making it practical to obtain electrical energy from a chemical reaction.

Allis-Chalmers sales offices were supplied with prints for local sales showings.

"Anatomy of an Automobile" Shows Dodges Inside & Out
☆ At the Chicago Automobile Show, in January, the heart of the Dodge exhibit was a 75-seat “Little Theater,” complete with traditional marquee. Passersby stopped in to attend the showing of Dodge's 20-minute film Anatomy of an Automobile.

The film tells the story of Dodge’s new unit construction, and previews models of the 1960 Dodge line, including the compact Dart model.

"By Invitation Only" Tells Story Of Closed-Circuit Television
☆ The story of closed-circuit television as a business marketing medium is told in a new film, By Invitation Only, produced by Theater Network Television, Inc., and narrated by John Daly.

The 18-minute film is available from TNT for showings to business and advertising executives and associations. It “stars” the companies, products and executives of American industry who have used closed-circuit TV.

Sequences from actual uses of closed-circuit TV, including marketing telecasts, the first electronic press conference, and the largest single business meeting in history, are included.

Showings may be arranged through Theater Network Television, Inc., 575 Madison Avenue, New York 22, N. Y.

"American Odyssey," Free TV Series, Booked in 35 Markets:
☆ American Odyssey, a free-fill anthology, prepared by Association Films for sustaining TV use, has been booked by stations in markets. The half-hour series available to stations on a 26-, 3 or station-option weekly basis. A extensive direct-mail and person contact campaign is being put behind Odyssey to line up as many stations as possible in major and secondary markets.

Films in the series include Gun Oil Company's Unseen Journey, Summer of Decision, a drama on urban social work; Washington Work, from the Kiplinger editor and Hamilton Watch Company The Ages of Time.

To help stations build audience continuity for the series, Association Films has produced a special opening (featuring the America Eagle in woodcut) and closing title that showcase each film. A community service announcement at the conclusion tells viewers that Odyssey subjects are available on a free-loan basis to churches, clubs and local organizations.

PARTHENON

HOLLYWOOD

Charles Palmer, Executive Producer
2625 Temple St. • Hollywood 26 Chicago • Detroit

Audiences remember who they see, forget what they hear. Will your film still make its points with the sound turned off?

Audiences remember things best when they are related, in patterns. The pattern of a film is its continuity. Is your continuity on the sound track, or on the screen?

PARTHENON PICTURES

Quality #1

Query
Their after hours talk is all about you

Solving problems related to all types of film processing is their business. Out of their discussions also come ideas for saving you time—and money. Forty-five years of experience mean superior quality and service—plus dependability.

TECHNICOLOR CORPORATION Sales Department, Motion Picture Division
6311 ROMAINE STREET, HOLLYWOOD 38, CALIFORNIA TEL. HOLLYWOOD 7-1101

Technicolor is a registered trademark.
CATHOLIC AUDIO-VISUAL
EDUCATORS ASSOCIATION

OFFICERS: Rt. Rev. Monsignor Leo McCormick, Ph.D., president; Reverend Michael Mullen, C.M., vice-president; Reverend Sister Jean Philip, O.P., secretary; Reverend Joseph Coyne, O.S.A., treasurer.

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

ANNUAL CONVENTION: CAVE is coordinating its ninth Annual Convention with the National Catholic Educational Association national convention April 19-22 in Chicago. Audio-Visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

OFFICIAL PUBLICATION: The Catholic Educator.

EDUCATIONAL FILM LIBRARY ASSOCIATION, INC.

OFFICE: 250 West 57th Street, New York 19, N.Y.

OFFICERS: Elliott H. Kone, president; Galon Miller, vice-president; Frederic A. Krahn, secretary; Emily S. Jones, administrative director.

COMMITTEES: Evaluations—Laulette Lewin; Nominations—Mrs. Carol Hale; Membership—Galon Miller.

MEMBERSHIP: Constituent—460 nonprofit educational institutions; Service—50 commercial organizations and interested individuals; 4 international members—government agencies, film groups of other countries; 34 submemberships; 108 personal memberships.

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

1960 AMERICAN FILM FESTIVAL: April 29-26, New York City.

PUBLICATIONS: For members—Evaluations, EFLA Bulletin, Service Supplements and Film Review Digest. A catalog containing descriptions of EFLA “General” publications is provided by the Association.

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION
NATIONAL EDUCATION ASSOCIATION

OFFICE: 1201 16th Street, N.W. Washington 6, D.C.

CONTACT: Anna L. Hyer, executive secretary.

OFFICERS: James D. Finn (professor of education, University of Southern California, Los Angeles), president; Ernest Tiemann (Director, Educational Film Library Association, New York, N.Y.), vice-president; John F. Rauh (Department of Audio-Visual Instruction, NEA, Washington, D.C.), treasurer.

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OFFICIAL PUBLICATION: The Catholic Educator.
SCRIPTS BY Oveste Granducci
CREATIVE PLANNING FOR VISUAL PRESENTATIONS

• 3108 Wisconsin Avenue, N.W. •
WASHINGTON, D.C. • EMERSON 2-8200
Business Films at the American Festival

Sponsored Films, Winners of Many Blue Ribbons in 1959, to Be Well Represented at Second American Film Festival

With Film Entries ranging in content from art to the technique of selling freezers to the Eskimos, business and industrial sponsors of 16mm films and filmstrips will be well represented in almost every competition category of the second annual American Film Festival, scheduled for April 20-23 at the Barbizon-Plaza Hotel in New York City.

Festival pre-screening committees and juries will see entries produced for the nation's business screen that are as diversified as the product lines of competitors such as General Electric, General Foods and General Motors.

Business Entries Numerous

The Educational Film Library Association, sponsor of the American Film Festival, has reported an increase in the number of films submitted for all competitions in the "Business and Industry" sections of the Festival, notably those devoted to "Sales and Promotion" and "Public Relations."

But among the more than 500 films submitted for the 34 competitions of the uniquely comprehensive Festival are other sponsored films qualifying in such diverse categories as "Citizenship, Government, and City Planning," "Music, Dance, and Dramatic Arts," and "Mental Health and Psychology."

Industry is represented even in the contest devoted to "Film as Art"—with a film submitted by Paillard, Inc., manufacturers of Bolex cameras and Hermes typewriters.

Blue Ribbon Winners in '59

It is anticipated that business and industrial film sponsors will take home a good number of the 1960 Festival's Blue Ribbon Awards, as they did last year when the list of Blue Ribbon winners included Atlas (winner in the "Architecture and Design" category), Coca Cola ("Sports, Physical Education, and Recreation"), Ford ("Geography and Travel"), and Esso ("Stories and Legends for Children").

Both labor and management will figure as sponsors of Festival film entries. With quality of 16mm production the issue at stake, industrial giants such as Allied-Chalmers, American Motors, Bristol-Meyers, Champion Paper, Chemstrand, B. F. Goodrich, Gulf Oil, International Nickel, Kaiser, Kraft Foods, Parke Davis, Shell, U. S. Steel, and Weyerhauser will meet with major union film sponsors including the AFL-CIO, the Canadian Brotherhood of Railway, Transport, and General Workers, the Glass Bottle Blowers Association, the Guild of Artist Musicians, the Textile Workers Union of America, and the United Rubber Workers.

Firms, Trade Groups Compete

Long-established firms such as Bell Telephone, Chase Manhattan, Du Pont, Johnson & Johnson, Prudential Insurance and Underwood will compete with such commercial pioneers of the electronic age as Autonetics, BOAC, IBM, Pan American, and Rocketdyne. Trade associations which have submitted films for the Festival include the American Dairy Association, the Folding Paper Box Association, the Gold Filled Manufacturers Association, the National Funeral Directors Association, the National Association of Mutual Insurance Companies, the National Association of Real Estate Boards, and the Portland Cement Association.

The list of co-operative entrants also includes the American Institute of Men's and Boys' Wear, the American Iron and Steel Institute, the Canned Salmon Institute, and the Institute of Life Insurance.

These Are 'Unusual' Films

Among the many unusual films submitted are an entry depicting the life of the Apache Indians in the twentieth century, a film re-CONCLUDED ON PAGE 44)
PROVEN SALES POWER
AT POINT OF PURCHASE

SALESMATE

AUTOMATIC SOUND SLIDE FILM VIEWER

Open the screen — plug in — push the red button — and the show is on!

- Always ready to show. Synchronized continuous film and tape loops eliminate rewinding.
- Easy to carry. Only 19 lbs. 17"x13½"x6½".
- Nothing to set up. 100% self-contained.
- Daylight projection. No room darkening.
- Big 9½"x12" screen equivalent to 17" TV screen.
- Smart attache' case makes for easy access to any office.
- Instantaneous transistor amplifier starts without warm up. No waiting.
- Running time up to 18 minutes. Presents up to 150 frames.

Fleets of SALESMATES are being used right now by many of America's leading corporations to sell insurance, electronic computers, plastics, pharmaceuticals, television time, real estate — all kinds of goods and services.

These companies have proved that SALESMATE opens the busy buyer's door — gets him to listen to the complete sales story, told with dramatic color pictures and tape recorded sound. SALESMATE carries conviction — right to the point of sale.

No capital investment necessary

Your company can arrange for a complete SALESMATE program (including production of a sound slidefilm) with no capital investment. Costs can be as little as $10 per week, per salesman. Investigate the SALESMATE Program Package Plan today.

*Names on request.
"TV stations use more public service films and Videotapes from Sterling Movies U.S.A. than from any other free-film source!"

**American Festival:**

(Continued from Page 42)

For the events of the night of Abraham Lincoln's assassination, and another recording the capture and training of a performing whale.

These and hundreds of other entries were received during February by Pre-Screening Committees meeting in major film centers from New York to Los Angeles and led by chairmen appointed by the Educational Film Library Association. Elliott H. Kone, President of EFLA and Director of the Yale Audio Visual Center, reports that business and industry are also well represented in the membership of these committees and on the American Film Festival Juries which will vote the Blue Ribbon Award winners from approximately 250 films nominated by the Pre-Screening Committees for the final Festival competitions.

**PP Directors on Committee**

The committee which will review public-relations films of commercial organizations, for instance, will include the directors of public relations of several large New York corporations.

The committee which will screen films on sales and personnel training will include not only members of the faculty of the Yale Business School, but also personnel directors from a number of major industrial organizations in Connecticut.

The films on technical and industrial processes will be pre-judged by industrial and technical specialists from the New Jersey area, and sales and promotion films will be winnowed by sales managers of a variety of Long Island corporations, working with members of the faculty of the Business School of Hofstra College.

**Show Films Consecutively**

Since the American Film Festival presents a unique opportunity to see a large number of top-quality informational films that are of particular interest in both content and technique to men and women in business and industry, high registration at the Festival is expected again this year.

According to Emily S. Jones, Administrative Director of EFLA, Festival screenings are being scheduled in such a way that competitive film categories in particular subject areas will be programmed consecutively, rather than simultaneously, throughout the three-day event, so that persons interested in the "Business and Industry" group will be able to see all or most of the film entries therein. Details of the 1960 Festival program will shortly be announced, and information about the Festival may be obtained from EFLA, 250 West 57th Street, New York 19, N. Y.

Blue Ribbon Award Trophy of American Film Festival will be given in 35 categories.

**Mood Music Tape Library Sold to Ross Gaffney Inc.**

Charles Michelson Inc., New York distributors, has announced the sale of a new background mood music tape library, known as "The Sheriton Library," to Ross Gaffney Inc., users of tapes for dubbing and music and effects tracks work. The contract covered 15 hours of taped music.

---

**Parthenon Pictures**

Quality #2

What should a film cost per minute?

What is a girl worth per pound?

Charles Palmer, Executive Producer
2625 Temple St. • Hollywood 26
Chicago • Detroit
We’re “rolling” in our BIG, new studios!

A quarter million cubic feet of working area, all under one roof, including a mammoth 3-stories-high sound stage. Big physically. Bigger in ideas! You’ll find originality here... away from the expensive streets of sameness, away from the chant of "me too".

For a fresh viewpoint in creative concept, treatment and production of films for business and industry, for sales promotion and sales meetings, for television commercials ... in fact, for every motion picture purpose... let us start "rolling" for you.
COLOR
REPRODUCTION COMPANY
7936 Santa Monica Blvd., Hollywood 46, California
Telephone: OLdfield 4-8010
At present, we at Bay State Films are putting the finishing touches on a major facilities expansion designed to further extend our versatility and service to our clients. We are continually striving to produce better and more effective business films.

Our success in this effort would seem to be reflected in the consistent growth of our organization to its present position of leadership as one of the largest and most complete film facilities in the East.

Our experience can produce real RESULTS for you as it has done for so many including:

The B.F. Goodrich Company
General Motors Corporation
Polaroid Corporation
General Dynamics Corp.
Minneapolis-Honeywell Regulator Co.
Raybestos-Manhattan Corporation
Chrysler Corporation
Monsanto Chemical Company
Sylvania Electric Products, Inc.
United States Information Agency
Anaconda Copper Mining Company
General Electric Company

Bay State Film Productions, Inc.
80 Boylston St., Boston • Box 129, Springfield 1, Mass.
serves agencies
large and small
with QUALITY

creative QUALITY
production QUALITY
reproduction QUALITY

television commercials
photographic illustrations
industrial motion pictures

200 East 56th Street, New York 22, New York...MUrray Hill 8-0085
16 East Ontario Street, Chicago 11, Illinois...WHitehall 4-5151
PROOF THAT PUBLIC SERVICE-PR FILMS 
CAN HELP MARKET GOODS AND SERVICES

A REPORT ON PROJECTS DEVELOPED BY DYNAMIC FILMS, INC.
RESULTS. With the road clear ahead, Dynamic Films' distribution, promotion and public relations departments hand-picked a group of top Home Shows on TV that reached areas the client wished to saturate. Within three months, the "take" from more than 70 Home Shows with estimated TV households numbering 18,657,043, was in.

Programming time averaged between two and three times the actual film running time. The comments of TV Home Show hostesses is a good index of achievement. These are only a few; others are on file with Dynamic Films:

WAY-TV (Peggy Mann) . . . excellent and educational!
WEX-TV (Betty Maxwell) . . . can use more like it!
KING-TV (Bee Donovan) . . . received loads of requests!
WAY-TV (Aileen Rawley) . . . wonderful, more like it welcome!
WLUP-TV (Kitty Broman) . . . like it . . . can use the film again . . . enjoyed working with it . . . great response . . . send package like it any time.
WARD-TV (Agnes Santora) . . . very good film.
WXAX-TV (Nancy Parker) . . . perfect TV material . . . film story with live props for us to talk about. Many thanks!
WIBE-TV (James Knight) . . . film interesting, enlightening.

CASE No. 2: THE GREY ROCK PLAN

THE PROBLEM: To merchandise brake linings in an industry where competition for the distributors' time exists not only with the immediately competitive products, but with all the products he carries.

THE CLIENT: Grey-Rock Division of Raybestos-Manhattan, Inc.

BACKGROUND: A three-part program was indicated: (1) on the jobber level, (2) for the dealer (the jobber's customer), (3) for the motorist, who is the dealer's customer, with brand name acceptance. The automotive accessory field is essentially a "meeting" industry.

Grey-Rock's decision to use films to up-grade the meeting potential paid off. Also, a survey showed that whereas the greatest percentage of this business previously had gone to individual garage and new and used car dealers, the service station market was becoming more important. This new market needed technical and sales assistance. This sales assistance to dealers required pre-selling of the Grey-Rock brand name.

For the first time in Grey-Rock's history, Nathan Zucker, representing a supplier, was invited to company planning and sales conferences. Mr. Zucker worked closely with Sam Robinson, advertising manager and Jim Wheatley, sales promotion head, in all market research.

THE PROGRAM: (1) Grey-Rock became a sponsor of Dynamic Films' 30-minute public service film on the Darlington Southern 500 auto race. Dynamic arranged TV exposure of this film, thereby reaching the consumer mass audience with an entertainment vehicle which successfully identified the client's product with performance and safety.

(2) Dynamic recommended and Grey-Rock also agreed to make a 15-minute color version of the above public service auto-racing film for use as "come-on" or "reward" to help get out bigger audiences for jobber sales and dealer clinic meetings. This 15-minute version was also made available to jobber salesmen and dealers for their own use with the social, civic, and church groups with whom they worked.

(3) With the Grey-Rock jobbers' point of view in mind, a carefully planned film presentation This Is The Answer was produced to explain

Above: To pre-sell the TV Station Program Director, Dynamic and Avisco's ad agency teamed a tipped-in sample of the Non-Woven, with promotion of the product and a brief description and booking reply-card for "Science & Mrs. America" in one mailing. The sample was meant for behind-camera crews whose lens-polishing problems Dynamic knew; the card was designed to bring back both the name of the Program Director and the Home Show gal. Judging from the bookings that poured in . . . it worked!
Grey-Rock's merchandising program and to develop support for that program.

(4) For clinic meetings held by the jobbers for the dealers in service stations, individual garages and new and used car sales rooms, a film program, "Your Lucky Brake," was provided to train the dealer to sell brake work and do quality brake work. The Grey-Rock salesman helped the jobber organize his dealer clinics.

- REACHING THE GOAL: Having fashioned this multi-faceted film package the problem was to distribute it expertly and check results. Again, it is to the credit of Grey-Rock that they understood the need for using these films in conjunction with other marketing tools and campaigns. Their bulletins, demonstration items, and flip charts to jobbers; their provision of manuals for meetings, speeches, etc.; brought results that could be checked.

- RESULTS: So successful was the above package in reaching the target set that similar programs were produced for the following year. Today, Grey-Rock district salesmen are holding twice the number of meetings they were able to hold before.

Reports on the impact of both film campaigns for 1959 show a total of 1242 Grey-Rock jobber sales meetings held with 1511 different distributor outlets in attendance. Dealer clinics for this period were 4953 and a total of 16,211 dealers were clocked in for these meetings in the 10 months of 1959 alone.

What is equally important, the public service film upped the company's penetration into school-and-law enforcement level via the safety film approach. In all of 1958, 34 clinics on safe driving were held for vocational schools; in the 10 months of 1959 for which figures are available, 46 clinics were held. The vocational school was emphasized as a source of future mechanic-dealers.

Grey-Rock's clinics held for law enforcement groups also show an increase, a total of 67 clinics being held. Attendance in 1958 was 935; in 1959, 3532.

Of vital importance, too, are the comments sent in by the jobbers and dealers from the clubs to which they make the public service racing film available as entertainment and a program-builder. The verdict is unanimously "good," "interesting" and "send more." The distribution of the company's booklet on Safety Driving tips together with the public service films in ways that had not been done before. When Merrell selected Medicine and the Law, they of course envisaged in addition to its great audience drawing power, the practical effects that could flow from the films' conveying of the high ethical character of the Merrell name through the professional services rendered.

So sound was the plan that Medical Dynamics was able to arrange exclusive agreements with the American Medical Association and the American Bar Association to provide subjects and advisors.

Merrell: "the films are ageless . . ."

To date, five films (each 30 minutes, B&W) have been made. A sixth, The Chemical Tests For Intoxication, is being completed.

The films already in circulation are:

- The Medical Witness (right and wrong methods of presenting medical testimony in the trial of a personal injury case);
- The Doctor Defendant (dealing with four medical case reports resulting in legal actions against physicians and demonstrating how a professional liability committee functions);
- The Man Who Didn't Walk (complex medical and legal problems relating to traumatic neurosis);
- No Margin For Error (designed for use in alerting hospital staff personnel to the many incidents of probable liability which occur in the hospital);
- A Matter Of Fact (illustrating, for professional and lay audiences, through an authentic story, the dangerous implications inherent in the erroneous findings of a politically appointed coroner in matters of medico-legal fact, as contrasted with the medical examiner system).

The client, the William S. Merrell Company, has said, "First, there is the agelessness of these films. They are an exciting and fresh discovery to each group seeing one of them for the first time. Ordering more copies soon . . . since many avenues of promotion still untapped. Second, and corollary is the responsiveness of this series to inexpensive promotion. Example: a mimeographed letter to 3,000 hospital administrators produced 100 bookings for No Margin For Error within one week!"

80% of Intended Audience Reached

The "take" reported to date (as of September 1959) reveals 5455 showings for all films. They are available only to professional audiences and only through Merrell. The AMA and ABA. Individuals reached number 276,430. Records show an average of 50 viewers for each showing and for No Margin For Error, which is used widely by hospital staff, more than that.

By September of 1959, Merrell estimated it

CONTINUED ON THE FOLLOWING PAGE

Merrell, the American Medical Association and American Bar Association promoted the films to their special audiences, thus giving them the stamp of professional approval.
Production shot: a scene in "Matter of Fact" pictures a coroner's "murder" hearing.

(CONTINUED FROM PRECEDING PAGE)

various clubs, parent-teacher associations, film buyers in public and other libraries, etc.

business bureaus, community planning and Research Committee of the President's Advisory Committee of top people (the Committee on Aging, the later years). The film is being written under a special grant from Perfect Circle Corporation. Results, will, of course, be analyzable only in the future.

But Dynamic Films knows how, for it can prove this from past experience, that like Medicine and the Law, Auto. U.S.A., will also, if properly used—even though it does not promote a specific product—accurate tangible benefits to the sponsor.

Auto. U.S.A., which is to be released shortly, is being made with the guidance of leading traffic safety and automotive engineers and educators, "to help motivate communities in which it is shown to understand that the answer to traffic and highway conditions lies not in apologizing for the motor car, or abusing the motorist, but in action toward solutions that work, that are the result of application of practical, scientific developments."

A promotion plan, worked out, as in all case histories, simultaneously with the planning and writing of the film, has already been partially implemented and will go into higher gear soon. This promotion plan promised the sponsor an Advisory Committee of top people (the Committee already exists) who represent national groups interested in traffic.

It includes efforts for involvement of The Research Committee of the President's Committee on Traffic Safety, on which sit representatives of all bodies related to the problem: it graphs out ways of promoting the film to national and local chambers of commerce, better business bureaus, community planning and housing authorities, state motor vehicle departments. professional associations, and the general public through federations of women's clubs, parent-teacher associations, film buyers in public and other libraries, etc.

The first phase of public relations on Auto. U.S.A., news stories about the film, has already been implemented; others will appear soon in local newspapers and go to technical, trade and other journals. Advertising on the film has also begun to appear (see Business Screen, Number 7, Volume 20, 1959), and more will follow; preview and distribution blueprints are currently being worked out.

[CASE No. 5: MUTUAL AIDS NATION]

And now, the most recent public service film program, Case History =5, on The Later Years. This will be a series of films, the first of which is on financial preparation for retirement, and is in the writing stage.

This first film is being made possible through a grant by The Mutual Benefit Life Insurance Company of New Jersey to The National Committee of the Aging of The National Social Welfare Assembly.

Here, once more, we witness an alert, creative, public-spirited company performing this time a national service by making possible a public service film of the highest quality to explore a problem so crucial that our government is holding a White House Conference on Aging this year after exhaustive Senate Subcommittee hearings on the issue.

Mailings Pull 20% Replies

The Advisory Committee assembled by Dynamic Films to plan overall objectives and supervise content has sitting upon it representatives of industry, commerce, national and state governments, the major religious denominations, labor, medicine, psychiatry, the universities, mental health and social welfare.

Two mailings sent so far by Dynamic Films alerting major corporations and associations about the project have had extraordinary results. An almost 20% reply to a questionnaire attached to Mailing 2 evidenced interest in the problem of retirement of such an urgency as to prove conclusively that The Later Years, like Medicine and the Law, cannot help but reflect affirmatively and tangibly on the client who is sponsoring the first film and those who will sponsor the others.

The New York Times (August 12, 1959) in a definite feature on the growing scope of aids to retiring, which it held must be widened even more in the future, pointed to The Later Years as a hopeful sign. The feature quoted H. Bruce Palmer, president of The Mutual Benefit Life Insurance Company, as saying that "the company was interested in improving economic and social conditions and that the project furnishes a need for authoritative material to encourage younger people to think about how they can best prepare themselves for their later years."

The Mutual Benefit Life Insurance Company continues to be identified with a comprehensive promotion campaign that Dynamic has arranged to bring The Later Years to the attention of the business and social community.

Stories like those in The Times, in Aging, the publication of U.S. Department of Health, Education and Welfare, in Progress Report, issued by the National Social Welfare Assembly, and many others pulled in inquiries by mail and phone which give proof in advance, once more, of the premise stated at the beginning of this article:

Creative business and industrial sponsors are benefiting in tangible and verifiable ways in the marketing of goods and training personnel as well as educating consumers from the use of public service and public relations films . . . These must be beamed to a specific audience to work . . . They must not be expected to do the work of other media or judged by criteria of performance of other media . . . And finally, by becoming a channel through which the citizen corporation can explore a crucial community or national problem, thus helping the community in which the corporation does business . . . public service films also help business and industry grow.
General Medaris Chairman of Electronic Teaching Labs
☆ Major General J. B. Medaris, retired commander of the U. S. Army Ordinance Missile Command and former director of the Army’s missile and outer space programs, has been elected Chairman of the Board of Electronic Teaching Laboratories of Washington, D. C.

Electronic Teaching Laboratories is a pioneer firm in the application of modern technology to education.

Medaris, who has completed 37 years of active service, has five honorary degrees and other university awards. His command had launched Explorer I, the Free World’s first earth satellite, and Pioneer IV, the U. S.’s first Sun satellite.

Critical Problems in Education
Medaris outlined four major areas which he believes make the needs of the U.S. educational system urgent in this technological age. They are:

1) The rapid increase in population will place even greater demands upon the overtaxed education resources.
2) The individual must possess more knowledge than ever before by the end of his educational period to keep pace in a technologically oriented society.
3) The shortage of competent teachers will become more acute as enrollments soar.
4) The shortage of classroom space will be intensified by increasing numbers of students.

“Exploit Modern Technology”
“I believe,” Medaris said, “the logical approach is to exploit every possible development of modern technology to reinforce the classroom teacher. We must avoid any attempt to mechanize the teacher. We must recognize that he is the indispensable element in the educational process.”

Eastman Kodak Vice-President Elected to the NAPM Board
☆ Gerald B. Zornow, a vice-president and member of the management staff at Eastman Kodak, has been elected to the board of directors of the National Association of Photographic Manufacturers, New York.

Zornow joined Eastman in 1937, and served in various sales capacities until, in 1952, he became manager of the Pacific Northwest sales division. He was appointed assistant general sales manager in 1954 and, in 1956, director of sales of the apparatus and optical goods division.

He became an Eastman vice-president in 1958, with responsibilities in sales and advertising of photographic and related products in the United States.

National City Bank Ads Offer World Market Film
☆ The First National City Bank of New York is taking sizeable ads in the New York daily papers to announce the availability of the bank’s film, The Big Change in World Markets.

Headlined Movie. Anyone?, the ad describes the film and states that it provides “a clear and challenging insight into the burgeoning business that exists abroad and the approaches to it.”

Showings can be arranged by calling Bob Henry at BO-9-1000, the ad says, and no charge, of course.

Col. Bauer Named Chief at Air Photographic & Charting
☆ Air Photographic and Charting Service, Orlando, Fla., has appointed Lt. Col. Christian S. Bauer as chief of its photographic (continued on page 54)
of Pictures & People:

(CONTINUED FROM PAGE 53)

of the Granducci organization; an experienced script writer, she
acted in the areas of script re-
search, editorial consultation, and
client relations. Her future plans
include “spending more time with
my grandchildren.”

Miller Brewing Co. Pictures
Milwaukee Braves’ Season

For the seventh consecutive
career year, Miller Brewing Co., Mil-
uaukee, has released a film show-
ing highlights of the Milwaukee Braves baseball season.

The Fighting Braves of ’59 fol-
flows the team all the way from
spring training to Los Angeles and
the historic playoff for the pennant.
Narration is by Earl Gillespie and
Blaine Walsh, who do the team’s
radio and TV coverage.

The Miller sports film library,
said to be one of the largest of its
kind in the world, features over
100 titles covering baseball, golf,
football, skiing, auto racing, and
others. Each year, however, Miller
says the recap of the Braves’ sea-
son is its most popular title.

The film was produced for
Miller by Cine-Sports, Inc., Phila-
delphia, in Ektachrome color.
Running time is 28½ minutes.

NEW YORK’S FINEST PROJECTION SERVICE

- Skilled reliable projection service by a firm with 40 years
  of experience.

Motion pictures, wide-screen presentations, slide-films,
opaques, slides. If it is audio or visual we have the most
modern equipment for the job. Complete commercial sound
service. Previews arranged in all details.

Anywhere in the Metropolitan New York Area.

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Motion Pictures

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PAUL HANCE PRODUCTIONS, INC.

1776 BROADWAY
NEW YORK 19, NEW YORK
CIRCLE 5—2424
Audio-Visuals for HOPE

Good Will Journey of Hospital Ship to Indonesia to Be Filmed: S.S. Hope to Carry a Model Audio-Visual Center

When the sleek, modern hospital ship, S.S. HOPE, reaches Indonesia this summer, loaded with a cargo of good will and good health, camera crews will be waiting to document her mission—from start to finish. For Pur-Pak Division of Ex-Cell-O Corporation has announced plans to film the story of this floating medical school and center, an ex-Navy hospital ship, which millions of Americans are sponsoring through the organization HOPE (Health Opportunities for People Everywhere).

"This is the finest example that we know of a major, real grassroots people-to-people effort," says Ralph Charbonneau of Ex-Cell-O. "We’re proud to be a part of this international effort."

Agency to Supervise Film

Executive producers for the documentary film will be the advertising firm, MacManus, John and Adams of New York, who have named Frank Bebis as director of the project. His staff, which will be handpicked for firsthand knowledge of Indonesia, will be announced next month by Dr. William B. Walsh, a Washington, D.C. physician and president of the sponsoring organization.

The Advertising Council, which has kicked off a campaign to raise money to support this project for one year, says: "The purpose of Project HOPE is to offer the skills and techniques developed by the American medical professions to the people of other nations in their own environment, adapted specifically to their needs and their way of life."

Because it will be primarily a teaching operation, audio-visuals will play a major role. Motion pictures (especially training films) and slideshows, slides, graphics, language laboratories, and closed circuit color TV—all will be available, and should prove mutually beneficial for American and foreign doctors, nurses and technicians. It is hoped that language barriers, difficult medical terms in particular, will be quickly surmounted with the use of magnastriped color prints.

Drug Industry Donates Films

The U.S. drug industry, which has also mobilized a fund-raising drive for HOPE (Pur-Pak designed and contributed over $80,000 for the film), is donating a library of films for the ship to support the medical curriculum. In turn, doctors of HOPE will bring back, on film, invaluable information about tropical diseases, etc.

HOPE must rely on industry for technical assistance with communications. "We will have a controlled system of evaluating audio-visual methods on this trip," says Leon Schertler, Audio-Visual specialist of the People to People organization. "We are always interested to find out about any new projects for better means of communication."

To Provide Clearing House

Long after the good ship HOPE leaves Indonesia for her next assignment, America will continue to share her health with nations overseas. The HOPE foundation, at 1145 19th St. N.W., Washington 6, D.C., will serve as a clearing house for medical training films and other audio-visuals—helping people all over the world to help themselves.

AFL-CIO Renews Production of "Americans at Work" Series

The AFL-CIO has renewed production of its weekly 15-minute film series for public service television showings for another year.

The films will again be produced by Norwood Studios, Inc., Washington, which has created all previous films of the Americans at Work series, currently used by more than 100 television stations throughout the nation.

Shows Variety of Skills

"By showing the infinite variety of skills that keep our productive economy going, we feel we are making a positive contribution to public education," William F. Schmitzler, AFL-CIO secretary-treasurer, said.

The first 52 films have covered such fields as cigar making, auto production, shipbuilding, textile weaving, glassblowing, bookbinding, plumbing, and newspaper publication. Members of about 60 AFL-CIO unions have "acted" in the series by doing their regular jobs before the cameras.

Praises Employer Cooperation

"We are pleased to have had the cooperation of many of the nation’s biggest employers, and a great many smaller ones as well," Schnitzler said.

"The films," he said, "are also being shown on the 28 overseas stations of the Armed Forces TV Network, and the United States Information Agency is engaged in world-wide distribution of the series with the commentary translated into various languages."
Do you have these business problems?

- How to make your employees more profit minded
- How to demonstrate “hard-to-demonstrate” or “expensive-to-demonstrate” products or services
- How to make a limited promotion or public relations budget produce more than it does now.

Though these problems cover sales, employee training and public relations, they are essentially business-communication problems — getting groups of people who are important to your business to see your point of view and agree with it.

But today, many of the conventional methods of solving these problems are not so effective as they used to be — markets are changing rapidly, merchandising methods are being revolutionized, new kinds of executives with new functions are influencing buying decisions.

To meet these changing conditions calls for new business-communication techniques — and a new kind of business-communication organization.

That is why, today, a new organization — IVC, The Institute of Visual Communication, Inc. — emerges from the William J. Ganz Co., for forty years the producer and distributor of business films for America’s leading corporations. (The past year has been spent tooling up, adding personnel, expanding facilities — to create, produce, present and distribute the most advanced forms of business-communications.)

IVC is set up to hand-tailor a system to fit your particular needs employing whatever techniques will do the job best, whether closed circuit television; videotape; film; recordings; wide-screen shorts; spectacular visual effects; and when necessary, all supporting manuals, booklets and other supplementary materials.

Which is your most pressing business-communication problem right now?

Tell us about it. Your problem may seem insurmountable but our business is solving “insoluble” problems in business communications. Chances are our command of new communication techniques will enable us to work out a highly effective solution.

At the very least, it’s worth the few minutes it will take to call us collect to find out if yours is the kind of problem we’re set up to handle.
If someone asks, “What is your picture about?”... can you answer him in ten words or less?

Order Extra Copies Now
While the supply lasts, extra copies of this 10th Annual Review are available at $2.00.

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The Cotton Producers Association
2625 Temple St. • Hollywood 26 Chicago • Detroit

Order Extra Copies Now
While the supply lasts, extra copies of this 10th Annual Review are available at $2.00.

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February 1, 1960

Mr. George M. Kirkland
International Sound Films, Inc.
26 East Andrews Drive. N.E.
Atlanta 5, Georgia

Dear Mr. Kirkland:

We have nowshown our motion picture “Together” to some 20,000 farmers and a number of business people. The reaction has been excellent. The film has accomplished all that we hoped it would.

On January 5, “Together” won first place in a contest on agricultural films sponsored yearly by a number of farm groups. We feel this is quite an achievement and not only reflects credit to Cotton Producers Association but also to International Sound Films, Inc. This ought to be another recommendation for your group as producers of excellent films at reasonable prices.

Yours sincerely,

D. W. Brooks
General Manager
DWB Inc.

---

This letter says it all.

Mr. Brooks is one of the 2,000 clients in eight years — every one of them completely satisfied.

Four of our recent films were exhibited at the Brussels World Fair in 1959. All of them were produced at reasonable prices.

For the complete story, write, wire or call George Kirkland at INTERNATIONAL SOUND FILMS, INC., 26 East Andrews Drive, N.E., Atlanta 5, Georgia CE6ar 7-0844.
SITUATION WANTED

Hard working, talented group of men seek opportunity to work for a progressive company, agency or association.

Each man is competent, experienced and flexible... able to work cooperatively to achieve a given objective.

Excellent references from some of America's leading industrialists.

Group specialty: Planners and producers of information motion pictures.

Write, phone or inquire in person: Elwood Siegel or Edward Boughton

TELIC, Incorporated
Film Center, 630 Ninth Avenue
New York 36, N. Y.
JUdson 2-3480
New York Producers Look to the Future

With 1959 Behind Them, members of the Film Producers Association of New York, can look back with pride and ahead to 1960 with pleasure and anticipation.

The pride stems from a year of outstanding accomplishments for which the Association, through its membership and various committees, has been responsible. The pleasure and anticipation from the fact that 1960 is the threshold of what could be the greatest period of growth for the film industry.

Clarify Sales Tax Laws
The 1959 period marked the year in which the FPA accomplished one of the most arduous and difficult tasks it had ever set out to do—the clarification of the New York City sales tax laws for the members of the Association as well as for the clients with whom the members deal. The clarification Tax Report, issued early in 1959, has received resounding acclaim from producer, agency and sponsor for its definitive and factual breakdown of the heretofore mystifying tax laws.

In the membership of the FPA also established the highest degree of labor relations and cooperative affiliations with labor organizations in the history of the group. The stability of the labor situation and the joint ventures launched by the FPA with organized labor in a number of areas of mutual interest were among the high points of the year in the film industry.

The FPA during 1959 also began a program of expanded public and industry relations which it hopes will have long range advantages. Working associations and affiliations with such organizations as the American Association of Advertising Agencies, the Association of National Advertisers and other groups have been set up with all of these appraising the film industry in the light of their own operations and needs in the communications industry.

Study Technical Advances
In the area of new technological advances and trends, FPA members have spent considerable time in research, discussion and analysis of the various aspects of developments with full reports and recommendations on findings furnished the membership by committee members.

These reports have covered the use of Videotape, a complete description and discussion on the new thermoplastic projection innovation and other new industry developments.

Cooperate on Film Research
In other important areas, the FPA has instituted research programs aimed at uncovering potential fields in which the film industry as a whole and the FPA in particular can gain further recognition and prestige. One of these areas is in the field of government subsidies for educational film research. The FPA has invested considerable time, effort and money in cooperating on a project with a well known eastern university for a Federal grant that could lead to a new understanding of the universal use of films in education.

From a financial standpoint, the decade beginning with 1960 could well be the most remunerative in the history of the FPA. The increase in this area could be great. This might be particularly true in
the business and industrial film making field due to the tremendous increase of interest in the use of films as a marketing and merchandising factor in product introduction and demonstration.

With a full-time executive director organizing and coordinating the various efforts of the FPA programs great strides in developing and enlarging new areas of interest for FPA members have been initiated and are being carried out.

The overall picture of the FPA future is one of great strength and with the membership of the New York group maintaining a lead on all current activities in the film industry the slogan, “Progress is our most important project” could be well applied to the New York group.

It’s National Pelican Day as New York Studio Opens

* "National Pelican Day” was celebrated in New York on February 8. Pelican Films, Inc. invited customers, friends and admirers to walk up 19 flights to the firm’s new offices at 292 Madison Avenue, and say: Plans are now in progress to deliver bids and storyboards to nearby agencies by paper airplane.

The new offices, studios and conference rooms occupy a whole floor of the building and are completely air-conditioned.

Mecca Film Laboratory is Acquired by Byron Roudabush

* Mecca Film Laboratories, Inc., New York, has been purchased by Byron Roudabush, president of Byron Motion Pictures, Washington, D.C. The Mecca firm has been in business since 1936.

The firm will be renamed Mecca Film Laboratory Corp., and will remain in business at its present address. Roudabush will be the new president. Retiring as president of Mecca but continuing in an advisory capacity is Harry Glickman, a film industry pioneer whose experience in motion pictures dates back to 1907.

No other executive or personnel changes are contemplated, according to Glickman. The Mecca firm employs 80.

Forming of Musifex Libraries Announced by Bob Velazco

* Formation of the Musifex Libraries, Inc., has been announced by the Musifex Company, 45 W. 45th Street, New York City. The new corporation will offer music libraries for lease to business and industrial motion picture producers.

Bob Velazco, president of Musifex, will also head Musifex Libraries, Inc.

Motion Picture Research Head Elected to the SMPTE Board

William F. Kelley, president of the Motion Picture Research Council, Los Angeles, has been elected to the Board of Governors of the Society of Motion Picture and Television Engineers. Mr. Kelley is a Fellow of the Society. According to SMPTE Secretary Wilton R. Holm, the presence of Mr. Kelley on the Board will provide additional representation in the field of engineering in motion picture studio production. His election is in accordance with a recently adopted Constitutional amendment which authorizes the Society’s Board to elect Governors-at-large. He will serve for the remainder of this year.

Frank Crawford Associates Open A-V Firm in New York

* Franklin R. Crawford has opened offices at 475 Fifth Avenue, New York, conducting audio-visual activities under the name of Frank Crawford Associates. Mr. Crawford retired as treasurer of Crawford, Immig & Landis, Inc., and disposed of his interests in the company.

F & B Solicits Your Bid Requests. None Too Big. None Too Small. Lowest Possible Prices For Top Quality And Service.

F & B’s Power-Mite nickel cadmium batteries are logically successors to unwieldy, unreliable and noisy generators. This little 5½x6x9 unit, weighing less than 12 lbs., will run the Auricon Super 1200 and the Hallen 16 mm. Record in perfect sync.

NEW F & B POWER-MITE NICKEL CADMIUM BATTERIES

LARGEST CAPACITY—6 to 10 amp. hours. SMALL-LIGHT—6 oz. per 1.25 v. cell. INDESTRUCTIBLE—Can be stored indefinitely in any condition.

SAFE—No acid spray or corrosion. CHARGES EASILY—To 90% in 20 minutes, and 100% 30 minutes.

RETAILS 70% CHARGE—After 1 year’s storage.

ADD WATER—only a few drops ONCE A YEAR. PERMANENT SAFE—No Acid Spray or corrosion. CHARGES EASILY—250 Watt Unit

NEW F & B POWER-MITE NICKEL CADMIUM BATTERIES

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OWENS-CORNING FIBERGLAS CORPORATION

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SOCONY MOBIL OIL COMPANY

CHAS. PFIZER & CO., INC.

THE DOW CHEMICAL COMPANY

SALES COMMUNICATION, INC.

THE BORDEN COMPANY

COLGATE-PALMOLIVE COMPANY

NATIONAL LUMBER MANUFACTURERS ASSOCIATION

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LADIES HOME JOURNAL

CLAIRROL

ANHEUSER-BUSCH

UNIVERSITY FILM PRODUCERS ASSOCIATION

OFFICE (of the President): J. H. Moriarty, Audio-Visual Center, Purdue University, Lafayette, Indiana.

OFFICERS: John Moriarty (Purdue University), president; John Mercier (Southern Illinois University), vice-president; Luella Snyder, secretary; Oscar E. Patterson (University of California at Los Angeles), treasurer.

COMMITTEES: Herbert E. Farmer, Chairman. Curriculum; Stanley E. Nelson, Nomenclature; Charles N. Hockman, Public Relations; Vincent Talbot, Equipment; Mrs. Beryl Blain, Personnel; Jacques Van Vlack, Television; Frank R. Paine, Membership; Robert W. Wagner, Publications; Don G. Williams, International Relations; Frank Neusbaum, Festivals and Contests; Richard Kraemer, Distribution; Joseph Anderson, Edward Oglesby, co-chairmen, Fourteenth Annual Conference.

PUBLICATIONS: The quarterly Journal of the University Film Producers Association (subscription to non-members $2.00 per year). Other special reports and papers published at intervals for member guidance, including a recent International Calendar of Film Festivals. The Association is represented annually at Film Festivals and at the International Schools of Cinema Meetings, in Europe.

ANNUAL CONFERENCE: Fourteenth Annual Conference to be held August 7-13, 1960 at Williamsburg, Va., sponsored by Film Production Service, Virginia State Board of Education, Richmond, Va.

Other Audio-Visual Organizations
Are Listed on Pages 16, 18, 24, and 35.
National Radio-Visual Association, Inc.
National Office: Fairfax, Virginia
Contact: Don White, executive vice-president; or James W. Hullis, Jr., director of information.
Officers: W. G. Kirtley (D. T. Davis Co. of Louisville), Louisville, Kentucky; president; Harvey W. Marks (Visual Aid Center), Denver, Colorado; first vice-president; Mahlon Martin (M. H. Martin Co.), Massillon, Ohio; second vice-president; Harold A. Fischer (Photo and Sound Supplies), Milwaukee, Wisconsin; treasurer; Robert P. Abrams (Williams, Brown & Earle), Philadelphia, Pennsylvania; secretary; M. G. Gregory (Sound Photo Sales Co.), Lubbock, Texas; treasurer; P. H. Jaffarian (Audio-Visual Center), Seattle, Washington, chairman of the board.
Regional Directors: George Rophaan (New England Film Service, Inc.), Arlington, Massachusetts; Mrs. Ruth B. Walsh (Hartley's Motion Picture Division), Bethlehem, Pennsylvania; Malcolm P. Ewing (Photo and Sound Co.), San Francisco, California; Harold Newman (Newman Visual Education Co.), Kalamazoo, Michigan.
Officers-at-Large: J. Howard Orth (Midwest Visual Education Service), Des Moines, Iowa; George G. Gregory (Sound Photo Sales Co.), Lubbock, Texas; J. W. Kintner (Photo and Sound Co.), San Francisco, California; Harvey W. Marks (Visual Aid Center), Denver, Colorado; first vice-president; Mahlon Martin (M. H. Martin Co.), Massillon, Ohio; second vice-president; Harold A. Fischer (Photo and Sound Supplies), Milwaukee, Wisconsin; treasurer; P. H. Jaffarian (Audio-Visual Center), Seattle, Washington, chairman of the board.
Trade Practices Committee, William W. Kintner, chairman; Registration Committee, William W. Kintner, chairman; Educational Committee, Edith Ross, chairman; Industry and Business Council, Robert P. Abrams, chairman; Religious Council, Harvey W. Marks, chairman; Awards and Recognition Committee, D. T. Davis, chairman; Committee on Insurance, Jerome W. Kintner, chairman; Trade Relations Committee, V. C. Doering.
Purpose: To stimulate more widespread and more effective use of audio-visual materials; to collect and furnish data and reports to its members to enable them to render more effective service to their customers, and to make available such data and printed material to others as may seem feasible; to improve the professional status and business practices of those engaged in the production and distribution of audio-visual materials and equipment; and to promote better cooperative relations among producers, distributors and consumers of audio-visual material and equipment.
Membership: NAVA is the trade association of the audio-visual industry. Membership in the Association is divided into three classifications: Dealer Members, individuals, firms or organizations engaging in the sales, rental or service of audio-visual products to the consumer; Sustaining Members, firms or other organizations doing business as a source of audio-visual material, films or equipment at the producing or wholesale level; Associate Members, individuals or organizations such as teachers, laymen or churches, not engaged in the commercial aspects of visual education, or individual employees of organizations holding membership in some other classification.
Activities During 1960: 20th Annual National Audio-Visual Convention and Exhibit, August 5-7, Morrison Hotel, Chicago, largest trade showing of audio-visual equipment and materials in the world, guests admitted by registration fee; 12th Annual National Institute for Audio-Visual Selling, July 30-August 1, Indiana University, Bloomington, Indiana, offers trade courses in management, finance, salesmanship, and language laboratory theory and application; NAVA Mid-Winter Conference, February 18-20, Shoreham Hotel, Washington, D.C.
Publications: The Association publishes a regular four-page newsletter, NAVA News, semi-weekly, 26 issues per year. The NAVA (CONCLUDED ON PAGE TWO HUNDRED SEVEN)

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THE MOST EFFECTIVE FILMS IN
THE INDUSTRY

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PLYMOUTH

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SPECTACULARS
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FLIP CHARTS • BOOKLETS
16MM SLIDE MOTION

THE SATURDAY EVENING POST

V ISU A L S C O P E
IN COR POR ATED
103 PARK AVENUE, NEW YORK 17, N. Y. • MU 3-3513
News Along the Film Production Lines

Increase of 21.5 Million in 1959 Theater Attendance

Nearly 21.5 million more Americans went to the movies during an average week in 1959 than in 1958, according to the Theater-Screen Advertising Bureau. Average weekly attendance totals for both conventional and drive-in theaters was 41,954,000 in 1959, compared with 39,621,000 in 1958.

Business analyst A. E. Sindinger provides TsAB’s figures. Largest gains were registered by drive-ins (15.3%), but conventional theaters also gained (3.3%) in paid adult movie-goers per week in 1959. TsAB’s figures are said to omit children under 12 and free admissions.

Commercial advertising is available in 85% of conventional theaters and 95% of drive-ins, TsAB says. Some 200 national advertisers and 25,000 local businesses are said to be current users of the medium.

Gains in movie attendance figures are attributed to better motion pictures and some softening of family interest in television, according to TsAB researchers.

HFF Productions’ President to Produce Broadway Musical

A new musical show scheduled for a Broadway opening late this spring will be produced by Howard Henkin, president of the film production firm, Hunt, Fritz & Henkin, New York. Associated in production with Mr. Henkin is Tony Faillace.

Titled Mad Avenue, the plot will concern ad agency shenanigans and a crime boss hired by an agency to beef up client relations. In addition to producing the show, Howard Henkin also wrote the book. Music is by ex-Bobbe star,Bobbi Haggart and Len McKenzie. RCA-Victor will record the original cast album. Frankie Laine is expected to headline the cast. Backers include many New York advertising men.

Twelve Playhouse TV Spots Win Los Angeles Art Awards

Twelve animated television commercials produced by Playhouse Pictures were awarded Certificates of Merit at the 15th annual Exhibition of Western Advertising and Editorial Art and Design, sponsored by the Los Angeles Art Directors Club.
IN THE SOARING 60's

USE THIS DYNAMIC POINT-OF-PURCHASE PACKAGE

A SALES-PRODUCING FILM created by Sound Masters at attractive prices. Treated with S/M's own special film coat.

Loaded in our EXCLUSIVE PATENTED LIFT-OFF MAGAZINE. Change films in one minute—anywhere.

For the remarkable desk-top movie projector — SOUND MASTER'S REPEATER. Self-contained TV Type Screen or Conventional Projection.

Plus experienced sales advice on HOW YOU USE THIS PACKAGE TO PRODUCE DIRECT SALES RESULTS.

MORE THAN 55 NATIONAL COMPANIES ARE GETTING
MORE SALES RESULTS THAN EVER BY USING S/M's REPEATER

SOLD

It's the sales-clinching tool on any level . . .

HERE'S WHY!

"Rush more S/M repeaters. We are advancing our program three months due to the above-quota sales results obtained. Salesmen who do not yet have them are demanding immediate action."

R. S. Healy, Advertising Manager, Winchester-Western Division, Olin Matheson Chemical Corp.

"Salesmen closed 90% of their calls as against 30% without the S/M repeater."

(name on request)

SOUND MASTERS, INC.

165 WEST 46th STREET
NEW YORK 36, N.Y.
PLaza 7-6600

Member Film Producers Association of New York
Production Lines:
(CONTINUED FROM PAGE 64)
Arrangements will be made to visit leading animation studios.
All interested persons are invited to participate in the seminar.
There is no charge for the course and arrangements are being made
with a midtown New York hotel for specially priced accommodations for the participants.

Complete programs, information and registration forms are available
from Mr. Charles Lipow, Florman & Babb, Inc., 68 West 45th Street, New York.

Kirsten, Cahaney to New Posts at Sterling-Movies U.S.A.
☆ Robert Kirsten formerly general manager of Sterling-Movies
U. S. A., has been appointed vice-president and placed in charge of
a new program development department. His principle function
in this capacity will be to create new outlets for the distribution of
government service messages to television.

Roger Cahaney, promotion director, has been named general
manager of the company. He will retain his promotion and advertising
responsibilities in this new position.

Mobile Videotape Production
Announced by Chicago Group
☆ Chicago's first combined Videotape mobile equipment and production
center, utilizing Ampex equipment, has been set up by television producer Max Cooper, Fred
A. Niles Productions, Inc. and Walter Thompson's Telecasting Services in this midwest city.

New equipment and mobile unit (truck housing two Ampex Videotape recorders) are based at the
Niles' Communications Center in Chicago. Cooper, who produces winter baseball series for TV., says
that more than $225,000 in Videotape equipment and video cameras are housed in the mobile installation
and at the base.

Chief engineer for the mobile unit is Lester Hunt, Jr., who also handles Cooper's baseball series out of Havana, Cuba. At the Cent-
ter, Niles' large sound stages and studio lighting equipment combine with the Ampex recorders and
four RCA Image Orthicon cameras to facilitate taped reproduction of TV commercials, live sales
and stage shows or television programs. Mobile unit permits wide latitude of outdoor location work.

MacDonough to Manage Anso Product Marketing
☆ Herbert A. MacDonough, a 22-
year employee of Anso, photo manufacturing division of General
Aniline & Film Corp., has been
promoted to the newly-created position of manager of product mar-
ketin

Formerly manager of professional product sales, MacDonough has served in various executive
posts in Anso's technical control, quality control, and technical services departments.

Dave Bader Named President of Durham Telefilms, Inc.
☆ Consolidated Durham Mines &
Resources, Ltd., Toronto, has formed a new television pro-
duction and distribution subsidiary in the United States known as Dur-
ham Telefilms, Inc. David A.
Bader, a veteran of the film and television industries, has been
appointed president and managing director.

Prior to his association with Durham, Mr. Bader was vice-presi-
dent in charge of sales for Atlantic
Television. Durham Telefilms has taken offices at 521 Fifth Avenue,
New York and at 80 Richmond
Street, West, Toronto.
Motion picture scripts for producers of institutional, educational and public service sponsored films

STUDIO:
1416 North Wells • Chicago 10, Illinois
Phone: MOhawk 1-0939

SUMMER WORKSHOP:
Lac Court Oreilles, Stone Lake 2, Wisconsin
Phone: Stone Lake 2552
Audio-Visuales Along the Assembly Line

Hughes Ups Assembly Output, Cuts Loss With Video-Sonics

A new system that provides simultaneous audible and visual instructions to production workers on assembly lines has enabled Hughes Aircraft Company to slash defect rates by as much as 100 to 1 while increasing output.

The system, developed by Hughes, is called Video-sonics. It enables almost every operator on the company's assembly lines for complex electronic components to maintain 90-100 per cent of the standard throughout the shift.

The system supplants blueprints and oral instructions. Each worker's station is provided with an automatic 35mm slide projector, a small translucent screen, a magazine of 35mm color transparencies, a magnetic tape recorder with a magazine of pre-recorded tape, and a set of earphones.

As the worker performs an operation, Video-sonic color slides show how the work should be done and how the unit should look at this stage of assembly. After each step has been described on the synchronized tape, there is an interval for the operator to carry out the work, then a "beep" signal to warn that the next instruction step is about to begin. The slides change automatically. The worker can adjust the speed to match his work speed.

Before Video-sonics, Hughes said, even experienced operators using blueprints and oral instructions could achieve only about 60 per cent of the optimum work standard set by production planners. Hughes will offer Video-sonics to the military services but not as yet to other companies.

Capital Labs Initiates 35-32 Process for 16mm Prints

Capital Film Laboratories, Washington, D.C., will be the first east coast laboratory to utilize the 35-32 process for release printing of 16mm motion picture films. The process permits 16mm subjects to be printed, developed and inspected on 35mm processing equipment, with its inherent advantages. After inspection, the film is slit both down the middle and from the outside edge.

SMPTE Student Chapter Is Born at Boston University

A new student chapter of the Society of Motion Picture and Television Engineers has been formed at Boston University. The new chapter is the fifth student chapter to be authorized by the SMPTE. Others are at City College of New York, Rochester Institute of Technology, University of Southern California and the University of Miami.

Leading figures in the formation of the new chapter were Alexis E. Ushakoff, Jr., a faculty member who is acting as advisor to the student group, and Dave Nohling, a B.U. student.

Film Services Poster, Hand Directory Are Free Offers

A colorful 45 x 28 1/2-inch display poster, an East Coast Buyer's Guide and Motion Picture & TV Service Directory and a classified Hand Directory are being offered by Motion Picture Enterprises, Inc.

The convenient Hand Directory has more than 40 categories listing producers, agencies, laboratories, camera rentals, sales, service, and motion picture & television production equipment.

The directories and poster are available free. Write on your company letterhead to Motion Picture Enterprises, Inc., Tarrytown 83, N.Y.
Distinguished Motion Pictures for Industry
Effective Commercials for Television

Jerry Fairbanks Productions
CHICAGO OF CALIFORNIA HOLLYWOOD SAN ANTONIO

*Scene from "The Big Question" for New York Life Insurance Company*
Bay State’s Yuletide Party Becomes a Happy Tradition

One of the nicest Christmas season traditions in the film business is the annual holiday party and film premiere staged in the big studios of Bay State Film Productions in Springfield, Mass., every December.

In 1953, tired of the typical office-party type of celebration, Bay State people invited all their families and close friends in for a show. They put together all the bad cuts and fluffs of the previous year to make probably the worst professionally produced film ever seen on screen. It was a small success.

Since then, the Christmas party and film have grown and grown, and a new after-working-hour film has been organized to handle all the details. It is called the Repulsive Films Division of Halda Enterprises, the brainchild of producers Harold Stanton and David Doyle, who are otherwise occupied in more mundane jobs as Bay State VP’s.

A memorable Haldave production included a scene showing one of the firm’s feature players (an old friend), Lowell Thomas seated before a massive film script. As the film progresses on other funny matters, the camera keeps cutting back to the more and more perturbed Thomas still reading the script and disgustedly throwing the pages on the floor. Upshot: The final scene shows script pages strewn around the room and a forlorn Thomas standing in front of them.

“Ed Knowlton, of course, is Bay State’s crackerjack Script Director,” is one star who has appeared in more than one Yuletide film. Another “star” who has taken part is David Doyle, who is the producer of the films aimed to win audiences and get results... at CW Productions, Inc.
part in the holiday film epics have been Bob Hope, Arthur Godfrey and Roy Rogers.

Sponsors, as well, get the needle from Haladay Enterprises. Good client. Lestoil's excellent cleaning preparation was shown as making dirty clothes not clean but disappearing entirely in a massive evaporation.

Indiana University Issues Film on Sound Recording

A new instructional film, Sound Recording for Motion Pictures, has been released by the Audio-Visual Center, Indiana University. The 16-minute 16mm production illustrates basic problems of recording sound and suggests techniques for the solutions.

The film considers three basic problems of recording sound on a location not designed as a sound studio. The problems are (1) choice and placement of the microphone, (2) acoustical treatment of the area, and (3) elimination of unwanted sounds.

Sound Recording for Motion Pictures shows a soundman surveying a location to be used for recording and the elements he must consider before the crew is ready to record. To illustrate microphone placement and the proper type of microphone for each situation, several situations are depicted.

The film demonstrates techniques used to acoustically treat a location to be used for recording and the elements he must consider before the crew is ready to record. To illustrate microphone placement and the proper type of microphone for each situation, several situations are depicted.

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Shhh... New Kalart/Victor Is So Quiet You Barely Hear It Run

Here is the quietest running 16mm sound projector ever built. Noise level is reduced to the point where it never distracts audience attention. But that's not all.

The new Kalart/Victor increases light output by at least 12.5%, thanks to a redesigned shutter. It accepts a 1200 watt lamp for even more light on screen. Sound quality is magnificent. A 15 watt amplifier, audio-engineered for greater power and low distortion, results in sheer listening pleasure. Entirely new in projector setup is the Kalart/Victor door-mounted speaker. It can be left closed on the projector while running—or detached and placed next to the screen. Still picture projection is vastly improved. Stills are five times brighter, with special glass heat filters provided as standard equipment. Maintenance is greatly simplified, too. Lubrication is required only once a year. Built-in oil reservoir holds enough oil to last for 1000 hours—or a year of heavy use without refilling.

Hear—and see—the new Kalart/Victor Model 70-15 yourself. Ask your authorized Victor Dealer for a demonstration soon.

For More on the Screen per Dollar Spent

Kalart/Victor Animatograph Corp., Div. of Kalart
PLAINVILLE, CONNECTICUT

FREE BOOKLET

Answers all your questions about the new Kalart/Victor.

Send for your free copy today.

For More on the Screen per Dollar Spent

Kalart/Victor Animatograph Corp., Div. of Kalart
PLAINVILLE, CONNECTICUT

FREE BOOKLET

Answers all your questions about the new Kalart/Victor.

Send for your free copy today.
Encouraging Aid for Higher Education

"Education Is Everybody's Business" 

An Appeal to Citizens

Stars 737 college and university presidents have ordered a new fund-raising tool, a 17-minute animated color motion picture, "Education Is Everybody's Business." The film was released at a special showing for press, television, and education representatives, February 26, in New York.

The film has been prepared as a public service by the Council for Financial Aid to Education as part of its program to help stimulate widespread citizen support of America's colleges and universities. It was underwritten by a $100,000 grant from the Mutual Benefit Life Insurance Company and produced by John Sutherland Productions, Inc.

Encourages Voluntary Aid

The Council, which began operations in 1953, was founded by businessmen to encourage the widest possible voluntary support of America's institutions of higher learning. Its program has been financed by four major general welfare foundations: the Carnegie, Ford, Rockefeller and Sloan foundations.

Showing the dramatic changes since the turn of the century in America's economic and social life, the film emphasizes the important role of higher education in providing the essential training, research and specialized services. The critical national and educational requirements of the next decade are projected and various measures for obtaining public and private support are suggested.

Compare These Sad Totals

Indicative of the challenge and the need for active support the film cites America's expenditures for tobacco—$6 billion, liquor—$9 billion, gambling—$22 billion, but only $4.2 billion for higher education.

A national television premiere of the film was presented February 28 on the ABC network's Bishop Pike program. According to Frank H. Sparks, president of the CFAE, widespread public distribution of the film (through Association Films, Inc.) will become effective in May after the college presidents have had full opportunity to use the film in cultivating their alumni and other constituencies. To encourage as wide a distribution as possible for this work, color prints of the 17-minute film are being sold for only $65 each.

A Sutherland Production

The film was previewed in January in its work-print stage by some 400 college presidents and representatives of college alumni and public relations associations and received unanimous acclaim, according to CFAE.

The producer of Education is Everybody's Business, John Sutherland, is widely known for his public information and education films. The CFAE pointed out. He

What does the future hold for bright youngsters? A film scene.

Offer Teen-Agers Slidefilm on Cigarettes vs Cancer

"Showing junior and senior high school students facts about the relationship of cigarette smoking to lung cancer is the objective of a new sound slidefilm released by the American Cancer Society for school use.

The color slidefilm, titled 'To Smoke or Not to Smoke?' presents the results of research studies and explains how injurious substances in cigarettes affect normal functions of the lungs. An ACS statement introducing the subject states: "In noting the growing seriousness of lung cancer as a cause of death and today's low cure rate by surgery, (the subject) emphasizes that the best preventive measure is the individual decision not to smoke.'

The color slidefilm is available in a package kit which includes the filmstrip, a 15-minute 33 1/2 rpm record, a Teacher's Guide, sample copies of a student pamphlet and a bulletin board poster. Literature may be obtained in quantities from the Society and prints of the sound slidefilm are made available free.

Frank H. Sparks, president of the Council for Financial Aid to Education. (Business Screen Photo)
Here we go, growing again.

Behind us solidly, the continued confidence of wonderful clients we've been proud to serve for thirteen years.

Ahead of us surely, the prospect of better work and the greater growth it will earn because around us now are the new, modern facilities to make that better work possible.

Every inch of space in our new studio building, every piece of new equipment, every detail of design and construction has been specifically planned to give your films the quality of sound and picture you always thought they should have.

You see, that's how we grow. by helping you achieve the results you think you should have.
Canada's Producers Hold Annual Meeting

Gerald Kedey Succeeds Spence Caldwell as Association's Head

Gerald S. Kedey, Motion Picture Centre Ltd., Toronto, is the new president of the Association of Motion Picture Producers & Laboratories of Canada. He was elected at the association's 12th annual meeting Feb. 4-5 to succeed Spence W. Caldwell, S. W. Caldwell Ltd., Toronto.

At the meeting, four new members brought the total to 53, a record high. The new members are Westminster Films Ltd., Toronto; Ampex American Corporation, Rexdale, Ont.; Addfilms Limited, Toronto; and Industrial Film Maintenance, Toronto. Westminster became an active member, the rest associate members.

Dr. Andrew Stewart of the Canadian Broadcasting Corporation, chairman of the Board of Broadcast Governors, addressed 138 persons at the annual luncheon.

The CBC formerly governed all TV and radio in Canada, but now private stations are permitted in large centers. The government-appointed Board of Broadcast Governors impartially rules on all applications for private licenses. Recently licenses were awarded in Vancouver and Winnipeg, and more licenses are expected soon in large eastern Canada centers. The board has ruled that by April 1961, TV program content must be 45 per cent Canadian, and by April 1962, 55 per cent Canadian.

Among the items the association will consider during 1960 are:
1. Investigating the possibility of working with the Stratford Festival, Stratford, Ontario, to develop something of mutual interest on films.
2. Conducting a survey of types of insurance which member companies use.
3. Starting a collection of case histories and statistics to prove the value of the motion picture medium in Canadian marketing, public relations, education, and television.

The association intends to establish liaison with new private television stations in Canada to be as helpful as possible.

Panel on "Urgent Ideas"

In addition to regular business, there were workshops conducted by committees, and one afternoon was devoted to a panel on "Urgent Ideas." Arthur Chetwynd was moderator. Speaking about their specialties were Caldwell, financing and teleseries; Ralph Foster, videotape, and Graeme Fraser, selling sponsored films.

Besides Kedey, the association elected two vice presidents and seven directors. Frank Young re-

---

Serving Such Clients as:

IBM, GENERAL FOODS (Various Divs.) SALES — JELLO — POST CEREALS — MAXWELL HOUSE — INSTITUTIONAL PRODUCTS, LEVER DIVISION — PEPSODENT & LEVER FOODS DIVISION, SOCONY MOBIL, NESTLE, DUKANE CORP., BALLANTINE BEER, LICENSED BEVERAGE INDUSTRIES INC., REVON, INC., WALLACE LABORATORIES DIV. OF CARTER PRODUCTS, INC., MCKESSON & ROBBINS, NATIONAL WHOLESALE DRUGGISTS' ASS'n, WYETH LABORATORIES, HOME INSURANCE COMPANY, ESSO, MUTUAL OF NEW YORK, NATIONAL LIFE INSURANCE CO., PROVIDENT LIFE INSURANCE CO., WORTHINGTON, RADIO ADVERTISING BUREAU, NEHI, PETERS-GRIFFEN-WOODWARD, MONROE CALCULATING MACHINE CO., ROYAL McBEE CORPORATION, VALSPAR CORPORATION, A. & M. KARAGHEUSIAN, INC., HUNTER DOUGLAS DIVISION — BRIDGEPORT BRASS COMPANY, BURLINGTON MILLS, ANSCO, CLUET, PEABODY & CO., INC., EASTMAN CHEMICAL PRODUCTS, MARTEX TOWELS, MONTGOMERY WARD, R. J. REYNOLDS CO., LORILLARD, RAYBESTOS DIVISION, AMERICAN-STANDARD, THERMOID COMPANY, YALE & TOWNE MFG. COMPANY, NEHI-ROYAL CROWN COMPANY, AIRMOR CORPORATION, VARIOUS ADVERTISING AGENCIES.
Retiring proxy, Spencer Caldwell (left) hands over duties to his successor, Gerald S. Kedey.

Henry Michaud, Omega Productions, Inc., Montreal, was elected first vice president, and John T. Ross, Robert Lawrence Productions (Canada) Ltd., Toronto, second vice president.

New Directors, Chairmen

Directors elected were B. J. Bach, Cinesound Limited, Toronto; Alasdair Fraser, Crawley Films Limited, Montreal; E. W. Hamilton, Trans-Canada Films Limited, Vancouver; Douglas M. Robinson, Fifeshire Motion Pictures Ltd., Toronto; A. T. E. (Ted) White, Eastern Film Laboratories Ltd., Halifax; Foster, Meridian Films Limited, Toronto, and Caldwell.

The Board of Directors appointed the following committee chairmen: F. R. Crawley, Taxation & Duty Committee; Don Mulholland and John T. Ross, Industrial Relations Committee; Foster, Planning & Development Committee; Graeme Fraser, Canadian Film Awards Committee; Chetwynd, Publicity; Henry Michaud, Membership, and Jim Bach, Laboratories.

"Hands We Trust" for TV

A new public-service television release offered by Modern Talking Picture Service, Inc., New York, is Hands We Trust. Ronald Reagan tells how a surgeon is trained and about his admission to a fellowship in the American College of Surgeons, which makes the film available. It runs 28 1/2 minutes.

FOR SALE: PRINTER


Write: Box BS-60-1B

BUSINESS SCREEN

7064 Sheridan Rd. • Chicago 26, Ill.
The Medical-Dental Picture During '59

International Exchange, Useful New Films Were Highlights

☆ With the rapid advances in the medical profession throughout the world, and the increasing number of films produced, the international exchange of medical films is more important than it ever has been. In many countries medical film societies have been organized. Ralph P. Creer, director of medical motion pictures and television for the American Medical Association, said.

At the Second World Conference on Medical Education last fall, Creer urged delegates to form an "international film society" to speed up the exchange of medical films. He urged medical organizations to push for elimination of red tape in clearing films through customs agencies in order to stimulate the international flow of medical films.

☆☆☆

American Dental Association Films Story of the Profession

☆ One of the most comprehensive recent films was the story of the dental profession. The American Dental Association film, Pattern of a Profession, was produced by Dynamic Films, Inc., for public showing. Its purpose was to eliminate many of the public's erroneous concepts of the dental profession and to create an accurate image.

Released on the ADA's centennial, the film was a documentary survey of midcentury dentistry. It explored the profession's backgrounds, ethics, current research, and special achievements.

The 81-minute color production began with re-enactment of Dr. Horace Wells' failure to present his discovery of anesthesia to physicians in 1845. Another sequence, a visit to several major dental schools, sought the answer to, What must a dentist know?

Also, there were sequences exploring dental research, showing how the public health dentist serves the community, and explaining that the dentist is a professional man who works through professional societies. In the final sequence, the film showed how children suffering from disfiguring handicaps were brought to health and happiness through the love and dedication of Dr. Herbert Cooper of the Lancaster Cleft Palate Clinic.

☆☆☆

In the medical films released during 1959, there was a notable focus on mental health. A World Alone, a 30-minute color film produced by Gerald Productions under the supervision of the Mental Health Education Unit of Smith Kline & French, depicted the loneliness of mental patients in a typical mental institution—the dilemma of patients hampered by inadequate facilities and too few personnel.

The film was an unusual blend of abstract and documentary. Cameras followed patients' activities both inside and outside the buildings at Cleveland State Hospital, where the documentary portions were filmed. Eric Sevareid narrated the film.

☆☆☆

Pharmacologic Approach to Mental Health Is Pictured

☆ Another mental health film, but with a different slant was produced by Sherman H. Dryer for Lakeside Laboratories, Inc. This film, A Pharmacologic Approach to the Study of the Mind, was about the use of chemicals to diagnose and treat mental illness.

Using a "Person to Person" technique, the film covered theories and clinical findings by authorities in the field of psychochemistry. The first part of the film reviewed the use of hallucinogenic agents, and the second part, the clinical evaluation of monoamine oxidase inhibitors.

The rehabilitation of patients (continued on page 84)

PARTHENON PICTURES

Do you want it good—or do you want it Tuesday?

Charles Palmer, Executive Producer
2625 Temple St. • Hollywood 26
Chicago • Detroit

BUSINESS SCREEN MAGAZINE
CUSTOM DESIGNED

LIVE ACTION AND ANIMATION FOR
TV Film Commercials
Industrial Films
Slidefilms

Klaeger
FILM PRODUCTIONS, INC.

JUDSON 2-5730
1600 BROADWAY, NEW YORK 19, N. Y.

10TH ANNUAL PRODUCTION REVIEW
A-V at Chicago’s New Exhibition Center

The latest in a “dream” auditorium with full facilities for stage productions and every kind of audio-visual facility will be a prime feature of Chicago’s new Exhibition Center, scheduled for completion in November.

Located on the lakefront, just a few minutes from the Loop, the exhibition hall will provide more than 300,000 square feet of exhibit space, meeting rooms of all sizes, restaurant areas, a lakefront promenade deck, and a 5,000-seat auditorium described as the most advanced in the world.

Well-Equipped Auditorium

Facilities in the auditorium will be provided for showing motion picture films in 70mm, 35mm, and 16mm, plus slides and filmstrips from 2” x 2” to 5” x 7”. The auditorium sound system is designed to accommodate up to five channels of binaural or monaural sound, and will handle up to 32 microphones plus simultaneous injection from records, tape, or film.

For live shows, there is a 90’ x 52’ stage plus a hydraulic-lift orchestra pit big enough to accommodate a 100-piece orchestra. A complete lighting system with maximum flexibility is included in the plans.

Master Projection Control

Projection services are provided from a master control room suspended beneath the mezzanine at the center rear of the theater. All film projection, audio-visual, and lighting controls are located here.

A 500-seat assembly hall has a permanent 46’ x 18’ stage and is equipped with motion picture, slide, and filmstrip projection facilities.

Fourteen meeting rooms, ranging in size up to 800 seats, are all equipped to handle portable screens and projectors, and are all fully wired for sound and public address inputs.

Army Engineers Sponsor
Film Story of Great Lakes

Men, Ships, and Great Lakes, is the title of a new 16mm color & sound motion picture completed for the U. S. Army Corps of Engineers by Capital Film Service, East Lansing, Mich.

The production was well over a year in the making. James Lewis’ scenario concerns the build-up of shipping on the Great Lakes and inland waterways system, the need for deeper channels and better dock facilities, and the work being done by the Corps of Engineers to accommodate these needs.

Animated sequences portray the geological history of the lakes and channels, leading to their present value as avenues of commerce into the heartland of the United States and Canada.

Industry, Scenic Sequences

Dramatic sequences portray the operation of drill boats and blasting procedures, the Mesabi iron ore range, unusual shots of Niagara Falls, and a host of scenic views.

Construction scenes portray the work done along the St. Lawrence Seaway, and included is a sequence of the Royal Yacht Britannia carrying Queen Elizabeth II and Prince Philip to join President and
Mrs. Eisenhower for the Seaway dedication ceremonies.

Skyline shots of the great cities along the Seaway and the Great Lakes, including Detroit, Chicago, Milwaukee, and Buffalo, plus dramatic motion pictures of the harbors and of loading operations, and the launching of great new Lakes vessels help show the importance to business and industry of the waterways projects.

Lakes Serve Inland Waters

Animated sequences show the relationships of the Great Lakes to America's inland waterways system, and the drama of the journey from the Mississippi up through the Illinois Waterway to Chicago.

The film is suitable for either group educational or entertainment use at all levels. Copies are available from the Office of Chief Technical Liaison, U.S. Army Corps of Engineers, North Central Division, Chicago, Ill., or through Capital Film Service, East Lansing, Mich.

Modern Issues New Edition of Technical Film Catalog

Specialized motion pictures about new products, advanced industrial processes and cost-saving techniques are listed in a new revised edition of the "Business and Professional Film Catalog" just published by Modern Talking Picture Service. Subjects include research and development, modern steelmaking, plastics, die-casting, infrared spectroscopy, compressed air power applications, forging and grinding techniques and other subjects useful in fields such as architecture, civil engineering, construction, the metal trades, the chemical and petroleum industries.

The films are available on free loan to technical groups, universities, business and professional audiences and other groups with specialized interests. Copies of the illustrated catalog are available from Modern Talking Picture Service, 3 East 54th Street, New York.

Use FilMagic All Ways!

- FilMagic Cloths Hand-Clean Films, Records.
- FilMagic Tapes for Film Cleaning Machines.
- FilMagic Pylon Kits for Tape Recorders.
- FilMagic Pylon Kits for 16mm SOF PROJECTORS.
- Get Best Results With FilMagic Silicones!

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Find out how an unusual new Lease-Purchase Plan enables your company to lease brand new Bell & Howell 16mm Filmosounds, world's most widely used sound projectors. Allows you to work in your sales program. Provides you and your sales force with training and service through the nation's largest group of audiovisual representatives. Gives you an option to buy, with lease fees applying towards purchase... or return without obligation. For complete information, ask your secretary to mail the coupon.

Bell & Howell

FINER PRODUCTS THROUGH IMAGINATION

Bell & Howell
7098 McCormick Road
Chicago, Illinois

Gentlemen:
Please send me complete information on the new Bell & Howell Filmosound Lease-Purchase Plan.

NAME:

COMPANY:

ADDRESS:

CITY__________ ZONE_______ STATE______
A new approach to sound-slide film projectors-no records-no tape threading—simply slide in the cartridge and go. Continuously and automatically, the story you so proudly produced is presented as your customers want it-brilliant pictures-high fidelity sound.

Now unleash bold new ideas for panel and drama, supported by sound effects for fresh, wide-awake interest. Silent signal commands a new picture to appear...in perfect synchronization to the sound.

La Belle Industries, Inc.
Dept. B
OCONOMOWOC • WISCONSIN

La Belle . . .
AUDIO-VISUAL
at its BEST!

The Year When Business Screen Was Born
That Was Back in '38 and Remember These Familiar Names?

We were looking through the first issue of Business Screen the other day...It was published on the 1st of October, 1938. Although it may sometimes be thought that business films first came to full fruition as a result of World War II man-training experience, it is interesting to remember that business films were in a healthy shape, indeed, in 1938.

On page two of this first issue, Caravel Films was advertising that it was "geared to reach one customer or 20 million" and the list of its 1938 clients printed on a panel on the left was mighty impressive. It included not a few big-time customers that Caravel (Transfilm-Caravel, that is) is still serving today.

In that first issue we printed well-wishing letters from Oldsmobile, Canadian Industries, Dictaphone, National Biscuit, Caterpillar Tractor, Eli Lilly, Dennison Mfg., Associated Wool Industries, National Association of Manufacturers, U.S. Department of Interior, and Mrs. Ed Schultz, editor of the Clarksville, Ark. Herald-Democrat, who told of her delight in seeing a fine cooking picture at the local Strand Theatre called The Star in My Kitchen. We like to think the Strand may still be showing good cooking films—modern style.

In the first page of the April 1939 issue, Bell & Howell, on page three, was announcing the new model 138 Filmsound projector for "Theatre-Quality Shows." Which reminds us that we saw an old model 138 operating a short time ago, and it still looked and sounded pretty good.

Bristol-Myers was showing children why they should brush their teeth in a color cartoon, Bow Meets Dog, in 1938, just as they are doing the same thing today in another color cartoon, The Day That Susie Lost Her Smile.

On page five, we find Wilding Picture Productions showing an illustration of the George Washington Bridge. "Created by Master Builders," the headline says, and the copy explains how Wilding bridges the gap. And Wilding is still doing it, too, as one of the largest film production firms in the industry.

Da-Lite Screen offered a free Screen Data Book in a coupon on page seven. We think they must have got some good replies, for Da-Lite is still in Business Screen.

La Belle "Tutor"
with tape cartridge
(see also available in reel type tape)

We ran a big feature on an enthusiastic salesman on the back cover of Business Screen in 1950, and it promoted a new film called Selling America, based on incidents in the life of Benjamin Franklin. The 161st ad in this continuous series can be found on our back cover in this issue and it is equally provocative.

Audio Productions—a leading production firm in 1938, as today, announced that it was the first producer in the East with a Technicolor camera. Audio was then in production on films for General Motors, American Telephone & Telegraph, Cast Iron Pipe Association, DuPont, Ethyl, Public Service of New Jersey, and Western Electric.

These Were the Films of '38

Current and choice in 1938 were such films as Daylighting the Flades Trail (Southern Pacific R.R.—Castle Films); Diesel—the Modern Power (General Motors—Audio Productions); The Chance to Lose (Plymouth—Wilding Picture Productions); Heat and Its Control (Johns-Manville—Caravel Films); and Selling America (Frigidaire—Jam Handy Organization).

We ran a big feature on a new film in 1938 called Husbands Are

frank willard
productions

AWARD-WINNING IMAGINATIVE FILMS
VOUCH FOR OUR PAST PERFORMANCE.
MAY WE FILM YOUR STORY IN THE NEAR FUTURE?

1842 BRIARWOOD RD., N.E. ATLANTA 6, GA.

MELROSE 4-2433

BUSINESS SCREEN MAGAZINE
Mr. Harold Wondsel
Wondsel, Carlisle & Dunphy
1600 Broadway
New York, New York

Dear Mr. Wondsel:

All of us here at Bondware would like to commend you for the very fine job you did in producing our product story film "Bondware: Sales Leader of the '60's".

We found the film totally effective in presenting initially our complete marketing story to our national food broker sales force. Since then, it has been shown to merchandisers and buyers of our products throughout the country with excellent results. We expect to be able to capitalize on this continuous use of the film throughout all of 1960.

We are looking forward to working again with yourself and your excellent staff at Wondsel, Carlisle & Dunphy.

Cordially,

D. K. Smith
Manager of Sales
Consumer Products
The Year When Business Screen Was Born

(continued from page 80)

Good for Something, produced by Wilding Picture Productions and sponsored by the Coolerator Company. Coolerator—its seems hard to remember—were ice-boxes—not the electric kind, but ones where the ice-man cometh and put the ice in by hand. According to H. C. Beresford, advertising manager, the film sold more Coolerators than any other promotional methods they had ever used. Local ice-men were wildly enthusiastic. The film cost $40,000, incidentally.

Standard Oil of Indiana was a big film user. Posters were up in service stations all over the Midwest announcing "Coming — Stan — the new Hollywood Talking Picture." This film was roadshowed to open-air audiences with much success.

A Pioneer in Distribution

The YMCA Motion Picture Bureau, which soon hatched into Association Films, Inc., advertised on page 50 that it had been providing a cooperative film distribution service for national advertisers since 1911. The oldest film distribution company, and still one of the biggest and best.

The William J. Ganz Company, now part of the Institute of Visual Communications, had an ad spotlighting a film that had carried a vital message to 8,000,000 people. The same company now often reaches the same number of people with one film in a few weeks.

Other advertisers in Volume I, Issue I of Business Screen were the Pathoscope Company, Precision Film Laboratories, Alexander Film Company, Roland Reed Productions, Raphael G. Wolff, Inc., the Ampro Corp., Loucks & Norgling Studios, Chicago Film Studios, and others.

It's Selection That Counts

Working on the theory that what is needed is not necessarily a ton of mood music, but rather the right selections, Valentino draws on the resources of his own memo claiming that he is familiar with every item in the library. In addition to straight library services, offers consultation on the best way to achieve effects.

Major Records own all copyright to its own music and effects, but rights can be obtained by commercial producers on a per-selection unlimited-use basis.

Sounds to Fit the Mood

A trip through Major Record titles sounds a little like an exercise in silent-picture titling. Selections include Dramatic Suspense—Tread of Doom, Our Industrial World, Hot on the Trail, Lost Triumphant, and Uplift Final. Special selections can be used to suggest locale and period. Bridge fanfares, closings, openings, and the like are available in abundance.

The Valentino organization at Major Records are equipped to handle complete scores or single cut spots, from the office at 150 W 46th St., New York.
Do you have a story* which should be told?

Most organizations do have such a story. Many have all the ingredients for telling the story... even have industrial, training or documentary films in hand.

Some hold back because they lack experience and facilities to organize and distribute films efficiently.

Our 20 years experience can make this important step easy and economical for you.

We produce films. We distribute films. We act as consultants on film problems.

Feel free to call on us!

PRINCETON FILM CENTER, Inc.

ADDRESS P.O. BOX 131—PRINCETON, NEW JERSEY

*“ON TARGET” is an example. It is Convair’s story of the ATLAS ICBM. During January, 1960, this film was booked for showing on important TV stations and to over 2000 colleges, schools, civic groups and citizen gatherings. The entire operation is being handled smoothly, efficiently and at low cost.
The Medical-Dental Picture During '59

(continued from page 76)

was the subject of a 30-minute film released by the American Medical Association. Professional actor Tyler McVey played a doctor, and actual patients played themselves in Rehabilitation — Adds Life to Years.

The purpose of the film was to demonstrate to doctors the new opportunities to rehabilitate hopeless, hospitalized patients into useful, contented citizens.

CIBA Sponsors Telecast of Heart Operation on Child

A televised heart operation viewed by 1,253,000 persons in the San Francisco area was filmed by CIBA Pharmaceutical Products, Inc., in cooperation with the San Francisco Medical Society and Stanford University.

The 60-minute documentary, Open Heart Surgery, showed the actual operation on 8-year-old Tommy Hunter. It attempted to explain to the public the many complex factors in a surgeon’s decision to operate, as well as to show how medical and surgical techniques can safely and successfully eradicate heart defects previously thought hopeless.

Film Report on Fulvicin

To give the medical field details on a new antibiotic, Kevin Donovan Films produced for Schering Corporation the Film Report on Fulvicin.

In the 30-minute color production, Dr. J. Walter Wilson of the University of Southern California, the film’s narrator and technical advisor, explained how griseofulvin, a new antifungal antibiotic, acted in the body. Outstanding scenes were shot in color with ultraviolet light showing the effects of fungal infections.

CIBA Sponsors Telecast of Heart Operation on Child

The film was made available to medical groups.

Videotape Political Series for Educational Television

The first videotape program to be produced for the National Educational Television and Radio Center is now under way at Elliot Unger & Elliot, the commercial production division of Screen Gems, Inc.

The series of seven half-hour shows, titled Hats in the Ring, will explain the process by which the United States nominates and elects its presidents. Malcolm Moos, professor of political science at Johns Hopkins University, is acting as lecturer-guide for the series. Integrated into his talks, as visual background, will be film footage, stills and old prints of past political campaigns.

Hats in the Ring will begin telecasting on the NETCR's network of 44 educational stations on April 3. The Center will subsequently offer the series to commercial stations, but on a non-commercial basis.

F&B Ships Free to Florida

Florman & Babb, Inc., has announced a new “Free Freight to Florida” policy between F&B’s New York offices and Florida.

In order to provide better service at no extra cost, all rental equipment shipped to any Florida location by F&B will be shipped via free prepaid air freight. There will be no charge for shipping both ways.

Rentals will be charged only during the time equipment is in use — no rental charge during transit.

Producing filmstrips in color?

Your prints are only as good as your masters . . . and your masters are at their best when we make them

FRANK HOLMES LABORATORIES, INC
1947 FIRST STREET
SAN FERNANDO, CALIFORNIA
EMPIRE 5-550

Write for new brochure & price list

Over 10,000 Leading Buyers

Look to Business Screen!

Romance?... in an AXLE?

Yes! and in Your Product, too
When It's Skillfully Produced!

We’ve created successful motion pictures and slidefilms for sales, industrial, consumer, medical science and many other fields. For your next picture . . . Jack Lieb Productions has a wealth of experience in film making with our own complete facilities for hi-fidelity magnetic recording and Hollywood quality photography in 35mm and 16mm.

Phone, write or wire us for a sample screening in your office.

JACK LIEB PRODUCTIONS
PRODUCERS FILM STUDIOS
540 LAKE SHORE DRIVE • CHICAGO 11, ILLINOIS • PHONE: WHITEHALL 3-1440

84
The Merger Last Month of two leading companies in two "industries of the future" promises interesting future developments in the fields of photography, audiovisual, electronics, and communications.

The merger, announced in mid-January, of Bell & Howell with Consolidated Electrodynamics Corp., Pasadena, Calif., brings together one of the most aggressive photo manufacturers and a company with leadership potential in data processing, advanced communications and electronics research.

Becomes B & H Subsidiary

Under terms of the merger agreement, Consolidated becomes a subsidiary of B&H and three Consolidated officers become members of the B&H board of directors. Philip S. Fogg, president and board chairman of CEC remains in those positions and becomes a board member of B&H.

The other new directors are Dr. Robert F. Bacher, chairman of the division of physics, mathematics, and astronomy of the California Institute of Technology; and Dr. Frederick C. Lindwall, chairman of the division of civil, electrical, and mechanical engineering at Cal Tech.

"Industries of the Future"

Charles H. Percy, B&H president, described both photography and electronics as "industries of the future." The merger, Percy said, will double the facilities for electronics research available to Bell & Howell. Estimated combined sales for the two firms in 1959 were more than $100 million.

Sales of the combined firms in 1960 will probably run 50 percent consumer, 15 percent business and industry, and 35 percent government. Combined employment will be in excess of 7,500.

Percy said that in new developments in the photographic and office equipment fields, B&H will make extensive use of CEC's electronic research and scientific developments. CEC, he added, is interested in application of photographic and optical techniques in the future development of specialized analytical, measuring, recording, and data processing instruments and electronics systems.

"It is fitting," he said, "that as we enter a new decade of tremendous technological advances, we combine our resources of knowledge, experience, and abilities."

Name Changes Announced for Two Eastman Color Films

Two recently-introduced color reversal films by Eastman Kodak Company will have new names in the future. The film now known as SO 260 will be sold as Eastman Ektachrome ER Film, Daylight Type; SO 270 is designated as Eastman Ektachrome ER Film, Type B.

The "SO" names (standing for
The care and feeding of ideas

Ideas, like seeds, grow into something worth-while, something outstanding, only when sown in fertile ground and properly nurtured. Over the years, our clients have entrusted to us many ideas for motion pictures. Through the addition of new, original, refreshing approaches, the creation of unusual, interesting themes, adapting them to the medium and applying the proper techniques, these ideas have been developed into effective motion pictures that produce the results desired of them.

Raphael E. Wolff
STUDIOS, INC., HOLLYWOOD

1714 North Wilton Place, Hollywood 28, California
Phone: Hollywood 7-6126
BUSINESS NEWS

Lawrence Productions Now Affiliate of RKO General, Inc.
☆ Another New York film production firm has come under the wing of a major industrial concern.
Robert Lawrence Productions, Inc. has affiliated with RKO General, Inc., a division of General Tire & Rubber Company.
This is the fifth such merger in recent months, following the Transfilm and Caravel mergers with Buckeye Corps.; Elliot-Unger-Elliot with Screen Gems-Columbia Pictures; and Filmways with Warner Brothers.
Another leading producer, according to grapevine reports, will soon broaden its ownership by floating a public stock issue.
The Lawrence-RKO General affiliation will involve no changes in management or personnel of either company.

TV Spots Total $4-Million at Elliot, Unger & Elliot
☆ Elliot, Unger & Elliot, the commercial production division of Screen Gems, Inc., produced a total of $4,000,000 worth of television commercials during 1959, according to a statement issued by the company. This is an increase of 80 per cent over the previous year's volume and makes EUE one of the three largest producers of TV commercials in the country.
The New York staff of the company has been increased from 60 to 80 full-time employees in the past year.

Chetwynd Films Open Service, Equipment Rental Departments
☆ Chetwynd Films, Ltd., Toronto, has announced the formation of two new departments to broaden its services to the film and TV industry.
The new producers services department will be headed by James McCormick, production manager. It will offer research, story outline, script, editing, art, and counselling services.
The motion picture equipment rentals department, supervised by Robert Brooks, offers a catalog of equipment available on a rental basis.

Jamieson Begins Processing High-Speed Eastman Films
☆ Jamieson Film Co., Dallas, Tex., has initiated commercial processing of the new Eastman 16mm high speed color films now known as Ektachrome ER types (formerly SO 260 and SO 270), under license from Eastman.
In addition to ordinary processing of the high speed films to ASA ratings of 160 daylight and 125 tungsten, the firm is also offering forced processing to ASA ratings of 320 daylight and 250 tungsten, by special arrangement.

Extensive testing by Jamieson cameramen and lab technicians under existing light conditions and a wide variety of exposure problems went into the service, according to Bruce Jamieson, company president. Processing services are being offered direct to all film users at $5.90 per hundred feet.

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More films for industry and television are produced on the East Coast than in any other part of the world. Listed are some of the leading organizations which are the key to the success of the motion picture and television industry.

For a complimentary copy of the colorful 45" x 28 1/2" Motion Picture and Television Service Directory, also a FREE copy of the Classified Hand Directory.

Gentlemen: Please send a FREE copy of Motion Picture and Television Service Directory, also a FREE copy of the Classified Hand Directory.

MAILING ADDRESS:
OMBRA GROUP
1845 Broadway, New York 19, N.Y.

RETURN PROMPTLY: POSTAGE IS FREE!
Television’s Growth As a World Medium

The U. S. Information Agency reports that 349 television transmitting stations and nearly 10 million receivers went into use overseas during 1959.

That is a 47 per cent rise in TV stations and 40 per cent rise in TV sets, USIA said in a survey sent to its posts abroad. The report excludes the United States and its territories, Canada, and Armed Forces stations.

Free World Adds 282
There are now 1,088 TV stations and 32,000,000 receivers abroad, USIA reports. During 1959, 282 new transmitting stations went on the air in the Free World and 67 new stations were inaugurated in Sino-Soviet bloc countries.

In the Sino-Soviet bloc, the Soviet Union added 45 stations, giving it 136 of the bloc’s 189. East Germany increased its transmitters from 11 to 20.

More Are in West Europe
Of the Free World’s new stations, 211 are in Western Europe, 46 in the Far East, 19 in Latin America, and 6 in the Near East, South Asia, and Africa area. The growth in Western Europe was primarily caused by extension of the Italian TV network by 61 transmitters, although West Germany also constructed 61 transmitters. In addition, France and Sweden expanded their networks.

In the Far East, Japan surged ahead with 38 new stations. Australian TV also grew considerably. At the end of 1959, USIA says, 56 countries, seven more than in 1958, had TV. The new ones are Chile, Haiti, Honduras, Panama, Lebanon, Nigeria, and New Zealand.

40% Rise in TV Sets
The number of television receivers increased by nearly 9,250,000. That number compares with a rise of 6,500,000 in 1958 and 3,500,000 in 1957.

Of the more than 32 million sets used at the end of the year, the Free World accounted for about 26,800,000, an increase of 7,200,000 over 1958. The Sino-Soviet Bloc accounted for about 5,300,000, an increase of 2 million.

The Soviet Union is reported to have had 4 million sets in use, while East Germany and Czechoslovakia had about 500,000. Western Europe had 19 million sets: the Far East more than 5 million; Latin America about 2,500,000; and the Near East, South Asia, and Africa area somewhat less than 100,000. With 10 million sets, the United Kingdom led the Free World. It was followed by Japan, West Germany, Italy, and France, USIA states.

G. M. Basford’s New Film Department Serves Clients
G. M. Basford Company, which last year reached over $14,000,000 in billings for a new high point in the agency’s 43-year-old history, is planning to take a much more active role in the production of motion pictures and other visual presentations for its clients. A new department has been established in the agency to handle these activities. Basford’s approximately 70 clients are chiefly in the industrial field.
New booklet tells story of Byron facilities and "Firsts"

"New facilities and Byron "firsts" are featured in a recently-published booklet which has been under development for five years by Byron Motion Pictures, Washington, D. C. The booklet describes laboratory facilities and studio services is being sent to Byron's customer list, which includes both sponsors and producers throughout the United States.

"Each time work was begun on the booklet," explained Byron Roudabush, president of Byron, "new processes and services would outdate it. We finally decided to publish the booklet as a report of our facilities and services at this time, even though our continuing expansion and development program will create further changes and improvements."

Among the new developments at Byron which delayed publishing the booklet are: The famed Arri color developing and printing process; a complete Westrex sound system, considered by experts to be the finest in the field; an automation and electronic control system; 35mm facilities; and high-speed negative spray processing.

Although Byron is not a production organization, it is unique in that it is a service studio and laboratory which began as a producer. Shortly after its founding in 1938, the firm built its own laboratory because it was not satisfied with service and print quality from existing sources. This new laboratory was able to break with tradition in developing new techniques to produce better film in less time at lower cost.

Before long other producers were seeking Byron's studio and laboratory services, and through the years this phase of the organization grew so extensively that Byron dropped production work entirely to concentrate on laboratory and studio services.

"Our original goal of having complete facilities for producers under one roof has been accomplished," commented Byron, "and our services have become known and used throughout the world."

In addition to its Washington office at 1226 Wisconsin Avenue, N. W., Byron has an office at 1220 East Colonial Drive, Orlando, Florida, which was opened in the late '50s to provide better service to rocket and missile clients in the Cape Canaveral area.

Sound Equipment Checklist

When lightweight portability is a must the 27 lb. X-400 Type 1 is the answer! Another reason so many producers choose this machine is that it is genuinely professional, and yet, surprisingly economical.

From $995.

The Type 1 is a miniaturized version of the Type 5. Low power consumption and extreme portability has made this 39 lb. unit a popular selection for remote location production by leading professional motion picture studios.

From $1360.

The X-400 Type 15 is designed for the man who wants everything in one case... playback amplifier, monitor speaker, footage counter and torque motors. You can be proud to have this machine represent you on any sound stage!

From $1385.

The most popular magnetic film recorder in the world is the Type 5! With this unit and all its operational conveniences, you are definitely in the major league." The Type 5 owner always starts his pictures with a special feeling of confidence in the realization that he has allowed no compromise in the selection of equipment.

From $1570.

There is nothing on the market that compares with the remarkable Mark 1X. This unit is in a class by itself... with push-button remote controlled relay functions, plug-in audio elements and all the "extras" that make for flawless recording under the most adverse conditions.

From $2145.

Send for complete details on the new Nomad 7-pound RECORDER-REPRODUCER that makes any movie camera a sound camera ... any projector a sound projector with true interlock tape-synched. Priced from $385.00.

Write, wire or phone
MAGNASYNC CORPORATION

5542 Saratoga Ave., North Hollywood, California • STanley 7-5493 • Cable "MAGNASYNC"

*How to select a recorder to start your MAGNASYNC-MAGNAPHONIC SOUND SYSTEM

<table>
<thead>
<tr>
<th>TYPE</th>
<th>Features</th>
<th>Price</th>
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<tr>
<td>X-400</td>
<td>Lightweight portability</td>
<td>From $995</td>
</tr>
<tr>
<td>TYPE 1</td>
<td>Low power consumption and extreme portability</td>
<td>From $1360</td>
</tr>
<tr>
<td>TYPE 15</td>
<td>Everything in one case</td>
<td>From $1385</td>
</tr>
<tr>
<td>MARK 1X</td>
<td>Nothing on the market compares</td>
<td>From $2145</td>
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"GROWTH OF THE INDIVIDUAL IS OUR YARDSTICK FOR EFFECTIVE COMMUNICATIONS"

Adherence to this basic philosophy... coupled with the continuous development of new tools and techniques... has enabled us to provide a growing range of services for clients we have worked with during the last ten years including:

- American Medical Association
- American Telephone & Telegraph Co.
- Esso Standard Oil
- Ethyl Corporation
- Frigidaire Division of General Motors
- General Electric Company
- Gulf Oil Corporation
- Johnson & Johnson
- Mutual Benefit Life Insurance Co.
- National Association of Manufacturers
- Nation's Business Magazine
- New York Telephone Company
- Pan American World Airways
- E. R. Squibb and Sons
- U. S. Air Force
- U. S. Army & Army Reserve
- U. S. Employment Service

HENRY STRAUSS & CO., INC.
31 WEST 53RD STREET - NEW YORK 19, N. Y.
PLAZA 7-0651
The Creative Man and the Film

Ideas Worthy of Great Audiences Are Tomorrow’s Urgent Need

There is never enough of such pictures and there are far too many of the other kind... written on the wind and gone with it...

In the foreword to this 10th Annual Production Review we have noted the great needs of the future... touching upon the trades and vocations which have urgent need of new inspirational and teaching films... touching upon the almost total absence of motion pictures that record the thoughts and ideals of living great men and women of our day. Where is the film of Frank Lloyd Wright, speaking his original concepts to the generations of architects to follow?... of Kettering, inspiring untold thousands of embry engineers and inventors like himself?

The Men of the Future...

Yes, the future rests with the Creative Man as well as the Inventor. Some might hold that the inventor-technician is far ahead of those who can interpret the productive world he has made for us... what does he have for the aged and all those useful years they have ahead of them... for the worker and all those hours of recreation idleness he doesn’t know how to spend... or for the youth who doesn’t know the adventure of hard work or of the satisfying rewards of dedication to a craft or a profession?

Tomorrow holds rich promise for films that merit thousands of prints worthy of the eager millions who would see and learn from their words and images. The men who can create such films and the men who can fashion them into finished products worthy of this audience are the men whom tomorrow needs most!

Editorial Preview of Features in Your Next Business Screen:

Out of this largest of Production Review issues and into another number to follow: the Editors of BUSINESS SCREEN have a rich hedge of features in store for Issue Two, already well along.

These Colorful Stories...

New studio facilities, both large and modest, will be given an exciting editorial preview... from Omaha, through Chicago... to Buffalo! There'll be color, handsome and provocative, in pages on outstanding current films, including Rhapsody of Steel. You'll travel to the South Pole with an intrepid Lockheed camerman and around the world with the Air Transport Service in a new Air Force sponsored film story...

...and These Departments

We continue with Mary Tannaham’s informative “Washington Commentary” and resume Dan Rochford’s wise counsel for management communicators. More details on new technological developments for your personal analysis and a fascinating story of modern business showmanship “on the road” round out this brief preview of Issue Two of BUSINESS SCREEN.
Projecting Progress in the Sizzling 60’s

Bright Promise of a Growing America Is the Theme of a New Wilding Color Film

A growing population, increased industrial productivity and a predicted steady rise in more evenly distributed personal incomes is the message of a current 16mm color film, produced by Wilding, Inc. and now being made available to sales groups, etc. The film’s appropriate title: Projecting Progress in the Sizzling Sixties!

Originally created for Swift & Company, the new sound picture helps to refute the late winter pessimism reflected by the current dip in stock prices and other “indicators.” For America’s future population of 1965 is expected to reach 200 million and, by 1970, to exceed 220 million people. If population were enough, Red China would be the richest land on earth—so the film points out that it’s up to our working force to keep our rising curve of national output moving upward through increased productivity.

Projecting Progress predicts nearly 500 billions of dollars of spendable income by 1970 and those funds, based on recent trends, should bring about a steady upgrading of lower incomes into “the more comfortable brackets.” Spending for both durables and non-durables is developed on that basis: “sales of radio and tv sets to increase 50% ; expenditures for recreation and leisure time activities to rise 70% . . . household goods to increase in volume by 80% and spending for automobiles . . . up 100%.” Spending for food alone is slated to go from its level of some $56 billion in 1950 to a terrific $127 billion in 1970! More people, buying more homes, producing more products, earning and spending more money . . . that’s the challenge of “The Sizzling Sixties!”
A new method of recording visual information, called thermoplastic recording or TPR, is said to combine the processing speed and versatility of magnetic recording and the storage capacity of photography. It was unveiled in January by General Electric scientists.

"Thermoplastic recording can already concentrate 100 times as much information in a given space as can magnetic recording, and has the potential for still greater concentration," according to Dr. Guy Suits, General Electric vice-president and director of research.

"Like photography, TPR possesses the advantage of almost instantaneous recording and will produce pictures either in color or black-and-white, but it does not require the chemical processing needed by photographic film and can be erased and re-used as desired," Suits declared at the demonstration.

Still in a developmental stage, TPR uses electrons to convert information, including visual images, into microscopic wrinkles in a plastic material. In the recording or "writing" phase, an extremely fine electron beam, modulated by the information to be stored, "writes" upon plastic tape. This "writing" consists of a pattern of charges that the electron beam lays down upon the plastic surface.

After the charges have been deposited, the plastic is temporarily softened by heat. This enables electrostatic forces, created by the charges, to deform or wrinkle the molten plastic surface. The plastic is immediately allowed to harden. This freezes the information-bearing wrinkles on the surface, forming the record. This entire process is completed in less than 1 100th of a second.

Reproduction or "reading" of the transparent thermoplastic record is effected by an optical system which makes use of the phenomenon of "diffraction." The pattern of wrinkles recorded on the film diffracts, or scatters, light in a systematic way to reproduce information. This can be done on a screen, as with motion pictures, or on a photoelectric device to generate images, into microscopic wrinkles in a plastic material. In the recording or "writing" phase, an extremely fine electron beam, modulated by the information to be stored, "writes" upon plastic tape. This "writing" consists of a pattern of charges that the electron beam lays down upon the plastic surface.

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<td>Wolff, Raphael G., Studios, Inc</td>
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Connecticut Cities

SWEETMAN PRODUCTIONS

Wheat Hill Road, Bethel, Conn.
Phone: Pioneeer 3-6669

Date of Organization: 1957

Merrill K. Sweetman, Owner-Producer
Louise F. Sweetman, Treasurer
A. Ajay, Art Director

Services: Producers of industrial, sales and service training motion pictures and slidefilms, teaching filmmakers, convention and trade show exhibits. Facilities: Studio with 16mm and 35mm cameras, lights, editing equipment, animation.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: World in a Bottle; in production (Pepsi-Cola Co.); Hot Water and Health, in production (American Gas Assn.).

Slidefilms: Trade show presentations (Vit-Union Corp.).

FACILITIES: Modern studio with lighting equipment, complete editing; complete sound studio with Magnasync equipment.

NEWTON W. SANFORD PRODUCTIONS

1065 Hartford Turnpike, North Haven, Connecticut
Phone: ATwater 8-6617 (New Haven exchange)

Date of Organization: 1947

Newton W. Sanford, Owner, Script Writer
Dorothy C. Sanford, Secretary
Hyt Lemoine, Sound Engineer

Services: Complete production from planning to answer print on motion pictures or slidefilms. Facilities: Photographic studio; complete editing; sound studio with Magnasync equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Underground Raceway (Brown Co.); Leaders in Electric Tools (Stanley Electric Tools Div, the Stanley Works); Navigating Machines; Spherical Roller Bearings (The Torrington Co); Careers with a Future (Culinary Institute).

KEVIN DONOVAN FILMS

208 Treat Road, Glastonbury, Connecticut
Phone: MEdford 3-9331

Date of Organization: 1953

Branch: 15 West 44th St., New York, N.Y.
Phone: YUkon 6-6049. John Bennewitz, in charge.

Kevin Donovan, Owner
Bennewitz, Executive Producer
James Benjamin, Writer
Harold B. Scoogey, Production Manager

Services: Motion pictures and slidefilms; publicity relations, industrial and medical films. Facilities: 16mm and 35mm Mitchellis; 16mm Cine Specials; 16mm Arrilex, Magnasyn equipment; 16mm and 35mm editing equipment including 16mm Movola.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Report on Griseofulvin, English and Spanish versions; Schering Corp. ; Your Invitation to Teach (Glastonbury Board of Education); The C.A.S. Story, two versions; Connecticut Medical Service; Derelict—Anomal Re-Supply, Parts One and Two (Federal Electric Corp.); Testing for Tomorrow (Ohio Edison Co.).

ROLAB STUDIOS

(Rolab Photo-Science Laboratories)

Sandy Hook, Connecticut
Phone: Garden 6-2466

Date of Organization in New York City: 1926; in Connecticut: 1933

Henry Roger, Owner-Director
E. H. Roger, Secretary

Services: Complete and partial productions; assistance to other producers utilizing our facilities: camera and sound; sound stage for rent; specialists in highly technical camera work. Facilities: Modern studio with lighting equipment; 25 cameras, 35mm, 16mm, still 16mm 24mm to 8" x 10"; complete lab for micro-macro-time-lapse; optical benches; biological, medical, physical, chemical research; optical, electrical motion picture engineering; manufacturer of instruments for time-lapse, special cameras, etc.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Partial productions for television (Arco Films); Experiments for research on eye movements (Vanderbilt University), TV pilot feature (New York producer).

Slidefilms: Chisels for Woodworking, 9 subjects; Hammers, Screwdrivers, Nails and Screws, 9 subjects; Hand Tools for Woodworking, 9 subjects (Stanley Tools).

Unifilms, Inc.

Studio: 74 Stage St., Stamford, Conn.
Phone: DAVIS 4-0737

Earle Curtis, Jr., in charge

(See complete listing under New York City)

* this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.

BAY STATE FILM PRODUCTIONS, INC.

45 Springfield St., Agawam (Springfield), Massachusetts

Phones: REPUBLIC 4-3164-5; REPUBLIC 4-6469

Date of Organization: 1943

Branch: 80 Boylston Street, Boston, Mass.
Phone: HANcock 6-8904. David Doyle, Vice-President, in charge; Lowell Wentworth, Account Executive

Morton H. Read, President
David Doyle, Vice-President, Sales
Eugene N. Bunting, Vice-President, Production
Harold O. Stanton, Vice-President, Television
Francis X. LeTendre, Vice-President, Laboratory

Winifred Pettis, Treasurer
Lowell Wentworth, Account Executives
Edward R. Knowlton, Script Director
Harold Pefher, Dir. of Photography
Kenneth Alexander, Chief Sound Engr.

Services: 16mm and 35mm motion pictures in advertising, industrial, educational, scientific, public relations, sales, training, religious, documentaries.

(Listing continues on following page)
NEW ENGLAND STATES:

BAY STATE: CONTINUED

DEKKO FILM PRODUCTIONS, INC.
126 Dartmouth Street, Boston 16, Mass.
Phone: KENmore 6-2511
Date of Organization: 1936
Joseph Rothberg, President
George E. Serries, Sales Manager
Charles Rockwell, Production Manager
Paul Rockwell, Unit Manager
Plynn E. Williams, Creative Director
Margaret E. Smith, Office Manager
Al. E. Petruccelli, Chief Electrician
Elvin Carini, Editor
Marvin Rothberg, Production Assistant

Facilities:
- 16mm and 35mm production and sound slideshows. Complete services available to outside industrial producers.
- 2 complete sound stages, screening rooms, narration, editing rooms with 16mm and 35mm Movasound, animation and art dept.
- 10-position custom mixing console: magnetic and optical recorders, interlock dubs: 2 music libraries.

DEPHOURE STUDIOS, INC.
782 Commonwealth Ave., Boston 15, Mass.
Phone: BEacon 2-5722
Date of Organization: 1935
Date of Incorporation: 1936
Joseph Dephure, President & Treasurer
Milton L. Levy, Vice-President
David F. Dowling, Director, Industrial Sales

Facilities:
- Complete film production, 16mm and 35mm, industrial, documentary, medical, business, public relations and training films: slides, sound slides and TV commercials: TV Kinescoping.
- 16mm printer with fader: 2 music libraries.

See Advertising Pages for Helpful Data

* Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number.

The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.
RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Life and Times of Above Average (Mutual Savings Banks of Connecticut); Pinch and Roll-Up (General Electric Co., Small Aircraft Engine Dept.); Love at a Check (Mass. Bankers Assn.); Inauguration of Governor Foster Furcolo (Herbert Frank Advg.); Reshaping Production (Simmonds Upholstering Co.); SLIDEFILMS: Care of Washing Machines (National Sanitary Supply Assn., Occupational Opportunities and Interiors (Northwestern University). TV COMMERCIALS: for First National Bank of Boston; Connecticut Mutual Savings Banks (Batten, Barton, Durstine & Osborn); Cott Beverages (John C. Dow); Narragansett Beer (Cummings & Walsh); Soapine; Lincoln Syrups (Jerome O'Leary); Simmonds Upholstering Co. (Radin); Kyronite (J. C. Walter); Sylvania Electric Co. (Harold Cabot); Little Yankee Shoes (Campbell, Emery, Haughey & Lutton). Kinescopes for various clients.

NEW ENGLAND: Vermont

CAMPBELL FILMS
Academy Ave., Saxtons River, Vermont
Phone: 3664
Date of Organization: 1947

Acorn Films of New England
168 West 46th St., New York, N.Y.
Phone: JUdson 6-2272
Elliot Butler, in charge of Production
(See complete listing under Boston, Mass.)

Alexander Film Co.
500 Fifth Avenue, New York 25, New York
Phone: LOrange 5-1350
Maxine Cooper, Res. Vice-President
Kenneth Allen Silver, Alexander International
(See complete listing under Colorado)

Allen'dor Productions
60 West 46th Street, New York 36, N.Y.
Phone: Circle 5-0770
Benjamin S. Greenberg, Vice-President
(See complete listing under Los Angeles area)

AMERICAN FILM PRODUCERS
1600 Broadway, New York 19, N.Y.
Phone: Plaza 7-5915
Date of Organization: 1916
Robert Gross, Executive Producer
Lawrence A. Geenes, Executive Producer
Sheldon Abrams, Production Control
Madeline Stolz, Other Manager
SERVICES: Motion pictures, 16mm and 35mm color and black and white; and slidefilms. Specialties: industrials, sales, public relations, television, education, training, medicals, documentary and merchandising. FACILITIES: Complete 16mm and 35mm production equipment; three cutting rooms; screening room; shooting stage; special effects; animation; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Helicopter Rescue at Sea; Radiological Safety in Civilian Nuclear Ships

RECENT PRODUCTIONS AND SPONSORS

METROPOLITAN NEW YORK

15 West 46th Street, New York 36, N.Y.
Phone: JUdson 2-2149
Date of Organization: 1949
Branch: 43 West 61st Street, New York, N.Y.
Tasker G. Lovendes, President
Reese Patterson, Vice-President & Creative Director
Leonard B. Elliott, Account Executive
William V. Adams, Account Executive
Mako Oike, Director of Animation
James DeGregory, Art Director
Dorrell Baker, Art Director
Leon Perer, Director of Photography
Terry Colagrossi, Production Coordinator
SERVICES: Specialists in creation of sound slidefilms, Salesmate presentations, filmographs, limited animated movies, sound-omatics and TV commercials. FACILITIES: Art department, technical animation, cutting, editing and projection rooms; two animation stands: 35mm and 16mm motion picture cameras, still cameras.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS & SALESMATE PRESENTATIONS: Bottling and Packaging Coca-Cola (The Coca-Cola Co.); TC Equals AB (Town & Country Magazine); For People Who Like Beer (Reynolds Metals Co.); The Eyes Buy It (Glenbrook Laboratories Div., Sterling Drug Co.); The Man Who Makes the Sales (Fuehll & Oil Roof Magazine); Bourbon Street Beat

(Listing continues on following page)
METROPOLITAN NEW YORK:

ANIMATIC PRODS., CONT'D.

ANSEL FILM STUDIOS, INC.
45 West 45th Street, New York, N. Y.
Phone: JUdson 2-7771
Date of Organization: 1956
Jerome V. Ansel, President
Ruth Ansel, Vice-President
Brenda Lahy, Art Department
Viktor Sidover, Camera Department
Services: Complete production of educational and sales promotion motion pictures. Facilities: Full production department; 16mm and 35mm animation equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Neurological Actions of Phenothiazine Compounds (Smith, Kline and French Laboratories); Brush Killers (Dow Chemical Co.). THEATRE SPOTS: Pepsi Cola Trailers (Pepsi Cola Co.). TV COMMERCIALS: for Ford Motor Co. J. Walter Thompson Co.; Cutex Lipstick & Nail Polish (Boyle, Dane & Bernbach).

SCUDDER BOYD FILMS, INC.
45 West 45th Street, New York, N. Y.
Phone: JUdson 2-5558
Date of Organization: 1955
Scudder Boyd, President
Charles L. Mathewson, Vice-President Sales
Mal Wittman, Vice-President Animation
Louis J. San Andres, Production Coordinator
Services: Documentary, industrial and television commercial motion pictures; animation for industrials and television commercials; slide films; facilities: Complete shooting and editing, 35mm and 16mm; b&w and color.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Who Owns American Business?; Why Stock Prices Go Up and Down; Care and Feeding of Money; Some Questions and Answers of Investing and 1 other titles.

JOHN BRANSBY PRODUCTIONS, LTD.
1600 Broadway, New York 23, N. Y.
Phone: JUdson 6-2600
Date of Organization: 1936
John Bransby, President & Exec. Producer
John Campbell, Vice-President, Chg. of Production
Lee Stenstrom, Secretary
Michael A. Carlo, Director of Photography
David M. Jacobson, Chief Editor
Services: Production of industrial, travel, sales and training films; 16mm or 35mm, color or black and white. Facilities: Location equipment for photography and sound. Full equipment for industrial and location lighting. Animation photography, complete film editing service.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Project Rice Road (ITT Laboratories, Birmingham, Alabama); Fabulous Florida (Standard Oil Co. of Kentucky); New Man at the Island (Esso Standard). Slide Films: The Paying Guest (Esso Standard through McCann-Erickson).

BRAY STUDIOS, INC.
729 Seventh Avenue, New York 19, N. Y.
Phone: Circle 5-4582
Date of Organization: 1911
J. R. Bray, Chairman of the Board
P. A. Bray, President & General Mgr.
M. Bray, Treasurer
P. Bray, Jr., Secretary & Sales Mgr.
Max Fleischer, Director of Animation
B. D. Hess, Distribution Manager
Services: Production and distribution of health and general educational subjects, industrial; feature films; short subjects. Motion pictures: technical; cartoon animation; television films; foreign language translations. Specialized distribution facilities available to sponsors. Facilities: Studio equipment for all types of motion pictures; slide films in sound and color; animation Department; production crews, animation artists, script writers and library.

These Listed Companies Provided Essential Facts for the Buyer
* The hundreds of companies listed in these pages have voluntarily furnished you, the prospective user of their services, with detailed reference data and key facts regarding their people, facilities and recent experience.

No producing company anywhere in the world has been refused admittance to these listing pages provided they paid the fees you see on the line and met our minimum reference requirement.

We urge you to visit the studios and shops of these listed companies, to view titles of films and other work submitted as references. Meet the principals in person. This large group of listed companies easily includes the best in the business and merits your full support!
CAMPUS FILM PRODUCTIONS, INC.
20 East 46th Street, New York 17, N. Y.
Phone: Murray Hill 2-3745
Date of Organization: 1944
Nat Campus, President
Jules Krater, Executive Producer
Stephen Schmidt, Production Manager
Renee Fluxgold, Distribution Coordinator
Joan Allen, Office Manager.

SERVICES: Motion pictures and slide films for business, government and social agencies; also various film services separately, including translations, sound tracks, editing and finishing service for company photographed films; distribution service. FACILITIES: Complete studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Bring it for Tires (Enjay Co.); Refinery at Work (Esso Standard Oil Co.); The Revolutionary Encore Tire (Atlas Supply Co.); 30 More (Sinclair Refining Co.); Retard that Flame (Benjamin Moore & Co.); More-Profits with Thalidomide (Schering Corp.); Underground Tanks (Preload Co., Inc.); Intestinal Roundworm Infection, Spanish, French, German adaptations (Pfizer International, Inc.); Ten Year Study (Lexington School for the Deaf); Pendellien, Past, Present and Future; Dedication to Research (Bristol Labs); Mechanized Bridge & Building Gangs (Southern Railway System). MOTION SLIDE GRAPHICS: Battling for Business in the Fighting Sixties (U. S. Envelope Co.). SLIDEFILMS: Petroleum Science at Work (Esso Research & Engineering Co.). TV FILMS: Medicine Today, series of 3 Medical Television Unit of New York University-Bellevue Medical Center. TV COMMERCIALS: for Bucron Tires (Esso Standard Oil Co.).

JOHN CAROL PRODUCTIONS, INC.
104 East 40th St., New York, N. Y.
Phone: Murray Hill 7-0996
Date of Incorporation: July, 1959
John H. Rose, Jr., President
Robert VanHouten, Vice-President
Charge of Sales
Frank Pistone, Art Director
Edward Gerace, Production Manager
Katherine Armes, Prod., Coordinator

SERVICES: Wide-screen presentations, slide films, slides, flipcharts. Filmographs, live motion, 16mm and 35mm full color animation, TV spots; complete package programs for industry. FACILITIES: Complete art department, animation studio, editing facilities; creative script writing; highly specialized projection equipment.

RECENT PRODUCTIONS AND SPONSORS
WIDE-SCREEN PRESENTATIONS: New Dimensions (Corning Glass); Styling and Engineering (Plymouth Div.); Golden Value Line of the 60's (General Electric Co.); Threat Operation (McCam-Erickson); Workmanship (Structural Clay Products Institute); untitled productions for Gibson Refrigerators; National Distillers; Kimberly-Clark Corp.; E. I. du Pont de Nemours & Co.; Sabena Belgian World Airlines. SLIDEFILMS: Untitled for Desoto; Four Roses Distillers; B. T. Raliff & Co. FILMOGRAPHY: The First '59, The Potential; Sensi-Temp; Freestly Guard; History of Air Conditioning; Power Shower (General Electric Co.); Solid for '60 (Plymouth).

HU CHAIN ASSOCIATES
15 East 43rd Street, New York 17, N. Y.
Phone: Plaza 5-5240
Date of Organization: 1911
Herbert V. Chain, Owner

SERVICES: Production of industrial films, TV live action and animated commercials. FACILITIES: Equipment for location shooting of 16mm and 35mm motion films.

RECENT PRODUCTIONS AND SPONSORS

COLEMAN PRODUCTIONS
75 West 45th Street, New York 36, N. Y.
Phone: Circle 5-0980
Date of Organization: 1935
Harry L. Coleman, President
John Peterson, Director of Photography
William Moeller, Editor
J. Brown, Sound
Millard Lampell, Scripts
Robert Evans, Sales Coordinator

SERVICES: Complete production of 16mm and 35mm motion pictures from script to final print for industry, medical, travel and television use. FACILITIES: Small studio available with lights, props, cameras, sound equipment, cutting rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The World We Want (New York Herald Tribune Youth Forum); Friendship Flight; H.R.H. Prince Shinbanok Visits the U. S.; The Four Bitter Years; Emblems of America (U. S. Information Agency); Burma (Howitt & Robinsons Co.); TV COMMERCIALS: for Goodyear; Westinghouse; Merck, Sharpe & Dohme; General Foods; Hygrade Meat Products; Cheerios; Vitalis; Bexel Vitamins; Procter & Gamble; Eastman Chemical Corp.; Oradix; Griffin Shoe Polish.

CRAVEN FILM CORPORATION
333 East 56th Street, New York 22, N. Y.
Phone: Murray Hill 8-1585
Date of Organization: 1950
Thomas Craven, President
Harvey C. McClintock, Vice-President
Charles Adams, Vice-President
Marvin Barouch, Comptroller
D. William Robinson, Production Manager
Morton S. Epstein, Supervising Editor

SERVICES: Motion pictures for government, industry, religion, and education; live-action and animated TV commercials; live programs for meetings and conventions; filmed series shows for television. FACILITIES: Air conditioned sound stage with complete auxiliary facilities; camera, sound, lighting and animation equipment; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The World We Want (New York Herald Tribune Youth Forum); Friendship Flight; H.R.H. Prince Shinbanok Visits the U. S.; The Four Bitter Years; Emblems of America (U. S. Information Agency); Burma (Howitt & Robinsons Co.); TV COMMERCIALS: for Goodyear; Westinghouse; Merck, Sharpe & Dohme; General Foods; Hygrade Meat Products; Cheerios; Vitalis; Bexel Vitamins; Procter & Gamble; Eastman Chemical Corp.; Oradix; Griffin Shoe Polish.

CULHANE FILM STUDIOS, INC.
207 East 37th Street, New York, N. Y.
Phone: MU 2-5070
Date of Organization: February, 1959
Shamus Culhane, Executive Producer
Nox Lempert, Director-Producer
Gil Meyer, Sales Manager
Win Hoskins, Animation Supervisor

SERVICES: Films for television and industry, public relations, education, medical and scientific. Commercials and programs for television, in b&w and color. FACILITIES: Complete creative staff for production of live action and animation; art department, music and effects department; animation cameras and stands.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Showdown at Ucler Gulch (Curtis Publishing Co.); Arthritis; Better Defeats; Palco (National Foundation). THEATRICAL FILMS: Around the World in 80 Days. motion titles (Mike Todd). TV FILMS: Hema the Magnificent, series (Bell Telephone Laboratories). TV COMMERCIALS: Western Electric; Vicks; Capital Airlines; U. S. Army; Hood Orange Juice; Ajax; openings and closings for Alcoa Theatre, Playhouse 90.

D.P.M. PRODUCTIONS, INC.
62 West 45th Street, New York 36, N. Y.
Phone: Murray Hill 2-0040
Date of Organization: 1946
Maurice T. Green, Pres. & Exec. Producer
Ronald T. Green, Vice-Pres., in chg. of Prod.

SERVICES: Industrial, public relations, transportation, travel, nature studies, wildlife conservation, outdoor life, boating, golf, fishing.

[LISTING CONTINUES ON FOLLOWING PAGE]
METROPOLITAN NEW YORK:

D.P.M. PRODUCTIONS: CONT'D.

ing, hunting, sales promotion and horticultural motion pictures; TV shorts and commercials; color shots. FACILITIES: Production affiliations for location shooting in New York, Los Angeles, Switzerland, South Africa and Malaya; worldwide coverage.

RECENT PRODUCTIONS AND SPONSORS

MOtion Pictures: A Key to Better Soil Management (American Agricultural Chemical Co.); Highlights of Scandinavia (Swedish American Line); Caravette Trailer (Air France); Telephine in Holland, in production (Associated Publishers of Holland). TV Programs: The Carling Clubhouse, series of 13 (Carling Conservation Club).

GENE DEITCH ASSOCIATES, INC.

13 West 61st Street, New York, N. Y.
Phone: Circle 7-1970
Date of Organization: August, 1958
Gene Deitch, President
Al Konzel, Creative Director
George Dryfous, Director of Sales
SERVICES: Animation pictures, slidefilms, TV commercials, industrial and theatrical films. Creative storyboard service. FACILITIES: Production, editing.

RECENT PRODUCTIONS AND AGENCIES


DEMBY PRODUCTIONS, INC.

1 West 58th Street, Hotel Plaza, New York 19, N. Y.
Phone: Plaza 2-2905
Date of Organization: 1954
Emmanuel H. Demby, President
Betty Jeffries, Vice-President
Alexander Marshack, Supervisor, Scientific Film Unit
Rowena Pearl, Director, Client Relations
SERVICES: Production of theatrical, TV and public relations motion pictures, special division for scientific film research and production. Associated with Motivation Research Reports for production of training films and testing storyboards reactions via proven psychological techniques. FACILITIES: Writing, research and production staff, closed circuit system covering some 3,000 families for testing films on TV sets. Space, eophysical film libraries.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Cavalcade of Music (Shearer Products); The World Is Space (confidential sponsor); How to Be a Cowboy (syndicated). Slidefilms: Philanthropy (Milton Hand Ward & Co.); Pay-TV (Selectivism, Inc.)

DYNAMIC FILMS, INC.

Executive Offices: 405 Park Avenue, New York 22, N. Y.
Studies: 112 West 89th St., New York 21, N. Y.
Phone: Plaza 1-7447
Division: Medical Dynamics, Inc.
Sol S. Feurman, President
Date of Organization: 1946
Nathan Zucker, President
Lester S. Becker, Vice-President
Gerald Carras, General Manager
Mina Brownstone, Director of Promotion and Public Relations
Donald Finamore, Editorial Supervisor
James Townsend, Director, Technical Services
Vic Brown, Studio Manager
Eileen Humeston, Programming Director
SERVICES: Producers and distributors of all audio-visual materials including films, filmstrips, sound slidefilms, tape and cassettes, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, foreign language versions, foreign film production, etc. FACILITIES: Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Untitled public relations film with new W 
Win, S. Merrell Co.; Auto-U.S.A.; 1959 Victory Circle (Perfect Circle Corp.); Race Against the Records (Pure Oil Co.); Day of Living (Metropolitan Life Insurance Co.); Preparation for the Longer Years (The Mutual Benefit Life Insurance Co.); The Atom and The Navy (U. S. Navy); Your Lucky Border (Free Press Div., G. K. Hall); Speak Up For (Turn), Inc.; Depression in General Practice, Science Laboratory; The Golden Door (American Immigration Conference).

KEVIN DONOVAN FILMS

15 West 44th Street, New York, N. Y.
Phone: YUkon 6-6049
John Bennewitz, in charge
(See complete listing under Connecticut)

EAST COAST PRODUCTIONS, INC.

15 West 45th St., New York, N. Y.
Phone: Circle 6-2416
Date of Organization: 1947
Date of Incorporation: 1953
Joseph Josephson, President
Blanche Josephson, Vice-President
David Zimmerman, 2nd Vice-President
Jean Green, Secretary
Bill Nemeth, Optical Photography
Mitchell L. Petrywko, Cinematographer
Jesse Sandler, Writer-Director
Larry Bell, Animation
SERVICES: Production, editorial and technical services for industrial, educational, theatrical and TV; film services for video taping; public relations films and commercials for domestic and foreign use; re-editing of feature film shorts. TV programs and spots; optical art; special effects; animation services and music recording and mixing; studio and location photography. FACILITIES: 35mm and 16mm Artex cameras with blues, boom and mike 16mm Magnasync tape recorders; dollies, props, lights, ColorTran; Eyemo camera; insert studio for table top product shots and demonstrations; three fully equipped conditioned editing rooms.

ELEKTRA FILM STUDIOS, INC.

33 West 46th Street, New York 36, N. Y.
Phone: Judson 2-3806
Date of Organization: 1956
Abie Liss, President
Bob Yung, Vice-President, Charge of Industrial
Sam Mageloff, Business Manager, Charge of TV Commercials
SERVICES: Complete motion picture and slide film production; live action and animation for TV, theatre, industry and business. FACILITIES: Script, camera, animation, design, sound, music, editing, slidefilms, studios.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Once Upon a Smile (Jantzen, Inc.); Me (Fawcett Publications); Color Analysis with Miss Clairell (Clairell, Inc.);
Slidefilms: An Apple a Day (Rockaday Associates); Driving with Champions (Champion Spark Plug Co.); New Monsters (Socoyo-Mobil Oil Co.); Science & Mrs. America (American Viscom Co.); Behind the Scenes at Indianapolis 1956 (Monroe Auto Equipment Co.); The Role of the Steward (Morr, Sharp & Doheir); More Than Honey (W. S. Merrell Co.); Speak Up (Turn), Inc.; Depression in General Practice, Science Laboratory; The Golden Door (American Immigration Conference).

* This symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review Issue.

BUSINESS SCREEN MAGAZINE
FARRELL AND GAGE FILMS, INC.
213 East 38th Street, New York 16, N. Y.
Phone: Murray Hill 3-8565
Date of Organization: 1954
Matt Farrell, President & General Manager
C. Lillian Farrell, Secretary
William McAlees, Vice-President & Director of Photography
Joseph Faro, Production Manager
Carlos Orta, Film Editor
SERVICES: Production and distribution of sound motion pictures and sound slidefilms for business and industry.
FACILITIES: Complete 16mm and 35mm motion picture and slide facilities, including sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS

RAY FAVATA PRODUCTIONS, INC.
165 West 46th Street, New York 36, N. Y.
Phone: JUdson 2-5860
Date of Organization: August, 1950
Ray Favata, President
Carl Reiter, Associate
SERVICES: Animation and live action for TV commercials, sales promotion and entertainment.
FACILITIES: Creative and design staff of six animators and assistants; camera facilities; Oxboxer equipment; ink and paint facilities.

RECENT PRODUCTIONS AND SPONSORS
TV FILMS: Kid Gloves (Goulding-Elliott-Graham); Willie Woe, pilot film (sponsor unidentified); TV COMMERCIALS: for Millbrook (Nabisco); Best & Harry (Piels Beer); Pennsylvania (N.A.I.A.).

(Film New Company; formed August, 1959)

FILM ENTERPRISES, INC.
222 East 46th Street, New York 17, N. Y.
Phone: MU 2-3972
Date of Incorporation: July, 1959
James R. Haukly, President
F. William Bryant, Jr., Secretary-Treasurer
Charles H. Hawkins, Jr., Production Coordinator
Rosemary B. Huy, Executive Secretary
SERVICES: 16mm and 35mm motion pictures for business and industry; slide and stripfilms: script services; audio-visual production management and coordination. FACILITIES: Administrative offices; preview screening; complete editorial department fully equipped.

RECENT PRODUCTIONS AND SPONSORS

(Film continues on following page)

CHARLES ELMS PRODUCTIONS, INC.
5 East 40th Street, New York 16, N. Y.
Phone: Murray Hill 6-8677
163 Highland Ave., No. Tarrytown, N. Y.
Phone: MEdford 1-3563
Date of Incorporation: 1952
Charles D. Elms, President
Charles D. Elms, Jr., Vice-President
Ruth M. Elms, Secretary-Treasurer
SERVICES: Research and production of 16mm, 35mm and 70mm "Widescope" motion pictures; slide motion; sound slidefilms; slide presentations; training manuals and charts for sales promotion, sales training and education.
FACILITIES: Studio and technical laboratory, mobile camera, sound and lighting equipment. "Widescope" camera.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Mid Year—American; Low That Job, Edition VI; Let's Call a Spade a Spade; Motion Pictures: The Right and Wrung Way.

WALTER ENGEL PRODUCTIONS, INC.
20 West 47th Street, New York 36, N. Y.
Phone: JUdson 2-3170
Date of Organization: 1937
Walter Engel, President
William C. Hodapp, Creative Director and Script Supervisor
Joseph T. Williams, Exec. Head of Camera and Editing Dept.
Bob Levengood, Production Assistant
Lorraine Knight, Production Coordinator and Casting Supervisor
SERVICES: Industrial, documentary, educational, sales training and TV commercials, motion picture productions; limited and full animation, 16mm and 35mm. FACILITIES: Complete studio facilities. Location film and sound unit. Animation and editing departments. Single and double sound recording. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Right and Wrong Way to Conduct an Interview (Standard Brands, Inc.); SLIDEFILMS: Character Pets (Sun Crest Beverages); 1962 sales training film (National Nut Granule). TV COMMERCIALS: for Betty Crocker Cake Mix (General Mills); SP/1 No. 1 Society of Plastics Committee; Lucky Strike (American Tobacco Co.). Quality Bakers of America.

Estudos Moro S. A.
Master Films Distributors, Inc.
509 Madison Ave., New York, N. Y.
Phone: JUdson Hill 8-8227
George Caputo, Manager
(See complete listing in Int'l Section.)
Principal studios are located in Spain.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Theory of Batteries (U. S. Naval Postgraduate School); Control of Postoperative Wound Infections (Squibb); Enchanting Japan (Swift); More Meat—Better Meat (Mathieson); Mosquito War (Bergen County).

GIFFORD-KIM PRODUCTIONS, INC.
165 West 46th St., New York 36, N. Y.
Phone: Judson 2-1591
Date of Organization: May, 1938
Lewis L. B. Gifford, Jr., President
Paul W. Kim, Vice-President
Julia M. Whalen, Production Manager

Services: Specialists in animated films, also live-action; ideas for films, scripts and story-boards prior to production; animation stand; art department; cutting rooms; 16mm magnetic and optical interlock screening facilities; color printing department; post production department; machine shop; mobile units.

WILLIAM J. GANZ COMPANY, INC.
A Division of I.V.C.
421 West 54th St., New York 19, N. Y.
Phone: Plaza 7-2125

Date of Organization: 1930
Gerald Auerbach, Executive Producer
Hampus Morner, Director, International Film
Diana Paul, Assistant Producer
Stuart Grant, Senior Editor
Jaroslav Monstowsky, Creative Director

Services: Motion picture production (live animation) for theatre, television, public relations and industry. Facilities: Production facilities include editing, sound, two stages, recording, projection theatre.

RECENT PRODUCTIONS AND SPONSORS
TV FILMS: This Week in Medicine, weekly series (Ciba Pharmaceutical Co.); 2 productions (NBC TV); 2 productions (ABC TV); 1 production (CBS TV).

GOFFMAN-KIM PRODUCTIONS, INC.
11 East 44th Street, New York 17, N. Y.
Phone: Murray Hill 2-4450

Date of Incorporation: 1954
Seymour Zweibel, President, Executive Producer, Director
Susan Wayne, Vice-President, Producer, Director
Lillian Klass, Secretary

Services: Sound slideshows.

William P. Gottlieb Company
202 East 44th Street, New York 17, N. Y.
Phone: OXford 7-9965

Date of Organization: 1939
William P. Gottlieb, President
Walter E. Schlipf, General Manager
John G. Finkelman, Production Manager
Paul Hodge, Art Director
Arnold Foxman, Business Manager

Services: Creation and production of sound slideshows and filmstrips. Specialists in educational and institutional work; sales promotion, personnel training, business-sponsored filmstrips for school distribution. Counsel on all phases of audio-visual presentations. Writings and production of illustrated booklets. Facilities: Research and scriptwriting; art department; photo studio; recording and production facilities.

RECENT PRODUCTIONS AND SPONSORS
SLIDESHARKS: Home Sweet Home, Forence (Metropolitan Life Insurance Co.); Knowledge Is Our Product; Spanish for Elementary Schools (McGraw-Hill Book Co.); Stories to Security (American Nurses Assn.); The Formation of Ferromagnetic Domains (Bell Telephone Laboratories); Some Place Like Home (National Federation of Temple Sisterhoods); The Story of Henderson (Textile Workers Union of America); The Hand That's Always There; Your Most Valuable Asset (George J. Gero Co.); Dollars for Security (Institute of Life Insurance); Teaching Arithmetic Today for Tomorrow's World (Webster Publishing Co.); A Study of the Decision-Making Process (Folding Paper Box Assn.).

GRAY-OREILLY STUDIOS
480 Lexington Avenue, New York, N. Y.
Phone: YUkon 6-4070

Date of Organization: November, 1952
John F. O'Reilly, Vice-President
James E. Gray, Vice-President
George Livermore, Studio Manager

Services: Production of television commercials for business and industry. Facilities: Two stages, animation department, complete sound, editing, set building.

RECENT PRODUCTIONS AND AGENCIES
TV COMMERCIALS: for Amoco (Joseph Katz); Birdseye; Minute Rice; Jello; Lipton Tea; Soups; Bakers Coconut; GE Mixers, Cutters, Skillets, etc.; Remington Shavers; White Owl; Robert Burns Cigars (Young & Rubicam); Clorox; Dreyf; Falstaff Beer; General Mills (Dancer-Fitzgerald-Sample); Rem; Omega Oil (Gumbinner); Cities Service Gasoline (Ellington & Co.); Seabrook Farms Foods (Smith-Greenland); Reader's Digest (Walter Thompson); Utica Club Beer (Cohen & Alshire); Greenmint Mouth Wash (S. S. & B. Adv.).

BEN GREENE FILM PRODUCTIONS
318 West 51st St., New York 19, N. Y.
Phone: Plaza 7-3858

Date of Organization: 1930
Ben Greene, Owner

Services: Consulting producer, prime contractor with top-line personnel on contract; creative films from idea to finished productions. Facilities: Studios, editorial, equipment on rental.

RECENT PRODUCTIONS AND SPONSORS
TV PRODUCTIONS: Design for Victory; Tips on Typing; Know Your Typewriter (Underwood Corp.); The Winner (Sandstrand Ads.); Machine-Underwood Corp.); Fix and How to Fight It (Walter Kidde & Co., Inc.).

Halas & Batchelor Cartoon Films, Ltd.
300 Madison Avenue, New York 17, New York.
Phone: OXford 7-0550

See complete listing in International Section.
PAUL HANCE PRODUCTIONS, INC.

1776 Broadway, New York 19, N. Y.
Phone: Circle 5-2424
Date of Organization: 1939
Ray Moriarty, President
Henry Langsam, Treasurer
Nynsh Keyes, Secretary
Phillip Melito, Sales Director

Services: Research, writing and all photographic phases of motion picture production by permanent technical staff. Facilities: full-size cameras, sound and lighting equipment for all types of field photography. Still photo studio, art department and 16mm and 35mm animation facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Title Reports; Daily-Zen Reports; Precision Command Guidance (Bell Telephone Laboratories); Training Film (Radio Engineering Laboratories); Snuka (General Foods Corp.); Days-Store Reports (American Machine & Foundry).

The Jam Handy Organization, Inc.

1775 Broadway, New York 19, New York
Phone: Hudson 2-4000
Herman Goez, in charge

Complete office facilities and projection room with service staff for Eastern clients.

(See complete listing under Detroit area.)

HARTLEY PRODUCTIONS, INC.

330 East 48th Street, New York 17, N. Y.
Phone: Eldorado 5-7762
Date of Organization: 1910
Irving Hartley, President
Elsa Hartley, Secretary-Treasurer
Jean Brooks, Vice-President, in charge of Distribution

Services: Specialty is writing and producing sponsored public service films for television and distribution to TV stations throughout the United States and Alaska through Hartley Film Distributors, Inc. Facilities: Studio A, street level, drive-in loading dock; Studio B, permanent kitchen set; Equipment with 16mm Mitchell camera, 16mm Mitchell bimp, 16mm & 35mm Arriflex cameras, Fearless dollies, Mole Richardson boom with perambulator, 6-channel mixing console with full equalization, 17-inch & 1 1/2" magnetic recording and dubbing, Rangefinder and Fairchild sync pins, 16mm and 35mm optical recording, 16mm and 35mm interlock projection. Complete lighting equipment. Two completely equipped editing rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Cast Off for Family Fun (Bever-Manning Co.); Toys That Teach (Monsanto Chemical Co.); Fantastic (Moway Chemical Co.); Tea Day USA (Tea Council of America); The Fabric Story (Waverly Div.); Fabric Study (Aeroplane Mfg. Co.);

HARVEST FILMS

90 Riverside Drive, New York, N. Y.
Phone: Triangle 4-1140
Date of Organization: 1950
Leo Trachtenberg, President

Alfred Socolow, Assistant to President
Bernard Egert, Art Director

Services: Production of motion pictures and filmstrips for industry, government, educational and social service organizations. Facilities: Complete production and creative facilities; cameras, sound equipment, art department, music library, animation and editorial facilities, sound stages, storage.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: For All the Children (Herald Tribune Fresh Air Fund); Dr. Carter Takes a Drive (New York State Department of Health); Miracle (New York Life Insurance Co.); It's Up to You (National Society for the Prevention of Blindness); The World of Helen Keller (American Foundation for Overseas Blind).

MAVERLAND FILM PRODUCTIONS

101 West 76th Street, New York 23, N. Y.
Phone: TR 4-1300
Date of Organization: May, 1956
Laszlo Haverland, Owner, Producer-Director
Arpad Makay, Director of Photography
Paul Meistrich, Senior Writer, Asst. Director
Bertalan Bednar, Art Director

Services: 16mm and 35mm industrial, educational, sales promotional, research and television programs; script to screen film productions. Facilities: Arriflex cameras, lights, magnetic and optical recorders, three-channel re-recorder, animation stand, music library, narration and dubbing facilities.

HUNN, FRITZ & HENKIN PRODUCTIONS, INC.

261 East 49th Street, New York, N. Y.
Phone: Plaza 2-1940
Date of Organization: March, 1958
Howard Henkin, President
Ronald Fritz, Vice-Pres., Creative Dir.
Dan Hunn, Vice-Pres., Dir. of Animation
Larry Puck, Executive Producer
Frank Nikielski, Manager, Animation Dept.
Len Appleson, Chief Editor
Marie Schetter, Manager, IP Dept.
Tom Page, Casting Director

Services: 16mm and 35mm industrial features, commercials, entertainment features, television programs, color and b&w; specializing in animation and live action. Facilities: Animation staff of 25 people; Oxberry stand, complete animation staff and studio, editing, recording, music, scripts, storyboards and screening room.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Wonderful Age of Electricity (New Jersey Power & Light Co.); Downtown (Arco Mfg. Co.); TV Commercials: for Quaker Oats (Lynn Baker Agency); General Electric (Maxon, Inc.);

INSTITUTE OF VISUAL COMMUNICATION, INC.

10 East 49th Street, New York 17, N. Y.
Phone: Eldorado 5-1443
Date of Organization: 1919
William J. Ganz, President
Herbert R. Dietz, Executive Producer
Vincent J. Capuzzi, Distribution Manager
Jane Page, Comptroller

Services: Producers and distributors of all audio-visual communication forms, including motion pictures, filmstrips, slidefilms. Complete film production from script to screen for public relations, industrial, sales, training, educational films. Complete nation-wide and foreign distribution of films. Facilities: Creative staff, studio equipment, editing facilities fully equipped for film and tape.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Gifts: Gay Reef (Calvert Distillers Co.); My Kind of Story (American Red Cross); SLIDEFILMS: Lord Calvert; Quality Story (Calvert Distillers Co.); A Useful Look Ahead, revised (Nation's Business); SALES MEETINGS: Calvert 1959 Christmas Meeting (Calvert Distillers Co.).

VICTOR KAYFETZ PRODUCTIONS, INC.

1750 Broadway, New York 19, N. Y.
Studio: 415 West 55th St., New York 19, N. Y.
Phone: Circle 5-4830
Date of Organization: 1947

Victor Kayfetz, President, Exec. Producer
Seymour Posner, Assistant to the Producer
Abel Blashko, Animation Director
Leo Levko, Mech. Production Supervisor
Sylvia Gerson, Golden Screen TV Plan
Bertal Carlson, Engineer & Equipment Designer
Irene Siegel, Production Assistant
Donald Armstrong, Production Assistant
Celeste Iannazzo, Production Assistant

Services: Motion picture production, combining live cinema photography, animation, FACU-
KEY PRODUCTIONS: CONT'D.

William M. Kahn, Vice-President
James E. Patrik, Secretary
Benjamin W. McNeiland, Jr., Director

SALES & PROMOTION:

SERVICES: Specializing producers of motion pictures and slideshows for commercial organizations, either as business presentations or as public service features.

RECENT PRODUCTIONS AND SPONSORS

SLIDEHtems: Your Newspaper Team (The National Newspaper Promotion Assn.), Filmstrips (Henry Capital Affairs' series; 1959-1960; titled: Heritage of Success). Rest in the Modern Age; The Story of Success and Power Project; Southeast Asia—Overview of a Strategic Area; Southeast Asia—Focus on Indonesia and Malaysia; Inflation and the Standard of Living. Sponsors include newspapers in 16 states and Canada, among which are: New York Journal American; Cleveland Press; Toronto Star; Hartford Courant; Shreveport Journal.

KLAEGER FILM PRODUCTIONS, INC.

1600 Broadway, New York 19, N. Y.

Date of Incorporation: June, 1957

Robert H. Klager, President
John J. Fenton, Vice-President
Peter F. DeCaro, Treasurer
George Ottino, Animation Dept. Manager

SERVICES: Permanent staff in all phases of motion picture production: treatment, script, casting, camera, scenic design; producers on staff for pre-production planning and consultation prior to actual production. FACILITIES: Photographic studio on premises, cutting and editorial rooms; animation studios.

RECENT PRODUCTIONS AND SPONSORS

SLIDEHems: Pennies Changes Her Mind (National Board of Fire Underwriters); Don't Squander Good Dollars with a Future (E. du Pont de Nemours & Co.); Assured Auto-Freeze (National Carbon); F-622 (Dow Chemical Co.); Greyhound Sales Presentation (Greyhound Corp.); General Electric Presentation (General Electric Co.); Untitled (National Distillers through Lennen & Newell). TV COMMERCIALS: for Saran Wrap; Dow—
gard; Sportsman Cigarettes; Pontiac; Thermettes; General Motors Institutional; Scotchgard; Cadillac (MacManus, John & Adams); Nash; Weber (Geyer, Money, Marden & Ballard); E. I. duPont products (Batten, Barton, Durstine & Osborn); Niagara Starch; Vel; Ad; Linen Shirts; Stokely—Van Camp; Lustre Creme; Wildberry; Meridiant Carriage; Newt LLCigarettes; Reynolds Wrap (Lennen & Newell). TV COMMERCIALS: for Ipana; General Electric products; Heinz; Maxon Agency; Greyhound Bus; Van Heusen; Lionel Trains; Ideal Toys; Lif; Westinghouse products; Hassenfeld Toys; Bemus; Good Housekeeping; RCA; Grey Advg. Agency; Ajex; U. S. Savings Bonds; Koechling; Pak; Columbia Stereo-Phone; Atlas Batteries; Westinghouse; E. F. Goodrich; Vaseline Hair Tonic (McCann-Erickson Inc.); Prestone; Nescafe; Packin; Vend; Seloom; Eveready; Balantine; Camels; Vaseline; Winston (William Esty Co.); Domedil (Tatham-Laird); Vicks; Morse International; Burgerbits;
ROBERT LAWRENCE PRODUCTIONS, INC.  
21 West 66th Street, New York, N. Y.  
Phone: JUdon 2-5477  
Date of Organization: 1955  
Arthur J. Lodge, Pres., President  

grove advertisement and sound studio facilities available on lease.  

TED LOWRY: CONTINUED  

Arthur J. Lodge, Jr., President  

SERVICES: Motion pictures for public relations, education; film documentaries: TV newsfilm.  

FACILITIES: Offices, cutting rooms, library, cameras.  

RECENT PRODUCTIONS AND SPONSORS  

JAMES LOVE PRODUCTIONS, INC.  
115 West 45th Street, New York 36, N. Y.  
Phone: JUdon 2-4633  
Date of Organization: 1952  
James A. Love, President  
A. M. Love, Secretary  
James Willie, Production Super.  
William D. Henry, Editing Super.  

SERVICES: Production of motion pictures and slidefilms; location and studio photography; animation, scripts, editing, film consulting; TV commercials, industrial and public relations films. FACILITIES: Complete other than studio; mobile location equipment.  

RECENT PRODUCTIONS AND SPONSORS  
Motion Pictures: Blueprint for a Sale (Univ. C.I.T.); Your Neighbors (Bell Telephone of Penna.); Making Our Electric Co.; Gene Crandell; When Friends Drop In; Swampsheird Is Saved (U. S. Brewers Foundation); Happy Morning (Scott Seed Co.); Westinghouse Research (Westinghouse); Hero Next Door (C.A.P.); SLIDEFLIPS: Blueprint for a Sale (Univ. C.I.T.).  

TED LOWRY: CONTINUED  

Osbrey animation stand and sound studio facilities available on lease.  

RECENT PRODUCTIONS AND SPONSORS  
Motion Pictures: Pip to Market (Fordel Films—American Cyanamid Co.); Niagara (John Bronsby Prods.—New York Power Authority); Cultured Wood (MGM Industrial Division—Kroehler Furniture); Making Better (Eastern Film—Gerber Baby Food Co.); SLIDEFLIPS: Cultured Wood (MGM Industrial Division—Kroehler Furniture).  

LUX-BRILL PRODUCTIONS, INC.  
319-21 East 43rd Street, New York 17, N. Y.  
Phone: ORegon 9-6529  
Date of Organization: 1956  
Richard S. Dubelman, Client Liaison, Production Supervisor  
Herbert D. Brown, Editorial Department  
Edward Walsh, Studio Manager  

SERVICES: Production of live and animated motion pictures and slidefilms from idea to stage to screen stage. Editing and re-editing company films; integration of motion pictures and live television; all types of rear projection photography. FACILITIES: Animation department; fully equipped studio for live shooting; location equipment; editing and screening room; creative and technical staff; recording studio.  

RECENT PRODUCTIONS AND SPONSORS  
Motion Pictures: Attention Toy Dealers (Rome Industries); The Weekend Air Force Reserve (U. S. Air Force); Toni Doll (American Character Doll Co.); Go Bowling (American Machine & Foundry); Christmas presentation (Schenley Industries); Fall Sales (L. W. Harper Co.); TV FILMS: Francesca (Foster Parent's Plan); TV COMMERCIALS: for Crisco, Ivory, Dush (Procter & Gamble); New York Stock Exchange: Colgate-Palmolive; Narragansett Brewing Co.; Sterling Drug Co.; American Cyanamid; The Needle Co.; Esso, Atlas, Unifl. (Esso Standard Oil Co.); Chase-Brough-Ponds; Bridgeport Brass Co.; Tangie Lipstick; Oakite; American Can Co.; Remington-Rand: Peter Pan; Nationwide Insurance Co.; Vick Chemical Co.; Folgers Coffee; Golden Books (Golden Book Encyclopedia); The Burgess Co.; Sunshine Crackers; Coca Marsh, Yum Berry (Taylor Reed).
**M P O PRODUCTIONS, INC.**

15 East 53rd Street, New York 22, N. Y.

Phone: Murray Hill 8-7360

Date of Organization: 1947

Branch Offices: 4024 Radford Avenue, North Hollywood, Calif.; Phone: Poplar 9-2326; Me Dellar, Executive Producer; James Chapin, Account Service.

Judd L. Pollock, President

Marvin Rothenberg, Vice-President

Arnold Kaiser, Secretary & Treasurer

Michael Hirschfeld, ASC, Vice-President

Gerald Kerpel, Vice-President, Supervisor of Editing Dept.

Sanford Greenberg, Assistant Treasurer & Controller

Zolt Vidor, ASC, Director of Photography

Victor Sadow, Producer

Joseph Moncure March, Scenario Editor and Producer

Ira Marvin, Joe Kohn, Murray Lerner, Lloyd Ritter, Mickey Schwarz, Charles Dubin, James Bland, Charles Wasserman, Producers

William L. Sussman and Philip Frank, Morton Dubin, Production Coordinators

Paul Mertoff, Director of Scene Design

Al Mothel, Tony Brooke, Joe Brun, ASC, Cinematographers

George Marvin, Mike Wyler, Joe Nash, Norman Gewirtz, Dan Erisken, Assistant Directors

Lawrence E. Madison, Producer

**MARATHON TV NEWSREEL, INC.**

10 East 49th Street, New York 17, N. Y.

Phone: Murray Hill 8-6073

Date of Incorporation: 1948


Konstantin Kaiser, Pres. & Exec. Producer

Kenneth Baldwin, Vice-President & Supervisor of Production

Charles Van Bergen, Director of Newsreel Operations

J. Hauck, Director of Administration

Cindy Karp, Distribution & Traffic Manager

Services: Public information films, worldwide news service, company newsreels, television events coverage for industry: film editing, commercials, stock shots, etc. Facilities: Complete 16mm and 35mm production and editing facilities. Correspondent cameramen in all countries of the world and throughout the United States. Foreign offices in London, Paris, Berlin, and Rome.

**RECENT PRODUCTIONS AND SPONSORS**

Motion Pictures: The Give and Take (Volkswagen G.m.b.H.); New Ski Thrills (Volkswagen of America, Inc.); Minute Man Progress Reports: Really Riding on Air (Cur-tiss-Wright Corp.); Oral Polio Vaccine (American Cyanamid Co.); Declomyin (Lederle Labs Div., American Cyanamid Co.).
both audio-visual and print media accounts.  

**RECENT PRODUCTIONS AND SPONSORS**  

**Motion Pictures:**  
- **STANLEY NEAL PRODUCTIONS, INC.**  
  475 Fifth Avenue, New York, N. Y.  
  Telephone: MURray Hill 3-3900  
  Date of Organization: 1948  
  Donald J. Lane, President  
  Services: Motion picture production, TV commercials, TV programs, TV and print media accounts.  
  **RECENT PRODUCTIONS AND AGENCIES**  
  Motion Pictures: New Man on the Land (Massey-Ferguson); Power of Power Words: Weekend in America (Sanforized Div., Chett Peabody Co.); World History, series of 6 (American Book Co.).  
  **TED NEMETH STUDIOS**  
  729 Eighth Avenue, New York, N. Y.  
  Telephone: Circle 5-5147  
  Date of Organization: 1935  
  Theodore J. Nemeth, Producer; Director Mary Ellen Bate, Associate Producer  
  Services: Motion picture production, TV commercials, TV programs, TV and commercial distribution, print advertising, TV and commercial facilities.  
  **PATHESCOPE COMPANY OF AMERICA, INC.**  
  71 Weyman Ave., New Rochelle, N. Y.  
  Telephone: BElvedere 5-0800  
  Date of Organization: 1914  
  Ruth H. Lamm, Secretary  
  John K. Ball, Account Executive  
  Vera Falconer, Audio-Visual Director  
  Charles H. Wolfe, Distribution Mgr.  
  Services: Patheoscope has affiliated its industrial film, TV commercial production and studio facilities with Audio Productions of 630 Ninth Avenue, New York City, and will continue to operate these divisions with Audio Productions. Facilities: Patheoscope will continue its educational division under the Patheoscope name. It will operate exclusively for the production and distribution of educational films and filmstrips for schools and colleges.  

**10TH ANNUAL PRODUCTION REVIEW**

son (N. W. Ayer & Son, Inc.); Continental Banking Co. (Ted Bates & Co., Inc.); American Tobacco Co.; United Fruit Co.; Goodrich Tire Co.; New York Telephone Co. (Batten, Barton, Durstine & Osborn, Inc.); Good N Plenty Cigarettes (American Tobacco Co.); Schick & Co.; Benton & Bowles, Inc. ; Mac Gregor (Leo Burnett Co., Inc.); AT & T, Yellow Pages (Cunningham & Walsh); Liggert & Myers; McKesson & Robbins; General Mills (Dancer-Fitzgerald-Sample, Inc.); Briscoe-Myers (Doherty, Clifford, Steers & Shenfeld, Inc.); Sun Oil Co.; Reynolds Tobacco Co.; Union Carbide & Carbon Co.; Esty & Co.; Aces Wrap; East Ohio Gas Co.; Consolidated Gas Co.; Calgon Bouquet (Ketcham, Macaulay & Grace, Inc.); Lever Bros.; RCA Victor (Kenyon & Eckhardt, Inc.); Nabisco; Westinghouse; Flit (McCann-Erickson, Inc.); Romet-Houk, Lewin & Saylor, Inc.; State Line Potato Chips; The Randall Co.; H-O Farina; Lipton Tea; Sullivan, Stauffer, Cowell & Bayles, Inc.; Fels Bees; Drackett Co.; General Foods; American Airlines; Chef Boy-ar-Dee; General Electric; Johnson & Johnson; Bufferin (Young & Rubicam, Inc.); Colden (J. Walter Thompson Co.); General Foods (McKim Adv.); Shell Oil Co.; American Broadcasting Co.; California Texas Oil Corp.

PETR森TSON PRODUCTIONS LIMITED

Room 903, 245 West 55th St., New York 19, N. Y.
Phone: PL 7-9537
John R. Heaney, Manager
(See complete listing under Toronto)

R. A. PHELAN PRODUCTIONS

550 Fifth Avenue, New York 36, N. Y.
Phone: Circle 6-1626
Date of Organization: 1954
R. A. Pheban, President
Anthony Brook, Vice-President
H. C. Miller, Secretary-Treasurer
Victor Peters, Production Manager
SERVICES: Producers of theatrical features and travel films; informational films for TV, Facilites: Complete creative and editorial facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Gift of Kings (Union Carbide Corp.); Contact! (American Airlines); Executive Stories! (Carnegie, Inc.); Sparkling Across Africa (Champion Sparkplug Co.); TV COMMERCIALS: for Ideal Toy Co.; Hasbro Toys; Gimbels.

DAVID PIEL, INC.

300 Central Park West, New York 24, N. Y.
Phone: TRafalgur 3-6820
Date of Organization: 1956
Affiliate Company: General Templetion Organization, 1551 Penobscot Bldg., Detroit, Michigan
David Piel, President
Heidi Piel, Vice-President
Jerome Turkel, Secretary and Res. Mgr.
Karel Wiest, Prod. Mgr. (Detroit)
Sidney Kupfershmid, Assoc. Art Dir.
SERVICES: Motion pictures, sound slidefilms, and TV commercial use. Facilities: Complete facilities for the production of animated and live action production.

PROJECT-O-FEX, INC.

535 Fifth Avenue, New York 17, N. Y.
Phone: MURray Hill 7-1881
Date of Organization: 1957
Paul F. Adler, President
SERVICES: Animation; rear screen projection, superimpositions of "live" over moving sequences; filmstrip presentations; use of Project-O-Fex equipment for live TV spots and sales meetings. FACILITIES: Audition room and production facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Parade (Parade Magazine); Physicians and Pharmacist (Drug Topics); Slidefilms: Teamwork Pays (National Wholesale Drug Assn.); Convention, insert (National Electrical Mfrs. Assn.).
Q. E. D. PRODUCTIONS, INC.
45 West 55th Street, New York 36, N. Y.
Phone: JUdson 2-4291
Date of Organization: 1933
Robert Barton, Executive Producer, Director
John McMullan, Director
Harold Ross, Script Supervisor
Services: Producers and creators of industrial, educational, public relations and television motion pictures and TV commercials.
Facilities: Fully staffed and equipped with 16mm and 35mm cameras. Complete sound stage: 16mm and 35mm magnetic recording equipment, set construction, camera car and complete location unit, cameras, lighting, sound.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The '59 Showcase (Sun Oil Co.);
High in the Clouds (Avianca Airlines).

RAMPART ASSOCIATES, INC.
509 Fifth Avenue, New York 17, N. Y.
Phone: YUKon 6-4150
Date of Incorporation: 1959
Branch Offices: 10 Beecherstreet, Boston, Massachusetts.
Phone: Stadium 2-5738; Arnold Lawrence, Executive Prod.
11 North Pearl Street, Albany, New York.
Phone: 3-3891. Philip Irakov, Executive Producer.
Bergmillergrasse 8, Vienna 89, Austria.

Ross Barton, President
Ronald Kohn, Vice-President
Russell Julien, Account Executive
Richard Udell, Secretary
Burt Rosen, Production Manager
Services: Production of industrial, public relations and travel films for theatrical and non-theatrical use; television commercials; color and b&w; live or with animation in 35mm or 16mm; sound slidefilm presentations.
Facilities: Creative and technical staff; 35mm and 16mm production affiliates in U. S. and overseas; cameras, sound, lighting equipment; studios as required and screening room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The '59 Showcase (Sun Oil Co.);
High in the Clouds (Avianca Airlines).

LOUIS de ROCHEMONT ASSOCIATES
380 Madison Avenue, New York 17, N. Y.
Phone: OXford 7-0350
Date of Organization: 1948
Louis de Rochemont, Executive Producer
P. E. Denen, Vice-President, Producer
Laith Wolf, Vice-Pres. & Producer
Martin J. Maloney, Vice-Pres. in Charge of Operations
Louis de Rochemont, III, Vice-Pres. and Associate Producer
William Terry, Production Manager
Services: Production of industrial, educational, theatrical and television motion pictures; distribution of theatrical features, short subjects and 16mm films. Facilities: 16 and 35mm motion picture equipment, lighting equipment; cutting rooms. Completely staffed and producers in all wide-screen processes—Cinemiracle, Cinerama and Todd-AO. Animation and television commercials with Halas & Batchelor Cartoon Films Ltd., London.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Summer Incident (U. S. Navy);
Embezzled Heaven (UFA-Germany).
THEATRICALS: Man on a String (Columbia Pictures);

H. D. ROSE & COMPANY, INC.
234 East 47th Street, New York 17, N. Y.
Phone: Plaza 1-3055
Date of Organization: 1942
Hubert D. Rose, President
Charles E. Behmery, Vice-Pres., Chief Production
William F. Koch, Vice-Pres. & Creative Director
Richard G. Barnes, Vice-Pres., for Sales
Services: Sound slidefilms and slides, training programs, sales promotion materials. Facilities: Writing and editorial staff, complete art and photography studios.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: Direct Selling; Bridging the Gap;
Add-a-Photo Insurance; Mutual of New York;
The 'H' Plan (Sonoco-Mobil Oil Co.);
It's Your Party (Lever Bros.);
Adventures in Slidefilm (DuKane Corp.);
LA ROSSMORE PRODUCTIONS
50 East 52nd Street, New York 17, N. Y.
Phone: MURray Hill 2-3225
Date of Organization: May, 1950
Anne Keller, President
Gustave Hesse, Vice-President
Services: Producers of motion pictures, slidefilms, slides, filmstrips, tape recordings, merchandising presentations. Complete creative, promotional and merchandising services including artwork, writing, etc. Specialists in producing "Salesmate" programs. Facilities: Artwork, scriptwriting department, motion picture production equipment.

SARRA, INC.
200 East 56th Street, New York 22, N. Y.
Phone: MUrray Hill 8-0885
16 East Ontario Street, Chicago 11, Illinois.
Phone: WHitehall 1-5151
Date of Organization: 1937
(At New York Studios)
Valentino Sarra, President
Morris Behrend, General Manager
John Henderson III, Sales Manager
Rex Cox, Creative Director
Robert Kennedy, Director
Stanley Johnson, Director
George Altman, Chief Editor
David Fletcher, Art Director
Services: Photographic illustration; motion pictures; TV commercials and slidefilms. Complete details on services, facilities and recent productions in Chicago area listing.

SEMINAR FILMS, INC.
180 Lexington Avenue, New York 17, N. Y.
Phone: YUKon 6-8330
Date of Organization: 1952
R. K. Daker, President
C. W. Freeburn, Vice-President
D. Joseph, Secretary
J. H. Barwick, Sales Manager
Services: Consultant designers and producers. Facilities: Fully staffed with specially trained field researchers, program designers, script, manual writers and film specialists.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Advertise and Sell Smilagor;
Selling the Franchise (B. F. Goodrich Co.);
Selling Life Insurance Needs (Robyn Notes Publishing Co.);
The Pricing Policy (E. I. du Pont de Nemours & Co.);
How To Do Rescue Breathing (YMCA Aquatic Comm.).

LAWRENCE F. SHERMAN & ASSOCIATES
650 Ninth Avenue, New York 36, N. Y.
Phone: HUDson 2-2988
Date of Organization: 1947
Lawrence F. Sherman, President
Services: Research, writing, photography, editing, recording, and distribution; coordinating production; consultation and film advisor services. Facilities: Complete 16mm and 35mm production and editorial facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Cooperative production work for Westinghouse Electric Corp.; Sonoco-Mobil Oil Co.; Union Carbide Plastic Co.; American Cyanamid; Consolidated Edison; N. W. Ayer & Son.
METROPOLITAN NEW YORK:

FLETCHER SMITH STUDIOS, INC.
319 East 44th Street, New York 17, N. Y.
Phone: Murray Hill 5-9010
Date of Organization: 1933
Branch Office: 1000 South Federal, Ft. Lauderdale, Fla. Phone: JA 2-6774.
Fletcher Smith, President
Arthur Jack Davis, Vice-President
Peter Calderon, Secretary-Treasurer, Art Director


RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Woody Woodbury, distributor show. Employee Capsule (Westhouse):
Classified films, series 1 (U.S. Air Force); The Picture That Won in a Walk (United Fund); TV Programs: Woody Woodbury, pilot film (Westhouse).

★ SOUND MASTERS, INC.
165 West 46th Street, New York 36, N. Y.
Phone: Plaza 7-6600
Date of Organization: 1937
W. French Githens, Chairman
Frances Carter Ward, Jr., President
John H. Tobin, Vice-President
Stella K. Beiderman, Treasurer
Marian L. Price, Secretary
Robert Rosen, Chief, Recording Dept.
Dick Richards, Editorial Dept.

Services: Production of motion pictures for theatrical and industrial use; sales, public relations and training films; TV subjects and spots; slidefilms; dubbing, recording and re-recording services; sale and lease of repeater projectors with Sound Masters’ “Lift-Off” magazine. Facilities: Sound stage fully equipped with 35mm and 16mm cameras; complete lighting equipment; sound recording facilities and dolly, high speed slow motion cameras and sound equipment for location use. Two recording studios fully equipped with 35mm and 16mm optical tracks, 35mm, 16mm and ¾” magnetic recording. Projection facilities for 35mm and 16mm interlock. Four fully equipped cutting rooms with Moviolas and sound readers for film and tape available to all producers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: And So We Went to Africa (David A. Lowry); Tennis for Beginners (U.S. Lawn Tennis Assn.); Common Golf Courses; Walker Cup Matches (U.S. Golf Assn.); The Model 59 Shotguns; The Winchester Model 100 Automatic Rifle (Olin Mathison Chemical Corp.); The Tracks That Travel by (Atlantic Corp.); Medical Officer Armed Ship; Principles of First Aid; Emergency Treatment (U.S. Navy); For Men Mostly (U.S. Rubber Co.); America’s Ski Frontiers (David A. Phillips, Associates); 7th International Canada Cup Matches (International Golf Assn.); Shawman Shooter, Spanish version (E. K. Squibb & Co.); 4 films

SOUND MASTERS: CONT’D.

SIDNEY J. STIBER PRODUCTIONS, INC.
729 Seventh Avenue, New York 19, N. Y.
Phone: JUdson 2-4326
Date of Organization: June, 1954
Sidney J. Stiber, President
Charlotte R. Stiber, Vice-President
Michael Mayer, Secretary
E. W. Parrish, Jr., Production Manager
D. T. Parsons, Jr., Editorial Supervision
H. Seiden, Chief, Camera Department
G. Zilboorg, Unit Manager

Services: Motion pictures for television, industry, public relations and government; all phases of production from script through release; laboratory supervision of release printing and distribution. Facilities: Will move into new building at 134 East 28th St., N.Y.C. approx. April, 1969, including sound stage, cutting rooms, projection facilities and offices; eventual videotape production. 

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: North To The Orient (Pan American World Airways); Power Unlimited (U. S. Rubber Co.); River of Oil (Texaco); —Cunningham & Walsh; Boeing’s Better Than Ever; Boeing’s Greatest Moment (AMF Pinsonettes, Inc., American Machine & Foundry Co.); Africa Surfage (Gaynor & Ducas, Advy.); Honeymoon; Evolve Motors; Winter —Adventures In The Past; Friendship Lines; Of the World and Vice President Nixon Visits the United Kingdom; Charlie Russell’s Friends (U. S. Information Agency). Slide-Films: Sales Reorganization Program (U.S. Rubber Co.); TV Commercials: for U.S. Royal Tires; U.S. Army (Dancy-Fitzgerald-Sample); Arvida Realty; Kirin Beer (Fletcher Richards, Calkins & Holden, Advy.).

Real Facts for Sponsors —evidence of suppliers’ good faith
★ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight/sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

★ HENRY STRAUSS & CO., INC.
31 West 53rd St., New York 19, N. Y.
Phone: Plaza 7-6651
Date of Organization: 1951
Henry Strauss, Executive Producer
Walter Raff, Vice-President
Robert Wilmot, Vice-President
Jerry Alden, Story Editor
Marvin Dreyer, Production Supervisor
William Hagens, Training Coordinator
John von Arnold, Media Development

Services: Internal and external communications, including: sales training; sales promotion; public, community, customer and industrial relations; employee attitude development; supervisory and staff training, through the medium of programmed motion pictures (excluding TV commercials); slidefilms, cartoon, printed and recorded material, training courses and guides; other coordinated audio-visual tools. Facilities: All necessary for research, planning, programming and the creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Anatomy of a Salesman; Circle of Paradise; Something New Under the Sun; Roses for Routine (Pan American World Airways); Some Call It Luck (Frigidaire Div., General Motors Corp.); The Third Eye; Problem Studies (American Tel. & Tel. Co.); Course for Action (Goodyear Corp.); More Than Words (self-sponsored for syndication). Slide-Films: New Message for a New Market (Johnson & Johnson); Under the Hot Hat (Engineering News Record); Yours for the Doing; Setting the Course; The Case of the Vanishing Customer; The Long, Short and Tall; What’s the Good Word (Frigidaire Div., General Motors Corp.).

★ STURGIS-GRAHAM PRODUCTIONS, INC.
322 East 44th Street, New York 17, N. Y.
Phone: Murray Hill 9-4993
Date of Organization: 1948
Warren Sturgis, President, Exec. Producer
Benedict Magness, Vice-Pres., Gen. Manager
Sidney Milstein, Vice-Pres., in Charge
A. E. Snowdon, Secretary-Treasurer
Richard A. Kent, Spec. Ass’t, to Pres.
Anthony Delmar, Art Director

Services: Medical, technical, educational and industrial films & filmstrips; animation of all types; scripts and storyboards; TV commercials, foreign language adaptations, Facilities: Live-action and animation cameras, including 16mm and 35mm Oxberry; complete facilities for 16mm and 16mm production; script-writing staff; full art studio; sound stage, recording studio; sets, editing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Centennial Session, American Dental Association; W. Frohlich & Co. for Johnson & Johnson; Hypoglycemic Reaction with Malnutrition (Columbia Presbyterian Medical Center); Early Diagnosis and Medical Management of Uterine Cervical Sides (Pharmaceutical Laboratories); The Hidden Ten (Warner-Chilcott Laboratories); Rereat, The Physician (Mallinckrodt Chemical Laboratory); Methylic Adrenal Steroids (Squibb); Partner Show for Popular Hypertension (Winthrop Laboratories).
BILLY STURM STUDIOS, INC.
49 West 15th Street, New York 36, N. Y.
Phone: JUdson 6-1509

Date of Organization: 1936
Robert J. Hassard, Chairman of the Board
William A. Sturm, President, Special Project Supervisor

Services: Film production including live action, animation, stop motion, special effects; "Anikins" (animation stop motion puppets), TV commercials, educational, training, industrial films, etc. Facilities: Live action, stop motion and puppet stages; animation stands; two completely equipped editing departments, etc.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Through the Stranger's Eyes (Savings Banks Assn. of Mass.). TV Commercials: for Nabisco; Blatz Beer (Kendall). Facilities: Complete creative and production facilities.

SUN DIAL FILMS, INC.
241 East 53rd Street, New York 22, N. Y.
Phone: MURray 6-2016

Date of Organization: 1941
Samuel A. Dutlow, President-Treasurer
M. W. Dutlow, Secretary
A. D. Woolf, Vice-President

Services: Production of motion pictures and slides for public relations, business and industry, television. Facilities: 35mm and 16mm production facilities, including animation, high speed photography, microscopic and time-lapse photography.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Take a Can of Salmon (Canned Salmon Institute); The Penalty (Robert Schalkenbach Foundation); Symphony of the Santas (Grace Line); Outdoor Fish Cookery (U. S. Fish & Wildlife Service); Basic Techniques for Home Landscaping (American Assn. of Nurserymen).

These Exclusive Review Reports Are A Copyrighted Business Screen Feature
**METROPOLITAN NEW YORK:**

**TIESLER PRODUCTIONS: CONT'D.**

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Progress in Industrial Rubber; Second Version (Quaker-Thermoid); More Fertility Per Bag (American Cyanamid).

**TOMLIN FILM PRODUCTIONS, INC.**
480 Lexington Ave., New York 17, N. Y. Phone: Yukon 6-5900

- Date of Organization: 1939
- Date of Incorporation: 1946
- Frederick A. Tomlin, President
- Carl A. Tomlin, Vice-President
- Mary D. Tomlin, Secretary-Treasurer
- Harry L. Flynn, Sales Manager
- David Keith Hardy, Associate Producer

**Services:** Production of sales promotion, institutional, and industrial motion pictures, sound slide films, wide-screen slides and films, regular filmstrips and slides, slide motion pictures. Special emphasis on color control.

**Facilities:** Photographic studio, art department, editing and dark rooms; Oxberry animation stand with Oxberry 16mm and 35mm camera; 16mm and 35mm motion picture cameras; still photographic and projection equipment; 360 camera; panoramic strip camera.

**RECENT PRODUCTIONS AND SPONSORS**

- **Motion Pictures:** A Mile High—A World Wide
- **Slidefilms:** For See Yourself (Time, Inc.)
- **Services:** Advertising & Promotion presentation (Tide-Water Oil Co.); Promises Firms (U. S. Rubber Co.); Filmmakers and Slides: The Oil Deflection Story (Gulf Oil Co.); First 25 Years (Seagram Distillers Co.); Project 90 (U. S. Rubber Co.); Chef Boy-Ar-Dee advertising (Young & Rubicam, Inc.); Wide-Screen Presentations: See for Yourself (Time, Inc.); Seagram is Climbing (Seagram Distillers Co.); Dealer presentation (The Simons Co.).

This listing, received too late for alphabetical placement, is shown below.

**MARJO PRODUCTIONS**

118-66 Metropolitan Ave., Kew Gardens, New York

- Phone: VI 5-0191
- Date of Organization: 1959
- Martin Hornein, President, Producer-Director
- Joan Ressel, Vice-President, Writer-Director
- Alvin C. Munk, Secretary, Creative-TV Director
- Susie C. Munk, Treasurer, Editorial Chief

**Services:** Full writing and production services for 16mm and 35mm industrial, editorial, documentary motion pictures; TV commercials and series. Facilities: All rented and sub-contracted.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Chicken (New York University); Tour Maine; Tour Florida (G. H. Enterprises); Growing Need (Filtron Co., Inc.); New Life Beginning (Selkin Associates).

**TRANSFILM-CARAVEL INCORPORATED**

Executive Offices: 35 West 45th Street, New York 36, N. Y.

- Phone: Judson 2-1400
- Studies: 20 West End Avenue, New York 23, N. Y.
- Phone: Circle 7-1107

- Dates of Organization: Transfilm, 1921
- William Miessegaes, President
- Michael A. Palma, Exec. Vice-President
- David J. Fincus, Junior Vice-President
- Lee Ray Wardell, Secretary-Treasurer
- Calhoun C. McKean, Vice-Pres., Film Production
- Joseph F. Kilmarin, Vice-Pres., Business Program Services & Sales Manager
- William Barnham, Vice-President
- Bud Lane, Vice-President
- Jack Biren, Vice-President
- Andrew L. Gold, Director of Govt. Services
- Gordon Crowe, Dir. of Business Program Services
- Chris Herfel, Executive Producer
- Mel London, Executive Producer
- John Ercule, Director of Photography
- Lawrence J. Kreeger, Supervising Editor
- Albert Boyars, Public Relations Director

Affiliate: Transfilm-Welde Animation
20 West End Avenue, New York 23, N. Y.

- Phone: Circle 7-1107
- Robert S. Bean, Executive Producer
- Fred Levinson, Executive Producer
- Joseph C. Bepsttwoto, Producer-Director
- Jack S. Semple, Production Manager
- William Hudson, Director

**Services:** Create and execute complete communications programs for business and industry; motion pictures; training programs; sales and stockholder meetings; product presentations; closed circuit TV; sound slide-films; visualizations; dramatizations, etc. TV commercials from script to film. Facilities: Two sound stages and insert stage—the largest 100' X 75'—animation and art department; three animation camera stands; optical printer; complete editing facilities; prop and scenic departments plus fully equipped powered tool work shop; scene docks; permanent kitchen; still photography studio and laboratory; permanent cycorama, 35mm and 35mm RCA and Reeves sound channels; Mole-Richardson sound boom; two Fearless dollies with 100-tool capacity in main stage—100,000 watts in largest stage including arc; 50,000 sq. ft. of production space in mid-Manhattan.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Miracle at Machine (Merc-Richardson & Scott Corp.; America's Cup Race, 1958) (Thomas J. Lipton, Inc.); Why Your Company Invests in Newspaper Advertising (Bar of Advy., ANPA); Light—As You Like It (Superior Electric Co.); The Big Change in World Markets (The First National City Bank of New York and Fortune Films); The Day That Soviet Lead Her Savior to Bristol (Mojus Co.); The Effects of Roll & Pitch on Gun Train & Gun Elevation Rates; ABC Weapons Defense Archive; Radiological Decontamination of Buildings and Areas (Bar of Advertising, Navy Dept.); ASTRA-Armed Services Technical Information Agency (Bar of Aeronautics, Navy Dept.); ASTRA-Armed Services Technical Information Agency (Bar of Aeronautics, U. S. Air Force); Making Money Out of Air (Lamborn Com.; Slidefilms & Sales, markets) (This Week Magazine); The Bob Gates Story (Home Life Insurance Co.); Year End Meeting (Colgate-Palmolive Co.); Putting Your Advertising on the Right Track with Outdoor Advertising (Coca-Cola Export Co.); Tale of a Tag (E. I. du Pont de Nemours & Co.); Through Art, Education & Assoc.: The Movement of Thought (General Electric Co.); TV Commercials: for RCA Whirlpool; Ford; Alcoa; U. S. Steel; Ballantine Beer & Ale; Dutch Masters Cigars; General Electric Co.; Goodrich Tires; Griffin Shoe Polish; Gulf Oil; Amoco; Hallmark Cards; New York Telephone Co.; Transmark; Reeves Sound Boom; Spot & Span; Mercury; Sun Oil; U. S. Savings Bonds; Brome Quinine; RCA; Nationwide Insurance; Sanka Coffee; TEK Brushes; Mazda Oil; Pepsodent Toothpaste; Volkswagen; Kinney Shoes; Carlings Ale; M&M Candy; Anacin; Helena Rubinstein; Playtex; Betty Crocker; O'lly-Mathieson; Alka-Seltzer; Old A-Day Vitamins; Van Hensel's Shirts; Planters Peanuts; Viceroy; Aero Shave; Scripto; Rambler; Mariel Cornelia and others.

**UNIFILMS, INC.**

6 East 46th Street, New York 17, N. Y.

Phone: Yukon 6-5729

- Date of Organization: 1951
- Branch Office and Studio: 74 Stage Street, Stamford, Conn. Phone: DAVIS 4-0737
- Earle Curtis, Jr. in charge.

- Charles E. Gallagher, President
- John Reed King, Vice-President, Executive Producer
- Robert W. Stringer, Vice-President, Senior Director
- David Lowinger, Asst. Treasurer
- Richard F. Maury, Senior Writer
- Newton Arrutis, Senior Engineer
- Stanley Panesoff, Chief, Editorial Services
- Mako Oike, Art Director
- Earle Curtis, Jr., Studio Manager

**Services:** Motion picture and slidefilm production, planning, script, distribution control, library services. Incentive programs and staff audio-visual services to management. Facilities: Staff, studio, theatre, editing rooms, art department, vault, location equipment and vehicles; complete sound department.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** 1960 All-Star Festival (MCA-Ford); Advertising Story (Shop-O-Thon, Inc.); The Year Ahead (Hans Brinker, Inc.); The New Life for Pro's (Yale & Towne Mfg. Co.); SILEDFILMS: Furniture Designers (Nara); The Squeeze Is On (The Walworth Co.); TV Commercials: for Northeast Airlines; Religious Overseas Aid; Sandran; Conquistador; Channel Master; Robert Meat.

**United Film & Recording Studios, Inc.**

17 East 45th Street, New York 17, N. Y.

Herbert Rosen, Eastern Representative

(See complete listing under Chicago area)

**UPA Pictures, Inc.**

60 East 56th St., New York 22, N. Y.

Phone: Plaza 8-1105

- Jack H. Silverman, Vice-President

(See complete listing under Los Angeles area)
UNITED STATES PRODUCTIONS, INC.
5 East 57th Street, New York 22, N. Y.
Phone: Plaza 1-1710
Date of Organization: June, 1946
Francis C. Thayer, President
Thomas H. Wolf, Vice-President
Richard G. Blair, Vice-President, Sales
Rene Bras, Secretary-Treasurer
Irving Fajans, Supervising Film Editor
Lockwood Rush, Production Manager

SERVICES: Production of theatrical, television and industrial motion pictures, sound slideslides, filmslides and TV commercials.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Inside Test City, U.S.A.
(Francis C. Thayer, President) Key to Merchandising (Gravure Technical Assn.); Brewing Better Business (Standard Brands, Inc.); Fortune at Work (Fortune Magazine); Report on Steroid Therapy (Scheering Corp.); Poon-Deo's Christmas (McCall's Magazine); Physical Examination of the Newborn; Principles of Respiratory Mechanics—Gas Exchange (National Foundation).

TV COMMERCIALS: for Plymouth (N.W. Batteries); Chevrolet (Campbell-Ewald); RCA Whirlpool; RCA TV Sets; Mercury

RCA Whirlpool. RCA TV Sets; Mercury

KEVIN RAPRAIG PRODUCTIONS, INC.
2301 Dime Building, Detroit 26, Michigan.
Phone: Woodward 2-6966
Frank Stephan, Vice-President, 3143 Ponce de Leon Blvd., Coral Gables, Florida.

Date of Organization: 1950

Branch Offices: 116 East 36th Street, New York 16, N. Y.
Phone: Oregon 9-6030

Date of Organization: 1950

Tokyo Radio-TV Studios, Chuo-ku, Tokyo, Japan, Kizo Nagashima, in charge.

Arthur Rankin, Jr., President
Wendell Deland, Vice-President
Peter Turquem, Sales Manager
Cheryl McNee, Sr., Account Executive
Larry Roemer, In-Chg., Production
Tony Peters, Creative Director
Curtis Irons, Art Director
Mack Rosenbloom, Director of Photography

SERVICES: Motion pictures for television and industry; slideslides, TV graphics, television and all audio-visual media.

VAN RAAP PRODUCTIONS, INC.

(Videocraft Productions; Arthur Rankin, Jr. Associates, Inc.)

* * *

VISION ASSOCIATES, INC.
680 Fifth Avenue, New York, N. Y.
Phone: Circle 5-3611

Date of Organization: December, 1959

Lee R. Bobker, President
Seymour J. Weissman, Vice-President
Irving L. Oshman, Vice-President
Helen R. Krist, Vice-President

SERVICES: Production of movies for pictures, theatrical and television programs. Facilities: Offices, screening and editing rooms and all necessary facilities for production of film, tape, theatrical and all audio-visual media.

10TH ANNUAL PRODUCTION REVIEW
WILLARD PICTURES, INC.
45 West 45th Street, New York 36, N. Y.
Phone: Juddson 2-0430
Studio: Editorial, cutting, projection, recording, animation; 550 Fifth Avenue, New York, N. Y.
Date of Organization: 1932

John M. Squiers, Jr., President
S. A. Shevrin, Vice-President
S. H. Childs, Treasurer
Richard T. Kennedy, Dir. Script Dept.

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Delta Orimoon (Creede Petroleum Corp.); Nason House Party (Lederle Laboratories Div., American Cyanamid Corp.); Geigy, U.S.A. (Geigy Chemical Co.); Beyond the Horizon; Voyage to French Oceana (Mrs. Sidney Legendre—Stanford Univ.).

Films: Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording equipment; pioneers in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

WINK FILMS CORP.
250 West 57th Street, New York, N. Y.
Phone: Circle 6-7360
Date of Organization: 1930
Leslie Wink, Owner

SERVICES: Complete sports library of stock shots. Producers of industrial films, sports shorts for theatrical release. FACILITIES: All production and editing facilities.

WONDSEL, CARLISLE & DUNPHY, INC.
1600 Broadway, New York 19, N. Y.
Phone: Circle 7-1600
Date of Organization: 1957
Harold E. Wondsel, President
Robert W. Carlisle, Vice-President in charge of Production
Thomas Dunphy, Vice-President in charge of TV Activities

SERVICES: Complete facilities and staff personnel for the production of all types of motion pictures including theatrical, industrial, documentary and television. FACILITIES: Our own large air-conditioned studio, ¾" and 35mm tape recording, complete camera, lighting and all other photographic equipment. Editing and film storage facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Last Clear Chance (Union Pacific Railroad); Multiple Packaging; Random Presentation (Continental Can Co.); A Page Out of Esquire (Esquire Magazine); The Happy History of Henry Hoochcraft (Dow Chemical Co.); Total Selling (Raybestos); Very Big on Flavor (Borden's).
HOLLAND-WEGMAN PRODUCTIONS

207 Delaware Avenue, Buffalo 2, N. Y.
Phone: MAdison 7-111
Date of Organization: 1932
Edward J. Wegman, Partner
Sheldon C. Hollan, Partner
James E. Allen, Production Manager
Paul G. Eng, Director of Photography
Andrew MacGowan, Jr., Senior Writer-Director
Norman Tobol, TV Creative Director
Zeb M. Pike, Writer-Director
John E. Barmos, A. Film Reviewer
Floyd G. Strazin, Laboratory Manager
James G. Linnam, Chief Sound Engineer
Paul B. Davis, Account Executive

SERVICES: Producers of motion pictures and sound slidefilms from original research and concept to distribution. Permanent staff of 23 skilled creative motion picture people to plan, write and produce sales promotion, public relations, industrial, fund-raising, medical and scientific films. Producers of commercials and syndicated programs for television, including storyboards, scripts, animation and jingles. Planning and production of national sales meetings and programs. Facilities: 50' x 70' x 80' sound stage; 2 smaller studios for sound recording and insert shooting; 2 recording and mixing rooms; 6 editing rooms with Moviolas; 2 interlock screening rooms; 45-seat theatre; 16mm and 35mm blimped Mitchell and Arriflex cameras; Fearless Pancam dollies, equipped with central heads; multi-channel magnetic film recording and mixing equipment; optical film recorders; 2 1/4" Ampex recorders; M-R mike boom with Telefunken microphone; art and animation facilities, including 16mm and 35mm Acme animation stand; 3 film music libraries; laboratory for processing negative and reversal, printing and edging.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: American Women... Partners in Research; Chairman's Annual Address; Opening of Bradford Plant (Corning Glass Works); Utilized Microfilm Systems; The Secrets of Miss X (Haloid Xerox, Inc.); Cypress Gardens (Hobart College); Pennsylvania Railroad; Sunoco Oil Co.; The Fourth Seacoast, Chapter V (St. Lawrence Seaway Development Corp.); Edge of Tomorrow (Hobart College); Yarn Making (Lockport Felt Co.); Channel Cats (Scriber Creek Precison Corp.); Charity... Bowl of God (Catholic Charities of Buffalo); Your Fall Share (Rochester Community Chest); Little Boy... Big Horn (Niagara Falls Community Chest); Jet Trainer (Trainer Corp. of America); Photoreceiving Means Business; animation sequence for Eastman Kodak Co. (SILEDFILMS); Make a Friend; How to Sell; Keep 'Em Coming (Cooperative G.I.F. Exchange, Inc.); untitled films for Eli Lilly; Masonite; American Sterilizer (Dynamics of Selling, Inc.); TV FILMS: Jr. Championship Bowling, series (unidentified sponsor); TV COMMERCIALS: for Wildroot Cream Oil, Vam (Batten, Barton, Durstine & Osborn, Inc.); Charlie Weaver for Carlins's Black Label (Lang, Fisher & Stashower); Duz, Froster & Gamble (E. W. Reynolds, Ltd.); Dunlop Tire & Rubber Co.; Keeler Biscuit Co. (Rumrill

* This symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.
MIDDLE-ATLANTIC STATES:

Paris Triennal, in production (Society of the Cincinnati; Men in the Making: The Peabody School; October 6—A Day of Greatness (Univ. of Virginia); Presenting Bucknell Bucknell Univ.).

District of Columbia: Cont’d.

Atlas Film Corporation

714 Warner Building, 501 - 13th Street, N.W., Washington 1, D.C.

See complete listing under Chicago area.

CREATIVE ARTS STUDIO, INC.

812 H Street, N.W., Washington 1, D.C.

Phone: Rlgnol 7-1512

Date of Incorporation: 1942

Milton T. Tinsley, President
George W. Snowdon, Vice-President
Lloyd R. MacEwen, Treasurer
Arthur C. Iddings, Production Director
Francis H. Harding, Asst. Prod. Dir.
Mel M. Emdo, Project Supervisor
W. Wilson Taylor, Project Supervisor
William R. Duffy, Project Supervisor
Frank S. Stewart, Technical Art Dept.
William S. Brownlee, Art & Design Dept.
John J. Poland, Photography Dept.

Services: Motion pictures—commercial, training, educational and informational; TV commercials; slidefms and 8mm slides; charts; art work of all types; scripts; creative exhibits; design; kit materials, etc. Facilities: 35mm and 16mm animation, still photography, titling, research and writing, designing and complete art service.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Overworked Logger (Federal Mediation & Conciliation Service); Profiles in Packaged Homes (Home Mfg. Commercials; slidefilms and slides; charts; art and 16mm animation, still photography, titling, design; kit materials, etc. Facilitiks: 8mm Skrivixs: Motion pictures—commercial, training, educational and informational; TV commercials; slidefms and 8mm slides; charts; art work of all types; scripts; creative exhibits; design; kit materials, etc. Facilities: 35mm and 16mm animation, still photography, titling, research and writing, designing and complete art service.

NORWOOD STUDIOS, INC.

926 New Jersey Avenue, N.W., Washington 1, D.C.

Phone: District 7-2992

Date of Organization: 1951

Philip Martin, Jr., Pres., Exec. Producer
Tom Burrowes, Vice-President, Controller
John J. O’Dowd, Secretary
Vernon B. Coale, Associate Producer
Martin S. Konigsmacher, Associate Producer
Carl Robertson, Associate Producer
Werner Schumann, Associate Producer
Glenn Johnston, Director of Photography
Boyd Wolf, Head, Writing Department
Ray Haney, Director of Music
Carl Fowler, Head, Editorial Department

Services: Production of motion pictures for theatrical, non-theatrical and TV. Facilities: 35 and 16mm Mitchell cameras, lighting and grip equipment and transportation equipment. Editorial and projection facilities. Westrex and RCA sound recording. Sound stages.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Guild of Artist Musicians (Guild of Artist Musicians); Ballots: USA; Dance Jubilee (U. S. Information Agency); Day Ladies Shrine (National Council of Catholic Men); TV Films: Americans at Work, series of 52 films (APL-CIO).

Reid H. Ray Film Industries, Inc.

438 Washington Building, Washington 5, D.C.

Phone: District 7-8729

Frank Havlick, in charge.

(See complete listing under St. Paul, Minn.)

TECHNICAL ANIMATION, INC.

934 Ellsworth Drive, Silver Spring, Md.

Phone: Juniper 8-5634

Date of Incorporation: January, 1950

Robert T. Sorrell, President-Treasurer
Mary-Esther H. Sorrell, Vice-President-Secretary
Robert T. Fenwick, Vice-President
Samuel R. Martin, Asst. Secretary

Services: Producers of complex technical animation for film producers, industry and government. Specializing in missile, nuclear and electronic programs; 16mm and 35mm, color and b&w. Facilities: 16mm and 35mm color and b&w animation stand. Full staff.

TECHNICAL ANIMATION: CONT’D.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Optimun Match (General Electric Co.); Aircraft Lubrication (Sam Orlean & Assoc.—U. S. Navy); TVA Revenue Bonds (Sam Orleans & Assoc.—Tennessee Valley Authority); Standardization, Engineering Planning (U. S. Navy); Big Jobs (National Aeronautics & Space Administration); Discoverer No. 1 (Advance Research Projects Agency); Classified films for Westinghouse Electric Corp., Bendix Aviation Corp., General Electric Corp., U. S. Air Force.

United Film & Recording Studios, Inc.

425—13th St., N.W., Washington, D.C.

Ken Buchanan, Washington Representative

(See complete listing under Chicago area)

Video Crafts, Incorporated

(Videocraft Productions: Arthur Rankin, Jr. Associates)

1270—27th Street, N.W., Washington, D.C.

Barbara Freygang, Representative

(See complete listing under New York City)

WASHINGTON VIDEO PRODUCTIONS, INC.

1637 Wisconsin Ave., N.W., Washington 7, D.C.

Phone: Adams 4-5737

Date of Incorporation: 1948

Branch Offices: CPO Box 710, Tokyo, Japan. Mr. Ian Matsu, 203 Regent Street, London W1, England. Mr. Howard Connell. George F. Johnston, President James G. Lindsay, Manager

Services: 35mm and 16mm color, b&w, silent and sound motion pictures. Facilities: Large stage, complete lighting, grip and camera equipment for 16mm and 35mm production. Cover U. S.; overseas production experience with emphasis on Far East.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Building For Safety (Underwriters Laboratories); Diesels (U. S. Marine Corps); Census Sixty (U. S. Census Bureau); The Allen-Bradley Story (Allen-Bradley Co.); Making Tomorrow (Aerojet-General).

Willard Pictures, Inc.

1536 Connecticut Ave., N.W., Washington, D.C.

John T. Gibson, Representative

(See complete listing under New York City area)

See Advertising Pages for Helpful Data

Producer whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.
MILNER-FENWICK, INC.

3800 Liberty Heights Ave., Baltimore 15, Maryland

Phone: MoHawk 1-2221; Liberty 2-7117
Date of Organization: 1956
Ervin M. Milner, President
Robert T. Fenwick, Vice-President
Holly Wolf, Vice-President, Sales
Gary Hughes, Art Director
Al Walker, Production Manager

SERVICES: Scripts, storyboards, live photography, sound stage, editing rooms, lighting, scoring, sales presentations. FACILITIES: Complete sound stage; 70-acre private movie lot; 16mm and 35mm live photography; 16mm and 35mm animation stand; full-time staff.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Versatile Power Driver (Black & Decker Mfg. Co.); Baltimore, Progress (C.S.A.); Maryland Port Authority; Ocean City Story (Ocean City, Maryland); Martin Security (Martin Aircraft Corp.); Paul Bunyan (Massey-Ferguson Co.); Operation Greengage (Syinai Hospital); Demolition with Controlled Explosives (Burlinbore); Precious Metals (Holter-Teefab, Inc.); Hypothermia (Dr. H. L. Mays and University of Maryland); Jet Silencer Report (Koppers Corp.); The McDonough Story (McDonough School); Inaugural Jet Flight (American Airlines); TV Films: This Is Baltimore; The Colli-Giant Championship Game (Westinghouse Broadcasting Corp.); TV COMMERCIALS: for National Lumber Assn. (VanSant, Dugdale Co.); National Beer (W. B. Dohrer & Co.); Bunker Hill Beef (Brahms-Gerber); Conte Luna (Black & Decker Mfg. Co.); National Lumber Assn. (Emery Adv. Co.); Cloverland Milk (Boszel & Jacobs); Beer ’n Skittles (U.S. Brewers Foundation).}

STARK-FILMS

537 N. Howard Street, Baltimore 1, Md.
Phone: 1-E 9-3301
Date of Organization: 1926
Milton Stark, President
Rose S. Stark, Secretary
Casper Falkenhan, Production Manager
Harold Elkin, Purchasing, Personnel Mgr.

SERVICES: Produce 16mm color, b&w silent and sound films. Sound, silent slideshows. Trained personnel available in Eastern U.S., anywhere in the world. FACILITIES: Small, modern studio; complete camera, production and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Ancestral Names (Maryland Baking Co.); Instrumentation of the Future (Schering Corp.); In the Balance (Baltimore, Producers); To the Edge of Outer Space (Reaction Motor Div., Thiokol Chemical Corp.); New Developments in Joint Seals (Thiokol Chemical Corp.); Sesqui-Centennial Parade (City of Orange, N.J.).

FIORE FILMS

128 Mallory Avenue, Jersey City 1, N. J.
Phone: HEnderSon 2-1474
Date of Organization: 1951
Branch Office: Room 1005, 723 Seventh Ave., New York 19, N. Y.
Phone: Columbus 5-8764; William Kohler, Executive in charge.

SERVICES: Motion pictures, slideshows and audio transcriptions for advertising, public relations, training and television. FACILITIES: 2 sound stages, 35mm BNC Mitchell, 3 Arriflex and Bell & Howell cameras, 1200 ft. 16mm Arri- cons, Cine Specials, dollies, blimps, script prompter, etc.; complete stage and location lighting; art department, animation stand; separate recording studio complete with interlock projection and 16mm magnetic tape, Ampex and Presto tape machines, complete Ampex stereo console and allied recording equipment. Western Electric eight-channel mixer, music library, etc.; complete Kinescope picture and sound facilities including off the air monitor; complete cutting rooms equipped with 16mm and 35mm Moviolas and hot splicers.

New Jersey

Star Informational Films

210 West Front Street, Plainfield, N. J.
Phone: Plainfield 5-3348
Date of Organization: 1955
Arthur Krienke, Owner

SERVICES: Industrial, sales and public relations films from script to screen. FACILITIES: 16mm Mitchell and Cine Special cameras; stop motion, time-lapse equipment; special camera stands; microscopic equipment; tape and synchronous recorders; title and special effect stands; cutting rooms, lighting equipment, special effects and model shop.

New Hampshire

Jerry Long Productions, Inc.

569 Valley Street, Maplewood, N. J.
Phone: S00th Orange 5-7575
Date of Organization: 1946
Date of Incorporation: 1956
Arthur J. Long, President
Richard W. Lawell, Vice-President
Gaylord Welker, Secretary
Daniel H. Bernbaum, Treasurer
Donald A. Burns, Sales Manager

SERVICES: Complete audio-visual service in 16mm and 35mm motion pictures, filmstrips and slides for business, industry, education and TV. Image building public relations films, sales and training films. Specialization in editorial work to update old productions. FACILITIES: Complete production from script, through release printing. Sound stage, scenic dock, editing rooms, artist's studio; Auricon, Mitchell equipment.

For the Future (Schering Corp.); In the Balance (Baltimore, Producers); To the Edge of Outer Space (Reaction Motor Div., Thiokol Chemical Corp.); New Developments in Joint Seals (Thiokol Chemical Corp.); Sesqui-Centennial Parade (City of Orange, N.J.).

LISTINGS CONTINUE ON FOLLOWING PAGE
Motion Pictures: Woods Across the River (Palisades Interstate Park Commission).

Services: Production and distribution of special purpose and TV films; facilities available for production of motion pictures and TV commercials; tape recordings and tape reproduction.

Recent Productions and Sponsors
Motion Pictures: Without You, tentative title (Welfare Federation of New Jersey); Sonic Boom Story (Conval Div., General Dynamics Corp.); The Corporate Image; 12 additional training films in production for business (self-sponsored for syndication).

Pennsylvania Metropolitan Philadelphia
Close and Patenaude

Phone: LOccust 4-1224

Date of Organization: 1956

E. Burt Close, Partner
Joseph A. Patenaude, Partner
David J. Flood, Director of Films
Robert A. Wood, Art Director
Frank A. Wagner, Creative Director

Production: by Magnascence (C & P Phonoproducts, Inc., Div. of Close and Patenaude); technique, involving use of cut-out figures, props, etc., or by flat art, of sound filmstrips and filmed TV commercials; motion pictures: creative direction of live and filmed meetings and sales presentations; ready-to-use filmstrips for sales training and sales meetings.

Facilities: Photographic studio for production of filmstrips; facilities available for production of motion pictures and TV commercials; tape recordings and tape reproduction.

Recent Productions and Sponsors
Filmstrips: What Every Woman Wants (James Lees & Sons); CCC (Ohio Oil Co.—N. W. Ayer & Son); Right (Philadelphia Inquirer); Right Spot for a Bright Future (Camerion Courier-Post—Gray and Rogers); A Home in His Own (Main Line Homes—Lavenson Bureau of Adv.); Champion (Insurance Company of North America); "501" Carpet Vignons and Blankets of "Orion" (E. I. duPont de Nemours & Co., Inc.).

Services: Production and distribution of special purpose and TV films; recording and re-recording; sales promotion, special purpose, merchandising, medical and training films. Facilities: 16mm and 35mm cameras, 5300 sq. ft. sound stage, animation stand and camera, magnetic recorders, art department, staff writers, directors, editors and artists.

Recent Productions and Sponsors
Motion Pictures: Target Intelligence in Action (U. S. Air Force); Assignment—Outer Space (General Electric Co.); The U. S. Naval Engineering Experiment Station; Basic Electricity, series (U. S. Navy); Donald MacAnty (RCA Antispace Measurement Program (Radio Corp. of America)). Numerous missile and space program films for: General Electric; Radio Corp. of America; Burroughs; Westminster TV, Corp.; TV commercials for industry and television; sales promotion; Kinescope recording. Facilities: Extensive music library, editing; music scoring; filmstrips; stills; scripts, storyboards and animation.

Independe Films, Incorporated

Phone: LOccust 4-2686

Date of Organization: March, 1956

John E. De Frenes, President
Maria V. De Frenes, Secretary-Treasurer
John McCullough, Creative Director
Savino A. Vergoglini, Editorial and Recording Chief

Services: 16mm and 35mm motion pictures for industry and television; sales promotion, public relations, educational and technical. Representatives for foreign-made animation of Italian and Japanese. Recording and re-recording services. Facilities: Editing and music library.

Recent Productions and Sponsors
Motion Pictures: Helping Hands (The Holy Cross Mission Society); Something for the Girls (Lassie Leagues, Inc.); The Army's Ta- bors; The Troops Defense System; HNH Review: Missile Test Center (Radio Corp. of America); untitled films for The American Machine and Foundry Co.; E. I. duPont de Nemours & Co., Inc.; Al Paul LeFott Co., Inc.; James Lees & Sons; Reading Railroad; W. B. Doner & Co.
How to demonstrate the big, the complex

EVERYWHERE AT ONCE!

How do you get fast, widespread demonstration of a new electronic product, for example, when the product isn't the kind a salesman can carry easily, and when live demonstration isn't always convenient?

The National Cash Register Company did it by shipping 275 Kodak Pageant 16mm Sound Projectors into its branch offices throughout the United States and Canada. And hundreds of NCR salesmen swung into action with a 31-minute demonstration film.

Results? The road to sales was shortened considerably.

And something else happened:

Not one complaint has been reported about any of the 275 Kodak projectors.

Not one maintenance complaint. Not one operating complaint.

But then, Kodak Pageant Projectors don't get in the way of selling. Salesmen don't need to fumble with parts, because reel arms, belts, cords are all permanently attached. Even the film threading path is printed right on the projector. And permanent factory lubrication minimizes maintenance, eliminates need for oiling, ends lube record-keeping forever.

See how smoothly your sales presentations will run on a Pageant. Call your Kodak A-V dealer today or tomorrow and let him demonstrate how easy it is to operate this machine. Or for a fact-filled folder, write:

Kodak Pageant Projector 

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

10TH ANNUAL PRODUCTION REVIEW

The NCR salesman switches on his Kodak Pageant Sound Projector and his presentations roll smoothly and uninterrupted. For National's new electronic bank posting machine—The Post-Tronic.
THE ANIMATORS
1101 Keenan Building, Pittsburgh 22, Pa.
Phone: E.Xpress 1-2550
Date of Organization: April, 1959
Dale H. Thompson, Partner
Robert A. Wolcott, Partner
Patricia A. Taylor, Partner

SERVICES: 16mm and 35mm animated and live
films for industry and television, educational
and public relations films, sound slides and
filmmographs, slides, television commercials,
color and black and white production. Facilities:
Complete creative, writing, art and editorial;
Ox-berry 16mm and 35mm animation stand;
screening room, art studios, other facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Distribution Services (West-
inghouse Electric Corp.). Slidefims: Song of
the Slim (J. L. Heinz Co.); Off the Launch-
ing Pad (formed Steel Tube Institute); Re-
sources of BRB10 (Batten, Barton, Durstine
& Osborne, Inc.); Megatown (Westinghouse
Broadcasting Co.).

MODE-ART PICTURES, INC.
1022 Forbes Street, Pittsburgh 19, Pa.
Phone: E.Xpress 1-4846
Date of Organization: 1938
Branch Office: 1904 Preuss Road, Los Ange-
les 34, Calif. C. M. Joyce, Rep.
James L. Baker, President
Robert L. Stone, Executive Vice-President
August A. Borgen, Vice-President
H. John Kemerer, Vice-President
Florence E. Baker, Secretary & Treasurer

SERVICES: 16mm and 35mm educational, pub-
lc relations, sales promotion and TV produc-
tion. Facilities: Complete 16mm and 35mm
equipment, camera, lighting and mobile equipment,
including 1800 amp generators. Recording facilities include
synchronous 16 and 35mm magnetic to 16mm
optical sound.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Idea Mine (U. S. Steel
Corp.); Facts About Home Heating (Wiegand
Co.); Slidefims: Pittsburgh Steel (Thomas
Strip), TV Naturalization Ceremony; Max Eastman, Heritage Program (WJED).

* Wilding Inc.
3 Gateway Center, Pittsburgh, Penna.
Phone: GRant 1-6240
Karl Kuechenmeister, District Manager
(See complete listing under Chicago area)

Other Pennsylvania Cities

NORTH AMERICAN FILM CORPORATION
106 East 10th Street, Erie, Pennsylvania
Phone: GLendale 2-4393
Date of Organization: 1893
D. Lock, President
D. Beyell, Secretary-Treasurer
Don Okel, Production Supervisor

SERVICES: Complete motion picture and sound
slidefims, scripts to screen. Facilities: Full
production unit for location or studio
shooting; lab for processing and printing
16mm negative, positive, reversal, recording
facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Toc Turner (Erie Tool
Works); There Comes a Time (St. Vincent
Hospital); Put Your Foot in It! (Tempo Prod-
cors); Five Minute Assembly; Deluxe Metal
Furniture Co.). Slidefims: Rough Check Prequalifica-
tion (Addressograph-Multi-
graph Corp.).

WALTER G. O'CONNOR COMPANY
100 North Cameron St., Harrisburg, Pa.
Phone: EEdar 4-9295
Date of Organization: 1933
Walter G. O'Connor, President
Vernon C. Hoyt, Vice-President
Donald B. McKelvin, Camera Dept. Head
Frank Taylor, Sound Dept. Head

SERVICES: Motion pictures, slidefims, TV com-
mercials, newsreels, disc recordings. Facilities:
3,000 square feet studio space including
sound stage; post-recording, projection, sound
recording and mixing rooms; editing; animation
stand; complete basic filming equipment;
art department.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Guardain of Your Money
(Pennsylvania Bankers Assn.); A New Con-
cept in Highway Marking; A 20th Century
Concept; Wald Industries; United Fund Pre-
ports; United Fund; United L. B. Smith
Corp.). TV Commercials: for Dauphin De-
posit Trust Co.; State Capital Savings & Loan;
Camp Hill Shopping Center; M. Harvey Taylor
& Son; Dauphin County Republican Com-
mittee; Republican State Committee.

VIRGINIA

TV & MOTION PICTURE
PRODUCTIONS, INC.
117 East Main St., Richmond, Virginia
Phone: Milton 3-4441
Date of Organization: September, 1955
John C. Wood, President
Robert E. Kennedy, Vice-President
Herschel A. Pohlig, Vice-President
Susanne D. Wood, Secretary-Treasurer

SERVICES: Industrial, public relations, stock-
FLORIDA

Fletcher Smith Studios, Inc.
1000 South Federal, Ft. Lauderdale, Fl.
Phone: FA 2-6774
Date of Organization: 1959
Fletcher Smith, President

RUSSELL-BARTON FILM COMPANY

1932 Waller St., Jacksonville, Florida
Phone: EVERgreen 3-0831
Date of Organization: February, 1955
Gerden O. Russell, President
Margorie D. Russell, Vice-President
Donald E. Barton, Secretary-Treasurer
Neil Russell, Sound Department
Lawrence Smith, Photography
David J. Hill, Laboratory

Services: Motion picture photography 16mm and 35mm color and b&w. Sound recording: color and b&w motion picture laboratory. Facilities: 1600 sq. ft. 35mm stage; complete editing; 16mm and 35mm b&w processing; 16mm and 35mm b&w and color printing; optical re-recording, edge-numbering.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Jacksonville Story, Russian version. Jacksonville Area Chamber of Commerce; Temperature Adjustment; Allied Gasoline Retailers Assn.; Sodium Fluoride; Florida Cancer Society; Signal One (Florida State Forest Service); Gator Bowl Game; Gator Bowl Assn.; TV COMMERCIALS: for King Edward Cigars; Jacksonville Downtown Council; C. Ed Bangs, Electrical Supervisor

MORGAN-SWAIN, INCORPORATED

1938 Laurel Street, Sarasota, Florida
Mailing Address: P.O. Box 2384
Phone: Ringling 7-2111
Date of Organization: 1954
Duncan J. Morgan, President
Jack Swain, Vice-President
Marie Swain, Vice-President
Ernest White, Sound Engineer
Tony Swain, Production

1000 South Federal, Ft. Lauderdale, Fl.
Phone: GARDEN 2-9755
Date of Organization: 1954
Douglas Fithian, President
Elizabeth Beeland, Accounting

GEORGIA

CHARLES D. BEELAND COMPANY

70 - 4th Street, N.W., Atlanta 8, Georgia
Phone: TR 9-9088
Date of Organization: 1938
Charles D. Beeland, Executive Producer
Douglas Fithian, Assoc. Producer-Writer
Bill B. Smith, Chief Editor
C. Ed Bangs, Electrical Supervisor

Services: 16mm and 35mm advertising, public relations and training motion pictures; sound slides; TV commercials; theatrical short subjects. Facilities: 16mm and 35mm cameras, lighting equipment, sound recording, editing, animation, creative staff.

LISTING CONTINUES ON FOLLOWING PAGE
INTERNATIONAL SOUND FILMS, INC.

26 E. Andrews Dr., N.W., Atlanta 5, Georgia
Phone: (Eden) 7-0844

Date of Incorporation: August, 1952

George M. Kirkland, President
Evelyn E. Kirkland, Vice-President
Hubert A. Janiecik, Secretary

Don Nixen, Research & Script Dept.
Patrick Cookley, Jr., Mgr. Sound Dept.
Neale G. Tragha, Mgr., Editorial Dept.

George Enloe, Composer & Musical Director
Robert Turnbull, Camera Director

Myrtice Schuman, Office Manager

Services: Production of 16mm color and b&w motion pictures. Specializing in industrial development films for industry, civil and planning organizations, industrial films for training and selling; educational, geographic and documentary TV films. Facilities: Modern sound studio for recording; 1/4" and 16mm tracks; location vehicles and portable lighting equipment; equipment for stage productions complete; sound recording, editing, filming personnel; air-conditioned stage, music library, screening and conference rooms.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Blue Print for Progress" (Conway Publications); "Why We Can" (Waterman Steamship Corp.); "Waters of Destiny" (U.S. Corps of Engineers, Jacksoville District); "Stillwater Merchandise Mart"; "Service Unlimited" (DeKalb County Chamber of Commerce); "Football Highlights"; "Gold Mine on Mainstreet", remake (Illinois Central Railway); "Power for Peanuts 22" (Lilliston Implement Co.); "Hartwell Dam Construction" (U.S. Corps of Engineers, Savannah District).

INDUSTRIAL SOUND FILMS, INC.

Conway Building, North Atlanta 19, Georgia
Phone: (Eden) 3-7153

Date of Incorporation: 1958

George M. Kirkland, President
Brock Conway, Vice-President

Services: Produces prints for film resale as well as for industrial development organizations. Associated with Conway Publications and International Sound Films Inc.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "The Proof" (Southern States Equipment Corp.); "Eyes Witness" (Midlandc��la (Atlanta, Photographers of Atlanta); "Hilton Head—Island Paradise" (Sea Pine Productions); "Packing House Equipment" (Durand Machinery Co.).

FILMS: "Silver Dollar Jubilee" (Carolyn Shohdar Associates); "Sales Presentations" for Delta Airlines (Burke-Bowling Adams, Inc.); "Magnetic Chef" (D'Arby Adv. Co.);"Brook Candy Co.

BUSINESS SCREEN MAGAZINE
mixing and trial screening: 2 music libraries on disc and tape; 16mm and 35mm cameras, silent and studio; underwater blimps for 2 16mm cameras; camera, dollies, microphone boom, complete studio lighting and grip accessories in sound stage; lec-tric lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Ut Help Our Own (Metropolitan); Atlanta Community Chest: New Business with Exchange Engines (The John Rogers Co.); The Physician and Mental Health (The Southern Regional Education Board); Cultivating Sugar Cane: Highroad Subsidizing (The Rome Pinn Co.); TV COMMERCIALS: for Rich's Inc; Lays Potato Chips; Bev Rich; Colonial Stores (Liller, Neal, Battle & Lindsey); C & S Bank; Southern Bread (Burke Dowling Adams); Bryant Air Conditioning (Robert E. Martin); Decatur Federal Savings & Loan (McRae & Reader).

KENTUCKY

VOGUE FILM PRODUCTIONS, INC.
Bowman Field, Louisville 5, Kentucky
Phone: GLendale 4-3689

Date of Organization: 1950

Hal Vinson, President
George Weinmann, Director of Photography
Elsie Meyer, Creative Director

SERVICES: Motion pictures, slide presentations, motion pictures, commercial, facilities: 16mm production equipment, including sound studio; complete location equipment in a mobile unit.

RECENT PRODUCTIONS AND SPONSORS


LOUISIANA

COMMERCE PICTURES CORPORATION
325 Poydras Street, New Orleans, La.
Phone: Magnolia 5026

Date of Organization: 1939

Robert Wiegand, President

SERVICES: 35mm and 16mm motion picture production, cartoon animation, advertising and industrial films, Eastman color. FACILITIES: Studios, sound recording, 35mm N. C. Mitchell camera, Auricon and Zoom, lights. Kodakolor laboratory for stills, b&w 35mm laboratory for motion pictures.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Goat: (George's Plumbing & Appliance); Merchant's Bank (Merchant's Trust & Savings Bank); Vesper Scooter (Braun Imports); Mayfair Lavender Mops (M. G. Patrick); Normandy Park (Normandy Co., Inc.).

PAN-AMERICAN FILMS

735 Poydras Street, New Orleans, La.
Phones: 2-5364, 2-4895

Date of Partnership: August, 1950

Frank Richard, Partner

J. A. Seabourn, Chief Editor


J. H. Lawton, Sound Engineer

Saltwater Rivet, Chief Cameraman

Wilfred Segui, Receiving & Shipping

Johnny Smith, Film Processing

SERVICES: Complete 16mm laboratory, b&w processing, reversal, negative and positive printing; color duplication: editing and sound recording. 16mm film production, color or b&w for documentary, educational, industrial and special event films. FACILITIES: Editing rooms; Mole-Richardson lighting; Arri 16, 2500 watts of lighting equipment, and complete location equipment in a mobile unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1959 Sugar Bowl (New Orleans Mill Winter Sports Assn.); Ecuador (General Electric Co., Major Appliance Div.); Eskio, Hodges Gardens (Hodges Gardens); Atlantian's Ceremonial Ball (Bauerlein Advg.).

TENNESSEE

CONTINENTAL FILM PRODUCTIONS CORPORATION
2320 Rossville Blvd., Chattanooga, Tenn.
Phone: AMherst 7-1302

Date of Incorporation: 1953

James E. Webster, Pres. & Exec. Producer
H. H. Thatcher, Treasurer

Thomas Crutchfield, Secretary

Robert L. Covile, Dir. of Photography

SERVICES: 16mm and 35mm color and black and white, live and animated motion pictures; sound slideslides; industrial sales, sales personnel, training, documentary, public relations, medical, educational, and TV films. Produces also color stills and illustrative photography. FACILITIES: Production facilities, including 16mm and 35mm cameras, 8,000 sq. ft. sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmoRama lenses, over 125,000 watts of lighting equipment, and complete art and animation department. Permanent creative staff: writers, directors, cameramen, editors, artists, sound engineers and musical director.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Free of Need (United Fund—Red Cross); Candle in the Night (Alabama Institute for Deaf & Blind); The Rich Will You Choose (Provident Life & Accident Insurance Co.); Men at Work; Bedtime Stories: Castles in the Sand (Insurance Counseling Service).

this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue.

SAM ORLEANS & ASSOCIATES, INC.
211 W. Cumberland Ave., Knoxville 2, Tennessee
Phones: 3-3890; 7-6742

Date of Incorporation: 1946

Sam P. Orleans, Executive Producer
Lawrence Motter, Associate Producer


RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Under Way, 3rd film in N.S. Savannah series (Maritime Administration and Atomic Energy Commission); Aircraft Lubrication (U. S. Navy); T. V. A. Roads (Tennessee Valley Authority); Quality Control (U. S. Air Force); N. S. Savannah (U. S. Information Agency).

FOTOVOX, INC.
1447 Union Avenue, Memphis 4, Tenn.
Phone: Broadway 5-3192

Date of Organization: 1951

Date of Incorporation: 1955

Elston Leonard, Jr., President
Peter Harkins, Vice-President

F. M. Leonard, Secretary-Treasurer

SERVICES: Research; script; production of motion pictures, slidefilms; special presentations, business, industry, television commercials and series productions. Studio or location, Animation, live-action, documentary FACILITIES: Drive-in sound stage 50' x 55' second stage 18' x 30'; theater with projection room equipped for interlock screening; standing sets and scene deck; prop room; costume shop; talent file; art and animation department; 4 editing rooms, Movio equipped; 5 magnetic channels and mixer, Stanch-Hoff man recorder and dummies; portable sync recorder; limiter amplifier, equalizers; sound effects library and music libraries; Mitchell, Auricon and Cine Special camera equipment, multichannel remote control; hydraulic Crab dolly; Telefunken and RV microphones; Mole-Richardson mike boom and perambulator; M-R and McAllister lighting equipment; grip equipment and sun reflectors; small background projection screen; still equipment. Studios: 2, 10' x 10', 12' x 12'; 1, 6' x 6'; 1, 8' x 10'.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Parade of Decision (Mid South Gas Co.); Modern Lumber Handling for Profits (Moore Dry Kiln Co.); Cold Klirr-Canization of the Extirp (Unidentified sponsor).

SLIDEFILMS: Ten Nations and the

(Listing continues on following page)
**FOTOVOX (MEMPHIS)** CONT'D.

U.S.A. (National Education Program): Are You in the Top Five? (World-Wide Life Insurance Co.). TV COMMERCIALS: for Old-Mathieson Chemical Corp.: Nifty Magnetic Space Saver (Birmingham Paper Co.); Restless Gun; Color Code Sander; Orbiters (Consolidated Toys); Andy's Easy Fillet (Hockersmith & Assoc. Agency); WonderHorse (Archer & Woodbury); Evergreen Meat Products (Greenhow & Rush).

**INDIANA**

Allen, Gordon, Schroepper and Redlich, Inc.
1385 South Calhoun, Fort Wayne, Indiana
Phone: Harrison 4255
Robert G. Ceclka, Vice-President
Stanley A. Morrow, Vice-President
(See complete listing under Chicago area)

* C-W Productions, Inc.
2339 N. Meridian, Indianapolis, Ind.
Phone: WAth 3-6556
D. R. Dragstrom, Manager
(See complete listing under Chicago area)

**FRINK FILM STUDIO**

1114 Thornton Street, Elkhart, Indiana
Phone: CO 4-5551
Date of Organization: 1950
Maurice M. Frink, Jr., Owner
SERVICES: Sound motion pictures and filmstrips, color and b&w; TV commercials. FACILITIES: Sound stage, animation, 16mm cameras; double-system magnetic sound recording; magnetic film and tape; dubbing, mixing, editing, writing.

**RECENT PRODUCTIONS AND SPONSORS**

Motion Pictures: The Triti-C Story; The Envelope (G. Conn, Ltd.); Clearest 2570 (The Ames Co.); Steel Abrasives (Wheelabrator Corp.). TV SLIDEFILMS: Untitled series (Kirsch Co.). TV COMMERCIALS: for Archway Cookies; Zephyr Gasoline; Marble-Kace game; Christian Rural Overseas Program.

**GALBREATH PICTURES, INC.**

2905 Fairfield Avenue, Fort Wayne, Indiana
Phone: Harrison 4147
Date of Organization: 1942
Richard E. Galbreath, President
John D. Shoaff, Manager
Paul W. Guy, Comptroller
Guy Fitzsimmons, Chief Editor
Allen C. Moore, Manager Recording Dept.
Wallace Swander, Sets, Carpenter Dept.
Claude Cole, Photographic Dept.
David Fisher, Design & Decoration Dept.
William A. Ream, Properties Dept.

SERVICES: Public relations, sales, industrial and training motion pictures; sound slidefilms; still illustrations; custom and package television programs and commercials; animation. FACILITIES: Mitchell, Arrittex studio cameras, Cine Specials, Bell & Howell Specials (Zoom lens for cameras); 200,000 watt lighting equipment, synchronous sound and RCA re-recording equipment; sound stages; laboratory; printing; editing and projection rooms; music library; carpenter shop; creative staff; animation camera and stand; location equipment with 50,000 watt Diesel generator.

**MICHIGAN**

**Metropolitan Detroit Area**

* Animation, Inc.
14005 Fenkell Ave., Detroit 27, Mich.
Phone: BRoadway 3-5010
Ted Petok, in charge
(See complete listing under Los Angeles area)

**FLOREZ INCORPORATED**

815 Bates Street, Detroit 26, Michigan
Phone: Woodward 2-9290
Sound Studio: 25305 John R. Road, Madison Heights, Michigan.
Date of Organization: 1951
Clark E. Pardee, Jr., Mgr. of Advt. Svcr.
Hans A. Eribe, Secretary-Treasurer
J. Raymond Cooper, Vice-Pres., Gen. Mgr.
John K. Kleeve, Vice-Pres., Creative Dir.
Herbert E. Hrig, Director of Client Service
Clark E. Pardee, Jr., Manager of Account Service
William I. Taylor, Editorial Manager
C. E. Frazer Clark, Jr., Production Mgr.
Charles Hooker, Ernest D. Nathan, Jr.
Frank Woodward, Staff Consultants

SERVICES: Management consultation on sales manpower development, Planning, writing and production of complete sales training programs, employing all audio-visual training media, including sound motion pictures, sound slidefilms, motion slidefilms, filmstrips, overhead projection flannelboard, glass slides, reference manuals and sales folders and brochures, Individual craft services, including research, planning, writing, editing, layout, art, typography, printing; editing and projection rooms; music library; carpenter shop; creative staff; animation camera and stand; location equipment with 50,000 watt Diesel generator.

**FLOREZ: CONTINUED**

illustration, technical rendering; motion picture photography, 16mm and 35mm, sound or silent, b&w or color; still photography, glamour and scenic, selling scenes, technical illustrations, exploded views; laboratory processing, developing, printing, copying, enlarging, color duplicating, slide film animation, Ozalid reproduction; typesetting, letterpress printing, offset lithography, gravure, silk screening, hot-press printing. FACILITIES: Six-story main office in downtown Detroit, staffed and equipped for research, planning, consultative, editorial, art, photographic, laboratory and graphic arts services. Sound studio in suburban Madison Heights, 3000 sq. ft., soundproofed and equipped for voice-over or direct-recording motion picture photography.

**RECENT PRODUCTIONS AND SPONSORS**


**HAIG & PATTERSON, INC.**

15 East Bethune Ave., Detroit 2, Michigan
Phone: Trinity 3-8263
Date of Organization: 1937
Branch Office: The Talbott Tower, Suite 307, Detroit 2, Ohio
J. T. Patterson, Chairman of the Board
Earl E. Seidel, President
C. W. Hinz, Vice-President, Secretary
J. M. Saunders, Vice-President, Editorial Director
Don R. Hagedon, Production Manager

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. FACILITIES: Complete film studio, permanently staffed with writers, artists, photographers and technicians.

**RECENT PRODUCTIONS AND SPONSORS**

Motion Pictures: Sales and Service (Chrysler Div., Chrysler Corp.); The Center of Attraction (The MacGregor Co.); The Revolt of Charlie Winters (M.E.L. Div., Ford Motor Co.); Top of the Counter (Herz Div., M.E.L. Div., Ford Motor Co.); More Power Under the Cap (Motor Corp., Chrysler Corp.); Freedom of Choice (Chrysler Corp.); A Time of Decision (Ford Motor Co. of Canada, Ltd.); Helen Wells: The Golden Guarantee (Top Value Enter-prises, Inc.); Every Day of the Week (The Procter & Gamble Co.); Shore of 22 (The Winter Guardian); Order Please: Melching Rides Again (Full Measure: When Winter Goes; The Loaded Dice; The Last Inch; Mr. Bailey Goes Home; The Yardstick: One Minute to Twelve: A Matter of Value; Fair Prices; The 1960 Story for Servicemen; Goodbye, Joe (Cadillac Motor Car Div., Gen'Ml Motors).

**B U S I N E S S  S C R E E N  M A G A Z I N E**
JAM HANDY: CONTINUED

Detroit Area Council, Boy Scouts of America: It's a Wonderful World (The Hoover Co.); SLIDEFILMS: Merchandising in Action with Display (Wheeler Steel Corp.); The Picture Window; The Case of the Open Door (Kelly Girl Service, Inc.); Future Unlinked (The Hoover Co.); A Call for Korea (United Church of Christ, Evangelical and Reformed Church and Congregational Christian Churches in cooperation with The Committee on Christian Stewardship of The Canadian Council of Churches); School Service; SLIDEFILMS: Series titled Heat, Light and Sound; Roots of Religious Freedom: Open and Related Stories; Instruments of the Symphony Orchestra; The British Isles; The St. Lawrence Seaway (self-sponsored for sale to schools).

INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit 35, Michigan
Phone: University 2-5732
Date of Organization: 1946
Nicholas J. Beck, President
James W. Atkinson, Vice-Exec. & Teens.
Harry B. Batters, Secretary
Services: Creative and production staff for slidefilms, motion pictures, slides, instructional manuals, artwork and photography. Audio-visual equipment sales. FACILITIES: Complete art and photographic departments including 10' x 50' stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio; projection department.

RECENT PRODUCTIONS AND SPONSORS

HAFORD KERBAY & COMPANY

554 Bluh Building, Detroit 26, Michigan
Phone: Woodward 7-5201
Date of Organization: February, 1956
Haford Kerbaw, Producer
Lester T. Davis, Jr., Business Manager
Victor F. Radcliffe, Account Executive
E. Paul Miller, Production Manager
Gerald B. Parker, Designer
Irenee C. Byerlein, Office Manager
Services: Producers of motion pictures, stage shows and closed-circuit telecasts for industry. FACILITIES: None owned. Associated studios in New York, Cleveland, Detroit and Los Angeles.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Big Machines—Big Machines (Ford Motor Co.); Truck & Implement Div.; Ford Motor Co.!

LIVE SHOWS: ANNOUNCEMENT MEETINGS: Dodge City; 1960 Chrysler Press Preview (Chrysler Corp.); World Premiere (J. J. Case Co.); A New Day at Dodge (Dodge Div., Chrysler Corp.); Closed Circuit Television Shows: Ford-ify Your Future (Tractor & Implement Div.; Ford Motor Co.).
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**VIDEO FILMS, INCORPORATED**

1504 E. Jefferson Ave., Detroit 7, Mich. Phone: Woodward 2-2400

Date of Organization: 1947
Date of Incorporation: 1959

Clifford Hanna, President
William R. Witherell, Jr., Vice-President and General Manager
William E. Lane, Secretary-Treasurer
Gary E. Galbraith, Photographic Dept.
Henry Mengeriighaiisen, Sound Department
Hravu Touchman, Editing Department

**Services:** Complete production in color and black and white for industry (sales training, public relations, and completion services). Television commercials, animation, location photography; animation, editing, and screening rooms. Moviola, interlock.

**RECENT PRODUCTIONS AND SPONSORS**


**SLIDEFILMS:** Solid For ’60 (Plymouth DeSoto-Valiant Div., Chrysler Corp.); Conquest Selling (Cummins Engine Co., Inc.); The Best Time To Buy (Sales Training Dept., Chrysler Corp.); The Yen Man Who Said No (Budge Div., Chrysler Corp.).

**Names and Addresses:**

- **WILDING INC.**
  4925 Cadioux Road, Detroit, Mich. Phone: TUNexod 2-3740
  Gordon H. Miller, Vice-President
  13339 Livernois St., Detroit, Mich. Phone: WEBister 3-2427
  John E. Parrott, Vice-President

- **RAPHAEL G. WOLFF STUDIOS, INC.**
  Roger Herbert Promotions, Detroit Times Building, 7th Floor, Detroit, Michigan Phone: Woodward 2-3502
  Richard Bonds

- **DARLEET ENVIRONS & MICHIGAN**
  19097 Georgrina, Birmingham, Michigan Phone: Middletown 4-1212
  Donald Ringsred, Res. Vice-President

- **ATLAS FILM CORPORATION**
  Box 36—Woodward & W. Long Lake Road
  Bloomfield Hills, Michigan

**CAPITAL FILM SERVICE**

224 Abbott Road, East Lansing, Michigan Phone: EDSgewod 2-3544

Date of Organization: 1942

James Robert Hunter, Owner
R. M. Hunter, Director of Sales
Joseph E. Ceterski, Business Manager
Edward Pows, Laboratory Technical Dir.
Kenneth Kortge, Production Manager
James E. Lewis, Scenario Writer
Harvey Gordon, Printing Department Manager

**Services:** 16mm color, b&w processing, optical and contact printing, sound recording studio and location photography; animation, editing, TV commercials; radio transcription; keypunch recording and air check; complete 16mm production facilities; sound studios, editing rooms, art, animation, printing optical and contact departments; color and b&w printing and processing equipment; planning and staff; complete facilities for location photography and recording.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** How, Ships and the Great Lakes (North Central Div., Corps of Engineers); An Ounce of Prevention (Michigan State Bar Assn.); Gibson Hawaii (Gibson Refrigeration); Under Snow Structures (Phillip Carey Mfg. Co.); Pasquale Restaurant (Pseudo); Nite-N-Day Laundry; Tresor Oil; Give'em Sell Campaign (Chevrolet, General Motors Corp.).

**SLIDEFILMS:** How to Use Stock Selection Guide (National Assn. of Investment Clubs).
NEW! High Speed Anscochrome Professional Film Type 242

ALL THE BRILLIANT COLOR RENDITION OF THE TYPE 242 EMULSION PLUS E.I. 25

Here is the new High Speed Anscochrome film Type 242 that will give you realistic benefits in terms of film speed. Fully 1 stop faster than the older version, this new film offers a speed of 25 with no sacrifice of quality!

If you are a user of low-contrast color emulsions for cinematography, you can’t afford not to test this superb high-speed film. Contact your local Ansco representative today. Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.
LASKY FILM PRODUCTIONS, INC.
3705 Lonsdale Street, Cincinnati 27, Ohio
Phone: Rramble 1-5833
Date of Organization: 1939
Date of Incorporation: 1956
Max Lasky, President, Executive Producer
Jack A. Robertson, Vice-Pres., Production Manager
H. H. Nieberding, Secretary
Elizabeth Peters, Treasurer, Prod. Asst.
Marc Siegel, Script Supervisor
David Wilson, Sales
SERVICES: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Completely equipped sound studio and mobile unit for 35mm and 16mm production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: 1969 Washer & Dryer; A Profile of Power (General Electric Co.); The Lunkenheimer Story (Cincinnati Lathe & Tool Co.); A New Vision; Frontiers of the Heart (The United Appeal).

† Wilding Inc.
617 Vine Street, Cincinnati, Ohio
Phone: Garfield 1-0477
R. L. McMillan, District Manager
(See complete listing under Chicago area)

Metropolitan Cleveland
CINECRAFT PRODUCTIONS, INC.
2515 Franklin Blvd., Cleveland 13, Ohio
Phone: Superior 1-2300
Date of Organization: 1936
Ray Cullen, President
Paul Cullen, Production Manager
Robert Haviland, Executive Producer
Donald Mitchell, Controller
Harry Horrocks, DIR. of Photography
Robert Mowry, Art Director
Wanda Clark, Treasurer
Thomas Henry, Chief Cameraman
Wanda Clark, Treasurer
Edward R. Fell, Executive Producer
SERVICES: Production of 16mm and 35mm motion pictures, sound slidefilms, television commercials, sales presentations, kinescopes, newsreel films. FACILITIES: Two sound stages, ceiling grids, catwalks, electric hoist, boom machinery, dolly, eight-channel sound mixing console, seleny interlock system, Ampex and Magnasync tape recording; Oxbery animation stand.

GENERAL PICTURES CORPORATION
4501 Pleasant Valley Road, Cleveland 34, Ohio
Phone: Victory 2-3636
Date of Organization: 1957
George Oliva, Jr., President & Sales Mgr.
Doris Shaw, Asst. Production Super.
Thomas Henry, Chief Cameraman
Steve A. McManus, Production Manager
Elizabeth Peters, Treasurer, Prod. Asst.
GENERAL PICTURES CORPORATION
1101 Euclid BLVD., Cleveland, Ohio
Phone: Townsend 1-6440
L. T. Young, Vice-President
(See complete listing under Los Angeles area)

Riviera Productions
566 Birch Drive, Cleveland, Ohio
Phone: Redwood 1-0076
Pat Rancati, Eastern Representative
(See complete listing under Los Angeles area)

† Wilding Inc.
2307 Chester Ave., Cleveland, Ohio
George Oliva Jr., Vice-President
(See complete listing under Los Angeles area)

Dayton, Ohio
FILM ASSOCIATES, INC.
4600 So. Dixie Highway, Dayton 39, Ohio
Phone: AXminster 3-2164
Date of Organization: 1937
Date of Incorporation: 1946
E. Raymond Arn, President-Treasurer
Mildred G. Arn, Vice-President
Clement V. Jacobs, Secretary
Edward R. Lang, General Manager
Eleanor Crox, Office Manager
Rolland Reed, Printing Supervisor
George Whalen, Jr., Editorial Head
David Bartholomew, Art Director
SERVICES: 16mm color, b&w motion pictures for industrial, educational and television use. Complete production services for other producers and industrial photo departments. FACILITIES: Studio and laboratory building with two large sound stages, precision machine processing for all b&w films. Automatic printers for sound and picture reproduction. Multiple recording and re-recording channels of Altec & Cinema Engineering components for tape, magnetic film, optical film and disc.
Interlock Maurer, Stancell-Hoffman, Ampex and Presto recording. Kinescope recordings, Art and animation department including complete Oxberry stand. Two Maurer cameras, two Oxberry super pros, Cine Specials, Zoom lenses. Fearless panorama dollies and complete lighting equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** 1959 Renewal of Humbleton & Little Brown Jug (U.S. Treating Assn.); GMC Truck Block Line (Cincinnati Milling Machine Co.); F.T.A. Escape System (North American Aviation); Building Sets (Kenne Products), TV COMMERCIALS—Sorbus (Gem City Savings Assn.); Gambrinus (August Wagner Brewing Co.); Zesta Saltines (Strietman Baking Co.).

Services: 16mm motion pictures, slidefilms, TV commercials. Facilities: Magnetic film recording equipment; disc recorder; Aurelun, Cine Special, and Relex cameras; two sound stages with full lighting equipment; editing facilities for 16mm. (continued at right, above)

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Builder's and Home Show (Kivvans Club International, local chapter) for Magnus Organ; Patricia Stevens Cosmetics; Midas Mufflers; Enden Dandruff Treatment Shampoo, Hoosier Coal & Oil; I-XL Seltzer. Slide Presentations: Lithography Kitchens; Lykette Deodorants; etc. Velsicol Corp.; sales meeting film (Alka-Seltzer). For Wyoming Co.; American Brake Shoe Axial Piston Pumps and Fluid Motors (Denison Engineering Div., American Brake Shoe Co.); Glass Usage (Libbey-Owens-Ford Glass Co.); Emergency Rescue (Bernstember Mfg. Corp.). TV COMMERCIALS: for City Loan & Savings Co.; United Fund of Greater Lima, Inc.; Koter Buckeye Co.

**Academy Film Productions, Inc.**

232 North Main Street, Lima, Ohio

Phone: C-Apitol 9-5881

Date of Organization: 1947

B. Otto Austin, Jr., President & Producer; C. E. Batten, Vice-President

Paul Ewing, Sales Manager

**Services:** 16mm motion pictures, slidefilms, TV commercials. Facilities: Magnetic film recording equipment; disc recorder; Aurelun, Cine Special and Relex cameras; two sound stages with full lighting equipment; editing facilities for 16mm. (continued at right, above)

**C I P Studios**

(Continental International Pictures)

148 Harrison Ave., Greenville, Ohio

Phone: Lincoln 8-2791

Date of Organization: 1952

Walter D. McFarland, Producer

Martin W. Wogaman, Writer- Director

Services: 16mm motion pictures, silent and sound, b&w and color. Scriptwriting, photography, editorial services. Facilities: Complete 16mm camera, lighting and editorial equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**Motion Pictures:** Builder's and Home Show (Kiwannis Club International, local chapter). TV Films: Series of 5 trailers for This Is the Land (Anthony Wayne Parkway Board. (Only 1959 production references submitted).
CAMERAS INT'L: CONT'D.

- Religious and industrial motion pictures.
- Facilities: Complete 16mm camera, sound and editing facilities; sound stage, 20' x 35'.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Shadow on the Land (United Church of Christ); Zonguldak Coal (Paul Weir Engineering Co.); This Is Poland (Top Productions: Today in the Path of Paul, Parts One and Two (no sponsor indicated).

- New company: organized in March, 1959.

Carter and Gaiantis of Illinois, Inc.
710 West Jackson Blvd., Chicago 6, Ill.
Phone: Andover 3-6514
Lee S. Adams, Sales Representative
(See complete listing under Atlanta, Georgia)

CHARTMASTERS, INC.
1020 North Rush St., Chicago 11, Ill.
Phone: SUPERIOR 7-9010
Date of Organization: April, 1951
Blackie Davidson, President
Ronald Whitfield, Secretary-Treasurer
William Bogdon, Production Manager
George Okamoto, Art Director
James Aislip, Photography Director

- Services: Creators and producers of visual presentations, including filmstrips, slides, flip-charts, flannelboards and special presentations for business and industry.
- Facilities: Staff of illustrators, layout men, lettering men and photographers. Equipped to shoot and process slides.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: Economic Film Series (Edison Electric Institute); Slide Presentations: Season Service Award Program (International Minerals & Chemical Corp.); 1969 Management Review (Motorola, Inc.).

CHICAGO FILM STUDIOS
56 E. Superior Street, Chicago 11, Ill.
Phone: WHITEHALL 4-6971
Date of Organization: 1928
A. G. Dunlap, President
Robert D. Casterline, Director of Sales
Russell T. Ervin, A.S.C., Production Mgr.
William N. Burr, Laboratory Manager

- Services: 16mm and 35mm color and b&w motion pictures for advertising, sales promotion and job training, educational and travel; slides, TV commercials; Facilities: Two sound stages; laboratory; animation; editing; creative staff. Magnetic recording.
- 35mm, 16mm and 17.5mm. Optical machine.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Squadron Officer School; A Nightmare for the Bold (U.S. Air Force): Tommy Gets the Keys (The B. F. Goodrich Co.); The Man Who Made Miracle (Community Welfare Council of Milwaukee County); Slash and Dash: Really Roped With a Velvet Ride (Truck & Coach Div., General Motors Corp.); Paint Your Own Profit Picture; It Brings Them in to Buy; Money Comes in Many Colors; Make It On the House (Sherwin-Williams Co.).

CAMERAS INTERNATIONAL

1724 North Orchard St., Chicago 14, Ill.
Phone: M0Hawk 4-7398
Date of Organization: March, 1999
Charles D. Sharp, President
Walter J. Pitzer, Vice-President
Jay Kaufman, Production Manager

- Services: Producers of 16mm documentary.
**DELTA FILMS:**

**PRODUCTIONS:**

- Signaling for Christ (Scripture Press), TV films: The Joe Emerson Show, 33 programs
- Morton-Emerson Productions, Inc.

**RECENT PRODUCTIONS AND SPONSORS**

- Motion Pictures: Threshold of the Facts (National Woman's Christian Temperance Union); Sign & Take a Holiday; Let's Talk About Safety; Talk This Break; Setting Em Straight; Let Everybody Help (National Safety Council); Case of the Missing Tooth (American Dental Assn.); San Juan Holiday (Western Auto Supply Co.); More Power to You—Air Power (Quincy Compressor Co.).
- Slidefilms: Special Research Project (Armour & Co.); Roll Out the Red Carpet (Douglas Furniture Co.); The Shield That Protects $2 Million (Blue Shield & Blue Cross); Golden Year—2nd Half; Fishin' for Outboard Sales; Your New Shape for Tire Safety (Western Auto Supply Co.); Your Most Welcome Approach: More Sales Through Service; A Letter from Jim; John Cameron Swayze Reports (National Life & Accident Insurance Co.); Portrait of Power (Lincoln Motors); The Teen-Age Market (Libby, McNeil & Libby); Accurate Estimating (U. S. Gypsum Co.).
- TV Commercials: For H-A Hair Arranger; National Food Stores; Montgomery Ward; Evair; Outboard Motors; American Dental Assn.

**DELTA FILM PRODUCTIONS, INC.**

7235 West Touhy Avenue, Chicago 48, Ill.
Phone: Newastle 1-2676

Date of Organization: June, 1958

Branch Office: 1921 University Ave., St. Paul 4, Minn. Dr. George D. Strohm, in charge.

John L. Clarkson, President
Robert L. Ford, Vice-President
David E. Wisner, Vice-President, Production
Dr. George D. Strohm, Vice-President, Sales and Distribution

John D. Barkey, Midwest Sales Repr.
Edwin C. Udev, Director of Photography

**SERVICES:**

- Complete service from research to 16mm and 35mm completed productions for business, education, church or television.
- Facilities: Complete studio; offices, editing, screening, recording, filming, 8000 sq. ft. stage, 16mm blimped Mitchell, M-R boom, basic lighting; 16- and 16mm sync tape recorder — R.C.A.
- Music: 60 min. recording time
- All other facilities are on contract and rental.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:**

- The Best Seller Story (Best Seller Publicity, Inc.); Philippine Pearls (Christian and Missionary Alliance); Hitting the Mark (Awana Youth Assn.).

**FILMS:**

- Fanfare for Christ (Scripture Press).
METROPOLITAN CHICAGO:

FILMACK: CONT'D.

The "Blue Chips" of film production advertise regularly in the pages of Business Screen.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: APECO What A Year! (American Photogravure through Rosenblum Advag.); Controlled Pressure Pouring (Griffin Wheel Co.); A Message to Farm Merchandisers (Thor Power Tool); A New Steel Door (Youngstown Metal Div.); Over 65 (Continental Casualty); Step After Step (Avon Cosmetics); Slidefilms: Great Things Are Happening (Chicago Sun Times); Checking in on Dyer Market; My Name is Profit (Speed Queen through Geer-Murray Advy.); Checker of the Year (Super Market Records). TV COMMERCIALS: for Midwest Oil (Rogers & Smith Advy.); Meadow Gold—Valiant (Coningham & Walsh); Toni Hair Products.

GRAPHIC PICTURES, INC.

100 W. Madison St., Chicago 6, Illinois Phone: Randolph 6-2932 Date of Organization: 1946 Branch Office: 7166 Melrose Ave., Hollywood, Calif. Phone: Webster 8-2558, Bruce Herschelstein; Gene Evans; Wally McLain; Con Myers. Robert H. Estes, President Emmett Mcllhenny, Vice-President Pearl O. Estes, Secretary Charles Maravolo, Art Director Jack Gilney, Chief Director Carol Barrick, Scripts Leo Cummins, Cameraman Les Lear, Script Supervisor Pat Quinn, Sound Engineer Services: 16 and 35mm motion pictures; sales presentation work, etc. FACILITIES: two floors on top of Daily News Building with 2-story studios (30 x 55); 3 studios (25 x 35); 40-seat theatre, Art, animation dept. Slide, strip film room. Four-color printing on our own press. Installing two complete motion picture units, all switching gear and four video cameras: will be equipped for microwave.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Power Unlimited (Harza Construction Corp.); Protection for Profits (Union Carbide Corp.); Ads That Sell (Edward Weiss Advertising); Weenie Hunt (Viskmg Corp.); Is Air Heating Your Business? (Air Kemp). Services: A complete, specialized training and sales promotion service, including field research, writing and production of all audio-visual and printed materials. Motion pictures, slidefilms, filmstrips, slides, complete meeting packages. Specialized service for TV spot production. FACILITIES: Main studio at 430 West Grant Place is specially built for motion picture and television production with two sound stages and one silent stage. Total shooting area: 32,000 square feet. Second

DALLAS JONES PRODUCTIONS, INC.

430 West Grant Place, Chicago 14, Ill. Phone: BUCKingham 1-8283 Date of Organization: 1947 Dallas Jones, President M. L. Jones, Vice-Pres., Treasurer G. Richard Bowen, Vice-Pres., Secty. James E. Holmes, Vice-Pres., Sales Oz Zielke, Director Cam Applegate, Director Paul Jensen, Script Supervisor Marvin Goessl, Art Director Carl Sandin, Supervising Editor Gerhard Kugel, Chief Sound Engineer Al Elliott, Coordinator, Slidefilm Production A. Automat, Coordinator, Motion Picture Production Services: A complete, specialized training and sales promotion service, including field research, writing and production of all audio-visual and printed materials. Motion pictures, slidefilms, filmstrips, slides, complete meeting packages. Specialized service for TV spot production. FACILITIES: Main studio at 430 West Grant Place is specially built for motion picture and television production with two sound stages and one silent stage. Total shooting area: 32,000 square feet. Second

DALLAS JONES: CONT’D.

studio at 1725 North Wells Street contains one sound stage and one silent stage. Total shooting area: 9,000 square feet. Highly mobile location equipment. Stages completely equipped for all 35mm and 16mm production. Seven channel magnetic recording and stereo.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Make Way for Tomorrow (Commonwealth Edison Company); Today’s Homes: A Special Report (Celotex Corporation); Tributes to a Money Maker (Culligan, Inc.); Refrigerated Food (Touch Command Hotspot); The Chance of Change (Illinois Farm Supply); Sound Reasoning (Insulation Board Institute); It’s Time for Action (S. C. Johnson & Son); Space for Profit (Kraft Foods); Liberia, Star of Africa (Liberia Mining Company); Bedtime Story (Mandabach & Simonds); Gateways to Playgrounds (Outboard Boating Club of America); See for Yourself; The Selling Facts (Sears, Roebuck & Co.); The Plus Sale; Hydronics With Magic Heat (A. O. Smith Corporation); The Man Who Wouldn’t Wait (United States Gypsum Company). Slidefilms: The Third Largest Industry (American Society of Travel Agents); The Moving Target (National Association of Credit Dealers). TV COMMERCIALS: for Midwest Oil (Rogers & Smith Advy.); Meadow Gold—Valiant (Coningham & Walsh); Toni Hair Products.

KENNEDY PRODUCTIONS, INC.

3317 West Montrose Ave., Chicago 18, Ill. Phone: IRving 8-1320 Date of Organization: 1956 Robert J. Kennedy, President Robert N. Kennedy, Vice-President John H. Sanderson, Jr., Photographer Stephen Rich, Production Coordinator Gerald Horsham, Art Director Services: 16mm and 35mm motion pictures for public relations, sales, training, TV commercials, etc. Sound slidefilms and sales training programs including meeting guides, booklets, etc. FACILITIES: Script development, soundstage, cameras, lighting, art and animation department editing.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Allen Trailer Trek, long version (Kraft Foods); Mobile Home Mfg. Assn. and Trailer Coach Assn.); Old Reliable-NEW (RedIFORM Puritan Co.); Static Electricity American Gas Assn.); Sales Training Series (Sears, Roebuck & Co.); Slidefilms: Bright Future; Started Right for Success (Curtiss Candy Co.); TV COMMERCIALS: for Allstate Insurance Co. (Leo Burnett Co.)

BUSINESS SCREEN MAGAZINE
PILOT PRODUCTIONS: CONT'D.

including DuKane 30-50 signal generator; double system projection facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Everywhere . . . All the time (Allis-Chalmers Mfg. Co.); The Quota; The Fifteenth Michigan (Clark Equipment Co.); Automated Mould Making (Osborn Mfg. Co.); C-W Binder (Curtiss-Wright). Slide-Films: Shafer Design (Chain Belt Co.); Main Street, Stereo (Voice of Music Corp.); Proud Profession (Assn. Nurse Anesthetists); One Out of Three (Prudence Insurance Co.); Parts Merchandising (Clark Equipment Co.); Torque-Arm Speed Reducer (Dodge Mfg. Co.).

SARRA, INC.

16 East Ontario Street, Chicago 11, Illinois
Ph: Murray Hill 8-0085

Date of Organization: 1937

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Abbott Champions on the Job (Abbott Laboratories); No Time to Spare (American Bowling Congress); 1960 Sales Meeting Film (Bell & Howell); 1960 Sales Meeting Film (Dr. Pepper); TV Commercials for: Ball Bros. (Applegate Advertising, Inc.); Armour & Co. (N. W. Ayer); Johnson's "Pledge" (Benton & Bowles); Eckrich Meats (Bonsib); Turtle Wax (Bozell & Jacobs); Marboro, Kellogg's, Bauer & Black, Chas. Pfizer (Leo Burnett); American Dairy Assn. (Campbell-Mithun); Standard Oil, Ind. (D'Arcy Advertising); Scripto (Donahue & Co.); Toastmaster, Stailey Co., Lamoln Plus (Erwin Wasey, Rutherfou & Ryan); General Foods, Armour & Co., Minneapolis-Honeywell (Foote, Cone & Belding); Jax Beer (Fitzgerald Adv.); Quaker Oats, Hamilton Beach, Reynolds Metals, Bissell Co. (Clinton E. Frank); Pet Milk, Busch Bavarian (Gardner Adv. Co.); Mystik Tape, Hekman Biscuits (George Hartman Co.); Texize Chemicals (Henderson Adv.); Wilson Co. (Kenyon & Eckhardt); Calgon (Ketchum, McLeod & Groves); Eureka Co. (Earle Ludgin); Kard Syrup (Lennen & Newell); Swift & Co., Bell & Howell, Coca-Cola (McCann-Erickson); Johnson's Wax (Needham, Louis & Erbroby); Gillette, Toni, Ready Whip Co. (North Adv.); Jeno's Spaghetti (Olmstead & Foley); Sears, Roebuck & Co. (direct); Salada Tea (Sullivan, Stauffer, Cowdell & Bayles); General Mills (Tatham Laird); Northern Trust (Waldie & Briggs); Nabisco, Jello, Sal Hepatica (Young & Rubicam); Sealy Co., Quaker Oats, Seven Up, Kraft Foods, Elgin National Watch (J. Walter Thompson); Maryland Club Coffee (Clay, Stephenson Assoc.), and others.

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill.
Phones: Park Ridge—TA 3-1418
Chicago—RO 3-5818

Date of Organization: 1952

Byron L. Friend, President
June A. Friend, Secretary-Treasurer
Henry Ball, Facility Manager
**TELECINE: CONT'D.**

SERVICES: Motion pictures for industry, and television, color and black: 35mm and 16mm, studio or location. TV commercials, videotape or film; complete packaging service; editing, rerecording, mixing, interlock screening and recording; script writing; animation; consultation. Hi-speed photography for observation and analysis; time-lapse films. FACILITIES: Multiple camera, continuous shooting picture equipment, 35mm and 16mm cameras; magnetic sound recorders; sound stage 36' x 45'; five-channel re-recording and mixing; selsyn interlock. Gasoline and battery-driven generators for location and studio; H-x plus camera station. Hi-speed photography for observation and analysis; time-lapse films. FACILITIES: Multiple camera, continuous shooting picture equipment, 35mm and 16mm cameras; magnetic sound recorders; sound stage 36' x 45'; five-channel re-recording and mixing; selsyn interlock. Gasoline and battery-driven generators for location and studio; H-x plus camera station.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Proof by Proxy (Cleveland Industries); Animation (American Machine Co.); Engineering Analysis (Advance Transformer); Escapements (General Time Corp.). SLIDEFILMS: The Soaring Sixties (Eversen).
I LLINOIS

THE VENARD ORGANIZATION

113 North East Madison Ave., Peoria, Ill.
Studio: Highview Road, East Peoria, Ill.
Phones: 4-2490; 9-4437
Date of Organization: 1917
Mr. and Mrs. C. L. Venard

SERVICES: Agricultural specialists; personal attention to all production details, including research and scriptwriting. FACILITIES: Studio with 3200 sq. ft. sound stage; cameras, sound and editing equipment; camera car.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Four Star Farmers of 1958; Four Star Farmers of 1959 (Keystone Steel & Wire Co.); Profitable Parched Swine Production (United Dairy Swine Registry); Stop Rate Forever (The Don Co.). Slide: New Film Long Live the King (Thompson Mfg. Agency).

KANSAS

CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas
Phone: Viking 3-0100
Date of Organization: 1947
Arthur H. Wolf, President and Exec. Prod.
Russell Mosser, Executive Vice-President and Treasurer
Norman Stuewe, Vice-President and Director of Photography
Gene Courtney, Vice-President, Agency and Public Relations Division
Charles Lacey, Secretary and Director of Production
Harold Harvey, Director
Margaret Travis, Script
Jerry Drake, Writer-Director
Peter Schmitzler, Writer-Director
Don Palmquist, Editing
Don Jessop, Sales
Robert Rose, Photography
Oscar Rojas, Art Director
Alan Stewart, Account Executive

SERVICES: Motion pictures and slidefilms for public relations, sales, training, education and television, sales meetings. Subcontracting. Specialized sports photography. Specialized color and black and white still assignments. Animation and recording service. FACILITIES: New studio and office facilities include 60' x 100' x 27' sound stage, voice studios, editing rooms, sound rooms, etc.; Mitchell, Arriflex and Cine Special cameras; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: I Am a Doctor (American Medical Assn.); The Innocent Party (Kansas State Board of Health—U. S. Public Health Service); The Ander Story (Monsanto Chemical Co.); The Air Reserve Forces (U.S. Air Force); Effective Listening: Our Part in Conservation: We Get Food From Plants and Animals, and others (McGraw-Hill Book Co.); Master Plan (Freedom's Foundation of Kansas, Inc.); Slide: Refrigerator Story (Western Auto); Liquid Fertilizer Story (Monsanto—National Fertilizer Solutions Assns.); Equipment series (Baldersen Mfg.); Sales Meetings: 1960 National Sales Meeting, in production (Phillips Petroleum Co.); TV Commercials: for Oklahoma Tire & Supply (Watts-Payne).

LANDON AND LANDEN PRODUCTIONS, INC.

112 South 5th St., Manhattan, Kansas
Phone: PR 5-2321
Date of Organization: February, 1958
Branch Office: P. O. Box 952, Santa Fe, New Mexico. Phone: Yucca 2-2304.
John Cobb Landon, President
Virgil Walters, Sales Manager

SERVICES: 16mm films for business, industry and TV, sales promotion, public relations, educational, medical and scientific; commercials and programs for TV, color or b&w. FACILITIES: Complete creative production facilities with professional sound and camera equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Lake Moro Conference (Olin Mathieson Chemical Corp.); South Bustin Business Man (Kansas Farmers Union); The Search (New Mexico Dept. of Development); Carlsbad Caverns (New Mexico Dept. of Development—Carlsbad Chamber of Commerce); Champion Basketball (Kansas City Univ.); TV Programs: Tex Winter Shoe series (Union National Bank); TV Commercials: for Kansas Foundation for the Blind; My Favorite Cleaners: Anti-Pest; Gallup Inter-Tribal Ceremonial; New Mexico Magazine.

MINNESOTA

THOMAS COUNTRYMAN FILM PRODUCTIONS

15 North Ninth Street, Minneapolis 3, Minn.
Phone: FEderal 2-2539
Date of Organization: October, 1956
Thomas Countryman, Owner & Producer
Jack Gauvite, Producer-Director
Robert Edwards, Art Director

SERVICES: Producers of industrial, educational, TV and religious motion pictures and filmstrips, 16mm or 35mm. FACILITIES: Sound stage, animation, Arriflex equipment; complete recording with four recorders, mixing, interlock projection, 16mm or 35mm; music library.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Road America (D. W. Oman & Sons, Inc.); 50 Years of Progress (Northern States Power Co.); The Amity Plan; Tres- treysh (Minnesota Mutual Insurance Co.); Slidefilms: Safety Roadways Now (Minnesota Mining & Mfg. Co.); Service That Sells (Cardiness Co., Inc.); TV Commercials: for Hilex; Montana Dakota Utilities; Midland Cooperatives; Farmers Union Cooperatives; Schaper Plastic Games; U. S. Bedding; National Cooperatives; Javex Company, Ltd.; Montgomery Ward Co.; Super Value; Pillsbury Mills; Northrup King; Douglas County Industries; Buckbee Mears Co.; Nutrena Feeds.

Delta Film Productions, Inc.

1921 University Ave., St. Paul 4, Minn.
Dr. George D. Strohm, in charge

EMPIRE PHOTOSOUND INCORPORATED

1920 Lyndale Ave. South, Minneapolis 5, Minnesota
Phone: Franklin 4-5040
Date of Incorporation: October, 1945
William S. Yale, President
Richard N. Jamieson, Vice-President & Production Director
John Raabatz, Director of Cinematographer & Slidefilm Photography
Arthur J. Nicol, Director of Technical Services
Gwen R. Wohlfeld, Director of Production Services
Frank panczak, Manager, Editing Dept.
Roger Gruenke, Sound Recording Engr.

SERVICES: Completely equipped production facilities for motion pictures, sound slides, television commercials and sales presentation meeting. Time-lapse, slow motion equipment. Editing, and interlock projection. Tape and magnetic film recording, disc and tape music libraries. Process screen and are rear projection. FACILITIES: 16mm Mauer and Arriflex cameras; 16mm Eastman are projector; Strong Arc projector for 3¾" x 4" slides and filmstrips; 8" x 10", 8" x 20", 12" x 30" and 20" x 20" projection screens, available for conventions, sales meetings, etc. Animation, sound recording studio; 40" x 60" sound stage; high fidelity public address system.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: University of Courage (The Hadley School for the Blind); H-S-M Insurance Program; Mincon CV-100 (Minnesota Mining & Mfg. Co.); Community Chest film (Minnesota Community Chest Organization); Better Methods: Bermuda Holiday; Building for the Future; Full Orbit; Mr. Full Orbit, This Is Your Life; International Minerals & Chemical Corp.), Slidefilms: Your Profit Partner; Pathway to Profit (International Minerals & Chemical Corp.);

ANTHONY LANE FILM STUDIOS, INC.

7401 Wayzata Blvd., Minneapolis, Minn.
Phone: Liberty 2-2518
Date of Organization: 1950
Anthony Lane, President
JoAnn Powers, Secretary-Treasurer
Robert Paulson, Chief Cinematographer

SERVICES: Production of 16mm and 35mm industrial, TV, outdoor sporting, hunting and fishing films; filmstrips; animation. FACILITIES: Complete 16mm and 35mm production, sound recording. Complete still photographic studios; laboratories; music and sound effects.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Lake Trout and Light Tackle (Park Lane Enterprises); Not By Chance Alone (American Red Cross); Centerline Steering (Napco Industries); Bright Warning (Minnesota Mining & Mfg. Co.). TV Commercials: for Marvel Chew Mein Cola McGee Adv...
REID H. RAY: CONTINUED

Your Profit is in the Picking: Stubble Match for Bigger Profits; Drying Crops with Push-Button Sunshine; Sanitary Landfill; Making Hay the Modern Way (Deere & Co.). Unlisted classifications: films for: Minnesota-Hoover Ball Regulator Co., ordinance and acoustical divs.; Picatinny Arsenal, Albion Malleable Iron Co., Aerojet General Corp. TV COMMERCIALS: for: Chung King: Schmidt Beer; Northrup King: Batman, Borden, Durostone & Others; Northwestern National Bank: Pillsbury, Inc. (Campbell-Mithun); Reich Candy: Biddle; Deere & Co.: IH Trucks, and others.

RUSTEN FILM ASSOCIATES
5710 Wayzata Blvd., Minneapolis, Minn., Phone: Liberty 5-1658

Date of Organization: 1958
Paul D. Rusten, Executive Producer
John E. Deimen, Associate Producer
Alan Omarkey, Head Camera
Mary Quinn Conway, Production Asst.

SERVICES: Writing, directing and full production of business motion picture, slides, TV documentaries. FACILITIES: Complete double system camera, sound recording, lighting, editing and interlock projection; sound studio and set construction.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Hydro-Clean (The Gray Co.); Better Homes in Jig Time; Research House (Wood Conversion Co.); National—1960 (Northrup, King Co.); Aggregates Production (Pioneer Engineering); Safe-T-Play (Cosom Industries Co.). SLIDEFILMS: Economy Cottages For Dealer Profit (The Weyerhaeuser Co.); Diversional Therapy (The Duhlberg Co.). TV Films: Farm Fantavette (Northrup, King & Co.); King Koil (U.S. Bedding).

GEORGE RYAN FILMS, INC.
210 South Seventh St., Minneapolis 2, Minnesota
Phone: Federal 5-8864

Date of Organization: May, 1955
George M. Ryan, President
Harry K. Knoblauch, Vice-President, Treasurer
Elizabeth B. Ryan, Secretary
Richard C. Polister, Executive Producer

Vivian Dyce, Stylist

SERVICES: Producers of 16mm and 35mm motion pictures, TV commercials, sound slides. FACILITIES: 24" x 44" sound stage, 20" x 40" silent stage with two practical kitchens; 16mm camera equipment, 35mm blemish Arri-Vite: Mespensine and Ampex magnetic recorders; 16mm and 35mm Moviolas; complete 16mm and 35mm editing facilities; full complement of motion picture light and accessories; 16mm and 35mm screening room.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Pillbury Man; Pillsbury Delivers the Goods (The Pillsbury Co.); The Toro Line (Toro Mfg. Corp.). TV COMMERCIALS: for Moby Dick TV Whale (EM Engineering); Snow-Flock; Minnegasco-Dryer; Minnegasco-Air Conditioning (Knox Reeves, Advy.); Crystal Sugar (W. A. Krause, Advy.). SNOW Hound; Riders; Power Handle; Whirlwind (Toro Mfg. Corp.).
UNITED FILM: CONT'D.

W. P. Scroggin, Vice-Pres., Chg. of Production & Services
Reese Wade, Studio Manager
Robert Deming, Head Cameraman
George Wasko, Production Coordinator
Harry Hughes, Editor
James Worrel, Cameraman
Marge Briggs, Art Department Manager

SERVICES: 35mm and 16mm color and b&w commercials for TV or theatre screen advertising and special purpose film production. Personnel available for Kansas City, New Orleans, Hollywood; location shooting and recording, writing, directing, editing services. FACILITIES: Sound stages; Mitchell, B&H cameras; Mole-Richardson lighting; Houston-Feuless dollies, RCA recording; Motolias and Moviola editing equipment; laboratory printing and processing; musical library and animation; exchange type distribution facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS

CONVENTION PRESENTATION: Count Down (United Fund through Waddell & Reed). THEATRE COMMERCIALS: Chrysler (Young & Rubicam); Zenith Radio; Johnson Motors. TV COMMERCIALS: for Skelly Oil (Bruce B. Brew-er); Chrysler (Young & Rubicam); King Louie Boxing Shirts (Potts-Woodbury); Mercury Outboard Motors, Kiekheffer Corp. (Baker-Johnson & Dickinson); Sinclair Oil (Geyer, Morey, Madden & Ballard); White Cross Insurance (Phillips & Cherbo); Shakespeare Reels (McDonald-Cook); Taster-Freeze (Gourfain-Loeff, Inc.); Chase-A-Beat (Grant, Schwenc & Baker); Zenith Radio; Johnson Motors; Sinclair Refining Co.; Maremont Mufflers; Bell Boy Boats; Crosby Boats; Dorsett Boats; Durcraft Boats; Cruisers, Inc., and many others.

Metropolitan St. Louis.

* Alexander Film Co.

2932 Andover Drive, Normandy 21, Missouri
Phone: Evergreen 2-6303
A. H. Baehler, Res. Vice-President
(See complete listing under Colorado)

* CONDOR FILMS, INC.

1006 Olive Street, St. Louis 1, Missouri
Phone: Main 1-8876

Date of Organization: 1931
Bradford Whitney, President
Edgar E. Stevens, Vice-President
Dean Moore, Production Manager
Mildred Smith, Secretary
Eddie Moore, Photographer

SERVICES: Producers of 16mm and 35mm sound motion pictures and slideslides for sales promotion, advertising, public relations, training, TV. Complete creative, writing and production staffs. Productions from script to screen or screen to script; i.e., editing, adding sound and music to films already shot. FACILITIES: Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras. Stancil-Hoffman synchronous magnetic recording 16mm, 17½mm, quarter-inch. Multiple channel synchronous interlocked mixing. 16mm, 17½mm and 35mm Movielas (picture

and sound) 16mm and 35mm core; interlock projection. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS


CHARLES GUGGENHEIM AND ASSOCIATES, INC.

7319 Wise Avenue, St. Louis 17, Missouri
Phone: Mission 7-4200
Date of Organization: 1930
J. H. Hardcastle, Producer
Lambert Kalmia, Direction
Richard Hardcastle, Editorial
Richard Hardcastle, Jr., Production

SERVICES: Motion pictures, slidefilms and TV commercials; advertising, public relations, sales, industrial training, civic, religious, fund raising films. FACILITIES: 55mm and 16mm equipm ent and stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Mystery of the Pribilofs (Fonke Fur Co.); Planning Your Program; Putting on a Sale: Take Home Business; Product Quality; Selling at the Window; National Dairy Queen Co.; Two Little Bats (Social Science Films); SLIDE-FILMS: Operation Community Service (Pioneers Club); Cross You Can Use (The Seven-Up Co.); If All Regions With the Boss (Southwestern Bell Telephone); A Trip with Colonel Q (Southern Equipment Co.), TV COMMERCIALS: for Gold Award Theatre; Rutledge Adv. Co.; Oertel's '32 (Lynch & Hart Advy. Co.).
ON THE EVE OF OUR GOLDEN ANNIVERSARY...

and as a salute to the sixties — Association Films is proud to present to “the viewing millions” of America this most important and impressive selection of motion pictures from industry:

UNSEEN JOURNEY
(Gulf Oil Corporation — MPO)

THE AGES OF TIME
(Hamilton Watch Company — MPO)

THE TWENTIETH CENTURY
(65 subjects — Prudential Insurance Co. — CBS-TV)

TROUBLE IN PARADISE
(Institute of Life Insurance — Visualscope)

ASSIGNMENT: AMERICA
(New England Mutual Life — Bay State Productions)

CPA
(American Institute of Certified Public Accountants — MPO)

THE BIG CHANGE IN WORLD MARKETS
(1st National City Bank of New York — Transfilm-Caravel)

MILLIONS ON THE MOVE
(General Electric — Wilding, Inc.)

THE ROAD TO BETTER LIVING
(Mortgage Bankers Association — Film Counselors)

WASHINGTON AT WORK
(The Kiplinger Washington Editors — Wilding, Inc.)

SUMMER OF DECISION
(Council on Social Work Education — Himan Brown)

MIRACLE BRIDGE OVER MACKINAC
(Merritt-Chapman & Scott Corporation — Transfilm-Caravel)

THE AMERICA’S CUP RACES
(Thomas J. Lipton — Transfilm-Caravel)

GREEN MOUNTAIN LEGACY
(National Life of Vermont — Bay State Productions)

50,000 LIVES
(Johnson & Johnson — MPO)

PLAN FOR LEARNING
(United States Steel — MPO)

THE HOUSE HUNTERS
(Natl’l Association of Real Estate Boards — Film Counselors)

PLEASE SEND ME
the following:

□ “American Odyssey,” facts, figures and forecasts
□ “Hints ‘n’ Helps” costs and coverage
□ “Hints ‘n’ Helps” pilot print
□ “The Viewing Millions” distribution brochure.
□ Please add my name to your newsletter (“audiences”) mailing list

Name:

Title:

Company or Association:

Street:

City — Zone — State
WEST CENTRAL STATES:
Metropolitan St. Louis
PREMIER FILM AND RECORDING CORPORATION
3033 Locust Street, St. Louis 3, Missouri
Phone: Jefferson 1-3555
Date of Incorporation: 1946
Theodore P. Desjuge, President and Executive Producer
Wilson Dalzell, Vice-President and Associate Producer
Patrick Murphy, Director of Sales
Roger Leonard, Production Manager
Charles Kite, Editorial Supervisor
H. Stewart Dailey, Director of Photography
Robert H. Kirven, Creative Director
SERVICES: Creators and producers of business, industrial, religious, documentary, theatrical and television motion pictures and sound slide-films – 16mm or 35mm sound, black and white or color. FACILITIES: Air conditioned studios, sound stage, 35mm and 16mm screening rooms. Mitchell 35mm and 16mm cameras; Bolex, Bell & Howell and M-F camera gear. Fearless dolly, M-R Mike boom, complete heavy lighting facilities, mobile generator; complete recording, mixing, scoring facilities; tape, disc, magnetic film, interlock system; complete effects and music library; editing department, writers, directors, editors; Moviola, record processing and pressing plant.
RECENT PRODUCTIONS AND AGENCIES

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: And on the Seventh Day (Northwestern Bell Telephone Co.); Better Things (Oregon Coffee (Oregon Nut Foods Co.); Bug Choker — Its Control (Port Dodge Laboratories); Ice Caps '59 (Peter Kiewit Sons Co.); This Is Mexico (Harold Diers & Co.); Home of the Red Telephone (Radio Corp. of America); TV COMMERCIALS; (Series) for Fairmont Foods.

NORTH DAKOTA
BILL SNYDER FILMS
1053 Broadway, Fargo, North Dakota Phone: ADams 2-6500
Date of Organization: 1956
Bill Snyder, Owner-Cinematographer
Nelson Selberg, Art-Animation Director
John McDonough, Editor-Director
SERVICES: 16mm sales promotion, public relations and educational films for business, agriculture and TV; sound slidefilms; TV commercials; newfilm coverage. FACILITIES: Complete creative facilities; Cine-Special, Eyemo and Blimped Arriflex 16mm cameras; Magsync recorder; three-channel magnetic film mixing; 1/4" tape recorder; animation stand; music library; sound Moviola and portable lighting equipment.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Children's Village (Children's Village Assn.); Melroe Harrowrider; Melroe Loader (Melroe Mfg. Co.); 20 Years of Progress (Grain Terminal Assn.); Slideshow: Nutrition in Your Home (The Archer Corp.); TV COMMERCIALS: for Grain Terminal Assn.; Northwestern Savings and Loan; School's Stores; Holsum Bakery; Farmers Union Livestock Marketing Assn.; Midwest Research Associates; Pride Seed Corn; Penagen Co.; Blue Cross and Blue Shield; Greater North Dakota Assn.; It's Magic, Inc.

SOUTH DAKOTA
MAX HOWE FILM PRODUCTIONS
910 St. Cloud, Rapid City, South Dakota Phone: Filmore 3-4800
Date of Organization: August, 1959
Charles Maxfield Howe, Owner-Operator
SERVICES: Complete 16mm production, script to screen, public relations, sales training, product presentation, general business and TV; sound and color motion pictures. FACILITIES: Complete portable production equipment: Arriflex cameras; 50,000 watts portable lighting, camera car, recording sync and sound effects; complete editing.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: More Mileage For Less; All About Eddie's (Eddie's Tire and Glass); Little Better Electrically (Black Hills Power and Light); Convenient Banking (Western Advg. Council); Grass to Cash (Belle Fourche Livestock Exchange). SLIDE FILM PRESENTATION: All In A Day (Components, Inc.).
ARIZONA

CANYON FILMS OF ARIZONA
834 North Seventh Ave., Phoenix, Arizona
Phone: Alpine 2-1718

Date of Organization: 1953
Raymond Boley, Owner-Production Manager
Bob Allen, Owner-Director of Photography
Mary E. Boley, Production Manager
John Taylor, Animation Dept.
Carol Downey, Sound Department
G. W. Read, Photographic Staff Dept.

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms, Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Two sound stages, sound recording facilities (magnetic film or tape); disc cutting. Set lighting and complete portable lighting. Synchronous camcorders, recorders and dubbers. Editing dept., including sound cutting. Interlock projection and recording. Set construction. 16mm or 35mm production. Complete location equipment. Complete photographic dept.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Convention Time; Westward Ho (Associated Federal Hotels); What Happened to Mrs. Belt’s Check; Manufacturing Competence (General Electric Co.); SLEDGEBACKS; Waterbed Management (Arizona State Land Dept., Water Resources Committee). TV COMMERCIALS: for Arizona Public Service Co.; Arizona Ranch House Inn; Cleverly & Holmes; Crystal Ice; Franklin Mieuli & Associates; Healy Homes; Hospital Benefit Assurance; John F. Long, Home Builder, Inc.; Kennaecott Copper Corp.; Lucky Wishbone; Luck Homes; Phoenix Little Theater; Salt River Project; Tucson Federal Savings & Loan Assn.; Valley National Bank; Wright Mfg.

CAPITAL MOTION PICTURE STUDIOS
328 North 11th Way, Phoenix, Arizona
Phone: Alpine 2-2560

Date of Organization: 1954
Carl Yost, Owner, President
John E. Evans, Vice-President
Eileen Strakosch, Art Director
Elberta Shaw, Secretary-Treasurer

SERVICES: Script to screen services for 16mm and 35mm business, educational, training films. Storyboard and animation services available. FACILITIES: Sound services include eight-channel mixing and remote truck with location sound recording for 16mm and 35mm; sound stage with studio and portable lighting units. Editing services available, including sound cutting; animation, titling, hot press stands.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Kachina Speaks (Valley National Bank); Arizona Rancheros (Arizona Land Corp.); The Missing Document (Paradise Memorial Trust); Continuance Cast Concrete Pipe (No-Joint Concrete Pipe); Far-Away Places (Peak Productions Ltd.); Professor Pointer (Scholastic Films); Water for Wildlife (Arizona Game & Fish Dept.).

For the BEST in Film Production Sources—Refer to These Review Pages in 1960.

10TH ANNUAL PRODUCTION REVIEW
**SOUTHWEST: TEXAS**

**Metropolitan Dallas**

IDEAS ILLUSTRATED, INC.

4215 Gaston Plaza, Dallas, Texas

Phone: TAYlor 7-9746

Date of Organization: November, 1952

Date of Incorporation: November, 1958

Irvin Gans, Executive Producer

Robert Arch Green, Writer, Director

H. L. Gianneschi, Dir. of Photography

Joe Lucovic, Editorial Supvr.

Lawrence Gianneschi, Sound

Lee Swann, Laboratory Manager

SERVICES: Industrial, sales, public relations and educational motion pictures, slides and photographic illustrations. Story treatment, script, creative editing, sound recording and music scoring; printing 35mm and 16mm, b&w and color. All laboratory services for industrial and institutional film depots. Lighting, camera and sound equipment rentals. FACILITIES: Completely equipped sound stage including lighting, blinking 35mm and 16mm Arri-Alex, Mitchell cameras, single-system camera, Magnasync magnetic film recording and mixing; music library, complete editing facilities; location photography equipment, high-speed cameras, 16mm and 35mm continuous printers, 35mm and 16mm reduction printer, 35mm negative-positive, 16mm negative-positive and 16mm reversal processing machines.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** The Case of Jim Caunon (Southwestern Bell Telephone Co.); Champlin Refining Co.; The Friendly Pepper Upper (Dr. Pepper Co.); Nine Ways to Say, Leave Your Competitors Behind; Wings for Doubting Thomas (Cessna Aircraft); Two Hats of Science (Eero Standard Oil Co.); Southland Center Story (Southland Life Insurance Co.); Classified training film (U.S. Navy). **SLIDEFILMS:** Meet Jim Clark (Southwestern Life Insurance Co.). **TV COMMERCIALS:** for Humble Oil & Refining Co. (McCann-Erickson); Mrs. Bairds Bread; Southern Union Gas; Bordens (Tracy-Locke); Rice Plate Foods; Johnnie Alpha; Austrux Chilli (Fitzgerald Advog.); Pearl Beer; Dial-a-Bug (Pittku Advog.); Hot Shot; Humko; Bull of the Woods (Simon & Gwynn); State Fair; Lone Star Brat; Frig-iking (Taylor Newsworthy); Amoili Oil (Couchman Advog.); Employees Casualty Co. (Bevel Associates); Freeman Oldsmobile (Clark-Donagan & Huffines); Smithfield & Lutters Meats (Carroll Wilson & Ace); Regal Beer (Walker-Saussy Advog.); Red Foley Promotion (ABC Direct).

**KEITZ & HERDON**

3601 Oak Grove, Dallas, Texas

Phone: LA 6-5268

Date of Organization: 1950

L. E. Herndon, Jr., Partner

R. K. Keitz, Partner

Tom Young, Art Director

Robert Dizell, Chief Animator

John Bronbaugh, Head of Photography Dept.

SERVICES: Complete 16mm and 35mm b&w and color films for TV and industrial use; filmstrips, slides, etc. FACILITIES: Complete motion picture, animation and sound recording facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Better Way of Living (Rich Plan Corp.); Key to a Modern Miracle (Standard Life & Accident Insurance Co.); **TV COMMERCIALS:** (series) for Rainbow & Colonial Bread (Campbell-Taggart Associates—Bakers, Inc.); Household Finance (Household Finance Corp.); General Mills Hot Wheat Cereal (General Mills Corp.).

**MOTION PICTURES, INCORPORATED**

715 Exchange Bank Bldg., Dallas, Texas

Phone: FLEETwood 7-3111

Date of Incorporation: January, 1959

David T. Lane, President

M. R. Young, Jr., Exec. Vice-President

H. Pope McDonald, Sales Manager

Miles Middough, Production Manager

Robert E. Baker, Camera Department

Alan Argooff, Editorial Department

SERVICES: All categories of commercial motion pictures, TV commercials, filmstrips and slide presentations, meetings and pageants. FACILITIES: Sound stage, recording and editing; projection theatre, camera and lighting equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Justin Story (Justin Boot Co.); ANIP VTOL-STOL Report (Bell Helicopter); Reclamation—A Tool—A Technique (Little Tree Injector). **SLIDEFILMS:** New Genesis Products—Humble Oil Refining Co. **FILMSTRIPS:** Cereals of America (Lane Container Corp.). **TV COMMERCIALS:** for Deep Rock Gasoline (Lowe Runkel Advog.); Premier Gasoline (Premier Oil Refining Co.); Micro Lube; Minute-Bake Corn Muffins; Dallas Power & Light (Rogers & Smith, Advog.); Ranger Boot Mfg. (Henderson Advog.).

**MUNDELL PRODUCTIONS**

117-1416 Commerce Bldg., Dallas, Texas

Phone: RIVERSIDE 8-3021

Date of Organization: May, 1956

Branch Office: 1833 South AAF, Denver, Colo. Phone: WEST 5-4322. Harlan I. Mendenhall, General Manager.

Jimmie Mundell, President; Jack Mundell, Vice-President.

SERVICES: Promotion of motion pictures and slidefilms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** A Dove Tale (Conrad Fath); Start All Over Again (Texas Rehilitation Center); For Progress and Prosperity (Citizens Charter Assn.); First Jet for Texas (American Airlines); Flexible Jet for Texas (National Assn. of Independent Insurers). **TV COMMERCIALS:** (series) for Trans-Texas Airways.

**JAMIessions FILM COMPANY**

3825 Bryan St., Dallas, Texas

Phone: TAYlor 3-8158

Date of Organization: 1946

Bruce Jamieson, President

Hugh V. Jamieson, Jr., Exec. Vice-Pres.

Jerry Dickinson, Vice-Pres., Television

Bill Stokes, Vice-President, Sales

Robert G. Reid, Vice-Pres., Producer-Serv.

Walter Spier, Secretary

Frank Sloan, Laboratory Manager

John Bunsley, Art Director

Chester Gleson, Production Manager

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording, laboratory and printing services for industrial, educational, or producer organizations. FACILITIES: 15,000 sq. ft., studio, sound stage and laboratory; complete 35mm & 16mm production equipment; RCA 16mm and 35mm sound channels; editing, printing and processing 16mm and 35mm; color printing with scene-to-scene color correction; 16mm Ektachrome color processing; animation, creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** The Case of Jim Caunon (Southwestern Bell Telephone Co.); Champlin

**METROPOLITAN HOUSTON**

**TEXAS INDUSTRIAL FILM COMPANY**

2582 North Boulevard, Houston, Texas

Phone: JACKson 9-3777

Date of Organization: 1945

Date of Incorporation: 1956

X. Don Macon, President

S. Macon, Secretary-Treasurer

A. P. Tyler, Production Manager

SERVICES: Industrial training and sales promotion motion pictures, 16mm and 35mm sound color; 35mm sound slidefilms. Science film department specializing in medical films. FACILITIES: 16mm and 35mm cameras, lighting equipment; air-conditioned sound stage; disc 16mm magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Processing 16mm b/w films. Animation, Personnel for writing, direction, editing and sound recording.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Oil Men's Prophet (Weex, Inc.); Pestless Sweeping (A.T. & T.). **SLIDEFILMS:** Teased by Internal Medical Support (Baylor Univ., School of Medicine-Medicaid Hospitals); Watermarks of History (Down Chemicals); The Big C; Meet the Officials (Humble Oil & Refining Co.); 1959 Sales Meeting, series (Continental Oil Co.). **SLIDEFILMS:** New Pressure Sealing Gate Valve (W-K-M).

**SAN ANTONIO**

**Jerry Fairbanks Productions**

219 Majestic Building, San Antonio, Texas

Phone: Capital 4-8641

Jack Mullen, Representative

(See complete listing under Los Angeles area)
ALEXANDER FILM COMPANY

Alexander Film Building, Colorado Springs, Colorado.

Phone: ME-5-1771

Date of Incorporation: 1928; 1955

BRANCH OFFICES


Michigan: 10997 Georgia, Birmingham.

Phone: Midwest 4-1212, Donald Ragsdale, Res. Vice-Pres.


Phone: Whittall 4-5080, Bob Woodburn, Res. Vice-Pres.

Missouri: 2852 Andover Drive, Normandy 21.

Phone: EVen though 2-6403, A. H. Baedeker, Res. Vice-Pres.

California: 441 California St., Room 408.


Phone: STanley 7-4838.

Washington: 3260 Lakewood, Seattle 44.

Phone: PARKway 2-2258, W. L. Teooy, Res. Vice-Pres.

Mexico: Balderas 36-602, Mexico, D. F.

Phone: 10-33-72, Mario O'Hare, Res. Vice-Pres.

Puerto Rico: Edificio El Imparcial, Calle Coche, 512 South Tejon St., Colorado Springs, Colorado.

Phone: MElrose 5-3421

Date of Organization: 1955

Carl E. Pehlman, Owner-Manager and Laboratory Manager

John Canterbury, Regional Sales Manager and TV Creative Director

Kenneth Rote, Art Director

Lawrence V. Hostetler, Director of Photography

Gerald W. Martens, National Sales Mgr.

Danny Boyle, Continuity Director

Productions

Howard S. Olds, Creative Director

SERVICES: Producers of TV and theater film commercials, information, training, documentary and sales motion pictures for industry, education, government and agriculture for domestic and foreign distribution. Creative editorial, TV and theater distribution services. Slidefilms for all purposes. FACILITIES: Complete production facilities, located on one location under one management. Creative scenario writing, stage with 30 standing sets, lighting equipment, 35mm and 16mm cameras, 16mm sprocket hole and 1/2" magnetic tape recorders, Art and animation departments with stop motion and time lapse cameras, 35mm Eastman color and bkw negatives and prints, 16mm bkw processing equipment. Over 300 permanent personnel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Golden Jet Age (Continental Air Lines); Rocky Mountain Youth Congress (Rocky Mountain Youth Congress); Champions on Ice (Broadmoor Hotel); Convention Highlights-1958 (Midwest Feat. Mfrs. Assn.); TV FILMS: Norad Briefing (North American Air Defense Command); Hockey Game between Colorado College and U.S.S.R. (sponsor unidentified); TV COMMERCIALS: for Rambler-DeWitt (Car)-Baker Knapp (Motor Co.); Walter Kruznak A.C. Generator Co.; Walter's Brewing Co. (Howard Advg. Agency); Daniels Motors (Craig Ramsey & Associates); Furr's Super Markets; Broadmoor Hotel, SPECIAL PRODUCTION: Executive's Meeting (Gold Bond Stamp Co.); TV PRODUCER SERVICES: for U.S. Government Military Services.

ALEXANDER FILM: CON'T

International Harvester Co.; Money on the Line (Merry Div., Ford Motor Co.); The Big Edge (Train & Truck Div., General Motors Corp.); The Picture at the End of the Hall (Federal Life and Casualty Insurance Co.); Untitled subjects for Weston Biscuit Co.; Reserve National Insurance Co. THEATRE AND TV COMMERCIALS: for Dodge Div., Grant Advg.; Buick Motors Div., General Motors Corp. (McCann-Erickson); Shamrock Oil & Gas Corp. (McCormick Advg. Agency); Fruiltless Starch (Bruce B. Brewer & Co.); Site Oil Co. (Weintraub & Associates, Inc.); Nabey's Food Products (Pacific National Advg. Agency); System Stores (Harry Rosenberg & Associates); Butternut Bread (Dancer, Fitzgerald & Sample); Bardahl International Oil Corp. (Miltter, MacKay, Heek and Hartung).

P.J. FILM PRODUCTIONS

(Formerly Pehlman Film Productions)

312 South Tejon St., Colorado Springs, Colorado.

Phone: MElrose 5-3421

Date of Organization: 1955

Carl E. Pehlman, Owner-Manager and Laboratory Manager

John Canterbury, Regional Sales Manager and TV Creative Director

Kenneth Rote, Art Director

Lawrence V. Hostetler, Director of Photography

Gerald W. Martens, National Sales Mgr.

Danny Boyle, Continuity Director

Productions

Howard S. Olds, Creative Director

SERVICES: 16mm bkw and color films for TV, business, industry, sales promotion and public relations; TV spot commercials. FACILITIES: Two sound stages, each 1500 sq. ft.; three 1200' Auricons; four Bolex with sound sync facilities; magnetic film recorder; three-channel mixing from five sources, two tape, plus live mike source; art department; b&w processing and printing; magnetic strip machine; interlock projection; Capitol music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Sugar Beet in Europe; The Picture at the End of the Hall (Federal Life and Casualty Insurance Co.); Shamrock Oil & Gas Corp. (McCormick Advg. Agency); Butternut Bread (Dancer, Fitzgerald & Sample); Bardahl International Oil Corp. (Miller, MacKay, Heek and Hartung).

THOS. J. BARBRE PRODUCTIONS

2130 So. Bollair, St. Denver 22, Colorado.

Phone: SKylvne 6-3838

Date of Organization: 1940

THOS. J. BARBRE, Owner, Manager, Producer

Anita T. Barbre, Assistant Manager

Paul F. Emrich, Recording Director

Harold J. Anderson, Director of Photography

SERVICES: Complete production of all types of business films, Sales, training, public relations, advertising, educational, medical and scientific films; color and black and white, TV commercial and TV entertainment films. Producer services. FACILITIES: Sound stage, theater, editing rooms, voice studio, interlock projection. Maurer cameras. 100,000 watts of lighting equipment. Maurer six-track optical recording. Magnetic film recording. Tape recording. Sound track and equipment generator. Editing, animation and titling rooms, equipment and staff. Recorded music library. Staff organist. Editors, script writers.

EDWARD HAWKINS PRODUCTIONS

960 South Birch St., Denver, Colorado.

Phone: SKylvne 6-3615

Date of Organization: 1953

Edward Hawkins, Owner & Sales Manager

Richard C. Reed, Executive Producer

Kenneth F. Boltz, Dir. of Photography

Lyle C. Hart, Editorial Chief

Lowell L. Hetherald, Operations Manager

Charlotte P. Hawkins, Office Manager

SERVICES: 16mm films for business and industry, sales, sales promotion, public relations, advertising, medical and scientific fields; personalized sales research and promotion services available in lectures and training sessions. FACILITIES: 30' x 40' two-story sound stage; Arriflex, Auroin, Cine-Kodak Special 16mm cameras; Magnetic and print magnetic recording; 15. G. McLalister and ColorTran lighting equipment; art and animation department; creative staff; complete editing facilities.

THOS. J. BARBRE PRODUCTIONS

2130 So. Bollair, St. Denver 22, Colorado.

Phone: SKylvne 6-3838

Date of Organization: 1940

THOS. J. BARBRE, Owner, Manager, Producer

Anita T. Barbre, Assistant Manager

Paul F. Emrich, Recording Director

Harold J. Anderson, Director of Photography

SERVICES: Complete production of all types of business films, Sales, training, public relations, advertising, educational, medical and scientific fields; color and black and white, TV commercial and TV entertainment films. Producer services. FACILITIES: Sound stage, theater, editing rooms, voice studio, interlock projection. Maurer cameras. 100,000 watts of lighting equipment. Maurer six-track optical recording. Magnetic film recording. Tape recording. Sound track and equipment generator. Editing, animation and titling rooms, equipment and staff. Recorded music library. Staff organist. Editors, script writers.

RECENT PRODUCTIONS AND AGENCIES

MOTION PICTURES: The Sugar Beet in Europe; The Picture at the End of the Hall (Federal Life and Casualty Insurance Co.); Shamrock Oil & Gas Corp. (McCormick Advg. Agency); Butternut Bread (Dancer, Fitzgerald & Sample); Bardahl International Oil Corp. (Miller, MacKay, Heek and Hartung).

LISTING CONTINUES ON FOLLOWING PAGE
MOUNTAIN STATES: COLO.

EDWARD HAWKINS: CONT'D.


Mundell Productions

1833 South Alcott, Denver, Colorado
Phone: West 5-3392
Harlan H. Mendenhall, General Manager
(See complete listing under Dallas, Texas)

RIPPEY, HENDERSON, BUCKNUM & CO.

209 Sherman Street, Denver 3, Colorado
Phone: Acoma 2-5601
Date of Organization: 1943
Arthur G. Rippey, Managing Partner
Gilbert Bucknum, Partner, Producer
Clair G. Henderson, Partner
Harry A. Lazzaro, Partner
Robert G. Zellers, Chief Cameraman
Kenneth C. Osborne, Film Editor

SERVICES: Industrial and civic relations motion pictures, color and sound, both voice-over and lip synchronization; sound slidesfilm, b&w and color. FACILITIES: Sound studio, 16mm cameras, lighting, recording and editing equipment; creative staff; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Great White Way to Good Laundering (Purex Ltd.); Direct Distance Dialing for Albuquerque; Direct Distance Dialing for Denver (Mountain States Tel. & Tel. Co.); Where the Future Is Born (Montana Public Service Commission). TELECOMMERCIALS: for J. C. Penney; Bennett's Paint Co.; Kohler-McLister Paint Co.; First National Bank; Home Federal Bank; First National Bank of San Diego. TV COMMERCIALS: for Dairyland Dairy; Complete 16mm lab. for color and b&w processing, printing, painting and editing; complete sound recording for tape, disc and film. Sound slidesfilm production. FACILITIES: Animation and title stands, color and b&w processing, printers, editing rooms and equipment. Ampex, Maurer, Magnasync and Magnacorder recorders, synchronous cameras, special effects equipment and rental of professional equipment and supplies.

SONOCROME PICTURES

2275 Glencoe Street, Denver 7, Colorado
Phone: West 2-3192
Date of Organization: 1942
Branch: Multichrome Laboratories, 7600 Gough Street, San Francisco, California
R. B. Hooper, Owner-Producer
George E. Perrin, Director of Photography
Herbert McKenney, Owner, Multichrome Laboratories, San Francisco
Herbert McKenney, R. B. Hooper, Multichrome Laboratories, Denver

SERVICES: Motion picture and television producers. Sound recording, titles, TV spots, color release prints. FACILITIES: Animating machines; synchronous 16mm Magnasync recorders; optical printers; mobile power plant; 16mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Limmer Train (Denver & Rio Grande Western Railroad); Aurora Beauty in Wyoming (Wyoming Travel Commission); Progress Report (Mountain States Tel. & Tel. Co.); Come Along to Plimoth (Burlington Railroad Co.); Free Enterprise or Disaster—by Dr. Nicholas Nyaradi (Colorado Bankers Assn.); TV COMMERCIALS: for Denver & Rio Grande Western Railroad; General Western Sugar Co. (Westcott-Frye & Associates); Wyoming Travel Commission (Jerry Kitchen Agency); Sign Round-up (Burlington Railroad Co.).

WESTERN CINE PRODUCTIONS

544 E. 8th Ave., Denver 3, Colorado
Phone: AMherst 6-3663
Date of Organization: September, 1952
Herma Urschel, President & Lab Mgr. Malcolm Jesse, Treasurer
Noel Jordan, Secretary
Mike Cook, Vice-President, Sales
John Howard, Sound Recording Manager
Stan Phillips, Production Supervisor

SERVICES: 16mm motion pictures and TV production; complete 16mm lab. for color and black and white processing, painting and editing; complete sound recording for tape, disc and film. Sound slidesfilm production. FACILITIES: Animation and title stands, color and b&w processing, printing, printers, editing rooms and equipment. Ampex, Maurer, Magnasync and Magnacorder recorders, synchronous cameras, special effects equipment and rental of professional equipment and supplies.

MONTANA

FRONTIER FILMS, INC.

1543 Lewis Ave., Billings, Montana
Phone: AL 9-5969
Date of Organization: 1956
Lloyd J. Hagaman, Pres. & Exec. Producer
Verna Newby, Vice-President
M. B. Fitzgerald, Sales Manager
Wallace Hagaman, Technical Director

SERVICES: Public relations and educational motion pictures; TV commercials. FACILITIES: Animation, single and double sound systems, cameras, dollies, lighting, dubbing, re-recording, complete editing equipment, art and writing services; transportation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Pigeon Medicine Lodge (Montana Dept. of Education); The Red Lodge Country (Red Lodge, Montana Chamber of Commerce); Glacier Round (Arrow Oil Co.); What Is Anna? (Montana Mental Hygiene Clinic); Land of the Pink Snow (self-sponsored).

San Diego Area

IN IMAGE

(Corporate name of Johna Pepper Productions)

3268 Rosencrans St., San Diego 10, Calif.
Phone: AC 1-2431; BE 9-6297
Date of Organization: July, 1957
Date of Reorganization: July, 1959

George Ott, Executive Manager
Johna Pepper, Executive Producer
E. Hugh De Jonge, Executive Producer
Robert Morey, Manager, Special Projects and Research Divisions
Bibe Seeley, Manager, Commercial Div.
Bill Gates, Sales & Public Relations
Anthony Farmer, Script Supervisor
Pete Tomlinson, Production Coordinator

SERVICES: Complete 16mm and 35mm motion pictures for TV films, series and commercials, industrial and documentary films, stop motion and animation, newfilm services: filmstrips and slides; live radio and TV production; educational, creative and documentary photographic presentations; dramatic theatrical productions; video tape production; consultation: laboratory facilities and rental facilities for major production companies. FACILITIES: Two recording studios and two sound stages; numerous 16mm and 35mm silent and sound cameras. Magnasync and Ampex synchronous sound recording equipment; facilities for preparation nearly all cover sets; conference and projection areas; complete editing facilities for single and double system productions; all laboratory facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Roundtable: Thoroughbred Millionaire (Traves Kerr Co.); Caliente Calling (Caliente Race Track); Alaskan Adventures (Studebaker-Packard Corp.); Jazz Is Art Is Jazz (Lowell Foundation); Mierowwer Analysis (Multichrome Mfg. Co.); Ensenada: Mexico's New Freeporc (Municipio de Tuirismo Mexico); Continental Kitchen Magic (Chef Nichols); Executive Profile: San Diego (U.S. National Bank of San Diego); Lost Titms of Baja (Johnson Outboard Motors; Pepsi-Cola Co.; Langley Corp.; Mirro-Lee, Inc.); Western Fishing Line Co.; The Red Cross Story (San Diego Branch, American National Red Cross); A Moment of Life (General Hospital, San Diego); Your Child's Birth (Doctor's Hospital, San Diego); Impression No. 7: The Valley (both films self-sponsored).

SLIDEFILMS: Unused! Courtesy: Coffee; Botanical Gardens; Convair Aircraft; General Dynamics; Motorsola; Marine Physical Laboratory, TV COMMERCIALS: for Valley National Bank; Harpers Clothier; Delhurns Department Store; Barnes Chase Co.; Better Business Bureau; Caliente Race Course; Courtesy Coffee Co.; First National Bank; Home Federal Savings & Loan; La John Town Council; United Fund and many others.

LISTINGS CONTINUE ON FOLLOWING PAGE)
We Salute You, the thousands of men and women in film studios and laboratories throughout the world, whose productions of the year are reflected in the pages of this 10th Annual Production Review issue.

In your experienced hands, the motion picture medium is achieving great distinction in service to industry, government, education, religion, medicine and health, and in other fields to which it brings enlightenment.

Each year audiences of millions look to the motion picture and television screens in theaters, halls, classrooms, factories and other meeting places. They continue to increase demand for these useful films.

It is our privilege to work with you by offering the finest and most complete array of uniformly excellent black and white and color films—excelled only by improved products brought to you through the Eastman Kodak Company’s constant research and development program in response to your needs.
Everyone is talking about **AERIAL IMAGE**

What is it?... the only way of doing matte work without traveling film mattes... many producers use it to cut cost and time 30% to 50% on matte work... titles, animation and art inserts can be combined with live action... live action inserts within live action backgrounds... almost any matte combination can be made with lower costs and improved quality.

We will be happy to furnish full information on request. Call Mr. Hal Scheib, WE 3-9301.

**CINEMA RESEARCH CORP.**

716 N. LA BREA • HOLLYWOOD 38, CALIFORNIA

Brochure and price schedule will be mailed upon request.
CATE & MCGLONE: CONT'D.

Plan 1959: DC-8 Jet Mainliner Flight 801 (United Airlines); Assignment DC-8 (Delta Airlines); titled dealer film (Sonny Mobil Oil Co., TV COMMERCIALS: for N. W. Ayer & Son; Burke Dowling Adams, Inc.

Christensen-Kennedy Productions

1601 North Gower, Hollywood 28, Calif.

Jack L. Silver, West Coast Manager
(See complete listing under Omaha, Nebraska)

CINE-TELE PRODUCTIONS

6325 Santa Monica Blvd., Hollywood 38, California

Phone: Hollywood 5-3376

Date of Organization: 1945

Harry J. Lehman, President

Jacques F. Lehman, Vice-President

Jerry Davis, In Ch. Production

Gail McKiddy, Writer

SERVICES: Training, public relations, industrial, business films. TV commercials, animation, slides. FACILITIES: Mitchell, Auricon and Bell & Howell cameras; Master lighting, studio, art, dry lab, location, sound, editing equipment and facilities; projection theater.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: The Olympic Story (Helms Foundation); Accident Investigation (Calif. Highway Patrol Academy); Race Night (George Bagnall & Associates); TV COMMERCIALS: for Volkswagen (Compton Adv. Agency); Calif. Highway Patrol.

JACK L. COPELAND & ASSOCIATES

746 So. Figueroa St., Los Angeles 17, Calif.

Phone: MADison 7-6581; EMpire 3-8961

Date of Organization: 1953

Jack L. Copeland, Producer-Director

SERVICES: 16mm and 35mm industrial, documentary and entertainment motion pictures in color and b&w. FACILITIES: Use facilities of Allied Artists Studios in Hollywood.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Special Report (National Cash Register Co., Inc.); Fly to the Unknown (Consolidated Electrodynamics Corp.); A Bridge to Life (City of Hope, Medical Center); The Invisible Passenger (California Highway Safety Council); The Body with the Nation Heart (E. L. du Pont de Nemours & Co.).

PAT DOWLING PICTURES

1056 S. Robertson Blvd., Los Angeles 35, Calif.

Phone: Olympia 7-0657

Date of Organization: 1940

Pat Dowling, Owner

Thos. J. Stanton, Production Manager

SERVICES: Production of education motion pictures for schools and film libraries; production of industrial films for industry. FACILITIES: Studio, camera and editorial departments.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Two Original Open Heart Operations (The Upjohn Co.); Insect Collecting; How Electricity is Produced; Wind at Work; Copper Mining (self-sponsored for sale to schools and film libraries).

DUDLEY PICTURES CORPORATION

16389 Santa Monica Blvd., Los Angeles 25, California

Phone: BR 6-3100

Date of Incorporation: 1945

Carl Dudley, President

R. W. Barnes, Secretary-Treasurer

James Bloodworth, Vice-President

Ernest H. Woodford, Production Manager

Herman Boner, Public Relations

EDWIN O. BROOKS, Director

SERVICES: Producers of motion pictures, slides, TV commercials. FACILITIES: Our own studios.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Parts of Paradise (Matson Navigation); The Track (Assn. of American Railroads); Pacific Paradise (Universal Pictures Corp.); Cinerama South Seas Adventure (Stanley-Warner Cinemar, Inc.); TV FILMS: Wonderful World, series (John Cameron Swayze).

** JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA, INC.**

1330 North Vine St., Hollywood 28, Calif.

Phone: Hollywood 2-1100

Date of Organization: 1929


Jerry Fairbanks, President

Charles Salerno, Jr., Vice-President

William Sterling, Administration

Leo Rosenes, Creative Director

Robert Larsen, Film Director

John McKennon, Production Manager

Robert Scrivner, Studio Manager

Russ Mattison, Representative

SERVICES: Industrial, theatrical and TV motion pictures. FACILITIES: Full studio facilities; sound stage; 18 camera units; 16mm and 35mm including MultiCam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; animation: Duophone: 16mm & 35mm opticals; film and music libraries: technical art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: A Manner of Speaking (A. T. & T.); A Letter to Moscow (Armstrong Cork); The 26 Hour Day (National Car Rental System); The Big Question (New York Life Insurance Co., Inc.); It's a Clock in Alabama (Univ. of Alabama); Road to Better Living (Mortgage Bankers Assn.); Tom, Dick and Harry (Bell Telephone System); TV COMMERCIALS: for Oldsmobile (D. P. Brother & Co.); Bell & Howell; Helene Curtis Cosmetics (McKenna-Erickson); Gallo Wine (Batten, Barton, Durstine & Osborn); Max Factor Cosmetics (Kenyon & Eckhardt); Coors Beer (Adolph Coors Co.).

These Exclusive Review Reports Are a Copyrighted Business Screen Feature

FIDELITY FILMS, INC.

(Formerly Ed Johnson Films)

1150 North Seward St., Los Angeles, Calif.

Phone: Hollywood 2-7484

Date of Organization: 1951

Date of Incorporation: 1958

Ed Johnson, President, Production Manager

William Harvey, Vice-Pres., Business Mgr.

Ernesto Cerecer, Sound Technician

Joanne Roberts, Art Director

SERVICES: Art, animation, still and live photography. Complete production of live and animated TV commercials, business films, sound slideshows. Equipment distributor. FACILITIES: Art, animation, editorial departments; sound stage, dressing rooms, sound booth with Ampex equipment; 16mm and 35mm motion picture equipment; still photography, studio and equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Six color theater trailers. Two languages. (Green Spots). SLIDE FILMS: 60 Years in Advertising (Heintz & Co. and L. A. Ad Club); The Big Four (Rexall Drug Co.); The Adolph's Story (Adolph's Ltd.); The Guardian Mark H (Electronic Systems of America); Moneyland (Pacific Finance); Johnny Weismuller Pools (Cinema Pools); The Simon (Richard Meltzer Co.); The Price Story; Our Research Project; Advertising and Merchandising for Fall: Point of Purchase; The Viewer-Salesman (Knudsen Creamery Co., TV COMMERCIALS: for Knudsen Creamery Co.; Marin Estates; Airstream Trailer; Standard Federal Savings & Loan.

JAMES S. GILMAN MOTION PICTURES

16917 Chatsworth St., Granada Hills, Calif.

Phone: EMpire 3-3829

Date of Organization: 1958

James S. Gilman, President, & Exec. Prod.

Philip Callahan, Production Mgr. & Script

Tom Laughridge, Photography

Stan Gilman, Editor

Jack Chick, Animation

SERVICES: Production, photographic, script, editorial services. FACILITIES: Editorial and animation only.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Of Men & Stars (Lockheed Aircraft Corp.); Eight Letters in Space, editorial (Douglas Aircraft); TV FILMS: John Hopkins File 7, series (Hughes Aircraft). TV COMMERCIALS: for Kerry McGeen Oil Industries. (New company, not previously listed)

Grantray-Lawrence Animation, Inc.

716 North La Brea, Hollywood 28, Calif.

Phone: WHistler 6-8158

Teletype: LA 1463

Ray Patterson, President

Robert L. Lawrence, Vice-President

Grant Simmons, Secretary-Treasurer

(See complete data under Robert Lawrence Productions, Inc., listing, New York City)
METROPOLITAN LOS ANGELES

GRAPHIC FILMS CORPORATION
1618 N. Las Palmas, Hollywood 28, Calif.
Phone: Hollywood 7-2191
Date of Organization: 1941
Lester Novros, President
William Hale, Vice-President
Virginia Dumont, Treasurer
Jo Andersen, Secretary
James Connor, Chief, Camera Division
J. Gordon Legg, Animation Director
SERVICES: Production of animated and live action films for industry and government. Design and publication of booklets, brochures and visual presentations. FACILITIES: Animation department including stand for 16mm and 35mm; 35mm Bell & Howell Standard camera; 10mm & 35mm Arriflex camera; 16mm & 35mm Moviolas; cutting and screening rooms; permanent animation and live action staffs.

HARRIS-TUCHMAN PRODUCTIONS, INC.
751 N. Highland, Hollywood 38, Calif.
Phone: WEbster 6-7189
Date of Organization: 1950
Ralph G. Tuchman, President & General Manager
Fran Harris, Vice-President
Fred Gold, Production Supervisor
Bennett Dolin, Manager, Sales Development
SERVICES: Creative writing, planning, production of motion pictures and sound slidefilms for business, industry, sales talks on film, promotion films for television, and TV commercials, live action or animation. FACILITIES: Staff writers and artists, fully equipped stage, complete working kitchen, all editing facilities for 35mm and 16mm, animation department, projection, music library, stock film library.

LA BREA PRODUCTIONS, INC.
7417 Sunset Boulevard, Hollywood, Calif.
Phone: Hollywood 4-7171
Date of Organization: 1956
O. Gail Papineau, President
Henry J. Ludwin, Vice-President
James E. Baumeister, Secretary-Treasurer
Bennett N. O. Johnstone, in charge
MARCO PRODUCTIONS, INC.
312 W. 13th Street, Hollywood, Calif.
Phone: Hollywood 3-2304
Date of Organization: October, 1956
Don C. McNamara, President
William Rieber, Vice-President
Margaret H. McNamara, Secretary-Treasurer
Lois K. Johnson, Assistant Secretary
Don B. Driscoll, Art Director
Frank Riley, Senior Writer
Don L. Sykes, Editorial Chief
Don A. Piccolo, Animator
SERVICES: 16mm and 35mm industrial films; sales promotion, public relations, educational, medical, scientific and training; TV commercials; color and b&w. FACILITIES: Complete creative, production, animation, editorial facilities; 16mm and 35mm photographic and editing equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Survey of Astronautics; Space Orbits; Space Communications (U. S. Air Force); Slidefilms: Change for Protection and publication of booklets, brochures and visual presentations. FACILITIES: Animation department including stand for 16mm and 35mm; 35mm Bell & Howell Standard camera; 16mm & 35mm Arriflex camera; 16mm & 35mm Moviolas; cutting and screening rooms; permanent animation and live action staffs.

LA BREA PRODUCTIONS, INC.
7417 Sunset Boulevard, Hollywood, Calif.
Phone: Hollywood 4-7171
Date of Organization: 1956
O. Gail Papineau, President
Henry J. Ludwin, Vice-President
James E. Baumeister, Secretary-Treasurer
Jack Wormser, Sales Manager
SERVICES: Films for industry, public relations, sales and training; TV commercials, insert photography; live action, animation. FACILITIES: Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Electro Flight (Lockheed Aircraft Co.); Story of Precision Blending (El Paso Natural Gas Co.); Alaska and Its Natural Resources; Baja Holiday (Richfield Oil Corp.); Breaking the Heat Barrier (Marquardt Corp.); TV COMMERCIALS: for Carlings Beer (Lang-Fisher-Stashower); Perfex; Kastion Wheat Chex, Corn Chex, Broiled Chicken; Carlings Beer; Guild, Bascom & Bonfigli; Hillion Swiss Colony Wine; Leslie Salt; S & W Fine Foods (Honig-Cooper & Harrington, Inc.); Lincoln Dealers; Edsel Dealers; Reagold; Red Star; Richfield Oil (Hixson & Jorgensen, Inc.); Royal Woolen; Bactine; Wade Adver.; Gordon Bread; Bell Brand Potato Chips; Adolphs Tendzrizer (McCann-Erickson).

MPO Productions, Inc.
4024 Radford Avenue, North Hollywood, California
Phone: POlars 9-6326
Mel Dollar, Executive Producer
James Chapin, Account Service
(See complete listing under New York City)

MCNAMARA PRODUCTIONS, INC.
8230 Beverly Blvd., Los Angeles 48, Calif.
Phone: OLive 4-2510
Date of Organization: October, 1956
Don C. McNamara, President
William Rieber, Vice-President
Margaret H. McNamara, Secretary-Treasurer
Lois K. Johnson, Assistant Secretary
Don B. Driscoll, Art Director
Frank Riley, Senior Writer
Don L. Sykes, Editorial Chief
Don A. Piccolo, Animator
SERVICES: 16mm and 35mm industrial films; sales promotion, public relations, educational, medical, scientific and training; TV commercials; color and b&w. FACILITIES: Complete creative, production, animation, editorial facilities; 16mm and 35mm photographic and editing equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Land of New Frontiers (The Frito Co.); The Widest Horizon (North American Aviation, Inc.); Power for Bonsare (The Marquardt Corp.); Stockholders' Report (General Mills, Inc.); Helicopter Rescue Operations (U. S. Air Force); The Big Stick (Convair, San Diego Div.); Snow II (Kaiser Steel Corp.).

Image
6223 Selma Ave., Hollywood 28, Calif.
Frederic Gadette, Betsy Johnson, Managers
(See complete listing under San Diego, Calif.)

LA BREA PRODUCTIONS, INC.
7417 Sunset Boulevard, Hollywood, Calif.
Phone: Hollywood 4-7171
Date of Organization: 1956
O. Gail Papineau, President
Henry J. Ludwin, Vice-President
James E. Baumeister, Secretary-Treasurer
Jack Wormser, Sales Manager
SERVICES: Films for industry, public relations, sales and training; TV commercials, insert photography; live action, animation. FACILITIES: Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Electro Flight (Lockheed Aircraft Co.); Story of Precision Blending (El Paso Natural Gas Co.); Alaska and Its Natural Resources; Baja Holiday (Richfield Oil Corp.); Breaking the Heat Barrier (Marquardt Corp.); TV COMMERCIALS: for Carlings Beer (Lang-Fisher-Stashower); Perfex; Kastion Wheat Chex, Corn Chex, Broiled Chicken; Carlings Beer; Guild, Bascom & Bonfigli; Hillion Swiss Colony Wine; Leslie Salt; S & W Fine Foods (Honig-Cooper & Harrington, Inc.); Lincoln Dealers; Edsel Dealers; Reagold; Red Star; Richfield Oil (Hixson & Jorgensen, Inc.); Royal Woolen; Bactine; Wade Adver.; Gordon Bread; Bell Brand Potato Chips; Adolphs Tendzrizer (McCann-Erickson).

Metro-Goldwyn-Mayer, Inc.
MGM Studios, Culver City, Calif.
Phone: UP 0-3311
Elmer Wilschke, In Charge of Production
Bob Drucker, Producer
Jack Reynolds, Producer
Dave Monahan, Director
Robert Bennett, Creative Director
Bob Fierman, Sales Representative
(See complete listing under New York City)

Mode-Art Pictures, Inc.
1904 Preuss Road, Los Angeles 34, Calif.
F. M. Joyce, West Coast Representative
(See complete listing under Pittsburgh, Pa.)

National Screen Service Corp.
(TV & Industrial Films Div.)
7026 Santa Monica Boulevard, Hollywood, California
Bernard Brody
(See complete listing under New York City)

Fred A. Niles Productions, Inc.
5539 Sunset Boulevard, Hollywood 28, Calif.
Phone: Hollywood 3-8154
Lionel Grover, Production Manager
(See complete listing under Chicago area)
PARTHENON PICTURES—HOLLYWOOD
2625 Temple St., Hollywood 26, Calif.
Phone: DUnkirk 5-9111
Date of Organization: 1954
BRANCH OFFICES: Parthenon-Central, 185
North Wabash Ave., Chicago 1, Ill. James
Prindle, in charge; Woodbury Conkling
and Roger Clark, Associate Producers.
Techfilms Division. Rampart Studios, Los
Angeles, Calif. David Bowen and Herbert
Thurman, Associate Producers.
Charles C. Palmer, in Charge
John E. R. McDougald, Producer-Director
Jack Menkin, Assoc. Producer, Music Dir.
Ted (W. T.) Palmer, Business Manager
Sam Farnsworth, Production Manager
Robert J. Martin, Head, Camera Department
Tony Frank, Head Client Relations
Kent Mackenzie, Head Documentary Unit

SERVICES: Films for business, documentary and
"photoplay." Techfilms Division makes
teach and "report" films, manages outside
Internal Film Units (cleared for secret). Data-

PLAYHOUSE PICTURES
1401 No. La Brea Avenue, Hollywood 28,
California
Phone: Hollywood 3-2196
Date of Organization: 1952
Date of Incorporation: 1957
Adrian Woolery, President
Mary Mathews, Secretary
Bill Melendez, Producer-Director
Robert Cannon, Director
H. A. Holderson, Business Manager
Irene Wyman, Production Supervisor
Chris Jenkyns, Creative Story Director
Sterling Sturtevant, Layout & Design

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Big "D". (Universal-

1939 Holly Drive, Hollywood 28, Calif.
Phone: Hollywood 7-7069
Date of Organization: 1954
Bill Deming, Executive Producer
Ann Deming, Associate Producer
H. Keith Weeks, Producer-Director
Bill Lane, Producer-Director
A. H. Holywell, Administration
Bob Reiner, Art Director
Sanford Strother, Animator

SERVICES: Motion pictures and slidefilms for
business and government. Television program
production and packaging (live and film). Ani-
mated and live TV spot production. Consulta-
tion and creative planning services. Facilities:
Studio and location equipment; animation de-

PUBLIC INFORMATION PROGRAMS, INC.
10,000 Riverside Dr., Toluca Lake, Calif.
Phone: Hollywood 2-7977
Date of Organization: August, 1956
David R. Showalter, President and Executive
Producer
James H. Flint, Vice-President in Charge
of Production
Jimmie Mattern, Vice-President, Air &
Space Age Programming
Wayne Mitchell, Chief Photographer
Walter Soh, Editing Director

SERVICES: Complete production of industrial,
documentary, research, sales, promotion, pub-
lic relations, training and education motion pictures and TV spots. FACILITIES: Fully
equipped, modern editing studio, camera and
lighting equipment, qualified personnel.

PLAYHOUSE PICTURES
1401 No. La Brea Avenue, Hollywood 28,
California
Phone: Hollywood 3-2196
Date of Organization: 1952
Date of Incorporation: 1957
Adrian Woolery, President
Mary Mathews, Secretary
Bill Melendez, Producer-Director
Robert Cannon, Director
H. A. Holderson, Business Manager
Irene Wyman, Production Supervisor
Chris Jenkyns, Creative Story Director
Sterling Sturtevant, Layout & Design

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: The Big "D". (Universal-

Reed, President
Arthur Pierson, Vice-Pres., Prod.
Fred F. Cross, Vice-Pres., Chg. Sales
Duke Goldstone, Supervising Editor
Raul Pagel, Production Manager

LISTING CONTINUES ON FOLLOWING PAGE

RLOD REED PRODUCTIONS, INC.
Phone: Hollywood 8-1629
Date of Organization: 1936
Date of Incorporation: 1937
Branch Offices: New York, New York
Phone: AT 9-2767, Hamilton McFadden,
Vice-President, 2307 Chester Avenue,
Cleveland, Ohio. George Oliva, Jr., V.P.
Roland D. Reed, President
Arthur Pierson, Vice-Pres., Prod.
Fred F. Cross, Vice-Pres., Chg. Sales
Duke Goldstone, Supervising Editor
Raul Pagel, Production Manager

(LISTING CONTINUES ON FOLLOWING PAGE)
METROPOLITAN LOS ANGELES

ROLAND REED: CONT'D.

SERVICES: Producers of feature motion pictures, television film series, industrial films, advertising, public relations, etc., filmed commercials.


RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Navy Dental Corps; Civilian Engineers (U. S. Navy); Progress Parade (American Petroleum Institute); Manpower Bank (U. S. Air Force); 1960 Refrigerator (Westinghouse); Envirotron (Shell Oil—London); Money Management (American Bankers Assn.); Honor Hunters (Film Consultants); TV COMMERCIALS; for Sterling Drugs; Glidden Products, others.

THE BEN RINALDO COMPANY

6917 Melrose Ave., Los Angeles, Calif.

Phone: W.Ebster 8-8841

Date of Organization: 1946

Ben Rinaldo, Executive Producer
Fred Irwin, Story and Director
Saki, Art Director
Geri Stone, Assistant to Producer

SERVICES: Producers of sound slidefilms and sound filmstrips exclusively. Specializing in sales presentations and sales training. Every phase of production available with complete staff of personnel. FACILITIES: Complete facilities from writing through final stages of slide or filmstrip production.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: What You Can Do For You (Rexall Drug Co.); Of Service to the Living (Forest Lawn Memorial Parks); The Passion of Peter Pilate; It’s Fun to Go Forward (The Squirt Co.); Your Attitude Is Showing (Carnation Co.); The Chamber Presents (Los Angeles Chamber of Commerce); Report from the New World (General Milk Co.); So You Want to Become a Waitress?; The Boss Didn’t Say Good Morning (Bob’s Restaurants).

RIVIERA PRODUCTIONS

6610 Salma Ave., Hollywood 28, Calif.

Phone: Hollywood 2-9585

Date of Organization: 1947

Branches: 230 Westmore Blvd., Milwaukee 11, Wisconsin; Phone: S.Unset 8-9815.

Robert Zens, Midwest Representative & Associate Producer; 506 Birch Dr., Cleveland, Ohio. Phone: REdwood 4-0767.

Pat Rancati, Eastern Representative.

F. W. Zens, Executive Producer
Villis Lapeniecks, Director of Photography
Cliff Bertrand, Production Manager

Bob Crow, Sound

SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, religious, technical motion pictures, TV programs andspots. FACILITIES: Executive offices; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library, complete departments for film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Imagination Takes the Floor (American Biltrite Rubber Co.); Polos Verdes Research Park; Great Lakes Carbon Corp.; The Transland Aircraft; The Magnessay Story (Magnessay Mfg. Co.); Santa’s Village, USA (Santa’s Village); Adventure (U. S. Divers Corp.).

ROCKET PICTURES, INC.

6108 Santa Monica Blvd., Hollywood 38, California

Phone: Hollywood 7-131

Date of Incorporation: 1943

Dick Weston, President
Harlow Wilcox, Executive Vice-President
Don Bartelli, Vice-President, in Charge of Production
Kay Shaffer, Secretary-Treasurer
H. Holm, Director of Sales
Carl Christensen, Creative Director

SERVICES: Producers of ready-made and tailor-made audio-visual films and complete programs in the areas of sales training, personnel recruiting, industrialization, management development and consumer selling—for business and industry. Programs for sales promotions (including booklets; manuals, sound slidefilms; complete meetings; training cards, charts. Single-step services from ideas to results. FACILITIES: Shooting stage, sound recording, art and animation, creative writing staff, camera department, editing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: Your Greatest Treasure (Galax Company); The Choice Is Yours; You and Yours!; The Question Is?; Just To Be Sure!; What Do You Want? Better Selling Bureau—syndicated series.

FREDERICK K. ROCKETT COMPANY

6063 Sunset Blvd., Hollywood 28, Calif.

Phone: Hollywood 4-3183

Date of Organization: November, 1926

A. J. Sowers, President
John J. Hennessey, Vice-Pres., Executive Producer
F. Stanton Webb, Vice-Pres., Dir. of Sales
H. Murphy, Production Coordinator
Jay Adams, Director of Photography
John Sch, Film Editor
Arthur Chandler, Asst. Film Editor

Jerry Lipari, Stage Manager
James Fullerton, Lab. & Sound Technician

Annette Kirwanoff, Dir. of Animation
John Guvner, Office Manager

SERVICES: Producers of technical, advertising and information films with emphasis on animation and graphic techniques. Specialists in aircraft, missile and electronic assignments.

FACILITIES: Complete animation studio with production camera department; two 16mm animation cameras, one 35mm animation camera and all accessory equipment; complete editorial department, 16mm and 35mm. Permanent production and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Pacific Missile Range (U. S. Navy); California’s Natural Resources (Richard Oil Co.); Future Unlimited (Nat’s Fruit Products); Looking Like a Million (General Telephone of Calife); SLIDEFILM: Torch of Hope (City of Hope).

ROUNDTABLE PRODUCTIONS

8737 Wilshire Blvd., Beverly Hills, Calif.

Phone: O.L. 7-0077

Date of Organization: 1958

Leon S. Gold, President
Glenn D. McMurtry, Vice-President
Col. Bart Conrad, Vice-President,

Industrial Film Division
Nicholas Rose, Ph.D., Head of Research
Ralph Wilkinson, Washington Repr.

Casey Bishop, Film Distribution

SERVICES: Production of supervisory, management development and sales training films. FACILITIES: Rented as needed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Pattern for Instruction; Imagination at Work; The Engineering of Agreement; What Would You Say?; Person to Person Communication; How Good Is a Good Guy? (all self-sponsored for industry sale).

TV COMMERCIALS: for Rose Marie Reid (Carson-Roberts Adv.).

(REcent company, not previously listed)

ROSS ROY, INC.

1680 N. Vine St., Hollywood 28, Calif.

Phone: Hollywood 9-8263

Thomas F. Scott, Vice-Pres., in charge

(See complete listing under Detroit)

ROYAL/ARTS FILM PRODUCTIONS

(Royal Titles & Animation, Service Production)

8439 Melrose Avenue, Los Angeles 46, Calif.

Phone: OLive 3-1702

Date of Organization: 1947

Richard Earle Spies, Partner, Producer, Director
Robert F. Vogel, Partner, Animation Director

James R. Dickson, Camera Department

SERVICES: Producers of technical, advertising and information films with emphasis on animation and graphic techniques. Specialists in aircraft, missile and electronic assignments.

FACILITIES: Complete animation studio with production camera department; two 16mm animation cameras, one 35mm animation camera and all accessory equipment; complete editorial department, 16mm and 35mm. Permanent production and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: RIA, computers (Aeronautical Div.); Ford Motor Co.; Project Delta; Lighthouse in the Sky. (Douglas Aircraft—Glenn Miller Enterprises); Wagon (Minneapolis-Honeywell—Parthenon Pictures); Sentry System (Lockheed Missile Systems Div.).

BUYERS READ BUSINESS SCREEN

BUSINESS SCREEN MAGAZINE
TELEFILM, INC.


Phone: Hollywood 8-7185

Date of Incorporation: April 1948

Branch Office: 136 East 55th St., New York 22, N. Y.

President: Leon Viekman

Vice-President: Walter W. Lee, Jr.

Secretary-Treasurer: Earl Jonas

General Manager: Fred E. Miller

TECHNICAL COMMUNICATIONS, INC.

1515 North Western Ave., Hollywood 27, Calif.

Phone: Hollywood 4-7391

Date of Incorporation: 1918

Branch Offices: Telepix-Anderson, Inc., 6620 Diversey Parkway, Chicago 35, Ill.; Thomas Beemer, Producer-Director

Edward Schuyer, Production Manager

Lee Frost, Unit Manager

Peter Good, Traffic Manager

Virginia Michaud, Office Manager

SERVICES: TV commercials; industrial and audio-visual motion pictures and slides; stage rentals and recording service; facilities for technical and engineering films and military briefing aids. FACILITIES: Complete creative and production facilities totaling 4000 sq. ft., including 2000 sq. ft. stage; complete animation art department; motion picture script writing department; all necessary production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: TVFLY 5006 (Grand Central Rocket Co.); NORGR (Northrup Industries); CROSSBONE; VO-A-4 (Radiophone Co.); TOLL TON (Hoffman Laboratories).

UPA PICTURES, INC.

1440 Lakeside Drive, Burbank, California

Phone: Thornwall 2-7411

Date of Incorporation: 1945

Branch Offices: 60 E. 55th St., New York 22, N. Y.; Plaza 8-1465, Jack H. Silverman, Vice-President; 140 Park Lane, London, W. L., England; Phone: Mayfair 2987, Roy Letts, Manager.

Stephen Rosovest, President

Herbert Seeley, General Manager

Hal Elias, Studio Manager

SERVICES: Animation studio for production of cartoon films; educational, industrial, theatrical short subjects and features; TV commercials and programs.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: for Richfield Boron (Hixson & Jaremski); Standard Oil Co., of Indiana; D'Arcy Advy.; Red Goose Shoes; Poll Parrot Shoes (Krupnick Agency); Kaiser Steel (Young & Rubicam); Scurry (Tatham-Laird); Pacific Gas & Electric (B.B.D. & O.); Squirrel Peanut Butter (James Lovick); Carling's Black Label (Lang Fisher); Speedway 70 Super Gas (W. B. Doner); Mission Pak (Stanley Pfah A. Assoc.); Christie's Biscuits (McCan-Erickson); Mars Candy (Kohn-Reeves); Gaze Floor Wax (Williams Brand); Aunt Jemima Corn Meal (John Shaw); Lentheric (Gordon Best); Sunbeam (Perrin); Gillette (Maxson).

WILDING, INC.

5981 Venice Blvd., Los Angeles, Calif.

Phone: 414-8-2281

Robert Tennencraun, Manager

(See complete listing under Chicago area)

RAPHAEL G. WOLFF STUDIOS, INC.

1714 North Wilton Place, Hollywood 28, California

Phone: Hollywood 3-6126

Date of Organization: 1930

Branch Office: Roger Herbert Promotions, Detroit Times Building, 7th Floor, Detroit, Michigan. Phone: Woodward 3-3928, Richard Bonds.

Raphael G. Wolff, President & Treasurer

Arthur W. Treadwell, Vice-President, Production Manager

Enid Grode, Executive Secretary

Boyt Curon, Musical Director

SERVICES: Sales promotion, industrial, business, technical, training and institutional films; selling promotion films; (LISTING CONTINUES ON FOLLOWING PAGE)
METROPOLITAN LOS ANGELES

RAPHAEL G. WOLFF: CONT'D.

tion pictures; television programs and commercials. PHOTOGRAPHICS INTERNATIONAL, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and U.S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. FACILITIES: Stages and complete production facilities: lighting equipment, generators, camera equipment, Mobile units for nationwide production; staff of editing, animation, assistance, music and creative personnel. Stereo motion picture cameras, 16mm and 35mm, for 3-dimensional films. Cleared for complete security for all types of classified production work, for national defense agencies, armed services.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Accessory Power for Tomorrow's Missiles; Tape Capabilities; Thompson Rame Woodbridge, Inc.; Integrity Plus (Westinghouse Electric Corp.); Won In a Walk (United Fund of Pittsburgh); This Is Rubberduck Tile (Mitchell Rubber Products, Inc.); Redstone; La Crosse (White Sands Missile Range). SLIDEFILMS: 1960 Mercury Comet (Creative Services, Inc.).

NORMAN WRIGHT PRODUCTIONS

1836 Hyperion Ave., Hollywood, Calif.

Date of Organization: 1948

Norman Wright, President
C. M. Wright, Secretary-Treasurer
Kenneth Homer, Vice-President
Gilbert Wright, Writer-Director
Errol Gray, Writer-Director
Pat Shields, Production Manager

Services: Creative writing, planning and production of business, television, government and theatrical motion pictures in all types of live action and animation. Facilities: Mobile filming and sound equipment. Sound stage and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Teaching Controversial Issues: Teen-Age Drinking (Yale Univ.); Precise Power; Precise Operation and Maintenance of Continental Industrial Engines; Precise Operation and Maintenance of Continental Jet Engines; Precise Operation and Maintenance of Continental Air-Cooled Engines; Precise Operation and Maintenance of Continental Marine Engines; Precise Operation and Maintenance of Continental Aircraft Engines (Continental Motors); Rich Harbor (Government Development Bank for Puerto Rico); The World of Hallelujah (Hallelujah Oil Well Cementing Co.).

The Film Buyer's Basic Reference

* Experienced users of visual communications in business, industry and government look to the Annual Production Review listing pages for basic reference data, carefully collated and complete as a primary step in the selection of a competent film producer. Only companies supplying minimum client reference data are given unqualified listings in these pages. Look to BUSINESS SCREEN for the best buyer's guide reference data in 1969! *

WASHINGTON

* Alexander Film Co.

3260 Lakewood, Seattle 44, Washington
Phone: Parkwy 2-2588
W. L. Troyer, Res. Vice-President

(See complete listing under Colorado)

EMPIRE FILMS CORPORATION

505 West Indiana Ave., Spokane 17, Wash.
Phone: PArkway 2-0222

Date of Organization: 1952

C. H. Talbot, President
A. R. Godfrey, Vice-President
P. W. McPeek, Secretary
M. O. Talbot, Treasurer

Services: Motion picture and filmstrip production for automation, business, industry and TV, and the professions. Studio and location filming; sound recording. Planning, research, scripts, casting, set design and construction, lighting, directorial and production supervision. Facilities: New studios and sound stages; stage sets; own inventory of cameras, lighting, recording, editing and production equipment; no link; primary production 16mm; 35mm available by special assignment; musical BG and effects either from library or original scoring and live music.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Mascara de Seri (Campbell Research Group); Miami in Review (U. S. Army Corps of Engineers); Safari (Merl Gillis); The Cardboard Court, educational and cultural history of playing cards (no sponsor indicated).

LOUIS R. HUSER PRODUCTIONS

Box 98—Main Office Station, Seattle 11, Wash.
Phone: EAst 2-4274

Date of Organization: 1952

Louis R. Huser, President

Services: Motion pictures, 16mm color and BW; especially qualified and equipped for Alaskan and field production. Facilities: Five specialized BW cameras; one Cine Special II camera; wide assortment of lenses for all cameras; special camera car; field high-fidelity magnetic tape recording; 16mm Magnetone magnetic-film recording; high-fidelity tape-transfer recording; two-channel sound editing; film researching, planning, editing, script-writing and animation.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Glaciers; People of Alaska; Klonhke, Tender; The Aleutian Islands; The Alaska Highway; Northern Films.

This symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 10th Annual Production Review issue for 1969.

RARIG MOTION PICTURE COMPANY

5510-14 University Way, Seattle 5, Wash.
Phone: L Alphabet 2-0707

Date of Incorporation: 1946

Max H. Rarig, President
Edith A. Rarig, Vice-President, Treasurer
James H. Lawless, Director of Contract Productions

Joe F. Nelson, Director of Production Services

John H. Dubuke, Sound Engineer

Services: Public relations, sales promotion and training films. TV programs and commercials. Complete productions from idea to prints. Special services include; editing, writing, direction, recording, studio facilities, animation, mixing. Facilities: 16mm and 35mm photographic equipment, b limp, Westrex 16mm magnetic recording, editing equipment, sound stage, lighting equipment. Full permanent staff.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: New Designs for New Horizons (United Control Corp.); Eyes to See (United Good Neighbors); Report on Tomorrow (Washington State Health Dept.); Safety Prevention Programs (Boeing Airplane Co.).

TV Films: The Priceless Gift (KIRO-TV).

HAWAII

CINE'PIC HAWAII

1847 Fort Street, Honolulu, Hawaii
Phone: 50-2377

Date of Organization: 1947

George Tahara, Owner-Producer
Maurice Myers, Animation Dept.
Spence Brady, Writer
Vincent Durand, Writer
Harry Onaka, Editor

Services: Production of industrial, educational, theatrical and TV motion pictures and TV commercials. Facilities: Complete IATSE technicians; 16 and 17½-mm synchronous tape recorders. Maurer professional cameras and sound-on-film recorders, sound stage, lighting equipment, music library, animation dept.; editing and projection facilities.

RECENT PRODUCTIONS AND AGENCIES

TV COMMERCIALS: series for American Factors, Ltd.; Hawaiian Telephone Co. (W. A. Ayer & Son); Hawaiian Construction & Draying Co. (Vance Fawcett Associates); Lucky Lager (McCann-Erickson, Inc.); series of TV and Motion Picture productions (Senator Fong).

This 10th Annual Review Issue
Is Your Most Reliable Reference Source

* Producers whose listings appear in this section have voluntarily supplied the minimum client and film references for your reference use. Data on business-sponsored motion pictures or slidefilms and their buyers were pre-requisite for an unqualified listing. Television commercials are also listed for companies performing this type of production work.

BUSINESS SCREEN MAGAZINE
BUSINESS SCREEN INTERNATIONAL

MANITOBA: Winnipeg

S. W. Caldwell Ltd.
801 Lindsay Bldg., Notre Dame Ave.
Winnipeg, Manitoba
Phone: 92-3613

(See complete listing under Ontario)

RECENT PRODUCTIONS AND SPONSORS

TV Films: Cartoon Shorts, series (The President). TV COMMERCIALS: for Ajax Detergent Oil; Royalite Oil; Zero Soaps; Furnace Oil Supply; Nabob Foods; McGavin Ltd.; Canada Safeway; Bowell McLean Ltd.; BC Tree Fruits; Cris Craft, Inc.; Hopes Ltd.; Dad's Cookies Ltd.; Super Valu Ltd.; Rembrandt Cigarettes; Canadian National Railways.

PARRY FILMS LTD.
1825 Capilano Road, North Vancouver, British Columbia
Phone: YUKON 3-1613
Date of Organization: 1947

C. W. Gibson, Chairman
L. M. Parry, President & Vice-President
John Boyd, Vice-President
J. R. Murray, Vice-President
Wallace Peters, Sales Manager
R. W. Richards, Comptroller

Services: Motion pictures for industry, documentary and news films; TV entertainment features and commercials. Facilities: Studios and offices cover 9,000 sq. ft.; studio area 25 x 45 x 21'; cameras, lighting, sound and dubbing equipment; all services. 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS


ONTARIO: Ottawa

S. W. Caldwell Ltd.

355 Main Street, Ottawa, Ontario
Phone: CE 3-1923

Donald Manson, Representative

(See complete listing under Toronto)

These Exclusive Review Reports Are a Copyrighted Business Screen Feature

(CONTINUES ON FOLLOWING PAGE)
CRAWLEY FILMS: CONT'D.

SERVICES: 16mm and 35mm motion picture production, documentary, theatrical shorts, 35mm & 16mm processing and printing, animation (cell & camera), artwork, slides, filmstrips, studio rental, motion picture equipment rental, TV program air check, filming service (Kine-recording), sound recording. TV film sales, Canadian distributor for CBS Television Film Sales Guild Films, Towers of London, B.C. Caldwell A-V Equipment Co. Ltd. FACILITIES: All facilities required to render above services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Assumption University (Assumption Univ. of Windsor); In 8 Above the 50th (International Nickel & Atlas Steel); High School of the Highways (All Canada Insurance Federation); TV COMMERCIALS: for Formex (Schneider, Cardon, Ltd.); Westhugh “White Sale” (McCann-Erickson, Canada Ltd.); British Overseas Airways Corp. (Pemberton, Freeman, Bennett & Milne); Wink (MacLaren Advgy).

CHEWTYND FILMS LIMITED

21 Griffin Street Village, Toronto 5, Ontario.

Date of Incorporation: 1950

Arthur Chetwynd, President & Gen. Mgr.; Marjory Chetwynd, Vice-President & Secretary-Treasurer

John T. Ross, President

Robert M. Rose, Vice-Pres., and Director of Production

Marilyn Stonehouse, Secretary & Director of Sales Services

Hugh Spencer, Director of Design, Construction & Supply

Margaret Frost, Treasurer

Don Hall, Unit Manager

Fritz Spies, Director of Photography

Raymond Cole, Supervising Editor

Services: Producers of motion pictures for TV, industry and education. Live-action and animation. Video tape facilities in June, 1960. FACILITIES: Two sound stages, 110' x 70' x 25' and 40' x 30' x 20', insert stage; Westrex recording system; 35mm and 16mm Mitchell and Arriflex cameras, editing, interlock and casting facilities.

CHISHOLM FILM: CONT'D.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: A City is Born (Ontario Dept. of Planning & Development); Beaver Trapping; Ahmek—The Forest Engineer; Beaver Research (Ontario Dept. of Lands and Forests); The Blue Water Highway; Canada’s Deep South (Ontario Dept. of Travel & Publicity); Masters in Steel (Algomna Steel Co.).

CRAWLEY Films Limited

181 Eglington Avenue E., Toronto, Ontario.

Phone: HUdson 5-0325

William C. Kennedy, Manager

(See complete listing under Ottawa)

THE MERIDIAN STUDIOS

(Meridian Films Limited; Videotape Centre)

1202 Woodbine Ave., Toronto, Ontario.

Phone: Oxford 8-1628

Date of Organization: 1956

Ralph Foster, President

Julian Roffman, Secretary-Treasurer

Herbert S. Alpert, Director of Film Prod.

James Leitch, Chief Engineer, Prod.

Robert Hinze, Chief Engineer, Recording

John T. Stacey, Operations Manager

Mrs. Maureen Stirling, Office Manager

BUSINESS SCREEN MAGAZINE
PETEKFSON PROD., CONT'D.

Services: Videotape services; motion picture production services. Facilities: Three 16 cameras, special effects, electronic high definition film recording; 35mm and 16mm motion picture production, dramatic features, industrial, documentary; sound stage 125' x 55'.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Harvest of Energy (William Neilson Co., Ltd.); Our Canadian Grocer (George Weston Co. Ltd.); The Bloody Broom, theatrical (Key Film Productions, Ltd.); The New Americans: Light of Tomorrow, Videotape productions (M.R.A. Inc.).

MOTION PICTURE CENTRE LIMITED

85, Yorkville Ave., Toronto 5, Ontario.
Phone: WA 4-3929.

Date of Incorporation: 1959.

G. S. Kedey, President.

Dave Smith, Writer-Director.

Leslie George, Camera Chief.

Robert Stagg, Sound Department.

Mrs. Margaret Harris, Office Manager.

Kenneth Campbell, Sales.

Services: Motion pictures and slides for TV, industry, sales promotion, staff training, religious, travelling programmes and public relations use. Facilities: Auricon, Arriflex cameras, Magsync recording equipment, recording studio, editing, writing and screening facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: White Fallout; Skywalk to the Future; untitled film on summer maintenance (Ontario Dept. of Highways); Diary of a Sidewalk Superintendent (O'Keefe Centre Ltd.); untitled film on Ceylon (Hunting Associates Ltd.).

PETERSON PRODUCTIONS, LTD.

121 St. Patrick St., Toronto 2B, Ontario.
Phone: Empire 2-3287.

Date of Organization: 1947.

Date of Incorporation: 1959.

Branch Office: Room 803, 245 West 55th St., New York 19, N.Y. Phone: L. 7-9375.

John R. Heaney, Manager.


S. Dean Peterson, President.

Laurence L. Crambeen, Vice-President.

Walter J. Rapson, Secretary-Treasurer.

Leslie P. Thatcher, Owner & Producer.

Services: Production of company owned TV film officials, production of company owned TV film officials, programmes on film. Facilities: All equipment, facilities and personnel necessary for film production.

THATCHER FILM PRODUCTIONS

871 O'Connor Drive, Toronto 16, Ontario.
Phone: Plasmouth 9-2711.

Date of Organization: 1940.

Leslie P. Thatcher, Owner & Producer.

Services: 16mm commercial, industrial, educational, medical, motion picture television pictures; TV commercials and programmes on film. Facilities: All equipment, facilities and personnel necessary for film production.

WESTMINSTER FILMS

457 Church Street, Toronto, Ontario.
Phone: Walnut 1-4138.

Date of Organization: January, 1939.

Miss Lee Gordon, President.

Roy Krost, Producer-Director.

Don Haldane, Director.

Services: 16mm and 35mm films for business, industry, public relations, TV and theatrical productions. Facilities: Small stage, editing and projection facilities; complete facilities for all types of production.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Beer at Its Best (John Labatt Ltd.); Greenhouse on the More, Safety (series) (DuPont of Canada); Champagne of Ginger Ales (Canada Dry Ltd.). Additional work for Canadian Cancer Society; Canadian Red Cross; L. P.A., etc.

QUEBEC: Montreal

S. W. Caldwell Ltd.

Suite 310, 1110 Stanley St., Montreal.

Phone: AV 9-0628.

Quebec: Montreal

W. S. Caldwell Ltd.

Quebec: Montreal

Quebec City

NOVA FILMS INC.

20 est rue St. Jean, Quebec, Quebec.
Phone: L. 4-0399.

Date of Organization: October, 1956.

Jean-M. Nadeau, M.A.E.C., President.

Administration.

Fernand Ricard, Vice-President.

Production.

Jean-Paul Cadrin, Secretary.

Jean-Claude Filion, Production.

Michel Morisset, Director.

Werner Nold, Sound Department.

Pierre Dumas, Director.

Michel Regnier, Director.

Services: Films for business, industry and TV; sales promotion, public relations, educational, medical and scientific; TV commercials and programs, in color and in black and white.

Facilities: Complete creative, production facilities; 16mm studio cameras; two magnetic film recorders; four channel magnetic film mixing; 1/4" magnetic sync recorder; music library; fireproof film vault.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Le Lievre d'Or (La Productrice de Festival d'Or); Medecin d'aujourd'hui; Eauville (Eauville, Ceramic, Email, Eauville); series on the arts, English and French; Charming Quebec; Forest Source de Vie; Le Drepeau, Crepereaux de Vie (Province of Quebec); Elecricisation Rural, La Depeche de l'Al William of the Province of Quebec (sponsored). TV Films: Children's Tales, series of 26 titles (Canadian Broadcasting Corp.).
In Canada

FIRST

IN QUALITY — 110 national and international awards.

FIRST

IN EXPERIENCE — 1,000 films in over 20 years.

FIRST

IN FACILITIES — stages, lab, animation — everything!

FIRST

IN EFFECTIVENESS — Canada's largest producer of sponsored films, with 100 excellent people.

FOR ALL YOUR CANADIAN REQUIREMENTS, IT'S

Crawley Films Limited

151 Eglinton Ave. E. 19 FAIRMONT AVENUE 1467 Mansfield St.
Toronto, Ontario  OTTAWA, CANADA Montreal, Quebec

A BIG Book About a BIG Medium: BUSINESS SCREEN!
One Source for PRODUCTION RENTAL NEEDS!

- LIGHTING . ARCS . INCANDESCENT
- MOBILE GENERATORS
- TRANSFORMERS
- CAMERAS . CRANES . DOLLIES
- CAMERA CARS
- TECHNICAL CONSULTANTS

Frost will handle your production needs from conference room to film can. Studios... Transportation... Unit Managers... Talent... Crews... Locations... Make-up... and Script Personnel. Our expanded facilities are yours for the asking.

NO BORDER PROBLEMS
Duplicate production facilities for your convenience

Canadian Office:
6 Shawbridge, Toronto, Ont.
Belmont 2-1145

Faster Service Because We Roll Our Own

JACK A FROST

MAIN OFFICE:
234 Piquette
Trinity 3-8030
DETROIT 2, MICHIGAN

CANADIAN OFFICE:
6 Shawbridge
Belmont 2-1145
TORONTO, ONTARIO

HOLLYWOOD OFFICE:
4224 Teesdale
Polar 2-8296
N. HOLLYWOOD, CALIFORNIA
SOUTH AMERICA:

ESTUDIOS CINEMATOGRÁFICOS ROSELLÓ (CONT'D FROM PRECEDING PAGE)
films, black & white and color, 35-mm and 16mm, travel, newsreel, TV commercials, artistic productions (drama, comedy, musical), documentary, etc. FACILITIES: 16-mm and 35mm cameras, lighting, sound truck, magnetic sound, etc. All services.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: Trankilometro (B. F. Goodrich); El Hombre Elegante; La Bovedad de Seguridad (American Dry Cleaners); General Electric TV (International Machinery); Marlboro Cigarrillos (Marlboro Cigarette), and more than 100 other commercials for TV and cinema movies.

FILM PRODUCTION IN EUROPE

AUSTRIA
Rampart Associates, Inc.
Bergmüllergasse 8, Vienna 89, Austria
Phone: 92-48-324
Gunther von Fritsch.
Executive Producer
(See listing in New York City)

ENGLAND

FILM HOUSE PRODUCTIONS LTD.
Film House, Wardour Street,
London, W. 1, England
Phone: GERrard 4226
J.L.M.P. Garrett, Executive Director
Clifford Parris, Executive Director
D. T. Peers, Executive Director
Clifford Parris, Executive Producer
S. S. Wheeler, Sales Manager
SERVICES: Production of industrial, educational, sales promotional and entertainment motion pictures (live action and/or cartoon and special animation). FACILITIES: Film studios in Central London, 14,000 sq. ft. area, 3 stages, Mitchell and Arriflex cameras, RCA sound equipment, dubbing and recording theater, cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

HALAS & BACHELOR
Cartoon Films, Ltd.
Lysbeth House, Soho Square,
London W. 1, England
Phone: GERrard 7681/2 3/4
Date of Organization: 1941
John Halas, Director
Joy Batchelor, Director
Sam Eckman, Jr., C.B.E., U.S.A., Director

SERVICES: Staff of 80 for animated film production for advertising and entertainment for television and cinema. Industrial, public relations and educational films. FACILITIES: Studio for both celluloid animation and 3-dimensional puppet, model animation. Five animation cameras, including an Oxberry; 3 model camera setups. Editorial and projection equipment for 35mm and 16mm.

KINOCRAT FILMS LIMITED
85 Cromwell Road, London
S.W.7, England
Phone: FRObisher 2242/3 4
Date of Organization: 1937
Associate Companies: Photographic Illustration Limited; Sixteen Services Limited.

KINOCRAT FILMS LIMITED
85 Cromwell Road, London
S.W.7, England
Phone: FRObisher 2242/3 4
Date of Organization: 1937
Associate Companies: Photographic Illustration Limited; Sixteen Services Limited.

SERVICES: Production of 16mm technical, industrial, sales, TV and all other films for specialized purposes from script to screen, except processing. Through associate
RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The Gestefax (Gestetner Duplicator Corp.); Talking Pigs (Pfizer Ltd.); The French Grand Prix (Castrol Motor Oils, C.C. Wakefield Ltd.); 30 Yard Out (Smiths of England); Youth and Progress (World Assembly of Youth). Additional sponsors, no titles indicated: Ministries of Health, Agriculture, Foreign Office, Colonial Office (Central Office of Information); British Broadcasting Corp. TV; British Oxygen Co.; Mantagu Motion Pictures; The Gecifax French Grand Prix (Castrol Motor Oils, C.C. Wakefield Ltd.); Sponsors, no titles indicated; Ministry of Health, Agriculture, Foreign Office, Colonial Office (Central Office of Information); British Broadcasting Corp. TV; British Oxygen Co.; Mantagu Motion Pictures; The Gecifax French Grand Prix (Castrol Motor Oils, C.C. Wakefield Ltd.).

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for industry and Government departments, TV programs. Facilities: Theatre and cutting rooms at Curstitor Street (fully equipped). Studio and recording theatre—Western Electric, at Clapham S.W.4.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: ADM—For Short (British Petroleum Co. Ltd.); A Commonwealth Journey (Central Office of Information); Band Wagon (The Ford Motor Co. Ltd.); A Malayan Enterprise (United States Betong Rubber Estates); The Surgeon (Granada Television Network Ltd.).

WORLD WIDE TELEVISION FILM SERVICES LTD.

34 Cursitor Street, London E.C.4, England
Phone: Holborn 4683-4 5 6 7
Date of Organization: 1957
James Carr, Managing Director
Hindle Edgar, Director
V. L. Price, Secretary
SERVICES: All types of TV and cinema advertising films. Facilities: Same as World Wide Pictures Ltd.

LES ANALYSES CINEMATOGRAPHIQUES

6 Rue Francois Le, Paris 86, France
Phone: BALzne 40-58 50
Date of Organization: 1947
Georges Rozé, General Manager
Jean Vincent, Sales Manager

(continued on page 166)
LES ANALYSES: CONT'D.

Services & Facilities — Department Production and Realization — Documentaries, industrial and sales promotion films, 16mm and 35mm and filmstrips. Department Ultra-Ralenti — Studios with high speed Kodak camera. Department Film — Editing — Titles, effects, synchronization, dubbing (cutting rooms, projection rooms). Department Equipment — Authorized dealer for Bell and Howell. Department Diffusion and sale of salestraining films.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Men, A Tenet (French Petroleum Institute); La Cour des Comptes (Ministry of National Education); Pleins Feux (Société des Lutetiers); Developing Your Sales Personality (The Dartnell Corp.); Winter Sports (Air-France).

CINEMA & PUBLICITE — Societe Anonyme

24 Avenue Marceau, Paris 8ème, France

Phone: BAL. 21-28

Date of Organization: 1939

Jacques Meynot, President
Jacques Zadok, General Manager
Charles Peiffer, Manager
Pierre Pichert, Foreign Dept.
Guy Brun, Maurice Chatelain, Pierre Grimblat, Robert Gudin, Bernard Lemoine, Producers


RECENT PRODUCTIONS AND SPONSORS

Programs and Commercials: for Sanforized Material; Renault; Philips, Holland; Pond's; Swiss Watches; Lux; Amoco; Lever Bros.; Kodak; Telefunken.

* *

Marathon Newsreel

12 Rue Lapegrère, Paris 18, France

Jean Magny, in charge

(Vide & Visual Information Films)

72 Boulevard Raspail, Paris XVI, France

Phone: LIttre 99-61

Mme. Yvonne Oberlin, Manager

(See listing in New York City)

Vavin, Inc.

72 Boulevard Raspail, Paris XVI, France

Phone: LIttre 99-61

Mme. Yvonne Oberlin, Manager

(See listing in New York City)

CENTRAFILM G.m.b.H.

Gerstenbergstrasse 35, Hamburg-Hochkamp, Germany

Phone: 82 87 06

Date of Organization: 1958

Associate Companies: Centralfilm A.S., Oslo, Norway. AB Centralfilm, Stockholm, Sweden.

Erik Folke Gustavsson, Production Director

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Mobcl Kriigel (Lintas). Only reference data submitted, see Oslo, Norway listing.
IMAGE EXPRESSION • IMAGES WORDS AND MOTION

From concept to completion, in sight and in sound, the image you create determines your audience response.

Three divisions combine to offer you a new concept in audio-visual productions.

COMMERCIAL DIVISION

SPECIAL PROJECTS DIVISION

RESEARCH DIVISION

Serving the entire southwest with complete studio and location facilities and staff for industrial, educational, public relations, documentary, dramatic theatrical and television productions.

IMAGE, INC.
3268 Rosencrans Street • San Diego 10, California

AC-4-243
### Film Production in Scandinavia

#### Carillon: Cont'd.

*as She Goes* (L. Smit Intern. Tag Service—Netherlands Information Service); *Variations Electroniques* (Philips Electrical Co.); *TV Film: Window on Europe* (Philips Electrical Co.).

#### Scandinavia

**Denmark**

*MINERVA-FILM A/S*

Toldbodgade 18, Copenhagen K, Denmark

Phone: Minerva No. 1

Date of Organization: 1936

Torben Madsen, President

Ingolf Boisen, Vice-President

Jorgen Roos, Chief Dir.

Hans Christensen, Director

Ole Berggreen, Director

**Services:** Motion pictures in 16-mm and 35mm color and b&w; slide films. Specialties: industrials, sales, public relations, TV, education, training, medicals, documentary and merchandising.

**Facilities:** Complete 16mm and 35mm camera, lighting and sound production equipment; cutting and screening rooms; shooting stage; special effects; animation; story-board personnel; script writers; creative staff.

**Recent Productions and Sponsors**

**Motion Pictures:** *It Happens Automatically* for dramatized selling and training that sticks

The DuKane Micromatic is the sound slides film projector adopted as standard by U.S. business and industry... fully automatic operation keeps sound and pictures always in perfect synchronization; Redi-Wind film system eliminates film rewinding; built-in DuKane quality assures you of sharp, clear pictures and sound. Add audio-visual impact to your sales messages and your training programs... See and hear the Micromatic at your own desk.

**DuKane Corporation**

Dept. CSP-50

St. Charles, Illinois

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**Minerva: Cont'd.**

*Denmark (Burmeister & Wain); A City Called Copenhagen (Municipality and Harbour of Copenhagen); Free-Air (Danish Government); Cherry Heering (Peter F. Heering).*

#### Norway

**Centralfilm A/S**

Akebergveien 56, Oslo, Norway

Phone: 67 63 93

Date of Organization: August, 1952

Associate Companies: AB Centralfilm, Stockholm, Sweden; Centralfilm G.m.b.H., Hamburg-Hochkamp, Germany.

Knut-Jorgen Eriksen, Managing Director

Kjell Austad, Production Director

Hans Svendsen, Studio Manager

Mattis Mathiesen, Chief Photographer

**Services:** Production of all types of sponsored films and slide films.

**Facilities:** Studio with 200 KW; 35mm and 16mm cameras; recording and cutting equipment; theatre.

**Recent Productions and Sponsors**

**Motion Pictures:** *Sletteby—Lade* (The Norwegian Univerp Associate); *Updated films for Standard Telefon og Kabelfabrik, an I.T.T. associate; Shell; AB Volvo; Fudus; Elken; Kellogg; NATO; total of 45 films for the Norwegian market. Slide films: for various clients. TV Commercials: for Finland.

**Svekon Film**

Seiersbjerget 7, Bergen, Norway

Phone: 14688-14680

Date of Organization: 1950

Haakon Sandberg, Owner, Managing Director

Sverre Sandberg, Owner, Managing Director

**Services:** 16mm and 35mm documentary-educational film production. Productions for advertising, U.S. television films, etc. Facilities: 16mm and 35mm sound recording studio, 16mm single system equipment, 16mm and 35mm cameras.

**Recent Productions and Sponsors**

**Motion Pictures:** *Loaded with Bananas* (Norwegian Shipowner's Assn.); *Bergens Havn* (Bergen Municipality); *Dressmagasinet* (Dressmagasinet); *Reklameaviseret* (Bergens Gassverk); *Norges Valgfilm* (Bergens Havn).
SWEDEN

AB CENTRALFILM
Kungsatan, Stockholm, Sweden
Phone: 63 08 65
Date of Organization: 1946
Associate Companies: Centralfilm A S, Oslo, Norway; Centralfilm G.m.b.H., Hamburg-Hochkamp, Germany.

Per Olaf Nuhma, Managing Director
Arne Nilsson, Production Manager

SERVICES: Production of all types of sponsored films and slidefilms.

FACILITIES: Dispensing studio with 35mm and 16mm cameras and all technical facilities, cutting and recording equipment and theatre.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Slidefilms; Untitled films for Lintas; Electrolux; Asea; Sandviks Steel; L M. Ericsson; AB Volvo; Facit, and several others.

FORBERG—FILM AB
Kungsatan 27, Stockholm, Sweden
Phone: 111655
Date of Organization: 1934
E. Forberg, Pres., Gen. Man.; T. Hultgren, Executive Sec. & Treasurer
H. Peters, Director
O. Forberg, Sound Services K. Pilt, Art Department

SERVICES: Motion pictures in 35 and 16mm and slidefilms for industrial, sales and personnel training.

FACILITIES: Camera and lighting for 35 and 16mm motion pictures; sound recording; complete facilities for slidefilms.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Wild Strawberries; The Seventh Seal; The Magician (feature releases); Untitled films for Royal Swedish Water Power Board; Cities Service, Inc.; Swedish Institute Center; ASEA, TV Commercials; for Colgate-Palmolive; Sunlight, Beecham International; Volvo.

FREE! Catalog on Motion Picture & TV Production Equipment
Organic Catalog 170 pages, listing over 200 different items with prices and over 300 illustrations. For Film Producers, TV stations, Industrial Organizations, Film Labs, Educational Institutions, etc. Send Request on Company Letterhead.

Among Recent Purchasers Are:
Walt Disney Productions, Burbank, Calif.; (6 machines)

ONLY $2475

Convenient payment terms arranged. You may apply your idle or surplus equipment as a trade-in.

S. O. S. CINEMA SUPPLY CORP.
Dept. H, 602 West 52nd St., New York 19 — Plazza: 7-0440 — Cable: SOSOUND, N.Y.
Western Branch, 1631 Hollywood Boulevard, Hollywood, Calif. — Phone: 637-7194

Our Largest, Most Complete Annual Production Review Issue

With over 350 complete and detailed listings of production companies in the United States, Canada and abroad, this 10th Annual Production Review Issue is the most comprehensive, dependable source of studio data published anywhere in the modern world.

DuKANE CORPORATION • DEPT. 858 • ST. CHARLES, ILLINOIS
ITALY

Marathon TV Newsreel
Via Lucrezia Cara 12, Rome, Italy
Giovanni Pucci, in charge
(See listing in New York City)

SPAIN

ESTUDIOS MICRO S. A.
Los Mosojo 15, Madrid, Spain
Phone: 51-18-00
Date of Organization: 1950
Phone: Murray Hill 8-8227
George Caputo, Manager
Santiago Mora, General Mgr.,
Jose Luis Mora, Animation Manager
Edmundo Augustín, Sales Dir.
Felix Carrasco, Production Director
Sancho Augustín, Script Dept.
Sixto Rincon, Camera Dept.
Rogelio Cobos, Sound and Editing Department
Jose Maria Granero, Animation Department
Services: Commercial and TV films; sponsored, industrial and sales training films. Facilities: Studios with three stages; one model animation stage; cartoon animation studio, three 35mm animation stands; 100 employees.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Sbol de Andaluacia (Gonzales Byass, Jerez)—Sinfonia en Color (Sherwin-Williams)—Blues (Ford Cars)—Almirez (Royal Pudding, Standard Brands)—Se Fisla (Vicks Chemical).

SWITZERLAND

Vavin, Inc.
(Video & Visual Information Films)
31 Grande Rue, Geneva, Switzerland
Phone: 21-21-27
N. Z. Moreno, Vice-President and Manager
(See listing in New York City)

AFRICA

SUDAN PUBLICITY CO. LTD.
Publicity House, Khartoum, Sudan
Phone: Khartoum 4160, 7511
Cable Address: Publicity
Date of Organization: 1950
Hamish Davidson, Managing Director
Khalil Aftabi, General Mgr.
Gabriel Takatleian, Prod. Sup.
Abdel Rahman Ziada, A. V. Supervisor
Services: 35mm and 16mm b&w and color films; 35mm b&w and color sound filmlets; soundtracks in Arabic, English, French, Greek.
Facilities: Air conditioned sound studio; art, carpenter shop, production offices.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Gazelle (Shell)—Cold Air (Coldair Engineering)—Kasoula Bound (Dunlop Tyres)—Thanks to Ferodo (Ferodo Brakes)—Bouquet (Boxall Soap).

This Jet-Age World
—is served by mankind’s one universal language, the film. BUSINESS SCREEN is your BIG magazine of this modern Jet-Age era.
CAMBRIDGE: CONT'D.

SERVICES: Producers of all types of commercial motion pictures and industrials; television commercials, business and industrial films, television slides. FACILITIES: Animation department with 35mm and 16mm Osberry type tables; sound stage with comprehensive 35mm and 16mm camera equipment, double system recording on 17.5mm sprocketed magnetic film; preview theatre with interlock facilities, 35mm or 16mm: complete still photography department.

RECENT PRODUCTIONS AND SPONSORS

PERIER PRODUCTIONS PTY., LTD. (ssf, etc.)

Address: 24 Jamison St., Sydney, New South Wales
Phone: EU 6527; BU 1949

Date of Organization: 1947

Reg Perier, Managing Director
Stan Murdock, Production Mgr.
Reg Bowen, Film Editor
Helen Hughes, Color Transparencies

For the Finest in Films, Equipment & Services Look to the Pages of Industry's Big Book: Business Screen

American Film Producers
Department RB-3 1600 Broadway, New York 19, N.Y. PL 7-5915

For the FIRST and ONLY SAFETY FILM teaching the NEW methods of MOUTH-TO-MOUTH RESUSCITATION that...

- has been officially approved for purchase under the Federal Contributions Program.
- was officially approved and endorsed as a teaching film by the New York and American Societies of Anesthesiologists.
- has won three National 1959 awards: the NATIONAL SAFETY FILM CONTEST, the EFLA BLUE RIBBON and the CHRIS AWARD.
- was produced under the technical supervision of the foremost MEDICAL authorities on the subject.

Running Time — 211/2 Minutes
16mm Color Sound Print $100
16mm B&W Sound Print $110
25% Discount on 6 or More Prints

Now available in English, French, Spanish & Portugese versions. Please specify language version you wish.
**FOR  MEDICINE  
TELEVISION**

**Rarig Film Productions**

5510 University Way  •  Seattle, Washington  •  Lakeview 2-0707

**FOR MEDICINE  
EDUCATION  
INDUSTRY  
TELEVISION**

**our 12th year**

**OF FILM MAKING**

**STURGIS-GRANT PRODUCTIONS, INC.**

322 East 44th Street, New York 17, N.Y.

**Murray Hill 9-4994**

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**FILM PRODUCTION: PACIFIC & FAR EAST**

**PERIER: CONTINUED**

From the previous page:

- For complete productions  •  For topflight writing
- For superb photography  •  For sound stage
- For Westrex Sound Recording
- For expert cutting  •  For library scenes
- For art, layout, production & animation
- For complete productions  •  For topflight writing

---

**JAPAN**

**EDUCATIONAL FILM EXCHANGE, INC.**

3 Ginza Nishi 6-Chome, Chuoku, Tokyo, Japan

Phone: (571) 9534-1

Date of Organization: February, 1949

Branch Offices: Tokyo, Osaka, Nagoya, Fukuoka, Sapporo, Kanazawa, Takamatsu, Fuku-
shima.

E. Kanazashi, President
E. Ikeda, Managing Director
T. Iseki, Director
T. Yamaoka, Studio Manager
Y. Katagiri, Kirando Branch Mgr.
S. Marikawa, Kwanai Branch Mgr.
K. Yano, Chubu Branch Mgr.
Y. Kuroda, Kyushu Branch Mgr.
T. Kikutchi, Hokkaido Branch Mgr.

**SERVICES:** Production and distribution (also renting film libraries) of educational and cultural films; children's films (dramas and animation); sponsored and TV films and commercials.

**Facilities:**
- Complete line of TV and film equipment.
- Four stages, 1400 sq. ft.; other buildings, 1200 sq. ft.; four stages, 600 watts power supply; 600 watts lighting; Parvo, Aviem, Special Cine-Kodak, Mitchell, Bell & Howell Film cameras; 35mm animation stands; Topeco, Primo, etc. still cameras; management and staff of 20; animation staff of 40.

**RECENT PRODUCTIONS AND SPONSORS**

- **TV FILMS:** Series: Railroad Police (Dentsu Co.); Sea Dragnet; Sea Man 8523 (Daiei Co.); The Story of Small and Big Kids (Mingei Co.—joint production); Fox Disguised as King (Puppet Film Co.—joint production); TV commercials for: Shimena Brewery Co.; Kirin Beer Co.; Kyushin Drug Co.; Taisito Drug Co.; Canon Camera Co.; Cradle Caring Co.; Nikko Whiskey Co.; Sekico Co.; Sanyo Electric Co.; National Distilling Assn.

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**INTERLINGUAL INTERNATIONAL (JAPAN), INC.**

Iijima Bldg., 5-3 Ginza Nishi, Chuoku, Tokyo, Japan

Phone: 571-5678

Date of Organization: 1957

Date of Incorporation: 1958

George A. Shirokow, Representative Director
M. C. Lu, Representative Director

T. Asada, Director
T. Okita, Office Manager
S. Ikeda, Operations Manager

**SERVICES:** Animated cartoons in b&w and color for export to U.S.A.; animated and live TV spots; stop-motion work; rotoscoping; sound-color filmstrips; motion pictures for business and TV in 16mm and 35mm; technical assistance to U.S. film producers on location shooting in Japan; foreign language film dubbing.

**Facilities:** Complete line of 0xberry animation equipment; permanent staff of animation artists trained to U.S. standards and requirements; sound recording on tape, film, magnetic film, Ampex and Magnasync equipment.

**RECENT PRODUCTIONS AND SPONSORS**


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**INTERNATIONAL MOTION PICTURE COMPANY, INC.**

Katakura Bldg., Yobashi, Tokyo, Japan

Phone: 281-5778 9

Cable Address: JANMUTSU, Tokyo

Date of Organization: 1952

Ian Mats, President
Shokichi Mogami, Director
Jiun Furukawa, Director
Yasumasa Sakoda, Director

**SERVICES:** Producers of industrial and business films, TV commercials and newscasts. 16mm and 35mm.

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**EDITOR'S NOTE:** Additional listings of film producing companies in lands abroad will be published during the year, without charge or obligation of any kind. Producers are invited to submit data to our Chicago office if company is not listed in this international section.
INTERNATIONAL: CONT'D.
35mm production. FACILITIES: Full time camera, sound and office staff. Own sound recording and editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: The Multi Science; Prime Minister Sahh Visits Japan; Japanese Ministry of Foreign Affairs; Seven Hundred Sixty Murders (Standard Vacuum Oil Co.); Kimono (Raw Silk Exporters Asn., of Japan); Industrial Power (Detroit).

SHU TAGUCHI PRODUCTIONS, INC.
15-4-Chome
Shiba-Kanasugimachi
Minato-ku, Tokyo
Phone: Tokyo 451-1240, 5088
Date of Organization: 1958
Takeki Kawai, President
Yasushi Taguchi, Director
SERVICES: 16 and 35mm films in color or black and white for business and industry; sales promotion, public relations, educational, medical, scientific and travel films. FACILITIES: 35mm N. C. Mitchell, Eyemo cameras; 16mm Cine Special, Filmo cameras; 100 kw lighting equipment; editing room with all necessary equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Hydraulic Power Plant (Mitsubishi Electric Mfg. Co., Mitsubishi Heavy Industries, Reorganized, Ltd.); Japanese Doll (Japan Tourist Association); Brain Operation (The Ministry of Education); 100 Years Between U. S. and Japan; Mentally Retarded Children (independent productions).

TOKYO CINEMA COMPANY, INC.
Omi Brotherhood Building
2-1 Surugadai, Kanda, Tokyo
Phone: Tokyo 29-6351
Sozo Okada, President
SERVICES: 16 and 35mm motion pictures in color, b&w for industry, education and medical-scientific fields in which company has achieved international distinction. Complete facilities and permanent staff for modern production of all types.

Video Crafts, Incorporated
(Videocraft Productions; Arthur Rankin, Jr. Associates)
Tokyo Radio-TV Studios, Chon
ku, Tokyo, Japan
Kizou Nagashima, in charge
(See listing in New York City)

WASHINGTON VIDEO PRODUCTIONS, INC.
CPO Box 710, Tokyo, Japan
Mr. Tam Matsu
(See complete listing under Washington, D. C.)

MALAYA

CATHAY FILM SERVICES LTD.
Cathay Building, Singapore 9,
Malaya
Phones: 41556; 43851, 22556
Date of Organization: 1957
Loke Wan Tho, Chairman of Directors
Tom Hodge, Managing Director and Producer
Noni Wright, Director, Writer
SERVICES: Production of advertising, public relations, documentary and news and training films. Location shooting anywhere in East. 35mm and 16mm black & white and color. FACILITIES: Full modern studio. Two large sound stages; Mitchells, Arriflex, Bell & Howell Eyemo; Westrex sound; Mole-Richardson lighting; generators, etc.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Singer Sewing Machines; Caltex; Ford; Shell; Ovaltine; Martell; Titoni Watches; Nestles; Creda; Dom Benedictine; British Government; Tiger Beer; Shamrock Stout; Hong Kong Government.

The Far East's Finest Studios...

SPECIALIZING IN QUALITY FILMS FOR ADVERTISING, PUBLIC RELATIONS, TRAINING, DOCUMENTARY, EDUCATION

35mm. 16mm. — in any language colour—black & white—sound...

Latest equipment for cartoons and animated sound colour films under direction of Hollywood-trained expert personnel...

Sound tracks and commentaries, in any language, for clients with films to be adapted to S.E. Asia audiences...

Modern, studio facilities, both in Singapore and Hong Kong, with two large sound stages fully equipped with Mitchells, Arris, Eyemos, Mole Richardson lighting... economically available for your use on location...

CATHAY FILM SERVICES LIMITED
• SINGAPORE
• HONG KONG
Cathay Building, Singapore 9, Princess Building, Nathan Road
Film-TV Graphics Opens N.Y. Studios

The newest, and one of the largest motion picture studios in New York was opened last month by Film Graphics and Television Graphics at 3 West 61st Street, near Columbus Circle and the new Lincoln Center projects.

Measuring 200 by 75 feet, with a 30-foot high ceiling, the studio has been completely reconstructed and modernized on the top floor of an old building that figured prominently in the early days of the movie industry.

An Historic Film Center

The building's entertainment history began shortly after the turn of the century when people filled the sixth and seventh floors to see horse shows. But horse shows couldn't continue to draw audiences as did a new form of entertainment: the movies. And because of the studio's ideal size and construction, the horses were replaced by hand-cranked cameras, hastily painted sets, lights and, of course, the stars.

In 1914 the Dyreda Art Film Company, headed by the one-time actor turned producer-director, J. Searle Dawley, shot two-reelers here, as did Rolfe Photoplays and the early Columbia Pictures Corporation. A year later, Dyreda joined a new distributing company, Metro, and in 1917 this new company began producing its own films in the big studio.

Favored by the Stars

Metro's stars included some of the greatest names of the silent screen—Mary Miles Minter, Francis X. Bushman, and four of the famous Drew-Barrymore family: Ethel and Lionel Barrymore and Mr. and Mrs. Sidney Drew, who pronounced the facilities at 3 West 61st Street as "unusually fine studio conditions." But where once a megaphoned director dictated to a vamp in a milk bath, now our heroine will be a detergent in a TV commercial.

One of the important features of the Graphics sound stage is the absolutely level floor, made in a "floating style" of Masonite over two layers of Celotex. The sound quality of the stage has been engineered to achieve a slightly "live" effect. This has been accomplished by a special acoustic treatment that can be controlled from "dead" to "very live" and will offer more sound realism than has been obtainable in most typical film studios.

With a 200-foot throw, the studio is equipped with a 35mm Mitchell Rear-Screen Process Projector with a long lens, permitting greatly increased sharpness and even light distribution for rear-screen background work. Completely equipped carpenter shops, make-up rooms, an elevator for bringing cars onto the sets and a permanent cyclorama set are other features of the Graphics studio.

Wired to Handle Tape

Being in the picture and sound business, whether on film or videotape, Film and TV Graphics has planned the new studio to be easily adaptable to tape. The building is being wired to be able to pipe taped signals to any of several tape reception and recording locations in New York.

In addition to augmenting its own production facilities, Film and Television Graphics will make the new studio available to other producers on a rental basis.

Lincoln Center Look

"Legend Is Born" Previews New York Cultural Project

SPONSOR: The Lincoln Center for the Performing Arts

TITLE: The Legend Is Born, 15 min., color, produced by Gilbert Comte.

Currently under construction in New York, the Lincoln Center has been called one of the greatest cultural projects of all time. This film demonstrates architectural planning for the multi-structured center, spacious new home of the Metropolitan Opera, New York Philharmonic, several theatres and the Juilliard School which will make it a new source of enjoyment and enlightenment not only for New York but the whole nation.

Rise Stevens, famed opera star, narrates and appears in the film. At the ground-breaking ceremonies she sings an aria while Leonard Bernstein conducts the Philharmonic. President Eisenhower, who is shown at the ceremonies, said, "Here will develop a mighty influence for peace and understanding throughout the world."

The Legend Is Born is available on free loan from Modern Talking Picture Service, 3 East 54th Street, New York. Distribution is limited to the Eastern Seaboard states from Virginia north.
CASE HISTORIES OF CURRENT SPONSORED FILM PROGRAMS

The Air Force Faces a Safety Problem

"Nightmare for the Bold"—Makes a Dramatic Appeal to Drivers

"This is a terrible thing to say, but it’s true! It’s young men such as we—all ages—18 to 25 years old—who are doing most of the killing. . . . Not with guns! With automobiles!"

This Charge—by an Air Force major to enlisted men—begins a powerful dramatization of automobile safety and youth provided by a new 54-minute film, Nightmare for the Bold, produced by Atlas Film Corporation for the U. S. Air Force.

Writer Robert Craig has created an appealing love story that is vividly contrasted with hard-hitting drama as it teaches a moral in the vernacular of the youth groups who will see the film.

Year’s Toll in Fatalities

Nightmare For The Bold begins with the Air Force officer telling an assembly of airmen that during the next 365 days young men of their age will be in at least 11,000 fatal accidents. The camera focuses on three buddies, 20-year-old Mike Adams, Bill Kelly, and Tommy Wilkins in the audience.

In the next sequence, the three airmen and their girl friends are in a friendly tavern, dancing to the jukebox, joking, and doing a little drinking. Then Mike, his fiancée, Jane; Bill, and his girl, Ellen, leave Tommy and his girl to go for a moonlight ride in a convertible.

Mike, generally a good driver, is cocky behind the wheel as they ride along singing “She’ll Be Comin’ Round The Mountain.” As they end the verse “We’ll kill the old red rooster.” Mike sideswipes an oncoming car at 65 miles an hour. The convertible flips over twice.

Faces Manslaughter Trial

After the accident comes Mike’s ordeal in his trial for manslaughter and a heavy lawsuit. Even harder for him to face is that the crash killed Bill, scarred Ellen’s beautiful face, broke the other driver’s neck, and maimed his fiancée, Jane, lost a leg.

The jury deems Mike not guilty of manslaughter, but he loses the $45,000 lawsuit. Since it will take his father’s savings and all the money they can both earn for years. Mike must give up his plans for college. Throughout the ordeal, Tommy stands by Mike. Jane forgives Mike, and finally he overcomes her mother’s and father’s bitterness. At the end, Mike, now a civilian, and Jane, now his wife, are going to his hometown to live. Enroute on the bus, they pass the scene of another fatal accident.

Chicago Talent in 61 Parts

Mike is played by Jim Hickman of New York, who has appeared on Broadway and in such television shows as Studio One, Silent Service, and Men of Annapolis. The Major at the beginning is played by Robert Dane, Broadway stage and network television actor. The rest of the 61 speaking parts were taken by Chicago talent.

Directed by Albert Bradish

The 35mm black and white film was skillfully directed by Albert Bradish, who has more than 25 years’ experience in film production. His assistant and the editor was Jim Dricker, a 15-year veteran.

Oscar Ahbe, who did the camera work, left Nightmare For The Bold as his signature to 40 years of shooting. He had shot the first 35mm negative color film in the United States for an industrial user. Harry Peterson, an Atlas cameraman since 1920, created the special effects. He had shot the first commercial film using incandescent lamps.

Supervised by Major Boyko

The entire production was supervised by Major Peter Boyko, who has more than 25 years’ experience in film production. His assistant and the editor was Jim Dricker, a 15-year veteran.

Above: Mike (Jim Hickman) visits the fiancée he has maimed in auto crash which ruined his career. Chief Motion Picture Film Branch, Air Photographic and Charting Service, Orlando Air Force Base, in Florida.

After two years in writing, shooting began in Chicago. Location exteriors were shot in Florida. Two sequences in the jury trial were made in the court chambers of the Village Hall, Oak Park, Ill. Other interiors were shot on the Atlas Studios stages in Oak Park, where six large sets were required.

To insure authenticity, the emergency staff of Wesley Memorial Hospital, Chicago, did the bandages and cast for Jane in the scene where Mike visits her for the first time after the crash.

The opening was shot at an Air Force Base in Florida, using several squadrons of airmen to fill the auditorium for the reverse angle scene.

Should Be Widely Shown

Nightmare For The Bold is appropriate for any audience of young men and women of driving age. The entertaining and dramatic safety message is, as the producer describes it, “a complete motion picture produced explicitly to save lives.”

10TH ANNUAL PRODUCTION REVIEW
The Art of giving merchandise away gracefully is the subject of an instructional slidefilm just completed by Haig and Patterson, Inc., of Detroit and Dayton, Ohio. The Haig and Patterson client is Top Value Enterprises, Inc., also of Dayton, sponsors of the nationally used Top Value stamp redemption program.

The film is directed to the floor stalls of the many Top Value stamp redemption stores. Running to 82 frames in color, with disc-recorded sound, it promises to be an effective teaching device. It maintains interest and even achieves a certain dramatic quality by centering action on a fictional redemption store heroine, Helen Wells, whose name also furnishes the title.

Helps Men on Retailer Calls

A companion film prepared for the Top Value firm is a lesson in salesmanship directed to the “account executives” who sell and service the retail accounts, who actually distribute the stamps to the savers. Having adopted the trading stamp form of sales program, the retailer still has to be shown how to make the most effective use of it.

Either of the slidefilms would interest merchandisers at the retail level, whether actual or only possible users of trading stamps. The maker of the films and his clients have obviously not overlooked this secondary value in preparing the scripts.

Customers' Stamp Problems

The Helen Wells slidefilm deals with some rather unexpected aspects of the situation. A customer with stamps to redeem would appear to need more personal attention than one with money in her handbag. For many stamp-savers, the stamps, representing a long period of accumulation, have been harder to come by than money. Moreover, there is a possibility of a problem arising over the fact that the customer has no surplus of stamps. She cannot decide to “spend” a little more than she had intended, except at the price of a delay while she increases her hoard. Occasionally, unusual redemption situations arise where a redemption store clerk is called upon for real diplomacy.

That Lamp May Be a Symbol

If the customer is pleased with what she gets for her stamps, she will become a more avid Top Value stamp saver than before. But unless she has been pleased and flattered by her reception at the redemption store, her new lamp may be an ever-present reminder and symbol of her not having received the deference and courtesy to which she feels herself entitled. In a word, the lamp will be burdened with an unfortunate set of associations rather than the good will that would be promoted by a properly handled redemption.

As Helen Sees the Customers

This heavy dose of practical psychology is prepared for by an amusing sequence which reveals Helen’s normal unsuppressed opinions of the customers who complicate her life. Then comes the conference with the store manager in which Helen learns more of the facts of business, and particularly of the very unusual business that she is in.

Finally, Helen learns that she herself is the key figure in the Top Value organization because she alone meets the customers. To them she is Top Value.

The closing sequence contains a pretty full statement of Top Value selling points, obviously directed as much to the retailers who will use the Top Value service as to the Helens who will redeem the stamps for the customer.

Top Value's Assets Noted

Top Value, the film script proclaims, is a rapidly expanding company. More than 1/3 of the families in the United States are on Top Value stamps. Top Value is “staffed with the most capable men in our industry.” Top Value has “the country’s leading food chains as our key accounts.” Top Value merchandise is “all nationally advertised items and unconditionally backed by our Golden Guarantee.”

Top Value distribution centers are to be found “in key market areas throughout the country.” Top Value “redemption stores are as modern and attractive as any stores—any place.”

And finally, “Every day hundreds of our account executives are working their territories, selecting new accounts to join the Top Value parade.”

Child Care Chat

Aimed to Help Parents Sleep

Sponsor: Chesebrough-Pond's, Inc.

Title: Cry in the Night, 5 min., b&w, produced by Victor Kayfetz Productions, Inc.

How to cope with a six-month-old juvenile delinquent who yells all night and won’t let his parents sleep is the subject of this filmed discourse. It is built around a couple of parents, their infant son, whose constant middle of the night howls disturb the household.

Shoe Sales Maker

Goodrich Film Explains P-F

Sponsor: The B. F. Goodrich Company

Title: Playtime U. S. A., 15 min., color, produced by Bay State Film Productions, Inc.

Goodrich, and its side-kick brand name, Hood, have a new shoe-making posture foundation—called “P-F”—that supplies a significant advance in canvas kind of inner support said to be unmatched in the footwear field.

This sales training film, which explains “P-F” and how it is incorporated in Goodrich and Hood canvas shoes, goes on to show the company’s salesmen how to make the most of the “P-F” sales opportunity.

Recognizing that selling is a very personal job, the film stays away from suggesting a “canned” sales pitch, but does point out the basic elements that are being used successfully as sales-makers and account openers.

Hobby Promotion

What's New in Model Trains

Sponsor: Hobby Industry Association of America

Title: A Million Miles of Model Railroads, 14 min., color, produced by K & S Films (Cincinnati).

The story of the pastime of model railroading from its inception to today is recounted in this new film which covers recent developments in the field and shows many of the more than 100 different scale model locomotives now on the market.

Printed are close-ups and action shots of model trains operating among hosts of various kinds of replica towns and countryside, including the new accurate recreations of the old West. Some of the latest accessories are also shown in operation.

Prints of the film are available on free loan from regional libraries of Modern Talking Picture Service, Inc.
G-E Tools Up to Sell Air Conditioning
Well-Balanced Visuals in Sales Education Package Help Prepare Personnel for 1960 Spring and Summer Activity

Features of a five-part sales educational package for the General Electric Company are a 27-minute sales training motion picture in color and a stop-action slidefilm which provides for group discussion and audience questions and answers as it is shown.

The program was produced by Fred A. Niles Productions, Inc., Chicago, for General Electric, Appliance Park, Louisville, Ky., and is being used now to train sales personnel for spring and summer activity in air conditioner sales.

The motion picture, Beyond the Shadow of a Doubt, was designed for use in training meetings. It takes the viewer through the room air-conditioner factory, to show how sales features of performance and quality are built into the GE units. Motion picture star Jess Barker shares the lead credits with Chicago actor Jim Andelin.

Sequences were shot at Appliance Park, the First National Bank of Chicago, and at the Niles studios in Chicago. Gordon Weisenborn directed both the motion picture and the slidefilm and Jack Whitehead was chief cinematographer.

Also produced by Niles to make up a complete training package were large flip-charts for meeting use, smaller flip-charts for desk-top use, and guides for meeting leaders and salesmen.

The sound slidefilm part of the package consists of a filmstrip in full color plus a banded record, entitled Here's Your Cue. The banded record permits a meeting leader to stop the film at several points and ask questions pertaining to the material just covered. The slidefilm runs 15 minutes.

Below: scenes along the production lines at Appliance Park are mingled with dramatic moments in GE's sales education package by Fred Niles.

Politz and Polly in a Lively POST Show
Motion Pictures, Slidefilms and Talent Combined to Win Media Buyer Applause for "Demonstrary" of Readership

An attractive "visual" has been added to this year's annual Saturday Evening Post Editorial Promotion show. Always much applauded by advertising audiences as one of each year's smoothest audio-visual presentations, Counting the Customers in the Crowd, the Post's 1960 traveling show, now offers "live"—the attractive presence of Polly Childs, who helps Editorial Promotion Manager Robert E. Hills unveil new Politz studies of national magazine advertising, and, in the process, unveils quite a bit of her pretty self, as well.

It's a Fast-Moving Show
The Post presentation, now being seen in 22 major cities across the country, combines 35mm and 16mm motion pictures, slidefilms, recordings, lighting effects, Bob Hills' well-humored talk and Miss Childs in a wonderfully fast-moving, split-second timed show that the magazine calls a "demonstrary."

Several elements of the production, including wide-screen and panned slidefilms were produced by Visualscope, Inc., which has played an important part in previous Sat Evepost presentations. Candid movies used early in the performance were filmed by Allen Funt. The audience breaks up at one point when the narration describes how people pick magazines for many different things, while Funt's candid film shows a character delicately prob-

Above: scenes along the production lines at Appliance Park are mingled with dramatic moments in GE's sales education package by Fred Niles.

Aveco's Space Science Film for Laymen
Sponsor: Aveco Corporation.
Title: Down to Earth. 13 min., color, produced by Eastern Films.
Fashioning a rocket nose cone capable of re-entry from space without burning up posed, until recently, a terrific challenge to United States Air Force and civilian space scientists. How they defied nature to solve the basic problem of heat transfer is explained in layman's language during the course of this new color cartoon.

Narration by actor John Beal and excellent animation by Humfritz-Henkin are also featured in the film which is currently available on free loan to adult and college groups, business and professional groups and senior high school classes through all offices of Modern Talking Picture Service.
Johnson Film "Keys" 1960 Outboard Sales

Over 250 Johnson Motors' Dealers Tie In With Showings

After NBC-TV Premiere of "The Greatest Show on Water"

Formation across the water at 35 miles an hour, racing through narrow channels and over jutting fingers of land to climax with a five-in-line jump over a wooden ramp. Cypress Gardens' professionals skied on their bare feet, ran through whirling trick runs, and flew dangerous ski kites more than 100 feet into the air.

During the five weeks of shooting at Cypress Gardens, actors were not the only daredevils. Cameramen shot from atop platforms on speeding boats, from harnesses dangling inches above the water, under the water and on land.

For subjective shots, special cameras were rigged on a high-flying kite, on a ski at water level, and on the bow of a racing drill-team boat.

Special Film for Dealers

A special camera crew shot all action sequences in 16mm color. This footage later was supplemented with film test runs which showed the new line's performance characteristics. Then the combined footage was edited into a demonstration film for Johnson dealers.

The 16mm and 35mm films were shown at 14 dealer meetings before the public introduction. At these meetings, dealers were informed of the telecast and supplied with material for local promotions to coincide with the national promotion, which began Oct. 4.

More than 250 dealers bought 16mm projectors and copies of the demonstration film, the company said. Other dealers ordered cameras to film local demonstrations for additional sales aids.

Helps Make Boat Show Sales

The film was shown in Australia and Mexico as well as the United States. Johnson said that more than 7,000 persons saw The Greatest Show on Water at the New York boat show and that it resulted in direct sales from show displays of the 1960 line.

The film was so successful that Johnson has prepared a special non-theatrical version to meet requests from schools, churches, Boy Scout Troops, boating clubs, and civic organizations.

Superimposed Over Print

The film is cleverly contrived to use interesting cartoon characters over backgrounds of actual pages of the magazine, a novel and effective technique.

Town & Country spacemen take the film to advertisers and media buyers on Beseler Salesmate projectors, which are light-weight suitcase-style machines with sound on tape.

Pays Off in Advertising

According to Publisher T. W. Towner, the TC = AB (Town & Country Equals Ability to Buy) presentation has been very well received everywhere, encouraging more and more advertisers to realize that Town & Country represents the best buy by far in the quality field.
For the past eight years Pan American World Airways has been engaged in one of the most complete company-wide programs of job training-in-depth of any American industry. Strongly utilizing visual media, the program has encompassed some 20 motion pictures and 152 slide films as well as hundreds of other pieces of visual materials to supplement basic written manuals covering practically all job categories (Traffic, Sales and Service) within the company.

Although many of the phases of training were plotted years ahead by Frank Howe, PAA's System Training Director, and Henry Strauss, the principal producer of PAA training materials, the development and training program has, at the same time, remained flexible-moving swiftly to meet new challenges and new business development opportunities.

**Impact of Jets on Sales Operations**

The coming of jet aircraft, although heralded by several years of technical training and preparation, has brought, also, a quickening pulse to sales operations. Sales management has felt the need to put more and more emphasis on a scientific analysis of its methods and practices to meet present and future demands of the jet age. It was felt that progress in equipment must be matched by progress in management techniques.

One important tool currently being used in PAA's "Management by Plan" project is a motion picture (and related materials) called *Something's Come Up* (28 min., b-w, produced by Henry Strauss Productions, Inc.). This film is anything but a pat how-to-do-it catechism of management techniques. It has no black and white delineations of the "right way" and the "wrong way." Instead it probes deeply into human motivations for supervisory conduct. It shows the different situations confronted by a man drawn from the ranks and put into a supervisory position. It recognizes that this man is often not sure of himself, yet must find in himself the right attitude to fulfill his new responsibilities. No longer "one of the boys"—but a "boss"—he must walk a sometimes difficult path until he has found himself and established his position.

*Something's Come Up* is full of mousetraps. It encourages no formalistic acceptance of key phrases. It is not a course in supervision by the book. In fact, the typical viewer's first reaction after seeing the film is, "I wonder how it came out?" For the picture's "manager," "supervisor" and "staff" have not resolved their problems. They have faced up to them and are deeply engaged in thinking them out. The effect so satisfactorily achieved is to bring the audience into this process of thinking, to relate themselves to the self-evaluation of their prototypes on the screen.

**Realism and Detail Tie in the Audience**

Audience involvement of this type is, in part, the result of the film's realism and attention to detail. A more important factor, however, is the wealth of experience with management problems in general... and the Pan American situation in particular... which Strauss and Howe have amassed during their years of collaboration. This gives the film both psychological and factual validity... and permitted the development of training materials so closely related to supervisory problems and needs that enthusiastic, thoughtful participation in discussions and work exercises became a matter of Supervisory self-interest.

**Introduced at District Sales Seminars**

*Something's Come Up* was introduced at three-day seminars for all PAA District Sales Managers in the Overseas, U.S. Sales and Latin American divisions. It is now in full-scale use, being shown to and discussed by conference groups of supervisors in these divisions.

Study of individual supervisory responsibilities, particularly communication... giving orders... taking corrective action... employee interviewing... training... and others, is facilitated by special sequences extracted from the film and presented as individual problem cases.

**Now Being Used in Other Departments**

The film was designed for the Sales department—for reservations and inside sales supervisors principally. But the situations are so universally valid that it is now used in other departments of the company.

Both factual and psychological validity of scenes help involve the film's audience.
POST and Politz:  
(Continued from page 177)

of advertising effectiveness.” Impressions of figures, charts, graphs and bars, as well as actual illustrations of the impact of the Post and the pulling power of its pages are dramatized.

Behind the scenes of the Post “demonstrary” are several pieces of complex machinery designed to control all elements of the production from Hills’ fingertips. He is wired with push buttons which feed signals into a control mechanism activating the film and slide projectors, recorder, lights and curtains. Using a technique he started last year, Hills rattles off perfectly-timed dialogue with characters in filmed segments, and is able to pace his performance faster or slower to each audience’s response.

The quickly-portable stagette used in the Post show was supplied by Wilcox-Lange, of Chicago. The whole show, including stage, projection booth, speakers, and projection equipment is pre-packaged and weighs several tons. It is transported in a tractor-trailer.

Northern Electric Film Tells Salesmen Its Blanket Assets

The Northern Electric Company, Chicago appliance manufacturer, is using a new 20-minute color motion picture, The Rest of Your Life, to help its distributor salesmen understand key concepts on its electric blanket line.

Aimed to help the distributor’s sales force to apply safety pointers and other key advantages in retailer calls, the new color film is shown in the field on continuous repeater sound projectors. Showing the full manufacturing processes at Northern Electric, the film emphasizes precautions taken in constant testing of components, assurances of consumer satisfaction and the product’s safety in home use. Production was by Bob Atcher Films, Chicago.

Swayze Narrates a Celotex

“Today’s Homes” for TV Use

John Cameron Swayze narrates Today’s Homes, a new public-service film offered television stations by Modern Talking Picture Service, Inc., New York. This 13-minute film presented by the Celotex Corporation focuses on the fast-growing movement toward home ownership.

CASE HISTORIES OF CURRENT SPONSORED FILM PROGRAMS

Heart-Warming Picture of College Life

SPONSOR: Franklin & Marshall College

TITLE: The Decisive Years of Franklin & Marshall College

20 min., color, produced by Telic, Inc., in cooperation with Franklin & Marshall College.

Franklin & Marshall College, at Lancaster, Pa., was founded in 1787 and has always played an important role in the educational and cultural life of Southeastern Pennsylvania. Like many small private colleges, F&M is caught in a squeeze of rising expenses and the costly necessity of maintaining high standards commensurate with its traditions.

Recently, Franklin & Marshall has embarked on a Mid-Century Development Fund campaign which is showing excellent promise of bringing it the endowment support the college so richly deserves. A cornerstone of the development fund drive is this simple, heart-warming film which will eventually be seen by most of F&M’s 10,000 living alumni.

Combine Existing, New Footage

Telic, Inc., which has many roots in the Lancaster area, was called upon to bring together as many picture and sound elements which already existed—glee club and choir recordings, 16mm footage of commencement days, sports events and to film an address by President F. deW. Bolman, Jr., telling of the college’s future plans and needs.

Sparks’ Script Weaves Story

Working with all these bits and pieces, writer Will Sparks has developed a script which holds together as if it were planned for entirely new material. Combined with a smooth-flowing editing job by Elwood Siegel and Edward Boughton, the film comes alive beautifully.

Vermont Heritage

National Life’s Management is Proud of Rich Tradition

SPONSOR: National Life Insurance Company of Vermont

TITLE: Green Mountain Legacy

28 min., color, produced by Bay State Film Productions

One of the legacies of Vermont is frugality. Green Mountain men just never could abide waste. Insurance men tell of such careful management of National Life that its people learn always to use both sides of a piece of scrap paper and never throw away a pencil until the lead runs out.

Green Mountain Legacy shows how the men of Vermont got that way, their accomplishments, and their way of life. In this rocky land early settlers learned, as a matter of survival, that they must do for themselves, think a job through, and do it once and do it well.

It was a simple philosophy, yet an effective one; for it inspired many men—a blacksmith named Davenport who invented the electric motor . . . Thaddeus Fairbanks who changed the world’s precision weighing habits . . . and many more.

The film tells the story where it happened — with the rugged and beautiful scenery of Vermont as a backdrop — and never has Vermont looked better.

Green Mountain Legacy is available from national distribution centers of Association Films, Inc.

More About Business Films

More news of business films, their sponsors and results in the field appears in every issue of Business Screen than in any other publication anywhere in the U. S. or abroad.
His "Stage" Is America's Modern "West"

Ranches, Mines and Nature lure Max Howe to the Dakotas

"Howdy ... and welcome to Western South Dakota! Now, let's get the show on the road!"

The Black Hills stockmen and Western South Dakota ranchers have given a genuine Western welcome to Max Howe, a modern film "Remington" of the West. He is the artist-film producer who is pioneering a new industry in Western South Dakota, even as the stockmen who welcome him, pioneered a new industry a hundred years ago.

Max Howe was lured by the Technicolor skies of Western South Dakota: the beauty of Pahasapa, the magic Black Hills; the seas of waving prairie grass; the incredible red earth, made almost crimson in certain areas by the minerals in the soil. This was truly a land that could be captured by the color camera. The man was equally intrigued by the cattle industry and the men who had made that industry great.

Specialist in Live Stock Films

Mr. Howe brought with him more than just a dream, and a desire to make films, with a specialization in Western live stock footage. He brought with him a varied and successful background as a film producer. For seven years he was chief of the film production department of Forney Industries in Ft. Collins, Colorado.

The most widely shown of his films made for Forney Industries were those made for the Home Stake Mining Company of Lead, South Dakota and those of the uranium industry, in Edgemont, South Dakota.

Since establishing the "Max Howe Film Productions" industry in Rapid City, South Dakota, in August of 1959, Max Howe has produced in color and sound a 27-minute saga titled From Grass to Cash for the Belle Fourche Live Stock Exchange. His assignments have included pictures for Eddie's Tire and Glass, the Black Hills Power and Light Company, and the Western Advertising Council.

In future films, which will be taken on the open range and on modern ranches of Western South Dakota, Max Howe plans color-sound presentations that will broaden the horizons of those who do not understand the romance, rigors, problems, and pleasures of the live stock industry. In showing the complete cycle of performance testing from calving to slaughter, from breeding to branding, Max Howe will intuitively reveal the men behind the live stock industry . . .

The Real Western "Hero"

The lean, lank, steely-eyed hero who rides the plains and Roundup time provides a familiar Western scene that has color, action and plenty of hard work for both cameraman and cowboys.

Above: study in contrast as an old Western stagecoach pulls up beside modern highway bus to set a scene for Max Howe's camera.
“Trouble in Paradise”
Institute of Life Insurance Picture
Alerts Public to Inflation’s Danger

The Institute of Life Insurance has released this bright new film as part of its stepped-up public relations program on the dangers of inflation.

Trouble in Paradise was released in early February for public-service television showings, and for use by service clubs, church groups, and other audiences.

In announcing the film, Donald Barnes, vice-president of public relations for the Institute, stressed that the objective is to call public attention to the long-range dangers of an inflationary economy. Star of the movie is the familiar “gremlin” featured in the Institute’s national advertising.

Technically, the new movie is a filmograph, a form of limited animation often employed in television commercials. It was produced by Visualscope, Inc., which has been responsible for a number of presentation innovations in its work for the Saturday Evening Post, Eastman Kodak, Dow Chemicals as well as other publications and well-known companies.

The light treatment of a complicated subject makes for an unusually educational and entertaining public service feature. The mysteries of inflation gradually disappear as the audience looks in on the mythical land of “Paradise.” Without meaning to, the citizens of this Utopia create inflation—and then feel the ruthless squeeze on their “parabuck” economy.

There is a happy ending—and the hope is that audiences throughout the nation take it to heart.

To achieve wide public distribution of Trouble in Paradise, the Institute will make available 100 16mm prints for free-loan through Association Films, Inc. Prints also will be offered for sale at a cost-recovery price of $60 each. Life insurance companies are expected to push distribution throughout the country. To supplement the film the Institute is offering a 12-page booklet summarizing main points of the message.

Original photography was accomplished with a Maurer camera on a Portman animation stand. Film stock was Eastman Ektachrome. Internegatives (7270) were prepared from the Ektachrome original to provide release prints.

Above and center: savings habits can help offset the rising trend toward inflation in Utopia.

Fashion Label Promotion

The first of a series of semi-annual fashion films produced by the International Ladies’ Garment Workers’ Union as part of its Fashion Label Program is now being distributed for the free use of television, club groups, schools, colleges and industrial recreational groups.

The film, The Fashion Picture, Spring into Summer, 1960, shows the major style trends in all branches of feminine fashion from big name dress designers’ creations to fashions in special sizes for matrons, teenagers and children.

The ILGWU’s Fashion Label Program, established as a public service for the development of greater understanding of fashion and basic education in good taste in dress, is financed by the 450,000 workers in the American garment industries.

Documentary scenes of the “birth of a dress” take the garment from the conception of the idea in the designer’s mind through the making and shipping, to the appearance of the dress on the eventual customer. Fashion sequences are devoted to the big influence of abstract art: color, silhouette and fabric. Spring into summer trends, such as the newly lowered waistline, the tunic dress, the longer jacket suit, the coat and dress costume, “dinner pajamas,” and the slinky evening dress come in for special emphasis.

The Fashion Picture . . . ., 30 min. color, was produced by Eleanor Lambert, press director of the ILGWU Fashion Program, and staged by Lester Gaba.

Distribution will be handled by Sterling-Movies U.S.A., 375 Park Avenue New York.

A-B-C of a Good Producer

A is for Architectonic—the art of systematizing knowledge.

B is for Background. Background enables one to remember some things and forget others.

C is for Counsel. “They that will not be counseled cannot be helped.”—Franklin

STARK FILMS Since 1920

537 N. HOWARD ST.
BALTIMORE 1, MD.

Not A Big Company, but A Bright Concern
Filming a National Shrine

New High-Speed Color Film, Massive Lighting to Capture Huge Interiors

A DOCUMENTARY COLOR FILM about the National Shrine of the Immaculate Conception in Washington, D. C., is scheduled for release throughout the world during early 1960.

The half-hour, 16mm film depicts the history, construction, and dedication of the Shrine. It was produced by Norwood Studios, Inc., Washington, for The National Council of Catholic Men.

For the ceremonies at the dedication, Norwood used Eastman's new high-speed color reversal film, type SO 260, for the first time in the area. Designed for daylight shooting, this color film carries a rating of ASA 160. Without the new film, the camera crews would have been unable to film the ceremony at sound speed, despite extraordinary and massive lighting arrangements.

Enough Light for 70 Private Homes

Shooting at 1:50, Director of Photography Glenn Johnston cut his lens to f 3.5. To make this speed possible, Norwood crews installed temporary incandescent lighting equal to the maximum requirements of 70 private homes. More than a mile of electrical cables transmitted 425,000 watts to eleven 10,000-watt lamps, installed 35 feet in the air, and 60 PAR-64 sealed-beam master lights,boosted to 5,000 watts each.

The masters were attached to two 180-foot cables, located between the columns of the transept nave cross, and two 60-foot cables, stretched between the great marble pillars on either side of the sanctuary.

Avoid Distraction Atop Tall Towers

Each of the 10,000- and 5,000-watt lamps was focused by electricians working atop a specially constructed 50-foot tower and two 40-foot ladders. All lighting fixtures and cables were placed so they did not distract the congregation or interfere with the ceremonies.

Since there was a lot of daylight in the Shrine, "no-color" blue filters were put on all temporary incandescent lights and daylight type color film was used. The permanent lights in the high vaulted domes of the Shrine below: quality takes teamwork. Exec. producer Philip Martin, Jr. (civ. standing) with some key members of Norwood production crew . . .

were dimmed during the ceremony to make color shooting possible.

A window six by 20 feet, located 35 feet above the sanctuary, had to be masked with black paper so that light would not hit the lens of one of the Mitchells.

There were two cameras inside. Outside, two mobile camera crews recorded the crowd and procession.

Sixteen microphones spotted throughout the Shrine picked up the sound, which was carried to a mixing console in the crypt. The console is part of the permanent electronic equipment in the Shrine. Sound for the film came from one of 10 external feeders leading from the console.

Shoot in Both Monochrome and Color

The film's first 14 minutes, which depicts the history and construction of the Shrine, was shot simultaneously in black and white and color. The black and white was shown on television stations throughout the country before the dedication.

To record the ceremony, Norwood's four camera crews shot more than 5,000 feet of color film. This was edited to 16 minutes and combined with the historical prologue.

It took Norwood a month to make necessary arrangements, including running heavy special wire feeders, and a week to set and anchor the rigging.

Production for the National Conference of Catholic Men was directed by Executive Producer Martin H. Work. On his staff were Richard J. Walsh, producer; Richard Gilman, director; Werner Schumann, director of Photography; and Carl Fowler, film editor. In the 24-man crew were four cameramen, three soundmen, five electricians, five grips, and three assistant directors. Shrine liaison with the camera crews was provided by Fathers George Kirwin, OM, and Richard Hanley, OM.
They'll Win Their Way Into Your Heart

1,700 Adoptions Followed This Christian Children's Fund Appeal

Ah-ping and So-ha boarded the sampan on their way to the junk which is to be their new home.

Where Else will they go? Hand in hand, Ah-ping and her little brother So-ha cross the wooden foot-bridge between the mainland of Red China and the free city of Hong Kong.

And so begins Heart of a Stranger, a true documentary about two little Chinese orphans, wise beyond their years, but still too young to know that there is no room for them in the free world.

Filmed for the Christian Children's Fund of Richmond, Virginia, by Washington Video Productions, this picture has been awarded the Chris award of the Film Council of Greater Columbus for excellence of production.

Filmed in Hong Kong Area

It was shot off the coast of Red China and in the British Crown Colony, where the magical beauty of the famous harbor and the incredible poverty of the city serve as an authentic backdrop for the 27½ minute drama.

Contrary to what is expected from a fund raising film, Heart of a Stranger has more moments of happiness than misery. Through the eyes of Ah-ping and So-ha, Hong Kong is a glorious place, and a junk makes a wonderful home—when you are surrounded by cousins and friends.

George F. Johnston, who filmed and directed the picture, has captured the sheer joy of "belonging" in the faces of the two orphaned children as they experience the wonders of freedom—the sea, the fishing . . . the weaving of the nets . . .

Music Carries the Mood . . .

Enhanced by original music, composed and recorded in Hong Kong by Mario Francisco, the Film, at one point, carries for seven exciting minutes without narration. Featuring a haunting little "Ah-ping theme," the musical composition employs everything from a single flute to a 68-piece orchestra.

Unfortunately, like thousands of waifs in Hong Kong, Ah-ping and So-ha are not destined for security. One day the junk goes to sea without them and does not come back. Once more, they are bereft.

"Somehow, we must eat and sleep and let no one know we are alone and afraid," say the wandering orphans, who are forced to fight for survival along with thousands of other lost children and malcontents from Red China. And so, in the midst of freedom, they search aimlessly for food—and shelter—and hope.

The Film's Moving Climax

In the moving climax to Heart of a Stranger, Ah-ping is forced to steal, and is fortunate enough to be caught. But little So-ha runs away in fright when his sister is apprehended. In one heartbreaking moment, he is swallowed up in the midst of the teeming masses who choke the narrow, squalid streets of Hong Kong.

Ah-ping is taken from the city to Children's Gardens, one of 290 orphanages in 36 lands, sponsored by the Christian Children's Fund. Here, in modern, spacious surroundings, she meets other orphans like herself, is welcomed into a new "family," and finds out that there are people in the world who care.

But what of So-ha?

"Is there... somewhere, who will help me find my brother?" says Ah-ping, gazing back at the city from her airy, new home overlooking Tolo Harbor. And so the story ends, with a very short, understated appeal to "adopt" a child through the Christian Children's Fund.

Heart of a Stranger is memorable for its simplicity. It has been directed with an obvious knowledge of the Orient, and with the skilled experience necessary for interpreting the world from a child's point of view.

Share Credits for Film

The script, by Bill Betts, was narrated by John Rodney, with the many voices of Chinese refugees recorded in the Chinese community in Washington, D.C.

Sylvia Cummins Betts is responsible for a most creative editing job, and William N. Brooks was Associate Producer, dealing with an all Chinese crew which spoke four different dialects.

Indicative of the success of this film—it has already touched the hearts of 1,700 strangers, who have each adopted an orphan in Children's Gardens in Hong Kong.

NAVA Issues 5th Edition of Audio-Visual Equipment Book

The National Audio-Visual Association has recently issued the fifth edition of its Audio-Visual Equipment Directory, listing specification data and photographs on more than 500 models of audio equipment now on the market.

Included in the volume are 16mm motion picture projectors, slide and filmstrip machines, overhead and opaque projectors, special purpose projectors and repetitive units of various types, tape recording and repeating equipment, and record and transcription players.

The directory is priced at $4.75 per copy, or $4.25 if payment accompanies order, from National Audio-Visual Association, Fairfax, Virginia.
True Magazine Visualizes Its Readership

Media Men See a Sprightly Tale of "Me" and 2,300,000 Readers

Sponsor: Fawcett Publications, Inc.; True Magazine
Title: Me, 10 min., color, produced by Elektra Film Productions, Inc.

The most widely read man's magazine in the world? No, it isn't that other one—it's True. Because True, most successfully interests Me and 2,300,000 other men with an appetite for active living.

So says the narrator of this slick new sales presentation film now going the rounds of media buyers across the country. Actually, Me isn't a sales film at all, makes no direct pitch, and is True—ly an impression of the magazine's contents delivered in a staccato pictorial style using editorial material from the magazine's pages in a visual squeeze technique.

Me seeks to encourage a re-evaluation of True, to show that the quality of its editorial material has grown with the size and quality of its readership. Readership is "a regular-guy type who likes sports."

"But, seriously," Me says, "Don't take me seriously." And the viewer won't. He'll be enjoying the sprightly dancing movements of camera and subject, timed to music, as the film cuts from Barnaby Conrad's bullfight pieces to works of such other contributors as General Douglas MacArthur, C. S. Forester, or Frank Lloyd Wright. And he'll probably understand the character of True a good deal better.

Guide to Production Services
Where to find the best in laboratory, sound recording, music and other essential production services will be featured in the May 15th issue of Business Screen. Complete details on world-wide sources will be provided in this feature.

SELECTROVISION is SELECTROSLIDE
READY FOR ACTION—ANYWHERE
Combines Sight and Sound for Scientific Selling

The very versatile SELECTROSLIDE automatic slide-projector "Merit Award Winner" at the Brussels Worlds Fair NOW housed in attractive, self-contained, mobile folding cabinet gives DESIGNERS OF DISPLAYS and EXHIBITORS exactly what they need and want.

Shown is SELECTROSLIDE projector with 3" lens, 16" x 24" plastic non-reflecting screen, in cabinet with washable brown and tan fabric covering entire cabinet area. (folds down to 9" x 56" x 30").

Provision is made for sound (Twin HI-FI speakers). Tape recorder may be housed in cabinet base below SELECTROVISION. The unit is available with back (if displayed in center of room) providing filtered ventilation, ducted exhaust system.

Without cabinet-base or table SELECTROVISION is ideal for Reception Room or store window. Standing on table (as shown) or cabinet-base (to house tape recorder) brings unit to eye-level. SELECTROVISION is most useful for Convention Halls and In-store Exhibits.

OUR ENGINEERING DEPARTMENT IS EAGER TO ASSIST IN WORKING OUT TECH-NICAL DETAILS FOR SPECIAL APPLICATIONS OR CUSTOM INSTALLATIONS.

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The BUYERS Look to the BIG Pages of BUSINESS SCREEN
The Business Screen Executive

Staff Appointments of the Producers and Film Laboratories

J. J. Kowalak a Vice-President at Movielab Film Laboratories
☆ Saul Jeffee, president of Movielab Film Laboratories, Inc., has announced the election of John J. Kowalak to the office of vice-president of Movielab Color Corporation, a subsidiary of Movielab Film Laboratories, Inc.

Mr. Kowalak, who has been in the industry since 1946, was formerly associated with Ansco. In January of 1957 he joined Movielab as Color Consultant in charge of chemistry and color processing. He is an associate member of the American Society of Cinematographers and member of the Lab Practices Committee of the Society of Motion Picture and Television Engineers.

Harry Lange Returns to Field, Joins Fred Niles Productions
☆ Harry Lange has joined the staff of Fred A. Niles Productions, Inc., as Executive Producer, according to Fred Niles, president of the Chicago-Hollywood operation. Lange, whose standards of “Quality Control” in film-making have netted him a multitude of prize-winning films, has earned recognition as a creative and versatile film producer.

A production veteran of 30 years, he was formerly with McCann-Erickson in Chicago, as producer in charge of filmed television commercials. Prior to his association with McCann-Erickson, Lange was executive vice-president and general manager of the Klang Film Enterprises and Chicago manager for Sarra, Inc.

Newton a V.P. for Bill Sturm
☆ Bill Sturm Studios, New York, has appointed Nicholas D. Newton as vice-president and director of sales. He fills the position formerly held by Albert D. Hecht who has resigned.

Other appointments include those of Don McCormick as general manager; Orestes Calpini, creative director; Don Hershey, director of live action and Jacques Dufour, head designer.

The studio has also acquired an additional floor of space at 49 West 45th Street which is equipped for live action and stop motion work.

Scarborough Named Regional Manager for Bell & Howell
☆ Andrew G. Scarborough, Jr., has been appointed regional manager, audio-visual sales, for Bell & Howell’s northeast territory, which includes New York, Pennsylvania, Virginia, West Virginia, and the New England states.

The Business Screen Executive

Lukas Adds Radio Personalities
☆ Two former radio personalities have joined the staff of Lukas Film Productions, Inc., Chicago, as sales representatives, according to Ernest Lukas. Curley Bradley, former star of the "Tom Mix" radio serial, and Jack Bivens, formerly of "Sky King" and "Captain Midnight," were engaged in January.

Rental Catalog

Cameras

Accessories

More professionals deal with CECO more often! Why? Because CECO has anything and everything they need for Motion Picture and TV Production ready on a moment’s notice. Everything from an Are to a midget spot.

And remember, you boys who are "heatin’ South", CECO’s Florida office is fully prepared to handle your every equipment rental requirement.

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Gentlemen:

Please rush me your FREE complete catalogue of Rental Equipment.

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State

Zone

Please check the boxes below:

[ ] Lighting: Arcs—Incandescent—Spots—Incandescents—Receivers—All Lighting Accessories
[ ] Cameras: 16mm & 35mm—Sound (Single or Double System)—Silent—Hi-Speed
[ ] Lenses: Wide-angle—Zoom—Telephoto—Anamorphic
[ ] Sound Equipment: Magnetic—Optical—Spools—Booms
[ ] Grip Equipment: Parallels—Gobos—Other Grip accessories
[ ] Dollies: Crab—Western—Portable Panorama—Cranes
[ ] Generators: Portable—Truck Mounted
[ ] Editing: Equipment: Moviolas—Viewers—Splicers—Rewinders
[ ] Projection Equipment: 16mm & 35mm—Sound & Silent—Slide—Continuous
[ ] Television: Closed Circuit TV

O'hare Camera Car:
CECO—Trademark of Camera Equipment CO.
Reid Ray Names Clyde Krebs to Head Midwest Sales Office

Clyde L. Krebs, formerly associated with Galbreath Picture Productions as Chicago sales chief, has been named vice-president in charge of mid-western sales for Reid H. Ray Film Industries, St. Paul, Minn.

In his new post, Mr. Krebs succeeds Frank Balkin, recently retired after 42 years of service in the commercial film industry. Prior to his Galbreath affiliation, the new Chicago sales V.P. for Reid Ray was a Chicago sales executive at Sarra, Inc. studio and was a regional area manager for Capital Airlines. Krebs’ business career also includes service as publicity director for the Monument Builders of America and he has lectured on salesmanship at Northwestern University, his alma mater, and at the Illinois Institute of Technology. He is a member of the National Sales Executives club.

Manheimer to Midwest Sales for Bill Sturm Studios

Bill Sturm Studios, Inc., has appointed Arthur L. Manheimer as Midwestern sales representative. He will open offices at 1325 South Wabash Avenue, Chicago.

Jack Lemmon Heads Sales at Wondsel, Carlisle, Dunphy

Jack Lemmon has been appointed vice-president in charge of sales for Wondsel, Carlisle & Dunphy, Inc., New York.

Mr. Lemmon, with a strong background of sales and sales training experience, has recently been Eastern TV manager of Wilding, Inc., and previously with ATV Productions, Inc.

Music Makers Names Pell a Sales Account Executive

Robert Pell has been appointed an account executive in the sales department of Music Makers, Inc., New York.

Mr. Pell will service producers of industrial films as well as advertising agencies. He will alternate his operation between New York and other cities currently on MM’s client list.

Bob Pell was formerly sales manager of Precision Film Laboratories and held a similar post with Color Service, Inc. Prior to that he was in the sales department of Samuel Goldwyn Productions and United Artists Pictures.

Halpern to Transfilm-Caravel

John M. Halpern has joined Transfilm-Caravel, Inc., as director of special projects.

Mood and Title Music

For Every Type of Production

Either on a “Per Selection” or “Unlimited Use” Basis

For Full Details Write, Wire or Phone

AUDIO-MASTER Corp., 17 East 45th St., N. Y. 17, N. Y.
Picture of Quality in Art Materials

Manufacturer Shows Skill Used in "Brush & Color Making"

Sponsor: M. Grumbacher, Inc.
Title: Brush and Color Making
11 min., color, produced by Haverland Film Productions.

This film illustrates the skills and complexities of brush and color making as performed by the leading manufacturer of artist's materials. Artist's brushes, one of man's oldest implements, are deceptively simple in appearance, yet requiring a great deal of care and skill in the making. As seen in the film, red sable fur is carefully processed, sheared, tipped and tied before binding—a complicated process. Each brush is carefully inspected before shipment.

Water and oil colors require many steps of mixing and grinding under careful and chemical controls. Meticulous care was necessary to match color accuracy in the film with the actual paint colors of a very color-conscious sponsor. The picture succeeds admirably in this respect.

Brush and Color Making is one of a series of four films produced by Haverland Film Productions for M. Grumbacher. It was produced by Laszlo Haverland, directed by Dan Daniels and photographed by Arpad Makay. It is available from the Bureau of Communications Research, 267 West 25th Street, New York City.

A Garden Is Born
Swamp was Transformed Into the Sterling Forest Gardens

Sponsor: Sterling Forest Gardens
Title: Sterling Forest Gardens—The Swamp Transformed
20 min., color, produced by Tomlin Film Productions.

This film details the many engineering and horticultural problems faced by the developers of Sterling Forest Gardens, which opened its spring in Sterling Forest, Tuxedo, N. Y., about 35 miles north of New York City.

Originally a 125-acre desolate swamp covered by five to ten feet of water, the site is now a beautiful garden of landscaped terraces, lakes and beds containing a million and a half Dutch bulbs which will blossom this spring.

The picture shows the planting of the first Dutch bulb in the Gardens by Princess Beatrix of the Netherlands. Gardeners and landscape engineers are shown draining and regrading the Gardens to prevent damage from the heavy rains which sweep down from the Ramapo Mountains nearby.

Dutch horticultural experts are shown planting tulip, hyacinth and daffodil bulbs as they teach American gardeners the traditional spring bulb skills of Holland.

Sterling Forest Gardens—The Swamp Transformed is available on free loan from Films of the Nations, Inc., 62 W. 45th St. N.Y.

Cash Register Tips
for Self-Service Retailers

First film of a series designed for training personnel in self-service stores has been released by Variety Store Merchandiser, publication in the retail variety field.

The 35mm sound-color filmstrip, called Cash Registering for Quick Service, covers advantages of quick service, tax collection procedures, operation of electric cash register keyboards, detection of counterfeit money and other interesting topics.

Use of the film helps to build customer goodwill, simplify training, standardize instruction, reduce losses and personnel turnover, the publication said.

It is available through Merchandiser Film Productions, 419 Fourth Ave., New York 16, N.Y.

New 10 1/2-lb. Sound Slidefilm Projector

Latest in DuKane Corporation Line is the Compact "Mite-E-Lite"

☆ Packing a filmstrip projector and a two-speed high-fidelity phonograph into a mere 10 1/2 lbs., the world's lightest and most compact sound slidefilm projector is claimed by DuKane Corporation, St. Charles, Illinois. The new sales and training aid is appropriately named the "Mite-E-Lite."

Packaged in a two-tone luggage style carrying case which measures just 13 1/2" x 13 1/2" x 7 1/2", the Mite-E-Lite can be set up and in action, showing projected pictures and recorded sound in a matter of seconds.

For showings before a single person or a small group, the inside lid of the carrying case becomes a shadow-box screen for displaying color or black-and-white pictures, even under full room illumination. The optical system will easily fill a conventional screen for use with larger groups.

A newly-developed short focal length lens projects a large, brilliant picture at close range, making the Mite-E-Lite most useful for desk-top showings without need for moving or re-arranging furniture. A 12-foot cord plugs into any 110 volt AC socket.

The carrying case not only contains its own screen, but also provides storage space for as many as four complete audio-visual presentations, with film cannisters and records held firmly in place.

The exclusive DuKane "Redi-Wind" film transport system automatically winds the filmstrip, ready for the next showing. Film never hangs loose or touches the floor, and the automatic re-winding keeps it free of fingerprints, scratches, dirt, or dust.

Another DuKane exclusive is the locking elevation control knob, which rigidly holds the projector head at the proper angle for showing, without makeshift blocking.

Personal presentations made easy with new lightweight equipment.

Non-marking soft rubber feet protect desks and furniture.

A matched speaker-amplifier combination produces top voice fidelity from 7", 10", or 12" records at 33 1/3 or 45 rpm. One knob controls projection lamp, phono-motor, amplifier, and sound level.

Priced at only $104.50 complete, the Mite-E-Lite is the newest of DuKane's complete line of sound slidefilm projectors, used by business, industry, and education for effective audio-visual dramatizing of sales messages and training materials. The Mite-E-Lite is DuKane's model number 14A395. Sound amplifier is 2 watts; projection lamp is 150 watts. Available from film producers and DuKane audio-visual dealers.

DEKKO FILMS, INC., BOSTON, MASS.
126 DARTMOUTH ST., KEnmore 6-2511

Looking for the BEST in Audio-Visual Products and Services?
You'll Find It in the Advertising Pages of BUSINESS SCREEN

at 50, we're too busy looking ahead to look back ....
A CO-OPERATIVE program for the production of semi-customized sound slidefilms for home builders using products advertised in LIFE Magazine has been awarded a citation for "Exceptional Merit" at the National Association of Homebuilders convention in Chicago.

A Home Selling Package

The winning merchandising idea offers to individual builders a selling package consisting of a Beseler Salesmate automatic sound slidefilm projector and a customized slidefilm for point-of-sales use.

LIFE, in cooperation with a New York film producer, produced a "variable" slidefilm whose format makes customizing for local dealers practical. Script and storyboard are maintained, with the sound being altered where necessary. The individual builder furnishes transparencies of the construction of one of his model homes from raw land through various stages of construction to completion of the home. These shots are then worked into the standard film.

Basis for First Award

The award certificate calls the film and projector package "an excellent home merchandising tool. Can be used effectively to sell prospects through personal contact and as a sales training aid."

D. L. Miller Represents U.S. at Screen Ad Film Festival

☆ Donald L. Miller, Film, TV and Radio Production Supervisor for Campbell-Hwald Company, Detroit, Michigan, is the U.S. delegate and judge at the 7th International Advertising Film Festival to be held June 13-17 at the Lido, Venice, Italy under joint sponsorship of International Screen Advertising Services and the International Screen Publicity Association.

Miller who joined Campbell-Hwald in 1955, will serve on the judging panel for theatre screen commercials along with representatives from many European nations including Great Britain, France, Italy, Spain, Denmark, Germany and Belgium.

Untermeyer to Transfilm, N.Y.

As an Associate Producer

☆ Laurence S. Untermeyer, former producer, director and writer at the National Broadcasting Company, has been appointed an associate producer of Transfilm-Wyde, New York animation firm.

LIFE and Salesmate Shared Builders' Award

The winning home demonstration program offered by LIFE Magazine for home builders' use featured the self-contained, automatic tape-sound projection equipment provided by Beseler's Salesmate.

COMMUNICATING IDEAS . . . YOUR IDEAS TO OTHERS is the key to the successful solution of problems in Sales - Training - Public Relations - Advertising.

tools for communication

Motion Pictures - Filmographs - Filmstrips - Slide Films - all with sound - are the most effective TOOLS OF COMMUNICATION. By completely capturing both visual and aural attention you can communicate your ideas to others with the greatest impact and thoroughness.

And now like other industrial tools, TOOLS FOR COMMUNICATION can be produced to YOUR specifications without capital investment, and made available to you on a long term lease basis.

For further details about this new rental plan, communicate with

FARRELL AND GAGE FILMS • INC.
213 EAST 38TH STREET NEW YORK 16, N.Y.

Armed Forces' Film Catalog Supplement Is Now Available

☆ A supplement to the Armed Forces Film Catalog of October 1957 has now been released by the Audio-Visual Division, Office of the Assistant Secretary of Defense. The new supplement, which adds more than 140 film titles to the basic catalog, contains a complete list of regional sources from which armed forces films may be obtained. There is an additional listing of films in the 1957 catalog which are now considered obsolete.

Available to the public and, in most cases, for television showing, recent Army, Navy, Marine, Air Force, and Armed Forces I&E films are listed alphabetically according to the branch which sponsored them. Features range from short recruiting spots to full-length documentaries, from three-minute spots to hour-long instructional films.

Many of the new films are of an historical nature, taking their places in the armed forces' program to fill a general educational need for filmed historical topics. Others depict the very latest developments in fire-power, specialized military skills, rocketry and missile experimentation, survival under conditions of stress, etc.


3 Films on Meat Selection Available to Women's Groups

☆ Three motion pictures designed to acquaint women shoppers with the variety and nutritive value of the less expensive cuts of meat are now available for free showings to schools and colleges, home economics classes and women's groups.

Our Mrs. Fix-It (14 min., color) illustrates various phases of selecting, preparing, cooking, serving and carving the less expensive cuts of meat.

The Right Track (15 min., color) shows a wise homemaker getting factual advice from the family doctor on how the proteins, calories, minerals and vitamins in meat can help build and maintain her family's health.

It's Lamb Time (14 min., color) demonstrates time, money and work-saving methods of building meals around lamb.

Arrangements for screenings may be made through the distributor, United World Films, Inc.
This basic source list includes most of the principal national distributors of business-sponsored motion pictures for convenient reference use by Production Review readers:

**ASSOCIATION FILMS, INC.**
Headquarters Office:
347 Madison Ave., New York 17, N.Y.
Phone: Murray Hill 5-2242
J. R. Bingham, President
A. L. Fredrick, Executive Vice-President and Treasurer
Reg. S. Evans, Vice-President, Sales
Robert Finehout, Vice-President, Sales
Promotion and Television
Robert Mitchell, Vice-President, Branch Operations
Robert Bucher, Vice-President, Sales


Services: Currently distributing theatrically throughout the U.S.A., with several decades of active experience in this field. Special services include physical handling of sponsored films for self-equipped audiences; major convention projection service in all principal cities. See page 129, for complete listing of corporate background, and recent client experience.

**THE JAM HANDBY ORGANIZATION, INC.**
2821 E. Grand Blvd., Detroit 11, Mich.
Phone: Trinity 5-2450
Betty Waters, in charge, Distribution Services.

Services: A pioneer distributor of sponsored and educational motion pictures, etc. to self-equipped audiences, television stations, etc. For complete details on corporate background, staff and facilities see page 107, this issue.

**INSTITUTE OF VISUAL COMMUNICATION, INC.**
40 East 49th St., New York 17, N.Y.
Phone: Eldorado 5-1443
Vincent J. Capuzzi, Distribution Mgr.

Services: Promotion, publicity; booking, shipping, storage and inspection of prints (electronically); film programming (community and school groups); film programming (TV stations). Furnishes monthly reports on print activity and audiences (IBM tabulated); advance booking notices to sponsors; correspondence and confirmations (to users); merchandising of teaching aids and other film-related materials; and print servicing (physical handling of professional, sales and TV prints).

Operations: Prints and bookings are serviced from four regional film distribution centers, wholly owned by Association Films.

This chant of the auctioneer at the famed Hudson's Bay Company in the heart of the fur district in New York City now sounds out across the world by means of a color and sound motion picture made by the company.

The audience is primarily ranchers in the United States and Canada. By means of this movie ranchers are transported to mid-Manhattan to witness the Hudson's Bay auctioneer at his job selling hundreds of thousands of mink, Persian lamb, beaver, chinchilla and other fabulous fur pelts.

In the shape of coats, stoles, jackets, and trimmings for suits and dresses, the viewers' furs will grace the wardrobes of fashionable women the world over.

6,000 Ranchers Supply Furs

Of prime importance to the Hudson's Bay Company is the annual sale of approximately 6,000 small and large mink ranchers dispersed throughout the northern tier of the continent. Each year they send the firm millions of pelts for sale at its 15 or more auctions in New York. Yet, in a business peculiarly marked by the closeness of personal relations among ranchers, dealers and manufacturers, few ranchers ever come to New York. Fewer still have ever attended a Hudson's Bay Company auction or seen what becomes of their pelts after they leave the ranch.

Recently, the firm took a big step toward shrinking the miles that separate its 30th Street New York offices from the ranches and farms which produce a major portion of the world's mink supply. Taking its cue from the entertainment world, Hudson's Bay Company made a 20-minute color film called John Dolin Comes East. It shows what a typical rancher might see if he spent a day at the firm during the height of the mink selling season.

"Film Has Amortized Itself"

Viewed by over 4,000 ranchers to date, the film is credited by Hudson's Bay Company president, Barry G. Coward, with being a persuasive public relations spokesman for the company. R. B. Birge, Hudson's Bay secretary who saw the film through from promise to pay-off, states, "The film has amortized itself in good will alone in well under a year's use."

What prompted the Hudson's Bay Company to turn to film as the answer to one of its most pressing public relations problems? Its reasons provide a blueprint for other companies whose special requirements dictate the use of an unusual, though highly effective promotion device.

Chartered in 1670 by King Charles II of England, the Hudson's Bay Company was founded to turn a profit from the new and growing fur trade with the Indians and white trappers of North America. The company established its first outposts deep in the wilderness. In many areas, the outpost was the trapper's only contact with civilization. Traditionally, the firm has maintained close, personal contact with fur producers. Indeed, in areas around James Bay in Canada, the company still trades as it did three centuries ago, although today this business represents a small portion of its total revenue.

Mink at the End of Rainbow

The fur industry has had its ups and downs in past years, but perhaps the most significant change in recent times occurred between 1945 and 1947. In one of those major flip-flops for which the fashion industry is noted, long-haired furs suddenly became a drug on the market, while short-haired furs, principally mink, became the darling of the trade.

One reason for this was that ranchers and geneticists had succeeded in producing mink in a rainbow-like profusion of colors and shades to suit the most princely tastes. Almost a hundred mutations with such exotic names as "Adonis, Hazel," "Desert Gold," "Diadem," "Tourmaline," and "Jasmine" are being sold to fur manufacturers, dealers, and brokers at a typical Hudson's Bay auction.

As a result of the boom in mink, thousands of ranchers, farmers, and just plain folks climbed aboard the bandwagon and began producing pelts in record numbers. In Wisconsin, for instance, mink raising vaulted from practically nowhere to its present position as the second largest farm industry in the state.

What Ranchers Didn't Know

As a major fur auction house, Hudson's Bay Company suddenly found itself with a huge number of potential producer-customers, few of whom had first-hand knowledge of the valuable service the company offered. More important, other auction houses as well as dealers and manufacturers were competing with Hudson's Bay for the rancher's output.

Top management knew that only one in ten ranchers was ever likely to see a Hudson's Bay auction or the careful way in which their furs were graded, stored, and sold. For this reason, the company decided to take its facilities on film to the ranchers and let them see for themselves.

Why They Chose Color Film

Hudson's Bay Company chose color film as their medium of communication for these reasons:

* It provided a means of presenting its story to large groups at one time. At these meetings discussion could be more easily stimulated and led by the Hudson's Bay solicitor who introduced the film.

* The company knew that ranchers, many of whom lived in isolated areas, like entertainment at their associations meetings.

* Color film was the natural medium to show off the subtle beauty of the mink.

* Film could show graphically the care given by Hudson's Bay to protect the furs. The operations of its experienced staff and the competition and excitement of an actual auction could also be shown interestingly and dramatically.

* The ranchers could see for...
themselves the quality of Hudson’s Bay’s international clientele, as scenes were projected showing buyers from England, Italy, France, and other countries inspecting the furs before sale.

Produced by Telic, Inc.

Produced by Telic, Incorporated, a New York film company, \textit{John Dolin Comes East} was completed in just four weeks. Yet the film shows no evidence of hasty production. In fact, the film is a handsomely produced, beautifully photographed film which takes full advantage of Hudson’s Bay Company’s colorful auction, grading, and storage operations.

Hudson’s Bay Co. initiated its film promotion with a mailing announcing the availability of the film to all rancher associations. Almost everyone expressed interest in it. Accordingly, ten prints were made and sent out on the association circuit. The “premiere” was held in October, 1958, before a rancher group near Cleveland, Ohio.

Solicitor at All Showings

Evidence of the importance the firm placed on the film is seen from the fact that at every association meeting which scheduled a film showing, a Hudson’s Bay solicitor who knew most of the ranchers in the area was there to give the film a personal send-off. This is no mean achievement considering that the film was often shown in such small and relatively inaccessible communities as Scipio, Indiana, where the nearest professional projectionist had to come some 70 miles from Louisville, Kentucky, to run the film.

To date, the film has been seen by over 70 groups of ranchers in the United States and Canada, as well as by enthusiastic audiences in England and Italy. According to R. B. Birge, Hudson’s Bay Secretary, response to the film has been remarkable. Many ranchers were literally amazed that the company would go to the expense of making a movie simply to show them how their furs were handled in New York. Most were thoroughly appreciative.

How Company Aids Rancher

For the first time in their lives, the furious competition of a Hudson’s Bay auction became a living reality for ranchers thousands of miles from New York. They saw the intricate systems of winks, nods, nose- and tie-rubbing motions used by the dealers to signal their bids to the auctioneer. Dramatic close-ups showed ranchers how pelts were numbered, sorted, and graded. Well-directed scenes of buyers meticulously examining each pelt demonstrated how Hudson’s Bay Company helps the rancher get top dollar for his furs by careful color separation and matching of pelts in lots according to quality, size, texture and color.

Because of the seasonal character of mink production, the first tangible results—besides the enormous amount of goodwill generated toward the company—are only now becoming apparent. Many ranchers who had made other commitments for their furs before seeing the film are now querying the company about disposition of their next batch of pelts.

The “Oscar” That Counts

Hudson’s Bay Company’s motion picture will of course not be seen by the millions who view a Hollywood production. However, the firm’s management is convinced that its first venture in film production will win an “Oscar” from the people who count—the thousands of mink ranchers who look to Hudson’s Bay for leadership in mink selling, and found it demonstrated in the color motion picture, \textit{John Dolin Comes East}. 

\begin{itemize}
\item \textbf{2 x 2 SLIDES}
\item For purposeful slides that will tell your company’s story effectively, professionally—turn to the long-time slide-maker\textsuperscript{a} for many of New York’s leading industries.
\item \textit{Roy E. De Meo}
\item \textit{*Wide screen slides and slidefilms too.}
\item 749 Herman Ave., Franklin Sq., L.I.\textsc{ny.}  Ivanhoe 9-3255
\end{itemize}
Robert Lawrence Productions Adds Sales Executive, Directors

Robert Lawrence Productions and Robert Lawrence Animation, New York, has announced addition of a new director of sales and two new staff directors.

Louise N. Stone, formerly production supervisor for Mort Green and Green-Foster productions, is the new director of sales for the animation firm. She has held key production and sales posts for several network and New York radio and television stations.

Ken Marthey and Joseph C. Spery, both formerly television producers for major advertising agencies in New York and Chicago, have been appointed staff directors. Marthey has been a producer, writer, and director for fifteen years, and is a multiple award-winner. Spery has been an agency producer and writer, and has also composed many of the leading commercial jingles on radio and TV.

Van Praag Appoints Stephan to Head Detroit Operations

Frank R. Stephan has been appointed vice president in charge of Detroit operations of Van Praag Productions, Inc.

Mr. Stephan, formerly with Benton & Bowles, Kenyon & Eckhardt, advertising agencies; and with Remington Rand and Chance Vought, industrial concerns, brings to the Van Praag organization a background as writer, account executive, automotive dealer, and advertiser.

According to president William Van Praag, the strengthening of his company's Detroit facilities is consistent with the established, and the still growing, importance of Detroit agencies and advertisers in the field of television and industrial motion pictures, and training films.

THE BUSINESS SCREEN EXECUTIVE

Staff Appointments of the Producers and Manufacturers

Fred A. Niles Productions Names Three as Vice-Presidents

William E. Harder, Edward E. Katz, and Frederick B. Foster have been named vice-presidents at Fred A. Niles Productions, Inc., Chicago, according to announcement by Mr. Niles, president.

Harder, one of Niles' four original employees, becomes vice-president in charge of production. He has been a director, supervising editor, and most recently production manager.

Another of the original four staff members, Katz becomes vice-president and controller. A former concert violinist and an experienced accountant, he was formerly business manager of the Longines Symphonette and the Eddy Arnold Company. He joined Niles in 1955 as controller.

Foster is the title held by Foster, who has been in the Niles organization since 1957 as an account executive. He was an Air Force pilot, and a supervisor of Air Force training films made by commercial producers.

SVE Names Schneider as Lab Production Mgr.

Michael Schneider, formerly photographic director of Wilson and Company, has been named laboratory production manager of Society For Visual Education, Inc., Chicago, according to John C. Kennan, president.

Van Praag Appoints Stephan to Head Detroit Operations

Jerry Dickinson, who heads up television films

Actually, of course, we serve many—in this our 13th year of growth—with complete facilities for all types of production: TV film series, TV commercials, sales, industrial and instructional films.

Script to screen, Basore-Longmoor, Inc., offers you technical excellence and rich imagination.

Specifically, how can we serve you? Write—or call us collect—today! Remember the name...

BASORE • LONGMOOR, INC.
MOTION PICTURE PRODUCTION
GRand 1-6565
1207 Grand Avenue Kansas City 6, Missouri

Mr. Shariff led film making under Rene Clair in France. During World War II he took part in the production of Desert Victory and covered the Potsdam Con-
Granducci Names Lowry Coe Vice-President, Board Member

Lowry N. Coe, Jr., has been named vice-president, secretary, and a member of the board of directors of Scripts by Oeveste Granducci, Inc., according to president O. S. Granducci.

Coe, 33, joined the Washington, D.C., scriptwriting firm in 1953 as a staff writer, after five years in the Navy film training program. Granducci also announces the addition of Clifford L. Peacock to its script writing staff.

Houston-Fearless Expansion Brings Three to New Posts

President Spence Caldwell has announced the appointment of executive producer Sydney Banks to the Board of Directors of S. W. Caldwell Ltd., Canadian film producer and TV film organization.

With Caldwell since 1954, Banks heads up the company’s Queensway Film Studio, laboratory, and closed-circuit staging facilities. Following Caldwell’s 1959 expansion of film production facilities into the industrial and documentary field, the appointment coincides with the establishment of a TV programming unit to produce new programs on film and Video-Tape.

Sydney Banks is Named to Caldwell Ltd. Directorate

New Board Member at Caldwell is producer, v.p. Sydney Banks.

Want Sales & Follow Thru?

EXAND YOUR BUSINESS

FILM SALESMAN

PROJECT SUPERVISOR

POSITION WANTED

MINISTER WANTED

EXPAND YOUR BUSINESS

Want Sales & Follow Thru?

• FIlM SALESMAN

• PROJECIl SUPERVISOR

with diversified experience in film promotion, production, distribution, Ivy League Grad, 33, personable, creative. Excellent refs.

Write: Box 60-2
BUSINESS SCREEN MAGAZINE
489 Fifth Avenue • N. Y. 17, N. Y.

SHOW! TELL! SELL!
WITH NEW PORTABLE
VIEWLEX "SALESTALK"!

"A Complete “Sight-Sound” Unit in an Attache Case!
Lowest Cost Presentation and Training Unit of All!

New Viewlex Sales talk provides proven sight-sound sales principles—CONTROLLED SHOW-MANSHIP—with the lowest cost, lightest unit that allows the full power of daylight projection of documentary photographs, dramatic animation, drawings, charts, etc., combined with Hi-fi sound and words of tested selling power.

Set up in seconds—right on a prospect’s desk—it tells the EXACT sales story your management team wants . . . and, your salesman’s last call of the day is as vibrant and fresh as his first in the morning. Assures higher PROFIT PER CALL ratio than ever before possible.

OVERALL SIZE: 13" x 10" x 5 1/2" WEIGHT: 14 lbs
PROJECTOR: 100 watt SCREEN: Built into cover—latest lenticular type for brilliant images— even in daylight
HI-FI RECORD PLAYBACK: 4 speed. Takes up to 12" records. Also available—Salestalk V-2. Projects both Filmslips and Slides. Other Viewlex Training and Selling Aids from $50.25 to $495.

$104.50 COMPLETE

WRITE: Box 60-2
BUSINESS SCREEN MAGAZINE
489 Fifth Avenue • N. Y. 17, N. Y.
RCA Unveils Model Recording Studios

Modernized Slidefilm Facilities Open in New York and Chicago

Slidefilm Producers are finding new efficiency and convenience in the recently opened and completely rebuilt recording studios of RCA Custom Record Sales, 155 East 24th Street, New York, and 445 North Lake Shore Drive, Chicago.

Both the new studios are similar in design and incorporate the most modern advances in construction. Control rooms are equipped with multi-channel mixing consoles and monitoring facilities, allowing as many as 20 microphone inputs with individual variable equalization. Two triple-track tape recorders are installed in each control room. The rooms' design provides good monitoring and viewing of the studio for both producer and engineer.

Wide Range of Controls

Control features in the new studios enable sound engineer, producer and sponsor to audition individual or combined tracks simultaneously during editing. The tape rerecording channel provides for the transfer of any tape to another tape, and includes facilities to add equalization, limiting, compression or reverberation to the new tape. Thus, dual- or triple-track tapes can be edited to either single- or dual-track tapes with the desired characteristics added with a minimum of effort.

A wide variety of musical selections is maintained for the use of sidetfilm producers.

New automatic Scully lathes equipped with a feedback cutting system, have been installed for the purpose of making either reference or master recordings.

Other RCA Custom Services

In addition to sidetfilm records, RCA Custom makes standard phonograph records for independent labels, premium and promotion records and records for educational purposes. The company has facilities for assisting clients in design and production of sleeves and labels, and maintains a shipping service for shipping records, singly, or in bulk.

12 Million See Bureau of Mines’ Films

☆ Motion pictures produced by American industry in cooperation with the Bureau of Mines were shown nearly 228 thousand times in 1959, giving more than 12 million people throughout the 50 States a better understanding of their nation’s mineral resources, the Department of the Interior reported on February 18.

Attendance at group showings of these films—loaned without charge by the Bureau of Mines to educational institutions, industrial firms, technical societies, business and civic clubs, and similar organizations—was 12,251,000. This figure does not include additional millions who viewed public service showings of the films on television, the Department noted.

"Petrified River" Tops List

During 1959, Bureau motion pictures dealing with the several metals, nonmetals, and mineral fuels again were in heavy demand, as were its productions depicting the natural resources of various States. Last year’s most popular film, which tells the story of uranium, was viewed by more than half a million people at 11,500 group showings, the Bureau reported. This was the MPO production The Petrified River.

Three new industry-financed productions also became available for distribution during the year: Asbestos—A Matter of Taste, sponsored by Johns-Manville Corporation; Rubber From Oil, made in cooperation with the Enjay Company, Inc.; and The Story of the Modern Storage Battery, a remake of an earlier film sponsored by the Willard Storage Battery Division of the Electric Storage Battery Company. These films were produced by Wilding, Inc.; Campus Film Productions, Inc., and Gilbert Altschul Productions, respectively.

5,600 Prints of 54 Titles

The Bureau’s motion-picture library now contains 5,600 prints of 54 different film subjects, all in 16-millimeter sound and most in color, which are mailed on request from a main distribution center in Pittsburgh, Pa., or from cooperating film depositories in 40 States.

Graphis Cites U.S. Producers for Television Commercials

Graphis hailed television de- sign as "one of the most vital functions and most rapidly developing responsibilities of the artist of the future."
NEW COMPACT UNIT FOR SOUND AND SIGHT

HE DESK TOP SALES THEATRE...

Demonstrates your products, displays your services visually—and narrates your story dramatically... Assures interest, leaves a lasting impression, turns prospects into customers. Makes everyone a perfect salesman.

Excellent for desk top or small group viewing—without room darkening. Sets up in seconds. Ensures high fidelity sound and picture brilliance. Simple to operate. Ideal for business, industry, education.

The portable C.O.C. COMMUNICATOR combines the view-film strip projector, built-in screen and 4-speed phonograph in a small, attractive case. A versatile quality-engineered unit at most reasonable cost.

- Handles up to 12" records (20 min. play at 33 1/3 rpm without turning records) • High gain amplifier for perfect quality & sound volume • Large 8" x 8" patented Lenscreen for wide angle viewing • Precision optics • One knob framing with click stops • Storage space for records, film strips, etc. • AC-DC 120v • Overall 19" x 13" x 5 1/2" • net. 15 lbs.

Furnished Guaranteed. ONLY $98.50

A new film festival has been announced to take place in New York, May 18-20, 1960. Called the American TV Commercials Festival and Forum, the event is planned to be held annually and is a brainchild of Wallace A. Ross, in association with Sponsor.

Mr. Ross, who was formerly a Public Relations Consultant to the American Film Producers Association of New York, has scheduled a series of showings, forums and an award luncheon at the Roosevelt Hotel which are intended to provide an idea marketplace for busy admen and an opportunity for them to look at the commercials of their competitors.

A Jury From Advertising

Something like 250 film, "live" (via kinescope) and tape commercials of the past year (ending March 31, 1960) will be shown in groups and arranged according to product categories. Twenty-five product groups will be appraised by a juror group of advertising managers and agency executives which will be called the TV Commercials Council.

Awards and citations for advertising achievement and also for craftsmanship will be presented by the TV Commercials Council at an awards luncheon, at which award winners will be shown. One feature of the three-day program will be the assembly and showing of an anthology of TV commercials classes . . . those commercials of the past ten years which were outstanding, whether for memorability, believability, longevity or overall effectiveness.

"Previous Efforts Limited" Mr. Ross cited previous U. S. competitions for TV commercials (Chicago and New York Art Directors, Hollywood Ad Club) as being either regional in scope or limited in artistic concepts, whereas this competition will be judged on professional standards of advertising excellence based on classic advertising requirements and their television realization.

"It is time for the whole television advertising industry to appraise its work, and focus national recognition on its outstanding accomplishments," he said.

Deadline is April 15th

Deadline for entries is April 15, 1960. Before that time, the names of the TV Commercials Council which will judge the entries will be announced, as well as featured speakers and panelists for the forums. Entry blanks can be obtained from Wallace A. Ross, the American TV Commercials Festival and Forum, 40 East 49th Street, New York.

Audio Names McNamee, Angelo to Medical, Television Posts

Two new appointments have been made to the staff of Audio Productions, Inc., New York. Gordon McNamee has been appointed Director of the Medical Division; and Michael Angelo has joined Audio as an account executive for TV commercial sales.

Mr. McNamee was formerly Assistant Manager for the Surgical Products Division of American Cyanamid Company. In this capacity he participated in the production of Cine Clinics—surgical training films—throughout the U. S., Canada and Great Britain. He has also been an associate director at WPIX, New York television station.

Mr. Angelo has been active in TV commercial production.

we make slide films and motion pictures

We believe you recognize the usefulness of films, provided they will pay their own way in your business.

We maintain they are as clear an economy as your telephone.

Treat them as a tool for which you expect to pay no more than returns will justify, and employ a producer who understands sound business principles.

Write for our booklet,

"How Much Should a Film Cost?"
SALESMEN GET IN STORY GETS TOLD

FILM DISTRIBUTION

• Theater Quality 16mm Sound Projector
• Film Safety Trips
• Easiest to Use
• Lowest in Cost
• Lightest in Weight
• 50,000 Users Can't Be Wrong
• Lifetime Guarantee

Your Salesmen’s Pal
Your customer enjoys a theater presentation on his desk. Sets up easily in three minutes or less. You’re in with your story — You’re out with a sole.

Ideal for large screen projection too.

Complete with screen . . . . $349.50

Write for Free Catalog
THE HARWALD CO.
1245 Chicago Ave., Evanston, Ill.
Phone: Davis 8-7070

FILMS vs. VITTLES

You don’t buy films like you buy vittles — you can’t peek or pinch or poke before you buy.

But through the years film buyers have found they can rely on VIDEO to produce the high-quality, result-getting films they want . . . at a price that means full value for their film dollar.

VIDEORE PRODUCTIONS

OPEN NEW MARKETS . . .

with a visual key . . .

from KEY Productions . . .

HOUSTON FEARLESS

PANORAM DOLLIES

Thoroughly Overhauled—Guaranteed

SPECIAL LOW PRICE

Immediate Delivery

4-Wheel . . . $1,400.00
5-Wheel . . . $1,800.00

CAMERA EQUIPMENT CO., INC.
315 West 43rd Street, New York 36, N.Y.
Exporting U. S. Ingenuity

Weir Engineering Company Presents a Documentary Film of "Zonguldak Coal"

SPONSOR: Paul Weir Engineering Company.

TITLE: Zonguldak Coal, 23 min., color, produced by Cameras International.


A typical scene in "I Am a Doctor" and a . . .

Inspiring Youth to Careers in Medicine

A Dedicated Man's Life Provides Theme for New A.M.A. Film "I Am a Doctor"

SPONSOR: American Medical Association.

TITLE: I Am a Doctor, 26 min., produced by the Centron Corporation.

An exemplary job of color and sound production was achieved by the Centron Corporation, Lawrence, Kan., in I Am a Doctor, recently made for the American Medical Association. Essentially a guidance film, the purpose of the 16mm, 26-minute production is to interest top high school students in a career in medicine.

The film opens with the narrator-doctor caring for his last patient at day's end. From the weary sag of his shoulders after the patient departs, it can be sensed the man-in-white has reached a crisis in his life. He begins to clear his desk, dictating his patient reports for the day. One report—a laboratory analysis confirming a suspected case of acute leukemia—causes him to think of his own personal problem and, impulsively, he drops the business at hand and starts dictating an open letter.

Medicine's Reward and Its Price . . .

The letter, "To Whom It May Concern . . ." is directed to young people who might be interested in medicine. Almost reverently the doctor traces the beginning of a medical career—its special personality requirements, scope and comparative training difficulties, and the somewhat significant matter of the cost of such training.

The doctor himself will soon be the victim of disease . . . the intellectual challenge in research, the constantly expanding opportunities for medicine's frontier yet to be explored, asking, "Are you the one who will solve the riddle of cell functioning?" "Are you the one who will give us the answer to heart disease?" "To cancer?" Involuntarily, his voice breaks on the last question. The suspicion which has been growing throughout the film is now confirmed: The doctor himself will soon be the victim of acute leukemia. And he is filled with regret at being unable to look forward to a long and satisfying career in medicine.

In the concluding scene, as the doctor squares his shoulders and goes home, it is revealed that I Am a Doctor is based on actual tapes left by Dr. Loyd Judd, Jr., of Prague, Okla., who died March 4, 1956 of acute leukemia first diagnosed by himself in April, 1955.

Thermoplastic Innovation:

(continued from page ninety-five)
On January 2, 1959, the Soviet Union launched a cosmic rocket destined to become the first artificial planet—a manned satellite of the sun. But Russian film makers have also put a manned satellite into orbit, guided by a youthful space pioneer.

He is the hero of a Soviet science-fiction film called *Human Satellite Around the Sun*, produced at the Moscow Studio of Popular Science Films. The film is now being shown on Soviet screens.

**Based on Scientific Fact**

Unlike earlier Soviet science-fiction movies, *Human Satellite Around the Sun* tempers the writer's imagination with scientific fact. The space ship in the film, for instance, is said to correspond to the most exact scientific specifications known. Russian rocket specialists say all aspects of the film are plausible and feasible. In this way, the science-fiction story popularizes scientific problems which are difficult to understand.

The story begins in the future when scores of man-made satellites are orbiting earth and space ships are making regular trips between earth and moon. Twelve-year-old Andrei switches to his videophone, on apparatus reproducing images and sound on electromagnetic tape, and sees pictures recorded many years before.

On the screen is a man sitting in a rocket cabin with instrument lights flashing around him alarmingly. He is saying:

"There is nothing . . . Can it be that our satellite-laboratories fell down onto the sun? Earth . . . Earth . . . Communication is being disrupted . . ."

**Electromagnetic Research**

Andrei asks his father about the scientist. His father explains that the boy had seen on the videophone screen a scientist, Igor Petrovich, who had been investigating electromagnetic phenomena in the earth's atmosphere as it related to space travel. Petrovich believed that once a space ship wandered into certain zones of the sun, the ship's electronic devices would fail and its sheathing would lose its protective properties.

Petrovich sent up satellite-laboratories to corroborate this hypothesis, but they did not return to earth. He went after them, at the cost of his life. Just before he died, he sent to earth an automatic container housing a moving-picture camera recorder, which revealed what had happened.

In the film, years pass, and Andrei becomes a space pilot and engineer. He takes off in a rocket ship to search for the flying laboratories. At this point, the story reveals that Andrei is the son of Igor Petrovich. The scientist had asked his friend to adopt him.

After overcoming many unexpected obstacles in space, Andrei finds his father's laboratories. But to get them back to earth he must sacrifice his own return and transfer his whole stock of fuel to the laboratories. So, Andrei decides to become the sun's eternal satellite.

But thanks to Andrei's deed, the Soviets are able to solve this mystery of nature, and they finally succeed in bringing him back to earth.

---

**Soviet Film "Popularizes" Space Science**

On January 2, 1959, the Soviet Union launched a cosmic rocket destined to become the first artificial planet—an unmanned satellite of the sun. But Russian film makers have also put a manned satellite into orbit, guided by a youthful space pioneer.

He is the hero of a Soviet science-fiction film called *Human Satellite Around the Sun*, produced at the Moscow Studio of Popular Science Films. The film is now being shown on Soviet screens.

**Based on Scientific Fact**

Unlike earlier Soviet science-fiction movies, *Human Satellite Around the Sun* tempers the writer's imagination with scientific fact. The space ship in the film, for instance, is said to correspond to the most exact scientific specifications known. Russian rocket specialists say all aspects of the film are plausible and feasible. In this way, the science-fiction story popularizes scientific problems which are difficult to understand.

The story begins in the future when scores of man-made satellites are orbiting earth and space ships are making regular trips between earth and moon. Twelve-year-old Andrei switches to his videophone, on apparatus reproducing images and sound on electromagnetic tape, and sees pictures recorded many years before.

On the screen is a man sitting in a rocket cabin with instrument lights flashing around him alarmingly. He is saying:

"There is nothing . . . Can it be that our satellite-laboratories fell down onto the sun? Earth . . . Earth . . . Communication is being disrupted . . ."

**Electromagnetic Research**

Andrei asks his father about the scientist. His father explains that the boy had seen on the videophone screen a scientist, Igor Petrovich, who had been investigating electromagnetic phenomena in the earth's atmosphere as it related to space travel. Petrovich believed that once a space ship wandered into certain zones of the sun, the ship's electronic devices would fail and its sheathing would lose its protective properties.

Petrovich sent up satellite-laboratories to corroborate this hypothesis, but they did not return to earth. He went after them, at the cost of his life. Just before he died, he sent to earth an automatic container housing a moving-picture camera recorder, which revealed what had happened.

In the film, years pass, and Andrei becomes a space pilot and engineer. He takes off in a rocket ship to search for the flying laboratories. At this point, the story reveals that Andrei is the son of Igor Petrovich. The scientist had asked his friend to adopt him.

After overcoming many unexpected obstacles in space, Andrei finds his father's laboratories. But to get them back to earth he must sacrifice his own return and transfer his whole stock of fuel to the laboratories. So, Andrei decides to become the sun's eternal satellite.

But thanks to Andrei's deed, the Soviets are able to solve this mystery of nature, and they finally succeed in bringing him back to earth.

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**BASIC STAND:** Welded steel base, ground steel 41⁄2" diameter dual columns. Ball bearing camera carriage, manual drive. Four-sides zoom scale. Shadowboard. Fixed table top 36" x 48" has 9" x 12" hole in center with removable glass and wood inserts. Overall height 11'/4", width 48", depth 58".

**CAMERA:** OXBERRY 35mm with rackover and viewfinder. Fixed pin registration. 47mm lens. Autofocus. 400-foot magazine, automatic take-up and single speed stop motion motor. Price, complete $9,700

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OXBERRY AUTOFOCUS ANIMATION STAND Model MP-1400

This is a standardized package unit incorporating all the basic requirements necessary for shooting full animation. The difference between this unit and the OXBERRY Custom stand is primarily on rarely used special features.

**BASIC STAND:** Welded steel base, ground steel 41⁄2" diameter dual columns. Ball bearing camera carriage, manual drive. Four-sided zoom scale. Shadowboard. Height 11'/4", width 48", depth 58".

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**CAMERA:** OXBERRY 35mm with fixed pin registration, 47mm lens. Autofocus. Automatic take-up. Single speed stop motion motor. Straight through viewing device. 400-ft. 35mm magazine. Price, complete $10,900

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SPECIAL ACTIVITIES & PUBLICATIONS: A physical handling service is maintained for technical, professional and special films and these are publicized in Modern's Special Catalog of such films. Recent references for sponsor reading (available on letterhead request or by telephone from listed sales offices) include: "The Opportunity for Sponsored Films"—"Business Films at the Movies"—How Television Stations Use Business Sponsored Films—"The Teen Age Market"—and "Series Programming, PR Films Free From Modern TV."

PRINCETON FILM CENTER, INC.
P. O. Box 431, Princeton, New Jersey Phone: WA 4-3550

Gordon Knox, President

SERVICES: Distribution of sponsored motion pictures to self-equipped audiences and television stations. See Production Review listing, page 122, this issue for further details on other corporate activities.

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REGIONAL FILM EXCHANGES: Eastern Area: 45 W. 61st St., New York 23, N.Y. Phone: 6-1717, Richard Zerweck, Manager, Midwestern Area: 100 W. Monroe St., Chicago 3, Ill. Phone: Financial 6-0456, Donald Freeeze, Manager, Western Area: 1469 Vine St., Hollywood 28, Calif. Ralph Rafik, Manager. South (LISTINGS ARE CONTINUED ON PAGE 203)
"Challenge of the 60's" Is NAVA Convention Theme

"The Challenge of the Sixties" will be the theme of the 20th Annual National Audio-Visual Convention to be held at the Morrison Hotel, Chicago, August 6 through 9, 1960.

The NAVA Convention and Exhibit annually brings together dealers, manufacturers, producers, plus several groups of audio-visual users. During the Chicago meeting these groups are afforded an opportunity to view the new and remodeled products of the industry and hear business spokesmen chart trends and discuss A-V problems.

"The immediate future of our audio-visual industry is opportunity studied," says NAVA president William G. Kirtley. "The growth to come within the next ten years promises to dwarf our present stature. But with the growth will come hazardous problems, some of which are already with us. To overcome these, and to gird for the breath-taking changes ahead, we will assemble this summer under a banner signifying our determination to meet 'The Challenge of the Sixties'."

Plans are well underway for a diversified convention program according to Kirtley. Attention will be directed during the program to audio-visuals in industry and business as well as the school and church markets. Also the Exhibit is expected to again feature the world's most complete display of audio-visual equipment and materials.

Air Force Conference Room Set Up for Rear Projection

Rear-screen projection of important new Air Force pictures is used in frequent briefing sessions in the Command Conference Room at Headquarters Eighth Air Force, Westover Air Force Base, Mass.

A huge 68 x 155-inch screen (actually two matched screens) was fitted to cover two-thirds of one wall in the room. Principal use is for showing two different 35mm slide photographs, projected from rear, and used for comparison type instruction on old and new phases of any given subject.

Two screens also provide for motion picture showings. Material for the projection wall is Polacoat's Lenscreen, a Plexiglass material installed by Fontain Bros. of Chicopee Falls, Mass. Herb King of Bloom's Photo Supply, Springfield, Mass., assisted in engineering the screen details.

What's NEWS in Visual Communication

S.O.S. Cites Advantages of Production Equipment Leasing

A new leasing plan for film makers and users has been announced by S. O. S. Cinema Supply Corp., New York and Hollywood.

S. O. S. said its new industrial leasing plan was formulated especially for film concerns wanting to improve services and increase profits without heavy capital outlay. Equipment leased is new.

"Anything from $300 up," S. O. S. said, "a single item of major film production equipment or a complete installation can be financed by leasing up to six years at a fixed price without using working capital or raising new money. Nothing becomes a frozen asset and no cash is tied up."

Leasing permits liberal tax deductions and quicker depreciation write-offs in the form of rental deductions, S. O. S. said.

Among the equipment which may be leased are animation and special effects stands, 16mm and 35mm professional cameras, automatic film cleaners, film lab equipment, recorders, studio lights, zoom and telephoto lenses, etc.

An 8-page booklet "How Leasing Can Increase Your Profits" describes the S. O. S. plan and is available on letterhead request from the company's New York headquarters, 602 West 52nd St. Mention BUSINESS SCREEN when asking for it.

Wilding Uses Giant-View for Big Pepsi Convention

2,000 Pepsi Cola bottlers got a close-up view of the dedication of Pepsi's new world headquarters in New York without leaving their national sales convention held at the Waldorf Astoria in February. Closed circuit television made it possible.

Miss America, the city's deputy mayor and top Pepsi Cola executives dedicated the $7,779,000 building without crowd worries while Giantview Television made sure everyone had a good look. Overall production of the Pepsi convention was handled by Wilding, Inc. Ceremonies were held February 1.

Herbert L. Barnet, Pepsi president, addressed the bottlers personally, then went to the new building while they watched filmed views of the eleven-story, glass-and-aluminum building, on large screen TV, and listened to background narration.

Giantview and Wilding personnel made sure the ceremonies had all the glamour of a TV spectacular, complete with music, dramatic lighting and views no one pair of eyes could have taken in without the help of strategically placed television cameras.

Ontario's "Blue Water" Film Shows Lure of Lakes, Streams

Ontario's Department of Travel and Publicity has just completed a color film depicting historical and scenic spots along the Canadian shores of Lake Huron and Georgian Bay.

The film, Blue Water Holiday is designed to encourage more cruising Americans to spend their holidays in Canadian waters. Produced by Jack Chisholm Film Productions Ltd., film will be released to U. S. and Canadian TV stations and will be made available to boating associations and travel agencies.
Showmanship

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(Listing is continued from page 19)

STERLING-MOVIES: CONT'D.


SERVICES: National distribution of sponsored motion pictures to self-equipped audiences and television stations. Programming, publicity and promotion for sponsored films. Physical print handling, inspection and shipping. Also active in servicing sponsored and public relations films via Videotape to tape-equipped television stations and television networks.

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DIVISION OFFICES (for sponsored films): 287 Techwood Drive, Atlanta, Ga. Leonard Berch, Manager. 2227 Bryant St., Dallas, Texas. Eugene Remels, Manager. 512 S. Dearborn St., Chicago, Ill. Frank Mannarelli, Manager. 6608-10 Melrose Ave., Los Angeles, Calif. Herman Block, Manager and 5023 N. E. Sandy Blvd., Portland, Ore. Francis Schulz, Manager.


Henry Knaup Joins Warren R. Smith, Inc.

Henry E. Knaup has been named production representative for Warren R. Smith, Inc., Pittsburgh. Mr. Knaup has been with Pintooff Productions, New York, since 1958. He was formerly associated with Young & Rubicam and with the National Broadcasting Company.

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Recent Product Developments for Production and Projection

Magnasync’s 7-Pound Nomad — A Magnetic Sound System

Magnasync Corp. announces a new 7-pound magnetic recorder-reproducer sound system that attaches to any movie camera or projector, providing professional lip-sync.

Camera mounts on the new sound system, called the Nomad, are interlocked through a flexible cable, so that the camera drives the recorder. The record-player amplifier is fully transistorized with self-contained rechargeable batteries. No other source of power is needed (except for lengthy sequences), a DC motor drives both the recorder and camera through flexible cable.

The recorder uses split 16mm magnetic film, with a normal 100-foot capacity or 1200-feet using simple adapters. It also employs a twin-track record head and a playback head wide enough to scan both tracks. Channel 1 is used for lip-sync and narrative recording on location. Complimentary music from a phonograph or tape recorder can be later dubbed on channel 2. Simultaneous playback, mixing voices, music, or other effects produces theatre-quality sound.

A remote hand mixer contains a VU meter, record and playback controls, film-direct monitor switch, battery test provision, and microphone input and earphone output jack, providing control of sound takes.

For playback, the Nomad and projector are interlocked through a flexible cable. When a magnetic projector is used, a 1:1 transfer from recorder to a magnetically striped film can be made while both units are jack-shaft interlocked.

Editing is easily accomplished with an inexpensive synchronizer, a sound reader, and attachments for standard hand rewinds. Since each roll of sound tape is the same length as its related picture film, points of reference for editing are easily provided.

The basic Nomad system, consisting of recorder-reproducer, remote hand mixer, and camera interlock is priced at $585.00. Other accessories are available.

Complete information and specifications may be obtained from Magnasync Corp., 5546 Satsuma Ave., North Hollywood, Calif.

Your Best Equipment Guide

- are the pages of each new issue of BUSINESS SCREEN during 1960. You’ll find the latest and best on display every six weeks!

Victorscope Anamorphic Lens
A New Victor-Kalart Product

A new anamorphic lens that converts 16mm sound projectors for showing of CinemaScope films has been announced by the Victor Anamorphograph Division of The Kalart Company, Inc.

New “Victorscope” anamorphic lenses may also be used as a supplementary camera lens for taking wide-screen 16mm films. Special adapters that fit most 16mm cameras are also available. Brackets for mounting the lens to all current Victor 16mm sound projector models are now available and brackets for other projector lines will be made available on special order.

The Victorscope lens lists at $169.00 and is available from all Victor dealers. For source nearest you, write the Victor Division, Kalart, Plainville, Conn.

Pictur-Vision with tape sound

Slide Projector Features a Tape Repeater Cartridge

The Picture Recording Company has announced a 16-inch slide-sound projector which can deliver a 16-slide, synchronized-sound sales talk or lecture with continuous repetition of both visuals and sound message.

Called Pictur-Vision, the projector also offers a slide-with-sound program from 21/2 to 20 minutes long with live commentary by microphone, taped musical background, or taped message received over a telephone hookup.

A feature of Pictur-Vision is a new Cousino Echo-matic Tape Repeater enclosed in a dust-free cartridge which snaps into place with no threading. The tape loops into replay position and sound continues without pause or rewinding.

Other features are a phone hookup to relay a message through as many as 20 individual telephone sets, a microphone and remote slide control button so the speaker can hold each picture as long as his commentary, and a Hi-Fidelity sound system which can play 20 minutes of taped musical background for slide presentation, repeated continuously. The solid plastic, bleached mahogany cabinet will not scratch, burn or watermark.

Slides are lighted on the Solor-brite screen by a 500-hour, 750-watt lamp for precise projection even in full daylight. A large, 6x9-inch magnetic speaker gives distortion-free sound at any volume.

The list price of the slide-sound Pictur-Vision is $398, and Pictur-Vision without sound is $225. For further information write Picture Recording Company, Oconomowoc, Wisconsin.

Victorscope Anamorphic Lens
A New Victor-Kalart Product

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The Victorscope lens lists at $169.00 and is available from all Victor dealers. For source nearest you, write the Victor Division, Kalart, Plainville, Conn.
PEOPLE & PICTURES

Sheldon Nemeyer to Set Up Audio-Visual Section for General Dynamics Corp.

Sheldon Nemeyer has been appointed to a new position in the public relations department of General Dynamics Corporation. He will set up a section to develop the audio-visual capabilities and facilities of General Dynamics on a corporate level.

Mr. Nemeyer has been in film production and sales work with Audio Productions and recently with MGM's Commercial Division. He was a producer-director with the U.S. Navy for several years, and operated his own film production company previous to that.

Representative Pelly Introduces a Bill to Outlaw Imported Film Music Tracks

Representative Thomas R. Pelly (Rep., Washington) has introduced a bill in the House of Representatives to bar the use in the United States of taped film music tracks made in foreign countries.

The bill, which has been strongly backed by the American Federation of Musicians, would make it a crime to bring in foreign music tracks on the contention that producers importing such tapes are evading the immigration law which bars foreign musicians from coming here to do the work.

Representative Pelly called the musicians who work on tracks for American films “mechanical wetbacks.”

For some years it has become more and more prevalent among sponsors and producers of big-budget business films to go abroad for music tracks employing large numbers of musicians because of what they have called the high scales charged by A.F.M. members. Originations of some original industrial film music tracks in the past two or three years have been Paris, London, Amsterdam, Buenos Aires and Montevideo.

Representative Pelly’s bill has been sent to the Judiciary Committee headed by New York’s Representative Emanuel Celler, who is said to be favorable to the measure.

U.S. Department of Commerce Releases Technical Film on ‘Trapping of Free Radical’

A new 16mm sound and color film, running 13½ minutes, has been produced by the U.S. Department of Commerce. The film, Trapping of Free Radicals at Low Temperatures, is designed for and available to high school and college science classes, as well as scientific, technical, industrial and civic groups.

The movie presents a study of one of the most powerful sources of chemical energy yet discovered: the elusive, highly reactive molecular fragments known as free radicals. The radicals take part in almost every chemical reaction and are especially important in high temperature reactions.

The film may be borrowed or purchased from the Office of Technical Information, National Bureau of Standards, Washington, D.C. A

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10TH ANNUAL PRODUCTION REVIEW
New AUDIO-VISUAL Equipment

The Model I Kodak Cavalcade Programmer controls tape-slide programs.

Kodak Cavalcade Programmer Automates Sight-Sound

A new device for automatically synchronizing a slide projector with an audio program on magnetic tape has been introduced by the Eastman Kodak Company. Called the Kodak Cavalcade Programmer, Model I, the device may be used with practically any tape recorder (as long as it has an external speaker jack and can record and playback 6500 cycle frequency), and with any automatic slide projector.

A trip signal button superimposes slide-change signals of 6500 cycles per second on the program material at the time of the original recording. During playback, the slide-change signals are detected by a tuned amplifier and relayed to the projector, assuring synchronization of the taped program and slide changes.

Two microphone jacks and mixing controls are provided to permit mixing and fading of the narration and background material. With a Kodak Cavalcade Repeating Projector and continuous loop tape, a slide sequence with audio program may be run continuously without an operator's presence, making it ideal for display purposes.

While the 6500 cycle frequency is slightly audible it is not objectionable. A sensitivity control enables the operator to capture just enough of this signal in the Programmer's detection system and still reject at random 6500 notes of a musical background.

Both the projector and tape recorder may be plugged into power outlets on the Programmer so that only one electrical outlet is required. The Programmer is housed in a wooden box matching Cavalcade Projectors. It is 9 ½ by 9 ½ by 5 ½ inches in size and weighs 41 ½ pounds. List price is $95.

AO Opaque Projector Features New Optical Pointing Device

American Optical's instrument division announces production of an all-new opaque projector under the trade name of Spencer 1000 Delineoscope. A new optical pointer and locking platen are featured.

Two basic models both use 1000-watt projection with a cooling system said to eliminate the need for heat-absorbing glass. Yet maintain cool "safety to the touch" and full protection of projected materials.

The "High Speed" model is supplied with an 18" focal length lens, 5" in diameter; the Standard model with a 22" focal length lens, 4 ½" in diameter. Both weigh 29 lbs. and are equipped with carrying handles.

For more information, write the American Optical Co., Instrument Division, Buffalo 15, N. Y.

Portable Filmstrip Viewer Announced by Viewlex Co.

A new "Instant Previewer," 35mm filmstrip viewer with a 2" x 9" rear-projection screen, has been announced by Viewlex Co., Inc., Long Island City, N. Y.

Designated for desk-top use, as a viewer or as a sales tool for business and industry, the Pre-

Here's the Instant Previewer announced by Viewlex Company.

viewer is self-contained, weighing only 6 lbs., and measuring 4" x 6" x 12". It opens to erect the screen. The only controls needed are the filmadvance knob and the focusing knob, plus the on-off switch.

Price is $59.50 from all Viewlex dealers. For information write Viewlex Co., Inc., 35-01 Queens Blvd., Long Island City 1, N. Y.

Photo Market Affiliates to Aid Equipment Sales Abroad

Photo Market Affiliates, Inc. has been formed to act as a sales representative for professional motion picture, still photography, and processing equipment in Europe.

Sanford Powers, president of the new firm, is opening offices in London and in Geneva this month. The New York office is at 344 East 49th Street, with Ralph Marks, secretary-treasurer, in charge.

Mention Business Screen in Writing to the Manufacturer
A-V ORGANIZATIONS:

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BOARD: Officers above including Richard Fisher (Encyclopaedia Britannica Films).

PURPOSE: The discussion and review of new films by representatives from schools and universities, film distributors, producers, libraries, business firms and industries—to promote the production and use of audio-visual aids and materials in the Pacific Northwest.

1960 ACTIVITIES: The Fifth Film Festival of the Seattle Film Associates (date not yet set).

87th SMPTE Convention Opens May 1st

The 87th convention of the Society of Motion Picture and Television Engineers, to be held May 1-7 in Los Angeles, will survey the extraordinary new principles being introduced in the motion picture and television industries, according to Reid H. Ray, convention vice president.

Theme of the meeting will be "New Techniques for Films, Television and Video Tapes."

Convention sessions will be devoted to laboratory practices, new photographic materials, optics and images, sound recording and reproduction television equipment and practices, architecture of studios and stages, and other pertinent problems.

Major New Picture for Thiokol Chemical

Production has begun on a major film presentation for the Thiokol Chemical Corporation, Trenton, N.J. by Jerry Long Productions, Inc. of Maplewood. Tentatively titled Bonding Tomorrow, the film will portray development of polysulfide polymers and their applications as sealants. Length will be 15 minutes.
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  Southern Visual Films, 687 Shrine Bldg., Memphis.

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  American Film Registry, 1018 S. Wabash Ave., Chicago 5.
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10TH ANNUAL PRODUCTION REVIEW
Sharing experience and know-how with West Coast members, the Industrial Audio-Visual Association sent company film executives from New York, Chicago, the Twin Cities and other U.S. towns where the organization is represented, to the 1960 Audio-Visual Production Workshop held January 25-28th at the Chapman Park Hotel in Los Angeles.

Visits to film and television studios and laboratories were interspersed with informative meetings and demonstrations. Outstanding among these was a demonstration of a new audio-visual aid to manufacturing, called "The Factory Coach" and presented by A. A. White, industrial engineer from the Autonetics division of North American Aviation Co.

Member Ray Bonta of the General Electric Company presented an illustrated paper on his company's recently developed thermoplastic recording process, invented by Dr. William Glenn; a G-E research physicist. Closed circuit television ideas for industry use were demonstrated by David Snow of Hallamore Electronics and Carl Nater of Walt Disney Studios showed special films in his discussion of "Entertainment Films in Industrial Community Relations."

Robert S. Scott, film administrator for the Douglas Aircraft Company, showed IAVA members how that company uses the newsreel technique in color in his talk on "Communicating With Film." One of the "ideas" which the group carried away for company adaptation and well appreciated was Jay Gordon's Interlock, a short film to explain the intricacies of work prints to unsophisticated management groups.

A showing of the outstanding current theatrical subject, Rhapsody Of Steel was one of the highlights of a visit to John Sutherland Productions' studio. A Thursday program event was the talk "Foreign Translations for Films Going Overseas" presented by Horace W. Cutler and Ellena Wilson of the Cutler Translations Bureau.

At General Film Laboratories plant, IAVA members saw the new Color Studios in Hollywood, home of recent "spectaculars."

Above: (l to r) are Jay Gordon, host for the workshop; Roy Vanderford, and IAVA president, John Hawkinson, at Chapman Park Hotel.

Mr. Hawkinson chats at the banquet with famed director LeRoy Prinz, a guest speaker.

January 27th. He was introduced by an old acquaintance, Roy Vanderford, member from AT&T.

Arrangements for the bi-annual West Coast production workshop were handled by Jay Gordon, Western regional director of IAVA and head of the Autonetics' film program. Also included on the agenda were visits to Capitol Records Studio, to the NBC-TV color studios in Hollywood and to the Ralke Company Audio-Visual Center where a new continuous 16mm projector and an audiovisual center were demonstrated.

Above: Ray Bonta of GE describes his company's new thermoplastic recording process to group.

Below: pictured during General Film Labs' visit (l to r, c.tr) are Bob Strickland, Harold Doffer, Alan Yost and Edward L. Carroll.
in the east... it's MOVIELAB for color* and black & white MOVIELAB FILM LABORATORIES MOVIELAB BUILDING, 619 W. 54th ST. NEW YORK 19, N.Y. JUDSON 6-0360

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- DAYTON
  Enterprise 6289
Top Right: Planning the Firestone Films: Page 29
Center: Cavalcade’s Happy Hit for Farmers: Page 32
Right Below: Monsanto Shows Shareholders: Page 40

Other Features in This Issue:
- Producing the Tiros Satellite Film
- The Year’s Best in Safety Pictures
- Training Help for Food Service Men
- Armco Develops Its Future Managers
Logistics and sound marketing practice are as important to business film distribution as to any other distribution.

That's why professional distribution is indicated for any business film that is produced for public showings. Modern libraries in 30 key cities and a complete knowledge of audiences — 16mm, television, and theatre — will help make your film a success. Modern Talking Picture Service, the professional distributor of films, is in business because it serves both the audience and the sponsor and serves them well.

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Even in full daylight, the 7.50-watt lamp projects a full, radiant Solorbrite image on the large 16-inch screen. Magnetic 6 x 9-inch slide films with 16 slides automatically change every 9 seconds. This is synchronized with 16 radiant slides changing at 9 second intervals.

Two types of equipment for business use were mentioned by Marks. The first is the compact, self-contained projection unit that may easily be carried by a salesman for making personal sales presentations. The second type of unit is the repetitive projection console recently developed in a variety of sizes for point-of-purchase and in-store window displays.

Two points of interest in audio-visuals by business and industry, a variety of sales and training tools will be featured during the 1960 National Audio-Visual Association convention and exhibit in Chicago, August 6 through 9, according to General Chairman Harvey W. Marks.

"...a brand new market has opened up for A-V devices," Marks noted. "This was brought on by the discovery that A-V tools are ideal for direct sales and point-of-purchase merchandise management. An exciting challenge awaits the businessman willing to acquaint himself with these newly-available sales tools, most of which will be on display during the NAVA trade show."

A panel of distinguished jurors will pre-screen all eligible entries and select three films in each category. A final jury will name nine Golden Gate Award winners.

Entry forms may be obtained from the 16mm Committee, San Francisco International Film Festival, 172 Golden Gate Ave., San Francisco 2, Calif.

---

Photo Scientists & Engineers Meet in California May 9-13

Timely reports on space age photography and related instruments will be featured among more than 60 technical papers scheduled at the 1960 national conference of the Society of Photographic Scientists and Engineers, May 9-13, in Santa Monica, Calif.

Navy and Air Force scientists will report on specialized cameras to obtain missile trajectory information, latest developments in radarscope photography, and use of a cloud simulator for more effective flight training. Another paper will discuss a combination of photogrammetry and electronic data processing for better highway planning.

Dr. Herbert Meyer, west coast conference coordinator, and Waldo Hunter, III, program chairman, said that a technical exhibit in conjunction with the conference will demonstrate the latest technical developments and methods of nationally-known photographic manufacturers.

Robert O. Mease, SPSE exhibits chairman, said that leading photographic manufacturers will be represented. A partial list of exhibitors includes the American Speedlight Company, E. I. du Pont de Nemours, Gevaert, Ansco Division of General Aniline & Film, Meyer-Reed Company, L&W Photo Products, Eastman Kodak Company, Encyclopaedia Britannica, Bell & Howell, Fuji-Craig Company, Eastman Kodak Company, En-...
...nothing is so powerful as an idea whose time has come . . . (Hugo)

It takes special creative and technical skills to combine the timely good idea with production values of the highest quality to insure maximum audience appeal.

There is no substitute for creative thinking skilfully applied to the problem at hand. Our major concern is with the calculated end-results all sponsors must have for success.

John Sutherland Productions, Incorporated

A DISTINGUISHED SPONSORED FILM

"Egypt Reborn," a 20-minute motion picture in Eastmancolor produced for the Sahara Petroleum Company by John Sutherland Productions, tells the gripping story of the search for oil in the desert wastes west of the Nile and what is involved in this costly exploratory work.

This unusually fine film clearly demonstrates the effectiveness which can be achieved by the skilful combining of live-action and animation to tell a complex story with emotional as well as informational values. "Egypt Reborn" vividly contrasts the ruined grandeur of ancient Egypt with the progress to be achieved by the application of modern industrial methods to a backward country.

Since the Sahara Petroleum Company was financed by the Cities Service, Richfield Oil, Ohio Oil and Continental Oil companies, this film tellingly demonstrates the values of free enterprise-in-action to any country which aspires to a rising standard of living for all its people.

"Egypt Reborn" is the fifth film dealing with the oil industry the Sutherland organization has produced. The others: "The Conservation Story," which stresses the need for conservation of all our natural resources, including irreplaceable oil. "It Never Rains Oil" explains the purpose and the public values of the government's oil depletion policies. "Destination Earth" graphically portrays the benefits of the American economic system in operation without unduly restrictive controls. (16mm prints are available for screening.)

Since "Egypt Reborn" is one more film with the Sutherland touch, designed to command audience attention, to inform and to persuade.

"Fill 'Em Up" tells the value story of million of gasoline.
THE NEWSREEL:

(cont'd from preceding page)

Advises Congress to Create U.S. Communications Agency
☆ The U.S. Advisory Commission on Information, in its 15th report to Congress, has recommended that the total U.S. effort in the information, cultural and educational fields would be more economically and effectively administered in the 1960's if integrated in one independent agency of the government with Cabinet status.

In observing the nation's international communications programs for the past decade, the Commission has concluded that an integrated foreign communications program will provide the U.S. with a more powerful weapon in the long, competitive ideological and psychological struggle with international communism.

The Commission urged the government to move ahead with the scientific and experimental work that is necessary for facilitating world-wide audio-visual communication, as well as other media. 

Annual Canadian Film Awards to be Presented on June 3rd
☆ Dr. A. W. Trueman, director of the Canada Council, will present the 12th Annual Canadian Film Awards in Toronto, June 3.

Presentations will be made at an informal luncheon for members of the press, the Association of Motion Picture Producers and Laboratories of Canada, the Canada Foundation, the Canadian Film Institute, the Association for Adult Education, CFA judges, and others.

One hundred fifteen films submitted by 30 entrants in 11 categories are eligible for awards this year. One of the winners may be selected as "Film of the Year." The AMPPLC will again present its plaque for the best amateur film selected as "Film of the Year." The AMPPLC will again present its plaque for the best amateur film.

Judging has begun in Ottawa. One hundred fifteen films submitted by 30 entrants in 11 categories are eligible for awards this year. One of the winners may be selected as "Film of the Year." The AMPPLC will again present its plaque for the best amateur film selected as "Film of the Year." The AMPPLC will again present its plaque for the best amateur film.

Color Film of Ike's Visit Showing to Latin-Americans
☆ Latin Americans are seeing color film of President Eisenhower's recent visit to Brazil, Argentina, Chile and Uruguay.

The 30-minute, 35mm film was released by the U.S. Information Agency for showing in theaters and on television, bringing the President's message of friendship and goodwill to millions who did not see him in person.

Produced by USIA's Motion Picture Service, the film, with narration in English, Spanish and Portuguese, is being shown only in theaters, but also in small towns and villages by the Agency's mobile film units. Prints have also been sent to Europe, the Near and Far East and Africa.

NAVA Appoints Legal Counsel
☆ George P. Lamb has been retained as permanent legal counsel for the National Audio-Visual Association, Fairfax, Virginia.

Widely recognized as a leading authority on antitrust matters, Lamb has represented trade associations for more than 25 years. Working with him in the new capacity is his partner, Frank W. Schattschneider.

International Trade Fair at Chicago to Re-Open June 20☆ The 1960 International Trade Fair, sponsored by the Chicago Association of Commerce and Industry, will be held June 20-30 at Navy Pier Exhibition Hall, according to Richard Revere, the Fair's managing director.

Exhibits will feature tens of thousands of new and interesting products from all over the world, including recent audio-visual and photographic equipment.

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NATIONAL ASSOCIATION OF VIDEO PRODUCTIONS

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⊂⊂⊂

Color Film of Ike's Visit Showing to Latin-Americans
☆ Latin Americans are seeing color film of President Eisen- hower's recent visit to Brazil, Argentina, Chile and Uruguay.

The 30-minute, 35mm film was released by the U.S. Information Agency for showing in theaters and on television, bringing the President's message of friendship and goodwill to millions who did not see him in person.

Produced by USIA's Motion Picture Service, the film, with narration in English, Spanish and Portuguese, is being shown only in theaters, but also in small towns and villages by the Agency's mobile film units. Prints have also been sent to Europe, the Near and Far East and Africa.

⊂⊂⊂
A Revolution
...in Communications For Business!

Meeting today's urgent problems in group communications—among employees, salesmen, shareholders, and the myriad of people on whom business depends for real understanding of problems and their solutions—is a primary concern at Wilding Inc. Constant research and development of better tools to help meet your communication needs has been intensified in the past year. The results of this constant search are concentrated in our new Communications Idea Center with more than 20 demonstrations ready in this centrally-located Chicago facility.

We invite you to witness the latest in communication ideas and equipment to share with our creative and technical innovators; this "live" showing of techniques especially developed for American business. Yes, there's a "revolution" at work here, including fully-automated Program Control that permits an entire audio-visual program to be presented automatically by one man! And every feature at the Center is designed for complete portability—*you can take it, show it, anywhere, anytime!*

Make a date to see it soon!

*The Wilding Communications Idea Center*

*The Wilding Communications Idea Center may be seen by appointment*

Contact your nearest Wilding Sales Office—

CHICAGO: Longbeach 1-8410
DETROIT: Tuxedo 2-3740

NEW YORK: Plaza 9-0854
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CLEVELAND: Tower 1-6440
TWIN CITIES: Midway 6-1055

CINCINNATI: Garfield 1-0477
SAN FRANCISCO: Douglas 2-7789

HOLLYWOOD: HO 9-5338

*Number 2 • Volume 21 • 1960*
Army's “Big Picture” Viewed by Millions

As it swings into its tenth year, there are big statistics from the Army's Big Picture television series, which has just won three awards from the Freedom Foundation at Valley Forge for the third straight year in a row.

Each week, these documentaries are seen by a potential audience of more than 89 million viewers at home and abroad on 265 TV stations and 44 overseas Armed Forces stations.

Close to 15,000 miles of film has been processed for the pictures which are produced by a staff of 200, of which 94% are civilians at the Army Pictorial Center, Long Island City, New York. All of the writing, music and lab work is contracted out for the 39 episodes each year, as are certain “class A” productions, particularly those with new footage.

Galway Productions of Hollywood, for example, produced a film on Nike-Hercules sites, starring Roy Rogers.

“It's a series of little pictures—little things that make The Big Picture big,” says host-narrator, Master Sergeant Stuart Queen, who has appeared in more than 245 episodes in the past few years.

Public Relations Society Is Seeking Data on Useful Films

The Public Relations Society of America is seeking information on films and other audio-visual aids covering the purposes, tools and techniques of public relations. The PRSA would appreciate the following data: title, date, sponsor, distributor, running time, purchase and rental fees, plus a brief summary of contents.

Send information to Richard J. Shepherd, director, Information Center, Public Relations Society of America, 375 Park Ave., New York 22, N.Y.

Luft Is Archives Historian

Herbert G. Luft is the new historian for the Archives Committee of the Hollywood Motion Picture and Television Museum. Announcement was made by Sidney P. Salow, committee chairman for the Museum.
GRIP EQUIPMENT

Man and his camera are only as good as the equipment backing him up. That’s where CHARLES ROSS “shines”. Assure yourself of the right lighting and grip equipment for every job from one of the largest inventories in the east, a moment’s notice starts anything from a powerful generator truck to a director’s chair on its way to your location. Enjoy all the convenience, savings and dependability that our 39 years of leadership can give you... in the motion picture, TV and Industrial fields.

RENTALS SALES SERVICE

Send for a schedule of rental rates.

Lighting the Motion Picture Industry Since 1921

Charles Ross Inc.

333 West 52nd Street, New York City, Circle 6-5470
See the difference... when 16mm Color Specialists process prints!

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COLOR
REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood 46, California

Telephone: OLDfield 4-8010
Farm pictures are no longer tailored for farmers. If you've seen carrying around a mental image of a farmer, you'd better get rid of it. There are few business men who are at farmers, at least, at heart. Good agricultural motion pictures are simply good motion pictures on farm subjects. People, generally, just happen to like good pictures about the biggest, the most important and the only factory in the world which operates without a roof.

Among our clients

Atomic Energy Commission
American Bosch Arma Corp.
American Machine & Foundry Co.
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Ethyl Corporation
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National Board of Fire Underwriters
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The Texas Company
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—and many, many others
La Belle... 
AUDI-O VISUAL
at its BEST!

A new approach to sound-slide tape threading—simply slide in your proudly produced is pre-un reliable high-fidelity sound.

Now unleash bold new ideas for punch and drama, supported by sound effects for fresh, wide-awake interest. Silent signal commands a new picture to appear... in perfect synchronization to the sound.

---

La Belle "Tutor" with tape cartridge (also available in reel type tape!) See and hear a La Belle "Tutor", a convincing salesman of itself that can be an enthusiastic salesman for your work... and your client's best salesman!

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La Belle Maestro makes more and more friends because nowhere can you see and hear a finer slidesound projector with so many exclusive features—capacities up to 150 slides—silent signal changes slides automatically and instantaneously for "actionized" effects without streaking, glare, or blanks. Be the master of your story, not the servant to limited capacity automatics.

Get the facts on La Belle—arrange for demonstration.

La Belle Industries, Inc.
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OCONOMOWOC • WISCONSIN

---

Trade Shows, Creativity and Films:

What's NEWS in Visual Communication

National Advertisers' Assn.
Holds Trade Show Workshop
☆ The Association of National Advertisers recently held a Workshop on trade shows and exhibits in New York, N.Y. The program committee, headed by Gilbert G. Ahlborn, manager, corporate promotion events, International Business Machines Corporation, presented a program that covered both trade shows and large-scale, more permanent type exhibitions.

Subjects discussed included (1) a top sales executive's appraisal of trade shows as a sales medium, (2) ways to integrate outstanding exhibits into a corporate public relations and advertising program, (3) problems to anticipate before participating in fairs, expositions and special exhibitions, and (4) exhibit ideas that win attention and motivate the public.

Speakers were John Deal, advertising manager, the Upjohn Company; Homer Evans, Jr., director of advertising, General Dynamics Corporation; Daniel McMasters, director, Chicago Museum of Science and Industry; Thomas Deegan, Jr., chairman, New York World's Fair 1964 Corporation, and Donald Steward, exhibit manager, Union Carbide Corporation.

Agencies Producers' Creative Role Cited in Asch Speech
☆ Marc S. Asch, executive vice president of Van Praag Productions, Inc., in a speech before the Agency Broadcast Producers Workshop in Chicago on March 23, stated that "the agency producers should appreciate their position in the industry. When agency producers pay more attention to the fundamentals of advertising and understand theirs is not the job of director, producer, editor or cameraman, they will be making their most important contribution to the finished product.

In my opinion, theirs is a skilled profession requiring talent, taste and tact. They are the interpreters of the client's and agency's wishes to the production company. Mr. William Van Praag, who heads our company, has said, 'If the agency producer could have performed in his proper capacity, the industry might not be subject to the unfavorable publicity and the FTC hassle it is experiencing today.'

"The production company and the agency producer have much in common and should work in complete harmony and understanding with each other."

According to Mr. Asch, "a knowledge of the creative phases of film editing rather than the mastery of the mechanics of film editing should be important to the agency producer because he, as a creative person, can contribute to the finished product as a result of the insight gained through his knowledge of film editing. A creative agency producer who is able to communicate his ideas better will perform better in the capacity for which he has been selected."

The Agency Broadcast Producers Workshop consists of advertising agency executives actually engaged in film production. Lee Randon is president.

☆☆☆

TV Free Film Source Book Lists 1,552 New Pictures
☆ Proof that advertisers are pouring big sums of money into public relations film is contained in the new edition of "TV Free Film Source Book" just published by the Broadcast Information Bureau, 535 Fifth Avenue, New York. Reported in the book are 5,069 titles, of which 1,552 are included for the first time. The investment in actual footage, as estimated by Judy Dupuy, editor of the Source book, is in excess of $250,000.

One of the leading releasers of informational films is the U.S. Government, with major blue-chip corporations like U.S. Steel, Armour, A.T. & T., General Motors, American Cyanamid and Allis-Chalmers right behind Washington and the Armed Forces as prime sources of top PR services releases.

Moviolaundertakes Major Expansion of New York Lab
☆ Moviola Film Laboratories, Inc., is converting substantial additional footage to its own operations communicators in the Moviola Building, 619 West 54th Street, New York. This will provide facilities for the widely expanded program and services of the parent company and its subsidiary, Moviola Color Corporation, including b/w and color 16mm and 35mm film processing; research and development; private screening rooms; cutting and editing rooms; film and tape storage rooms.

Animation Film Seminar in New York Opens on June 12
☆ The Florman & Babb animation film seminar will start on Sunday, June 12th and continue through Wednesday, June 15th. Session will take place at the New York Trade Show Building, 508 Eight Avenue, New York.

Among the group of leading New York animators who will participate in the seminar are Pete Cooper, of Robert Lawrence Productions; Irving Scheib, of Motion Picture and TV Titles, Inc.; Mar Ellen Bute, of Ted Nemeth Studios; and Ernest Pittaro, of Darce-Fitzgerald-Sample, Inc. All participating will be representative from various firms manufacturing motion picture equipment including DuPont, Neumade, Arrille and other companies.

The four-day work shop seminar will begin with a general outline on animation covering basic principles and terminology and carry through advanced animation techniques. The course will also deal extensively with techniques of animation film production.

There is no charge for the course and arrangements have been made with the Hotel New Yorker, across the street from the Trade Show Building, for special priced accommodations for participants. Complete information and registration application can be obtained from Charles Lipson, Florman & Babb, 68 West 45th Street, New York 36.

☆☆☆

Animation Producers Elect Jack Zander as President
☆ The Animation Producers' Association, New York, has elected the following officers for the coming year: President, Jack Zander, Pelican Films; Vice President, Lew Gifford, Gifford-Ki Productions; Treasurer, Sam Maddoff, Elektra Films; Secretary, B. Weiss, CBS-Terrytours.

Directors elected were: La Calonius, Ken Drake, Marty Gottlieb, Fred Hankinson, Rob Klueger, Ralph Koch, Sam Levy.

☆☆☆

New Modern TV Film Libran
☆ A new film library serving the nearby states has been opened in Cincinnati by Modern TV, a division of Modern Talking Picture Service, Inc.
Owen Murphy
PRODUCTIONS, INC.

One of America's Great Industrial Film Companies

723 SEVENTH AVENUE • NEW YORK 19, N.Y. PLAZA 7-8144
"THE POWER OF MENTAL ATTITUDE IN SELLING"

Powerful Color Sound Film

... builds the right mental attitude in your men ... stimulates and maintains positive thinking ... reveals the effects of negative attitudes ... shows salesmen how to immunize themselves against outside negative influences ... demonstrates that it's the mental attitude that boosts or defeats sales.

Choice of top sales managers

This new color film enables you to hold sales meetings with little preparation ... delivers your arguments with no interruption ... gives your men a fresh approach that attracts maximum results ... and you don't knock yourself out with constant repetition.

One in a color sound film series

"Selling Is Mental"

WRITE TODAY FOR A SHOWING

Better Selling Bureau
6108-B Santa Monica Boulevard
Los Angeles 38, California
A Division of Rocket Pictures, Inc.

Bell & Howell Reports a 15% Increase in Earnings for '59

☆ Net earnings reached a new high at Bell & Howell in 1959, with a 15 percent increase for the second successive year, while sales were up four percent in 1959. Net income last year amounted to $3,460,798, with sales totaling $61,286,148, Charles H. Percy, president, announced in the company's annual report.

The report also covered 1959 results for Consolidated Electrodynamics Corporation, which was merged with Bell & Howell in January of this year, as well as combined reports for the two companies.

Together, last year's sales of Bell & Howell and CEC were $105,145,072, pre-tax earnings were $9,930,834, with net earnings of $4,904,834, or $1.34 per common share.

Percy predicted that combined sales and earnings in 1960 should exceed the record levels of last year, although results for the first quarter will not be indicative of the year as a whole. He estimated first quarter sales will be ahead of the first quarter of '59, with earnings slightly lower because of substantial new product pre-production and marketing costs.

Traditionally, Bell & Howell sales are seasonally low in the first part of the year, while expenses remain on a fairly even level, Percy said.

Investment in new capital equipment was $3-million compared with $2.8-million the previous year on a combined basis. Working capital was $40,815,944 and shareholders' equity $48,183,921 for both firms at year's end.

Eastman Kodak Doubles Sales, Net Assets In 10-Year Period

☆ A ten-year boom during which sales have almost doubled is reported by Eastman Kodak Company, Rochester, N.Y.

Figures in the annual report show that total sales of the firm's United States establishments increased from $457.8-million in 1950 to $914.1-million last year. The company's net earnings also doubled, with a gain from $61.9-million to $124.7-million. Earnings before taxes rose from $122.4-million to $257.2 million.

Kodak's taxes, excluding social security and excise, were more than twice what they were in 1950. They advanced from $64.4-million to $139.3-million. United States, state and foreign income taxes amounted to $132.5-million in 1959, equivalent to $3.45 per common share.

The company's net assets nearly doubled, increasing from $336.2-million at the end of 1950 to $684.8-million at the end of last year.

Sales showed a moderate advance in early 1960. As recently disclosed, 1959 sales of Kodak's U.S. units were up 10 percent over the previous year, while net earnings increased 26 percent. In the annual report, Thomas J. Hargrade, chairman, and Albert K. Chapman, president, said that "up to February 18, sales in 1960 have shown a slight advance over the early weeks of 1959."

Hollywood Office, Warehouse Serve CECO's Clients in West

☆ Camera Equipment Company, Inc., a leading manufacturer, producer and distributor of professional motion picture, television and photo-instrumentation equipment, in New York, recently announced the opening of another sales office and warehouse in Hollywood, Calif.

In order to expedite service to CECO's west coast customers, the warehouse carries the full line of camera, sound, lighting, editing, animation and instrumentation equipment available at both the New York headquarters and Miami, Fla., branch. The new office is managed by Jack Pill, well-known camera equipment sales engineer.

3M Reduces Videotape Prices

☆ The third price reduction in the past 19 months for "Scotch" video tape No. 179 has been announced by Minnesota Mining and Manufacturing Co.

Latest eight percent cut drops the net price of the standard hour-long reel of tape by $20.54, when bought in lots of 48 or more.

Significance of the price decrease, according to Dr. W. W. Wetzel, vice-president and general manager of 3M's Magnetic Products Division, is that, within the past year and a half, savings of more than 25 percent have come to video tape users because of constantly improving methods.

Sincerely yours,
GRIT PUBLISHING COMPANY
Gilbert E. Whiteley
Advertising Manager

AND A LETTER FROM THE ADVERTISING AGENCY

Dear Woody:

This letter should have been written at best, a month ago. The people at Grit like "Small Town Story" very much and have exhibited it to approximately five hundred advertising men in New York and Chicago. In January, the film will be shown in Philadelphia and then it will go on the road with individual showings to other key agencies and advertisers.

Comments have been good including a write-up in Advertising Age. Everyone seems to be pleased with the job.

Many thanks for all your time, effort, and patience. It took a lot of all three.

Cordially,
GRAY & ROGERS
D. B. Arnold

PARTHENON PICTURES
Charles Palmer, Executive Producer
2625 Temple St. • Hollywood 26
Chicago • Detroit

BUSINESS SCREEN MAGAZINE
General's combination of electronic image experience and film processing know-how is your guarantee of the very best tape to film transfer.

- unlimited numbers of prints for television and screen use . . .
- the ability to use standard projection equipment . . .
- choice of 16 and 35 mm . . .
- for easy, visual editing . . .

1546 Argyle, Hollywood 28, Calif. / Hollywood 2-6171 • central division / 106 W. 14th St., Kansas City, 5, Mo. / GRand 1-0044
New Kalart/Victor Improves 16mm Programs 3 Ways

This classroom photograph reveals three common audio-visual problems—and how they are best solved by the new Kalart/Victor.

1. **Hard-to-darken room.** Only a projector with the superior light output of the Kalart/Victor could assure adequate screen brightness. Its redesigned shutter alone increases light output 12%. For even more light, a 1200 watt lamp may be used.

2. **Distracting Projector noise.** The new Kalart/Victor is the quietest running 16mm sound projector ever built. Even students closest to the projector are undistracted.

3. **Choice in speaker placement.** While the speaker is next to the screen in this classroom, the film could have been shown without ever removing the speaker from the projector. Only Kalart/Victor offers the new door-mounted speaker which can be left closed on the projector, or detached.

Other major Kalart/Victor improvements include truly magnificent sound quality, once-a-year lubrication, and brighter than ever stills. Choose from models with 15-watt or 25-watt amplifiers. Ask your authorized Victor Dealer for a demonstration soon.

FREE booklet, How Industry Profits from Sound Films. For your copy, mail coupon to Victor Animatograph Corp., Div. of Kalart, Plainville, Conn. Dept. 124

Nome ____________________________
Position ____________________________
Address ____________________________
City __________________ Zone ________ State ________________

Motivational Film Series on "Horizons in Science"

A new series of ten educational films, *Horizons in Science*, designed to develop a better understanding of science and scientists, as well as to interest high school students in science careers, has been completed under the sponsorship of Education Testing Service, Princeton, N.J.

The films, in preparation for two years, were produced for ETSS under grants from the National Science Foundation. Alfred Butterfield is executive producer of the series. Each of the ten films covers a specific subject by showing a top-ranking scientist in the field of work. The scientist explains his work in his own words and shows how he goes about it.

The primary method for nation-wide distribution of the films to schools will be through corporation and foundation sponsorship. The films will be bought at a cost of $2000 for a set of ten films and then presented as a public service to school systems. If the buyer desires, a credit line is inserted at the beginning and end of each film.

Among corporations that have already signed for the series are Alcoa; Godfrey L. Cabot, Inc.; Champion Paper and Fibre; Climax Molybdenum; Corn Products; Eli Lilly; Ingersoll-Rand; Genera Electric; Kennecott Copper; Mallinckrodt Chemical; New Jersey Power and Light; Ohio Edison; Sperry Rand; Thiokol Chemical and Union Bag-Camp Paper.

Schools wishing to purchase films directly may do so and may obtain matching funds for the purpose under Title III of the National Defense Education Act. Under both methods of distribution, some hundred systems in 20 states across the country already have arranged to secure the films for showing to approximately 5 million students.
WASHINGTON FILM COMMENTARY
by Mary Finch Tanham
Washington Correspondent for Business Screen

CECO FLUID HEAD
A totally new tripod head that provides flowing, floating pan & tilt action. Operates in all climates, under any conditions. The tripod head cameramen dream about. Features equal distribution of fluid; extra traps to prevent leakage; bronze bearings; positive locking levers for pan & tilt (camera won't dip); twin lever tilt system; 2-place angular pan handle with infinite adjustment; geared camera tie-down knob.

LIGHTS CAMERAS ACCESSORIES!
MOST COMPREHENSIVE LINES this side of Hollywood

CECO* is headquarters for everything NEW and exciting in the professional photographic field. This is the Camera Equipment that Film Makers use to make outstanding films.

WADDELL HIGH SPEED CAMERA
A flexible high speed camera with a speed range from 3 to 10,000 pps., depending on model and motor combination. Ideal for data recording in every field. Accepts 400 ft. magazine (1200 ft. on special request.). Electronic flash synchronization and exposure playback for oscillograph recorders. Completely portable. Camera, power supply and case weigh only 35 lbs. Features two built-in NE2H timing lights; manual or remote operation; bore-sight focusing. All components designed to withstand high “G”. Lenses from 3.2 to 152 mm available. Complete line of auxiliary equipment on hand.

CAMERA EQUIPMENT CO., INC. 315 West 43rd St., New York 36, N.Y. Judson 6-1420

Gentlemen:
I am interested in the items checked below. Please rush me more free information on these products.

☐ Wadell High Speed Camera ☐ CECO Fluid Head
☐ CECO 16mm Prof. Film Viewer-Analyzer ☐ Kensol Hot Press
☐ Magnasync Consolette Model G-963 ☐ Cadu Marker
☐ Colortran “Cine-King” ☐ Ray-Rite Illuminated Clipboard

Name
Firm
Address
City Zone State

A few of thousands of professional cameras and accessories. Check the item that interests you. For complete information, mail postage-free card today.
Cameramen, Directors, Producers and Photo-Instrumentation Engineers buy and rent from CECO.

KENSOL HOT PRESS
Produces quality opaque titles on posterboard, paper, cellulose acetate (cells), photographs, cloth, etc. Prints letters in any size and in many different colors without use of chemicals or ink. Produces 3D dimension and drop shadow effects. Head swivels for "crawl" work.

RAY-RITE ILLUMINATED CLIP BOARD
Ideal for use behind the lights. Inexpensive. Uses regular flashlight batteries. A size for every need.

CADO MARKER
A versatile, inexpensive, bold marking instrument ready for immediate use on any surface. Unbreakable. Comes in many colors.

CECO 16mm PROFESSIONAL FILM VIEWER-ANALYZER
Makes film editing and analyzing a breeze. Easy threading, portable. Views film left to right on large 6" x 4½ " brilliant screen. Single or double system sound reader and/or counter can be easily attached. 35mm models available.

COLORTRAN "CINE KING"
For high performance spot or flood lighting. Lightweight. Low in price. All new features including insulated sure-grip handle; feed-thru, in line switch; 360° rotation; lamp retaining ring has unbreakable prongs and adapts to Par 64 or 56. New COLORTRAN KICKER and SUPER KICKER Lights with all new features also available.

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MAGNASYNC CONSOLETT MODEL G-963
A miniaturized studio mixing console with 6 input channels and patch bay selection of three program equalizers. Optional plug-in microphone pre-amplifiers. Specifically designed for re-recording applications. Modular construction of cabinet and components.
WASHINGTON FILM COMMENTARY
by Mary Finch Tanham
Washington Correspondent for Business Screen

It's up to the US motion picture industry to present the Free World "in a manner that does justice to the greatest civilization that man has been able to build" and not as "a series of candy-coated igloos," Mr. Turner B. Shelton, Director, Motion Picture Service of the US Information Agency told a capacity crowd at the Washington Film Council luncheon this past month.

Mr. Shelton's speech was followed by a screening of President Eisenhower's dramatic trip to Europe and Asia. Following regular USIA procedures, this beautiful color film, which shows the spontaneous and tumultuous welcome extended like all along his way, will be shown in each of the countries he visited.

* * *
Films Sought for 5th Congress on High-Speed Photography
☆ James A. Moses, Associate Program Chairman in charge of film showings for the 5th International Congress on High-Speed Photography, which will be held in Washington D.C. October 16-22, is hoping to locate many new films on all phases of high speed photography and new instrumentation. All films selected, which should be between 10 and 20 minutes long, will be rescored in English, French and German, the three languages of the SMPTE conference.

* * *
Venice Festival Names Longero
☆ Dr. Emelio Lonero has been named director of the 21st Venice Film Festival, replacing Dr. Luigi Ammannati. The international film exhibit will be held July 20-31st.

Rural Electrification's Story Told in New Agriculture Film
☆ The surprisingly touching story of the first twenty-five years of the Rural Electrification Administration has been filmed for this anniversary year in a 27½ minute color motion picture, produced for REA by the US Department of Agriculture.

Through the narration of "the people," the film points up the difference in rural America through the years—from the night the lights went on when "Joe Kelly kept his sockets full at all times . . . feared the electricity would leak out," until 1960 when the countryside is bursting with electrified farms, industries, housing developments, etc.

The public relations film effectively uses flashbacks from color to the black and white of pre-electric days when, in the shadows from a kerosene lamp, the world seemed grey and dim. The REA Story will be available mid-May.

* * *
Announce Annual Meeting on Employment of the Handicapped
☆ Melvin J. Maas, Chairman of the President's Committee on Employment of the Physically Handicapped, announces its annual meeting will be held on May 5-6 in Washington, D.C. Because the government has conservatively estimated that two million handicapped individuals need rehabilitation and employment, representatives from public and private groups from all over the nation have been invited to attend the two day program.

The Friday morning session should be particularly interesting
WASHINGTON:
(cont'd from preceding page)
to those in the audio-visual field.
Wilding's new film, The Biggest Bridge in Action will be previewed at 9:15 a.m.

* * *

Rodel Productions Active in German Language Film Programs
★ Rodel Productions are fast becoming national specialists in the field of German language films. Del Ankers, president of Rodel, has one crew filming an elaborate newscast of the United States-Hawaii trip of Chancellor Konrad Adenauer; another crew is putting together a 45 minute show for the German network on the subject of American Women; a third crew is making a picture about Germany's racy Porsche automobile, sponsored by the Porsche company and Porsche sports car clubs; and still another crew is carrying on the Profiles From the New World television series, which Rodel has filmed for four years for the German TV network.

* * *

Eade Enterprises Expands into Film and Videotape Production
★ Eade Enterprises, Inc., educational specialists in the motion picture and TV field, has announced expansion of their services in film production, videotapes, scripts and live TV. Headed by ex-juvenile court Judge Edith H. Cockrill, Eade was incorporated 2½ years ago; in that time more than 400 TV programs have been produced and aired in the Washington area alone.

Dorothy Looker and Evelyn Davis, who put together the interesting "Washington Orbit" series for the National Education Television and Radio Center, serve as production directors and consultants for the firm, which has designed its services especially for educational and scientific presentations, safety and other films.

Below: Dorothy Looker, Evelyn Davis are helping train science instructor Afleh January at Puerto Rico island.

"PROMOTION!"

Only thru the development of ability in your employees will they become more valuable to you. Much depends upon your supervisors.

How well do they delegate authority?

How well do they prepare employees for promotion?

The answers to these questions spell out how well your supervisors are developing people in your organization.

Show your supervisors how to do this job with:

"PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INTERPRETING COMPANY POLICIES"
- "SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "INDUCTION AND JOB INSTRUCTION"
- "HANDLING GRIEVANCES"
- "MAINTAINING DISCIPLINE"
- "PROMOTING COOPERATION"

Write for Details on Obtaining a Preview

Rocket Pictures INC.
6108 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

"...We'll give you a hand."

Whether it be editorial, or sound, or a complex printing problem, our expert staff will assist you—of course without obligation—at any time.

Sound • Editorial • Laboratory Services

Capital FILM LABORATORIES, INC. • 1905 FAIRVIEW AVENUE, N. E.
WASHINGTON 2, D. C. • PHONE LAWRENCE 6-4634
Now available!*  
1,000 ft. **ARRI** **BLIMP** for  
**ARRIFLEX** 35

The new 1000 ft. Blimp converts the **ARRIFLEX** 35 into a full-fledged SOUND STUDIO CAMERA, and brings further versatility to the **ARRIFLEX** 35 system. It accepts the **ARRIFLEX** 35 with regular synchronous motor, and utilizes standard Mitchell magazines, which are joined to the camera by means of an adapter, supplied with the Blimp. No alterations are necessary on the **ARRIFLEX** 35 or the Mitchell Magazine. No tools are needed. It takes but a few minutes to change the **ARRIFLEX** 35 from hand camera to studio camera or vice versa.

**Features:**
- Modern acoustic damping methods afford extreme sound absorption. Permits use of microphones within 3 ft. of Blimp.
- Remote focus drive from 3 positions.
- Remote diaaphragm adjustment.
- Through-the-lens-focusing and viewing.
- Matte box with leather bellows adjustable by geared struts.
- Large front port permits use of 18mm wide-angle lens.
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WASHINGTON:

Film on the Minuteman Missile Sponsored by Thiokol Chemical

In cooperation with the United States Air Force, Thiokol Chemical Corporation is sponsoring a new film, titled Minuteman-Missile and Mission, to be narrated by Alistair Cooke, with location sequences filmed in Thiokol’s Utah Division and at Edwards Air Force Base in California. William Hart of National Film Studios, producers of the 20 minute film, which will also be cut to 13:1 minutes for TV, says he will shoot Minuteman in 35 mm EGN. The script was written by Paul C. Woodbridge; Charles J. Hundt is the director, and photography will be under the direction of Bert Spielvogel.

Alistair Cooke has also handled the AF's Beyond the Gravity-sphere, which has just been completed by Douglas Productions. Armour and Co. has sponsored their 131/2 min. color motion picture which delves into the complicated problems confronting scientists responsible for feeding the space man of the future.

Western Architects Preview a Teen-Age Science Career Film

Daniel Mann, Johnson and Mendenhall, architects of Los Angeles, recently previewed their new film The Air Force, at a meeting for Air Force and Washington Photographic and Charting Service at the Stuyler Hotel. Guests heard the Air Force’s Brigadier General Noel F. Parrish, and the National Aeronautics and Space Administration’s Dr. Homer J. Stewart, speak on the importance of luring high school youths into the field of science, which was the subject of DMJM’s film, produced with the cooperation of the Air Force.

"Air Force Missile Mission" Film Stars Gen. James Stewart

The missile muddle? ICBM’s, IRCM’s, surface to air rockets, air to air rockets, manned fighters, manned bombers. Why both? Why so many? Where are we going?

All of this is summed up in marvelous color, live action and animation in the Air Force Missile Mission, a new 271/2 minute USAF film, starring Jimmy Stewart.

A visit to the library in the home of reserve officer General Stewart proves highly entertaining and educational for the average film viewer who can no longer differentiate between a Thor and an Able, or a Polaris, or the B58, Titan, Minuteman. F104—and on and on and on.

For those who ask “what next?”, the Air Force says that, ideally, it will be an Air Force pilot in a spacecraft who can take off fast—and be diverted or recalled if necessary. It's all very logical when presented in this informative, 35mm ECN motion picture which has been produced for public and TV showings and for the three services by the Air Photographic and Charting Service of MATS in Orlando, Florida.

The Lockheed and Grumman aircraft companies have both sponsored new Navy films on anti-submarine warfare.

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Haig and Patterson, Inc. begin New York motion picture production

Haig and Patterson, Inc., producers of sound motion pictures and slide films for business use, announce the acquisition of motion picture production facilities and offices in New York City, supplementary to the Detroit studios. The company is known throughout the country for its thorough grasp of business needs and business purposes. Access to New York resources as a talent and producing center enables Haig and Patterson to expand their services with increased value to clients.

W A S H I N G T O N:
(CONT'D FROM PRECEDING PAGE)

"Summer Incident" Tells Navy's Role in Our Foreign Policy

☆ "The Flag Plot," which is the room in the Pentagon where Admiral Arleigh Burke, Chief of Naval Operations, and his staff charted the course of the U.S. Navy and Marines during the Lebanon crisis, has been filmed for the first time in a dramatic re-enactment of that explosive situation in July 1958.

Summer Incident, a 27½ minute, color film, was produced for the Navy by RD-DR Corporation of New York. The film has been designed to show the role of the Navy and the Marines in support of the foreign policy of the United States, and to show the significance of being able to meet small "brushfire" wars.

The picture follows the maneuvers of the USS ESSEX, docked at Piraeus, Greece on the night of the alert. Hauling up anchor, she cuts her way swiftly through the Mediterranean waters to Lebanon where we see the Marines land their huge amphibious machines—we see the 'round the clock' operation of jets, catapulted by steam from the carrier docks—and, in the most exciting scenes in the film, we skim low over the coast of Lebanon, on over the city of Beirut and her surrounding foothills, in a reconnaissance flight for intelligence.

There are some marvelous night shots in this tense film about that Peace making mission. The Navy, justly proud of her role in the crisis, tells the following "story" which points up the whole mood of the film.

On that same night that the ESSEX left Piraeus, it is rumored, President Eisenhower called the Joint Chiefs of Staff to the White House and asked each service how long it would take to get troops and supplies to Lebanon. "Two days," said the Army. The Air Force said, "Fifteen hours." Then it was Admiral Burke's turn, and he said, "What would you like for us to do, sir? We're already there!" That's the story of Summer Incident.

☆☆☆

Chambers & Associates Sponsor Picture on "The Greatest Gift"

☆ C. L. Chambers and Associates of New York announce that production has started on their sponsor film, The Greatest Gift. Allend'Or Productions, Ltd. of New York will produce this motivational film, designed to develop an awareness of the need for estate planning. It is expected that this picture, which will demonstrate the intelligent way to handle savings, insurance, pensions, etc., will be widely used in the Air Force and in all of the other services.

☆☆☆

UNICEF Film Depicts Work of World Agency in Health Control

☆ Isola Mashi. "May you never be tired." These are the words of the Nomads who trek across the mountains from Afghanistan to Pakistan in their endless search for the warmth of the sun. And with them they carry body lice which spread the dread disease of typhus.

UNICEF has successfully check ed this problem by dusting the wanderers with DDT and taking spray from the border of the Asian countries. All of this has been filmed in Pakistan and imaginatively narrated and edited by the Washington husband-wife team of Bill and Sylvia Cummins Betts. Photography was by Z. D. Barni and the original Afghanistan music came from the U.N. Library.

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- P. F. Collier & Son Corporation
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- Ford Motor Company
- Ford Motor Division
- General Motors Corporation
- Greater New York Fund
- Gulf Oil Corporation
- Johnson & Johnson
- Monsanto Chemical Company
- United States Steel Corporation

*20 to 30 minutes in length.

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York. Murray Hill 8-7830
Blue Ribbon Awards to Sponsored Films

"Rhapsody of Steel" Voted Best in Public Relations
as 42 Motion Pictures and Filmstrips Share Honors

Blue Ribbon award winners at the recent American Film Festival in New York city last month included a good number of sponsored motion pictures. Best of the Public Relations films, sponsored by commercial organizations, was United States Steel's animated motion picture, Rhapsody of Steel, produced by John Sutherland Productions and currently being distributed to theatres by The Jam Handy Organization.

Blue Ribbon award-winners among Sales and Promotion films were On the Go, produced for the J. I. Case Company by Portafilms and Wings to Italy, produced for Pan American World Airways by Coleman Productions. The outstanding film on Guidance and Careers was judged to be I Am a Doctor, produced by the Centre for the American Medical Association.

Integrity Plus, produced by Raphael G. Wolf Studios and distributed by the U. S. Navy and Atomic Energy Commission was the Blue Ribbon winner among Sales, Technical and Personnel Training films. The prize for Industrial and Technical Process films went to First Prize Story, produced for the Tobin Packing Company by Carson Davidson Productions.

In Citizenship and Government films, The New Girl, produced by On Film, Inc. and distributed by the President's Committee on Government Contracts won the top award. Hospital Sepsis: A Communicable Disease was the Blue Ribbon winner for Produce Churchill-Wexler Films and its sponsor, Johnson & Johnson, in the category of Medical Sciences for Professional Audiences. Out of 35 16mm films shown, five of the Blue Ribbon awards went to the National Film Board of Canada for entries in various categories.

Seven 35mm filmstrips also won honors with William P. Gottlieb Co., the winner of three Blue Ribbons in this awards group. The National Film Board picked up another three top prizes for its filmstrip entries.

Robert J. Flaherty Award Goes to "Hoffa and the Teamsters"

"The Robert J. Flaherty Award for a 1959 "outstanding creative achievement" in films of a factual nature went to the CBS-TV film, Hoffa and the Teamsters. Award is sponsored annually by the City College of New York. Honorable mentions went to Between the Tides, produced by Edgar Ansty for British Transport Films and to an 88-minute color film, Masters of the Congo Jungles, produced by Henri Storch and directed by Marcel De Roover.

James Prindle to Parthenon Pictures; joins Chicago Staff

James Prindle, a former member of the creative staff at Wilding, Inc., for the past 23 years, has joined the Chicago staff of Parthenon Pictures, Inc. He has written some 350 business film scripts, counting among them many award-winning pictures. Prindle will work in association with executive producer Cap Palmer on many of Parthenon's upper-budget projects. At the Hollywood studio, Herbert Thurman has been moved up to vice-president for Client Relations, assisted by Stanley Gerstein as associate producer for sponsors in the Southern California area. David Bowen has been named producer in charge of the company's active Techfilms Division.

Annual Awards Review Section to Be Featured in Next Issue

In the next BUSINESS SCREEN, the editors will sum up 1960 Film Awards Programs, combining the winners of National Safety, American Film Assembly, Columbus Festival and other award programs, including the current CINE selections for overseas showings into an illustrated Awards Review section.

Movielab Names Walter Eggers at Movielab Color Corp., N.Y.

Walter G. Eggers has been appointed vice-president of Movielab Color Corp., it has been announced by Saul Jefee, president of Movielab Film Laboratories, Inc., the parent company.

Mr. Eggers is a motion picture laboratory pioneer of 23 years, the past six of which have been with Movielab in charge of both black and color quality control.

Telling America the TIROS Story

Satellites Launched by the U. S. and now in orbit have begun a new era of fact-finding. The world was reminded of the nation's scientific progress anew when TIROS, earth's first weather station in space, began transmitting its pictures after the successful launch on April 1.

Within six hours after TIROS went into orbit from Cape Canaveral, a 14-minute sound motion picture explaining its function, components, sounds and development was delivered to television network news departments in New York and other distribution channels. This extraordinary delivery schedule gave commentators the TIROS story on film to implement their news broadcasts of April 1, thanks to its sponsor, the Astro-Electronics Products Division of RCA and the producer, Reid H. Ray Film Industries of St. Paul.

The "inside" story of the TIROS film actually began in November, '59. When the Ray organization was selected as producer by RCA, script writer Robert Bruce of the St. Paul firm began his task at Astro-Electronic's Princeton (N. J.) laboratories. While he was being indoctrinated on the classified project, Television Infrared Operation satellite, then under construction, animation director Gordon Ray huddled with RCA

CONTINUED ON PAGE 49
Twenty-One Safety Films received the experts' nod of approval as 61 motion pictures and slidefilms passed the "reviewing stand" in the 1960 competition conducted by the National Committee on Films for Safety.

All awards went to films produced or released in '59 in a contest focused on safety subjects in five categories. Seven bronze plaques, the top awards, and 14 awards of merit were presented in the competition.

The films were judged by authorities in various fields of safety. The purpose of the competition is to stimulate the production and use of films on accident prevention, and to encourage higher quality. From the competitive "finish line," the films, accelerated by awards and publicity, resumed their travels in safety education.

Two Win Occupational Safety Plaques

In the Occupational safety classification, bronze plaques were awarded two 16mm, non-theatrical motion pictures:

"Cause Undetermined," 18V2 minutes, color, multiple sponsors, produced by Bay State Film Productions, Inc.—portrays how "familiarity" attitude causes many electric line crew accidents.

"It's Up To You," 11V2 minutes, color, sponsored by Wise Owl Club of National Society...one of two fire safety films that won awards of merit for Audio Productions, Inc.

Plaque to Atlas for "Nightmare for the Bold"

The Year's Best Safety Pictures

Bronze Plaque Awards to Seven Motion Pictures As 21 Films Are Cited for Honors by the National Committee on Films for Safety

Winners of Safety Award Plaques

"Cause Undetermined"
"Nightmare for the Bold"
"It's Up To You"
"The A-B-C of Walking Wisely"
"Freeway Driving Is Different"
"Outboard Oiling"
"That They May Live"

for Prevention of Blindness, and produced by Harvest Films—emphasizes the importance of eye protection through follow-up of an eye injury case.

Non-theatrical motion pictures winning awards of merit in the Occupational category were:

Communication for Safety, (Series of 4), 10 minutes each, black and white, sponsored by the National Safety Council, and produced by Cal Dunn Studios—explains causes for lack of communication between labor foremen and employees.

A Tale of Two Towns, 19 minutes, color and black and white, sponsored and produced by Audio Productions, Inc.—demonstrates differences in two fire departments, especially salvage procedures.

What Caused the Crash?, 45 minutes, black and white, sponsored by the Department of Army, Office of Deputy Chief of Staff for Military Operations, and produced by the Army Pictorial Center—describes established procedures for investigating a plane crash.

Traffic & Transportation Film Awards

Bronze plaques for three non-theatrical motion pictures in the Traffic and Transportation classification were won by:

"Nightmare for the Bold," 53 minutes, black and white, sponsored by the U.S. Air Force, and produced by Atlas Film Corporation—depicts the serious troubles of an airman responsible for a car crash.

The ABC of Walking Wisely, 10 minutes, color and black and white, non-sponsored, and produced by Sid Davis Productions—illustrates careful walking habits for primary graders.

Freeway Driving Is Different, 14V2 minutes, color and black and white, sponsored by the American Automobile Association, and produced by the National Board of Fire Underwriters, and produced by Audio Productions, Inc.—stresses special techniques for freeway driving.

Five Merit Awards to These Films

Awards of merit in the Traffic and Transportation category went to the following 16mm films:

Driving the Super-Highways, 10 minutes, black and white, sponsored and produced by Ford Motor Company—points out different driving skills necessary for traveling super-highways.

Last Clear Chance, 26V2 minutes, color, sponsored by Union Pacific Railroad, and produced by Wonds, Carlisle & Dunphy, Inc.—illustrates the importance of obeying grade crossing and other signs.

Signal 30, 27V2 minutes, color, sponsored and produced by Safety Enterprises, Inc.—shows documentary shots of accident scenes.

You and Your Driving, 14 minutes, color and black and white, sponsored by Esso Safety Foundation, and produced by Fordell Films, Inc.—demonstrates basic defensive driving attitudes.

Two Bronze Plaques in General Class

In the General classification of 16mm films, bronze plaques were presented two non-theatrical motion pictures:

Outboard Oiling, 19 minutes, color, sponsored and produced by Aetna Casualty & Surety Company—gives important precautions necessary for safe boating.

That They May Live, 19 minutes, color and black and white, sponsored and produced by Pyramid Film Producers, Ltd.—depicts training methods of artificial respiration.

Awards of merit in the General category went to the following 16mm films:

Everywhere...All the Time, 23 minutes, color, sponsored by Allis-Chalmers Manufacturing Company, and produced by Pilot Productions, Inc.—shows the value of safety in off-the-job activities, too.

Rocket Club, 14V2 minutes, color, sponsored by the Daisy Manufacturing Company, and produced by Douglas Productions—explains organization and functions of young rocket club groups.

Merit Awards for Home Safety Films

In the Home classification, awards of merit were won by one 16mm motion picture and two 35mm sound slidefilms:

The 16mm winner was The Challenge, 10 minutes, in color and black and white, sponsored by the National Board of Fire Underwriters, and produced by Audio Productions, Inc.—stresses thoughtless acts that cause home fires.

The Fable of Freddy Fire, 9V4 minutes, sponsored and produced by the AAA Foundation for Traffic Safety—stresses special techniques for freeway driving.
Firestone Shows the Way to Sales in '60

Film Presents Basic Facts at Company's Coast-to-Coast Dealer Meetings

The Firestone Tire & Rubber Company's annual spring dealer meetings for 1960, held recently, featured a 53-minute film presentation called Firestone—Champion of Every Test of Tire Safety.

Product Itself Is Star Attraction

This year's meetings, which were hailed as the company's most successful in many years, featured the tire itself and the workmanship and quality behind it more than dealer operations and salesmanship seminars which have come in for much attention in recent years.

Filmed by Owen Murphy Productions, as Board chairman Harvey S. Firestone (seated) listens attentively as producer Owen Murphy discusses a sequence for dealer films.

A Report from Travelers

"Build a Billion" Campaign Draws Employee Support With a Newsreel

Sponsor: The Travelers Insurance Company
Title: Travelers Newsreel No. 1, 15 min., color and b/w, produced by Audio Productions, Inc.

This is a light-hearted report from the Travelers Tower in Hartford to Travelers people everywhere about what the company is doing to build business. It shows how not just salesmen, but every employee can provide the important leads to put over the company's "Build A Billion" campaign.

Many of Travelers' executives, including President J. Doyle De Witt, take part in the film. The keynote, throughout, is good-natured informality. Director Frank Beckwith has controlled this with a sure hand for dropping the laughs in the right places yet hewing properly to the point that finding people who need insurance is everyone's business.

Travelers executives were photographed in Audio's studios in New York. A staggered schedule was arranged so that none was required to spend more than half a day on the set. Now that chest microphones have become standard equipment for television interview and news shows it seemed suitable and natural to use them for this informal newsreel. The lavaliere mikes make it possible for non-professional performers to project their voices more naturally and to achieve a satisfactory track score high throughout.

Other attractive features are amusing props against limbo sets—and occasional color inserts in the otherwise bw film.
First Annual Southwest Film Workshop

Helping to advance the use of the film medium among the burgeoning industries, government installations and state agencies of the area, the Public Relations Conference of New Mexico joined with Landon & Landen Productions, Santa Fe, as co-sponsors of the Southwest's first annual film workshop on April 8-9. Two-day program of technical sessions, informative talks and demonstrations was held in the L & L studios in that historic state capital. O. H. Coelln, publisher of BUSINESS SCREEN, was featured speaker at the spring banquet meeting of the PR Conference, held at nearby Bishop's Lodge on Friday evening.

Nearly 100 of the area's principal film users and potential sponsors from Arizona, New Mexico and California heard Skip Landen, studio host; Frank Meitz, Santa Fe Railway film bureau manager; Ned Hockman and Dwight Swain of the University of Oklahoma (see adjoining column); John Candelario, president of the Public Relations Conference, for this "useful and far-sighted" contribution to better understanding of communications media in the Southwest.

Sponsoring studio executives Jack Landon and Skip Landen were commended by Pat Hill, president of the Public Relations Conference, for this "useful and far-sighted" contribution to better understanding of communications media in the Southwest.

Workshop conferees (l to r) are Ned Hockman, Motion Picture Labs' chief; Frank Meitz; and Gene Dickinson, sound engineer. (Continued ON PAGE FIFTY-EIGHT)

Where Scripts Go Wrong

Dwight Y. Swain

Where factual film's concerned failure too often is made certain long before the cameraman, lines up a single shot. For in film, planning is the key to effectiveness, and only by means of a solid script can that planning be nailed down.

As sponsors or buyers or consultants to supervisors or producers or writers, then all of us need yardsticks by which to judge script quality in advance . . . rules of thumb to use to measure what's good and what's bad as we work our way through the scripting process.

Let's take it step by step. Ordinarily, script work starts with a preliminary conference. Here concepts are developed, decisions made. Three key questions pinpoint danger zones:

1. Whom do you want to do what?

(Factual film is a tool, a device to solve problems. At its best, it zeroes in on as specific an audience as possible . . . motivates that audience to behave in a particular way, on limited issues. It doesn't kid itself that it's likely to be too successful at training workers, selling consumers, and shaping public attitudes all at the same time.)

2. Why put it on film?

(Film works most effectively when it shows movement, things happening. For static subjects, still pictures or words alone may get the idea across best. Just because the firm owns a movie camera is no reason you have to wear it out this year!)

3. Who's got the last word?

(Trying to please everybody can prove a royal road to disaster. Naturally, policy determination often is a group project. But after that, limit authority to make decisions to one man.)

The preliminary conference over, the writer prepares a brief outline of the project—a motion picture treatment—which will pin down the approach the proposed film is to take and the content it is to incorporate. Again, three points are pertinent:

4. What's the central question?

(The simplest way to unify a film is to insist that it answer a specific question—"Why is the X company a good firm to work for?"? "Do you have the symptoms of diabetes?"? "How do you assemble an M-1 rifle"? Implicitly or explicitly, this central question should be made clear at the start of your film. Whereupon, everything not bearing on it becomes extraneous.)

5. How do you answer it?

(Granted, any good picture presents a mass of information, a tight-knit chain of logic. But it will do an even better job if the answer to your central question is focused down to a (Continued on Page Fifty-Eight)

[as presented by Dr. Swain, Ass't Professor of Professional Writing at the University of Oklahoma, at the Southwest Film Workshop in Santa Fe on April 9th.}

Business Screen Magazine
The Making of Specialty Steels

Crucible Steel Film Explains Function in Industry

SPONSOR: Crucible Steel Company
TITLE: Specialty Steels, 42 min., color, produced by The Marshall Organization, Inc.

This is an orientation and informational film for company employees, college recruits and plant-located community groups. Crucible, which specializes in stainless and tool steels, explains its special function in the steel industry. The film was researched, written, directed, designed and edited by Jack Glenn, one of the founders and news events. This lens made it possible for Director of Photography Michael Nebbia to move the viewer right up into the middle of such formidable areas as the incredibly hot molten steel inside the giant ladles as well as into the inside of roaring electric furnaces.

A great many problems had to be overcome in the shooting of Specialty Steels. Foremost of these was the impending steel strike, which forced the crew into a race with the strike deadline. To win this race they had to work many days from 8:30 A.M. until 11:30 P.M.

Another problem was created by the necessity of scheduling the shooting to conform with the steel production schedule. The script called for the same type of stainless steel throughout its manufacture, and this put a strain on both the picture crew and the steel crew—both racing against the steel strike deadline. The problem was surmounted with a minimum loss of man-hours and steel-production hours.

A third hurdle was the tremendous heat inside and outside of the mills. Exposed and unexposed film had to be stored in a place unaffected by the high temperatures. This turned out to be a Coca Cola refrigerator, transformed into a portable film-storage bin.

14 Demonstrations Are Given
There are currently 14 different demonstrations in operation, with more to be added in the near future, according to A. J. Bradford, president of the equipment firm, who directs the Center.

The “revolutionary” theme is implemented by an 18-foot turntable on which an audience of up to 20 persons can be seated. The turntable rotates so the audience is facing various parts of the Center, as each demonstration is presented. One of the featured techniques is an Automatic Program Control in use by the two largest weekly magazines for their editorial presentations.

Tape Control of Presentations
The control is a punched-tape device, providing automatic power for sales presentations, using a variety of techniques. It works equally well in both “live” and mechanical productions. The device will open and close curtains, turn lights on and off, and start and stop projectors. Primarily for field use, an entire program can be taped, reproducing identical presentations in as many different cities as required.

Still another demonstration features a sequence from a major automobile manufacturer’s recent production. The sequence combines completely surrounding stereo sound with color, anamorphic, wide screen and split screen formats in an industrial film.

Screens That Talk Back
Among other presentations is the two-projector motion picture technique on a wide screen, synchronized with left and right images with separate sound. This permits conversation to be carried on in both images. Another feature is “Trigger-Strip” slidefilm—an inexpensive way to provide animation, such as the firing stroke of a piston, or the development of a graph. This is done by rapid projection of still pictures.

Several portable stages in various sizes are on exhibit in the Communications Idea Center, including one which is used during several demonstrations. Still another is small enough to be packed in a suitcase, yet large enough for skits and pictures for an audience of up to several hundred persons.

New Ideas to Be Added
In discussing the future of the Center, Bradford said, “As newer and better techniques are developed, they, too, will be added to the demonstrations.”
Tractor & Implement’s Cavalcade Shows

Farm Families from Dixie to Minnesota Are Thronging to See the Latest in Tractors & Tools in Topflight 1960 Show Under Huge Geodesic Dome

HOW FADES the American farmer? How is the farm equipment market doing in 1960? It’s no secret that the changing farm economy, the paradox of high productivity and often low income, despite Federal supports, remains one of this nation’s most debated and contentious problems. In the Congress or the local Grange hall, in the farmer’s kitchen and in the sales and research offices of the companies who make the tools the farmer needs to work his land, the farmer’s economic future is something everybody is talking about.

Talking little but doing a herculean selling job these bright Spring days and nights are the merchandising men of Ford’s Tractor & Implement Division. Backed by a spectacular demonstration show that is presenting the 1960 line in a truly spectacular setting, T & I is putting its products before nearly 200,000 selected prospects via a 1960 Cavalcade, literally.

These professional Broadway players and singers, cast by Joan Handy, help make the Cavalcade show a favorite among farm audiences.

A limited, third show schedule will follow out of T & I’s Oakland, California regional headquarters at a later time.

Showmanship and Creative Selling

“The agricultural revolution is as dramatic a story as exists anywhere in America today,” says Merritt D. Hill, Ford vice-president and general manager of the Tractor and Implement Division. “We have developed what we believe is the most dramatic means ever devised in the farm equipment industry to convey the story of where American farmers go from here.”

“The decade ahead of us is being called ‘the Surging Sixties,’ and we feel that greater efficiency will help farmers share in the gains of our entire American economy.

“To convey this belief we decided that showmanship and creative marketing should be combined in the most imaginative way possible. The Tractor and Implement Cavalcade uses staging techniques never before employed.”

We Toured the Midway at Louisville

On the premise that you’ve “got to see the show to know,” a BUSINESS SCREEN editor met the Cavalcade at the Louisville (Ky.) Fairgrounds a few short weeks ago. R. T. Armstrong, merchandising manager for the division, was the host and “presenter” who took us through the two principal segments of the show: it’s cleverly-designed “Midway” with T & I’s “pitchmen” demonstrating the new tractors, industrial units, hay and harvesting tools and the main event which follows under a revolutionary “big top.”

For the “tent” which houses the combined musical-dramatic-film and live product demonstration performance of the Cavalcade is a huge Geodesic dome, over three stories tall, with a seating capacity of 800. The dome’s golden-hued aluminum framework supports a waterproof nylon lining to give audiences complete all-weather protection. Inside the dome—over 10,000 square feet of unobstructed floor area for demonstrations and show events—

48 different farm and industrial tractor models and 76 farm implements and items of industrial equipment are used on the Midway and under the dome.

An Equipment Show Without Precedent

“For variety of equipment assembled at one place and by one organization, the Cavalcade is without precedent in our industry,” Armstrong noted.

The audience at Louisville was near-capacity at the evening performance. They had come

Above: visitors and workers watch a self-propelled combine being put through its paces in one of the demonstrations on the Midway, usually a traveling "exposition" that packs the hardest "sell" any farm equipment prospects ever got in the most palatable form imaginable.

Twin Premieres in Florida, Texas

Moving northward, just ahead of the frost line for the past two months since the Cavalcade was premiered in Florida and Texas, are two complete traveling shows. Each packing some 60,000 pounds of gear in two huge vans and five station wagons, these Cavalcade units are covering the heartlands of the farm belt on each side of the Mississippi River. The "Eastern" section, for example, is visiting some 27 cities, playing two-day stands on fairgrounds and stadium lots since it was premiered at Jacksonville’s Gator Bowl. The "Western" segment started at Dallas’ Cotton Bowl and is headed for Minnesota.

A special version of the show is appearing at industrial centers where T & I-built construction equipment will be of special interest.
Lining up for the next performance of the Cavalcade show are some of the 200,000 persons who are seeing this big Tractor & Implement show.

Assembly of the Geodesic dome auditorium which houses the farm equipment show is an around-the-clock job to get it ready for each opening.

from surrounding counties in Kentucky and Indiana, were recruited by neighboring T & I equipment dealers in their home towns and travelled by local school bus and in neighbors' cars. Probably many had never seen a live Broadway show and few ever attended today's version of a modern, dramatized-visualized sales meeting. But that's what they saw and, judging from applause and appreciative laughter, these folks really enjoyed it.

Thoroughly Professional Performance

What the audience saw followed a well-established, fast-paced outline: brief opening words of welcome by Jim Bishop, T & I's regional distributor; the welcoming song number "Wide New Wonderful World" introducing the professional cast and an opening story "situation" which brought on the wide-screen motion picture of the same title.

Wide-screen color “stills” established themes for each of the five sections of the show, while the cast delivered a song appropriate to these segments. Wide-screen color slidefilms developed special product features to match the sections and “live” product demonstrations climaxed each part, leading up to the colorful finale, “If There's a Job to Do, Ford Can Do It.”

A Strong, Effective Sales Effort

The Tractor & Implement Division people provided the need and the impetus for the strongest selling effort to be aimed at the farm equipment market in years. From their enthusiastic merchandising men (many of whom take active roles in product demonstrations in the Cavalcade) came the Midway and Geodesic dome concepts.

With confidence, T & I executives turned to The Jam Handy Organization for the creative skills and technical help which make the 1960 Cavalcade a truly outstanding show. From Jam Handy came the design help, original story material, film production (both motion pictures and slidefilms), choreography, lighting and projection. Two JHO crews of 16 people each are “on the road” with the Cavalcade units, including seven in the cast, and seven technicians.

Brilliant theatre-quality projection helps make the 42-foot-wide visuals effective, thanks to 35mm motion picture equipment and JHO’s new Vista-Strip slidefilm projection for the wide-screen series on various products.

The Cavalcade wasn't an "easy job" for T & I but the results of these efforts have already justified the tremendous combined effort of its merchandising people and Jam Handy.

Teamwork Pays Off for T & I and JHO

As the Tractor & Implement Division's very progressive sales manager, Emory Dearborn, and its advertising manager, James Petter, will readily attest, the 1960 Cavalcade program wasn't an “easy” job. But teamwork between all concerned within the Division and in The Jam Handy Organization has brought an outstanding, even spectacular, merchandising effort into a field where it is badly needed for the economic good of all.
As part of its long-range program of service to the hotel, restaurant and institutional industries, Standard Brands, Inc. has been presenting an audio-visual training course called "Tested Management Techniques" on a nationwide basis for the past three years.

Checking the pulse of the program recently, Standard Brands' Fleischmann Division could take pride in finding its completely non-commercial and institutional project widely regarded as one of the most practical and popular services ever offered to the hotel and restaurant industries.

First Program on "How to Train"
The first Tested Management Techniques course, made available to hotels, restaurants and their associations in the spring of 1958, was How to Train. Ninety-minutes in length, the course consisted of two motion pictures and three filmstrips all packaged into a smooth-flowing program that has now been shown 600 times.

"... you are doing yourself and your company a great deal of good through these training films. They are excellent."

"... your presentation was one of the most interesting and best received we have ever had."

One explanation for the program's popularity is the fact that it filled a long-felt need in the institutional industry for a capsule course that could be presented to managerial personnel either separately or as a supplement to an overall manpower development program.

Show Them "How to Employ People"
A second course in the Tested Management Techniques program was begun after reports on How to Train were thoroughly analyzed by Gerry Kirk, who developed and wrote the course under the direction of Customer Service Department Manager, Charles R. Murphy. Surveys of food service operators revealed that they rated the training and selection of employees as their primary personnel problems.

As the first course in Standard Brands TMT program (How to Train) was produced to help the operator get out from under the heavy and costly burdens that result from unscientific employee selection, the second, How to Employ People, was produced to help the operator get out from under the heavy and costly burdens that result from unscientific employee selection.

"... certainly will put these techniques into practice in our own organization."

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"... best program of this kind I have ever seen."

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"The Right & Wrong Way to Conduct an Interview" from the Walter Engel motion picture.

Uses a Wide Range of A-V Tools
The How to Employ People course is presented by a Meeting Leader through use of a variety of audio-visual aids. These include a color cartoon motion picture, which establishes the importance of employee selection, three color filmstrips, which cover the step-by-step techniques of recruitment, screening and interviewing, and a b w motion picture, which gives a demonstration of the "wrong" and "right" ways to interview. Participation is achieved through use of a True or False Quiz (following the film strips) and the group's identity.

Volkswagen's Dynamic View of Free, Open World Trade as Pictured in "Give and Take"
Sev...
A Hot Competitor for World Markets, Volkswagen Shows "The Give and Take" in Nine Different Language Versions

Perched precariously on the edge of a European automotive test track, Marathon Newsreel cameramen film Volkswagen scene... have produced an unusually beautiful negative, and Movielab prints do it full justice. Alexander Scourby is the narrator. An original musical score is performed by the Volkswagen Works Symphony Orchestra.

An LP album of the film music has been prepared and will be distributed to VW dealers throughout the country.

Editor's Note: within recent years, U. S. audiences have seen films from Volkswagen, Renault, Porsche and other overseas auto makers. What are American auto companies doing about their share of world markets via similar hard-hitting sales and public relations films? A sequel report on U. S. automobile films for overseas use will appear in these pages.

Eye-Filling Glimpse of the Jantzen Line

Sponsor: Jantzen Manufacturing Company.

Title: Once Upon A Smile. 6 min., color & b w. produced by Elektra Studios, Inc. for Hockaday Associates.

That pretty girl wiggling her hips so attractively on the screen would seem to be Betty Grable. She isn't Betty Grable and isn't really wiggling, either. Dolores Hawkins, who can look like a dozen different pretty girls at the flip of a wig. And the wiggle-maker is Abe Liss of Elektra Studios who can simulate just about any kind of seductive shimmy with his animated visual squeeze technique and make it seem fresh and funny.

Jantzen's new film looks back on the bathing suits of yore and takes its viewers along with Miss Hawkins as she demonstrates how girls looked in beachwear a few decades ago. As a Clara Bow type of the 1920's, in a purposefully flickery scene, Dolores Hawkins pouts her lips, strums her ukulele and charleston in view of her daring "tank" suit which was even barred from some beaches in those days. The 1930's brought the two-piece suit (very covered-up) and the Ruby Keeler look. Marilyn Monroe curves and the one-piece textured knit suit were the idea of the 50's, following the sleek fit and low-plunge back which Betty Grable types wore so well in the 1940's.

Elektra's "visual squeeze" films are made of a succession of still pictures carefully composed on regular studio still cameras, then later re-photographed on an animation stand. The effect is most sprightly.

Jantzen is showing the film at conventions for its sales staff, here and abroad. Later it will be shown to fashion editors, buyers and then into the retail level.

Circa 1930: Miss Hawkins does a bit reminiscent of Ruby Keeler.

This charmer of the 50's? Who else but exotic Marilyn Monroe?
The Vital Role of MATS Globe-Girdling Operations

is the Theme of This Informative New 27-Minute Picture

A Worldwide Look at MATS

In Cooperation With the U. S. Air Force, Pure-Pak Sponsors
a Documentary Report on the Military Air Transport Service

Making a Documentary motion picture is quite complex, especially when it concerns the farflung activities of the Military Air Transport Service (MATS) on location.

Operation Worldwide, a full color, 27-minute film, was planned and produced by the Pure-Pak Division of the Ex-Cell-O Corporation, in conjunction with the U.S. Air Force.

Two years of preparation went into the movie before taking off.

And here's another "interior" at this "Operation Worldwide" scene catches an exotic glimpse inside a Japanese Geisha house in Tokyo.

the Portuguese Azores, Scotland, Germany, France, Denmark, Italy, Greece, Lebanon, Turkey, Egypt, Ceylon, Thailand, Philippines, Okinawa, Formosa, Korea, Japan, and several other Pacific Islands which were immortalized during World War II. The flight took 45 days and covered 28,000 miles.

The talented film communicators were Fitzgerald Smith of NBC's Monitor; Bill Leonard, CBS and the Voice of America; motion picture specialists from the Robert J. Enders Company, including Director Howard Enders; Script-writer Clifford Peacock; Unit Manager Lester Miller; Cameramen Browning on boom is "shooting" interior of the giant aircraft.

Production crew for "Operation Worldwide" boards MATS plane at McGuire Air Force base.

William Browning, Charles Bateman and George Taylor; Soundman Arthur Rescher, and Ad Director Ralph Charbeneau of the Ex-Cell-O Corp. Bob Considine, well-known foreign correspondent and columnist, did the narration for Ocevste Granducci's script.

Of course, there were pilots and a flight crew, a newspaperman and a magazine editor, a couple of licensed "Ham" radio operators, and Lt. Colonel Richard Goss, USAF, who proved invaluable in obtaining the necessary cooperation for making what sometimes appeared to be an impossible film.

Routine Mission for MATS

"At least, it seemed almost impossible to us, but to MATS, it was a routine mission," said Charbeneau. "After all, the outfit that pulled off the Berlin Airlift, furnished logistical support to the Chinese Nationalists during the Quemoy-Matsu squabble, and flew U.S. Marines to Korea, did not anticipate too much trouble hauling us around the world."

The logistical problem, from a movie-making point of view, was quite impressive to the men aloft. The plane, a C-54, loaded with 20 men and thousands of gallons of fuel, 4,000 pounds of camera equipment and a bale of miscellaneous supplies, weighed about 75,000 pounds, while the maximum payload was only 85,000 pounds. This meant long runs before the actual take-offs.

Chow time on Operation Worldwide ran the gamut from dinner at the world-famed Kaiserkeller in Frankfurt, Germany, to lunch out of mess kits at a field kitchen. Accommodations for the crew were equally cosmopolitan, ranging from internationally-known hotels to the rundown barracks on Wake Island, with ten men to a room.

Some Production Problems

"Actual filming was complicated by conditions seldom encountered in the United States," Charbeneau said. "The terrific heat as we soared toward the equator at Aden, Saigon, and the Philippines kept our camera crew worried about the possibility of ruining the color film in the 140 degrees inside the aircraft, while it was on the ground."

Wherever the plane landed, the movie-makers needed transportation in order to fulfill their shooting schedule. They rode in everything from a jeep to a 21/4-ton truck. Scenes were shot from fork lift trucks, C-54s, jeeps, trucks, helicopters, navy patrol craft and fighter aircraft.

Choice of locations was equally interesting. Director Enders and Cameramen Bateman, Taylor and Browning filmed scenes outside the Brandenburg Gate on the Unter den Linden, at Nationalist Chinese gun emplacements on Formosa, in a Japanese geisha house, in the demilitarized zone of Korea—even in Communist East Berlin.

The film and flight crews ran into almost every kind of weather imaginable, including rain, dust storms, blazing heat, and April in Paris—but no snow!

Operation Worldwide, currently being telecast throughout the nation, tells the vital and dramatic story MATS plays in our defense. The sub-plot subtly illustrates the global scope of Pure-Pak.
A Good Corporate Film can be used effectively as an internal "swayer" or tool to teach employees, help them make decisions, and cause them to feel something about their employer. If their newly-implanted "attitude" is to endure, however, the industrial vehicle must inspire genuine interest and not merely be a source of entertainment, per se.

This formula proved extremely successful for the Armco Steel Corporation, of Middletown, Ohio, where a progressive plan was recently launched for building sound management principles through a new film-and-conference training program aimed at increasing the efficiency of the company's 5,000 managers—from vice presidents to foremen.

A Skillful Translation

Armco turned to The Handy Organization of Detroit to translate the lectures of management consultant Louis A. Allen of Palo Alto, Calif, into the vital, "lively medium" of the motion picture screen. The Handy Organization, in turn, made full use of the medium's potential to convert the "abstract into human terms, to turn excellent theory into practical applications of an extremely realistic character." . . .

The result has provided Armco with 35-minute black & white motion pictures with the following titles: The Process of Management: Planning, Organizing, Leading; Part 1 (Initiating, Communicating and Decision Making); Leading, Part 2 (Motivating and Developing People); and a final film, Controlling.

By professional dramatization, appropriate use of visuals and relevant case histories, the producers "did a tremendous job of making management theory interesting," according to Armco's William Verity, director of organization and planning.

The Need for Managers

He estimates that the company will have to replace about 10% of its 5,000 man management team between now and 1965. The company expects its management requirements to increase about 15%, from growth at its projected rate.

Actually, the movies are an easy-to-take textbook for the development program, which the company calls The Profession of Management. The lessons taught are debated and applied in small group conferences, led by the trainees' bosses. In other words, the films are the shell into which the conference meat fits.

But they make the program both portable and flexible. Relieved of any need to make speeches, and armed with a fat conference manual as a guide, the hope is that any line manager can teach the course. Yet, in the discussion sessions he can adapt it to local conditions or angle it toward his own department's problems.

Outlining the manager's professional functions: through skillful use of visuals, the Armco conference program shows how teamwork operates.

Material represented a permanent expression of the company's concepts and principles. To give trainees an over-all picture, the steel corporation added a 45-minute color film describing its history, organization and operations.

Useful In Other Fields

The conference training program will also help Armco's overseas business, Armco International Corp. President A. R. Edwards believes. Sessions for English-speaking managers from 11 Latin American countries are participating in the conference program at Buenos Aires under Mr. Edward's guidance.

Neither President Johnston or R. S. Gruver, Armco's vice-president for personal and public relations "expect any miracles." But Armco is counting on the new program to "define management for its managers and to get them all speaking the new language." That the conference training approach will help both present and future management men to perform better and to prepare for greater responsibilities is Armco's confident belief.

Another Armco training film scene deals with conflicts between staff and line managers. Discussion is encouraged by visualized situations.
Government in Paradise and How it Grew!

Cleveland's Illuminating Company Sponsors a Fable That Has a Point

"Once Upon A Time," so the story of a new film goes, "a big passenger liner hit a reef, somewhere in the Pacific, and began to sink. All the passengers and crew crowded into the lifeboats and headed for the nearest land—a palm-covered island conveniently located on the horizon."

So begins The Castaways, a new 13-minute animated color film sponsored by The Illuminating Company, Cleveland utility company, and produced by Animation, Inc. What follows is often very funny and always a pointed message on the pitfalls of too much government in business. The Illuminating Company has a problem of its own in that; they needed a government."

"Then two things happened at once," says the sound track. The first big event was the arrival of electricity (they built a private power plant) and the second was the decision that they needed a government."

"A government they got, complete with a four-man House of Representatives."

With government came the re-discovery of taxes, for government found it had plenty of work to do and no cash. So they taxed everybody one coconut for every ten he earned. (This is paradise!) But it wasn't enough (it hardly ever is, these days) so they put a tax on the power plant, too.

But because the company actually needed all its incoming coconuts to pay its workers, repair the plant and expand its facilities, the price of electricity went up, too. And with its added revenue, the government built a fine new dam.

"Yup, with all the new water power going to waste, government decided to built another electric plant of its own. That would produce cheap power. Of course it couldn't be taxed and that argument practically lead to Civil War because half the islanders were getting cheap power and the other half's taxes paid for it."

"But this fable (?) ends on a happy note when fate intervenes in the form of a rescue ship. Four out of five Americans served by government power customers as well, will find The Castaways contains more fact than fiction.

New projects for "cheap electricity" cost money. And where do you suppose the Government gets that money? "That's right," the film notes in its concluding punch line . . . "from you and me."

The Human Story

"From Generation to Generation" Brings Outstanding Film on Human Reproduction

"From Generation to Generation," a most outstanding new film sponsored by the Maternity Center Association and produced by Edward F. Cullen Associates, has recently been released in New York and will go into nationwide distribution in the near future.

The 30-minute color film, in animation and live action, tells the story of human reproduction with singular imagery and symbolism. The picture was recently nominated for an Academy Award in the documentary short class.

Told With Symbolism and Beauty

"From Generation to Generation" opens on the dawn of a spring day with views of the misty sea, the forest and the farm. The farmer and his wife, symbols of Everyman, everywhere, are preparing the fields for spring planting. As the film progresses the crops will grow and the fields will be cultivated until the season matures and the harvest is ripe.

In counterpoint to these live action scenes, the animation softly begins picturing the beginning of life, examining the places—the pelvis, uterus, oviducts and ovaries—and showing the functions of these organs in the menstrual cycle.

Philip Stapp, who directed the animation and wrote the narration, has designed the style of his drawings to avoid the sharpness of conventional medical animation. Almost as Division of cell in oviduct as it moves toward uterus. On the screen gradual cell multiplication occurs as cell moves along the oviduct.
Filming at the South Pole? Here's How Lockheed Did It

CAMERAMAN JOE SHELTON, of Lockheed's Motion Picture Unit, enjoys a rare distinction. He has traveled around the world three times—on foot!

Shelton recently accomplished this feat at the South Pole, where he was assigned to cover the Ski-Lift operation of the U.S. Air Force C-130 Hercules. The C-130 established two new records for Yankee-Doodle-land: It was the largest aircraft ever to land in the Antarctic stick, with the result that it could not be unwound for processing.

Shelton found conditions on the South Pole far more severe than those he had encountered during an Alaskan winter, or on last year's operation on the Greenland icecap. He was now exposed to extreme cold, high winds and the "white-out" in double doses.

But, despite extreme handicaps, both Shelton and the Lockheed C-130's turned in a remarkable performance. The aircraft flew 58 sorties to the South Pole and Marie Byrd Land. They hauled in over 400 tons of supplies and scientific equipment used by civilian scientists of the National Science Foundation, who spent the winter at the two sites.

C-130's Advance Antarctic Timetable

Completing their mission ten days ahead of schedule, the C-130's are credited with advancing the scientific exploration to Antarctica by one year. And the savings in such an airlift, compared to parachuting supplies from an aircraft that cannot land at the Pole, is expected to amount to hundreds-of-thousands of taxpayers' dollars.

How did Shelton make his trips around the world on foot? Simple! He merely circled a flag pole erected at the geographical South Pole and crossed all the longitudinal lines of the globe.

The Film Conveys a Vital Message

When released, the film will carry a vital message, in picture and sound of the outstanding achievements and capabilities of the U.S.A. in the realm of airlift progress.

Below: Cine-Special captures a scene at 43 below as cameraman Shelton warms second camera with body heat while he shoots...
Monsanto Brings the News to Its People
Focus on Employee Interests in Latest of Company Newsreels

The Monsanto Chemical Company recently premiered its 11th annual industrial film, 1959 Newsreel, which briefly covers numerous outstanding events, people and products, with special emphasis on employee relations, according to Production Supervisor John G. Walsh.

Show Plant in Mexico
The 24-minute, black-and-white production begins with background scenes of the company plant at Monsanto, Tenn., shows the opening of new sodium tripolyphosphate and phosphoric acid units in Mexico City, reveals the application of monosodium phosphate as a fire retardant in the forests of North Carolina, ending with a visit to Monsanto’s domestic associates. In each case there is a product tie-in, but the pitch is not overwork its burden. The bacterists are good guys but their halos are only normal size. The Muscovite is no black-dyed villain. Thus any temptation the picture might have had to pull all the stops and shake the hall with reverberations of self-praise has been pretty well resisted.

A good cast has Shepherd Family scene in the bank film.

C. H. Sommer and Dr. C. A. Hochwalt view Research Center model in this 1959 Newsreel scene. The film establishes the fact that a film covering the end use of the firm’s products, as well as company news events, to be shown employees, would make them feel a little closer to the product they helped manufacture.

The 1959 Newsreel was “shot” by members of the audio-section of the company’s public relations department. The activity is enthusiastically endorsed by Edgar M. Queeny, former board chairman, a renowned film maker in his own right.

Below: employees were pictured in this Monsanto Newsreel scene photographed at the Company’s plant in Mexico. Film is shown at all plants on completion.

How Our Savings Banks Serve Democracy
Good Briefing on Economic Facts From Massachusetts Banks

SPONSOR: Savings Banks Association of Massachusetts
TITLE: Through the Stranger’s Eyes, 25 min., color, produced by Bill Sturm Studios, Inc.

Through the Stranger’s Eyes proposes the idea that the services of a savings bank give a revealing insight to some of the freedoms that Americans enjoy.

The basic plot is the story of a Russian visitor who has an automobile accident and consequently winds up as a two-day guest of the nearest neighbor to the accident—a savings bank president. He gets a good briefing on economic democracy as we see it and departs after his 48-hour stay wiser, if still not convinced.

The film is intelligent enough to avoid overwork its burden. The bankers are good guys but their halos are only normal size. The Muscovite is no black-dyed villain. Thus any temptation the picture might have had to pull all the stops and shake the hall with reverberations of self-praise has been pretty well resisted.

A good cast has Shepherd Family scene in the bank film.

CASE HISTORIES OF CURRENT SPONSORED FILM PROGRAMS

Static Electricity: an Industrial Hazard

SPONSOR: American Gas Association
TITLE: Static Electricity, 22 min., color, produced by Kennedy Productions, Inc.

Since static electricity is believed to cause the cause of many industrial fires and explosions, the film shows how this danger is generated, and how it can be induced from one source to another. It portrays a series of controlled laboratory experiments conducted for the U.S. Department of Interior.

The experiments reveal that static electricity is produced by the contact and separation of materials. Rubbing two objects together is not necessary; the mere contact and separation can create this danger. Liquids flowing through pipes or falling through space can also generate static electricity. Even mercury and water can cause this evil.

The film establishes the fact that automobiles and trucks on the highways can create S-E, because of the contact and separation of tires with the pavement. Lighting, nature’s greatest manifestation of static electricity, is also
developed by the contact and separation of cloud and water droplets.

The 16mm sound film contains recommendations for preventing the creation of static and the proper methods of controlling it by lightning rods and through bonding and grounding. Prints are available at $200 each through the American Gas Association, 420 Lexington Ave., New York.

INTRODUCTION TO DOWGARD

Sponsor: Dow Chemical Company
Title: EG2, 20 min., color, produced by Klaeger Films Productions, Inc. for MacManus, John & Adams, Inc.

Dow Chemical Company’s solution to the “most underrated factor in car performance”—the cooling system, is a new product called Dowgard, a year-around cooling system fluid.

To introduce it to jobbers and service station operators the company is using a new film titled EG2, which is a code name for one of Dowgard’s principal ingredients.

As the film shows, Dowgard stops damage from rust and corrosion with a new combination of chemicals and de-ionized water that guarantees against freezing or overheating.

EG2 is set in the framework of the writer out to get the big industrial story. This is a familiar enough treatment but natural for this sort of subject. The writer learns that Dow is putting tremendous effort into merchandising the product—double-truck ads, Dow’s Mystery Hour on NBC-TV with Joseph Welch.

To introduce it to jobbers and service station operators the company is using a new film titled EG2, which is a code name for one of Dowgard’s principal ingredients.

Show Product Applications

The Bristol Company operates its Training School to instruct employees—its own and its customers—on the various applications of the firm’s automatic controlling, measuring and tele-metering products. Located at the plant site, the school is staffed by two full-time instructors and 14 engineer-specialists from the company’s development, production and application departments. Each class is limited to 10 members for more “individualized” instruction.

Although the air-conditioned classrooms and laboratories are equipped with more than 100 models of Bristol’s latest instruments for group-demonstration and individual bench-work, space limitations preclude a complete inventory of products. Hence, the instructors often rely upon slide presentations to demonstrate the numerous attachments available for each instrument or, after having discussed a basic principle, to show the kinds of instruments that perform similar functions under varying conditions (e.g. the measurement of heat). Line drawings of sub-assemblies and graphs incorporating engineering data are also projected.

A Slow, Costly Procedure

Prior to March, 1957, slides were prepared by an independent photo-finisher. One of the company’s plant cameramen would photograph an instrument set-up or line drawing and make an 8 X 10-inch paper print. This was turned over to the outside photo-finishing firm, which made a positive 3 1/4 x 4-inch transparency from the print and mounted it between two pieces of glass with an aluminum binder.

“‘In most instances, we had to wait a week to 10 days from the time a picture was taken until we received a finished slide from the photo-finisher,” said Charles Johnson, Bristol’s Education Department Manager. “And many times, our plant photographer was tied up on more pressing assignments and couldn’t take a picture until a day or two after we requested it.’”

Johnson added that conventional slides caused a big “replacement problem” because the glass was easily broken in handling. And this factor—plus their weight—made it difficult to store or mail them to the firm’s field men throughout the country for use in sales presentations, a technique (continued on next page) Bristol workers see projected Polaroid slide during class on electrometric devices.

Bristol’s Trainers Switch to Polaroid

New England Instrument Maker Uses Polaroid Slides to Show Complex Equipment Setups for Both Employees and Customers

Charles Johnson, manager of Bristol Company’s education department, uses automatic measuring instrument with Polaroid Land camera.
Bristol in Polaroid:

(Cont'd. from preceding page) often used by the Connecticut firm.

But, under Bristol's present system with Polaroid slides, the instructors can have top-quality transparencies (in lightweight plastic mounts) within minutes after clicking the shutter of the firm's Speedliner Model Land Camera.

Lensing Instrument Set-Ups

When photographing an instrument set-up, for example, Johnson, who does most of the Education Department's picture-taking, simply trips the camera's shutter, pulls a tab to start the development process, and flips out the black-and-white transparency a couple of minutes later. After immersing the slide for 20 seconds in a small, hand-held "tank" containing an emulsion-hardening solution, he places it in a Polaroid snap-together plastic mount-ready for projection.

Johnson shoots about 200 slides a year, uses Type 46-L Land Projection Film, which makes 3½ x 4-inch slides for use in standard lantern-slide projectors. A second film type-Type 46-make 2½-inch-square slides for use in a special Polaroid Projector. Both films have eight exposures to a roll and speed of ASA 800.

Photos of Engineering Drawings

Line drawings and graphs are usually prepared by Bristol's engineering department on tracing paper. To photograph them, Johnson turns to the Polaroid Copycamaker, a compact unit with built-in lights and copying lenses, used to photograph anything that fits onto its 11 x 14-inch easel. He simply attaches the Land Camera to the Copycamaker's mounting post and lays the drawing on the unit's easel. A special exposure guide table tells him what copying lenses to use (they clip right over the camera's lens) to obtain a sharp picture. (Johnson frequently slips a piece of white paper under the tracing-paper drawing for added contrast.)

Besides being simple to make (one dial on the Land Camera sets both shutter speed and lens opening), Johnson said the Polaroid transparencies are also economical. He estimates the cost of each on-the-spot slide at about $.55 for materials alone-quite a saving over the photo-finisher's $2 charge. (Total cost: less than $115 per year for 200 slides as compared to about $400 under the old method).

He added that the "instant" slides are light-weight, easy to store and ship, and less susceptible to damage than the conventional glass-mounted slides. And, as they become out-dated and are discarded, the plastic mounts are retained and re-used—another economy feature.

Flexible Film Helps Clinch a $140,000 Equipment Sale

A sales film, We Came A Long Way, produced in 1958, is still producing results for Flexible, Inc., manufacturer of sewer pipe cleaning equipment. It is credited with clinching a $140,000 deal in Cairo, Egypt, recently.

"The man over there saw our film and bought our equipment," John Power, president of the company, said.

The film dramatically displays the Flexible line and shows how it works. Animation helps to illustrate the function of the firm's product in such inaccessible places as the inside of a sewer pipe deep in the ground.

"We have ten prints of the film out," Power reported, "and I don't suppose there's a water superintendent in the entire U.S. who hasn't seen it."

Now, after an extended trip to Egypt and the Mediterranean area, he is planning a new motion picture. He already has much of the necessary footage shot. Power is also thinking of adapting foreign language sound tracks to the present film, to extend its usefulness to other countries he considers prospects for Flexible, Inc.

Walter Cronkite to Narrate Newark's United Fund Picture

Walter Cronkite, narrator of The 20th Century and You Are There CBS television series, will narrate a new campaign film for United Appeals, Newark, N.J., according to H. W. Kritzmacher, UA's public relations director.

The Fall fund drive will support 74 private health and welfare agencies in seven communities, and the film will depict selected situations so prospective donors can see the types of agencies they are being asked to support.

Plans call for Cronkite to be filmed, with segments broken up so that individual chairmen in other communities can answer questions posed by him. The Princeton Film Center, producer of the film, has agreed to "shoot" chairmen in their own locales and to integrate these sequences into the overall film.

Enough footage will be shot so that a set of five TV spot announcements and one 21⁄2-minute theater trailer can also be made. These and the main film will be available to other communities, if desired.

New York Life Documentary Shows "On to Oregon" Trek

Wagons West, a 16mm sound film documentary based on the 1959 "On to Oregon Cavalcade," is available for free showing to civic and club groups, according to John M. Abbott, vice president of the New York Life Insurance Company, producer of the film.

The Cavalcade, composed of seven authentic covered wagons manned by a crew of over 30 men, women and children, began its 2,200-mile trek in April, 1959,
following the original Oregon Trail through Kansas, Nebraska, Wyoming and Idaho, finally reaching their destination at Independence, Ore., August 15. The modern pioneers, headed by Wagonmaster Tex Serpa, emulated their frontier ancestors as closely as possible.

Schools, clubs or any organized group interested in obtaining a print of Wagon West may contact New York Life Insurance Company, Public Relations Department, 51 Madison Ave., New York 10, N.Y.

* * *

Saga of St. Lawrence Told by Canadian General Electric

The dynamic saga of the St. Lawrence Seaway and Power Project has been recorded on film in a new, color motion picture produced by Crawley Films, Ltd., for Canadian General Electric. In The Great River, the history, construction and economic significance of the billion-dollar achievement are portrayed against the background of the river.

The 16mm, 29-minute film shows how the human and material resources of Canada and the United States were combined to provide the equipment and engineering skill required to harness the surging power potential of the Seaway and dredge a channel for ocean-going ships in the heart of the Continent.

The film is available from CGE offices throughout Canada.
The Wide World of Sponsored Pictures

Retail Sales Psychology Is Keynote of Color Slidefilm

You save with CECO rentals ways

Brief Reports on Current Promotional and Sales Films

Ice Cream Through the Ages Pictured in "Fourth Sense"

Sponsored by the International Association of Ice cream Manufacturers, the American Dairy Association and the National Dairy Council, this 13½ minute, color, Education Research Film Production traces the history of the "treat of the Caesars" from the time when the Romans concocted an ice of honey, snow, fruit juices and pulp, until today when the average home freezer is chock full of ice creams in every conceivable flavor.

While researching for this film, which has been conceived in graphics and animation, Bill Betts uncovered most unusual materials in the Library of Congress, the New York Public Library, the Bettman Library, and at the Saturday Evening Post. Each graphic was then designed from one of the authentic prints which he found in these archives and delicately hand colored by Pilgrim Film Services of Washington, D.C., which also did the animation.

The combination of Betts' most informative script on the history of this delicious subject—plus the artistic pastel artwork of Pilgrim—and a fine editing job by Sylvia Cummins Betts—makes this a production which schools-TV-civic groups—just about everybody—will just eat up.

50 Years of Steel Progress in Canada's "Bright Century"

Sponsor: The Steel Company of Canada, Ltd.

Title: Bright Century, 24 min., color, produced by Crawley Films, Ltd.

*A civilization may be measured by the tools with which it builds;* is the theme of Bright Century, which celebrates 50 years of Canadian progress and emphasizes the contribution of the burgeoning steel industry to the Canadian way of life.

Going back to prehistoric times, it shows, through paintings, the hardships endured by stone-age man, the discovery of iron, through the development and increasing use of steel in the 19th and 20th centuries. From 1910, the year Stelco was founded, the film highlights the remarkable role played by the integrated industry and its products, its survival of risky beginnings, depression, and two world wars.

On one swift transcontinental trip, one may glimpse the myriad uses of steel in our daily lives, from maritime shipping to railroads, farm equipment, industrial building, western oil, science, medicine, and the network of communications which span the continent and link our civilization with the world. Within this panorama, extending from the "tin" can to missiles headed for space, Canada's integrated steel industry emerges not only as the basis of our technology, but as a yardstick of progress.

5 The State of Maine Department of Agriculture recently reported a record six months in the television use of its films.

From July 1 to December 31, 1959, 125 stations in eastern United States gave Maine film subjects 325 public service telecasts, H. G. Hawes, the agency's director-photographer said. Audience was estimated at 16-million.

Maine's most popular film in recent months is Potatoland, a nine-minute color featurette explaining the technological revolution in potato growing and handling. A close second is Part-Time Farmer, describing the life of a Maine farmer who gets part of his income from the soil. One of the agency's best-known short subjects is the wide-screen Eastman color Maine Barbecue, which has been in distribution in the northeast for almost three years.

Distribution of television prints is from the Augusta office of the Department of Agriculture.
RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: The First Prize Story (Albany Div., Tobin Packing Co.); Ink and Rice-paper (Lowell Naeve - American woodblock artist); The Inspector's Badge (Rochester Div., Tobin Packing Co.); 3rd Ave. El (theatrical release, Academy Award nomination).

TV COMMERCIALS: Prince Spaghetti.

ANDY WERNER PRODUCTIONS

5318 Gladstone Place, St. Louis 21, Mo.

Date of Organization: 1954

Andy Werner, President and Exec. Prod.

E. D. Werner, Vice-President and Writer-Director

Dan Lovin, Editorial Supervisor

V. Hager, Production Manager

R. Moran, Recording Supervisor

P. D. Soric, Art Director

SERVICES: Producers of 16mm and 35mm sound motion pictures and slide films and TV commercials, advertising, public-relations, sales training and sales promotion. Complete creative, writing and production staff. All film services offered at one location.

FACILITIES: Air-conditioned sound stage with heavy duty lighting, 16mm Arriflex, 16mm Mitchell, Stancell-Hoffman Synchronous Magnetic Recording - 16mm and 172mm, Ampex 351 "1", Multi-Channel Synchronous Interlock mixing, editing services available including sound cutting, animation, titling, hot-press stands; camera card for location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Mother on Strike (International Ladies' Garment Workers' Union):

This film selected for showing at Swedish Film Festival in May, 1960; The G.E.M. Story (Government Employees Mail); Artistry in Glass (Jacoby Art Studios).

SLIDE FILMS: Operation Clean-up (M.K.T. Railroad); The Story of Electric Fuses (Emerson Electric); Operation Tonsilis (Organon Pharmaceutical Co.).

TV COMMERCIALS: for Blue Cross (C. M. Said Adv.); Old Judge Coffee, Lord Calvert Coffee (Ridgway-Hirsch Adv.); Grennan Cookbook Cakes (Young & Rubicam); Barwick Carpets (Ridgway-Hirsch Adv.); International Shoe (D'Arcy Adv.); Mallory Buick (Direct); Eagle Stamps (Rutledge Adv.); Dining Car Coffee, Manhattan Coffee, Rold Gold Pretzels, House Olives (Rutledge Adv.); Parkmeor Restaurants (Direct); Tri-City Grocers (Geisz Adv.); Manchester Bank (Judd Adv.); Bank of St. Louis (Judd Adv.); Pepsodent (C. M. Said Adv.); Bug-Off (Direct); National Tea (Rutledge); Pearly Dairy (Rutledge).

PRODUCERS IN JAPAN

IWANAMI PRODUCTIONS, INC.

No. 22, Kanda Miscaki-Cho, 2-Chome, Chiyoda-Ku, Tokyo

Phone: Tokyo (301) 3551

Date of Organization: May, 1925

T. Oguchi, Exec. Director (Prod.)

K. Yoshino, Exec. Director (Prod.)

SERVICES: Production of educational films, P. R. films, documentary films, T.V. films and theatrical films. FACILITIES: Studio, screening rooms, animation room, special photographing room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Symphonies in Steel (Kawasaki Seitzetsu Co., Ltd.); Toshiba in Progress (Tokyo Shibaura Electric Co.); Modern Fastener (Yoshida Kogyo Inc.); Soy Sauce - Kikkoman (Noda Shoyu Co., Ltd.); On Land and Sea (Mitsubishi Nippon Heavy Industry Co., Ltd.); Wall in the Sea (Tokyo Denryoku Co., Ltd.); Sakuma Project (Dengen Kaihatsu K.K.); Armine Dam (Hokuriku Denryoku Co., Ltd.); Sheet Glass (Nihon Sheet Glass Co., Ltd.).

NICHIEI KAGAKU PRODUCTIONS

Ohtaya Bldg. 8-2 Shiba Shinbashi, Minato-ku, Tokyo.

Phone: Tokyo (351) 6044-7

Date of Organization: October, 1951

Tokiichi Ishimoto, Representative Director (Head of Project & Planning Dept.), Masatada Kobayashi, Director (Head of Business Dept. & Producer).
THE GREATEST SALESMAN

214 S. Hamilton
BUSCH FILM AND EQUIPMENT CO.

Films for industry and television
1920 LYNDALE AVENUE SOUTH
MINNEAPOLIS 5, MINN.

REVIEW SUPPLEMENT

Nichiei Kagaku Prods: Cont'd.

Kiyofumi Takada, Director (Head of Prod.)

SERVICES: Production and distribution of P. R. films, educational films, TV films.

FACILITIES: 10-35mm cameras, 4-16mm cameras, various kinds of special shooting, animating and line drawing, projectors and projection room for 35mm and 16mm films, 1-stage wagon, 1-micro buss, etc.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Behind the Name Hitachi (Hitachi, Ltd.); Construction of Oil Refinery (Shell Oil Co., Ltd. and Showa Oil Co., Ltd.); Hiroshige (Ukiyoe Painter) (Shin-Mitsubishi Heavy Ind. Co., Ltd.); Crane & Conveyors (Inskawajima Heavy Ind. Co., Ltd.); Schistosome Japanicen (American Embassy-USIS); The Nature of Tuberculosis (Japanese Welfare Ministry); (The World of Vitamin B1) (Takeda Pharmaceutical Ind. Co., Ltd.); The Pathogenesis of Tuberculosis (Sankyo Co., Ltd.); The Mystery of Conception (Yamamoto Pharmaceutical Co., Ltd.).

The Antarctic Continent.

TOKYO CINEMA COMPANY, INC.

1 Surugadai 2-chome, Kanda, Tokyo
Phone: 291-6351-4 (Tokyo)

Date of Organization: March, 1954

Sozo Okada, President, Exec. Prod.
Ihei Kimura, Director
Yutaka Yoshimi, Director, Head of Script Dept.

Producers and directors of television film, Nichiei Kagaku Prods. and others, present their annual meeting. The meeting is held at the President's Office in the company's head office. The meeting is attended by all the company's employees, and is chaired by the President, who gives a report on the company's operations for the past year and makes plans for the future.

The company's annual meeting is held in the company's head office, which is located at 1 Surugadai 2-chome, Kanda, Tokyo. The company's employees, including the President, attend the meeting and discuss the company's operations for the past year and plan for the future.

Additional information about the company and its activities is available at the company's website or by contacting the company directly.
the television stations, and the companies providing material and services to the television industry, to establish better operational practices and particularly, wherever and whenever feasible, to standardize these practices; to solve any particular problems in regard to operational practices presented to the association by either the members or the industry.

Present Projects: To establish as a standard a special television film leader graduated numerically into lineal feet and loses its meaning when reduced from 35mm to 16mm. To establish a standard cue mark and cue mark replacement for television film to eliminate the present destructive and time-consuming practice of each television station individually cueing film.

To promote the general usage of a "Booking Request Form" by the television stations which expedites confirmations and eliminates transcription errors.

To educate the film handler at the television station in order to simplify his work and prolong the life of television film prints.

A Special Note of Correction
☆ On page 150 of the 10th Production Review, the listing of Proctor Jones showed a reference as "Peoples Gas & Electric." This should read: Pacific Gas & Electric Co., of that area.
Zell’s skill as a producer of top-flight commercial films has won Francisco’s Ageless Cable Cars. In addition to his work in camera, he has won recognition for the company he now owns and expanded the firm.

Motion Picture Service Company is a highly-skilled staff tops off the reasons for the firm’s progress, Karski said. 

A Copy Code for Television Commercials

A new guide for “cleaning-up” TV commercialism is being distributed by the American Association of Advertising Agencies for use by ad agencies and producers of video commercials. The guide, an “Interpretation of the AAAA Copy Code With Respect to Television Commercials,” has been issued on the recommendation of the organization’s Committee for the Improvement of Advertising Content.

The Four-A Copy Code has been part of the association’s Standards of Practice since 1937. It has also been endorsed since then by the Association of National Advertisers and the Advertising Federation of America.

A Public Responsibility

“Since it was written, however, the medium of television has arrived and grown to great stature. And the nature of the medium has brought many special problems of public responsibility for those who prepare television commercials. These special problems do not require a new code, because the principles involved have not changed; but they do warrant an interpretation of the code as it applied to the particular problems of television advertising.”

The “Interpretation” expands on each of the seven points in the Copy Code and stresses also the need for “good manners.”

The AAAA Copy Code is as follows:

Seven Forbidden Practices

(a) False statements or misleading exaggerations; (b) indirect misrepresentation of a product, or service, through distortion of details, or of their true perspective, either editorially or pictorially; (c) statements or suggestions offensive to public decency; (d) statements which tend to undermine an industry by attributing to its products, generally, faults and weaknesses true only of a few; (e) price claims that are misleading; (f) pseudoscientific advertising, including claims insufficiently supported by accepted authority, or that distort the true meaning or practicable application of a statement made by professional or scientific authority; (g) testimonials which do not reflect the real choice of a competent witness.

Copies of the new guide may be obtained free from AAAA Headquarters, 420 Lexington Ave., New York 17, N.Y.

Compiles a Glossary of Film and Television Terminology

Chetwynd Films Ltd., Toronto, Canada, is compiling a comprehensive glossary of motion picture and television terminology which will be available free to the industry early this summer.

The jargon used in film and television production is a strange language, with phrases most confusing and often unknown to the newer members of the industry.

Copies may be reserved by writing the company at 21 Grenville Street, Toronto, Ontario.

Atlas Powder Films to Show Strip Coal Mining Technique

Warren R. Smith, Inc., Pittsburgh, is currently working on a series of films for the Atlas Powder Company to illustrate a new technique for removing the surface covering to assist in strip mining of soft coal. The explosive demonstrations are taking place at the Marco Coal Company, Maysville, Pa. Rapid sequence and slow-motion photography are utilized.
The TIROS Story:

CONT'D FROM PAGE 27

In early December, veteran producer Reid Ray brought camera and electrical crews to Princeton for location sequences in the RCA plant. Tests of TIROS components and assembly stages were photographed; sounds of the weather satellite in orbit were recorded under actual test conditions. Each day, exposed film was rushed to Movielab in Manhattan where the color negative was developed and printed; these tests were projected on the following days in a nearby Heightstown theatre.

Careful screening of the rush prints was essential since the film was to be used for 35mm wide-screen theatre distribution, TV broadcasting and in 16mm. Composition of each scene had to be compatible to all three screen ratios.

During the rest of December and well into January, work in the Animation Department at the Ray studios in St. Paul made steady progress. The picture was rough edited and the script finalized for recording under the direction of Barton Kreuzer and Morris Staton of the RCA engineering staff at Princeton. These two men were in charge of the TIROS project.

On March 14 the actual launching date of TIROS was made known. Then work on the film had to be rushed to meet this advanced date. On March 24, editing by film editor Robert Winter under the supervision of Mr. Ray and RCA's Morris Staton cut the film to 16 minutes. A final cut to the required 14-minute length was made when Byron Morgan, film supervisor for the National Aeronautics and Space Administration (for whom RCA made the film) came to St. Paul for a final approval session.

With final length "frozen," music and sound effects were added and the final recording "mix" was made. On Sunday, March 27, editor Winter took the negative and sound track material under his arm and planned to New York to deliver the film to Movielab for an answer print. 72 hours later a 35mm color print was screened, in addition a black and white negative had been made from the color negative and 11 16mm prints were processed.

These 16mm prints were locked in a lab vault, waiting word that the launch was a success. The 35mm color print was screened for approval by RCA officials at the Johnny Victor theatre in New York. When the success of the launch was announced early Friday, April 1, the waiting prints were delivered to the waiting news services and commentators. Seventy-five additional 16mm color prints were then processed and delivered to the National Aeronautics and Space Administration and RCA for further distribution.

A similar effort, awaiting another major satellite launch, is currently being undertaken by American Telephone & Telegraph film producer LeRoy Vanderford, at press-time for Project Echo.

Is Your Film

- Scratched?
- Dirty?
- Brittle?
- Stained?
- Worn?
- Rainy?
- Damaged?

Then why not try

THE FILM DOCTORS
Specialists in the Science of FILM REJUVENATION
RAPIDWELD Process for:
- Scratch-Removal • Dirt
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RAPID FILM TECHNIQUE
37-02A 27th Street, Long Island City 1, N. Y.
Send for Free Brochure, "Facts on Film Care"
New Life For Old Film
Long Life For New Film

B U S I N E S S O P P O R T U N I T Y
Audio-Visual Sales Manager
Experienced in selling promotion-training programs to companies. Your responsibility includes formation and supervision of Audio-Visual Department. Remuneration open. Confidential. Send resume or letter to:
William N. Kirshner, President
W. Kirshner & Associates, Inc.
Suite 4032, Board of Trade Bld.
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When you have a story to tell, let Campus Films tell it—skillfully, dramatically, persuasively.
Call or write Nat Campus, President—
CAMPUS FILM PRODUCTIONS, INC.
20 East 46th Street • New York 17, N. Y. • Phone: Murray Hill 2-8735

QUEENSWAY FILM STUDIOS
1640 THE QUEENSWAY TORONTO CANADA
A DIVISION OF S. W. CALDWELL LTD.
Campbell Named Treasurer of The Jam Handy Organization

☆ John A. Campbell, vice-president in charge of Government Contractual Relations of The Jam Handy Organization, has been promoted to treasurer, it is announced by Jamison Handy, President. The appointment of Fred C. England and Elmer G. Volz as assistant treasurers was also announced.

Mr. Campbell, who has been with Jam Handy for 26 years, has been in charge of the special training devices and research division of the Organization, which develops motion pictures and many other forms of visual presentations for the group communication needs of industry and of military training.

Haig & Patterson Acquires Studio Facility in New York

☆ Haig and Patterson, Inc. of Detroit, Mich. and Dayton, O., has recently doubled its facilities through the acquisition of a New York City studio for the production of motion pictures. Paul Kelcourse, formerly of Florez, Inc. and now a Haig & Patterson vice-president, heads the New York staff.

This announcement was made by President Earl Seielstad, who explained that the addition of the eastern studio-offices will enhance the effectiveness of the present headquarters in Detroit.

The firm specializes in the creation and production of sound motion pictures and slidefilms for use in public relations, sales and employee training. Access to New York's talent pool and production facilities will mean expanded services with increased value to clients throughout the nation, Seielstad said.

Middough to Dallas Studios

☆ Miles Middough, veteran television producer-director, is the new production manager at Motion Pictures, Inc., according to Marty Young, general manager of the Dallas, Texas, business film company.

Paul Hance Productions Names Broznan as Acct. Executive

☆ Ralph M. Broznan has joined Paul Hance Productions, Inc., as account executive.

Mr. Broznan was formerly with Columbia Pictures International Corp. He will make his headquarters at Hance's New York office, and will report to Philip A. Melillo, the firm's sales director.

Capital Labs Appoints Lynch for New York Sales, Service

☆ Walter J. Lynch has been appointed sales and service representative in the Metropolitan New York area for Capital Film Laboratories. Mr. Lynch has, for the past 22 years, represented Mecca Film Laboratories of New York. He currently serves as vice-chairman of the Motion Picture Group of the American Institute of Credit Men, and is a member of the SMPTE, the Institute of Radio Engineers and the Radio and Television Executive Society.

Capital will shortly announce the location of a mid-town office in Manhattan. This office, together with a special expedited messenger service for daily shipments to and from their Washington Headquarters, will provide fast transfer and delivery to better serve Capital's clients in the New York area.

Heads Newsfilm Production

☆ Kenneth E. Brighton, for the past six years a film editor for Marathon TV Newsreel, has been named production manager of Newsfilm, Inc., a Marathon affiliate.

Marathon president Konstantin Kaiser said Brighton would also serve as Newsfilm assignment editor and co-ordinator of special events. Brighton is a former NBC-TV News staff member.

Haimsohn Joins Magna Film

☆ Gilbert Haimsohn has been appointed production supervisor at Magna Film Productions, Watertown, Mass.

Mr. Haimsohn has been group leader and and producer-director of the Motion Picture Group at Avco Research and Advanced Development Division in Wilmington, filming reports on the Titan and Minuteman programs.

THE BUSINESS SCREEN EXCLUSIVE

Staff Appointments of the Producers and Film Laboratories

In the interest of industrial AV professionals

FINAL SUCCESS OF FILMED PRESENTATION DEPENDS ON QUALITY OF PROJECTION SCREEN

Good filming, careful projection—yet the picture lacks clarity and colors are weak! This is a case of projecting on an improper surface. Da-Lite engineers have developed a screen surface that protects the audio-visual professional from such a problem. The famous White Magic glass-beaded surface is unequalled in quality. This screen gives outstanding clarity of picture; faithful reproduction of color. You'll find that you can seat your audience over a wider area than their proper application, write Engineering Department, Da-Lite Screen Company, Inc.

NEW! ELECTRICALLY-OPERATED SCREEN IDEAL FOR INSTALLATION IN AUDITORIUMS

The exclusive Da-Lite ElectroT is electrically-operated . . . disappears completely when not in use, reappears in seconds at touch of control button. Developed for use in schools, churches and industry—this new screen may be installed in a concealed position— or mounted on wall and finished to match! Write for technical bulletin with complete details on this outstanding product.

Serving The Audio-Visual Field For Over Half A Century

Da-Lite SCREEN COMPANY, INC., WARSAW, INDIANA

Write today! We'll be glad to help you find the answer to your audio-visual problem.

Walter J. Lynch

Paul Kelcourse

50
Grover Heads Niles Hollywood Division as a Vice-President

Lionel F. Grover was recently named vice president and division manager of the Hollywood Division of Fred Niles Productions, according to Fred Niles, president of the Chicago-Hollywood communications company.

Grover joined the Niles organization in 1957 and served as production manager of the animation business in the California office. Prior to joining Niles, he was associated with Raphael G. Wolff Studios and Riviera Productions; he also worked with John Hix on his nationally-syndicated Strange As It Seems property.

Howard Turner Directs Sales

Howard Turner, the newly appointed sales manager of the audio-visual division of DuKane Corporation, electronics manufacturer, St. Charles, Ill.

Turner started with the company in 1952 as a clerk in the production control department. A year later he became district manager in charge of A-V sales in the Chicago territory. In 1954, he was named export manager for the entire corporation, and in '55 assistant manager of the audio-visual division.

SITUATION WANTED

Seeking Good Scripts?

At THOR of two TV entertainmment dramas would like to enter the industrial film field as creative writer. Would welcome the opportunity to join staff of company or production studio or write scripts on freelance basis. Write:

Box 60-A-2
BUSINESS SCREEN MAGAZINE
7004 Sheridan Rd. * Chicago 26, Ill.

If you want the IMPACT of new ideas we have the creative hands to produce resounding results... in the largest, most complete new facilities between Detroit and New York.

HOLLAND-WEGMAN PRODUCTIONS
Motion pictures for business, industry and television
207 DELAWARE AVE., BUFFALO 2, N. Y.

Camart Dual Sound Editor
Model SB 111
Complete with optical sound reproduction head, baseplate, amplifier speaker. For single or double system sound. Easy to handle, no twisting film. An unbeatable combination with the Zeiss Moviscop 16mm precision viewer. Gives sharp, brilliant 2¼ x 3¼ pictures.

CAMART Car Top Clamps

New Design Film Bin With Rack
Editors rack and bin. As modern as present requirements necessitate. Size 30 x 24 x 12. Rolls into any space.

CAMART Car Top Clamps

Audio-Master Corp., 17 EAST 45th St., N. Y. 17, N. Y.
New Kodak 8 Sound Projector Makes Debut in A-V Industry

A new sound motion picture projector expected to spur widespread use of 8mm film techniques in the audio-visual industry has recently been announced by Eastman Kodak Company, Rochester, N.Y.

The Kodak Sound 8 Projector incorporates a complete system for recording and playing-back magnetic sound on both old and new 8mm film. It will give visual communications program directors in industry, government, education and other fields the opportunity to produce inexpensive 8mm film packages—complete with commentary, music, or other sound effects—that can supplement more elaborate and complete 16mm productions.

The company cites the following Kodak Sound 8 features:

- A unique sound-drive system obtains the finest condensing surfaces, and the anti-static treatment that prevents dust from being attracted to the film.
- The high impedance microphone and photo inputs permit the operator to record voices and music at the precise moment desired. The change of image on the screen is accompanied by a pleasing curtain effect.
- The cooling system provides cooling to both sides of the slide. The fan can also be used to cool the projector after use.
- The Samson tripod is light-weight (12 pounds) with a remote control button, a smooth elevation, it promotes fast, even run-off from film surfaces. Water spots and streaks are prevented from forming, and drying is time-reduced.
- The SL-Series Selectroslide has the finest condensing systems. Optically ground and polished, the anti-static treatment that prevents dust from being attracted to the film. Blemished prints from dust-spotted negatives cannot occur, and time-consuming wiping of negatives is not necessary.

New SL Series Selectroslide speed projection lens, provide maximum light output—even illumination across the entire picture area, regardless of wattage used. Matched condensers are available for all the bayonet-mount lenses ranging from 11/8" to 12".

The SL-Series has a cooling system unlike anything on the market. A large volume of air is provided by the 87-CFM four-inch Venturi fan and a specially designed channel provides cooling to both sides of the slide. The fan can also be used to cool the projector after use. Further information may be obtained from Genarco, Inc., Janiaci 35, N.Y.

The new Film Master, a moderately priced portable projection screen, has recently been introduced by Radiant Manufacturing Corporation, Morton Grove, Ill. Produced in eight sizes, an important feature of the screen is that it is one-piece seamless from the smallest size, 30" x 40", to the 70" x 70" maximum. Featuring special fine grain Vyna-Flect glass-beaded fabric, which the company claims is whitest and will stay white longer, the Film Master produces sharp, clear pictures with slides, motion pictures and filmstrips in color and black and white.

The screen is washable and fungus and flame resistant; thus, it is ideal wherever people congregate—apartments, homes, class-rooms and meeting rooms, as well as where excessive moisture exists. This factor eliminates storage problems.

Retail list prices range from $22.95 to $49.95, depending on size.

Radiant's New Film Master Screen Comes in Eight Sizes

The new Film Master, a moderately priced portable projection screen, has recently been introduced by Radiant Manufacturing Corporation, Morton Grove, Ill.

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Retail list prices range from $22.95 to $49.95, depending on size.
sound and striptilni rearview projector, satisfying a demand by industrial, New, Compact 'Communicator' turning the record.

set, the Communicator combines a quality-engineered audio-record player. It is the first combination of its kind to play 12" records, giving you 20 minutes of sound or narration at 33-1/3 rpm—or 45 minutes at 78 rpm—without turning the record.

The unit is ideal for the visual demonstration of products or services with accompanying narration. Convenient for desk top or small group viewing, it sets up in seconds, without any need for darkening the room. Fine quality components include a precision optical system with fully color-corrected 3.5 anastigmat lens, large 8" x 6" patented "Len-screen" with extra wide viewing area, bright 75-watt projection lamp, and a top-surfaced mirror system that assures sharp projection by means of a precision helical focusing device.

The phonograph, with a four-speed motor for 16, 33-1/2, 45 and 78 rpm records, has a high-gain amplifier, 5" speaker and variable tone and volume system. Other features include a click-stop filmstrip framing device, special film-holding attachment and easy one-knob controls.

The complete unit in a smart attaché case measures only 19" x 13" x 5-1/2" and is a practical audio-visual tool for sales presentation, training programs, exhibits and many other uses. It retails for $98.50. Manufacturer is C.O.C. Industrial Div., Camera Optics, 37-19 23rd, Long Island City, N.Y.

Sawyer's, Inc. Announces Two New 35mm Slide Projectors

Two new slide projectors were recently announced by Sawyer's, Inc., Portland, Ore. The "500" R is a complete remote control model, including remote focusing. The "500" E has identical features as the 'R,' except that its automatic slide-changing is activated by a feather touch electric push-button on the projector.

"In these two models, we have a 30-second retail store demonstration that really captures prospective buyers' interest," said Bob Smith of H. A. Bohm & Company, Chicago, marketers of Sawyer's photographic products.

"Makers of other slide projectors have done much to insure a good show, once the tray starts feeding slides. So have we. But we also looked backward to the lonely labors of the slide showman when he was setting up trays, and we did something about that, too," Smith concluded.

"In these two models, we have a 30-second retail store demonstration that really captures prospective buyers' interest," said Bob Smith of H. A. Bohm & Company, Chicago, marketers of Sawyer's photographic products.

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The "500" R's remote control focusing enables the operator to sit with his audience, instead of having to rush to the projector to adjust the focus. He can also change slides and reverse the tray movement for review, if desired, all by remote control.

Sawyer's "500" R projector is listed at $99.95; the "E" model at $84.95.

Under the S.O.S Plan, leased equipment pays for itself while it produces more profits for you—without the strain on your financial status.

On a 3 or 4-year lease you pay only 10% down and at the end of the term you can renew your lease annually AT A COST OF ONLY 1% PER YEAR!

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FROM ANY ANGLE shoot fast and sure with the versatile HERCULES

Rigid Tripod with gear-driven Elevator adjusts height quickly and precisely.

LO-HI unit works clear down to the floor.

Tripod Dolly for easy maneuverability.

Three types of Pan Head available.

Priced From $245

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The S.O.S Plan, designed especially for the motion picture industry, makes it possible for you to expand your business, improve your services to the trade and increase your profits by acquiring the most modern Film Production Equipment...

without paying in advance for all its future service—as when you purchase outright...

without paying exorbitant rent—as in conventional rental...you save up to 75% of the rental you are now paying.

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Write today to:
QUICK-SET INC.
8133 N. Central Park Ave., Skokie, Illinois

Mention Business Screen in Writing to the Manufacturer
HONORS NIGHT AS INDUSTRY FILM MAKERS HOLD A NATIONAL CONVENTION

Industry Film Producers Announce Annual Awards

Two Kaiser Pictures Share Prizes With Aeronomics, Douglas, North American

A MID THE GLITTER and glamor of the Hollywood tradition, the Industry Film Producers Association recently held its first national convention in Los Angeles, where members companies received gold and bronze plaques, as well as certificates of merit, for producing the best industrial motion pictures in five categories.

Ronald Reagan, motion picture and television star, was guest of honor and M.C., while a well-known film actress made the award presentations.

Numerous experts in the business film industry, discussed such vital subjects as "The Challenge of Film in Communications," "Story Board Approach to Motion Pictures," "Electronic Motion Pictures," "Career Opportunities in Industrial Film Production," "Film as a Tool of Marketing," "Space Age Use of Motion Pictures," and related subjects.

Gold Plaques to Kaiser Steel Films

The awards banquet began with the presentation of two gold plaques for outstanding films in the Sales Promotion—Public Relations category.

* L-D Steel, color, 13½ minutes, sponsored by Kaiser Steel Corporation and produced by its public relations department . . . showing briefly the development of the L-D process of steel-making, including flux-handling system during which the furnace is charged with molten pig iron and steel scrap, ending with the pouring of the metal into ingot molds.

* Air Pollution, Everyone's Problem, color, 20 minutes, sponsored by the steel company and produced by Gene Drossel . . . portraying with animation and live action the various factors contributing to air pollution, and explaining the accepted theories of smog and the conditions that make it a problem in southern California.

Other Finalists in Public Relations

Finalist awards were presented to two films in the public relations category.

* Dynamic Delivery - The Story of the Lobster, color, 20 minutes, sponsored by Convair Corporation and produced by Ralph Hall . . . tells of the company-developed Army ground rocket, used to deliver a variety of supplies to troops in rugged locations.

* Milwaukee on the Move, color, 35 minutes, sponsored by Milwaukee Gas Light Company and produced by Andrew W. Galvin . . . presents the problem of supplying a growing city with continuous service while also undertaking to expand its system to care for further growth.

Other films entered in the P-R classification were:

* Atlas: On Target, a 28-minute color film, sponsored by Convair-Astronautics and produced by E. C. Keefer; From the Four Corners, a 10-minute color film, sponsored by Hughes Aircraft Company and produced by K. G. Brown; Birth of a Jet, a 14-minute color film, sponsored by Douglas Aircraft Company and produced by Ed Lyon; Computer Data in Sixty Seconds, a 15-minute color film, sponsored by Consolidated Electrodynamics Corporation and produced by Emmett Brownell; Electra Newsreel, color, 20 minutes, sponsored by Lockheed Aircraft Corporation and produced by Betty Jane Williams; Electronic Capability, designed to promote the facilities and enlighten personnel of the sponsor, Convair; produced by Ralph M. Hall.

Other films entered in the Sales film classification included It's a Small World, sponsored by Lockheed to promote the sale of the new JetStar aircraft, and produced by Robert Strickland; Nautilus Arctic Passage, color, 14 minutes, sponsored by Autonetics and produced by Jay Gordon; Of Men and Stars presents the history of Lockheed's California Division, produced by Richard L. Bean; Supersonic Thunderbirds, color, 14 minutes, sponsored by USAF Air Photographic and Charting Service; Tho the HRBM, color, 27 minutes, sponsored by USAF, and 880 Progress Report #6 explains Convair's flight and static testing of the 880 jet airliner, produced by Ralph M. Hall.

Top recognition in the Special Award category went to Biax, an 8-minute color film.

(CONTINUED ON PAGE FIFTY-SEVEN)
Bach heads up the Central Sales Division, with headquarters in Chicago. He joined Modern five years ago from the Harwald Co. and holds a Master's Degree in Business Administration from Northwestern University.

Oard will be in charge of Detroit District Sales, within the company's Eastern Sales Division. On graduation from Massachusetts Institute of Technology 12 years ago, he joined Modern and has served in several key branches of the service before going into sales.

Further announcement of geographical sales re-alignments are expected as the company fortifies all Divisions to handle greatly increased volume of films for all channels of distribution.

Day to Manage Optic Sales at Bausch & Lomb, Rochester

Bert Day has been named manager of the new photographic and industrial optics sales department of Bausch & Lomb, Rochester, N.Y.

Day, who has headed the photo and special products section, will assume the added responsibility of the firm's entire line of motion picture products. These include the BalCold reflector, CinemaScope and Cinephor projection lenses, Baltar motion picture camera lenses and other specialized lenses and filters.

Creation of the new department will provide complete integration of sales procedure within the motion picture line, including products covering the range from original photography to final theater projection.

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at 50, we're too busy looking ahead to look back . . . .

this is Magoo talking...

... from INSIDE MAGOO. That's a picture I just made for the American Cancer Society. Learned a lot from it. Learned not to be nearsighted about cancer. Too dangerous. Got to look ahead. Got to fight cancer with regular checkups. Important picture — INSIDE MAGOO. Could save a lot of lives.

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Buyers Use Business Screen

Over 8,000 companies, trade groups, government agencies are now regular readers of Business Screen
On many occasions the camera crew and director had to be protected by portable asbestos sheets. Heat near the furnace and the roller lines was hitting around 2600 degrees. Throughout the entire shooting in the mill the crew was supplied with steel helmets, goggles and gas masks. A formidable array of equipment was required for the shoot of Specialty Steels. Besides Mitchell and Arriflex cameras and related equipment, two 35-for truckloads of lighting equipment were needed at all times, in addition to a generator truck to supply the tremendous power needed to light the extensive dark areas of a steel mill in the maintenance proper color balance. The equipment included lamps of 1000 watts, 5000 watts, "deuces" miles of cable, platforms, and forklift trucks capable of raising to a height of 25 feet.

Editing of Specialty Steels required 16 weeks, due to the high technical nature of some of the information of the film. Jack Glenn had to "go back to school and bone up on metallurgy before writing the story and during its editing. Scenes had to be carefully selected—the color of the steel during a certain stage of its manufacture was of highest importance and in many instances the texture of the product was of equal importance. Width, thickness—were important and subject to check by experts from Pittsburgh.
Industry Film Awards:
(Continued from page fifty-four)

sponsored by Aeronutronics, Division of Ford Motor Company, and produced by J. J. Bernsen. This technical film shows features of the ultra-high-speed electronic computer elements, with animation used to point out the operation of the ferro-magnetic memory and logic units.

The finalist award in this category was given Electra Flight, a 13½-minute color film, sponsored by Lockheed and produced by Betty Jane Williams. Through animation, the film portrays the pleasures of traveling around the world on the prop-jet, Electra.

Other Entrants in Special Award Group
Other films entered in the Special Award classification included:

- Pattern for Profit, a 34-minute color film, sponsored by Lockheed and produced by Betty Williams; Power for Bomars, a 14-minute color film, sponsored by Marquardt Corporation, produced by McNamara Productions; This is North America, an indoctrination film covering all six divisions of the sponsor, North American Aviation, Inc., produced by Sales Communications; and X-15 ... Man Into Space, a 7½-minute color film, sponsored by International Business Machines Corporation, produced by Algernon G. Walker.

Douglas Film Wins Top Training Honors
Top honor in the Training Award category was bestowed upon MG-13 Radar Lockon Techniques, a 14-minute color film, sponsored by Hughes Aircraft Corporation and produced by Jack Gabrielson, depicting the precautions necessary with liquid oxygen. Tests show the contaminants under conditions which might occur in actual use, and a spectacular explosion of a Thor missile is used to indicate what could happen if these procedures are not followed.

The finalist award in the Training category was bestowed upon Convair's F-102 Flight Control Field Trainer, produced by Ralph Hall; and The T2J Escape System, a 15-minute color film, sponsored by North American Aviation, produced by E. L. Foster.

Other films entered in this classification were F-102 Autonic Flight Control Field Tester, featuring the utilization and procedures pertaining to Convair's F-102 flight control system, produced by Ralph Hall; and The T2J Escape System, a 15-minute color film, sponsored by North American Aviation, produced by E. L. Foster.

Air Academy Picture Taps in Recruiting
Top award in the Recruiting or Introduction category went to School of the Sky, a 14-minute color film, sponsored by the USAF and produced by Pierre Wilson, for motivating young men to seek appointment to the Air Force Academy. A host takes the audience on a tour of the new institution and discusses various aspects of the Cadet's life.

The finalist award in this category was won by Welcome to Douglas, a 23-minute color film (Continued on page sixty-two).
Industry Film Awards:

(Continued from the preceding page)

film, sponsored by Douglas Aircraft Company and produced by L. G. Muller... explaining some of the film’s history, with an outline of its products, missiles and aircraft.

Other films entered in the Recruiting classification were: Heart of the Missile, color, 18 minutes, sponsored by Aerocraft-General Corporation and produced by Ed Roden, and Make It Move, color, 10 minutes, sponsored by Convair, produced by Ralph Hall.

The Winning Technical Report Film

Top Technical Report Award was presented The World’s Shortest Runway, a 17½-minute color film, sponsored by North American Aviation and produced by Robert J. Gunther... showing the zero-length launcher for the F-100, with spectacular footage of the early attempts to launch a dummy aircraft and, later, the actual highlights of the F-100.

The finalist honor in this category went to From the Smallest, a 15-minute color film, sponsored by Lockheed and produced by Everett Kelly... outlining the flight test program on the Electra to prove the static pressure system, and highlighted by air-to-air photography showing simulated weather conditions.


Where Scripts Go Wrong:

(Continued from page thirty)

key phrase or two that the audience can remember: “Help our bowhite to find an Oklahoma home. See that they have more fence rows on your farm!”

6. Why should they watch it?

(What good can any film do its sponsor if the viewers sleep through it? One way or another, a picture should always incorporate interest factors that will hold the attention of its selected audience. How do you decide what’s interesting? Know your audience!)

Treatment approved, next step’s the shooting script—a document that details instructions to director, crew and talent. It explains what action is to be recorded on film, and in what manner. Questions to check include:

7. How do you take a picture of it?

(A involved sentences, fancy phrasings, beating around the bush, cuteness, illogical development, sloppy thinking—thrown into the narration track of an otherwise acceptable film, they can reduce any presentation to absurdity.)

Twelve questions, twelve points on a checklist. Will their use solve all your planning problems?

Obviously not. Twelve hundred points wouldn’t list all the variables that may arise in scripting a given film, and a first-class writer will carry you farther than any rulebook. But as the Chinese say, the journey of a thousand miles begins with a single step. In the same way, these principles are tested guidelines along the road to better films.

New Standard Brands Films:

(Continued from page thirty-four)

New Standard Brands offers a new line of films that can be purchased or rented. Requests for group presentations from food service industry members are filled without charge by a Standard Brands representative who has been specially trained to serve as a Meeting Leader and who supplies all necessary projection equipment. Presentations are arranged through the Standard Brands offices in many cities or at 625 Madison Ave., New York, N. Y.
in the east... it's MOVIELAB for color* and black & white

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PROTECTION

- safe for helping to get new activities started and implemented without disclosure.
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The Jam Handy Organization is well set up, with completely integrated facilities and experience, to maintain security while getting your job done right and right on time.
In this issue: eight pages of annual film awards; nuclear subs’ problem; world’s biggest weaver on the screen; and audio-visual ideas from a new reception center...
There is a better way to distribute your business film. Use the services of Modern. Equipment, methods and people are all film-professional. Audience knowledge and promotion know-how combine to make your business film program successful through television, theatre or 16mm audiences. For Modern recommendations (without obligation) call or write nearest office.

Modern Talking Picture Service, Inc.

SALES OFFICES 3 East 54th Street, New York 22 / Prudential Plaza, Chicago 1
210 Grant Street, Pittsburgh 19 / 612 S. Flower Street, Los Angeles 17 / 19818 Mack Avenue, Detroit 36
The other day we were talking to one of our smaller competitors with whom we are on quite friendly terms, and he said.

"Thank heaven, I don't have your overhead."
And we said, "Thank heaven, we don't have yours."

Shocked, the poor fellow asked, "Why?"
"Because," we answered, "you can hardly cover more than one people with a parasol."

You see, we've been in the business a long time (34 years, if your mind runs to figures) and we've found that the best way to control overhead is to keep it just big enough to cover our clients. Clients, like good bets, really ought to be covered. We don't think it's quite fair to promise a client, "We can do a job for you," if we really mean, "We and twelve other chaps whom we'll dig up somewhere, somehow."

At Wilding we've had to face up to the fact that we do have many writers, many production people, many stages, and lots and lots of equipment, but this is so we can cover our clients with more than just a parasol.

And it's a condition we love to live with!
BEHIND THE SCENES

You’ll find CHARLES ROSS!

There’s a lot that goes on behind the scenes that never shows on the screen . . . important things, that require the very best in equipment. That’s why producers who “get things done” call Charles Ross . . . They choose from one of the largest inventories of lighting and grip equipment in the east — anything from a sleek, powerful DC Generator Truck to a Baby Spot. There’s service too! The kind of service that, within minutes after your order is received, has the equipment on its way to your location. You’ll find it’s great doing business with Charles Ross.

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PRACTICALLY EVERY 16MM FILM PRODUCER IN THE WESTERN HEMISPHERE IS A CLIENT OF BYRON
ANA Elects Peter Allport as New Executive Vice-President

Peter W. Allport, Vice-President and Secretary of the Association of National Advertisers since 1951, has been elected Executive Vice-President of the A.N.A.

Allport joined the Association staff in 1945 as editor of the A.N.A.'s news publications, and later he was designated Director of Press Relations.

He was selected for the newly-created position at a special meeting of the Board of Directors following the death of Paul B. West, A.N.A. President.

Dealers to Discuss Industry Sales at NAVA Convention

"Selling to Industry" will be the title of a major presentation at the 20th annual National Audio-Visual Association convention, August 6-9, in Chicago, according to an announcement by W. G. Kirtley, president of NAVA. Participating in the program will be Dr. Richard B. Lewis, Tom Clemens and Jerry Kemp, all of the A-V Center, San Jose State College, San Jose, Calif.

Kirtley also announced that immediately following this portion of the convention program, NAVA will make the first distribution of a new Association publication designed to acquaint industrial management with audio-visual opportunities. The booklet is being prepared by the NAVA Industry and Business Council and the San Jose A-V Center.

Alexander Acquires Cauger's Theater Screen Ad Service

The Alexander Film Company, Colorado Springs, Colo., has recently acquired the theater screen advertising, servicing and network of the A. V. Cauger Service, Inc., of Independence, Mo., it was announced by Alexander President Keith Munroe.

The Missouri firm was started 25 years ago by the late A. V. Cauger and has been operated in recent years by his son, Ted. The company serviced 25 theaters in Oklahoma, Kansas, Missouri, Arkansas and southern Illinois, and had annual billings of approximately $50,000. The acquisition gives Alexander working arrangements with 14,000 of the nation's 16,000 theaters.

$500 Farm Film Foundation Prize to "Best" Rural Film

The Farm Film Foundation will again award $500 and an inscribed certificate to the active member of the American Association of Agricultural College Editors who makes, through motion picture production, the most outstanding contribution to the advancement of agriculture, home economics, rural-urban relations, and the public interest.

Any active AACE member who contributes to the film through scriptwriting, photography, editing, art work, or general use, is eligible. Films may be made, through motion picture production, the most outstanding contribution to the advancement of agriculture, home economics, rural-urban relations, and the public interest.

The award is established to encourage greater imagination, originality and creativity in audio-visual production, and to further the objectives of the Farm Film Foundation, a non-profit organization.

All the Facts on the Award

From page 24 through other columns of this issue, bring you details on final 10 film award programs and sections: Columbus, CINE, TV Festival; NVPA and SCHOLASTIC. The films of the year.
Good enough is really not good enough these days, particularly in the field of film communications... Perceptive and experienced buyers of business films know that audiences cannot be informed or favorably influenced by films which do not arouse attention and sustain interest... Our team of top writers, directors, artists and technicians insure superior film communications.

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135 East 55th Street
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The Play of the Week, appearing nightly on New York's WNTA-TV and sponsored by Esso, has many unusual attributes. What other program provides regular one-minute intermissions with no action on the screen but a sweeping second hand ticking off sixty? The commercials are different, too, on The Play of the Week. Recently, Esso has been showing the filmed commercials of its foreign affiliated companies all over the world. After showing a series of a dozen or so of these highly entertaining spots Esso asked viewers to choose which commercial they liked best. The winner—not terribly “foreign”—was that of Esso of Canada (Imperial), and produced right in New York by Elekta Film Studios.

You Didn't Win? Ah, There's Still Hope!

The film awards are coming thick and fast this spring season. It is a rare producer who has made any real effort to garner some of the wall paper who won't come up with a few square yards, at least.

One or two producers, who are particularly keen on entering every picture in the vault, are said to be having so much trouble finding hanging room for the certificates that they make room for the award displays.

Trouble is that the awards come in all sizes and colors. This is disturbing to artistic-minded film producers with any sense of decor.

Perhaps we should start a new and useful kind of award. This would be a special citation for good films that haven't ever won any other awards. Maybe we ought to hand out an “award” to any film nominated by a producer who certified that it was indeed worthy and had never scored elsewhere.

We could then make up the award to suit the producer's office scheme—any size: small, for intimate, shy producers, and really big for the flamboyant types. Decorator colors—qua, coral, violet, etc.—might be an added attraction—thus producers could specify a mauve 11 by 14 inch award certificate and be assured of complete satisfaction, prestige, and handsome wall paper as well.

An Award That Pays Off for Film Results

Another kind of award we'd like to suggest would be the Fred Beach Award. This would consist of a framed dollar bill on which Remington Rand's veteran film maker might guarantee to affix his own autograph signature if a producer could prove to him that a film honestly did the job it was meant to do—fancy or not.

What This Business Needs: More Ladies Like the Home Journal's Berenice Connor

It is a pleasure to see more and more women achieving recognition as successful practitioners in audio-visual media. A recent case in point is attractive Berenice E. Connor, director of editorial promotion for the Ladies' Home Journal. Miss Connor is now traveling from coast to coast with her sight and sound presentation, A Man's Guide to Women.

A graduate of the University of Pennsylvania, Miss Connor was an account executive and radio-TV director for two Philadelphia ad agencies before going to the Journal in 1951. Since then she has handled a variety of promotional assignments acting as liaison between the editorial and advertising departments of the magazine.

Berenice Connor averages about 30,000 miles of travel annually addressing advertising clubs, conventions, sales meetings and women's organizations, as well as making numerous appearances on radio and TV. She was selected recently by the Philadelphia Club of Advertising Women as “Philadelphia's 1960 Advertising Woman of the Year.”

What's Going on in the Film World? Just Ask Arthur Florman...

Arthur Florman, peripatetic co-proprietor of Florman & Babb, Inc., has recently turned from a 30,000 mile trip visiting film production centers in Europe, South America and the West Indies. He leaves again in fall to make friends and influence produce in Japan, Philippines, Thailand, Pakistan, Israel, Turkey and Greece.

All of this experience in examining advising on production facilities is available to independent producers and government agencies. For “What’s up in Haitian Production?” or “Who wears the directors' puttees in Pakistan?”, call Arthur Florman. He knows...

New Kenyon Stabilizer Proves Its Worth as Jack Squiers Takes It Afloat for Geigy

While shooting a difficult shot from a helicopter over the Geigy plant in Ardsley recently, Jack Squiers, Willard Pictures chief, in occasion to use the new Kenyon Stabilizer, which, in effect, operates as an invisible tripod. Based on a gyroscopic action, the Kenyon Stabilizer holds a motion picture or a camera firm and vibration-free, which is considerable importance when operating for a such a jumpy platform as a helicopter cockpit.

Jack Squiers had used the stabilizer previously in experimental work during its development period. Brothers Fred and T Kenyon, neighbors of Jack in Old Lyn.
Training is an act. It's also a process or method. You can put on an act for some trainees. For others — most others — you prepare a well-planned and helpful road map. From the trainee's point of view, it's inviting to learn how to get ahead and go ahead and know where you're going; and how, too, how to get there by the best possible (well-marked) route. Map makers and training film producers are a common responsibility.

Among our clients

Atomic Energy Commission
American Bosch Arma Corp.
American Machine & Foundry Co.
American Telephone & Telegraph Co.
Babcock & Wilcox Co.
E. I. duPont de Nemours & Co., Inc.
Ethyl Corporation
The Gillette Company
McGraw-Hill Book Co.

— and many, many others
Worldwide Showcase for America's Goods

Helping Build "Tradeways to Peace." U.S. Business Firms Are Taking Part in the International Trade Fairs Program

Millions of People in 20 nations throughout the world will again witness the ingenuity of American business and industry through the U.S. Department of Commerce annual International Trade Fairs program. By the end of 1960, thousands of United States firms will have exhibited their products and methods to peoples in all corners of the globe. What this means to America in terms of international trade and economic advancement defies the imagination. The direct representation of American merchandise in foreign countries, made possible by the Trade Fairs, is a powerful gesture for world-wide understanding, and a good step toward furthering the free enterprise system, its democratic principles and our nation's quest for universal peace through world trade.

Centuries-Old Tradition

Trade fairs are not new to the peoples of foreign lands. In fact, they have been going on in Europe for centuries. America has been slow in recognizing their great potential for trade, but in the few short years that we have been participating, beginning with our first venture in Bangkok, Thailand, in 1954, our exhibits have been seen by more than 50-million people at some 75 showings in 27 countries. And if the statistics alone are difficult to conceive, the progress they represent is even more so.

The audio-visual communications field has contributed mightily to this success. Peoples of the world are seeing and hearing about the "stuff" America is made of, from first-hand exhibitions of merchandise to motion pictures of this bountiful, progressive country.

Film "Tradeways to Peace"

In an effort to show the American people what is being accomplished in world affairs through trade fairs, and to stimulate even greater participation in them by our industries and businesses, the Office of International Trade Fairs of the Department of Commerce has made a 16mm color film, Tradeways to Peace, narrated by Walter Cronkite, CBS commentator.

The 27½-minute motion picture covers 1959 fairs held in New Delhi and Madras, India; Poznan, Poland; Lima, Peru; Tokyo, Japan; Moscow, Russia; Zagreb, Yugoslavia; Casablanca, Morocco; Salonika, Greece, and Barcelona, Spain. Available to industrial and business groups, television stations, community organizations, and other groups, the film depicts the dynamic Government-industry program that is making friends for the United States, selling our products, and spreading the gospel of free enterprise.

Where to Borrow Films

Requests for free loan of the film should be addressed to Public Information, Office of International Trade Fairs, U.S. Department of Commerce, Washington 25, D.C. Two earlier color films, Showcase for Freedom and Uncle Sam Goes to the Trade Fairs, running 18 minutes each, are also available in the same way.

Ed. Note: for news of U.S. firms going abroad, see col. 1, page 10.

The Delta Orinoco

Creole Petroleum Corp.

Willard Pictures, Inc.

45 West 45th Street, New York
ARRIFLEX PRESENTS...
NEW DIMENSIONS TO THE VERSATILE ARRI SYSTEM

FOR
THEATER-QUALITY
SOUND
FILMING...

for extreme wide-angle filming...
TEGEA 5.7mm f/1.8/T2
SUPER-WIDE-ANGLE
LENS
with built-in filter slot for 2" square filters
and special lens shade.

SYNCHRONOUS
SIGNAL GENERATOR*
Lip-synch recording with 1/4" tape

The most desired portable professional motion picture camera in the field achieves a new dimension... new production versatility... with this Synchronous Signal Generator. (Illustrated on Arriflex 16—similar installation also available for Arriflex 35.)

Standard battery operates the governor-controlled DC motor on the Arriflex—no need for generators or invertors to supply AC. As camera runs, the Synchronous Signal Generator produces a 60-cycle current, which is fed to a special recording head mounted on a tape recorder. This puts a control signal on 1/4-inch tape at approximately 90 degrees to the audio signal. In re-recording to film—magnetic or optical—this control track is amplified and controls speed of playback, maintaining frame-by-frame synchronization.

This unit can be installed on all Arriflex models.

*Licensed by and compatible with "Rangertone," Newark, N. J.
write for complete literature

This remarkable retrofocus super-wide lens extends the scope of Arriflex filming for such applications as instrumentation, architecture and interiors, and for special effects. While extreme-wide-angle lenses present finder problems with conventional cameras, the Arriflex, because of its famous mirror-reflex system, is ideally suited to the 5.7mm Tegea.

OPTICAL SPECIFICATIONS: Bench-tested and selected according to critical ARRI tolerances. Unusually even coverage of the field in spite of extremely short focal length. Distortion corrected to 1.7° for field of 100°. Superb definition over the entire 16mm frame. Angular field 113°.

DEPTH OF FIELD TABLE based on circle of confusion of .025mm (1/1000")

<table>
<thead>
<tr>
<th>Diaphragm setting</th>
<th>Sharp from</th>
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APPROXIMATE MECHANICAL SPECIFICATIONS
Overall length beyond lens mount; 4½"; with lens shade; 6" Front diameter of lens; 3½" Weight of lens without lens shade; 20 oz.; with shade; 25 oz. Front dimension of lens shade; 4x6"
A Producer is known by the clients he keeps

UNITED AIR LINES 1947
YOSEMITE PARK & CURRY CO. 1949
GENERAL PETROLEUM CORP. 1951
N. W. AYER & SON 1951
INTERNATIONAL HARVESTER CO. 1952
SOCONY MOBIL OIL CO. 1953
UNION PACIFIC RAILROAD 1954
HAWAIIAN AIRLINES 1955
DOUGLAS AIRCRAFT CO. 1956
MONSANTO CHEMICAL CO. 1956
SOUTHERN CALIFORNIA EDISON CO. 1958
BURKE DOWLING ADAMS, INC. 1959
DELTA AIR LINES 1959

What’s NEWS in Visual Communication

Survey Science Techniques for 5th High-Speed Congress
☆ Surveys of various fields of science using high-speed photography as a basic tool in research and development and an exploration of new techniques, are the aims of the Fifth International Congress on High-Speed Photography, October 16-22, at the Sheraton Park Hotel in Washington, DC, under the sponsorship of the Society of Motion Picture and Television Engineers.
Research and development in the science of high-speed photography and the tremendous growth of governmental and industrial activity in this field have stimulated so much interest in these international forums that they have become major international meetings in which governments, private users and manufacturers participate, according to Congress Chairman Max D. Beard.
The United States Senate endorsed the Fifth Congress in a unanimous resolution last August, and urged that interested agencies of the Federal government take part in it. Active participation is also planned by other scientific and technical organizations, including the Society of Photographic Instrumentation Engineers, Society of Photographic Scientists and Engineers, and the Instrument Society of America. In conjunction with the Congress, the SPSE will hold a two-day symposium on processing, October 14-15, to cover new, simplified, rapid processing techniques, including discussion of equipment design and chemistry.
Demosntrations of new techniques and applications by participating government departments from the United States and abroad, and displays of new products by leading manufacturers throughout the world, are being assembled for the exhibit.
English, French and German will be the three official languages of the Congress, with simultaneous interpretation to be provided for the sessions.

Calvin’s Kauffman to Speak at 3rd Communications Institute
☆ Movie producer Larry Kauffman will be a featured speaker at the third annual Institute in Technical and Industrial Communications July 11-15 at Colorado State University.
Kauffman, director of production services for The Calvin Company at Kansas City, Missouri, will join the institute faculty to discuss techniques of motion picture production, according to Dr. Herm M. Weisman, institute director.
The institute, the only one of its type in the Rocky Mountain region, will include 12 guest lecturers in the communications field. These authorities and CSU faculty members will lead a program of lectures, workshops, problem clinics and personal consultations designed to expand the background knowledge and expand communications skills of participants.
Kauffman, a graduate of Baker University at Baldwin, Kansas, is known with The Calvin Company since 1956, serving as assistant operations manager, sales promotion manager, and director producer services. Previously, he edited the industrial trade journal Hardware and Farm Equipment and worked at two Kansas City television stations.
The CSU institute is an international forum.

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Motion pictures, wide-screen presentations, slide-films, opaques, slides. If it is audio or visual we have the most modern equipment for the job. Complete commercial sound service. Previews arranged in all details.

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North, South, East or West... No matter where you are, what type of film you produce, how large or how small your order, General's famous service... fast, safe and efficient... is yours.
Use Victor-Soundview Sound Slidefilm Equipment All 3 Ways

1. It's a filmstrip and slide projector. You can use the Victor-Soundview pushbutton projector independently of its phonograph when you want to show filmstrips or slides only. Choose the projector that fits your needs best. Filmstrip and combination filmstrip-slide projectors are available in 500-watt models.

2. It's a portable phonograph. Want to put on a record program? Remove the projector from its case and use the Victor-Soundview 4-speed phonograph by itself. Single case phonograph with detachable 8" speaker is light in weight. Speaker is supplied with 25' cord so it may be placed next to the screen when showing sound slideslips.

3. It's a fully automatic or manual sound slidefilm outfit. Take your choice. If you want to show sound slideslips with audible signal specify a pushbutton remote control model. If you want fully automatic operation specify models with high or low frequency controller. And remember that only with Victor-Soundview can you build up to fully automatic equipment gradually, by starting with a basic projector and adding a component at a time.

Only Victor-Soundview Projectors offer all these features:
- Simple push-down filmstrip threading
- Spring-lock "no-slip" framing
- Spin-back device for film review
- Fast change from filmstrip to slide
- Highest quality 5" f/3.5 Automat projection lens
- Four-element optical system
- Efficient fan cooling system prevents film damage and burned fingers
- Ceramic edge glass pressure plates protect film from scratches

ASK YOUR DEALER FOR A DEMONSTRATION SOON.

VICTOR ANIMATOGRAF CORP.
Division of Kalart.
Plainville, Connecticut

Free Booklet — How Industry Profits from Sound Films. For your copy—plus information about Victor-Soundview Projectors—mail coupon to Victor Animatograph Corp., Div. of Kalart, Plainville, Conn., Dept. 12b.

Harnischfeger Gets Action
Milwaukee's famed Harnischfeger Corp. recently took delivery from Reid H. Ray Film Industries on a film made in record time. See our next issue.
Hercules Powder Company is sponsoring a film on propulsion, tentatively titled "Out of This World," as part of the Air Force's series of sponsored films on astrophysics. Farrell and Gage of New York is producing the 14-minute color motion picture.

The A.F. astrophysics series kicked off by AVCO's "Down in Earth," a film on re-entry from space into the earth's atmosphere. When completed, the series will cover all phases of shooting man past and back again.

**Review Two New Pictures in Chemistry Series by Sutherland**

The Manufacturing Chemists' Association, Inc., has recently held a Washington preview of the third and fourth films in the series of educational motion pictures being produced by John Sutherland Productions, Inc., for use in the teaching of chemistry at the high school level.

The latest films, titled "Chemistry of Water and Oxidation-Reduction," both in color, have been designed to present material which cannot be demonstrated well in the average high school laboratory. Two more of the 15-minute films, "Nitric Acid," will be released next spring.

First two films of the series are cent award winners. "Chlorine: A Representative Halogen" was tested in the educational division of the NVPA competition. A SCHOLASTIC award went to "Combustion," as an outstanding educational sponsored film.

Charles E. Wallace of MCA says, "The training of an adequate number of qualified scientists and technologists probably will remain major challenge to the nation for years to come. We like to feel that the teaching aids being produced by private industry are contributing to the successful culmination of this important project which will have a bearing on the lives of each of us."

These films are all distributed by Classroom Film Distributors.

**Capital Film Labs Has New Address in the Manhattan Area**

Capital Film Laboratories' new Manhattan office is located in the Paramount Building at 1501 Broadway in New York. Walter Lynch is Capital's sales and service representative in that area.

**Alcoholic Parents Are Subject Of New Film by Potomac Group**

Smack dab on the heels of an eye-opening film story about the Alateens, national teenage clubs for children with alcoholic parents, Potomac Films, Inc., headed by Jarvis Couillard and Nicholas Read, announced completion of a 20-minute color film titled "Joe's Parents Drink." (Attention, Psychologist Gesell: the original title was "The Child From Five to Seven-Thirty.")

The film is sponsored by the American Temperance Society, is straight dialogue, with a cast from Washington's Arena Players.

Potomac, which is specifically interested in films which deal with cultural advancement in the modern age, continue with their film interviews. "Writers of Today," for the National Educational Television Network. For this same sponsor, they are producing a half-hour film featuring Judge Learned Hand, who will read and discuss his basic decisions and contributions to American law.

These producers have also acquired distribution rights to the spectacular film which pictures "Operation Noah," the Kariba Dam wildlife rescue program in Southern Rhodesia. The film, recently previewed at the Smithsonian Institution, is titled "Bring Forth Every Living Thing."

**Take a Trip! USDA Needs Foreign Agricultural Films**

"Ole! Want to make a picture in Mexico? Retire in Spain? Take a vacation in Greece? If you can use "blocked currency"—or, spend it where you make it—the U.S. Department of Agriculture is looking for you. According to Jim Gibson of USDA, there are pictures to be made through their Foreign Market Development Program, particularly in Latin American and Far Eastern countries.

The various trade associations which are selling surplus agricultural products—and Agriculture—overseas have a cooperative agreement for making these motion pictures. For more information, write to Jim Gibson, Department (continued on next page).
WASHINGTON:
of Agriculture, Washington 25, D.C.

Another Visual Success Story:
Sales Film Brings Returns

There are some things that only films can do. According to Ernie Schultz of Rogers and Collins Advertising Agency in Baltimore, Maryland, on the strength of a Milner-Fenwick animated film which cost $5,000, a $2 million worth of Geroter-May storage bins with pulsating panels have already been sold to industry!

With a lucite model of a G-M storage bin, plus animation, Milner-Fenwick was able to show how the panels keep things like coal from sticking to the sides.

Other news from Milner-Fenwick, Inc. These producers have just completed a film for the United States Information Agency, titled Beyond Silence, the story of teaching methods used in Gallaudet College for the deaf. The 13-minute, black and white film will be released by USIA and translated into many languages.

For USIA also, Milner-Fenwick is producing a film titled American English. Half animated and half in live action, it will show how all kinds of Americans—all descents, in all sections of the country—speak the English language.

They are also producing, for the National Foundation, a complex 30-minute color film on Mitosis—or what happens when two human cells divide. This genetics film will be aimed for doctors, scientists, and med students.

"Eddie O'Brien—The Writer"

"Eddie O'Brien—The Writer," is the name of the new script writing service formed by Edward A. O'Brien Jr., formerly with Scripts by Oeveste Granducci, etc. He has been actively engaged in films for thirteen years and has written and directed many jazz and winning films.

ASFA Selects Science Films for University of Cairo, Egypt

The American Science Film Association is on its way and has already begun to acquaint the world with America's scientific progress. In cooperation with the U.S.L.S. post in Cairo, ASFA selected films for a recent science film exposition which was held at the University of Cairo.

Dr. Randall M. Whaley, chairman of ASFA's organizing committee, opened the meeting and presided at all sessions of the highly successful show. Whaley reports that there were more requests for science films than could be met. The meeting has also led to inquiries from other countries for similar programs.

Dr. Robert Green of the National Academy of Science is a recent observer from ASFA at the International Science Fair Ass'n.'s research section meetings at Roscoff on the Brittany coast. Other observers were Richard Elmendorf from the Office of Science Information of the National Science Foundation, and P. Greenhill, psychological counselor, at Penn State University.

Army's Guidance Film Series

Employing the "Harvard sch - case method of instruction, the Army has produced over 100 leadership and character guidance films for training classes and church groups. These short, 16mm films pose hypothetical problems which are not solved on the screen, but which are tossed to the viewer for group reaction.

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Magic-Long Life; Product merger for Tape Maintenance

A product merger between two pliers of materials for the photo-visual industry has been an

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ASSURANCES PROFESSIONAL FILM MAKERS DEMAND!

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New CECO 1000 foot Magazine for Arriflex 35mm

LOWEL-LITE Kit with Gaffer Tape (A lighting unit which attaches to walls, shelves, stands, pipes... most anywhere)

New CECO Advanced Weinberg-Watson Remote Control 16mm Stop Motion Projector (absolutely flickerless). Also CECO 35mm Stop Motion Projectors.

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New NOMAD Synchronous Transistorized Sound Recorder/Reproducer (Lightweight—completely portable)

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- LOWEL-LITE Kit
- PROSKAR Anamorphic Lens
- COLORTRAN Lighting Equipment
- Editing Gloves and Supplies
- MOVISCOP 16mm Film Viewer
- CECO Portable Power Supply
- JEFFRONA Cement—GTC-9 Cleaner
- PRECISION Sound Readers
- CECO Film Cleaning Machine
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We provide the same precision repair service for your equipment that we give to our own gigantic stock of rental cameras, editing, lighting and other equipment.
A product merger between two suppliers of materials for the audio-visual industry has been announced.

Electrical Chemical Specialty Company, of St. Paul, Minn., and the Distributor's Group, Inc., of Atlanta, Ga., will combine their products, known as Long Life Fluids and FilMagic Pylons.

The FilMagic Pylon is a patented applicator designed for silicone lubrication of recording tapes and magnetic heads. This product was developed by W. Wells Alexander and Russell M. Magee of the Distributor's Group. Both originators of silicone products for the audio-visual industry and textile field.

Long Life Fluids were developed by Laurance B. Lueck, chemical consultant and manufacturer.

The result, which is currently being introduced as the FilMagic-Long Life Tape Maintenance Kit, will be sold through established dealers in all segments of the tape recording and magnetic products field. Representatives for both companies will offer the various FilMagic products as well as the Long Life materials.

The primary combination Tape Maintenance Kit will consist of a FilMagic Pylon (either flange-type or suction-cup as optional), extra FilMagic sleeves, and one bottle each of the Long Life Head Cleaner and Tape Conditioner aids. Complete price is $3.45; the fluids available in larger packages.

The Distributor's Group has announced that it will no longer produce FilMagic Re-Loader fluid, and Electrical Chemical Specialty company will abandon the Tower applicator.

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3 years in motion pictures as a writer, Editor and Cinematographer.

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Johnson asked: How can we get dealers to use motion picture demonstrations of outboards?
Bell & Howell joined with Johnson to create a special promotional package built around the famous Filmo-sound 16mm projectors. Johnson salesmen took it into the field, used it to convince dealers of the ease, speed and economy of showing prospects, demonstrations on film.

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2. Keeping the plan in action!
Bell & Howell, with the largest nationwide network of Audio-Visual representatives, provides Johnson dealers with expert service and on-the-spot training. These are just two examples of Bell & Howell A-V service in action. Call or write us for details on how our products, experience and service can work for you.
Preview Notes on Some Useful Pictures

Career Guidance for Selling: Research & Development Work

Through the Mirror: New Film On Good Selling Techniques
☆ A new motion picture to interest young people in careers in selling, and to help instructors to demonstrate the fundamentals of good selling techniques has been produced by The Jam Handy Organization.

Through the Mirror, a 27-minute presentation demonstrating how a salesman may appear to best advantage in the eyes of a prospective customer, is designed and tested for classes in business education, distributive education, vocational guidance, and adult education.

The new picture may be obtained for purchase or for rental directly from The Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Michigan, or from all Jam Handy regional film representatives.

☆☆☆

Armed Forces' Films Show
Science, Engineering Careers
☆ Two new 16mm sound films have recently been released by the Armed Forces through United World Films, Inc., New York.

The first, Look Toward Tomorrow, is a 29-minute color film for student guidance in considering post-graduate employment. It depicts the research and development facilities, as well as activities of the Army technical services: Signal Corps, Ordnance, Engineers, Chemical Warfare and Quartermaster Corps. The motion picture further highlights the role of civilian scientists and engineers in significant work accomplished and currently in progress.

The second film, Career Opportunities in ARDC (Air Research and Development Command), is a 22-minute color production covering Command centers, both military and civilian scientists, engineers and technicians who work on projects for the conquest of time and space.

Prints may be obtained on sale basis only at the Government price from United World Film Inc. (Government Dept.), 14 Park Ave., New York 29, N. Write for details.

☆☆☆

1960-61 Free Film Catalog From General Motors Library
☆ General Motors Film Library offers its 1960-61 catalog of 70 commercial films available free to group showings.

Fifty titles are offered in categories such as Safety and Disease Education, Instructional, Industrial and Sports, Special Interest, and General Subjects. Descriptions and still photographs are included and in selection.

Some of the outstanding films offered are:

— American Harvest, an inspirational documentary of America; its natural resources, its factories, and its people.

— Safe As You Think, an entertaining and amusing film stressing the importance of safe consciousness in everyday life.

— Fishin' For Fun, "dran and action for anyone who ever caught a fish—or wanted to!

— Selling America Today, sales training film that "brings B&G Franklin back to life to personally demonstrate his penetrating analysis of salesmanship."

To make use of this library write to General Motors Corporation, Public Relations Staff—Film Library, General Motors Building, Detroit 2, Michigan.
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Here's a professional-quality sound slide-film projector, all-new from DuKane, the world leader in audio-visual point-of-sale helpers. It's the world's lightest — only 10 1/2 lbs! New features . . . Redi-Wind film take-up eliminates rewinding . . . Two-speed phono takes records up to 12" . . . New low price — only $104.50! Send in the coupon for further information and a demonstration at your own desk by your local DuKane dealer.

DuKane Corporation, Dept. BS 50, St. Charles, Illinois
Tell me more about the all-new DuKane MiTE-E-LITE.

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Company ________________________________
Address ________________________________
City & State ________________________________

Sponsor's Report on 1959 Audiences:

Approximately 13,725,619 persons viewed United States Steel Corporation's motion pictures during 1959, a year highlighted by the introduction of two new films, Rhapsody of Steel (produced by John Sutherland) and the award-winning Plan for Learning, an MPO production.

Comprising schools, business and professional groups, as well as the general public, this vast audience saw about three dozen films, produced by the company, in 47,716 separate showings, including several hundred viewings abroad.

Award-Winning Pictures

One of the new productions, Plan for Learning, won a 1959 School Bell Award, presented by the National Education Association, for “distinguished public service advertising in behalf of education undertaken during the school year, 1958-59.”

This color film, shown before 1,371 groups and featured by NEA in a series of television programs reaching more than a million viewers, offers tips to the homewife for planning a kitchen to fit her family’s needs; Mackinac Bridge Diary, a detailed pictorial review of building the world’s longest suspension bridge and the structures by more than 2-million people, Jonah and the Highway, a 10-minute film made by the Freedoms Foundation Award-winner, also produced by Sutherland, was shown to an audience of a million.

Film Used for 22 Years

An old-time favorite, Steel Man’s Servant, one of the Technicolor industrial films made 22 years ago, again took top honors as the film most often scheduled.

Before going into permanent retirement December 31, the film, during two decades, had been shown 104,173 times to 9,853,943 persons, primarily school audiences.

The steel company plans to replace this veteran with a new, up-to-date series of films.

Ed. Note: since its release, Rhapsody of Steel has won top honors at 1960 film award programs throughout the U.S. and has been selected for overseas festival screenings.

ELEKTRA

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Only the best sound can keep viewers' attention focused on your presentation. RCA high fidelity is the finest sound anywhere.

RCA CUSTOM RECORD SALES
New York: 155 E. 24th St., MU 9-7200 • Chicago: 445 N. Lake Shore Dr., WH 4-3215 • Hollywood: 1510 N. Vine St., OL 4-1660 • Nashville: 800 17th Ave. S., AL 5-6691 • Canada: RCA Victor Co., Ltd., 1241 Guy St., Montreal; 225 Mutual St., Toronto

problems with sound by RCA!

With RCA Custom, you can draw on the world's largest library of music-for-slides... plus a complete selection of special effects that add tremendous impact and vitality to your showing.

RCA's markedly superior slide film sound service is competitively priced. Won't you check with your nearest RCA office now?
Columbus Presents Eighth Annual Awards
Ohio Civic Groups Honor Year's Best Films at Awards Dinner

The Film Medium, with special emphasis on motion pictures that inform and inspire adult and youth groups within the community, owes a special word of tribute to the good people of Columbus, Ohio, the "Athens of the Middle East" and a typical "All American" city.

On May 4-5, the Film Council of Greater Columbus and the Area Chamber of Commerce of that city joined in sponsorship of the Eighth Annual Columbus Film Festival. The event culminated many weeks of reviewing and pre-judging of the 209 films entered in various Festival categories.

Seven motion pictures, rated as "superior" by Columbus jurors, received the top Festival award: the "Chris" statuette, a replica of the city's namesake landmark which stands at the entrance to City Hall.

Nearly 100 additional films were given Chris Certificate Awards. Of these, more than 60 were sponsored by industry, government, medical, religious and health groups. The awards presentation was made at the traditional Festival Awards Banquet, held at the Fort Hayes Hotel on Thursday evening, May 5. Daniel Prugh, director of the Franklin County Historical Society and president of the Greater Columbus Film Council, presided at the dinner.

Guest speaker at the Award Banquet was O. H. Coelln, co-founder and publisher of BUSINESS SCREEN who spoke on "Films for the People: Are We Keeping Their Praise."

Leading producer recipient of Chris Awards included MPO Productions, Inc. with nine, including a Chris statuette for The Rembrandt, John Sutherland Productions, Inc., and Sutherland Educational Films, which won five awards, including a Chris statuette for Rhapsody of Steel.

Leading sponsor-winner at the Columbus Festival was Pan American World Airways with awards for Wonderful Jet World of Pan American, Wings to Italy, and God Tour of Europe as well as training film citations, including one for Speaking of Words. Dynamic Films, Inc. was the cogoperator of an Chris statuette for Grand Tour, Speaking of Words, another FA winner, was produced by Harry Strauss & Co.

The Strauss Company also received Chris Certificates for Anatomy of a Salesman and The Third It.
AWARDED TOP HONORS AT THE COLUMBUS FESTIVAL

The Business & Industry Film Award
Rhapsody of Steel, sponsored by the U. S. Steel Corporation and produced by John Sutherland Productions, Inc.

Informational & Educational Film Awards
City of Gold, produced by the National Film Board of Canada Williamsburg: Story of a Patriot, by Colonial Williamsburg

Health & Mental Health Film Awards
The Return, sponsored by the American Physical Therapy Assn. and produced by MPO Productions, Inc.

From Generation to Generation, sponsored by the Maternity Center Association and produced by Edward Cullen

"Special Fields" and Travel Film Awards
to Day of Triumph, produced by J. K. F. Films

Grand Tour of Europe, sponsored by Pan American World Airways and produced by Dynamic Films, Inc.


Governments were prominent in the Festival winners’ circle as the Bureau of Commercial Fisheries won two awards and the Ohio State Highway Patrol scored with another.

Among non-sponsored awards, Film Associates of California was the leader with six Certificate Awards while the National Film Board of Canada had four citations, including the Chris Statuette for City of Gold.

Clyde C. McBee, assistant General Manager of the Columbus Area Chamber of Commerce, gave the welcoming address at the Festival Awards Banquet while Dan D. Fulmer, Travelers Insurance Company executive, and vice-president of the Film Council, helped Galvy Gordon, business film coordinator, present the awards.

Officers of the Columbus Film Council pictured above are (left to right): Mary A. Rupe, secretary-treasurer; Dan Fulmer, vice-president; Dan F. Peugh, president; Edward Chapman, committee chr.

Te Douglas Aircraft Company with five Chris Certificate awards is another leading sponsor, while Lockheed Aircraft (It’s a Small World) and the Autonetics Division of North American Aviation (Canopus Arctic Passage) rounded out the airplane makers’ awards. The Jam Handy Organization was cited for Wonderful World, sponsored by Coca-Cola, and for The Gift of a Name. Washington Video Productions came up strong with Certificate Awards for Census Sixty, Mighty Fine Union and Masterpieces of Korean Art. The Frederick K. Rockett Company with Looking Like a Million and Future Unlimited was another multiple award winner as were the Douglas Aircraft Company.

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Drive-in Audiences Respond to Ad Film

Results of a six-month study of the drive-in theater advertising audience, conducted for the Theater-screen Advertising Bureau by Dr. Stenart H. Britt, professor of marketing at Northwestern University, are available to advertising and media executives in a 14-page booklet.

The report details findings of the types of drive-in audiences in the following areas:

(1) Families: Kind who attended drive-in theaters as compared with those who did not. This information is listed in terms of family composition, income, possession of appliances, life insurance and other descriptive data.

(2) Housewives: Information on those who attended drive-ins, since they do most of the purchasing.

(3) Individuals: Data on the number of people, frequency of attendance, and marital status of drive-in theater-goers.

"The information contained in the study indicates the drive-in audience is above-average in purchasing power in a rapidly-growing, responsive market," said John O'Reilly, TSAB information director. He went on to explain that the study showed this type of audience has better jobs, higher income, better education, more children, more home ownership, life insurance, cars, and more major appliances than non-drive-in goers.

Other highlights of the report reveal: Much of the outdoor theater-going is in family groups; 42 percent of all Americans attended a drive-in theater at least once during the study period, of those over 15 years of age, 66 percent were married, a larger percentage of the 20-34-year age group—about 60 percent—attended than any other group, approximately 40 percent of the 35-54 group attended; drive-in theater attendance generally was highest in metropolitan areas with populations from 500,000 to 1,000,000.

The study represented the first in history of 2,683 families consisting of 9,629 individuals in cities and towns of various sizes, as well as rural areas, in 48 continental states. The study was conducted from April to September, 1959. During the period, drive-in attendance—April—33,587,000; May—785,000; June—83,942,000; July—94,653,000; August—158,600; September—97,163,000.

The published findings of the study may be obtained free from the Theater-screen Advertising Bureau, 437 Merchandise Mart, Chicago 54, III.


Recently announced plan was made jointly by H. DeVoe Rea, board chairman, and G. Howard Hutner, president, of Radio Recorders; Martin Hersh, president of Universal Recorders.

There will be available facilities for all phases of recording art, animation, filmographs, slide films, and complete sound on film price. Scheduled for formal opening soon is the large new Sunset Island Studio in Hollywood.
America's undersea might depends on one of the most complex and critical devices ever developed... the nuclear reactor.

Tolerances are so critical that the slightest carelessness in fabrication will cause costly and disastrous malfunctions. To inspire precise, reliable workmanship on the part of all those who produce these vital reactors, a most unusual and effective film, INTEGRITY PLUS, featuring Admiral Rickover, has been sponsored by the A. E. C. and the United States Navy.

Produced through Westinghouse by Raphael G. Wolff Studios Inc., INTEGRITY PLUS has won FIRST PLACE AWARD of the National Presentation Association and the Sales Executive Club of New York, and BLUE RIBBON AWARD at the 1960 American Film Festival.
The First American TV Commercials Council Lends a Hand as
Agencies and Producers Share Honors at First American TV Commercials Show

The First American TV Commercial Festival and Forum, held at the Roosevelt Hotel in New York, May 18-20, turned out to be a smash success, with attendance exceeding all expectations and with laudatory comments now coming from all parts of the industry.

A main reason for the Festival's quick acceptance by TV spot makers and buyers was the TV Commercials Council, a group of 50 eminent advertising executives who accepted invitations to judge the entries and whose stature practically assured a good turn-out of entries and Forum participants.

Actually, although they did it willingly, the Council members bit off more than they expected. Instead of 500 entries which were expected to be screened, 1,327 commercials required judgment and eventually each Council member had to put in 15 to 20 hours at screening sessions to determine 250 finalists to be shown at the Festival.

Agency, Ad Men on Council

The Council, under the chairmanship of John P. Cunningham, Chairman of the Board, Cunningham & Walsh, Inc., had among its members some 30 agency vice-presidents as well as advertising and TV managers from the ranks of sponsors and agencies.

Viewers of commercials at the Festival, up to 400 at times, watched the 250 finalists and prize winners on twelve 21-inch TV receivers set up around the ballroom, thus watching the commercials in the proper medium—one for which the spots were designed. Both film and tape commercials were shown, Ampex having provided a recorder and playback unit for the show.

FTC Chairman Key Speaker

The Festival was planned and organized by Wallace A. Ross, former public relations director of the Film Producers Association of New York. As Festival Director, Wally Ross put in some 20 hours of work each day to build up to the final three-day test. He well merits the many commendations from producers, sponsors and agency people on a job very well done.

The “Forum” phase of the program brought a challenging address by the Federal Trade Commission's chairman, Earl W. Kintner. Mr. Kintner spoke on the "Responsibilities of the advertising profession (a key quote in this talk is reprinted on the folding page 30) and his remarks might well be taken to heart by film makers as well as the agency men and sponsors to whom they were addressed.

Jack W. Minor, Director of Marketing for the Plymouth Soto-Valiant Division, Chrysler Corporation, spoke of "the men and women behind the salesmen of the future of our economy, hinged on the success or failure of the American salesman in years ahead."

He had kind words to say for the "people who whet the consumers' appetites, for the people who pave the way for our automobile salesman and for a thousand and one other kinds of salesmen."

A Hybrid Creative Art...

And Kenneth C. T. Snyder, Radio Creative Director for National Broadcasting Co., responded in calling the Festival a "hybrid creative art..."

BUSINESS SCREEN CAMERA: NAMES AND FACES AT THE PRE-FESTIVAL LUNCHEON AT NEW YORK'S ROOSEVELT

Top agency executives concerned with upgrading the quality of television commercials rubbed elbows with their counterparts in film production at pre-festival luncheon ceremonies held at the Roosevelt during the program. Here are a few:


Phyllis K. Robinson, vice-pres. and copy chief at Doyle, Dane, Bernbach, Inc., ad agency.

Roger Pryor, vice-president at Foote, Cone & Belding advertising agency, heading up TV.

T. J. "Joe" Dunford, president of Pelican Films and happy to be one of Festival winners.

William Van Praag, president of Van Praag Productions, also an award winner at the Festival.

G. David Gudebrod, manager of film production for N. W. Ayer & Son; long active in medium.

David L. Pincus, senior vice-president, Transfilm-Caravel, Inc., and a business-t.v. film pioneer.

Howard Henkin, president of HFI Productions, growth company in New York film production.
show judged by working practitioners of a hybrid art. What we call a hybrid creative process starts from concept to airing, and it brings such a variety of skills and talents and experiences coming to the table at every stage of the making of these powerful communications.

As decisive as the dollars are in helping to keep business and the business going, it is production excellence and creativity and price that we seek...

Then Came the Awards...

Words like these were well-taken by the assembled agencymen, opinion representatives and producers, well-reflected in the quality of the 250 finalists, the prize-winners of the Festival. These awards, when they came, were pretty well-situated among dozens of producing companies, matching other dozens of agency winners. The majority of awards went to film commercials, with comparatively few of the "firsts" going to "tape" spots.

Seven "first awards" went to Robert Lawrence Productions and affiliated companies, including the automobile commercial, the upmarket cereal commercial, etc.

NBC was high on the list with the first awards, most of them for videotaped commercials and Ely S. Unger & Elliot came up with its first place. Playhouse Pictures helped balance the equation on the West Coast with three first place awards, though New York companies were well in the lead.

Major Prizes to Niles

A remarkable showing put Chicago's Fred A. Niles Productions, up among the Festival leaders with five top awards, including the "firsts" and two "runner-up" second prizes. The Niles organization won one of the top Festival awards for "the best TV advertising campaign of the year," a series of three commercials created and produced for Durkee's Instant POTT'D ON NEXT PAGE

Everyone appreciates quality. It is a source of pride associated with any product. Color Reproduction Company's specialization in 16mm Color Printing has achieved a "Standard of Quality" which long ago earned it a reputation for guaranteed quality which is the Standard of the 16mm Motion Picture Industry. The cost of your production warrants finest quality prints: See what the technical know-how and production skills of Color Reproduction Company's specialists can do for your 16mm Color Prints! Write for latest price list.
The Year's Best in Television Commercials:

(cont'd from previous page)

Minced Onions, through Meldrum & Fewsmith, Cleveland advertising agency.

Interestingly, only one judge of the fifty hard-working people who labored in this capacity was from Chicago. He was author and consultant Harry Wayne McMahon.

14 Awards to Y & R

Among the agencies whose commercials scored high, the leading winner was Young & Rubicam with six first awards and eight second prizes, for a total of 14 awards! Second in the agency group was J. Walter Thompson with five first place awards and three second place winners.

Leading Manhattan producing studios like Sarra, Inc. (and its Chicago studio) were well up among the Festival's honor winners. Sarra won two first awards and a second prize; Television Graphics, a first award; Elektra, a first and a second award; Van Prag, one first prize; Newsfilm, another "first"; Transfilm-Caravel, a "first"; MPO with three second prizes, and Klaeger with two second awards.

The West Coast Winners

Out of the West Coast, single first place awards were given to Cascade, Freberg, Desilu and Ray Patin. Patin's studio also took two second prizes in the Festival.

Elsewhere around the U. S., the sole first place winners were Princeton's On Film (with one first) and Jamieson Films, of Dallas, with a first award.

That was the story of the First American TV Commercials Festival, the job they said "couldn't be done" and which saw 1,327 commercials entered, saw 1,000 of these eliminated after the first screening and brought 250 finalists into the winner's circle for first and second awards in 27 product categories.

SDIG Elects Officers, Gives Charter to Midwest Branch

Screen Directors International Guild elected officers and Executive Board members at the Annual Meeting held May 5 at the Henry Hudson Hotel in New York City.

Willard Van Dyke, well-known documentary and television film director, was elected president; Jack Glenn, lst vice president; Don Hershey, 2nd vice president; Bert Lawrence, secretary, and Joseph Lerner, treasurer.

The new Executive Board, in addition to the officers, is composed of Paul Falkenberg, Ben Gradus, Leo Hurwitz, Robert J. Kingsley, Howard T. Magwood, Sidney Meyers, Leo Seltzer, Shepard Traube, Charles H. Wasserman, Nicholas Webster, and Robert Edmonds representing the Midwest Organizing Committee. Alternates are Don Livingston, Robert K. Sharpe, Fred Pressburger, Melvin London and Herman J. Engle.

Executive Secretary George I.

How well are your policies and orders carried out by your subordinates?

The answer to that question depends upon how well your supervisors represent management to your employees.

Make sure that the management under you is what you want it to be. Show your supervisors how you represent management with:

"THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INDUCTION AND JOB INSTRUCTION"
- "HANDLING GRIEVANCES"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"
- "INTERPRETING COMPANY POLICIES"

Write for details on obtaining a preview...
George and Guild Counsel Erwin Elman will continue in their present positions. Raymond J. Land was appointed assistant to the Executive Secretary, and will act as SDIG Representative in policing and enforcing the union's industry-wide contracts.

The Midwest Organizing Committee was granted a charter to become the Midwest Branch of SDIG with headquarters in Chicago. The Midwest Branch, with 5 members working for 22 producers, predominantly in Chicago, is looking forward to an early expansion.

Jewish Audio-Visual Council Takes Awards in New York

CBS TV, the New York Board of Rabbis and the Department of Education and Culture, Jewish Agency for Israel received citations for outstanding programs of Jewish interest in the Ninth Annual Awards presentation of the National Council on Jewish Audio-Visual Materials in New York, May 12.

The Council, sponsored by the American Association for Jewish Education, is interested in the development of audio-visual materials to further Jewish educational and cultural pursuits.

The prize-winning television program was a 28-minute kinescope, The Warsaw Ghetto, produced by CBS in cooperation with the New York Board of Rabbis. It depicts resistance of the Warsaw Jews to the Nazis during their occupation of Poland. The citation or the best filmstrip of Jewish interest went to the Jewish Agency for Israel. Their 48-frame color filmstrip, Hayim Nahman Bialik—Poet Laureate of the Jewish People, tells the life-story of Bialik and his contributions to the rebirth of modern Israel.

Titos Satellite Film Now Distributed Via Sterling

The behind-the-scenes film story of the launching of earth's first weather satellite in space, Tiros - Weather Satellite, is available for showing to adult groups and high school audiences. The new RCA color motion picture, produced by Reid H. Ray Film Industries of St. Paul, is being distributed nationally by Sterling Movies U.S.A.

The 14-minute 16mm sound film print shows the weather satellite in its various stages of development, explains its operation, and dramatizes the role of Tiros I as an opening phase of the extensive U.S. Weather Watch program.

LASSIE, a Peabody Award winner, is produced by Robert Golden for The Jack Wourms Organization; Sherman A. Harris, Executive Producer.

Reprinted by permission of the Eastman Kodak Company

It didn't happen to this dog!

LASSIE, like many other top-rated filmed TV shows, is processed by Consolidated Film Industries. And at CFI, it soon becomes apparent that 40 years of experience and know-how make an important difference.

There is no such thing as a "cut rate" or "bargain" in laboratory film processing. The Eastman Kodak Company says "The answer is—give your laboratory time and money to do the job right! Then all your release prints will be on the beam 100%.

For processing perfection... specify CFI.

CONSOLIDATED FILM INDUSTRIES
521 West 57th St., New York 19, N.Y. Circle 6-0210
You Can’t Teach a Man Anything...

Unless he wants to learn. That’s why the filmed, printed and recorded training material we develop and produce is designed not only to give food for thought but to stimulate the appetite to absorb it.

Everything we do for our clients is devoted to helping their people grow as individuals... through providing motivation, information, and personalization to the particular need or problem.
Scholastic Honors Sponsored Films

Cites Eleven Films as “Outstanding” for Contribution to Education

Eleven sponsored motion pictures were named as “Outstanding” for their contribution to education at the 11th annual National Film & Filristrip Awards, sponsored by the Editors of SCHOLASTIC TEACHER Magazine.

Award ceremonies, attended by sponsors, producers and distributors of the winning films, were held at the Gotham Hotel in New York City on April 28th. Also included were the citations of three other sponsored motion pictures as “Meritorious” in this year’s awards.

Editor-in-Chief Kenneth M. Gould and Vera Falconer, SCHOLASTIC’S Film and Filristrip editor, made the presentations. Dr. Charles M. Stepmann, Chairman of the Department of Communications, School of Education at New York University, served as guest speaker. His talk was a brilliant exploration of the topic “Motion Pictures in the Schools of the Future.”

“The Ages of Time”
Sponsor: Hamilton Watch Company
Producer: MPO Productions, Inc.
Distributor: Association Films, Inc.

“The Alphabet Conspiracy”
Sponsor: The Bell System
Producer: Warner Brothers
Distributor: Warner Brothers

“Combustion”
Sponsor: Manufacturing Chemists Assn.
Producer: John Sutherland Productions, Inc.
Distributor: Classroom Film Distributors

“Exploring the Edge of Space”
Producer & Distributor: Educational Testing Service, Inc.

“Gateways to the Mind”
Sponsor & Distributor: The Bell System
Producer: Warner Brothers

“Glacier National Park in Montana”
Sponsor: Great Northern Railroad Company
Producer: Empire Photosound, Inc.
Distributor: Modern Talking Pictures

President Frank Speidell, of Audio Productions, Inc., receives award from Vera Falconer for “Your Voice and the Telephone.”

Bill Stern, American Telephone & Telegraph Co., receives citations for Bell System films named as “Outstanding” by Scholastic.

THE CONSENSUS WINNERS: FILMS HONORED AT TWO OR MORE EVENTS

☆ These 11 motion pictures merit special mention as the “most-honored” at various 1960 Awards & Selections events. Each of these films has received two or more citations from among the following: American Film Assembly, Columbus Film Festival, NVPA Awards, SCHOLASTIC Magazine, National Committee on Films for Safety and the Committee on International Non-Theatrical Events:

“THE AGES OF TIME”
Sponsor: Hamilton Watch Company
Producer: MPO Productions

“THE FIRST PRIZE STORY”
Sponsor: Tobin Packing Company
Producer: Carson Davidson Productions

“FROM GENERATION TO GENERATION”
Sponsor: Maternity Center Association
Producer: Edward F. Cullen

“HOSPITAL SEPSIS”
Sponsor: Johnson & Johnson
(For the American Medical Association)
Producer: Churchill-Wexler Productions

“INTEGRITY PLUS”
Producer: Raphael G. Wolff Studios

“MORE THAN WORDS”
Producer: Henry Strauss & Company

“THE RETURN”
Producer: MPO Productions

“RHAPSODY OF STEEL”
Sponsor: United States Steel Corp.
Producer: John Sutherland Productions

“SECOND CHANCE”
Sponsor: American Heart Association
Producer: George C. Stoney Associates

“THAT THEY MAY LIVE”
Producer: Pyramid Film Producers, Ltd.

“WINGS TO ITALY”
Sponsor: Pan-American World Airways
Producer: Coleman Productions
THE NATIONAL VISUAL PRESENTATION ASSOCIATION held its 7th Annual Day of Visual Presentation at New York's Hotel Roosevelt on May 9th, extending the event through May 10th for a two-day showing of motion pictures, filmstrips (sound slidefilms) and 10 workshop sessions.

14 motion pictures received first and second-place awards in the seven categories reviewed by a jury of business, education and film production people: 13 "outstanding" examples of graphic presentation also shared 1st and 2nd place citations.

While the 10 workshop sessions were sparsely attended (we counted an average of 35 persons in attendance at most), they did present some knowledgeable leaders in fields of technical film making, visual equipment and presentation methods.

A joint luncheon of the Sales Executives Club of New York (at which Arthur "Red" Motley, president of the U.S. Chamber of Commerce was the featured speaker) and the NVPA was a feature of the second "Day of Visual Presentation." Horace W. McKenna, Union Carbide Corp., is president of the Association; Dr. Harold Joseph Highland, NVPA Executive Secretary, was in charge of the annual program. Here are the winners:

EDUCATIONAL MOTION PICTURES

EDUCATIONAL FILMSTRIPS

EMPLOYEE RELATIONS MOTION PICTURES
2nd: Dollars and Sense. Sponsor: Chase Manhattan Bank. Producer: John Sutherland Productions, Inc.

EMPLOYEE RELATIONS FILMSTRIPS

EMPLOYEE TRAINING MOTION PICTURES

EMPLOYEE TRAINING FILMSTRIPS

SALES TRAINING MOTION PICTURES

SALES TRAINING FILMSTRIPS

SELLING TOOLS: MOTION PICTURES
1st: How to Present an Idea or a Product Effectively on Film. Producer: Herbert Kerkow, Inc.

SELLING TOOLS: FILMSTRIPS
2nd: A World of Difference. Sponsor: Channel Machine Co.; IBM (Harry Pritchett); Henry Kurt Stoessel Studios; Schering; Consolidated Lithograph and Austin & Austin.

GRAPHIC PRESENTATION AWARDS
☆ Graphics Awards went to Standard Vacuum du Pont's Petroleum Chemicals Division (Life Magazine; Lawrence Leather; New Holland Machine Co.; IBM (Harry Pritchett); Henry Kurt Stoessel Studio; Schering; Consolidated Lithograph and Austin & Austin.)

NEW YORK GROUP SPONSORS WORKSHOP PROGRAM. CITES FILMS & GRAPHICS

AT THE DAY OF VISUAL PRESENTATION

DuKane's Audio-Visual chief, Al Hunecke, acknowledges the first award to his company's "Selling Tool"—"Adventures in Slidefilm."

Janet R. Wilkins, producer of audio-visual programs for the National Association of Manufacturers was an NVPA Awards juror.

Charles E. Beyhmer, v. p. in charge of production, H. D. Rose & Company, received two slide film awards for his company's efforts.

Herbert Kerkow, head of the N.Y. film company, was the winner of a first award for a motion picture in the "Selling Tools" group titled "How to Present an Idea or a Product Effectively on Film."
RHAPSODY OF STEEL

Meteoric iron from outer space brought man, the hunter, the sharpest, hardest weapon he had ever known. Centuries later this precious "metal from heaven" is returning to outer space as exploring rockets soar from earth . . . and the history of the world has been written as centuries spanned the Iron Age, merging into the Steel Age. These brief lines tell the story of the United States Steel Corporation's award-winning Technicolor film, Rhapsody of Steel.

Written and produced by John Sutherland, with original music by Dmitri Tiomkin recorded by the Pittsburgh Symphony Orchestra, this 23-minute animated motion picture features the art direction of Eyvind Earle and was narrated by Gary Merrill. Millions of Americans are now seeing it in theatres throughout the land, through the distribution facilities of The Jam Handy Organization. Few sponsored films in recent decades have brought so many distinguished talents to the screen.

Rhapsody has already won highest honors at the American Film Assembly and Columbus Film Festival; was selected for showing at the Edinburgh and Venice Film Festivals.

"Then, on a day lost in antiquity, primitive man discovered fragments of the meteor . . . black stuff . . . different from all the other rocks of the valley . . ."
The accumulation of knowledge is a long, slow process. It was not until the middle of the Nineteenth Century that steel was produced in large quantities in a few hours' time. The 'Steel Age' was born! The first steel rails were rolled from a Bessemer ingot in America in 1865. Soon railroads were carrying steel tools, farm machinery and barbed wire to transform the wilderness into fertile pastures and fields of grain.

Today, as Rhapsody of Steel enters the Steel Age, vast mills throughout the nation convert mountains of iron and raw materials into millions of tons of iron. Giant blast furnaces, dramatically portrayed in brilliant animation can produce 3,000,000 pounds of molten iron every 24 hours. Iron makes steel!

The molten iron is shown in vivid color as it is transported to the open-hearth furnace. Limestone, iron ore, and steel scrap are charged into the furnace where they cook until the mixture is ready for the molten iron from the blast furnace.

The fiery fury of the chemical reactions converts the iron to steel. The molten metal is taken in ladles by overhead cranes and is poured into molds. The liquid steel cools enough to become solid, leaving the red-hot "ingot.

Ingots are kept in underground furnaces, called Soaking Pits, until they are ready for rolling. The ingot then moves toward giant rollers that require 16,000 horsepower of electrical energy to flatten and squeeze the red-hot steel into new shapes . . .

Carbon steel . . . alloy steel . . . stainless steel . . . a thousand kinds of steel. Each year over 100,000,000 tons of the most versatile metal known to man are rolled and formed into countless shapes to make possible our steel-made civilization.

The metal from the stars, worked by the ancients, now works for man in miraculous new ways and shapes . . .
The precious metal, once laboriously made only a few pounds at a time, now is produced in such abundance that each of us is surrounded from morning until night with countless things made of steel.

While all of us live in a vast familiar world of steel today... on drawing boards throughout the nation, designers and engineers are creating an even greater future age of steel.

"...call it what you will, 'Rhapsody of Steel' is a small masterpiece, the best thing of its kind since 'Fantasia'..."

—Deems Taylor
The Closing Scenes of Rhapsody of Steel delve into the world of tomorrow. The sound track: "Steel will help to make possible the vehicle which first takes man out of his home planet, and this will be one of the most significant occurrences in man's long tenure on earth.

"The first astronauts may be so keenly trained that they will concentrate only on operational procedures . . . but more likely, they will be awed by the thought that they are the first earthlings in all the annals of time who will be able to see their own world as only a tiny speck against the larger backdrop of the universe.

"In a sense, this moment is part of a gigantic cycle in time. Thousands of years ago man had only his inquiring mind and the hinge of his hand to shape the metal from heaven. Now he has brought himself to the place where the same kind of metal, exquisitely refined, can carry him to outer space where meteorites are born. This is an age when at last all things seem possible."

We salute Rhapsody of Steel, exemplifying the new era in films.

"The progress of man . . . is the progress of STEEL"
Selected to Represent America—

Pick 38 Motion Pictures for International Events

Thirty-eight motion pictures, representative of American life—the professions, culture, and industry of this country—have been selected by the Committee on International Non-Theatrical Events (CINE) for presentation at 1960 Festivals at Edinburgh, Scotland; Venice, Italy; and at Vancouver, British Columbia.

Anna Hyer, Division of Audio-Visual Services in the National Education Association, co-ordinates the work of this voluntary group, which includes leaders in the film industry and among U.S. organizations active in the film medium.

Films from Industry, Health Groups

22 of the CINE selections for 1960 were sponsored by industry, health and medical organizations. Prominent among those named to represent the U.S. abroad were such titles as The Ages of Time, sponsored by the Hamilton Watch Company and produced by MPO Productions; Rhapsody of Steel, sponsored by U.S. Steel and produced by John Sutherland Productions; Second Chance, sponsored by the American Heart Association and produced by George C. Stoney Associates; and Stop Driving Us Crazy, sponsored by the Methodist Board of Temperance and produced by Creative Arts Studio, Inc.

An American Museum, sponsored by the City Art Museum of St. Louis and produced by Charles Guggenheim and The Whirl That Became a Star, sponsored by Marmel of the Pacific and produced by Ozzie Glover Productions were other sponsored pictures among the six sent to both Edinburgh and Venice Festivals.

Two sponsored productions went to both Venice and Vancouver. The Bristol-Myers sponsored film, The Day That Susie Lost Her Smile, produced by Wylde Studios and From Generation to Generation, sponsored by the Maternity Center Association and produced by Edward F. Cullen were these choices.

These Pictures Are Going to Venice

Sent only to Venice were two other industrial-business sponsored pictures. Bias, sponsored by the Aeronutronic Division of the Ford Motor Company and produced by J. J. Benson was sent to Italy with The First Prize Story, produced by Carson Davidson for the Tobin Packing Company.

An outstanding group of medical motion pictures (eight titles) went abroad, headed by Hospital Sepsis, prize-winning Johnson & Johnson-sponsored film produced by Churchill-Wexler Productions. Another American Heart Association selection, also produced by George Stoney, was Cerebral Vascular Diseases: the Challenge of Management. This film was also sent to medical group screenings at overseas festivals.

Aimed to Improve America’s Defense Work

Prize Film Shows Nuclear Workers Vital Importance of Craftsmanship

Do techniques of Mass Production, the system which brought America to a position of world leadership through material progress, now actually threaten our national security?

That’s the serious question raised by a hard-hitting and two-time award-winning new color motion picture, Integrity Plus, which those responsible for this nation’s critical nuclear propulsion program are showing to every worker on these essential defense projects all over the U.S.

Sponsored by A.E.C. and the Navy

Produced for the Atomic Energy Commission and the Nuclear Propulsion Program of the United States Navy by Raphael G. Wolff Studios of Hollywood, Integrity Plus was coordinated by the Westinghouse Manufacturing Company, a prime contractor in the nuclear propulsion program. R. A. Roxas of Westinghouse helped guide the production project.

The 25-minute picture is being made available to other defense contractors via print sales through the producer. It is opened with a talk by Rear Admiral H. E. Rickover, USN, a pioneer in the nuclear subs, and following Admiral Rickover’s message, the film details the “essence” of the production problem America faces:

"Heart" of the Production Problem

“Have modern workers used to the relatively uncritical tolerances of mass production techniques lost the pride of craftsmanship, the ability to meet the challenges of close tolerances and fine work which are vital to America’s nuclear propulsion program?” asks a Navy commander whose submarine is delayed by radio-active damage is caused by minute particles in the lines. The film makes a powerful bid for a return to the high standards of individual workmanship.

Nuclear Components Must Be Clean

Surgical cleanliness of all nuclear components, kept absolutely free of waste matter, is an absolute “must.” Despite this, the Navy officer shows visual evidence of damaging dust, chips, grinding wheel fragments and other debris that was found in component tubes and passages. Shoddy workmanship in welding, poor tolerances and lax attention to design details—all these build up a shocking story of waste and avoidable delays to the nation’s most critical defense program.

Factual scenes of waste material are fortified by excellent technical animation sequences that take viewer imaginations into the heart of the nuclear power plant, showing how radioactive damage is caused by minute particles in the lines. The film makes a powerful bid for a return to the high standards of individual workmanship.

Typical of the new look in national defense is the nuclear submarine Skipjack.
THE PATTERNS OF PROGRESS

Increasing productivity, without sacrifice of product quality or increases in consumer prices, is the goal of most U.S. industry and its prime weapon in the continuing fight against inflation, not to mention overseas competition.

Paradoxically, it is in the reconstructed, modernized American textile industry where both lower consumer prices and higher quality are being achieved. Leader of the field and often called "the world's biggest weaver" is North Carolina's Burlington Industries, headed by Chairman J. Spencer Love.

"Ours is the only major industry where prices are lower and quality higher than ten years ago. We have really done a job on inflation. We have done it by building up productivity faster than we built up wages," says Chairman Love.

The Story of a Major Industry

The "full picture" of the complex textile industry and its importance in American life is the theme of a new 25-minute color film, appropriately titled The Patterns of Progress, sponsored by Burlington and produced by MPO Productions. The film, employing revolutionary new high-speed color films, is currently available on free loan from Modern Talking Picture Service, via its 30 regional film libraries, nationwide.

One of the first industrial motion pictures to be made with the new high-speed 16mm color films, Eastman Ektachrome ER Film, Daylight Type and Ektachrome ER, Type B. Pattern II shows what happens inside the mammoth machines that are working Burlington's "miracles of productivity.

For the first time in color, MPO producer-director Ira Marvin and head cameraman Stanley Meredith have slowed down shuttles that bang away at 70 miles per hour and bobbins that rotate up to 10,000 revolutions per minute. At Burlington, earning its "world's largest" honor by operating more than 100 plants in 89 different communities, presented a real challenge to the film-maker. Beginning with soft focus abstractions as it depicts "patterns" of contemporary America which reflect these varied plant locations and operations, the film progresses to detailed scenes of the high-speed inner workings of plant machinery in operation. The "patterns" are set by scenes of open pit mines, contours of modern plowing, railroad switching yards and a composite of Burlington manufacturing operations—weaving, spinning, knitting, dyeing and finishing.

Producer-director Marvin and Bob Campbell, script writer, use an original approach to capture parallel operations in scattered places to combine color with intricate camera work. Then, moving along the lengthy Burlington production lines, the MPO camera crew utilizes Eastman Ektachrome ER Film, Type B, to capture scenes that would have been impossible in the past without excessive lighting equipment and long delays for set-up time.

Colorful Look Within the Looms

Turning into the modern looms, the camera crew utilizes the new Ektachrome ER stock to attain the high spot of the picture as the show—for the first time in color—exactly what happens inside the mammoth machines. (Concluded on page fifty-five)
The Journal Shows the Way to the Ladies

Fast-Moving Visual Show Brings Editorial Message to Media Men

That Snake in the Grass who sold an apple to “Madam Adam” was the first salesman to successfully reach the “women’s audience.” He did it by getting his customer emotionally “involved” with his product, and by painting pretty pictures to show her all the good things in store for apple-eaters in the Garden of Eden.

It was that “Involved” that counted the most then—and it still does, according to A Man’s Guide to Women, a new editorial presentation of the Ladies’ Home Journal which is traveling the country and reaching advertising and agency executives in over a hundred shows in 30 cities across the country.

Combines Films, Sound and Slides
The Ladies’ Home Journal editorial promotion, which features films, slides and an elaborate bag of audio-visual equipment, follows somewhat in the pattern of the traveling shows of the L.H.J’s brother publication—the Saturday Evening Post, and the Journal’s own successful show in 1958—Womanpower.

A Man’s Guide to Women is narrated in person by Berenice E. Connor, the Journal’s director of editorial promotion. Written by Stan Sobel, it demonstrates the vastly different ways men and women become involved in the subjects and situations of life. It shows how the Journal “involves” women by meeting their needs in many areas of interest. This in turn puts them in a susceptible mood to receive the magazine’s advertising messages. Miss Connor’s commentary is accompanied by two motion pictures, one a filmograph, and several dozen slides projected on a wide-screen.

Designed and Produced by Visualscope
Traveling the show for Miss Connor with a station-wagon full of audiovisual equipment, props and other stage accoutrements is Les Olin, L.H.J production manager. The presentation, designed and produced by Visualscope, Inc. features two Bell & Howell 16mm sound projectors modified for remote automatic operation, a specially constructed wide-screen slide projector, and control panels, flexible stage settings, screen and electrically controlled curtain—all constructed by Wilcox-Lange, Inc., Chicago. The “stage” is adaptable to many size rooms, being flexibly wide within a 16 ft. to 30 ft. range.

Personalizes a Reader’s Viewpoint
One portion of the show instills in the audience the same kind of subjective feelings which the Journal imparts to its readers. With a woman’s voice narrating in the background, photos of children from birth to adolescence (taken from the pages of the Journal) in b/w filmograph using a picture rhythm sequence are framed on a wide-screen slide which changes at certain critical points in the movie sequences.

The dramatic effect of this is intensified by the woman’s stream of consciousness style. Representing a typical woman reader, she illustrates to the audience how deeply and personally “involved” she has become in what is unfolding on the screen.

Exemplifies Timing and Showmanship
A key to the success of the show is the fast timing, and careful rehearsal of the Connor-Olin team. Miss Connor controls the action of the film equipment, and cues Mr. Olin on other operations, by a push-button hidden in her hand. She speaks on a halvalier microphone concealed in a corsage. When—as at the Plaza Hotel in New York—a sight and sound gag such as “a typical woman attempts parallel parking 63 times a month,” breaks up the house, Miss Connor can milk the laughs skillfully and still keep the show running smoothly on time.

THE FIRST SALE!
Berenice Connor, who directs editorial promotion for the JOURNAL, shows one way the serpent in Garden of Eden might have made his “pitch” to Madam Adam, putting across “the first sale” to women...
BUSINESS FILMS OF THE MONTH

How GOOD is a Good Guy?

New Human Relations Picture Gives Management Useful Answers

This new film asks "How Good is a Good Guy?" and answers its appropriate title question by pointing out that today's typical "good guy" in a supervisory or management role isn't much good at all, to himself, to his associates or to his company.

The latest of a widely-syndicated series of similar motion pictures produced by Roundtable Productions, How Good is a Good Guy? deals from strength and uses vivid picturization of "situations" as it provides useful guidance to management and supervisory development groups on this important subject of effective leadership.

His Failings Can Become Successes

The 21-minute sound film sets up three visualized problems in which the "good guy" fails to live up to his leader's role; it then depicts how these failings can be turned into successes by understanding and fortitude.

The need for "acceptance" and approval that leads the supervisor or manager to becoming pre-occupied with the "feelings" of the men under him can turn him into an ineffectual "good guy." All his knowledge and experience go by the boards and departmental efficiency, morale and production suffer from his unrecognized "insecurity."

Hidden Factors in Personal Relations

How Good is a Good Guy? explores the hidden factors as it pictures a typical appraisal interview. Here, the new supervisor fails to tell a subordinate where he stands, what his shortcomings are, leaving doubt and confusion.

A department manager is "afraid" to offer needed criticism of a "problem" worker; a young supervisor is so worried about the men's "feelings" toward him that he allows an important change in work methods to be pushed aside.

In each of these situations, the film analyzes the reasons behind the failures and a re-enactment of each is used to show the right way to handle the problem.

Pre-Tested in Industry and Schools

The film was written and produced by Leon S. Gold of Roundtable Productions and directed with a fine professional touch by Jack Denove. It was pre-tested among industrial and educational organizations on the West Coast. Technical consultant was Albert E. Ross, Ph.D. and the training consultant was A. Bruce Rozet.

The picture is designed for a wide variety of training and management uses: appraisals, interviewing, supervisory relations, dealing with the problem worker and overcoming resistance to change.

How to Obtain This Picture

Prints are available in color at $240, in black & white at $140 from the producer, Roundtable Productions, 8737 Wilshire Blvd., Beverly Hills, California.

A Film Guide for Management

☆ Films of special interest to management groups are listed in a brief guide available from BUSINESS SCREEN, 7064 Sheridan Rd., Chicago 26. Enclose 25¢.

This department manager (right) knows this man's work has slipped; it will continue to suffer when he fails to put him straight.

CONTACT LENS STORE

Sponsor: Obrig Laboratories, Sarasota, FL
Title: Technique of Fitting Concentra Corneal Type Lenses, 26 min., color, produced by Morgan-Swain, Inc.—Florida Film Studios.

☆ Obrig Laboratories has scored another enthusiastic reception of its outstanding film on the fitting and manufacture of contact lenses.

When the 16mm film, Technique of Fitting Concentra Corneal Type Lenses, was presented at a meeting of ophthalmologists, opticians and optometrists in Rochester, N.Y., recently, it was well received by the profession.

Being Shown in Both Hemispheres

Cited as an excellent medium for educating the public in the use of these optical aids, the film is booked solidly for months ahead throughout the nation. Last month a language barrier was overcome as the Spanish version of the motion picture was shown in Caracas, Venezuela, for the first time. Here, too, a message was received with great acclaim, as the Obrig firm is now busily booking a picture throughout South America and other Spanish-speaking countries.

Philip L. Salvatori, head of Obrig Laboratories, decided on the Spanish version after seeing the tremendous response the film has received in the United States. Salvatori has become a leading authority on contact lenses since his firm first manufactured them 20 years ago.

Manufacture of contact lenses is pictured in this new Obrig Laboratories' film, which is the author of many standard works on the subject and has long taught professionals the field of eye care.

Technical Guidance by President

Salvatori served as technical director in the production of the movie. His hands appear in several sequences as close-up shots show the fitting of lenses. John McCarthy, a New York television-star, appeared as the Docto in the film and played a true-to-life role in fitting contact lenses, showing how to write prescriptions, how to test for misfits, and how to teach patients to put in lenses and take them out.

A trip to the factory shows the manufacture of these lenses. The film is highlighted by close-ups of the human eye.

BUSINESS SCREEN MAGAZINE
NUCLEAR KNOW-HOW FOR INDUSTRIAL USE

SPONSOR: The Babcock & Wilcox Company

TITLE: Critical Lab. 15 min., color, produced by Audio Productions, Inc.

One of the first non-governmental organizations to go into atomic energy testing and construction work is the Babcock & Wilcox Company, long a leading manufacturer of steam boilers, mechanical stokers, refractories and other heavy industrial products. To "merchandise" this atomic know-how and skill gained as an early pioneer in the field, Babcock & Wilcox is using this new film which is aimed principally at the few men of industry in key positions to make pertinent decisions in nuclear construction projects.

Babcock & Wilcox's Critical Lab is designed to prove out nuclear theories on a small scale with "live" atomic experimentation. Its results are the output of many minds and many special devices developed by Babcock & Wilcox's scientists for the study of nuclear energy.

Shown on the screen are examples of critical testing performed on the reactors for the Nuclear Ship Savannah and for the Indian Point atomic power plant of the Consolidated Edison Company.

Critical Lab, telling its story in a straightforward way, also makes effective use of some of the symbols well-known to those engaged in nuclear work. This has appeal to the specific audience for whom the film was designed and, to whom, terms such as "going critical," "hot" and "scram" have a meaning all their own.

To the layman, nevertheless, the film offers an intriguing glimpse of a strange new world, vitally important to all of us.

Above: Susan Frank and Mueller Climatrol's personnel manager, William Malloy, "thread up" to show Worthington's "report" film.

Worthington's Good Idea Takes Annual Meeting to Plants on Film

Motion Pictures of company plans, progress, new facilities and other useful background data have long proven their value at shareholder meetings. A tradition among such companies as General Mills and at Monsanto Chemical, where the company's 1959 Newreel was shown at the recent annual meeting in St. Louis, films have been helpful in keeping the company's owners informed.

A new idea worthy of special note was the filming of the entire annual meeting of the Worthington Associated companies, which includes the Mueller Climatrol Division. Motion pictures, stills and sound recordings were made during the New Jersey sessions on April 21. These are now being distributed for showings to company employees at Mueller Climatrol and 42 other Worthington offices and plants in the United States and abroad.

"The distinctive Worthington pattern of world-wide meetings stems from its management conviction that employees, as well as stockholders, should be completely acquainted with all significant details concerned with the company operation," said Hobart C. Ramsey, Worthington's Chairman of the Board.

Employees saw and heard Walther H. Feldmann, President of Worthington, report on Corporation modernization programs to keep pace with the '60's; Chairman Ramsey told of the increasing overseas business involving interchangeable parts carried on by several Worthington Associated plants.

The first annual world-wide meeting was "broadcast" over regular telephone wires. This, the second meeting, offered the additional advantages of sight and sound.

The Case of the Two Firestones

The illustration caption on page 29 of the recent Issue Two of Business Screen, identifying the picture as that of Harvey S. Firestone, Jr., was in error. The illustration actually showed Raymond C. Firestone, president of Firestone Tire & Rubber Company.
Phillips "Localizes" 1960 Sales Meetings

Company's 20,000 Dealers, Jobbers Learn "The Secret to the Sixties"

How do you plan a sales meeting for 20,000 dealers and jobbers that will carry the impact of a company-wide meeting, yet have the intimacy and timeliness of a "back yard" division presentation? With the challenge of a new decade ahead, the Phillips Petroleum Company wanted a revolutionary new type of program.

After last year's closed-circuit television meeting, "The Best Year of Our Lives," E. H. Lyon, Phillips' Vice-President of Sales, reasoned that there should be a way to combine live and film action, giving professional impact without losing the local touch.

Centron Finds the Company's Answer

Centron Corporation, Inc., Lawrence, Kan., business communication firm, was engaged and asked to pursue this goal. After many meetings of its research teams and writers with Phillips' officials to insure accuracy of technical material, Centron found the answer to Phillips' search.

"The Secret to the Sixties," a two hour and thirty-minute combination of motion picture, film strip, and live presentation, provided the advantages of a completely localized division meeting with those of one handled exclusively on the national level.

Having the 1960 meeting produced by an outside firm that specializes in this type of presentation resulted in a production that was professional in appearance. The meeting featured big name TV and recording stars and was entertaining as well as informative.

Highlights of the Meeting Program

Close cooperation with the Phillips Sales Meeting committee, headed by Lyle Fought, Director of Sales Promotion and Sales Development, made it possible to include technical information about new products, new advertising and promotion, new approaches to customers, talks by company officials, information on the new look for stations and employees, and up-to-date market information.

Committee members were: George Glattfelder, Western Divisions Senior Assistant Sales Manager; Frank DeVoe, LP-Gas Sales Manager, and Paul Warner, Sales Promotion Manager.

Show Is Made Up of Eighteen Sets

The properties of "The Secret to the Sixties," including sets, films, scripts, etc., were made in sets of 18 and were presented by the division managers and their assistants in meetings throughout each of Phillips' 18 sales divisions.

Thus it was possible for the professional, entertaining information to come from the division manager, well known to the dealers and jobbers, so that it was received as something pertinent to each particular audience.

"The Secret to the Sixties," as a production, featured the local division manager and his assistants telling about the Six Keys that would unlock the mysteries of the '60's.

These Six Keys were: New Approaches; New Customers; New Products; New Advertising and Promotion; New Look; and, most important of all, it was revealed to the audience that the dealers and jobbers themselves are the "Sixth Key."

Films and Filmstrips in the Show

Films and filmstrips illuminating the meeting program included:

1. Station driveway skits, featuring Rowan and Martin, television comedians, as station attendants who show how, and how not, to handle customers.
2. Charlotte Montgomery, Automotive Editor of Good Housekeeping, who gives some very interesting facts on women customers.
3. Anita Bryant, popular television and recording star, singing original music (written at Centron and recorded by a Hollywood orchestra) that illustrates such points as "New Look," "The Mystery Lady," "The Six Keys to the Sixties," and "The Secret to the Sixties."
4. A chorus and dancers combining entertainment and a message to focus attention on important points.
5. Talks by company officials on various educational and motivational subjects.
6. Several technical and promotional films on the new products Phillips is introducing.

Rear Projection Was An Advantage

Several technical phases in the Phillips' production are worthy of mention. Use of rear projection motion picture and slide equipment made possible the following advantages: distracting projection noises are eliminated; meetings can be presented in a semi-lighted room; projection equipment and operators are out of sight of the audience.

These factors add to the believability and ease of co-ordinating the action between the screen and live portions, and give the presentation a more professional air.

The unique construction of the sets, designed (concluded on page sixty-nine)

BUSINESS SCREEN MAGAZINE

Left: Anita Bryant sang "Mystery Lady" at the 1960 sales meeting to point up Super Mystery Driver Contest.
Visitors to Rochester, New York headquarters' offices of the Eastman Kodak Company are being welcomed these days in the Company's shining new two-story Reception Center building at the base of Kodak Tower. And, as you'd expect from a world leader in visual materials and equipment, the new Reception Center also provides some model facilities for audio and visual presentation and meetings.

The Center's spacious, contemporary design welcomes Kodak's guests but these new facilities are also fully functional as a display area for the Company's products and in their provision for meetings of visiting groups and committees. They are also the site of Kodak's own frequent briefing and training activities.

All the Tools Are at Hand
Theaters and meeting rooms provide for a wide range of both audio and visual tools and techniques. They are designed for flexibility and simplicity of use.

It is this aspect of the Reception Center which Kodak believes may serve as models for the classrooms and conference rooms of the type the Company is promoting among its customers. On this premise, the Editors of Business Screen take you on a "visual tour" of the Center in these pages.

Some Technical Highlights
Features of the new Center facilities include: (1) a sound center with master control of microphones, stereo tape recorders and amplifiers, (2) a special committee room equipped with a presentation center and built-in outlets for electronic flash, (3) a 25-seat theater, with many unusual facilities, (4) varied assembly rooms with movable walls and additional presentation centers, and (5) a display room with a unique combination of lighting units.

Model Conference Rooms
The reception center is designed to serve as a model of conference rooms, where meetings of visiting groups and committees can utilize the most modern facilities, as a display center for effective showing of company products, and as an attractive place to welcome Kodak guests.

The display room on the first floor puts major emphasis on fine prints, transparencies, and outstanding achievements of photography. But it will also present (cont'd on following pages)
what is new and different in Kodak's products and services. Attendants are available to discuss visitors' interests.

The first floor theater is 22 feet wide and 27 feet long; its 25 seats rise in four rows. Curved walls and ceilings and a slanting rear wall are expected to contribute to ideal acoustic conditions. The large projection screen, 6' x 13½', permits side-by-side projection of three standard images. It is of highly efficient lenticular fabric, selected to produce images of standard brightness, even from 8mm equipment.

Two speakers that will reproduce either monophonic or stereophonic sound, adjoin the screen. To provide maximum flexibility for photographic demonstrations, connections for hot and cold water are installed in the floor at the front of the theater.

A large movable sink with integral lighting and work facilities are available for some demonstrations.

A lectern serves not only the usual purpose of supporting the speaker and his manuscript, but also as a control center from which he can adjust the lighting, turn projectors on and off, change slides, and control the volume of the sound and various special effects.

Controls in the Audience
A portable control unit, similar to the one in the lectern, can be plugged into a wall connection at the rear of the theater. With it a person can sit in the audience area and control all the functions of the theater, as may be desired in a presentation while in conference with clients.

The master sound center contains stereo tape recorder equipment, with associated amplifiers. A master stereo-monophonic control center feeds power amplifiers that drive the speakers. Connections with the second floor make it possible to feed sound from this area to any room in the center.

When multi-lingual conferences are necessary, special sound equipment will connect each member of the audience with a translator in the projection room, similar to the president's room.

Folding walls make it possible to combine all three second-floor assembly rooms into a single, large meeting area; note chair arrangement at rear.
that used by the United Nations. A 27 x 36-foot committee room with a large table that accommodates 24 persons, is designated the "President's Room," a name derived from portraits of the firm's chief executives.

Full Range of Meeting Tools
The "presentation center" in the room provides built-in facilities for such materials as a chalkboard, magnetic board, flat and flip charts. Behind the chalkboard assembly is a projection screen, with a pair of recessed speakers. When not in use, the facilities are covered by two ornamental floor-to-ceiling screens; when closed, the screens provide a decorative effect.

Additional presentation sections are located on the north and south walls of the assembly room area. A 9' x 12'-moveable motion picture screen has been recessed in the ceiling. This can be lowered for use when two images are needed, or when a presentation calls for the simultaneous use of more than one projector. The remainder of the reception center's second floor consists of three areas, separated by movable walls. The walls have low sound transmission, thus, the three areas (or rooms) can be used simultaneously for separate meetings without auditory interference. They can also be combined into one large room.

Facilities Are Flexible
The flexibility of the center's facilities lends itself to a wide variety of meetings, Kodak officials pointed out. They may be informal discussion groups, receptions, exhibits, formal lectures and classroom type of meetings. In addition to special furniture, power outlets in the ceilings and side walls have been installed so that the resources of the exhibits division can be used to create displays to fit the needs of the meetings.

Company officials believe the Center is a reasonable answer to most modern presentation problems—where the work of a group can be accomplished with maximum efficiency.
IAVA Gathers for 14th Annual Meeting

Industrial Audio-Visual Executives Elect Morrison as President; Program Includes Latest in Techniques and Equipment for Business

Setting Their Program Course on the basic theme of “The Challenges in Communication: the 1950’s and the 1960’s,” members of the Industrial Audio-Visual Association covered a wide range of interesting topics at the 1960 annual meeting of this group, held at the Moraine Hotel in Highland Park, Ill., on April 25-28.

Alan W. Morrison, Socony Mobil Oil Company, N. Y., was elected president for 1960-61, succeeding John Hawkinson, Illinois Central Railroad. Vice-presidents elect are Ken Penney (Minnesota Mining & Manufacturing Co.) and William Pratt (American Telephone & Telegraph Co.).

New Officers for the Coming Year

James Craig (General Motors Corp.) was re-elected as secretary with Ralph Fairchild (LeTourneau-Westinghouse) as assistant secretary. Fred Woldt (Illinois Bell Telephone Co.), program chairman of the annual meeting, was elected treasurer for the coming year.

Guest speaker honored at the annual banquet on Wednesday evening, April 27, was Richard Carman Borden, noted sales training authority and a principal in the widely-used series of Borden & Busse sales training films. Mr. Borden presented some of the guiding principles behind his successful motion pictures. He was introduced by O. H. Coelln, publisher of Business Screen.

Award Plaque to Retiring President

A highlight of the evening banquet program was the presentation by O. H. Peterson, Standard Oil Company of Indiana, of the Past President’s Plaque Award to retiring IAVA president John Hawkinson of the Illinois Central.

Daily meeting programs were replete with demonstrations of new audio-visual equipment, techniques and film production ideas. The application of the “teaching machine” principle in modern industrial assembly line production was described by William C. Ralke, president of the Ralke Company, Inc. and builder of the “Audio-Visual Matic” viewer and tape reproducer equipment now being used along the assembly lines at one West Coast aircraft plant.

The time-saving and other advantages of this equipment were cited by the speaker who observed first experimental uses of this equipment showed savings in moving assembly personnel from line to line with less rework, reduced supervision time, less inspection rejections and reductions in actual job instruction time. He also noted that the military is using similar equipment to train machine tool workers, for fire-control instruction and to show NATO personnel overseas the operation and maintenance of defense material.

A similar type of equipment, the “Auto-Tutor” developed by the Western Design Division of U. S. Industries was demonstrated or the program by John W. Nowak, director of public relations.

Science Appeal and History in 8mm

“Films With Science Appeal” were shown and described by Jonathan Karas, Karas & Associates of Durham, New Hampshire. Mr. Karas is a science and engineering consultant to the advertising profession who has created unique engineering and science demonstrations for films and television.

Martin Phelan, vice-president of the Eastin-Phelan Corp., Davenport, Iowa, spoke on the possibilities of 8mm motion pictures, with special emphasis on his organization’s duplication...
of historical films from the library of Congress Archives. The tremendous number of 8mm silent projectors among individuals in the U.S. was cited as a potential for sponsor consideration.

The afternoon program on April 27th was largely devoted to a visual presentation and demonstration by representatives of the Eastman Kodak Company. John Flory and Tom Hope, advisor and associate on Non-Theatrical Films for Kodak, reviewed "Dynamic Developments and Technical Breakthroughs in the Audio-Visual Field" and technical representatives of the company showed the new Kodak 8mm sound projector and its new automatic "Cavalcade Programmer" for visual presentation. New fast color films were discussed by a representative of Kodak's Motion Picture Film Department.

W. M. Bastable, formerly head of audio-visual activities at Swift & Company and now a regional executive for Sterling Movies U.S.A., talked on "Films as a Medium."

Talks on Foreign Use of Ad Films

Other outstanding meeting highlights included a talk on "Overseas Film Promotion and Distribution" by Jay Berry, National sales chief of the Alexander Film Company, and a showing of international advertising film winners.

The new General Electric Thermoplastic Recorder was described by IAVA member Ray W. Bonta of GE and vice-president elect Bill Pratt of AT&T explained the employee economic education program currently being undertaken in the Bell System.

Plans Underway for Fall Meeting

Plans for the fall meeting of IAVA, traditionally held in the East, are being made by a committee of members in that area. Princeton, N. J. is the likely site, as in recent years.

Fred Woldt, chairman of the 14th annual meeting, opens the association's eventful three-day program, noting the challenges in communication through past two decades.

John Hawkinson (left) receives plaque award as Past President from O. H. Peterson, also a former president of the association and one of its founders.

IAVA Regional Directors-elect shown below (l to r) are: Frank Metz, Western Region; Charles Shaw, Central Region; Harold Daffer, Northern Region; and Erik Kristen, Eastern Region.

A Better Day's Driving

Actna Film Helps Us "To See Ourselves"

"O wad some Power the giftie gie us
To see usels as others see us!"

Actna Casualty and Surety Company produced a new traffic safety film recently released by Aetna, "To See Ourselves," which is based on a theme by Robert Burns, the immortal Scottish poet.

The 15-minute color film, "To See Ourselves," makes dramatic use of the camera to grant Burns' wish to modern motorists, who always blame the "other fellow" for their traffic troubles.

Action revolves around Jim Morrow, a thirty-year-old sales executive, who cuts his home-to-office travel time too short and misses seeing an important client because of a "lot of dangerous, discourteous drivers" made him late. As Morrow complains about other drivers, a magical power whisks him back to his own driveway and makes him relive his drive—but this time it was different!

During his second trip, he takes the place of the other drivers with whom he was involved and, thus, is able to see himself as the others did earlier that morning. Instead of blaming the "speeding" driver, who almost hit him as he backed out of his driveway, Morrow sees that he shot into the roadway without checking for traffic. Other incidents also make him see himself as others saw him.

The motion picture opens with a panoramic view of the hills of Scotland, dissolves to the cottage where Burns lived. The Aetna Casualty production crew searched long and hard for background for the next scene, in which an actor portraying the poet voices the words that inspired the film. The proper pastoral setting was finally found near Avon, Conn.

"To See Ourselves" is the latest in a series of public safety films produced by Aetna. It is being distributed on a free-loan basis for showings by public safety organizations, schools, and other civic and community groups. Bookings may be obtained by writing the Information and Education Department, Aetna Casualty and Surety Company, Hartford 15, Conn. It

Below: Aetna's new traffic safety film shows "before and after" scenes as it takes a young businessman through his driving mistakes.
**Telling the World the Story of Lincoln**

"In Search of Lincoln" Brings His Life and Lore to People

Throughout the World in a U. S. Information Service Film

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**Sponsor:** United States Information Service

**Title:** In Search of Lincoln, 20 min. b w, produced by Wonsel, Carlisle & Dunphy, Inc.

**Path: Lincoln belongs not just to this nation but to the world.** He is the one American universally revered. Beyond the familiar face on the pennies, the stamps and the courthouse statues which the world knows so well there is still the essence of the man to be found in the places he knew, places of his sadnesses and brief fulfillments. In Search of Lincoln sets out to find the places and to show them as they were then, in 1809 to 1865.

**Path Accurately Followed**
The library in Springfield is a good place to start. Here is his inkwells, gloves, books, and other things he wore or used. And his house nearby, first very plain, later prettied up as befitted a leading politician.

Lincoln was born in a small log cabin in Hodgenville, Kentucky. The film shows the cabin, now a national shrine, and the poor, hilly land it stood on as it must have been then. The picture moves on following Lincoln's early life to Spencer County, Indiana, and to the Sangamon River in Illinois, and to New Salem where his career as a man began.

Interspersed with actual scenes of the places Lincoln lived, the film uses old prints, daguerreotypes, cartoons. It looks into actual courtrooms where Lincoln practiced law on the 5th Judicial Circuit. It shows the unfinished capitol in Washington during the war years and Ford’s Theatre where it all ended.

In Search of Lincoln will be translated into 35 languages for use by the U.S.I.S. all over the world.

The site of the first Lincoln home in Illinois was along the north bank of the Sangamon River, near Decatur, as pictured in the film.

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**CASE HISTORIES OF NEW FILMS FROM GOVERNMENT**

Left: the famed "Railsplitter" painting, shown in "The Search for Lincoln" pictures a role stressed by reporters during his first campaign for the Presidency in 1860 . . . .

**An Historic Series on the U. S. Navy**

The Navy’s Role in the Civil War Is Depicted as Two New Color Films Join Series Which Is Being Shown in Service

Pride . . . Leadership . . . tradition . . . heritage . . . esprit de corps. There is a lot to learn for the new recruit in our United States Navy. Much of it is best gleaned from a thorough knowledge of naval history. And so the U.S.N., in keeping with its record for maintaining a consistently good training film program, has sponsored a series of fascinating, colorful 16mm filmographs about The History of the United States Navy.

Two timely films in this series—depicting the role of the Navy in the Civil War—have just been completed by Creative Arts Studio, Inc. of Washington.

"We think the filmograph approach is a superior way to make certain films economically," Navy officials say.

A filmograph is simple animation achieved by multiple cell levels and camera animation movements. In the Civil War films, for example, rich, spectacular paintings of battle scenes between the North and the South are as real as live action when the camera is used to create pan movements, all types of trucks, cross-dissolves, wipes, etc. These effects are most emphatic, convincing—and inexpensive.

The Navy discloses, "If we don't have to have movement, we prefer good visuals which show imagination and ingenuity." The Navy history series, which covers the past from the Revolutionary War through the Spanish American War, is a fine example of this art medium.

From the producer's point of view, "The Navy gives you a free hand," says Milton Tinsley of Creative Arts.

"We worked in complete cooperation with only one project supervisor for each filmograph."

There was a lot of work between the preliminary script for part I of the History of the Civil War, for example, and the composite print which is being viewed now in Navy classrooms and by the public.

First, Creative Arts submitted very rough black and white storyboards for approval; then, a second, final script and storyboards to scale. At this point there was sound recording by tape; then the plan for animation for each frame of action with the sound read syllable by syllable. After this, for consistency in art style, accurate full-scale pencil drawings were made of each scene.

Finally, looking back to the original scale storyboards for color, and to the comprehensive (pencil sketches) for style, the final art was prepared. Animation began when the realistic paintings were finished.

There was a great deal of painstaking, time-consuming research on these 25-minute films. They have been designed for lasting value, and present a complete, authentic colorful picture of our Navy's past.

**Fisheries' Films Win Awards**

"Active among Government agencies using the film medium is the Bureau of Fisheries. Two recent Bureau motion pictures were awarded "Chris" citations at the 8th Annual Columbus, Ohio Film Festival held on May 8th.
It's the Picture That Counts...

For quality production, more and more of the quality accounts are entrusted to MPO's care . . . and below is a list of companies whose motion pictures are currently being produced by MPO:

BURLINGTON INDUSTRIES, INC.
P. F. COLLIER & SON CORPORATION
CONSOLIDATED NATURAL GAS COMPANY
E. I. DUPont de NEMOURS & COMPANY
FORD DIVISION, FORD MOTOR COMPANY
FORD MOTOR COMPANY
GREATER NEW YORK FUND
GULF OIL CORPORATION
JOHNSON & JOHNSON
MONSANTO CHEMICAL COMPANY
PAN AMERICAN WORLD AIRWAYS
UNITED STATES STEEL CORPORATION
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

For detailed information regarding MPO’s Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, Murray Hill 8-7830

MPO Productions, Inc.

in NEW YORK CITY
15 East 53rd Street
Murray Hill 8-7830

in HOLLYWOOD
4024 Radford Avenue
POplar 9-0326

in DEARBORN, MICH.
921 Monroe Avenue
CREstview 8-4412
The Cost of Illness

"Decision" Tells Facts About Hospitals' Economic Problem

Sponsor: Blue Cross Commission of the American Hospital Association.

Title: Decision, 29 minutes, b/w, produced by Fenton McHugh Productions.

What about the high cost of hospitalization? Is it justified?

Decision takes a close look at the factors involved in increased hospital costs, then asks the viewer to make his own "decision" as to whether or not they are within reason.

The film is a documentary study of the complexities of a modern hospital. Because of the rapid technological advances in both skills and equipment, plus the highly trained personnel required to operate this equipment, hospital costs have advanced sharply during the past ten years.

The picture was completely filmed in an actual hospital and is believed to be the most comprehensive documentary ever produced on the general operation of a home for the sick. From the stark, dramatic shapes of the operating room to the bright, cheerful nursery, the camera pokes its eye, recording the happiness, tragedy, joy and sorrow that are part of everyday hospital life. The role of the institution's employees, especially that of the nurse, receives a lot of attention in the film. It reveals that personnel account for over 65 percent of hospital costs. Not only must the institution pay these employees, it must also train them.

As narrator Carlton Kadell puts it: "The cost is huge—yet someone must train them. The hospitals are doing it!"

Decision was premiered recently when representatives of 85 Blue Cross plans operating in this country and Canada, met in Los Angeles. Distribution plans will be announced soon.

CASE HISTORIES OF CURRENT SPONSORED FILM PROGRAMS

"Powercasting" for the Utility Business

Westinghouse Film Shows New Method to Company Management

Sponsor: Westinghouse Electric Corp.

Title: Powercasting, 34 min., color, produced by Westinghouse, with cooperative production services by Audio Productions, Inc. (overall), and Milner-Fenwick, Inc. (cartoon art and animation).

☆ This is a specific selling tool to be shown to a small but very important audience: the top management of utility companies. It shows a new method for accurately answering this question: "When and where should what facilities be added to a system in order to assure adequate electric service to the community at minimum average annual cost."

The answer lies in a new use of a high-speed digital computer which simulates the actual operation of a utility system. In 20 minutes it duplicates 20 years of operation of the system.

How important forecasting of power requirements can be is told on screen by A. C. Monteith, vice president of Westinghouse's Apparatus Products Group. He says that a utility company's wrong decision today compounds itself tomorrow. There are no longer any little errors and no utility company can afford to make ones. Yet, the utility industry must make a system investment of 150 billion dollars in the next ten years enough new power to serve the whole world today.

Westinghouse's Powercasting system, as the film illustrates, undertakes to predict the unpredictable by programming the computer with such factors as actual history of the system, attempt for various rates of growth, seasonal factors, daily peak load, different loadings, maintenance conditions and other possible operating conditions. It produces accurate probabilities that make the method a major new tool for solving complex problems of utility economics.

A Hand from DeLaval

How Milking Was Mechanized

Sponsor: The De Laval Separator Company

Title: The Greatest Milking Hit, 21 min., color, produced by Gilbert Altschul Productions.

Milking Bossy has always been the dairy farmer's roughest job. It takes up a lot of time, an awful lot of elbow grease; and unless the milker is a really crack man, a manipulator, it is inefficient.

Lucky, most modern dairymen have modernized their barns years ago with mechanical milkers, and today, even folks with a few fancy machines can find suitable milk equipment.

The Greatest Milking Hit shows how mechanical milkers saves time and labor and contributes to higher production, healthier cows and a better profit-making herd.

Animated drawings show how a cow's udder is built and how milking action works. The film explains how modern mechanical milkers are developed from the primitive breeds to a prime milk-producer of today. The modern mechanical milkers were scientifically designed to operate in conjunction with the highly developed system of the modern dairy cow. The film shows that before 1918, 24 years were spent by a company in continuous experiment and research to perfect a milk manipulator which would be commercial. Practical and successfully solve all of the problems theretofore encountered. Many of these early milkers are still in operation.

The De Laval film is available from Modern Talking Picture.
Movies communicate in minutes what would otherwise take hours or days to learn

By producer Charles Probst, President, Cinefonics Inc., a Division of Cook Electric Company, Chicago, Illinois:

Our movies speed the interchange of technical information—create an understanding vitally needed among engineering teams widely separated by place, time, or technology. These motion pictures also help the layman understand scientific advances, especially in nuclear and space age projects.

"Cinefonics film reports, we’ve been told, can interpret and communicate—faster than personal talks or visits.

"One way we meet our 'crash' deadlines—when vital information must be filmed with sound and rushed to many places for viewing simultaneously—is with the Kodak Pageant Projector setup (above) for recording magnetic sound tracks.

"We use many Kodak Pageant Sound Projectors because they're compact and quiet, because their performance flatters the motion pictures we make, and because they don't get in the way of what we're showing."

Smooth presentations

...that's the Kodak Pageant idea. A projector that takes distractions out of screened instructional, sales, educational, and business motion pictures.

A Kodak audio-visual dealer will demonstrate. Or, write for detailed booklet.

Kodak Pageant Projector | EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
Two New Pictures to Aid Fight on Cancer

THE AMERICAN CANCER SOCIETY not long ago released two enlightening motion pictures for the eyes and ears of the nation's television audience, industrial and educational groups, clubs, and civic organizations.

The first, Inside Magoo, has three versions in technicolor: the theater angle runs six minutes; crusade, 14 1/2 minutes, and educational, 14 1/2 minutes. The second film is Off the Shelf, a 29 1/2-minute, color production.

Inside Magoo opens with a history of motion pictures, followed by some of the earliest animation and climaxing with a statement by Jim Backus and Steve Bosustow, who introduce Mr. Magoo. The funny man enters by walking through a window instead of a door, drives his car out of the wrong side of the garage and continues on his nearsighted way.

"Magoo" Is a Medley of Fun and Fact

He has a foot-race with a sound truck which happens to be broadcasting the seven danger signals of cancer. Fleeing from the truck, Magoo lands in a fun-house at a carnival. Through several accidents, he begins to feel that he has the seven danger signals. So he goes to a doctor and learns, much to his delight, that he is healthy, happy and sound. Only his sanity can be questioned!

The crusade closing of the film returns to Backus and Bosustow, who introduce the audience to various research laboratories, following which the narrator points out how much research costs, and asks that the public continue its generous support of research, so the crusade against cancer can go on uninterrupted.

The educational ending of Magoo shows the public what a cancer check-up is like. Backus is examined by a physician; this is done with a comic touch. "Off the Shelf" an Inspiring Picture

The stimulation of ideas is imaginatively dramatized in Off the Shelf. It's the story of the American Cancer Society's Institutional Research Grants, which are different from all others available to today's scientists. Purpose of the film is to prevent ideas from gathering mental dust . . . keep them "off the shelf."

Ordinarily, grants for cancer research are made to institutions for the support of scientific investigators whose skills and knowledge have been proven over years of productive performance. But what about the beginning scientist whose seemingly "small" idea might be nourished with a little money? Or what about the by-product thoughts sprung from an experienced prober's research project? Are they to be forever shelved in the scientist's mind?
Know How

Top-flight motion pictures don’t happen by accident. They require a lot of know-how. After 45 years of filming everything from swinging hips to nuclear ships, film business know-how is my middle name. If you’re planning a production, call or write today, and let’s see if this know-how fits your production.

Sam Orleans, Inc.
New York: 550 Fifth Avenue, Plaza 7-3638
Knoxville: 211 W. Cumberland Ave., 3-8908 or 7-6742

Prize Film for Nuclear Plants:  
(Continued from page thirty-nine)  
craftsmanship when artisans and mechanics took pride in doing fine, precise work.

Already proving itself an effective tool in plants where the AEC and Navy are helping to get it shown, Integrity Plus has won a First Award among training films at the Day of Visual Presentation, sponsored by the National Visual Presentation Association and a Blue Ribbon Award at the 1960 American Film Assembly in New York.

At prestiss, Integrity Plus had also been honored by the Belgian Ministry of Labor.

Every worker on the assembly lines of defense plants across the country and overseas should see it.

Burlington’s Progress Report:  
(Continued from page forty)  
picture the up-close workings of looms, bobbins and dye vats, the new film was used with a shutter speed of approximately 7,000 frames per second.

Cameraman Meredith also used Ektachrome ER film as well as interior color, especially for opening “identification” shots showing Burlington’s trucks rolling through the picturesque but cloud-laden Smoky Mountains.

“The film extended our shooting day substantially since it allowed us to film outside scenes at sunrise and dusk. We obtained good results, particularly at dusk when the sky’s toplight is bright enough to obtain details but when auto headlights come through strong enough to register,” said Meredith.

Cameras used by MPO’s location crew during the five-week shooting schedule included a Mitchell and an Arriflex with Zoomar attachment, a high-speed GE model and a Fastax.

“Lighting equipment was limited,” noted Marvin, “because this new reversal color film gives good results with less gear.”

An arresting original musical score by composer Sol Kaplan supports both picture and narration of The Patterns of Progress. Its basic content, showing the diversity of products created from 27 natural and man-made “wonder” fibers, make it fascinating film fare for the educational, business, civic and financial groups who may obtain it from any of Modern’s nationwide regional film libraries.

Industrial Film Sales  
Director Wanted

We are a top-rated production organization specializing in filmstrips. We need a qualified, experienced man as Director. Industrial Sales, handling liaison, production arrangements with business and industrial clients for custom-made filmstrips, slides and sponsored filmstrips. Must know selling and production.

Please send training and experience resume and salary requirements. Midwest location. Our people know of this advertisement.

Write: Box BS-60-3b

Business Screen Magazine  
7064 Sheridan Road, Chicago 26, Illinois

Pull Up a Chair at the Roundtable

you’ll be in good company

On your left

will be Allegheny Ludlum Steel, Allis-Chalmers, Armstrong Cork, Burroughs, Coca-Cola du Pont, Firestone, J.M. Pan-American, Shell Oil, and many more... all building their sales with

The Engineering of Agreement

a most effective film to train salesmen, executives and supervisors in the art of getting people to agree with them by overcoming barriers to understanding and agreement.

On your right

will be Quaker Oats, Standard Oil, Chemsstrand, Canada Dry, Raytheon, Western Electric, Swift & Co., Owens-Corning, Mack Trucks, Continental Can, Phillips Petroleum and lots of other familiar faces... all developing more efficient personnel with

Pattern for Instruction

Roundtable’s new film that uses football to teach the principles of sound job Instruction Training and actually motivates your supervisors to use the four-step method of instruction.

And across the table

will be Eastman Kodak, the National Management Assn., Nationwide Insurance, Mead Johnson, Texas Instruments, Union Carbide, Aluminum Co. of America, Westinghouse, and even the American Dental Assn... all getting many new and profitable ideas from

Imagination at Work

an entertaining film that shows how anyone can increase his ability to produce more and better ideas.

The subject for discussion?

How Good Is a Good Guy?

Roundtable’s newest management training film that helps supervisors strengthen their leadership ability and get the respect and cooperation of their men.

If you would like to join this distinguished group fill in the coupon, get your preview prints. $2.00 charge for postage and handling may be credited against purchase.

All these 16mm sound films are 21 min. long. In black and white, price is $140; in color, $240. Rentals are $25 per week. Write:

Roundtable Productions
Suite 202, 87th Wilshire Blvd., Beverly Hills, California

Please send us preview prints of

The Engineering of Agreement
Pattern for Instruction
Imagination at Work

How Good Is a Good Guy?

We will pay $5.00 each and return them postpaid within 5 days.

Name

Company

Street

City Zone State
Music as a part of the everyday lives of the residents of the American colonies is depicted in a new color motion picture, Music in Williamsburg, being filmed on location in the reconstructed 18th-century Virginia capital.

Music in Williamsburg pictures such vignettes as the work songs and dance music of the slaves, the nursery songs of children at play, the hymns of the college boys in chapel, the efforts of a young harpsichord pupil, a mother's lullaby, the organ of Bruton Parish Church, and portions of a production of "The Beggar's Opera" in Williamsburg's theatre.

Antique Instruments

All musical instruments, furnishings, and other properties used in the film are 18th-century antiques from the collections of Colonial Williamsburg and such institutions as the Mariners' Museum in Newport News and the Smithsonian Institution in Washington, D.C.

"The Beggar's Opera" sequences, showing a section of the early colonial theatre in Williamsburg with its stalls and 18th-century scenic effects, were filmed in the large television studio of the Phi Beta Kappa Memorial Hall at the College of William and Mary. Russell Hastings, scenic designer for the William and Mary Players, has designed the settings.

The story line follows an English sailor who comes to the colonial city and meets the miller's daughter. The action covers one day in Williamsburg about ten years before the Revolution. All the scenes were taken on location in the shops, homes and taverns, and along the streets and on the greens of the restored colonial city.

Costumes Are Authentic

Authentic costumes were designed by Mrs. Thomas Hamilton, supervisor of costumes for Colonial Williamsburg, and many of the wigs were made at the reconstructed Peruke Maker's Shop by Colonial Williamsburg craftsmen. Director Sydney Meyers is noted for his work in the field of documentary films. He has served as chief film editor of the Office of War Information, and has been a supervising editor for MGM and NBC.

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The Florida Venture
Huming a 2,600 Mile Pipeline

When Ponce de Leon, Navaz, and De Soto reached Florida, "the
lowered finger of the western dimight," they discovered that
the treasures of the new world could only be secured by hard
work—not claimed by conquest.

This exactly what happened recently when the Harbert Con-
struction Corporation of Birming-
ham, Alabama, contracted to lay
the first natural gas pipeline into
Florida, and to film the hazardous project as they went
along. 2,600 miles of it! And
football film, containing action highlights
of each All-American star, is avail-
able for sponsorship through the
American Football Coaches Asso-
ciation, 173 W. Madison St., Chi-
cago 2, Ill. Cost and other infor-
mation may be obtained by re-
quest.

Little League's Rules Film

A 35mm filmstrip, Know the
Rules, is available to local Little
League groups throughout the na-
tion. It highlights baseball rules
unique to the league, as well as
technical rules of the game that
often confuse program partici-
pants. The strip may be had for
$5 by writing Little League Base-
ball, Inc., Williamsport, Pa.

Football Stars in Action

A 26 ½-minute 1960 football
film, containing action highlights
of each All-American star, is avail-
able for sponsorship through the
American Football Coaches Asso-
ciation, 173 W. Madison St., Chi-
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394 Scripts for One Producer!

In the 11 years we have been writing for this
producer,* we have delivered scripts for 394
motion pictures, slidefilms, and meeting programs.

In those 11 years we have done all his writing—
PR films, "nuts & bolts," sales training,
sales promotion—high budget, low budget.

This happy relationship must be some kind of record. It certainly suggests that we could do
as effective a job for you.

*Name on request

3408 Wisconsin Avenue, N.W. • Washington 16, D. C. • EMerson 2-8200
Kodak Introduces New 16mm Magnetic-Optical Projector

An improved model of the Kodak 16mm Magnetic-Optical sound projector, designed to offer even greater service, economy and ease of operation, has been introduced by Eastman Kodak Company, Rochester, N.Y.

Among the advances in Model AV-105-M are a film pull-down with tungsten-carbide teeth to provide long-wearing service, and a single switch which controls the motor, lamp, and forward and reverse film movement. The new model also has a larger (11" x 6") speaker than its predecessor and is equipped with a three-wire power cord with grounding-type plug and adapter.

The AV-105-M provides the traditional quality of Pageant picture and optical sound reproduction, as well as records and playback sound from magnetic tracks at either sound or silent speeds. Volume controls permit mixing background music with commentary at the proper levels.

List price is $850. The new model is available at all Kodak audio-visual dealers, nationally.

H-M Professional Viewfinder Being Distributed by S.O.S.

The H-M Professional Viewfinder designed for use with 16mm Auricon, Bell & Howell, Bolex and Cine-Special cameras is now being distributed by S.O.S. Cinema Supply Corp. The H-M provides a bright 2" x 3" upright image corrected from right to left.

The cameraman can shoot with both eyes open when using the H-M Professional Viewfinder. Focusing and parallax controls range from two feet to infinity. An engraved aperture outline, with crosshairs in the center, shows the field of the standard 25mm lens for 16mm cameras. A border outside the actual area allows for anticipation of incoming scenes. A secondary magnifying lens gives an enlarged view. Mutes are provided for lenses of longer focal length and an auxiliary lens is used to cover the 15mm wide angle field. Full focus control is provided.

Other features of the H-M finder are good illumination for dimly lit scenes, light weight, and instant action positive lock control for interchange between cameras.

Free literature is available from S.O.S. Cinema Supply Corp., 602 West 52nd Street, New York, N.Y. Mention BUSINESS SCREEN.

Strip-Slide Projector by Viewlex Offers New Features

Viewlex, Inc., recently introduced the V-500-P, a new combination 35mm film strip and 2" x 2" slide projector, that incorporates several neglected special features that were developed as a result of field studies among teachers.

One subject that came up repeatedly during the surveys — the problem of awkward lamp-changing during a lesson — inspired company designers to come up with a pop-up lamp ejector. It reduces lamp-changing to a simple matter of pressing a trigger to release the burned-out lamp, and replacing it with a new one.

The automatic takeup feature is a boon. The operator just slides film into the projector channel and the film winds neatly onto the takeup reel.

Another useful Viewlex feature that will advance audio-visual techniques is a special magnifier-pointer built into the new V-500-P. It makes projected pictures true teaching aids by permitting the teacher to emphasize or focus attention on any part of a picture by enlarging it.

The new V-500-P, complete with motor-driven cooling fan, custom-molded case and 5" professional f3.5 lens, lists for $114.50. For additional information, write Viewlex, Inc., 35-01 Queens Blvd., Long Island City, N.Y.

New Quick-Set Orbit Tripod Has Six Special Features

Pencil-slim and feather-light is the newly designed Quick-Set Orbit Tripod, with a square base and off-center column, only two inches thick.

Features of the Orbit include a concealed balancing spring to protect the camera from nose-diving, and an Elevator Cam Lock to secure the column at any height.

Available are a carrying holster and built-in Level. The Deluxe Orbit height extended is 58½" — telescoped 14½". It has 4-section legs, a 2-section geared elevator, and weighs only 2 lbs.

Houston Fearless Shows New Film Processing Equipment

Simultaneous processing of 8, 16mm and 35mm films is a feature of a new series of machines by Houston Fearless Corporation. Completely automatic controls on six models make possible one-man operation for processing Kodachrome or Moviechrome motion picture film and slides.

Each compact unit is self-contained, including a recirculation and temperature control system, and replenishing tanks and flow-rators for each processing solution.

Processing speeds are from 1500 to 3600 f.p.h. for 8mm film and from 300 to 1500 f.p.h. for 35mm film. Prices and further information on single or duplex models available from the manufacturer, Houston Fearless Corp., 11818 West Olympic Blvd., Los Angeles 64, Cal.

The Balomatic #755

New Auto Slide Projectors from Bausch & Lomb in Fall

Bausch & Lomb, Rochester, N.Y., announces the all-new Balomatic 755, the first fully-automatic 2½ x 2½ slide projector. The new instrument, recently previewed, will be marketed in the Fall.

Highlighting the many lead features of the 755 is a new concept in design. For the first time, 2½ x 2½ slides can be fed automatically through a projector. Weight, yet durable aluminum die-cast construction, the instrument occupies a minimum table-top space and is easily portable for quick "on the spot" operation.

A fully-automatic timer changes the slides in 4 to 60-second intervals, and the projector is a fingertip or remote control operation. For ease and efficiency of operation, all controls of the Balomatic 755 are centralized on a single, illuminated panel. Special non-spill trays hold up to 40 slides, each will stay in focus with slide "pop." The new projector features brilliant 500-watt illumination, assuring "high picture fidelity." UL and CSA approval.

Camari's Electric Timer

Synchronous Timing Meters, Footage Counters by Camari

New electric film timers for motion, post-recording, dubbing, timing, and operations involving synchronous film timing are available from the Camera Mart.

Two synchronous timing meters and two precision footage counters measure total footage and equivalent time in minutes and tenths.

Single 16mm or 35mm footage counter, no timer, list $45; w
of A-V Ideas Describes

screen Rear Projection

Polacoat Incorporated, manufacturers of Lenscreen for rear projection, has available a Kit of ideas illustrating and describing Lenscreen and its uses.

The set of literature presents complete information on the use of Lenscreen for education, sales, entertainment. Specifications given for the various models, including the portable series.

To Polacoat Incorporated, 10 Conklin Road, Blue Ash, Ohio. Mention Business Screen.

Automatic Film Processing Equipment Ready at Filmline

The Filmline Corporation recently announced immediate availability of a complete line of automatic machines for processing 8, 16 and 35mm Kodachrome film.

Featured are two low-priced pieces of equipment: the Filmline model 16KC26, designed to process 8 and 16mm film at a speed of 26 feet a minute, or 62 rolls (25 DBL—8mm) per hour; and model 35KC13, designed to process 35mm kodachrome at a speed of 13 feet a minute, or 260 rolls (20 EXP) an hour.

Completely equipped and constructed of stainless steel, these revolutionary innovations in processing "will provide the industry with equipment at the lowest purchase and maintenance costs," according to the company.

Further information may be obtained by contacting the Filmline Corporation, Milford, Conn. Mention Business Screen.

BIGGER PROFITS IN '60 WITH THE

S.O.S LEASING PLAN

The S.O.S Plan, designed especially for the motion picture industry, makes it possible for you to expand your business, improve your services to the trade and increase your profits by acquiring the most modern Film Production Equipment . . .

without paying in advance for all its future service—as when you purchase outright . . .

without paying exorbitant rent—as in conventional rental . . . you save up to 75% of the rental you are now paying.

The S.O.S Leasing Plan makes it more economical in many instances for you to LEASE the equipment you require than to own it outright.

Under the S.O.S Plan, leased equipment pays for itself while it produces more profits for you—without the strain on your financial status.

On a 3 or 4-year lease you pay only 10% down and at the end of the term you can renew your lease annually AT A COST OF ONLY 1% PER YEAR!

Write for free copy of S.O.S Booklet "How leasing Can Increase Your Profits"

S.O.S CINEMA SUPPLY CORP.

Dept. H, 602 WEST 52nd STREET, NEW YORK 19, N.Y. Phone: Plaza 7-0440
Western Branch: 6331 Hollywood Blvd., Hollywood 28, California, HO 7-2124

FOUR MILLION SLIDE CHANGES—AND STILL GOING STRONG

SELECTROSLIDE PERFORMANCE IS ITS OWN BEST SALESMAN

RELIABILITY — Selectroslide automatic-continuous projectors are still operating, having made as many as FOUR MILLION SLIDE CHANGES without servicing. This is an unprecedented performance and not shared with any other projector.

VERSATILITY — Selectroslide may be used in the smallest class room or the largest auditorium . . . synchronized with tape recorders for either one-time or continuous lectures, advertising or sales presentations.

FAULTLESS OPERATION — Slides are positively shown in correct sequence and always in perfect focus. Exclusive spring-steel slide holders overcome differences in slide mounts which cause other projectors to malfunction.

Shown in illustration is the NEW SL-750 Standard SELECTROSLIDE. The Deluxe SL-1200 is the ONLY 35mm automatic slide projector capable of using a 1200 watt lamp. Our technical staff is available to help suggest equipment to meet special and individual needs and conditions. We invite correspondence.

spindler

2201 Beverly Boulevard
Los Angeles 57, California
Phone: DUnkirk 9-1288

MANUFACTURERS OF SELECTROSLIDE CONTINUOUS AUTOMATIC SLIDE PROJECTORS
New Film Tells Story of Railroads in State of Illinois

The story of the railroads in the development and economy of the state of Illinois is an exciting one. Tracing the history of the railroads from the time a little more than a century ago when they opened up the prairie wilderness of the Midwest to development, the film dramatically relates the growth of the railroads, and the resulting growth of Illinois.

Sponsored by the Illinois Railroad Association, The Railroad Story reveals the economic importance of Illinois railroads. Today they support a payroll exceeding a half-billion dollars annually in the employment of more than 100,000 Illinois men and women. In addition, the railroads are major taxpayers contributing to the cost of the support of schools, government and public welfare.

Educators and others interested in economic geography, transportation, history and business will find the film enlightening as it unfolds the story of the backbone of our transportation system, in Illinois and throughout America.

Produced by Telefilm Productions and distributed free by Sterling Movies, U.S.A., the 28-minute motion picture is designed for presentation to groups of all kinds, and is also cleared for television use.


How the Wholesaler Serves Our System of Distribution

Eliminate the middlemen and there's The Devil To Pay! In this riotously funny film of this true story the National Association of Wholesalers, Inc., sponsored by the National Association of Wholesalers, Inc., and distributed to more than 600,000 retail and wholesale establishments, the story of the 1960s is told in a new motion picture, Power To Live By, a 16mm, color, sound motion picture in color, presented by the Armstrong Cork Company for showings by independent and network-affiliated television stations.

For 25 years 16 MM film producers all over the world have benefited from "Colburn experience." Under the direction of the men pictured here, Geo. W. Colburn Laboratory has always been ahead of the times in quality, equipment, and complete service.

Get the full story in Colburn's 12-page brochure, "Your Key to Quality 16 mm Film Services."
"An American Story" of Free Enterprise

The story of the Allen-Bradley Company of Milwaukee, as depicted in a colorful new film, titled An American Story, is a tale of free enterprise at its best. It's the sort of film Khrushchev ought to see.

Here is a motion picture about a relatively unknown plant in Milwaukee which manufactures motor controls for hydro-electric dams and power stations, and electronic components which are found in practically every home in America. The factory has 40,000 employees; they work with new equipment; they earn the highest wages. Among other things, they turn out 25,000 "potentiometers" a day, six million "resistors" a year.

No Assembly Line Tour

But An American Story, produced by Washington Video Productions, is not an assembly-line documentary. It is the story of its brothers and their faith in people.

Since the turn of the century, when the Bradley brothers started a small business in a S3-room over the Milwaukee Bar and Commuter building, they have plowed earnings back into their plant for the benefit of their employees. And what benefits! A cafeteria that could put the Waldorf's chef to shame, two company libraries, 300,000 movies, sports teams, dance groups, a thirty-room hospital open 24 hours a day, and frequent classes in government and citizenship.

Today, Allen-Bradley people say, "We are partners in the community as the community is a part of us . . . In our plant you work . . . have fun . . ."

And in the closing scenes of the 8-minute film, which show the slowest of Allen-Bradley's 60,000 employees on the job . . .

hang-up, professional Allen-Bradley musical show, staged for employees by employees, the viewer is convinced that it is, indeed, fun to work in this plant.

Directed by George Johnston

George F. Johnston wrote and directed this "off-beat," imaginative film about this imaginative group of people in Milwaukee. Robert Johnson was editor, responsible for line, breezy musical effects, including bongos, chimes, and some good old Rogers and Hammerstein.

Color photography, directed by Andrew M. Costikyan, was particularly effective in plant scenes with machinery and hardware; e.g., precise potentiometer parts gleamed like real jewels. James G. Lindsay was Associate Producer and Laurence Grigg was technical director of this warm, human profile of a company.

Rapidweld Film Clean-up

Saves Money: A Case History

A dramatic case history in film rejuvenation comes from the files of Jack Bernard, president of Rapid Film Technique, Inc., Long Island City, New York.

Recently, Lee W. Robinson, insurance adjuster and surveyor representing the Providence Washington Insurance Company, handled the Rapid Film people 3,200 feet of original 16mm color film, which was deeply and extensively scratched. It belonged to a professional lecturer on travel who guaranteed his livelihood. But now, he was hospitalized and his cooperative wife tried to substitute for him and run off the footage. Result? Faulty projection which marred the film seemingly beyond repair. And, accordingly, the insured demanded $100,000 as an essential part of guaranteeing his livelihood.

But now, he was hospitalized and his cooperative wife tried to substitute for him and run off the footage. Result? Faulty projection which marred the film seemingly beyond repair. And, accordingly, the insured demanded $100,000 in damages.

The insurance adjuster tracked down Rapid Film's services, took a plane from Chicago to New York, and personally delivered the film to Rapid's lab.

Within a few days, after Rapid-weld clean-up and processing, the heavily scratched travel film was returned to the insurance company via Air Express—completely rejuvenated and specially coated to protect against scratches.

The processing cost only a few cents per foot. Saved: $100,000.
**The Business Screen Executive**

**Staff Appointments of the Manufacturers and Film Producers**

Eastman Kodak Elects Vaughn President, Appoints 2 Others

*William S. Vaughn was recently elected president of the Eastman Kodak Company, succeeding Dr. Albert K. Chapman, who was made vice-chairman of the board.*

Vaughn, a Kodak director and formerly vice-president and general manager, is now the chief executive officer and president of the 80-year-old photographic and chemical firm.

Vaughn joined the company in 1928 and has served in various administrative offices, including a period of service overseas with Kodak European companies.

Chapman, Kodak's president from 1952 until Vaughn's election, has been associated with the firm since 1919.

Also elected to new office, Vice-President M. Wren Gabel was named general manager, succeeding Vaughn. Gabel joined Kodak in 1931, and has held a wide variety of administrative offices in the company.

**Fred Cross to Head Sales of Roland Reed Productions**

Frederick R. Cross has recently joined Roland Reed Productions as vice-president in charge of sales. He will handle and coordinate sales of industrial and sales training films, along with TV commercials, at the company's offices in Hollywood, Calif.

For many years, Cross was director of advertising for Stewart-Warner Corporation in Chicago, where an important phase of his work included supervision of the creation and production of motion pictures which were used to support company salesmen in the field.

**Transfilm-Caravel Appoints Wolcott to Coordinate Sales**

*James L. Wolcott has recently been appointed vice president in charge of sales coordination at Transfilm-Caravel, Inc., New York. It was announced by President William Mieseges. He was formerly associated with Wilding, Inc., and prior to that president and a director of Pathicolor.*

Wolcott's sales-coordination post is newly-established at T-C and will cover administration in four basic areas of the firm's operation—business program services, industrial films, TV commercials, and special projects.

An alumnus of the Harvard Graduate School of Business Administration, the communications executive began his motion picture career in 1933 in several creative and administrative positions with 20th Century-Fox, where he directed the short subjects department. He left in 1939 to begin a seven-year association with the March of Time as production manager and member of its editorial board, then went to Pathé.

**Kochendorfer to Fred Niles Productions as Acc’t Exec.**

*A. A. Kochendorfer has joined Fred Niles Productions as an account executive. He had been associated with Kling Studios since 1939, and remained as vice president when Robert Snyder & Associates took over the studio.*

While at Kling he established the display department, supervised art, still photography, display and film work for the programs he handled. He has received many awards for his illustrations.

Kochendorfer studied at Chicago's Art Institute, and at the University of Chicago and University of Dubuque.

**Conlon Named Eastern Sales Representative for Viewlex**

*John G. Conlon was recently named New England and Mid-Eastern states sales representative for Viewlex, Inc., Long Island City, N.Y.*


Max Sorge to Direct Product Planning at Bell & Howell

*Bell & Howell's photo products division announces two executive appointments. Maxwell H. Sorge has been named director of product planning, and George A. Kochendorfer is now director of sales.*

Sorge will be responsible for Bell & Howell's photographic products, including both the direction of marketing and planning of new products and the establishment of a new planning department staffed by product line managers.

Sorge has been with Bell & Howell since 1950, serving as district sales manager in the Midwest and sales promotion manager. Before his appointment he was director of sales for the photo products division.

He is a graduate of City College of New York and New York University.

Eddy, a Northwestern University graduate, came to Bell & Howell from the Eversharp Company, where he was vice-president in charge of marketing.

A. M. Oaks Named Production Manager for Alexander Films

*The promotion of Arthur A. "Bus" Oaks to Manager of Alexander Films has recently been announced by Keith Mumma, president of Alexander Film Company.*

Oaks now has complete charge of special productions for the company and television, Alexander's television Animads, silrefilm, liquid forms, order forms, long length production and syndicated television programs for various industries and political films.

Oaks, who has been with Alexander for 25 years, has had a wide range of experience in all phases of the company's production and administration. President Mumm said the promotion was

---

**We Cover The World**

*We point with pride to the clients we have served, including:*

- Canadian Broadcasting Commission.
- A world-wide organization with headquarters in Chicago.
- A leading television company in Hollywood.
- Shooting in England, Switzerland, France, Italy.

*Our business is motion pictures.*

*We know our business.*

**STARK-FILMS**

537 N. HOWARD ST. BALTIMORE 1, MD.

For 16mm Film - 400' to 2000' Reels

Protect your films

Ship in FIBERBILT CASES

Sold at leading dealers

Only original FIBERBILT Cases

**Use Filmagic All Ways!**

- Filmagic Cloth Head-Clean Films, Records.
- Filmagic Tape for Film Cleaning Machines.
- Filmagic Pylen Kits for Tape Recorders.
- Filmagic Pylen Kits for 16mm SOF PROJECTORS.
- Get Best Results With Filmagic Silicones

**MANUFACTURED & GUARANTEED BY THE DISTRIBUTOR'S GROUP, INC. 204 FOURTEENTH STREET, N.W. ATLANTA 13, GEORGIA**
result of a need for consolidation and streamlining of the sales-production operations.

* * *

Shope Named Twin City Sales Rep. for Reid H. Ray Films

Leonard L. Shope has assumed the newly created post of Twin City sales representative of Reid H. Ray Film Industries, St. Paul production company.

A University of Iowa graduate, Shope was formerly with the Press Division of American Mari di and prior to that held positions with Tremco of Cleveland and Rath Packing Company.

The appointment of Shope by Reid H. Ray, President of the company, complements sales representatives in the Chicago, Kansas City, and Washington, D.C. offices of the film company.

Meteor Appoints Purrington As Executive Vice President

Meteor Photographic announces the appointment of E. S. Purrington as executive vice president.

Purrington was formerly manager of the graphic arts department of Ford Motor Company, joining the company in 1946. Prior to that he was with Life magazine, and spent four years in U.S. Navy photographic operations during World War II.

He is a member of the board of directors of Professional Photographers of America, and has been active in many film organizations.

Meteor Photographic of Detroit specializes in production of professional color prints and transparencies and custom printing.

R. Sogge To Direct Customer Services for Magnasync Corp.

Ralph Sogge has been appointed director of customer services of Magnasync Corporation, North Hollywood, California.

Sogge has specialized in electronics and sound in various universities, and was recently associated with Purdue University and University of Nebraska as sound engineer and engineering supervisor.

Magnasync is internationally known as designers and manufacturers of quality magnetic film recording systems.

Harlan Croy to Filmack as Industrial Production Mgr.

Harlan P. Croy has been named production manager of the industrial film division of Filmack Productions, Chicago, according to President Irving Mack.

Croy, former president and general manager of Film Arts Productions in Milwaukee, joined Filmack in August, 1959. He is a veteran of 18 years experience in producing and directing industrial films.

Library

MOOD and TITLE MUSIC

For Every Type of Production

EITHER ON A "PER SELECTION" OR "UNLIMITED USE" BASIS

For Full Details Write, Wire or Phone

AUDIO-MASTER Corp., 17 EAST 45th ST., N. Y. 17, N. Y.
For motion pictures and slide films, call on the producer who best understands "How Much Should a Film Cost?"

STUDIOS
For motion pictures and slide films, call

DETROIT
NEW YORK
NATIONAL
STUDIOS

For motion pictures and slide films, call on the producer who best understands business needs. Write for our booklet, "How Much Should a Film Cost?"

HAIG and PATTERTSON INC.
NEW YORK CITY, 17
405 Lexington Ave. (YU 6-3265)
DAYTON, 2
The Talbot Tower (BA 3-9231)
DETROIT, 2
15 East Bethune Ave. (TR 3-0283)
SOUND BUSINESS FILMS SINCE 1937

COMPCO
professional quality reels and cans are preferred by...

CORONET FILMS
WORLD'S LARGEST PRODUCER OF EDUCATIONAL FILMS

Only Compco offers "a new dimension in quality" recognized and accepted by leaders in the movie making industry. Compco's superiority is attributed to a new, major advance in film reel construction—resulting in truly professional reels that run truer, smoother, providing lifetime protection to valuable film. Compco reels and cans are finished in a scratch-resistant baked-on enamel, and are available in all 16 mm. sizes—400 ft. thru 2300 ft. For details and prices write to...

COMPCO corporation
1800 N. Standing Ave., Chicago 47, Ill.

NEW YORK TALKING:
(CONTINUED FROM PAGE EIGHT)
Conn., first started work on the hand-held Stabilizer principle as a device to steady binoculars, for the Navy. A major problem was to keep the little gyro-scope small, lightweight, but with a powerful, steadying action.

As it is manufactured now, the Kenyon Stabilizer weighs 24 oz., (nic-ead battery pack weighs 3 lbs.) and the two flywheels rotate at 21,000 RPM in a hermetically sealed helium atmosphere.

Jack Squiers says the Stabilizer, while not a replacement for a good tripod, or intended to be, is awfully handy for use in tight places, in moving vehicles or aircraft.

Growth Note at HFH: Les Kanter Becomes the Studio's Commercial Sales Manager

Les Kanter, former TV commercial producer for Carlo Venti Advertising, Inc., has been appointed Commercial Sales Manager for HFH Productions, Inc. HFH (Dan Humn, Ronald Fritz and Howard Hentkin) put up its shingle two years ago last month. Starting with just the three original partners and a trusting secretary, the company now numbers almost 30 full-time film makers.

Dietz, Cole to Hang New Studio Shingle?

Herb Dietz and Joe Cole, recently of Institute of Visual Communications, are setting up a new film production firm to be announced shortly.

Film Expose on "Quackery in Arthritis"

Paul Hance Productions has completed shooting a seven-minute documentary for the Arthritis and Rheumatism Foundation called Quackery in Arthritis. The picture has excerpts from the latest Kefauver Hearings which exposed a $250,000,000 swindle in fake arthritis remedies.

Sweetman Merges With Bay State Studio

Merrill Sweetman, former independent film maker of Bethel, Conn, has merged his production activities into Bay State Film Productions, Inc., Boston & Springfield, a prestige note reveals.

HOUSTON FEARLESS PANORAM DOLLIES
Thoroughly Overhauled—Guaranteed SPECIAL LOW PRICE
Immediate  4-Wheel ... $1,400.00
Delivery  5-Wheel ...  1,800.00
CAMERA EQUIPMENT CO., INC.
315 West 43rd Street, New York 36, N.Y.

If We Want Better Commercials—Why All the Gimmicks?

Robert L. Lawrence, head of Robert Lawrence Productions, New York, urged advertisers to spend more of the production funds on creativity and less on "jazzy substitutes."

In an open letter mailed last month to 2,300 advertising managers and agency executives Mr. Lawrence estimated that less than 7 per cent of television advertising expenditure is earmarked for commercial production—$1,525,500,000 of the total of $1,525,500,000 in 1959.

Acknowledging that the sum is sufficiently make effective commercials, Mr. Lawrence said that in fact it does not achieve that id "because not enough of it is being channelled in the right direction—into production creativity."

He cited as three substitutes for creativity the gimmick, quantity, "where three mediocre commercials try laboriously do the job of one good one," and noise, "which has made commercials talkier than ever."

While the cost of commercials has risen approximately 75 per cent in the past 10 years, Mr. Lawrence wrote, little of the increase has gone into the employment of creative talent in production.

"The pity of it is that the talent is a hand," he said. "That is why, we are convinced, commercials are better than ever, it the masterful commercial is still rare; it evokes ecstatic viewer response, grateful critical plaudits, only because it stands out so sharply amidst a plethora of pap."

Mr. Lawrence attributed much of the restriction on production creativity to the competitive bidding system. As it is widely practiced in the commercial industry, it requires an agency to ask three or more producers to submit budgets for each production. Since the production is often assigned to the lowest bidder, Mr. Lawrence said, it is price and not merit that predominates.

"It seems incredible," he asserted in an analysis of the bidding system, "that commercials, the catalysts that convert the product television investment into sales, are still appropriated with the sensitivity that is normally reserved for miscellaneous trivia."

For Title Needs: we "Serve You Right!"
We have just installed the latest model typecase to serve you better. Over 90% of our type is completely new for every frame assuring you of clean-cut letters — at no greater cost to you. The finest equipment, the best available craftsmen, reasonable prices plus speedy service are some of the reasons why Knight Studio, Chicago, "Serves You Right" for your title needs.

KNIGHT STUDIO
159 East Chicago Avenue, Chicago 11, Illinois
FILM REJUVENATION

Specialists in the Science of
RAPIDWELD Process for:
- Scratch-Removal
- Dirt
- Abrasions
- "Rain"

Then why not try
THE FILM DOCTORS
Specialists in the Science of FILM REJUVENATION

RAPIDWELD Process for:
- Scratch-Removal
- Dirt
- Abrasions
- "Rain"

ANIMATION INC.
736 N. SEWARD ST.
HOLLYWOOD 38, CALIF.
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**BUSINESS SCREEN MAGAZINE**
NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES
- MASSACHUSETTS
- NEW JERSEY
  Association Films, Inc., Broad at Elm, Ridgefield, N. J.
- NEW YORK
  Buchan Pictures, 122 W. Chippewa St., Buffalo.
  The Jam Handy Organization, 1775 Broadway, New York 19.
  Training Films, Inc., 150 West 54th St., New York 19.
  Visual Sciences, 599BS Suffern.
- PENNSYLVANIA
  J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
  The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.
- WEST VIRGINIA
  B. S. Simpson, 818 Virginia St., W., Charleston 2, Dickens 6-6731.

SOUTHERN STATES
- FLORIDA
  Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8598, Jacksonville 11.
- GEORGIA
  Colonial Films, 71 Walton St., N. W., J.A. 5-5578, Atlanta.

- LOUISIANA
  Phone: J A 5-9061.
- MARYLAND
  Stark-Films (Since 1920), Howard and Centre SIs., Baltimore 1.
  I.E. 9-3391.
- TENNESSEE
  Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES
- ILLINOIS
  American Film Registry, 1018 So. Wabash Ave., Chicago 5.
  Atlas Film Corporation, 111 South Boulevard, Oak Park.
  The Jam Handy Organization, 230 N. Michigan Ave., Chicago.
  Midwest Visual Equipment Co., 5518 Devon Ave., Chicago 45.
- MICHIGAN
  The Jam Handy Organization, 2921 E. Grand Blvd., Detroit Zone 11.
  Capital Film Service, 224 Abbott Road, East Lansing, Michigan.
- OHIO
  Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
  Films Unlimited Productions, 137 Park Ave., W., Mansfield.

WESTERN STATES
- CALIFORNIA
  LOS ANGELES AREA
  The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.
  Ralke Company, Inc. A V Center, 849 N. Highland Ave., Los Angeles 38, HO. 4-1148.
  Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57.
  SAN FRANCISCO AREA
  Association Films, Inc., 799 Stevenson St., San Francisco 3.
  Photo & Sound Company, 116 Natoma St., San Francisco 5.
  Westcoast Films, 350 Battery St., San Francisco 11.
- COLORADO
  Audio-Visual Center, 28 E. Ninth Ave., Denver 3.
- OREGON
  Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.
- TEXAS
  Association Films, Inc., 1108 Jackson Street, Dallas 2.
- UTAH
  Deseret Book Company, Box 958, Salt Lake City 10.

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Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

HAYAKAWA'S FILM SERIES ON "LANGUAGE IN ACTION"

Dr. S. I. Hayakawa, internationally known semanticist and his puppet friends, Fulla and Crashaw, analyze the fundamental processes of human communications in a new series of films on Language in Action. The programs were filmed for re-casting by the nation's 33 educational television stations and subsequent 16mm distribution. The series is produced by Station KQED, San Francisco, for the National Educational Television Center.

Using examples from popular songs, poetry, advertising and everyday conversation, the duo discusses means of "expanding the limits of one's language" in accordance with our basic human responsibility to communicate. He provides illustrations of the fact that the communication process involves finding common areas of experience, pointing out the limits toward this end listening is as important as speaking. The puppets help put over basic language problems.


Dr. Hayakawa is a professor of language arts at San Francisco State College. His book, "Language in Action," was a Book-of-the-Month Club selection, and a revised edition, "Language and Thought in Action," was also a best seller. He is editor of the magazine, "ETC: A Review of General Semantics," and has edited two books based upon articles in the publication, "Language and Meaning" and "Language and Our World." The doctor attended the University of Manitoba (Canada) and M. Gill and has taught at the University of Wisconsin and Illinois Institute of Technology.

The films are being made available for group rentals through college and university film libraries in various states. For information on sources contact the National Educational Television Center, 10 Columbus Circle, New York City, 19.
THE GREATEST SALESMAN SINCE P. T. BARNUM

PHILLIPS 1960 SALES MEETINGS:
(CONTINUED FROM PAGE FIFTY-FOUR)

by Centron and engineered and built by Associated Theatrical Contractors of Kansas City, Missouri, makes possible this type of presentation. The sets are readily portable, folding into a box 8 feet long, 2 feet wide, and one foot deep. This box also doubles as a speaker's platform for the district manager and his assistants. It can be easily carried in a station wagon to the various meetings in the sales district.

Set-Up Time Takes Only an Hour

The set fits almost any size room, with side curtains adjustable for up to a 40 foot width. It can be assembled, disassembled and packed, in less than one hour. In addition, the 18 duplicate sets will be usable for several years.

Five or six shorter films will be compiled from the 94 minutes of motion pictures in the production. These will be used in the Phillips dealer training program.

The success of the production lay in the behind-the-scenes cooperation between the Centron staff and the Phillips' people, such as Lyle Fought, Paul Warner, and their committee. As a result, it was possible to get a great amount of information into the sales meeting, and still to make it an entertaining, exciting program.

Introducing Our New Columnist

☆ In our next issue, Eyre Branch brings you the first of his new technical columns "Projecting the Picture." This one deals with the advent of 34mm sound, its potentials and limitations for the business user.

WANTED TO BUY FOR CASH

35mm and 16mm Cameras and Accessories

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the FIRST and ONLY SAFETY FILM teaching the NEW methods of MOUTH-TO-MOUTH RESUSCITATION that...

- has been officially approved for purchase under the Federal Contributions Program.
- was officially approved and endorsed as a teaching film by the New York and American Societies of Anesthesiologists.
- has won THREE National 1959 film awards: the NATIONAL SAFETY FILM CONTEST, the EFDA BLUE RIBBON and the CHILS AWARD.
- was produced under the technical supervision of the foremost MEDICAL authorities on the subject.

Running Time—211/2 Minutes

16mm Color Sound Print $200.
16mm B&W Sound Print $110.
25% Discount on 6 or More Prints

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Your customer enjoys a theater presentation on his desk. Sets up easily...in three minutes or less. You're in with your story — You're out with a sale.

Ideal for large screen projection too.

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THE HARWALD CO
1245 Chicago Ave., Evanston, Ill.
Phone: Davis 6-7070
**These Events Made News of the Month**

**Members Vote on Officers of National A-V Association**
- Nominations for new officers and directors of the National Audio-Visual Association were recently announced by Nominations Committee Chairman William W. Birchfield, Alabama Photo Supply, Montgomery. Voting will be held among the Association membership by secret mail ballot, and winning candidates will be announced during the 20th annual NAVA convention in Chicago, August 6-9.

The following officers were nominated for the coming year:

**TV Cartoon Productions and Kerr Animation in Merger**
- TV Cartoon Productions and Mitt Kerr Animation, both of San Francisco, recently announced they have merged “to offer northern California business the talent and service long associated with Hollywood only.” Partners in the new firm, Imagination Inc., are Bob Hovorka, general manager, Mitt Kerr, creative director, and Bob Mills, production manager.

Actually, the two animation film studios have operated at the same address for over three months, as a trial period. It worked so well that the merger was consummated.

**The New Ektachrome Reversal Print Films**
- Commercial quality color projection prints from new, faster motion picture camera films have become practical with the introduction of a new material—Ektachrome Reversal Print Film, Types 7386 (16mm) and 5386 (35mm).

The new film was announced in May by Kodak’s motion picture film department. It was developed especially for producing high quality projection prints from Eastman Ektachrome ER Films (Daylight type, E.I. 160, Tungsten type, E.I. 125) which were released a few months ago.

The new material “closes the gap” for producers of industrial, educational, commercial and institutional motion pictures, making it possible to view quality color prints of footage shot on new, faster color reversal films, within a few hours of shooting. In addition, the original is protected from possible damage in projection.

The key to the speed with which the print film can be prepared for projection is a compatible developing process. The Ektachrome print material is easily and quickly processed, through the same equipment and chemicals used to develop the Ektachrome ER camera films. Compatible processing, in turn, has provided the producer with several distinct advantages:

1. Time. The possibility of the print and processing at point-of-use eliminates the delays encountered in sending originals to other locations for printing. At the same time, the new material provides an indirect economy in preserving the original camera footage—often damaged as a result of repeated projection.

2. Speed. Standard techniques and equipment used for the ER camera films will process the new print material at a rate of approximately 30-50 feet-per-minute—or more than 1800 feet-per-hour, dry-to-dry time. This is especially important in the area of instrumentation footage produced in the fields of aircraft and missile research and development. In most cases footage of this type is shot at isolated locations far from quality commercial processing laboratories. In addition, applications of this class often require immediate review of films by scientific and engineering personnel. Also, prints required for government review and or prime contractors can be made quickly at point-of-use.

The new reversal print film is available in 16, 35 and 70mm widths, the latter on special order.

Wagner Joins San Francisco Motion Picture Service Co.
- William Wagner, formerly at Motion Picture Service Co., San Francisco, will serve as director, producer, and television and art consultant for the company which is celebrating its 25th year in film production.

Wagner, a national authority color as it pertains to graphic photography and electronics, has been working in visual communication for 15 years. He developed a system for determining the capability of colors in live television that is recognized by the three top engineering societies related to broadcasting and motion pictures.

His first assignment with MPI is to produce a series of films for creative use by national distributors and to initiate an advertising campaign.

Magnus Films Announces Move to Larger Boston Studios
- Magnus Films Productions, Waltham, Mass., will move its motion picture production facilities to a downtown Boston location this summer. Magnus President Robert Berman said the move is instigated by recent developments in the city’s campaign to bring back the motion picture industry to Boston.

The main studio in the former building at 51 Berkel Street will be its new home. Magnus Films is said to be one of the largest motion picture production centers in the area.

United Airlines Previews
- The new United Airlines’ motion picture Office in the Sky is being previewed for Federal aviation authorities in Washington, D.C., on Wednesday, June 8th.

**Position Wanted**

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Interests: science, audio-visual arts, writing, law.

Background: law, management analysis, radar instructor (with B.S. in electrical engineering).

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Clawdius is our studio cat—we love Clawdius because he's a symbol. He watches. Mostly he watches an occasional mouse, leftovers from the night watchman's lunch, and the beautiful girls we frequently cast in our pictures.

But watchfulness is something he shares with the rest of our employees. Our account men, for example, watch our clients and feel a keen responsibility for the quality of the product we turn out. Our writers watch their typewriters and our artists watch their drawing boards—all with the same intent, to see that what comes out on paper is what the client wants and needs. Our production people watch the sets, cameras, work prints, music, sound and the sound effects for the same reasons.

But there's a difference. Clawdius may miss an occasional mouse, overlook a bread crumb, or doze while a beautiful girl walks past, and nobody criticizes.

Our human personnel, on the other hand, must keep their eyes open at all times. Why? Because our clients have the stimulating habit of watching us. We don't like to be caught napping. How would you like to watch us watching a production for you take shape? We'd love to watch you watching us.

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symbolic of
creativity
integrity
craftsmanship

BUSINESS SCREEN
THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO & VISUAL COMMUNICATION FOR INDUSTRY—EDUCATION AND TELEVISION
Number 4 • Volume 21 • 1960
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- Spray Sound Negative, 16 & 35mm
- Newsreel Negative, 16mm
- Spray Picture Positive, 16 & 35mm
- Immersion Positive, 16mm
- Reversal, 16mm

*Printing*

**COLOR:**
- Kodachrome, 16mm
- Anco, 16mm
- EK Internegative, 16mm
- EK Positive, 16mm
- Reduction, 16mm
- Blow-ups, 16mm
- Optical, 16mm
- Workprint, 16mm
- Masters, 16mm
- Answer Prints, 16mm
- Release Prints, 16mm

**BLACK AND WHITE:**
- Dupe Negative, 16 & 35mm
- Master Positive, 16 & 35mm
- Reversal, 16mm
- Reduction, 16mm
- Blow-ups, 16mm
- Optical, 16mm
- Track Prints, 16 & 35mm
- Work Prints, 16 & 35mm
- Answer Prints, 16 & 35mm
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1. Snap on the sealed Cousino Tape Repeater for a continuous, day-in, day-out commentary. This is synchronized with 16 radiant slides changing at 9 second intervals.

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4. Telephone hook-up relays your message through up to 20 phone sets. Slides and message synchronized, operates continuously.

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6. As a straight projection cabinet, with 16-inch Solorbrite screen.

500-hour Worry Free Projection Lamp

Even in full daylight, the 750-watt lamp projects a full, radiant image on the large 16-inch screen. Magnetic 6 x 9-inch speaker gives clean, hi-fidelity tone at any volume from a whisper to top convention-hall sound. Bleached-mahogany finish cabinet of solid plastic Fibrelin will not scratch, burn or water-mark.

U.S. Producers Win T.V. Awards at Ad Film Festival

American Film Production for television won top honors at the Seventh Annual International Advertising Film Festival, held in Venice, Italy, June 13-17. Having focused attention in the past on theater-screen ads, in which European entrants have scored heavily, the Film Festival this year (for the second time) included America's forte, television commercials, as a separate category, and a U.S. production walked off with the Grand Prix.

This top award, plus the Venice Cup and twenty other awards for television commercials were presented to American entries.

Grand Prix to Alexander

Aspen Chevrolet, produced for Corvair by Alexander Film Company of Colorado Springs, Colorado, was awarded the Grand Prix. This was Alexander's first year of entry in the Festival. Alexander also won a Best of Category award for its two-minute Dodge auto commercial.

The Venice Cup, presented to a producer for excellence in television advertising films, went to an American firm—Pictur- Pictures Limited, Hollywood, California. Other awards to U.S. entries included four prizes for first-in-category, two second place prizes, and fourteen Diplomas of special commendation.

Other U.S. Video Awards

First and second prizes for live action films from 15 to 45 seconds went to Farkas Films for their Utica Club Beer's Hamlet and Speeding Ticket commercials, produced for Doyle Dane Bernbach agency. Another first prize, for live action over 45 seconds, went to Alexander Film Co. for Men and the Car, produced for Dodge Division, Chrysler Corp. Warner Brothers' Buick Prestige for the McCann-Erickson agency took second place in this category.

Robert Lawrence was also a winner for a cartoon of over 45 seconds with Decal Instant Coffee's Calypso, also for McCann-Erickson.

U.S. entrants were awarded fourteen Diplomas of special commendation for television films. Two Diplomas went to Robert Lawrence Productions for Chevrolet Cowboy and Coca-Cola Box. Pictur-Pictures also earned two Diplomas for Show Biz and narrate Piano.

Van Praag Productions and Transfilm-Caravel Inc. each won commendation for a television film. Advertising agencies with commendations were Ogilvy, Benson and Mathers for MacHouse's Eastern Percolator. Also one apiece for Colman, Prestige Varley; McCann-Erickson, and J. Walter Thompson Co.

Europe's Screen Ads Best

Awards in the ten categories of theater screen advertising were dominated by entrants from France, where this advertising medium is widely used. Winner of the Grand Prix du Cinema was Lih, a Philips A/S commercial entered by Gutenberghus Reklame in. The Venice Cup Award for Germany, presented to a producer for excellence in theater advertising films, went to N.V. Joop Gees's Film Productions "Dollywolf" Holland.

France claimed eight out of twenty awards in the Cinema categories, including four first prizes. Great Britain ranked next with four out of twenty, including two "firsts." Runners-up for first-place awards were Holland, Spain, Israel, and Italy with one apiece. Two second-place awards were made in West Germany, and one apiece went to Holland and Finland.

Accepting the Grand Prix award in behalf of Alexander Film Company was James Proud of the Advertising Federation of America and Martha David of the Television Advertising Bureau. The prize-winning Corvair film directed by Robert Woodburn, obviously won the gold medal in competition at the Art Directors Club of Detroit.

---

SMPTÉ Awarded Contract for A V Equipment Niche

The Society of Motion Picture and Television Engineers has been awarded a two-year, $24,000 contract by the United States OZE of Education to plan and conduct an audiovisual-education conference.

In accordance with the National Defense Education Act of 1958, the conference will be devoted to the evaluation of the adequacy and suitability of presently available equipment.
Writing!

Producing!

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John Sutherland Productions, Incorporated

LOS ANGELES
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NEW YORK
136 East 55th Street
New York 22, New York Plaza 5-173

NUMBER 4 • VOLUME 21 • 1960
Films Can Help Expand America’s Trade

A U. S. Business Film Advisory Board on Overseas Markets

Proposed by Senator Javits to Encourage World Trade Films

Today, one of the swiftest channels of communication the U. S. has with the more than one billion people of the free world living in less developed areas is the motion picture.

The average family in the less developed areas often cannot afford the price of admission to the entertainment motion picture theater as we know it, even if one were accessible, which is very rarely the case. Each USIA documentary, originally produced for the government or for a United States business or group, distributed in 40 different languages and dialects, has a potential audience of 150 million who never see a Hollywood film.

Audience of 350 Million for Films

On President Eisenhower’s recent visit to the Far East, he was a familiar guest to a million of Asians who “saw” the President close-up in films made during his peace mission to Asia last year. They were part of the enormous audience (expected to reach 350 million) who had seen the special film report of that historic trip released by the United States Information Agency.

To this audience, who see such films free of charge, the screen takes the place of newspapers, radio and television in areas where the people are struggling to educate themselves to the responsibilities of a free society and national independence.

This is a fast-growing audience; is is hungry to learn how to raise its living standards, often unsophisticated about the implications that an intensified “cold war” holds for them, curious about the wealth and power possessed by the United States, and about the speed-up industrialization of the U. S. S. R., and the political systems of both.

These Are the Senator’s Proposals

This film audience is one with which we must maintain firm contacts and to do so, I urge that:

1) Full public support be given to prevent the USIA budget from being seriously cut back in Congress to the point where its vital film program will be impaired; and

2) that a U. S. Business-Film Industry Advisory Board on Overseas Markets be established to encourage the production of films for distribution to foreign audiences, particularly in the less developed areas.

Today the USIA has a catalog of about 1,100 films, and plans to spend $6.7 million, if its budget is not slashed this month, hiring independent firms to produce another 20 films in 1961 and to distribute them. It would like to double its output and could with another $2 million to $3 million. Part of its present catalog is composed of films originally made for U. S. companies. About 200 of the 8,000 films made for our private (business) concerns annually are screened by the USIA, and about 15 are selected to be shown in several languages. Many others are chosen for screening abroad in their original English version.

The USIA believes that films produced by U. S. companies with their enormous technical competence, imagination, entertainment value, and pure “know how” maintain a very large lead over the Communist documentary film from Russia. This is believed to be true despite the fact that the USIA estimates that Russia has a much bigger film budget than the USIA does. So far, the Communists simply have not been able to compete with us in quality of channels of distribution for the finished product. The USIA reaches the enormous audience outside the major cities in Africa, Asia and Latin America with its 300 million languages. Many others are chosen for screening abroad in their original English version.

Can Help Maintain Lead Over Reds

This lead over the Communists can be maintained and even increased if a U. S. Business-Film Industry Advisory Board on Overseas Markets is founded. There is presently legislation in the Congress with a good chance of enactment at this session which would encourage U. S. concerns through favorable treatment to establish Foreign Business Corporations in underdeveloped areas. This means that training films will be need help develop the potential of unskilled manpower, informational movies to help plan the goals of new companies and how they will fit into a country’s economy, and other cultural, sociological and historical documentaries to help educate the locality as well as the plant employees in the workings of a private enterprise system, its advantages and its responsibilities, and common objects shared by such companies and the countries which they operate.

Through the USIA and ICA sponsored films, the government has pioneered the role of (CONCLUDED ON FOLLOWING PAGE EIGHT)
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- 350 mph cruising speed
- fully pressurized
- completely air-conditioned
- radar equipped
- 52 passenger capacity

Watch for Lake Central Prop-Jet service in the Great Lakes and Ohio River Valley areas.

**LAKE CENTRAL AIRLINES**

**Jet Power for '60**

FILM ADVISORY BOARD PROPOSED:
(Continued from preceding page six)

the motion picture can play in helping to inform and train the societies of newly developing areas.

The USIA’s current series of film documentaries called Africa Today stressing the common ties and problems shared by both Africa and the United States has had enormously beneficial impact if only for this reason—the USIA arranges that its films be shown before integrated audiences everywhere on the continent including the Union of South Africa.

A small investment by U. S. business and industry in building up a special catalog of 1,000 new films to be shown in the same less developed countries, where today each film has a potential audience of 150 million, would be a major contribution to developing and maintaining the goodwill and the mutual respect which exist between us and the nearly one billion people living in these nations.

- Technical Revolution in Photo Processing a Key Theme at Photo Scientists’ Symposium

A technical revolution in photographic rapid processing of great value in space technology and other scientific and military applications will be reported in a series of papers at a symposium of the Society of Photographic Scientists & Engineers in Washington, D. C., October 14-15, 1960, according to Dwin R. Craig, Chairman.

The meeting will have as a major goal the exchange of information on “short access to compact, simplified photographic processing equipment.” Primary interest will be in specific techniques associated with development of design, specialized photographic chemistry, and specific uses of processing in industry and military.

**Visual Media, Industry Leaders Take Active Roles at Democratic, Republican Conventions**

- Personalities active in the film industry or the medium itself are playing key roles in both Democratic and Republican campaigns. At the Democratic convention in Los Angeles last month, platform architect Chester Bowles used motion picture flashbacks of historical moments in past Democratic administrations. A key figure in nominations was Films’ advisory chairman, Adlai Stevenson.

At the Republican convention in Chicago, a $25,000 visual production illustrated party goals, utilizing motion pictures, charts, cartoons and other visual aids on two 24 x 32-foot screens which flanked the rostrum at the International Amphitheatre. Platform Chairman Charles H. Percy, president of Bell & Howell, narrated the presentation with Rep. Mel Laird of Wisconsin sharing the honors.

Governors Orville Freeman of Minnesota and Robert Meyner of New Jersey, both of whom have expressed their enthusiasm for informational film in talks to the Industrial Audio-Visual Association, were also prominent in Democratic convention affairs at Los Angeles.

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**Circle of Confidence**
There's a lot that goes on behind the scenes that never shows on the screen... important things, that require the very best in equipment. That's why producers who "get things done" call Charles Ross... They choose from one of the largest inventories of lighting and grip equipment in the east — anything from a sleek, powerful DC Generator Truck to a Baby Sot. There's service too! The kind of service that, within minutes after your order is received, has the equipment on its way to your location. You'll find it's great doing business with Charles Ross.

Charles Ross
INC. 333 West 52nd Street, New York City, Circle 6-5470
This "reporter-at-large" has one major assignment of importance to all of us concerned with the technical aspects of showing business, television and general informational films. To wit: the preparation of an authoritative, accurate BUSINESS SCREEN manual for the guidance of users of magnetic sound-on-film projection.

Magnetic sound is "at hand" in your office or home tape recorder; it's been around for several years in the now-perfected 16mm sound "optical-magnetic" motion picture projectors. It's also supplying top-quality sound for the production of films. Professional magnetic sound recording equipment is now "standard" in studios around the world, supplementing optical sound systems.

But today's news has been made with the advent of 8mm magnetic sound motion picture projectors. For some time now, we've had Tandberg's "Elite" and years before there was the "Continental" made out in Kansas City. The Italians have offered the 8mm "Cirse" and there will be more.

In fact, there are more: Eastman Kodak has entered the field with its excellent "Kodak 8" magnetic sound projector; Fairchild Camera is promoting an 8mm sound camera and 8mm magnetic sound projector. The "Kodak 8" weighs approximately 30 lbs. and costs $345.00; Fairchild's projector weighs 24 lbs. and sells for $259.00. The Fairchild Cinephonic camera costs $249.00.

Obviously, 8mm sound projection won't do what 16mm sound equipment can do in terms of audience capacity, brilliance of color film projection. 8mm can't compete with average room lighting conditions that even 16mm has difficulty coping with. It wasn't intended to. It will find its own level, its own kind of specialized uses. And that is an imaginative field to explore with potentialities worth thinking about.

When the manufacturer's production lines of brand-new models in a new field are thoroughly field-tested, for example, they can then be safely considered by industrial prospects. When the nation's highly capable film laboratories find out how to handle industry's kind of quantity print runs on a safe, quality basis the industry may consider them. Magnetic sound-on-film duplicates require that pictures be processed through customary lab methods: seven demonstration prints for these new 8mm sound projectors are being made on 16mm wide stocks, pre-striped, and slit into two 8n pieces after processing.

That's standard on the "double-8" color original material sold for the Fairchild pair and the $7.30 Fairchild package consists of a 50-ft roll of film that provides 100 feet of 8n sound and picture (five minutes of sence time). Prints for the Kodak "Sound 8" we made the same way, but on Kodak color stock. Quantity runs of the sound track were made by synchronizing four sound heads of this same "Kodak 8" equipment and duplicating the sound track four-up.

There's lab talk about utilizing 35mm wid stock for four-up print runs of 8mm and there is reason why six or eight sound heads can't be linked up to duplicate the magnetic tracks with greater speed. But we're ahead of the game there were only two print processing stations mentioned by the Fairchild people for the material; but a good many sizable, experienced laboratories are going to be thinking building and experimenting. Now only a few are set up at present to move this new dimension into the field in terms of quantity prints.

And there's time, of course. For 8mm magnetic sound prints won't be a problem to an (CONTINUED ON PAGE TWELVE
North, South, East or West... No matter where you are, what type of film you produce, how large or how small your order, General's famous service... fast, safe and efficient... is yours.

GENERAL FILM LABORATORIES

1546 Argyle, Hollywood 28, Calif. / Hollywood 2-6171 • central division / 106 W. 14th St., Kansas City 5, Mo. / GRand 1-0044
PICTURE IN PROJECTION:
(Continued from Page Ten)

one until enough people own this new equipment.

The Tandberg people, for instance, noted 89
individual sales in a recent week and are supplying their dealers on steady demand for this well-established 8mm sound import.

The key word in 8mm sound is not exactly portability of the equipment itself. Today's 16mm Movie-Mite weighs only 28½ lbs.; the Graflex Super-Stylist is 29½ lbs.; the Technical Service Techni 32 lbs. Both 16 and 8mm sound equipment is well over the long hoped-for 20 lb. maximum we're looking toward.

But the mailability of an 8mm sound print is something else again and the print cost of even small runs of 25 to 50 prints per subject will bring present-day laboratory estimates to some 25 to 30% under optical 16mm sound print costs, despite the early phase of maximum four-up track duplication.

Colburn Lab Set Up for 8mm Sound

We recently had the privilege of visiting one highly-respected Midwest laboratory that has had long-run printing experience in 8mm sound. That's the 25-year old (last month) Geo. W. Colburn Laboratory, Inc. in Chicago where we enjoyed a thorough demonstration by Colburn's Allen Hillard in the company of our publisher, Ott Coeln.

Colburn has the four synchronized "Kodak 8" sound heads turning out track duplicates: they had the experience of duplicating prints for the extensive 8mm silent point-of-sale program for American Motors' Kelvinator Division. And they've bravely issued a reasonable price list for their producer clients on 8mm sound work.

They've also duplicated in 8mm sound some basic classroom teaching prints.

Problems of Early Magnetic Films

All of which reminded me of that first 16mm magnetic sound film I made to serve a regional advertising conference in Europe. My assignment at the Standard Oil Company of New Jersey was a presentation to show how our Company's motion pictures helped to sell gasoline, by inducing motorists to travel.

Not too many years ago we were working with our first 16mm magnetic projector, an unwieldy, heavy piece of equipment that included a separate "mixer" and a 14" speaker, to all intents and purposes a portable recording studio. But it took two husky people to move it anywhere.

We suffered all the pangs of childbirth with that first, frankly amateurish, production. Iron oxide striping of those days peeled in spots: oil on the film caused more trouble. Sequences of our "travelogs" we spliced together were taken from several original sources resulting in stripping difficulties.

Projector Had to Go With the Picture

But we finally won through and our film, titled The Magic Carpet, was shipped to the meeting along with the projector—via shipboard and rail. Not much portability here, I reflected again, as we viewed today's streamlined 8mm beginnings.

And it is well to recall the report of the National Association of National Advertisers' Committee of that period: "The 16mm magnetic projector was hailed as the ultimate answer to all technical and cost problems of film production, but this attitude was premature, the glamorous appeal of this new electro-mechanical marvel caused some film sponsors to overlook the vital creative functions performed by the professional producer."

8mm Sound Standards Are Real Need

The film industry had better wait while 8mm gets itself completely organized. Standards must be fixed. 8mm prints produced for the distribution have to be projected and "phased back" on many different makes of 8mm projectors (there are two domestic models and seven foreign models now on the market). Even now, there are indications that some manufacturers do not see eye to eye on number of frames which should separate the sound impulse and the projected image. Yet, domestic manufacturer claims that 56-frame separation is the accepted "international standard" while another has it set at 52. At least two of the several important European models have 52 and 56-frame separation, respectively.

And two others have recording heads at different positions—one of them even above the picture gate!

It is encouraging to note that an ad hoc committee, recently appointed by the 16mm 8mm Motion Picture Engineering Committee of the SMPTE met in Detroit on May 2 to recommend acceptable standards for placement in width of 8mm magnetic strip, advice and recording characteristics.

We're Gathering Ideas for Your Use

That's our job for the present. We're "field checking" among the manufacturers and by among hardy enthusiasts who are "experiencing" with this new medium and we're studying potential applications. One far-sighted reducer, for example, believes that this phase of the film medium may be likened to spons' use of service manuals, brochures. A good deal of money goes into this technical literature.

Could it be that 8mm sound will replace some forms of dealer, consumer printed litter? Perhaps, when cost of prints (even in black and white) gets down to a few dollars a copy in terms of long "press" runs. Perhaps, when equipment now available gets cut down, based on quantity assembly.

Certainly the whole field of audio-vis (concluded on page Fifty-Three)

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Color Reproduction Company has been specializing exclusively in 16mm Color Printing for over 21 years. Color Reproduction Company's entire facilities are devoted exclusively to 16mm color film. This specialization is the reason Color Reproduction Company has earned a reputation for guaranteed quality which is the Standard of the 16mm Motion Picture Industry. Specialists always do the finest work. See what the technical know-how and production skills of 16mm color specialists can do for your 16mm color prints! Send your next 16mm color print order to Color Reproduction Company!

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RIGHT OFF THE NEWSREEL
(CONTINUED FROM PAGE)
types of audio visual equipment and devices in terms of current and future educational needs, and the formulation of engineering principles that will serve as guidelines in the development of audio visual devices for use in education.

According to a Society spokesman, "A fresh engineering approach to the whole field of educational communications, equipment, and system is called for in light of this national emergency. Educators and engineers alike have recognized a lack of clear technical guidance. This study is essential in order that the latest advancements in engineering knowledge are made available without delay to both the designers and the users of educational communication media and equipment."

The Society will bring together in the conference a "task force" of educators familiar with the problems in education, and competent engineers with the background to evaluate and make significant recommendations in media and equipment areas.

SMPTE President Norwood Simmons, commenting on the contract, said, "The Society Motion Picture and Television Engineers has long included in its aims and purposes the guidance of students and the attainment of high standards of education. We believe that the undertaking of this study for the office of Education is one of the most important ways in which the Society may implement this purpose at this time."

Directing the study will be J. Flory, of Eastman Kodak Company, Rochester, N. Y., who is a long time member of the SMPTE.

* * *

Realist, Inc., Moves Office Headquarters to New Address

Realist, Inc., manufacturers Realist photographic products, has moved its general offices to its new administration building in Milwaukee, Wis., suburb.

A spokesman said this is the second part of the company's expansion, having recently moved manufacturing facilities to a new plant at Berlin, Wis.

The new structure houses general administrative, engineering, marketing, purchasing, accounting, and customer service operations. The new mailing address is N93 W1629, Megal Drive, Menomonee Falls, Wisconsin.
educational pictures (that is, teaching films) need not be reaching films. When they seem to be, they seem to miss the mark. On the other hand, a good many, good educational films turn over the soil, plant the seeds, cultivate the crop and enable educators to reap a harvest. You can bring a lot out of the good earth. You can bring a lot out of eager minds. The methods are identical. There is excitement in learning when it's learning, and not being taught.

Among our clients

Atomic Energy Commission
American Bosch Arma Corp.
American Machine & Foundry Co.
American Telephone & Telegraph Co.
Babcock & Wilcox Co.
E. I. duPont de Nemours & Co., Inc.
Ethyl Corporation
The Gillette Company
McGraw-Hill Book Co.
National Board of Fire Underwriters
National Cancer Institute
National Cotton Council
Port of New York Authority
Schering Corp.
E. R. Squibb & Sons Div.
The Texas Company
Union Carbide Corp.
U. S. Navy
Western Electric Co.
Westinghouse Electric Corp.
—and many, many others
New Kalart/Victor Makes Sound Come to Life in 16mm Programs

Everyone who has used the new Kalart/Victor agrees that its sound quality is unsurpassed. Music and voices actually seem "live." The reason? New amplifiers featured in Kalart/Victor projectors are audio-engineered for greater power and low distortion to meet specifications of the finest in high fidelity equipment.

The new Kalart/Victor is equally impressive on many other counts. It is the quietest running 16mm sound projector ever built. Light output is increased by at least 12%. The exclusive door-mounted speaker can be left closed on the projector while in operation—or detached and placed next to the screen. Still picture projection is flickerless and five times brighter, thanks to special glass heat filters provided as standard equipment. And lubrication is required only once a year.

See—and hear—the new Kalart/Victor soon. Your authorized Victor dealer will be pleased to give you a demonstration.

Kalart/Victor Model 70-15 with 15-watt amplifier and 8" door-mounted speaker. Also available, Model 70-25 with 25-watt amplifier and choice of door-mounted speaker or separately cased 12" speaker.

Free booklet, "How Industry Profits From Sound Film." For your copy, mail coupon to Victor Animatograph Corp., Div. of Kalart, Plainville, Conn. Dept. 128.

Name: ____________________________
Position: __________________________
Address: __________________________
City: ___________________ Zone: ______ State: ______

Schering Appoints Valerio Audio-Visual Co-ordinator

Daniel J. Valerio has been appointed audio-visual co-ordinator for Schering Corporation, pharmaceutical manufacturer, according to a recent announcement by Helen W. Leitzow, vice president for marketing. Valerio will work with the audio-visual manager at the company's Union, N.J., plant.

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We Covet The World

We point with pride to the clients we have served, including: Canadian Broadcasting Commission. A world-wide organization with headquarters in Chicago. A leading television company in Hollywood. Shooting in England, Switzerland, France, Italy.

Our business is motion pictures. We know our business.
Ansco Color Duplicating Film Type 238 is the perfect answer for getting maximum quality from low contrast reversal originals. Equally suited for reduction printing, this superb 16mm color reversal emulsion provides critical color balance in the richer color saturations and the more subtle pastels. Try Type 238 today for the maximum in reproduction quality. Ansco, Binghamton, N.Y., A Division of General Aniline & Film Corporation.
La Belle . . .

AUDIO-VISUAL
at its BEST!

A new approach to sound-slide film projectors—no records—no tape threading—simply slide in the cartridge and go. Continuous-ly and automatically, the story you so proudly produced is presented as your customers want it—brilliant pictures—high fidelity sound.

Now unleash bold new ideas for punch and drama, supported by sound effects for fresh, wide-awake interest. Silent signal commands a new picture to appear . . . in perfect synchronization to the sound.

La Belle “Tutor” with tape cartridge
(also available in reel type tape)
See and hear a La Belle “Tutor” . . . a convincing salesman of itself that can be an enthusiastic salesman for your work . . . and your client’s best salesman!

La Belle Maestro makes more and more friends because nowhere can you see and hear a finer slide-sound projector with so many exclusive features—capacities up to 150 slides—silent sound changes slides automatically and instantaneously for “actionized” effects—without streaking, glare, or blanks. Be the master of your story—not the servant to limited capacity automats.

Get the facts on La Belle — arrange for demonstration.

La Belle Industries, Inc.
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OCONOMOWOC • WISCONSIN
Only Bell & Howell could solve this on-the-go training program for one of world’s largest direct sales forces!

Problem: To train new Field Enterprises representatives in the best way to sell the World Book Encyclopedia.

Step 1: At this Chicago meeting of 1,400 Field Sales Managers, Bell & Howell's Audio-Visual service helped Field managers to determine the correct sound projectors for their needs and set up purchase or rental plans.

Step 2: In hotel rooms, homes, offices—wherever “on-the-go” Field Sales Managers could be contacted—local Bell & Howell Audio-Visual Representatives followed up after the delivery of the Filmosound Projectors and gave instruction in their use.

The power of Bell & Howell Audio-Visual Service can work for you, too. Let us show you how.

FINER PRODUCTS THROUGH IMAGINATION

Bell & Howell

SMPTE Continues Test-Film Program for Engineers

The valuable motion picture film program formerly handled by the Motion Picture Research Council is being transferred to the Society of Motion Picture and Television Engineers, it was recently announced by Dr. Norvell L. Simmons, president.

The SMPTE will continue to serve the needs of engineers concerned with the production and exhibition of motion pictures, scientific equipment and data used in this program by the MPRC being made available to the SMPTE.

The additional responsibility will be an extension of the Society's oldest test film program which has been in existence for many years. This work in the establishment of standards and techniques in the production of motion pictures and television equipment and the associated sound systems.

There are many types of test films and each is designed to one or more specific engineering needs. These films provide means of isolating and locating troubles in a projector or sound system which is operating correctly and will indicate when performance is age within specifications. They may be used to set performance objectives in the design of new equipment and can serve as standard tools of inspection during equipment production. For television these films provide a uniform source of monochrome and color film signals for lining up the pickup system and aid in making the proper projection and sound adjustments.

Mr. William F. Kelley, associated with the MPRC for many years, will assist as consultant to the Society in connection with the technical aspects involved in the test film program.

Allied Artists Forms New Commercial Films' Division

Allied Artists Pictures Corporation of Hollywood and New York has just announced the formation of a new Informational and Commercial Films division. At a recent party held at the Motion Picture Association of America's Washington, D.C., were shown several motion pictures of the type, including Executive Producer Jack L. Copeland's安全生产-winning film with John Agar, *The Invisible Man*. Allied's Washington representative for the Division is Milton A. Lipsner.
Auricon Super-1200 Sound-Camera Features:

- Full-Frame Ground Glass Focusing Optical System. No camera weight shift when moving from focus to film shooting position.
- Jewel-hard Sapphire Film Gate for frictionless operation and scratch-free pictures.
- Auricon is the Quiet One — no "blimping" is required.
- 1200 ft. film capacity for 33 minutes of continuous recording.
- Optional Optical or Filmagnetic Sound-On-Film.
- ... and many other features!

During the critical count-down and through the thunderous and fiery launchings of the Air Force Thor Missile at Cape Canaveral, every detail of these space technology achievements is faithfully recorded with sound and color film. Auricon 16mm Cameras, operate by remote control within 200 feet of the searing blast of the rocket engines!

The reliability of Auricon Sound Cameras is a vital factor in providing Air Force officials and Douglas Top Management with “Quick-Look” Progress Reports of the very successful missile firings of the Thor IRBM. In less than 72 hours from “zero-time” at Cape Canaveral, Florida, the Filmed Progress Report is flown to California, processed, edited, titled, and made available for viewing and technical evaluation. Auricon missile-launching sound films are produced for as little as $200 per film ... a tiny price for fast, comprehensive, and truly graphic reporting!

Auricon 16mm “Talking Pictures” may be ideal in your business, for technical reporting and sales promotion. Write us about your motion picture sound recording requirements.

Write for your free copy of this 74-page Auricon Catalog.

Auricon
a product of
BACH AURICON, Inc.
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(formerly BERNDT-BACH, INC.)

Manufacturers of Sound-On-Film Recording Equipment Since 1931
New F & B POLE SET
An Easy Way to Hold Things Up...Anywhere
- Lights - Props
- Backgrounds - Mikes
Without Nails or Screws

$34.95 per set consisting of: 2—3-piece poles
7—fittings • 1—110" cross bar
Adjustable from 8½" to 12½"

F & B POLE SET is a featherweight, telescoping aluminum column with an expansion spring in the top. Adjust it once to your ceiling height with locking collar. Then just spring it in and out of place as you please. Rubber pads top and bottom protect ceilings and floors so can't be knocked over and takes less floor space than a silver dollar. A perfect, mobile, lightweight support for lights. TWO POLE SETS with cross piece and fitting can be used to hold a roll of background paper, props, flats, etc. Perfect for location filming.

POLE SET 10½' to 15'...$38.95

Miller Fluid Drive Head
The Miller Head is the world's finest precision built hydraulic drive pan head, and is designed for super-smooth panning and tilting. Can be used with any movie camera. F & B is exclusive distributor of the Miller Fluid Heads in the Eastern United States.

Model D (medium duty) .... 150.00
Swivel leveling joint .... 59.50
Pro Head (heavy duty) .... 299.50

F & B...FIRST & BEST
The F & B TRIPLEX is only one of thousands of standard animation techniques. In the TRIPLEX stand complete with cam-swung away for large artwork copying. Products, etc. For filmstrips, stand can at any angle between horizontal and vertical. Cross piece and fitting can be used to hold a roll of background paper, props, flats, etc. Perfect for location filming. The F & B TRIPLEX is only one of thousands of standard animation techniques. In the TRIPLEX stand complete with cam-swung away for large artwork copying. Products, etc. For filmstrips, stand can at any angle between horizontal and vertical. Cross piece and fitting can be used to hold a roll of background paper, props, flats, etc. Perfect for location filming. The F & B TRIPLEX is only one of thousands of standard animation techniques. In the TRIPLEX stand complete with cam-swung away for large artwork copying. Products, etc. For filmstrips, stand can at any angle between horizontal and vertical. 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World-Famous Suppliers Of Professional Movie Equipment Stocking Thousands of Items

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Modern-Day Production of educational and documentary films will be discussed in the background of the historic past when the 14th Annual University Film Producers Association conference convenes August 7-13 in the reconstructed pre-revolutionary town of Williamsburg, Virginia. "Films and the American Heritage" will be the theme of the conference for the producers of educational and documentary films from nationwide colleges and universities who will meet at the College of William and Mary, Williamsburg. Host for the affair will be the Film Production Service of Virginia State Department of Education.

Topics on the Agenda

Formal sessions of the conference will feature films and discussions centered around topics such as the American Heritage from the Horian's Viewpoint, its Reflection in Educational Television, and Theatrical Films. Discussion of production problems is also on the agenda, with topics such as "Research Responsibilities of Motion Picture Specialist," "Simultaneous Multi-Image Presentations," and "Multi-Cam Storong of Lecture Films." Conference sessions will be alternated with historical tours, film screenings, and a visit to the National Space Agency at Langley Field, where pioneer work is being done on man's first venture into space, and where the nation's first astronauts, or space men are being trained.

To Speak on Film Problems

Some of the notable figures who will speak on contemporary film problems amidst a setting of historic buildings, colonial costumes, at horse-drawn carriages will be H. Kopel, Program Director, Corot Instructional Films; Robert Hibson, of the National Educational Television and Radio Center; James Card, Curator of Motion Pictures, Eastman Kodak; O. Patterson, Head of the Department of Visual Communication, University of California, L. A.; and Herbert Kerkow, President of Herbert Kerkow, Inc.

Representatives of the major picture equipment companies will be on hand to demonstrate the latest in movie making equipment.
YOUR
NEW EMPLOYEES

With proper induction and job instruction they will be more effective, happier employees. This means less personnel turnover, better work faster, more efficiency and increased productivity.

It's up to your supervisors. It can be accomplished!

Show your supervisors how with:

**INDUCTION AND JOB INSTRUCTION**

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INTERPRETING COMPANY POLICIES"
- "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "HANDLING GRIEVANCES"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"

Write for Details on Obtaining a Preview

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WASHINGTON FILM COMMENTARY
by Mary Finch Tanham
Washington Correspondent for Business Screen

This GE Color Picture Shows
Job Challenges to Engineers
☆ Optimum Match, or, choosing the right job in the right company, is the subject of a new film produced by the Heavy Military Electronics Department of General Electric.

Designed to tie in with GE's overall recruitment program, the 24-minute color film describes the wide variety of challenges for the engineer in HMED's five departments: submarine underwater detection, aero-space construction, air missile defense, surface and land warfare, and global surveillance.

In order to achieve "optimum match," GE has indicated that the film will be shown to an audience as small as one man, and that it will be screened on continuous projectors in nationwide hotels.

The film was produced by HMED's motion picture department in Syracuse, New York, and was partly animated by Technical Animation Studios, Inc. of Washington D.C.

Space Agency Names Thompson Chief of Technical Information
☆ The National Aeronautics and Space Administration has named Mr. Shelley Thompson chief of the Office of Technical Information and Educational Programs. Byron Morgan's motion picture division has been switched to this department in the space agency.

Filming Triton's World Trip
☆ The US Navy and industry are cooperating on a film about one of the most famous naval voyages in history. It has just been announced that the Electric Boat Division of General Dynamics will produce a documentary about the underwater, world-girdling trip of the atomic submarine, TRITON.

Senator Javits Credits Films' Help in His Military Career
☆ Senator Jacob K. Javits (R. N.Y.) says he virtually owes his meteoric advancement in the wartime US Army Chemical Corps to training films. Pointing with great pride to his diploma from the Command and General Staff School at Ft. Leavenworth, he tells this story:

Prior to his admission in this advanced military school for outstanding officers, he was required to quickly bone up for entrance exams on all phases of chemical warfare. For two weeks thereafter, from 7 a.m. until 7 p.m. he locked himself in a projection room, running straight through every motion picture available which touched on this area of warfare.

"It was the only possible way I could have absorbed this knowledge so quickly and so very thoroughly," says the Senator, who reached the rank of Lt. Col. during World War II and is one of the country's staunchest enthusiasts for training film programs.

Washington Film Council Ends Year With Buffet and Screenings
☆ The Washington Film Council wound up another successful year, under the guidance of Ken Goddard, Chief of Training for the Command and General Staff School at Ft. Leavenworth, he tells this story:

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There's lots of live fishing action, all the film features—not the fish—but the... men who do the fishing... their sights and pleasure... It builds a mood, an emotional experience that entrance a variety of audience—WOMEN, TOO!

Your potential audience is 35,000 fishermen and sportsmen (and their wives and children) ... an audience to whom you can convey a happy...memorable impression of YOUR COMPANY.

Some small changes are still possible—and the PRICE IS VERY MODERATE. This is a real opportunity to get a RETURN in PUBLIC RELATIONS for a small investment. The predictor will also help you work out a program of your wish.

For a screening—without obligation—write to:

JOHN E. DRIEMEN
E-923 1st National Bank Building
St. Paul 1, Minnesota
United Airlines' Film M'mieres in Capital:

Premier at screening,
(producers
Ed Cate, Ed McGlone
Pyle, Deputy
Administrator, Federal
Aviation Agency;
Carl Christenson, Asst.
Flight Operations,
United Airlines, Denver.

I. Transport Pilot Training

Scene of "Office in the Sky"

United Airline's new film, Office in the Sky, was recently premiered at government and military offices in the South American Room of Washington's Statler Hotel. Ted Cate and Ed McGlone, of Cate & McGlone, Hollywood, producers of the colorful film which shows how jet pilots are trained, attended the preview and cocktail party. Enthusiastic guests included T. Pyle, Deputy Administrator of the Federal Aviation Agency, Whitney Gilliland, Civil Aeronautics Board; Mr. Costerson; Robert Rudderick, V.P., United Airlines, Denver.

Army, the Honorable Whitney Kittredge, Chairman of the Civil Aeronautics Board; Major General Rah B. Lincoln, Jr., Deputy Chief of Transportation, United States Army and Carl M. Christenson, Assistant Vice President of Flight Operations, United Airlines, Denver, Colorado.

***

Lt. Commander Ritchie Heads Up Motion Pictures at NPC

Lt. Commander Chesley Ritchie, formerly head of the Naval Photographic Center's Productions Division, has been named Head of Motion Picture Department at NPC.

Science Foundation Reports Big Audience for "Horizons" Films

The National Science Foundation estimates that, during the coming year, between two and three million high school students and adults will see the ten films which make up the first volume of the Horizons of Science series.

These 20 minute color films, produced by the Educational Testing Service in Princeton, New Jersey, with the assistance of initial grants from NSF, have been designed to "Stir imaginations, broaden understanding and stimulate thinking."

Three late films in the series indicate the scope of subject matter: Thinking Machines, with Claude Shannon of MIT. (continued on page 56)

NEW YORK'S FINEST PROJECTION SERVICE

Skilled reliable projection service by a firm with 40 years of experience.

Motion pictures, wide-screen presentations, slide-films, opaques, slides. If it is audio or visual we have the most modern equipment for the job. Complete commercial sound service. Previews arranged in all details.

Anywhere in the Metropolitan New York Area.

M: Meo Motion Picture Projection Service

311 Quentin Road, Brooklyn 34, N. Y. ESplanade 5-1227
Chevy Takes the Theatre to the Audience

New, dramatic method for taking a motion picture theatre to the audience instead of having viewers get to the show has been introduced by Chevrolet. It’s being done with a circular “Cinesphere” theatre that “rides on air.”

Inflated on the spot at shopping centers across the country, the new Cinesphere combines revolutionary techniques in installation with a new projection system devised by the Jam Handy Organization. With this system, the audience is “surrounded” by a curved, hemispheric screen that fills spectators’ normal range of vision, horizontally and vertically. The result is a three-dimensional, ultra-realistic effect on viewers.

To house the projection system and a grandstand for audiences of 185 persons for each performance, Chevrolet developed its new theatre. 60 feet in diameter by 28 feet high when inflated, the Cinesphere is packed for easy transport in a package no larger than a life raft.

The five-minute color motion picture currently in use was produced by Jam Handy to take audiences on a Chevrolet demonstration ride that isn’t easily forgotten. Handrails are provided in the grandstand because viewers can’t help swaying to the side as the car they “ride” on the screen swings around sharp curves. This feature also gives them a good grip, as on the steering wheel, when they step on the “brake” for sudden stops.

The picture was filmed in 3
with “widest” of wide-angle, 32-
degree, lens. Lens has focal length of four-tenths of an inch at a speed of 2.2. It is also used in the projection system. Only one projector is needed in the Cinesphere to project the 180-degree picture.

Audiences at major shopping plazas are getting the “most thrilling ride of their lives” thanks to Chevrolet and the Jam Handy Organization.

IAVA Announces Appointments to 1960 Advisory Council

In a follow-up to the election of officers at its 1960 annual meeting, the Industrial Audio-Visual Association has announced the appointment of IAVA advisory council members.

Recently named to the council are Membership Chairman Lawrence B. Warnock (Linkeltone Co.); Fall Program Chairman Gordon Butler (Dixie Cup); Program Chairman Frank B. Greenleaf (U.S. Steel Corp.); Publicity Chairman Donald G. Peterson (Caterpillar); Project Chairman Donald S. Steinke (Miles Division of Chrysler Corp.).

Also appointed were Technical Chairman Roy R. Munmu (U.S. Steel Corp.); Historian and IAVA Secretary James Craig (General Motors Corp.). and Past President Chairman John T. Hawkins (Illinois Central Railroad).
This Film “Where Were You?” Encourages the Citizen to Participate in Politics

GETTING AMERICAN VOTERS to their polling places come November is a matter on which members of both parties are heartily agreed. Getting adults, both young and old, to take an active interest in the operation of our political parties goes a step farther.

That extra step has been taken by a new 28-minute motion picture, sponsored by the Ford Motor Company, and produced by MPO Productions, Inc. for nationwide showings in the months ahead. Where Were You? asks the title question as this picture dramatically portrays the story of a typical election and demonstrates how the small number of many enables the few to win and dominate politically.

Premiered in 50 Cities

This stimulating new black and white film began première showings in approximately 50 cities across the country in mid-September. First of the premières, sponsored by Ford community relations committees, was held in Canton, Ohio on July 12. Subsequent showings were held in Boston, Chicago, Cleveland, Cincinnati, Dallas, Des Moines, Houston, Indianapolis and other centers in the month.

Produced in conjunction with the Ford Effective Citizenship Program conducted by the company’s civic and governmental affairs offices, Where Were You? prints may be obtained on free loan by television stations, civic, fraternal, parish, school and other organizations from Ford Motor Company libraries in New York City, Oakland, Calif., and Dearborn, Mich.

The President’s Viewpoint

Henry Ford II, Company president, says of the picture: “Although we at Ford profess to the expert knowledge of politics, we do have one conviction on the subject and that is that everyone should take a more active interest in political affairs.

“We know that democracy functions best when all segments of our population, representing all social, economic and political persuasions, are actively attempting to advance their convictions. Therefore, we would like, through this film, to give some assistance to those civic and political groups which are endeavoring to awaken the political conscience of the public at large.”

Famed Judge is Narrator

Narrated by Joseph Welch, the film describes in detail the “behind the scenes” operations of political parties, including how they choose candidates, nominate through primaries and campaign for elections.

The film also reviews the rights and advantages accruing to the average citizen who participates in political activities and points up the urgency of an enlightened and active citizen who participates in the proper functioning of political parties.

This Month’s Cover

Scenes on this month’s front cover feature current and outstanding new productions. Top pictures present The Rich Plan Story (page 38); Horizon North (page 31) and Illinois Bell’s Ready Wrestle.

The bottom row features Chevy’s remarkable new Cinesphere presentation (see opposite page); Pan American’s Anatomy of a Salesman (page 33); and F & B’s recent Animation Seminar in New York (page 40).
Europe's New Look in Films for Business

One of Continent's Leading Public Relations Executives gives Greater Recognition of Screen Medium. 1,200 Pictures Produced in Past Year

DR. FRIEDRICH MOERTZSCH, Director of Advertising and Public Relations of the German firm AEG, and a leading exponent of industrial and documentary films on the European scene, visited Washington and New York last month to speak to American audiences on the growing importance of films as an advertising and public relations medium in Europe. At the same time, Dr. Moertzsch showed three of his company's impressive new productions, one of which—Form and Function—has been awarded so many prizes in the past year that it might be considered as Europe's best today.

Dr. Moertzsch spoke to American business groups in three addresses made at the German Embassy in Washington, the German-American Chamber of Commerce in New York, and the International Advertising Association Congress, also in New York.

New Attitude Toward Public Relations

At an interview with a Business Screen representative in New York, Dr. Moertzsch explained some of the revolutionary changes which the post-war years have had on German attitudes toward public relations. "We used to think of public relations as propaganda put on by quack operators. Most conservative German companies shunned any kind of public relations work. In fact, Dr. Moertzsch said, "in the typical firm public relations people were more busily engaged in suppressing public interest than encouraging it."

In 1954, Dr. Moertzsch, as Publicity Manager of AEG, was invited by the American Government to study PR work in the United States. The impressions and suggestions which he drew from this tour were compiled in his book, It Pays to Be Sincere, which appeared in 1956. The reaction to this publication soon became noticeable. Many German companies extended their public relations departments or started new ones. Dr. Moertzsch outlined in his study that publicity work is not limited to press cooperation.

Concentrated Effort in Film Medium

Dr. Moertzsch concentrated his efforts in a field which appeared most important to him: the hitherto little-known (in continental Europe) industrial film, to which he devoted a major part of his time. He started the production of industrial AEG films which attracted wide interest and were honored and acknowledged by many European prizes for outstanding qualities. He inaugurated the first German Film Festival for industrial films, in Berlin, and wrote another book, Industry on CellobOLID, as a manual for producers and originators of industrial films.

In one of his speeches made in New York, Dr. Moertzsch described the new rise of public interest in sponsored films on the European scene.

"In Europe, perhaps even more than here, short advertising films and filmlets praising in insistent words the qualities of a product or pointing to a new brand have developed everywhere to be an important instrument in sales promotion. But informative and documentary films which do not so much concentrate on advertising a definite product, but which may be compared with the public relations sphere are relatively new and taking on considerable importance.

AEG's Program Dates Back to 20's

"Of course, before the war some films of this kind were occasionally produced. The AEG was the first concern which became film-minded at the end of the twenties and attracted a world-wide interest with its film on the electric nature of the northern lights. But only in 1945 and thereafter, European industry started on a larger scale and willingly accepted the possibilities the industrial film could offer.

"Last year about 1,200 industrial films were produced in Europe. Great Britain headed the list with about 350 productions, followed by France with 250 and the Federal Republic of Germany with another 200 films. Italy contributed more than 100 films and Sweden was fifth with approximately 80 productions. General engineering, shipbuilding, the crude industry, the electrical industry and agriculture took the greatest interest in this new medium.

Subject Matter in West German Films

"In Germany, a great part of these films (about 30 percent) is devoted to the manufacturing and use of specific products and 25 percent intended for the information of specialists. Another 20 percent tell the inside story of factories, institutes and laboratories. The viewer takes the hall and workshops and gives him an idea and an impression of the extent and accuracy of the work.

"The third class of films, approximately 5 percent, deals with the most diversified themes in science, economy or culture. They ship, for instance, the story of industrial design, problems of research in the chemical industries or similar themes. Ten percent of our internal themes deal with questions of agricultural procedures. The remaining percentage handle the problems of human relations.

Educate Public on Economic Problems

"A very large part of the production of films in Europe deals with the education of the public in order to familiarize it with economic and technical problems.

"These films, for instance, discuss methods of credit business or the history of power generation and distribution. Films on sociology or cinematographic reports on management works policy or apprenticeship or accident prevention belong to this class of film.

"In the United States the showing of such films to a company's personnel is a well-proven successful way to bring the management's ideas and troubles to the awareness of the individual employee, provided that the theme is not too intricate and complex to be understood.

Film Helps Unite AEG's Employees

"For instance AEG in Germany has 107,400 employees, with works, subsidiary companies and research laboratories scattered all over the country, and the industrial film enables us more easily to unite all these people. Of course, we do not neglect our wholesalers and dealers and ultimate customers as an audience.

"In addition, we have successfully shown our films before our foreign guests who, on account of their concentrated time schedule, can only not have the opportunity to find out how:
A Picture on Automation

**SPONSOR:** Allgemeine Elektrizitäts-Gesellschaft

**TITLE:** Machines with a Memory. 10 min., color, produced by Kulturfilm-Institut, Berlin.

Automation is still a very topical theme in Europe and Germany these days, more so than here, where the term has long since passed into the general vocabulary. People in Europe are still not quite sure what automation really means.

As the film shows, automation means more than just setting up automatic machines—it depends on production machines and machine tools given their working orders. Its mechanical memory enables the machine to repeat its often complex, but completely mechanical program.

Machines with a memory are not, of course, a novel invention. Automatic devices were already being built in medieval times. Some 200 years ago engineers began to build machines and design processes following a steady routine of memory. The tinkling music box, which is still popular, is charmingly displayed as an example of the memory-gifted automation.

The film shows scenes from the working days of the AEG Institute for automation, where specialists strive to implant the bare bones of knowledge into machines, just enough to create servants to take over the drudgery of routine tasks, which are the bane of our lives.

instruct our machines and have not the time or lengthy discussions in the workshops.

"Showing of films outside the enterprise is instantly gaining ground. It might be of interest to you that in Germany industrial films are shown in theatres must be of first-class quality to obtain a public acknowledgment. The leading films are produced by AEG. and an audience of six million people has viewed the important work of construction crews is... directly related to office service employees.

The Bell System As Its People See It

**"The Town & the Telephone" Shows Employees Interdependence of Jobs**

**SPONSOR:** American Telephone & Telegraph Company

**TITLE:** The Town and the Telephone, 28 min., color, produced by Owen Murphy Productions, Inc.

Bell Telephone employee attitude pollsters have found that the more a man knows about how his particular job fits into the whole, the more important the job seems and the better he will do it. This film, designed for showing to all new employees, and probably to a good many old timers as well, is a comprehensive overview of the Bell System showing how important and interdependent each telephone job is.

The Town and the Telephone also plays upon the theme that each telephone job is not only important to the company but to the community as well by helping to weld it together with good communications service.

Job categories in the film include service representatives, station installers, frame men, commercial people, accounting department staff, traffic handlers, engineers and construction crews. These jobs — on the line — are backed up by staff departments in personnel, legal, public relations, and by the affiliated companies: Western Electric, Bell Laboratories, Long Lines Division, and American Telephone & Telegraph Company.

Strangely, for a company that has such an extensive film program, The Town and the Telephone is the only picture produced in many years which gives a broad look at the whole Bell System. Although planned for employee use, only, the film has aroused so much interest in test screenings before public audiences that plans are being made to make it generally available.

And inside the typical Bell System exchange, expert hands hold the key to good telephone service as shown in this scene from film.

Johnson & Johnson Film Shows Life-Saving Technique

**"50,000 Lives" Demonstrates Resuscitation Methods for First Aid Groups**

**SPONSOR:** Johnson & Johnson

**TITLES:** 50,000 Lives, 13 min., color, produced by MPO Productions, Inc.

Mouth-to-mouth and the sometimes controversial "mouth-to-airway" techniques of resuscitation are demonstrated in this new film now being offered to general audiences through Association Films, Inc.

The mouth-to-mouth life-saving technique has been known and used since the earliest history of man, yet, unaccountably, it had been in disfavor until recent years. It is now the official method of the Red Cross, the Armed Forces, and is standard procedure amongst all medical and first-aid groups.

Every man and woman should learn the method, which can save 50,000 lives needlessly lost each year through asphyxiation. The film demonstrates the simple procedures of rescue breathing both by mouth and by airway.
The Challenge Was Big and vitally important: to develop a new source of high grade iron ore to meet the higher quality standards and also the expanded raw material tonnage requirements of the American steel industry.

The job spanned nearly three decades, beginning in the early 1930's with long-term exploration and research of low-grade ores, including a rock-hard material called taconite.

The results: one of the greatest mining projects undertaken in modern times by private enterprise. Brought to the screen in the broad sweep and "living" color of a 35-minute motion picture, Horizon North tells this story of the Erie Mining Company and of the conquest by its people of a vast new mining frontier in Northern Minnesota.

Nearly Six Years in the Making

The production assignment was as big as the story it had to tell: it took almost six years to record the conception, laboratory and pilot plant work, construction and operation of Erie's mining and processing of taconite on Minnesota's Mesabi Range country at Hoyt Lakes and at Taconite Harbor on the north shore of Lake Superior.

Camera crews logged 33,000 miles over the 75 mile-long development area between the two locations. Temperatures ranging down to 30 degrees below zero, furnace heats up to 2,350 degrees... these were part of the challenges met by Reid H. Ray Film Industries in the filming of Horizon North.

You get a sense of this picture's scope in the geography of the Erie project itself: at its heart, the taconite mines which now cover almost a thousand acres, capable of producing 22.5 million tons of crude material yearly over a generation at least. The raw product is crushed and processed in a complex of huge buildings near the mines. A 75 mile rail line carries the processed ore in pellet form to a newly-developed man-made harbor on Lake Superior.

A new town, Hoyt Lakes, as liveable as any in the U. S., was carved from the wooded, rocky wilderness and has taken five-unit diesel locomotive hauls over 100 cars, averaging 8,000 tons per trip, from the Hoyt Lakes' plant 75 miles away. The railroad was built through wilderness country, much of it over swampland.
The Taconite Story: a New Frontier in the Steel Industry

Development Work Began in the 30’s

All this is the essence of Horizon North, but the film is something more: it begins to tell in the years of research that went into the development of the Erie process. That phase goes back to the early 30’s when Pickands Mather & Co., interested Bethlehem Steel Company and The Youngstown Sheet and Tube Company in the studies and exploration of low-grade ores that, by 1940, were sufficient to indicate that commercial utilization of taconite was an economic possibility.

Erie Mining Company, owned by Bethlehem, Youngstown Sheet and Tube, Interlake Iron Corporation and The Steel Company of Canada limited, was formed to carry this program forward.

A $300 Million Construction Project

The major construction project (costing over $300 million) which comprises today’s Hoyt Lakes-Taconite Harbor development is pictured from early construction dating back to 1953 until its completion four years later. The plant started to operate on an equipment “run

MOTION PICTURES MAKE A COMPLEX STORY CLEAR

Above: focus on a jet piercing drill, of vital importance in mining area development work.

and 20-foot jibs lowered cameramen to positions almost 100 feet below ground level, lifted them to the top of 83-foot high buildings. Construction went right along through the bitter winter of Minnesota, thanks to modern heating methods, but the crews know about those 30-degree below zero temperatures!

High point of Horizon North has to be the interior shots in the huge 1,100 foot concentrator building. This was the most challenging assignment faced by the color camera and it comes through on the screen in vivid brilliance of detail. An overhead crane carried the camera crew along the complex milling lines, affording unique “angle” shots that add significantly to the film’s design and interest.

In order to show the processing of the ores in detail, technical animation pinpoints the progress of crude taconite as it is crushed, ground, concentrated and then “pelletized” into the myriads of small round balls that contain well over 60% iron.

Words are insufficient to convey the sweep of a project of this magnitude. Only a motion picture, utilized with imagination, produced over the many months of arduous construction and compressed into an all too-brief 35 minutes of running time can bring that story to the viewer.

That is what Horizon North does for Erie Mining, its sponsor, and will do for millions of viewers in the U. S. and abroad. The picture has been selected by the United States Information Agency as an example of American enterprise and ingenuity. That selection is a fitting tribute to its lasting value—and as an example of the industrial film at its finest.
A Sound Slidefilm Program Helps Sell Investors on Benefits of Mutual Funds

How do you inject fresh sales ideas into an industry selling an intangible product that is tightly-regulated, lacks general public understanding yet has grown 3600% in the past 20 years?

This is the problem our firm faced as we reviewed the various sales services Kalb, Voorhis offered the mutual fund industry—the most aggressive medium of investment in the U.S. financial world.

Already available were monthly mailings on such important items as sales training and management, financial planning as well as recorded training albums and films, flip book presentations, group selling films in color, etc.

Taking a Cue from Insurance Success

Yet the funds, the local broker-dealers and their salesmen—were without a tool which could, in one package, offer the salesmen a hard-hitting, brief, factually correct and portable item in which he had confidence to offer a variety of prospects.

We had seen other industries—notably the life insurance business—profitably use the sound slidefilm technique. Despite the likelihood of much greater technical problems in clearing scripts and art through the Securities and Exchange Commission and the National Association of Securities Dealers, the color slidefilm approach with sound seemed a logical answer.

Here was our reasoning:

For a salesman selling the mutual fund method of investing, an explanation to a prospect normally requires 45 minutes to an hour and a half. During this time, many important, but sometimes technical subjects are needlessly covered that may confuse the listener and take up his or her valuable time.

Add to this, the fact that the salesman himself may lack confidence in his ability to sell soundly, quickly and legally.

A First "Library" of Six Subjects

These and other problems could be overcome, we decided, through creation of a series of “See and Hear” presentations aimed at various categories of American citizens who might be interested in Mutual Funds.

The first six subjects to be covered were college education (The Case of the Costly Tassel), retirement (This Gold Watch), income now (Mr. Tingle’s Immovable Income), career women’s needs (The Lady from Overlook Hill), high cost objectives (Something Extra) and deferred profit sharing plans (People and Profits).

This “library” of subjects would then be constantly available to a salesman at his office so that he could program his appointments.

If, for instance, he had an appointment with a couple who were looking ahead to the time their children would be going to college, he’d pick out The Case of the Costly Tassel and have the majority of his presentation “ready-to-go.”

How Slidefilms Help the Salesman

From the salesman’s point of view, each 12-minute presentation would:

1. Save from a half to full hour needed normally to motivate a prospect—meaning he can see two to three times as many people each day.

2. Eliminate outside distractions, wandering thought in the prospect’s mind, cutting short lengthy presentations and varying quality of a salesman’s “pitch.”

3. Have the prestige of being professionally-prepared and completely believable.

4. Help garner more appointments through the promise of a brief “show” in the office or at home.

5. Make him a more effective, confident and successful representative of the industry.

A New Audio-Visual Approach to Mutual Funds

Meet “Mr. Grow.” This animation character makes the many features and advantages of mutual fund investing to subscribers. He has done this through various publications over the years, motion pictures he has written and produced, and advertising materials he has created.

Manager & Salesman: Partners in Selling

Improved Relations Is Goal of This New Pan American Airways Film

Salesman Tom Harris has opened up a big account and now he wonders how he did it . . .

We watch him cut off by an irate prospect . . . and a quick "blackout" creates the shock effect on the audience this abrupt dismissal would have on a salesman.

Effective Visuals Show the Audience

The whirl of activity in which Tom becomes trapped through trying too hard to go it alone is symbolized by a whirling screen . . . ending with the salesman "frozen" upside-down by the voice of his manager.

Continuing to use similar devices . . . plus mood lighting and music of carefully varying tempos . . . the film develops the ways Tom and his manager, working closely together, created the necessary climate of partnership to crack open the big account. Here again, the emphasis is on illustration rather than preaching. The audience is shown what happened (continued on page fifty-five).

Yes, salesmanship is a team operation and the salesman who walks alone isn't likely to get very far—as the film shows.

Whenver possible, the film employs starkly

pacing off a diagram on a vast floor in limbo. This enables the film to break down individual components of the average salesman's territory for later discussion in detail. Speeded-up motion technique gives the impression of a man running very hard to cover a lot of ground without actually getting as far as he should.

We watch him cut off by an irate prospect . . . and a quick "blackout" creates the shock effect on the audience this abrupt dismissal would have on a salesman.

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Series Programming of PR Films by Distributors Wins Regular TV Audience

Better opportunities for gaining larger and more consistent television audiences are opening for sponsors of public relations films. By the development and heavy exploitation of series of films for TV on a regular weekly, or even daily, basis the major film distributors have provided new techniques for reaching and holding the big TV audience.

At first rather informally, but now with much attention to promotion, publicity and more careful selection of films for suitability, the series programming feature has been developed into a major method of supplying films for broadcasters to use on public service time.

Series programming has proved more and more valuable to stations needing regular programs to schedule either on a daily or weekly basis. The day's schedule on most stations has less and less time for random booking of quarter- or half-hour films, so the conveniently packaged free film series, with a title for program announcement purposes and a thematic subject content capable of building and holding an audience is now filling many a time slot on TV schedules.

The outlook for the future would indicate that this trend is growing.

Modern Offers Quest, Scope, Home Digest and Color Series

Modern Talking Picture Service has been offering series programming for TV for several years. One of the most popular of the series is Quest for Adventure, which, in the two and a half years of its existence, has been used by over 200 stations. There are 45 travel, sports and adventure films in the series currently available, including such as Where the Mountains Meet the Sea (Santa Monica Chamber of Commerce), Showman Shooter (Winchester-Western), Men, Steel and Earthquakes (Bethlehem Steel Company), Hunting with a Camera (Harley Davidson Motor Company).

Quest for Adventure is constantly being refreshed by new product, and as in all Modern series, carries a standard introduction and closing title to build continuing audience interest.

Three Quarter-Hour Shows

Quarter-hour series now offered by Modern TV are Scope, presenting 80 films on "the world around us"; Encore, 60 pictures with a special appeal to women; and The Modern Home Digest, which was created especially for television and offers three different featurettes in each episode with matching lead, bridge and end titles. Because new material is constantly being added, The Modern Home Digest is useful as a year-around program, allowing for periodic re-runs. WPIX, New York, has featured the program for over a year, with very good response.

Half-hour programs in the Modern line-up, in addition to Quest for Adventure, are Holiday Holidays, 14 state travel films, all produced for Esso and available in its marketing area only; Modern Rainbow Theatre, which is composed of 50 of the finest in color film programs and chosen particularly with color telecasting in mind; Modern Almanac, 35 timely reports on new ideas, methods and equipment in modern agriculture; Ladies Day, 80 packages of feature material aimed at the gals; Young World, slanted to the teen-age audience with 115 programs available; Frontcast, 130 programs of a more general nature on "the promise of the surging sixties"; Paveant, a series of 130 documentary films about America and its people in the Atomic Age.

Other current half-hour shows are Modern Science Theatre, some of the best film material available about today's men of science and the applications of modern technology to industry, homes and national defense; Holiday, which has 40 travel and recreational films featured; and PS, a potpourri of outstanding films on a broad level of interest.

Association Films in 100 Markets With American Odyssey

Association Films' big series program is American Odyssey which has now been booked into almost 100 markets. 69% of these stations have scheduled it for 26 consecutive weeks and most of them are renewing for another 13 weeks. Indicative of the success of the program is that in market after market it is running in Class "A" time.

Association Films attributes demand for the series to the increasing public interest in, and awareness of, informational programs of a public affairs nature. Films in the series deal with such timely and topical subjects as inflation, traffic congestion, federal government at work, and developments in the fields of agriculture, industry and science.

These Sponsors Participate

Some participating sponsors in the series are: Gulf Oil, Hamilton Watch, General Electric, United States Steel, Chas. Pfizer, Newsweek, Institute of Life Insurance, American Medical Association, Firestone, United Fruit, De Beers Diamonds, Thos. J. Lipton, Smith, Kline & French, etc.

Other Association Films series are Hints 'N' Helps for Home-makers—The Woman's Club of the Air, which is specifically aimed at daytime TV programming and offered in segments of quarter-hour, half-hour, or "the Hints 'N' Helps Five-Minute Shelf."

Sterling's Ika Chase Show on Both Film and Videotape

Sterling-Movies U.S.A. has several series now playing successfully on the air waves. One—the Ika Chase Show—differs considerably from other series in that each of the 26 half-hour films features Miss Chase and either "live" interviews and demonstrations or segments from various sponsors' films. Another novel feature is that the Ika Chase Show is offered—free, of course—on either film or videotape. 51 stations have booked the series to date and 16 shows have been completed with more in regular production.

Another videotape offering from Sterling-Movies U.S.A. is a series of four-hour-long medical events spectacularly adapted from original programs on tape sponsored by the Upjohn Company. Upjohn has contributed to public service TV series of 26 half-hour films called Frontiers of Science.

Some of California's best travel films have been packaged by Sterling into a 13-week series called Come. Other series include Armchair Adventure, 13 quarter-hours on travel; Topic, which covers the background of important news subjects of the day, and is offered in a quarter-hour programs; Adventure in Living, a 26-week half-hour series which shows how America industry, through research, expansion, new systems and equipment, exerts great influence on our daily living; and The Art of Investing, 13 five-minute featurettes.
MEMBERS and guests of the New York Film Producers Association heard Senator Jacob Javits (R.N.Y.) call for the establishment of a U.S. Business Film Advisory Board for Overseas Markets. The senator was the guest speaker at the FPA’s third annual Industry Dinner, held at the Plaza Hotel on Monday evening, the 13th.

Introduced by FPA President L’E Blair who spoke about the achievements of the association in its growth in recent years, New York’s senior senator pointed out that a U.S. Business Film Advisory Board could greatly help in coordinating the joint film activities of the U.S. Information Agency with American business to maintain the lead U.S. documentary films presently hold over their Russian counterparts.

Favorable Tax Legislation?

There is presently legislation in Congress with a good chance of enactment at this session which will encourage U. S. concerns through favorable tax treatment to establish Foreign Business Corporations in undeveloped areas.” Senator Javits said, “This means that training films will be needed to help develop the potential of unskilled manpower. Informational movies… to help educate the locality as well as the plant employees in the workings of the private enterprise system, its advantages and its responsibilities, and common objectives shared by such companies and the countries in which they operate.”

240 Attend the Affair

The FPA dinner, organized by Executive Director Irving W. Cheskin, and now a firmly fixed annual event in the New York film industry calendar, was attended by a record crowd of 240 producers, sponsors, service organization heads and labor officials. Distinguished guests on the dais included: Master of Ceremonies Mike Wallace; John Ford, A-V Committee Chairman of the Association of National Advertisers; John Francavilla, East Coast Council Chairman, I.A.T.S.E.; Frederic Gamble, President of the A.A.A.A.; Jacob Mandelbaum, Federal Mediation and Conciliation Service Commissioner; Alan Morrison, President of the Industrial Audio-Visual Association; and Richard Walsh, President of the International Alliance of Theatrical and Stage Employees.

BUSINESS SCREEN CAMER

Top row, left: Gene Levy, Camera Equipment Co. At right: John J. Francavilla, Chr. East Coast Council, IATSE, and Mrs. Francavilla.


Third row, left: John Ford, Chairman, A-V Committee, Assn. of Nat’l. Advertisers. At right: Jack Bernard, President, Rapid Film Technique, Inc.

Fourth row, left: Joseph Tanney, President, S.O.S. Cinema Supply Corp. At right: Robert Gross, President, American Film Producers, and Mrs. Gross.

New Light on Lands and Peoples of the World

Int'l Communications Foundation Crews Build Useful New Audio-Visual Tools

GETTING THE PICTURE of peoples, economies, and the cultures of lands abroad for both educational and business use in America is taking some of the best creative and technical minds in the U.S. film industry into far-away places.

Joining forces with their counterparts in countries overseas, they are bringing back visualizations for schools, export and import groups, study, and a myriad of other uses in this smaller, jet-age world in which we live.

Active in Middle East

A case in point is the work of the International Communications Foundation, currently active in the Middle East, and with special attention given recently to Turkey. That nation epitomizes the tremendous importance of visual interpretation for real understanding, highlighted by the recent uprising of youth groups which led to the overthrow of the Mendares' regime.

Because of the necessity of understanding world-wide current events and the influence of the past on them, in other countries as well as our own, ICF is probing into the heart of nations abroad and creating pictorial and sound representations of the way of life and spirit of the people of those cultures most removed from the normal frame of reference of the average American.

These representations are made within the perspective of the historic and cultural heritage which formed and currently influences contemporary society in the nation being studied.

Sound Slidefilms of Turkey

ICF staffers have brought the picture of Turkey into focus in several ways. A series of sound slidefilms in color covers different aspects of Turkey today and yesterday. The History of Asia Minor depicts in beautiful color a panorama of historical sights that summarizes Turkey's history. Art of Asia Minor is a pictorial mosaic of the finest examples of Turkish arts and crafts. This presentation is designed primarily to create a respect for the cultural heritage of the people of this country which dates back to ancient times.

Balancing these productions are two present-day documentary feature films examining Turkish City Life and Turkish Country Life. City Life introduces four typical urban families in various economic brackets, and follows members of these families through an average day at home, work, school and in the community. Village Life reco veres experiences of country families in a similar, intimate manner. 33 1/2 LP records accompany the slidefilms to add sounds of Turkish life to the narration.

Motion Picture Stock Film

Motion picture footage has so far been produced on certain portions of the pictorial coverage, and covers in detail some of the projects included in the expansive slidefilm collection. The motion picture stock footage is available for inserts and other program uses in business and television productions.

ICF has collected and created a what amounts to a color picture encyclopedia on the nation. A comprehensive catalog illustrates the basic collection of some 750 still photos on Turkey. Reproductions are available in the original color or black-and-white print up to 16" x 20" in size, as well as 35mm color transparency film. Some have been produced in three-dimension.

Thus far, the Foundation has sent technical crews to Turkey, Iran, Pakistan, Afghanistan and Yugoslavia. These crews, intent on thoroughness and accuracy, supplemented their own photographic and research work by

Left: standing beside palace columns of ancient treasure city of Persepolis, Chow and Wall check historical facts with Iranian guide. Er in 510 BC, city was destroyed by Alexander the Great in 330 BC.
slightly more than the basic reproduction cost. The Foundation is also interested in a program of sponsored distribution to make productions more widely available.

**Now Working on India**

Currently working on a project preparing kits similar to the Turkey Kit on Iran, Pakistan, Yugoslavia, and Afghanistan, President Van Mourick has recently been in India preparing audio-visual materials on the Hindi-Urdu language of India and significant aspects of the culture of northern India, for the U.S. Department of Health, Education and Welfare. These materials, to be used by the Office of Education for college-level courses, include a motion picture and 40 sound slide films.

Van Mourick heads a complete production staff in India which includes writers, still and motion picture photographers, and technical consultants. The purpose of this motion picture is to introduce the culture of the area in which the Hindi language predominates. It will be 30 minutes long, and will have both Hindi and English sound tracks. Scheduled completion date for the photographic phase of the India project is December 1960.

**Explore Other Media**

The Foundation is also exploring many other educational and mass communication media approaches to fully utilize the wealth of material on hand. Among the projects under way is one that will employ this type of audio-visual representation as the cultural sub-

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**That “Last Clear Chance” to Live Safely**

**An Award-Winning Auto Safety Film from the Union Pacific**

**SPONSOR**: Union Pacific Railroad.  **TITLE**: Last Clear Chance.  30 min., color, produced by Wond- sel, Carlisle & Dunphy, Inc.

**S** People keep running into trains. No matter how many blinking lights, bells and other warning signals, people just won’t look.

Union Pacific, a railroad with one of the best safety records in the world, goes to great lengths every year to tell the story over and over—“Stop, Look & Listen”—“Don’t Let the Double Track Double-Cross You,” etc. It has seldom been told more effectively than in Last Clear Chance, UP’s latest safety film, recently released, and this year’s winner of a National Safety Council Award of Merit.

**Why Accidents Happen ...**

Filmed on location along UP tracks in Idaho, Wyoming and Colorado, Last Clear Chance makes its safety message poignantly clear through a tragic screenplay ending in the death of a main character who smashes his car into a train. It shows that all the mechanical equipment in the world won’t do the safety job if personal equipment is faulty—eyes, ears, reflexes and judgment.

WCD Producer-Director Robert Carlisle has worked with Union Pacific before, starting with his memorable film, Ski Chase, which UP sponsored several years ago. With Francis B. Lewis, UP’s Safety Director and W. R. Moore, Public Relations Director, Carlisle hunted locations for the film all over the West, coming up with Nampa and Meridian, Idaho, for the main sequences.

**One Professional in Cast**

Bill Boyett, of the television show Highway Patrol is the only professional actor in the film and he plays a competent role as an L

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**Editor’s Note**: for news of other current safety films, see page 46 of this issue.
Youth Learns About the World of Business

**Junior Achievement's Own Story Is Brought to the Screen**

**Sponsor:** Junior Achievement,
Inc.

**Title:** Junior Achievement, U. S. A., 16 min., b w, produced by Haverland Film Productions, Inc.

The story of the economic developments of the Upper Midwest — Minnesota, North and South Dakota and western Wisconsin — is told in this new film designed to attract industry to the greater Minneapolis area.

The film describes the blend of science and imagination with an abundance of natural and human resources in the Upper Midwest, the land "where the future is born."

Available to business organizations, copies can be obtained by addressing a request on letterhead to William A. Cordingley, National Advertising Manager, Room 100, MINNEAPOLIS STAR AND TRIBUNE, Minneapolis.
Schlitz Tells Story of Corporate Growth.

Family History in "Toward the Light"

Updatcs Traditions of Past in Dramatic Picture of Present

The traditions of Schlitz and "the real joy of good living" found their inspiration a century ago in Bavaria's Golden Crown inn.

The development of Schlitz and its "family" and company fortunes through the late 1800's, turning over the management to the well-trained hands of August Uihlein just before his tragic death in the sinking of a Trans-Atlantic steamer enroute to Europe.

Impetus to the company's growth had come through another historic incident: the great Chicago fire of 1871 where August had found an opportunity among the thousands of workmen who rebuilt the city. His shipments of barrelled lager spread the name of Schlitz throughout the country when the builders of Chicago returned to their homes. With his brothers Alfred, Henry and William Uihlein, August took the company through the ensuing years of growth and the inevitable periods of trial.

Yeast Discovery Was a Key

In the Dane Hansen's discovery of controllable yeast culture, August found the scientific control he needed to challenge world markets, determined to make his city a center of culture, he brought famed singers and concert musicians to the park he founded. In 1893, a year of deep depression, his faith and ready cash turned a bank run into solvency and restored confidence.

A New Generation Moves Up

By the time of his death on a pilgrimage to his childhood birthplace, in 1911, a new generation had already taken hold. Erwin, Joe, and Robert Uihlein were carrying forward the family tradition, pioneering the now-familiar "brown bottle" that protected the delicate flavor of the brew, facing the crisis of prohibition.

Though most of the sprawling buildings in Milwaukee were silent and empty, the leaders of Schlitz considered plans to rebuild their plants from the ground up. The decision was made, "to gamble on faith in the American people" and on the day of repeal, in 1933, a new era began.

The Credo of a Company

Toward the Light takes its title theme from the credo that "man, even though he is struggling in the dark, can and will move inevitably toward the light." Expanded facilities are presented in modern-day sequences that show new plants in New York, Los Angeles, Kansas City and Tampa. Under Erwin Uihlein, renewed emphasis on "a business founded on people with pride in their crafts" conveys the image of a company whose position of leadership in its competitive field is soundly based on its faith in the future. The film amply justifies its title.

1850, this colorful tale moves across the Atlantic to that small Milwaukee brewery where Joseph Schlitz was to help build a great enterprise for the future. This former bookkeeper and "very good right arm" of founder August Krug became the trustee of the family fortunes through the late 1800's, turning over the management to the well-trained hands of August Uihlein just before his tragic death in the sinking of a Trans-Atlantic steamer enroute to Europe.

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Industry film men and studio technicians pictured at F & B seminar.

Florman & Babb Host Animation Seminar

Companies and Producers Share Techniques in New York

Over a Hundred film artists and technicians attended the workshop-seminar on animation film techniques held in New York on June 12-15 under the auspices of Florman & Babb, Inc.

Among the 70 companies and organizations whose representatives attended the sessions were General Electric, Bell Telephone, Ford, General Motors, I.B.M., Shell Oil, Lockheed, Martin, North American Aviation, Boeing, Thio, Kodak, Republic Aviation, Continental Can, etc. Also attending the four-day workshop-seminar were representatives from such lead motion picture and TV production firms as Jam Handy, NBC, Holland-Wegman, Canadian Broadcasting Corp., Robert Lawrence Productions, Bay Slate Film Productions.

Pittaro Opens Seminars

Ernest M. Pittaro, TV Film Production Supervisor at Dancer-Fitzgerald-Sample, Inc., led the first seminar, discussing in detail the basic techniques involved in animation film production.

A special highlight of the seminar sessions was the panel discussion on different aspects of the storyboard. The panel, which consisted of William R. Duffy, of McCann-Erickson; Robert Klaager, of Klaager Film Productions; Robert Yung, of Elektra Film Productions; and Eli Feldman, of Pelican Films, was moderated by Mary Ellen Bute, of Ted Nemeth Studios. Each panelist introduced a special selection of animation films and answered questions from the floor on the problems encountered in originating and developing story concepts in these films.

A special workshop session in advanced animation techniques was devoted to the showing of 23 animated film commercials submitted to the recently held American Film Commercials Festival. In many instances the commercials were re-run a number of times and stopped on a specific frame under analysis.

The list of guest speakers included Maurice Levy, of Eastern Illuminations, Inc.; Peter Cooper, of Robert Lawrence Animation, Inc.; Irving Scheib, of QQ Motion Picture and TV Titles; Kenneth F. Drake, of Gene Deitch Associates; J. N. Shive of Bell Laboratories, and Herbert Kerkow, Inc.

Wide Range of Subjects

The speakers led discussions that covered a wide range of topics from studio organization, special effects, creative problem, producer-agency-client relations, the utilization of new techniques such as the Technamation process. Field trips were made to the Art Film Laboratories and Ansel Studios, a New York animation film production firm.

Warren Portman, animator and equipment designer and manufacturer, led six workshop sessions. He discussed such topics as story preparation of art work, the operation of the animation cell and compound, the use of an animation camera and the special features of the Triplex stand.

Full sessions were devoted to advanced animation techniques. A special series of slides were shown to illustrate in close-up the various operations under discussion.

May Become Annual Event

Greatly pleased by the enthusiastic response of the participants, Arthur Florman, who originated the idea of this first animation seminar and workshop, indicated that the event may become a regular feature of his company’s service to the film industry.

Two New Science Films From Bell Laboratories

Continuing a program established three years ago to make audio-visual aids to science education primarily on the college and university level, the Bell Telephone Laboratories is offering two new sound motion pictures for use in science and engineering classes.

The films, Memory Devices and Similarities in Wave Behavior, were prepared under the guidance of Bell Laboratory’s scientists and engineers.

Memory Devices (16mm, sound, color, 27 minutes) is a narration which shows information storage devices used in modern computing machine memories and explains how binary information is stored in them. Basic concepts and terms are explained and operating mechanisms are described. Also shown are punched card and tapes, relays, magnetic tapes and drums, and other memory devices.

Similarities in Wave Behavior (16mm, sound, b/w, 26 minutes) is a demonstration-lecture by Dr. J. N. Shive of Bell Laboratories. Specially built machines and special effects simplify the demonstration as he discusses similarities that exist in the behavior of waves in various mechanical, electrical, acoustical and optical wave systems.

These new films are the seventh and eighth productions compiled by Bell’s college-level educational unit. Other films in the series are Brattain on Semiconductor Physics and Crytals—An Introduction, and Marine Cable System Development. All films are available on free loan from the Bell Telephone Company.

Story board panelists (l to r): Mary Ellen Bute (Nemeth); Wm. R. Duffy (McCann-Erickson); Robert Klaager (Klaager Film Prod.); Robert Yung (Elektra); and Eli Feldman (Pelican).
It's the Picture That Counts...

For quality production, more and more of the quality accounts are entrusted to MPO's care... and below is a list of companies whose motion pictures* are currently being produced by MPO:

CONSOLIDATED NATURAL GAS COMPANY
E. I. DUPTON DE NEMOURS & COMPANY
FORD DIVISION, FORD MOTOR COMPANY
FORD MOTOR COMPANY
GREATER NEW YORK FUND
GULF OIL CORPORATION
UNITED STATES STEEL CORPORATION
JOHNSON & JOHNSON
MONSANTO CHEMICAL COMPANY
PAN AMERICAN WORLD AIRWAYS
SWIFT & COMPANY
UNITED STATES ARMY
UNITED STATES RUBBER COMPANY

*20 to 30 minutes in length.

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrrey Hill 8-7830

Productions, Inc.

in NEW YORK CITY
15 East 53rd Street
Murray Hill 8-7830

in HOLLYWOOD
4024 Radford Avenue
POplar 9-0326

in DEARBORN, MICH.
921 Monroe Avenue
CREstview 8-4412
The Success Story of Chicago’s Geo. W. Colburn Laboratory, now celebrating its Silver Anniversary, can be credited for the most part to the men behind the growth of the company.

The development and advancement of the laboratory since its formal organization in 1925 is reflective of its dynamic founder and president, George W. Colburn. Stories highlighting his life tend to shape the history of the company ever since he converted his grandfather’s gas stereopticon to a home movie projector.

This was a remarkable feat, since he did it at the age of 16. Builders West unsuccessfully trying to find a source to handle this printing, he decided to build his own printing machine. Several months later he received his first inquiry from St. Louis requesting conversion of footage of 9.5mm Pathé film to 16mm film.

By 1934, these inquiries were arriving from all parts of the world. There were 28mm, 17.5mm, and 9.5mm sizes to be transferred to 16mm, and the 8mm size came into existence.

By this time, George had built his third and fourth precision printer and could accommodate all three different sizes of film. With this newly designed and built equipment, George proceeded to put an ad in “Movie Makers” Magazine that announced the new and special Colburn service of reducing 16mm to 8mm films. Before long, orders began to pour in.

Bob Colburn Joins Company

Progress of this type continued. In 1935, Robert A. Colburn joined his brother as a partner. The following year another brother, John, added his services and the laboratory moved from George’s home quarters to Chicago’s Merchandise Mart. Shortly after, the fourth Colburn, Francis, joined the rapidly expanding new company.

In 1940, sound recording and mixing equipment and studio were added. During World War II, the Slide and Filmstrip Department grew while working on aircraft identification slides and other training devices.

Incorporation came in 1946, and the lab moved to its present location at 164 N. Wacker Drive, Chicago. Equipment and product additions were made, and in nine years the company had expanded and taken over the entire building—six floors. In 1956 and 1957, extensive color processing equipment was added to operations.

Employment Neas 100 Today

Employee figures tell a story in themselves. They jumped from 10 in 1942 to five times that in 1950; total personnel now nears the 100 mark.

The impetus for progress comes from George Colburn, who has led the national affairs of the laboratory in recent years. His recognition is not limited; he is prominently identified as chief executive of the Association of Cinema Laboratories.

Milestones of Achievement

In addition to President Colburn, the company is headed up by an impressive group of able technicians and executives who, with similar aims and ingenuity, are rapidly marking off the milestones of achievement, growth, and advancement for the Laboratory.

We wish George and his team all success in the years ahead.

Above: artist Maneck presents a painting of her husband to George Colburn at open house.

Unveil Portrait of Founder on Colburn’s Anniversary

A color portrait painting of George W. Colburn, founder of the motion picture laboratory bearing his name, was recently presented by Mrs. Colburn by staff artist Wayne Maneck. The presentation is made in the executive offices of the laboratory at 164 N. Wacker, Chicago, Ill., as part of an open house celebration marking the lab’s 25th anniversary.

During the festivities that included a tour of the lab facilities, Mr. and Mrs. Colburn hosted several hundred visiting film makers, technicians, and company employees.

Mr. Colburn heads one of the outstanding pioneer organizations of the business motion picture field. One of the directors of the Society of Motion Picture Television Engineers, Colburn is recognized on a world-wide basis as an inventor and scientific researcher in the motion picture field.

Animation Inc. Completes A-Navy Training Film Series

The third and final film in a series of safety training films has been completed by Animation Inc., of Hollywood, for the Navy and Air Force.


"Making films which will teach and be interesting is a challenge we have met most effectively," commented Earl Kirk, president of Animation, Inc., on the completion of Flight Deck Safety. "The Navy, in a very usual series of actions, accepted our product with little change.
To inspire more and better suggestions, we use sound movies to make ourselves...” says Fred Denz, Manager, Suggestion Plan, Remington Rand Division of Sperry-Rand Corporation.

We film many new efficiency-producing methods submitted as suggestions from our various plants and offices. We show these suggestions on film and add our own sound to the film—narration as well as sound effects. The most efficient way I know to do this is with this unusual Kodak Pageant Projector. It records and adds sound on film, lets us change or correct the narration if we want to. (It also shows good, bright movies anywhere, and hasn’t needed repair in three years of hard use.)

We show our finished movies to management, supervisors, employees. And when they see how easy some valuable suggestions look, they’re inspired. New, efficiency-improving suggestions roll in. And at a very low cost.

The projector Fred Denz talks about is the Kodak Pageant 16mm Sound Projector, Magnetic-Optical. With it you can add sound to or update any 16mm movie. You can change sound any time... to fit different audiences for sales movies, for example. You can even add foreign language narration to a film with no costly problems.

Mail this coupon today for detailed information about this Kodak Pageant Projector.

Kodak Pageant Projector - EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
The realization of an immediate problem and the necessity of educating hospital personnel in ways to combat that problem created the need for a motion picture. Noted men in the medical field pooled their talents and research in the preparation of the film.

Verification of its scientific content and visual effectiveness are the result of the collaboration of Dr. Carl W. Walter, associate clinical professor of surgery at Harvard Medical School; Dorothy W. Errera, R.N., of the Institute for Operating Room Nurses; Dr. Prather Sanders and Dr. Robert S. Myers, of the American College of Surgeons; Dr. Dean A. Clark and Daniel Schechter of the American Hospital Association; and Dr. Stuart Madd, Chairman of the Committee on Research of the American Medical Association.

Coordinated by Ralph Creer

The project was coordinated by Ralph P. Creer, director of the department of medical motion pictures and television of the AMA.

With the cooperation of the ACS, the AMA and the AHA, and with the aid of the professional consultants from these national organizations, the film was written and produced by Churchill-Wexler Film Productions of Hollywood, resulting in the medical motion picture which is winning acclaim from all who have seen it.

Johnson & Johnson, manufacturer of medical and allied products, made the film and its accompanying teaching manual possible through a grant given as a professional service. Dr. John Henderson, Medical Director of Johnson & Johnson, who served the film project as its Editor, said "... important as the film is as a pioneering documentary, it is perhaps even more significant as another outstanding example of the effective pooling of resources and of cooperation between members of the health team in meeting a common problem."

Live Action and Animation

Production-wise, the veteran talents of Churchill-Wexler turned out the convincing case-study documentary with live action taking place in an actual hospital situation; added to this was the highly effective animation which helped to put into layman's language the medical problem being dealt with. In commenting on the film's success as a production in every country, Mr. Creer said, "Its animation is its chief asset."

The prize won by Hospital Sepsis attests to its worth and acceptance. The American Film Assembly awarded it the Blue Ribbon; the film was also chosen by CINE (Committee on International Non-Theatrical Events) for showing at foreign film festivals to represent American motion picture production.

To Show at World Meeting

The film will be exhibited at a combined meeting of the World Medical and German Medical Associations in Berlin this September.

Currently available version of the award-winning film has sent tracks in English, German, Spanish, or Portuguese.

In addition to the American English version, there is also available a British-English version made to be shown in Great Britain. As of the end of March, 140 prints of Hospital Sepsis were in circulation around the globe in the following countries: Argentina, Australia, Brazil, Canada, England, United Kingdom, Exotic Countries (10-12 countries), Austria, Mexico, New Zealand, Philippines, South Africa, and United States Export Countries (me and other lands).

Prints Booked to Capacity

"Response to film showings around the world has been excellent and in all cases available prints are booked to capacity for several months in advance. Showings have been directed to selected audiences in hospitals and the medical profession. Audiences have ranged from small groups to a series of showings lasting an entire week and covering the entire staff of a hospital—2,500 people," reports Robert B. Rock, Jr., of Johns & Johnson International. Overseas distribution of the film is being handled by affiliated companies of J & J.

Testimonial letters continue to come in to the sponsoring agencies of the film telling of repeated showings, acceptance by all involved, ratings of excellence by review panels, recommendations and requests for further pictures.

Because of the film's success, plans are under way to continue the series—three more films in a continuing teaching series—on wound dressings, operating room techniques, and problems of the hospital nursery.

**Summertime... when your films are out of circulation**

...is the best time for you to have us remove scratches, correct brittleness, repair sprocket holes, remake dried-out splices.

Then, thoroughly reconditioned, your prints will be ready for hard use again in the fall.

*Of course, before proceeding we tell you the cost... SEND US YOUR PRINTS NOW.*

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**This Medical Motion Picture is Making History**

550 Prints of "Hospital Sepsis" in Use

J & J Film's Six Language Versions to Aid Hospitals Abroad

Producer Robert Churchill receives American Film Assembly award from Ralph Creer.

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**Peerless Film Processing Corporation**

165 West 46th Street, New York 36, New York
939 Seward Street, Hollywood 38, Calif.
Mead Johnson Receives American Film Festival Award: at recent presentation ceremony in Evansville, Ind. (l to r) are: J. G. Jackson, Audio-Visual Manager; John T. McLaughlin, V. P. and Gen. Mgr. of Nutritional & Pharmaceutical Div.; Mead Johnson; and John C. Kennedy, President, Society for Visual Education, Inc., Producers of the prize-winning sound slidefilm.

**Sidefilms Save Time, Gain Sales for Insurance Agents**

The advantages of an audio-visual presentation for gaining sales in the insurance field are offered in three programs created by the Better Selling Bureau, Los Angeles.

The presentations feature 15-minute color-sound slidefilms produced by Rocket Pictures, Inc. They give concise information from third party point-of-view, and at valuable in terms of time saved among explanations by the agent.

This type of audio-visual aid dramatizes problems more effectively, and present realistic situations in a sales talk that gives complete coverage of essential points.

The Question Is... deals with Business Life insurance; The Voice Is Yours, for use in selling student and sickness insurance. It's a detailed, "pull-no-punches" talk for showing the problems of liability to prospects.

A third program consists of two films useful for recruiting career saleswriters; film 21 sells the idea in What Do You Want?, and film 22 is a follow-up, Just Be Sure.

Write for literature on the three programs, write to Better Selling Bureau, 6108 Santa Monica Boulevard, Los Angeles 38, California. Mention BUSINESS SCREEN.

**Swank's Uses Audio-Visuals To Tell Own Service Story**

Department heads of Swank's Inc. show outstanding faith in their products and services. At a special management meeting, each of the firm's seven department heads utilized in his presentation to the group, one or more of Swank's electronic, audio-visual devices. Using the audio-visual equipment, each manager explained his department's scope of activity and potentialities for greater service to Swank's customers.

Swank's Inc. is one of America's largest audio-visual suppliers, serving industry, organizations, businesses, religious and educational institutions throughout the country, with offices located at 621 N. Skinker, St. Louis 30, Mo.

**Come Fly With Me; Stewardesses Training at American Airlines**

American Airlines invites the public to Come Fly With Me! in their color, widescreen film currently being produced by Filmmaster Productions, Inc. The 29½-minute motion picture is a dramatic treatment of the American Airlines' Stewardesses and their training, to enhance air travel by American.

American's stewardesses play roles about themselves, at the Training College in Fort Worth, at Filmster's studios in Hollywood, and on location in New York and Mexico City. Come Fly With Me! will be used as a public influence picture for national release.

**HOLLAND-WEGMAN PRODUCTIONS**

Motion pictures for business, industry and television

207 DELAWARE AVE., BUFFALO 2, N. Y.

An Important Addition to Your Editing Equipment

ADD-A-UNIT for Your Model #20 Moviola

Add one, two or more combinations. Combine voice—music—sound effects on three different heads. Complete with extra belt guard, flange, flexible coupling assembly, separate volume controls for each head and amplifier attachments.

**If you want the IMPACT of new ideas we have the creative hands to produce resounding results...in the largest, most complete new facilities between Detroit and New York.**
contribution to the legacy of Pioneer Spirit of America in the earliest days of colonial survival down to the present. The do-it-yourself ruggedness of this New England state was part of the contribution to the legacy of America, and part of this legacy is the story of Doctor Dewey. Dewey, father of Admiral Dewey, felt a concern for the future of those left in isolated homes when a father or husband died, which led to the growth of the ninth oldest insurance company in our nation. It is a film for schools, churches, parent groups, anyone interested in the development of this country.

Produced by Bay State Film Productions, Inc. for the National Life Insurance Company of Montpelier, Vermont, Green Mountain Legacy has been in national distribution since January 1960, and has already gained recognition at the Columbus Film Festival by winning a Chris Award in May, in addition to picking up a certificate at the American Film Festival in New York in April.

This 28-minute, color-sound feature film features a Broadway cast headed by Peter Thompson and Jackie Gorm, and is being shown nationally via TV and non-theatrical showings through arrangements with Associated Films, Ridgefield, New Jersey.

Growth of a Language, USIA Film for Teachers Overseas
☆ In order to present the latest in modern instruction techniques, up-to-date textbooks, and visual aids materials to teachers of English in overseas posts, and United States Information Agency conducts annual seminars.

The latest feature for these seminars is a three-reel, 16mm film titled Growth of a Language, produced by the USIA's Motion Picture Service. The film presents the historical development of English in America and demonstrates the way in which the language has served as a "melting pot" borrowing vocabulary from a large number of the world's languages.

Two other USIA films on the English language have been widely used abroad; they are, Teaching English Naturally, and Teaching English Grammar. Last year, more than 6,000 English teachers viewed these films and participated in 77 seminars in Latin America, the Near and Far East, Africa, and Europe.

Here's how leading industrialists convey ideas successfully!

Filmed presentations in modern industry have proven their value—for training, sales presentations and public relations programs. One key to successful use of AV materials is the screen upon which your program is projected. Da-Lite Projection Screens are the finest quality available—whether you need an Electrofscreen or a Vidiomaster portable tripod model. The White Magic glass-beaded surface permits big-picture vision with clarity and natural color. Da-Lite Screens with the new lenticular surface permit movie and slide presentations in rooms not completely darkened.

**Three New Films in Ford's Useful Driver Education Series**

☆ The popular driver education series of films from Ford Motor Company has been expanded into the premier of three new motion pictures at the Fourth Annual Conference of the American Driver and Safety Education Association held at San Jose ( Calif. ) State College, June 17-19.

The latest additions are:

—*City Driving*, dealing with driving techniques in the heavy traffic of metropolitan areas;

—*Highway Driving*, pertaining to high-speed travel on main highways;

—*Driving Under Special Conditions*, such as in darkness and fog, on wet and slippery pavements, and in other hazardous situations.

The films, 16mm b/w, 17 to 22 minutes long, were produced by the Ford motion picture department with the counsel of the National Education Association committee on safety education. They are available to TV stations, schools and organizations for driver training purposes, on a loan basis or purchased at nominal cost from Ford film libraries.

The series includes four new films: *Automatic Transmission Pedestrians, The Smith System of Safe Driving, and Driving Superhighways.*

**Contractor's Film Relates Safety Controls to Success**

☆ "The High-Low Bid", a new film on building construction, has been sponsored by Employers Mutual of Wausau, in cooperation with the General Contractors Association of Milwaukee, was recently shown in "sneak preview" to...
Your Film


Then why not try

FILM DOCTORS

...in the Science of F.M. REJUVENATION

AIDWELD Process for:

Satch-Removal

Dirt

Arabions

“Rain”

2717 7th Street, Long Island City 1, N.Y.

Eastman Lab in Washington

Processing 16mm Ektachrome

One of the biggest boosts to the Washington, D.C. film industry has been the recent announcement that Eastman Kodak’s lab is now in a position to process 16 mm commercial Ektachrome and Ektachrome E (high-speed) film, daylight, and type B. No more long waits for transportation back and forth to the Flushing lab—but 24 hour service.

Films for Industry and Television

Queensway Film Studios

1640 The Queensway

Toronto Canada

A Division of S. W. Caldwell Ltd.
THE BUSINESS SCREEN EXECUTIVE

Staff Appointments of the Film Producers and Manufacturers


Walter G. O'Connor, president of the Walter G. O'Connor Company of Harrisburg, Pa., recently announced the appointment of Andre' H. Carbe as Executive Producer in charge of the company's motion picture division.

Carbe has been associated with major film studios — Columbia, RKO, and Fox — both here and abroad. He specialized in recent years as a writer-director of advertising and public relations films in New York City. During World War II Carbe, who speaks four languages, served as a motion picture specialist with the U. S. Army Signal Corps and later was assigned to the Information Control Division USFET, where he headed the Munich Bureau of the "World In Film" newsmag.

Woollf Named Producer-Acc't Exec. at Graphic Pictures

Larry Woolf has joined Graphic Pictures, Inc., Chicago, as producer-account executive; it was announced by Robert Estes, president of Graphic Pictures.

Woolf left the position of creative sales director at Filmack Studios to join the Graphic organization, which now features a $350,000 video tape installation as part of its new expanded facilities for the production of industrial motion pictures and slide films, closed circuit TV, and television commercials. The film's new studios occupy the two top floors of Daily News Plaza, 400 West Madison st.

Mel Londen Exec. Producer at Wilding's Eastern Division

Mel Londen, formerly Executive Producer at Transfilm-Caravel, New York, has been appointed Executive Producer of the Eastern Division of Wilding, Inc., New York, producer of business and industrial motion pictures.

London has received many awards as producer, director, and writer in the fields of industrial motion pictures, documentary films, television commercials and dramas. "Aluminum Is Not Only Aluminum," an industrial motion picture he recently produced, directed and wrote for the Aluminum Company of America, was selected by CINE (Committee for International Non-Theatrical Events) for screening at foreign film festivals.

Bell & Howell International Division Under E. F. Wagner

Everett F. Wagner has been named vice-president of an expanded international division of Bell & Howell Company, according to Charles H. Percy, president. Wagner has been vice-president of manufacturing for Bell & Howell's photo products division.

In his new post, Wagner will direct the international activities of Bell & Howell and its subsidiaries, including Consolidated Electrodynamics Corporation of Pasadena, with these activities centralized in a single division in Chicago. He will be responsible for exports as well as all foreign manufacturing and licensing arrangements. Bell & Howell, which now sells its products in 88 countries, plans to expand these operations.

Wagner came to Bell & Howell in 1944 as an electronic engineer. Subsequently he served as quality control manager, general superintendent of manufacturing and manager of the optical division. In 1957 he was elected assistant vice-president of manufacturing with responsibility for the company's optical, slide projector divisions.

expand your 16mm film program

COLBURN
COLOR
POSITIVE
8 mm
SOUND
PRINTS

Write for information about this new Colburn service.

Dermid Maclean Joins Telic, Inc.

Telic, Inc., N. Y., has announced the appointment of Dermid Maclean, former vice-president and senior director at Paul Hancock Productions, as producer-director.

Mr. Maclean's diversified background includes a post as camera assistant for International Business Machines; 10 years as the personal photographer to R. J. Reynolds. Credits include the first color film shown on Broadway and a 1st Golden Reel winner for the Glass Company.

** * *

Bowman Named Sales Mgr. at Tandberg of America, Inc.

The appointment of Robert E. Bowman, Jr., as sales manager of Tandberg of America, Inc., Flemington, N.J., exclusive distributor of Elite 8mm sound projectors and Tandberg stereo and monaural tape recorders, has been announced by Eric Darmstaedter, president of the firm.

Bowman has been with the organization since 1957 and is a former district sales manager for Duvol Rubber Company.

** * *

Animation, Inc. Adds Design Specialist; Names Sales Rep.

Animation, Inc., Hollywood producers of animated television commercials, has announced personnel additions. Jacques Rop has joined Animation as a designer; and Rupp has done design work for both Walt Disney Studios and U.P.A.

Art Director Morrison Ketze of Danner-Fetzer, San Francisco, and artists representative, has been appointed to represent Animation, Inc. in the Northern California area. In addition to this area, Animation now has representatives in New York, Chicago, Cleveland, and Detroit, as well as its home office and studio in Hollywood.
He joined Modern in 1946, has been in charge of the company's national network of film libraries since 1951, and was made a vice president in 1954.

Richard M. Hough, another Modern VP, has been transferred from Chicago to Los Angeles where he will be in charge of the West Coast Sales Division. It is a return to old territory for Mr. Hough-he had been with Warner Brothers and Allied Film Exhibitors in California when he joined Modern in 1940 to open the Chicago Sales office. He was made a vice president in 1953.

Ralph J. Del Coro has been named General Manager of Operations to serve under George G. Lenehan, vice president of Advertising and Operations. Del Coro joined Modern in 1953. Since 1955 he has been manager of the company's television operations. In his new assignment he will be concerned with both television and non-theatrical film distribution.

Richard B. Miles will assist Del Coro in supervising the company's 30 film libraries and has been named National Field Manager of Operations. Miles has transferred from San Francisco where he was Western Division Manager. He first joined the company in Kansas City in 1954.

Three new division managers have also been named to serve under Del Coro. They are James McPoland of Atlanta, Southern Division; Fontaine Kincheloe, Jr. of Kansas City, Central Division; and Robert Kelley of San Francisco, Western Division.

* * *

Jack Elliott Forming New Film Production Company

Jack Elliott, national creative director for W. B. Doner and Company, in Detroit, recently announced that he is leaving that post to establish his own business, Jack Elliott Productions, Ltd. The new firm will maintain offices in New York, Detroit, and Las Vegas, with an operational set up in Paris, France. The company will produce television, and radio commercials, with a separate department handling industrial motion pictures.

* * *

Veteran Film Editor Forms Production Company in NY

* Jerome G. Forman, Sports and Special Projects Film Editor, Telenews and Hearst Metrotone News since 1947, has formed his own company, Allegro Film Productions, in New York City.

Don't Take Your Audio-Visuals into a DARK HOLE!

USE MODERN REAR-PROJECTION LENSCREEN

the screen that conceals the projector but NOT the AUDIENCE!

Millions of tiny lenses in LENSCREEN transmit the image through the new rear-screen media. You get unbelievable picture quality in full room illumination.

LENSCREEN is perfect for sales presentations, shop windows, training classes, exhibits, conference rooms, photo backgrounds, television studios, etc. Available in glass or plexiglas rigid types for permanent, sound-proof In-Wall installations. Also available in flexible materials “by the yard” or equipped with stands ready to use.

Send for complete kit of new Audio-Visual ideas—helpful, revealing—you'll be glad you did!

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YOU HAVE A PRODUCT TO SELL!
Haverland Service can sell it!

We're aiming at the soaring, prosperous sixties with budget-minded-but skillful-productions that have built-in “sellability.”

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MOOD and TITLE MUSIC
For Every Type of Production
EITHER ON A "PER SELECTION" OR "UNLIMITED USE" BASIS
For Full Details Write, Wire or Phone

AUDIO-MASTER Corp., 17 EAST 45th ST., N. Y. 17, M. Y.
Experts Behind Cameras at the Patterson-Johansson Fight

Ever wonder what is back of those deceptively simple, but eye-opening motion pictures of the championship fights? Take the latest Patterson-Johansson film—which has been called one of the best fight pictures of all time. To insure that every angle of the fight would be covered—two or three times over for safety—Director of Photography Frank C. Zucker, A.S.C., used thirteen cameras, all from his own stock at Camera Equipment Company, which he heads.

Ten cameramen and ten assistant cameramen from Local 644, I.A.T.S.E., were in Mr. Zucker’s crew. Four Mitchell NC’s equipped with telephoto lenses and one standby NC were provided for normal speed shooting from the camera stand. Also from this location were three Mitchell High-Speed cameras for slow-motion shooting and one standby.

At ringside were two cameramen with four Arriflexes shooting continuously while assistants loaded the spares.

Mr. Zucker’s films were shot for Producer Mannie Spiro of TelePromter.

World Traveler Hank Strauss

Finishing a Film on Russia

The Odyssey of Henry Strauss is marvelous to contemplate. He’s now in Kiev or Odessa or Tiflis or someplace shooting Russians for another in his company’s epic series of travel films for Pan American.

The month’s Soviet sojourn (July 21 to August 23) ought to be easy-pie for Hank. During the past two years he has produced films or taken part in training programs or researched new films in such unlikely places as the Tibetan-Burmese border, or Lake Titicaca in Peru-Bolivia.

The 24-month Strauss itinerary: Tahiti, Fiji, Samoa, Hong Kong, New Zealand, Australia, Japan, Burma, India, England, France, Spain, Portugal, Italy, Belgium, Netherlands, Germany, Denmark, Norway, Sweden, Finland, Peru, Bolivia and Ecuador.

Although traveling by PanAm Jet Clipper is about as far from roughing it as you can get Henry has often had to make his way by much more primitive locomotions. He arrived at Inle Lake in mid-August by water-sparus jeep, and shot some of his best Tahitian footage from an outrigger canoe.

Telic in Production on Film to Demonstrate “dynaFrame”

A demonstration film featuring the new dynaFrame process is now in production by Telic, Inc., for special showings to prospective industrial sponsors in the fall.

Elwood Siegel, President of Telic, describes dynaFrame as a “mobile masking framework for the screen which provides a new visual experience by focusing audience attention to particular elements of the picture, much as an art director crops a photograph for enhanced dramatic intensity.

“The process,” he continued, “has a further unique feature of making it possible, by eliminating unnecessary camera set-ups, to effect great savings in production costs.”

Telic, Inc., has been granted the exclusive world-wide industrial and educational rights to the dynaFrame system, which originated from early experimental work in Great Britain and the United States in 1956.

Edward Boughton, Vice President of Telic, said that the company has been exploring applications of the dynaFrame process in cooperation with one of the company’s regular clients for the past several months.

Mr. Boughton said that dynaFrame is applicable to either 35mm or 16mm, b,w or color, and is compatible with all wide screen systems, requiring no change in existing camera or projection equipment. “A dynaFrame picture,” he said, “is as begun in the mind of the writer as it can be incorporated in any completed motion picture before release printing.”

A Telic production team consisting of Dermd Maclean, he recently joined the company as Producer-Director, Will Spack, Writer-Director, and Wm. Rothenberger, Director of Photography, will be responsible for the creative development of the dynaFrame films.

Sweetman Joins Bay State as Affiliate and Associate Producer

Morton H. Read, President of Bay State Film Productions, Springfield, Mass., announced an affiliation with his company of Sweetman Productions, formerly of Bethel, Conn. Merrill Sweetman, a veteran film producer in several award-winning productions, to his credit, will be associate producer of Bay State.

Two Sweetman films, The Wild in a Bottle, sponsored by Pepsico, and One Chance-No More, sponsored by the American Film Institute, are now in production at Bay State.

Recently Bay State Film Productions, celebrating its 17th year, completed an extensive expansion of production facilities which included doubling the studio space, constructing a larger and more complete sound recording control rooms, a soundproof recording studio and a coloring department, and a print laboratory. With complete printing and film processing facilities Bay State now has one of the most completely equipped studios in the East.

Visual Communication Institute

Names Cappuzzi General Manager

Vincent J. Cappuzzi has been appointed Executive General Manager of the Institute of Visual Communications, Inc., according to an announcement by Willia J. Gage, President.

Mr. Cappuzzi, who has been with I.V.C. since 1956, will be in direct charge of all visual communications service.

The University of Virginia will host the University Film Producers Association annual conference, August 7-13 in Williamsburg, Virginia. You all come!
New AUDIO-VISUAL Equipment

Recent Product Developments for Production and Projection

Westrex RA-1627 Mixer

A completely transistorized mixer for audio re-recording has been introduced by the Westrex Corporation, a division of Litton Industries. The Westrex Type RA-1627 accepts up to eight inputs at a nominal level of -5dbm and provides a single channel of equalized sound in the range of -20 to +16 db. Input and output connections are made through a terminal strip on the front.

A jack field is provided to facilitate special circuit configurations. Modular construction makes possible configurations to meet any need in disk recording, radio, television, public address or motion picture applications. Access to all electronics is from the front for easy servicing.

Controls for each input include a db level, low-frequency and high-frequency boost, attenuator, a three-position switch for variable equalizers in or out, and a rear- ing device to prevent accidental erasure of a recording since neither the panel is hooked. All parts fit into a compact box for shipping or storage.

Polacoust Announces Line of Rear-Projection Screens

Polacoust, Inc., has a new line of portable daylight rear projection screens in all sizes, plus the extra-wide size for side-by-side or "dual" presentations. For use in the TV studio, photo studio, exhibits, conferences, and general A-V uses in training or sales work, Red-L Frame Lenscreen with rear projec- tion provides clear images even when faced into room illumination. The frame is easily assembled from sections of tubular parts to which the elastic screen panel is hooked. All parts fit into a compact box for shipping or storage.

The rear-screen membrane is of tough, durable vinyl-latex plastic permeated with special lens cells. The translucent sheeting is produced by Polacoust in continuous rolls 10 feet wide and is available as bound screens, as a material "by the yard," or in rolls of 25, 50, 100, or 150 foot lengths.

For further information and prices write Polacoust, Inc., Blue Ash, Ohio. Mention Business Screen.

Camera Mart Notes Features of New Tightwind Adapter

The new Camart Tightwind Adapter will wind your film smoothly and evenly without catching at abrasions. It was designed to fit any 16mm or 35mm standard rewind, and operates on a Ball-Bearing roller. Price is $34.95.

For further information contact Camera Mart, 1845 Broadway, New York, N.Y. Mention Business Screen.

New Plastic Video Tape Reels from Hollywood Film Co.

Two new items are available in Hollywood Film Company's line of video tape reels and handling equipment—6" and 8" high impact plastic video tape reels.

Mitchell's Reflex Camera

New Mitchell R-35 Camera Offers Many Advantages

The R-35 professional 35mm lightweight reflex cine by Mitchell Camera Corp. is a radical new motion picture camera offering users exceptional versatility. It can be used as either a hand-held or trip- pod-mounted camera. Its capacities include theatrical or television productions, underwater photography, high speed instrumentation, and both animation and stop motion filming. A bimp is available for use with sound.

Since the R-35 is intended for field as well as studio use, the magazine is located on the underside of the camera and serves as an integral part of the camera support. When hand-held, the magazine housing fits firmly and comfortably against the operator's shoulder. As a portable camera it can be used with shoulder slug battery pack.

Dual shutters provide positive exposure control; the focal plane shutter may be controlled manually to effect fades and dissolves. A new series of lenses was designed specifically for this camera by Bausch & Lomb, and the R-35 is fitted for all 35mm wide-screen techniques. Speeds from single frame to 120 frames per second; camera adaptable to 400' to 1000' magazines.

Full information and prices are available in the Mitchell R-35 Bul- letin. Write: Mitchell Camera Corp., 666 West Harvard St., Glendale 4, California.

Special Effects Accessory Enhances Overhead Projectors

A new dimension is added to overhead projection by creating the effect of motion on the screen with the Beseler Polarizing Spinner, newest development in a line of accessories for expanding the use of Vu-Graph Overhead Projectors. The motion effect is created by specially treated transparencies used in conjunction with the Polarizing Spinner while it is rotated by motorized action. In addition, effects such as fade-ins, fade-outs (CONTINUED ON NEXT PAGE)
Announce Winners of Canadian Film Awards

Producers and Film Board Share 12th Annual Dominion Honors

Fourteen Awards of Merit and two Special Awards were presented in the 12th Annual Competition of the Canadian Film Awards in Toronto, June 3.

Dr. A. W. Trueman, director of the Canada Council, made the presentations at an informal luncheon honoring the winners. The award-winning productions were chosen from a field of 115 films submitted by 30 entrants in 11 categories.

The CFA, established in 1947, brings attention to Canadian-produced films, to recognize Canadian creative effort and to raise the general standards of Canadian film production.

The Awards of Merit were made in each of the following categories:

NON-THEATRICAL

Arts and Experimental:
- Film: Les Bateaux de l'Aorte
Producer: Studio 7, Ltd. "for its sensitivity in subject treatment and delicate tension in the storyline and photography."

Children's Films:
- Film: The Chairmaker and His Boys
Producer: National Film Board of Canada, "for artistic and dramatic achievement of purpose."

General Information:
- Film: A Is For Architecture
Producer: National Film Board of Canada, "for outstanding animation and excellent photography, music and editing."

Public Relations:
- Film: It's People That Count
Producer: Crawley Films, Ltd., "for excellent use of the black and white film medium in an honest, sincere and modestly related story."

Sales Promotion:
- Film: It's People That Count
Producer: Crawley Films, Ltd., "for imaginative photography and clear exposition of facts and excellent realization of purpose."

Training and Instructional:
- Film: An Introduction to Soil Conservation
Producer: National Film Board of Canada, "for an excellent presentation of a difficult subject."

Travel and Recreation:
- Film: Pressure Golf
Producer: National Film Board of Canada, "for excellent presentation of purpose and suitability for its intended audience."

THEATRICAL

- Film: Royal River
Producer: National Film Board of Canada, "for an outstanding theatrical short presentation, excellent in all aspects."

TELEVISION

Television Films:
- Film: Bad Medicine
Producer: Crawley Films, Ltd., "for a combination of drama, suspense, human interest and technical production."

(Continued from Page 51)

and color changes are achieved by moving the same device manually through successive positions.

The Beseler Polarizing Spinner has a swivel action clamping ring and arm with a motor driven polarizing disc to facilitate positioning. Speed control from 80 to 40 RPM is built in as a standard feature. A handle on the Spinner permits rotation of the disc through a series of 36 positions on a 180° arc.

The new unit, with overall dimensions of 8" x 9" x 4", is available for use on most Beseler Vu-Graph Projectors through authorized Beseler audio-visual dealers for $85.00. For additional information, write The Charles Beseler Company, 219 So. 18th St., East Orange, New Jersey.

Anso Super-Speed b w Film Now Available in 16mm

Anso Super Hypan, the already popular finer grain super-speed black and white film, is now available in 16mm size for motion picture use.

Super Hypan 16mm produces negatives of exceptionally fine grain with excellent definition and gradation. The long scale of Super Hypan permits superior shadow detail in either normal or subnormal lighting situations. Extra sharpness and fine grain make Super Hypan ideal for photo instrumentation, high speed studies, newsreel photography, sports coverage, or other applications where a fast emulsion is required.

Super Hypan also produces excellent results in bright sunlight and can produce maximum depth of field through its high speed. It can be used for time lapse cinematography or motion studies and may be telecast directly from the negative by means of electronic reversal.

Although the film has an exposure index of Daylight 500 and Tungsten 300, it may be exposed at indexes up to 100 Daylight and 600 Tungsten or higher. A fine grain developer such as D-76 is recommended or the film can be processed by any motion picture laboratory doing black and white work.

Super Hypan 16mm is provided with standard perforations along both edges and with single perforations, Sound B. For special industrial applications, it is also supplied specially perforated for use in high speed cameras.

For prices and further information, write Anso, Binghamton, N.Y. Mention BUSINESS SCREEN.

OUR FILMS ACCOMPLISH THEIR PURPOSE:

"THE DISABILITY DECISION"
To secure improved reporting of medical evidence for Old-Age and Survivors Insurance disability determination.

"ELECTRONICS—BASIC CIRCUITS"
Animation techniques used to more effectively train U.S. Navy personnel.

"CHET HUNTLEY REPORTS"
To communicate the corporate image of the Harnischfeger Corporation.

"WALT BUILDS A FALLOUT SHELTER"

"NEIGHBOR TO NEIGHBOR"
To present to consumers the products and service of Consumers Cooperative Association.

"TIROS"—Operation Weather Satellite
Informational film for RCA project for NASA.

Our staff is ready to create a motion picture to do a communication job for your needs.

Reid H. Ray Film Industries, Inc.
St. Paul Chicago Washington
TODAY’S PICTURE IN PROJECTION:
(CONTINUED FROM PAGE TWELVE)
calls for imaginative thinking, for some kind of “break-through” into “mass” marketing, mass merchandising. This is compatible with the American economic system, with its large national companies and their thousands of dealerships.

Finally, it is compatible with our need to expand into foreign markets where 8mm sound breaks the cost of mailing these less expensive prints, getting around today’s cumbersome 16mm shipping, custom-clearance procedures. Try it yourself, take a comparable (in screen minutes) reel of 8mm film, in its tiny container and put a reel of 16mm sound, same length, in the other hand. Then, you’ll quickly see why, for certain purposes, there is a future in 8mm sound. Just be sure to give it a little more time and a lot of thought.

THE SPONSORED FILM IN EUROPE:
(CONTINUED FROM PAGE TWENTY-NINE)
numerous enterprises and companies of European industry have formed special departments for the circulation of non-commercial films.

Films Help Sell Europe’s Products

“Finally, our films are as important in developing our export business as they are in helping increase our domestic business. The export of industrial films into other countries is more and more gaining in importance. The International Industrial Film Festivals, recently held in England, France, Italy, Belgium and the Federal Republic of Germany have facilitated the exchange of industrial films between the countries.”

Dr. Moertzsch said AEG brings out from six to eight films each year. The company’s handsome catalog, printed in four-color process, now lists 27 films as being available, in various versions for theatrical, in-plant, non-theatrical and television audiences.

AEG has its own film production unit with two camera crews and complete equipment for almost any kind of production. This unit produces about four films each year. More elaborate productions—two or three a year—are made under contract by leading German film producers.

NOW
DETROIT
AND
NEW YORK
SOUND FILM STUDIOS

For motion pictures and slide films, call on the producer who best understands business needs. Write for our booklet, “How Much Should a Film Cost?”

THE GREATEST SALESMAN
SINCE P. T. BARNUM

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SPECIAL LOW PRICE

Immediate 4-Wheel  .  .  .  $1,400.00

Delivery  5-Wheel  .  .  .  1,800.00

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AMERICAN FILM PRODUCERS

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NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

• MASSACHUSETTS •

• NEW JERSEY •
Association Films, Inc., Broad at Elm, Ridgefield, N. J.

• NEW YORK •
Buchan Pictures, 122 W. Chippewa St., Buffalo.
The Jam Handy Organization, 1775 Broadway, New York 19.
Training Films, Inc., 50 West 54th St., New York 19.

Visual Sciences, 599B Suffern.

• PENNSYLVANIA •
Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.
J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.
The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

• WEST VIRGINIA •
R. S. Simpson, 818 Virginia St., W, Charleston 2, Dickens 8-6731.

SOUTHERN STATES

• FLORIDA •
Norman Laboratories & Studio, Arlington Suburb, P.O. Box 8599, Jacksonville 11.

• GEORGIA •
Colonial Films, 71 Walton St., N. W., JA 5-5778, Atlanta.

• LOUISIANA •

• MARYLAND •
Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1.

• TENNESSEE •
Southern Visual Films, 687 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •
American Film Registry, 1018 S. Wabash Ave., Chicago 5.
Atlas Film Corporation, 1111 South Boulevard, Oak Park.
The Jam Handy Organization, 239 S. Michigan Ave., Chicago.
Midwest Visual Equipment Co., 5518 Devon Ave., Chicago 45.

• MICHIGAN •
The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.
Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

• MISSOURI •
American Film Registry, 1018 S. Wabash Ave., Chicago 5.

• OHIO •
Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.
FILMS Unlimited Productions, 137 Park Ave., W, Mansfield.

• OREGON •
Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •
Association Films, Inc., 1108 Jackson Street, Dallas 2.

• UTAH •
Deseret Book Company, Box 958, Salt Lake City 10.

Fryer Film Service, 1810 E. 12th St., Cleveland 14.
Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.
The Jam Handy Organization, Dayton. Phone: EEnterprise 6289.
Twyman Films, Inc., 329 Salem Ave., Dayton.
M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •
LOS ANGELES AREA
The Jam Handy Organization, 1402 N. Ridgewood Place, Hollywood 28.

Raitke Company, Inc. A-V Center, 849 N. Highland Ave., Los Angeles 38, HOU 4-1118.
Spindler & Sapppe, 2201 Beverly Blvd., Los Angeles 57.

SAN FRANCISCO AREA
Association Films, Inc., 799 Stevenson St., San Francisco.
Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 350 Battery St., San Francisco 11.

• COLORADO •
Audio-Visual Center, 28 E. Ninth Ave., Denver 3.

• OREGON •
Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

• TEXAS •
Association Films, Inc., 1108 Jackson Street, Dallas 2.

BUYERS READ BUSINESS SCREEN MAGAZINE
SLIDE FILMS SELL MUTUAL FUNDS:
(CONTINUED FROM PAGE THIRTY-TWO)

some of the films and we feel it can eventually become a growth symbol for the industry.

Another feature of the films is the method of distribution—unique for the investment industry. Demonstration sets of the films and both 33 1/3 and 45 rpm records have been placed in the hands of selected audio-visual dealers throughout the country.

When Kalb, Voorhis receives a request for a showing, the local dealer is alerted and is able to give the mutual fund dealer a “preview” of the presentation before purchase, thereby creating an entirely new and broad market for audio-visual sales.

Slide films “Can Be Powerful Sales Tool”

With mutual funds the most “saleable” type of investment in the industry, the use of sound slide films has been long overdue and, if used intelligently and correctly, can be a powerful sales tool in a multi-billion dollar business.

Our “See and Hear” film presentations represent a dynamic opportunity for the mutual fund industry to speed its selling effort and, at the same time, clarify the advantages of mutual fund investing at the point of purchase ... in the home or office.

From the interest already shown by the industry, we are confident that this powerful new audio-visual step will be one of the most successful services Kalb, Voorhis has yet offered its clients.

PAN-AMERICAN DISSECTS A SALE:
(CONTINUED FROM PAGE THIRTY-THREE)

... and left largely to draw the inescapable conclusions for themselves.

The result ... Anatomy is a presentation which should give salesmen and managers new insight into their own problems ... each others' problems ... and the problems of building a partnership that meets the particular needs of both.

With the film as a basic tool, the five specially prepared sequences provide case-study material for discussion of practical, day-to-day sales and management operations. Taken together, motion picture ... special sequences ... and course outlines combine to give both an overview and detailed guidance for growth.

Send for copy of our new TYPE CHART showing faces available for hot-stamping slide-film, motion picture and television titles.

KNIITE STUDIO
159 East Chicago Avenue, Chicago 11, Illinois

or binding scrapbooks, photo albums, records and papers of all types. So handy, so easy, so versatile ... for home or office. Just insert pages and punch, then slide a colorful binding tube from the pin dial base, snap into place. In seconds you have a neat, orderly looking, colorful volume.

Other models available:
5-hole kit—$17.90; 4-hole kit—$29.95

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1245 Chicago Ave., Evanston, III
Phone: Davis 8-7070

Write for free catalog
For 16mm. Film — 400' to 2000' Reels

High fidelity 16 or 35. Quality at a reasonable cost

- FilMagic Pylon Kits for 16mm SOF PRODUCERS.
- FilMagic Tapes for Film Cleaning Machines.
- FilMagic Cloths Hand-Clean Films, Records.


WASHINGTON FILM COMMENTARY:

(CONTINUED FROM PAGE 25)

Bernstein of IBM, and Leon Harmon of Bell Laboratories, describes approaches and experiments in machine "intelligence." The Mathematician and the River has been filmed to show how abstract mathematics can be used for the practical world of nature, e.g. flood control on the Mississippi River. New Lives For Old, with Dr. Margaret Mead, is the story of the striking change experienced in a 25 year period by the Manus people of the Admiralty Islands.

There are currently close to 27 large sponsoring corporations participating in the science film program. They include the Aluminum Co. of America, Champion Paper and Fibre Co., Detroit Edison Co., Kennecott Copper Corp., Ingersoll-Rand Company and many others.

Koppers' "Mission: Sonic Boom" Shown to Official Washington

* Mission: Sonic Boom, a public service film sponsored by the Koppers Co., Inc. of Baltimore, Md., in cooperation with the US Air Force and the US Navy, was publicly shown for the first time in the Presidential Room at the Statler Hotel last month.

Amidst impressive exhibits of the tremendous and diverse industries served by the Koppers Co. products and services, over 200 military and civilian officials viewed the film and participated in a panel discussion of the big boom—which has been dubbed "the sound of security."

The color film, produced by the Chicago studios of Wilding, Inc., under the direction of Hal Witt, and scripted by Oeveste Granducci, will be used extensively in the military community relations programs.

Bendix Radio's Radar Picture Wins Sales; Worldwide Audience

* The Radio Division of Bendix Aviation Co. has sponsored a most successful and timely film on Doppler Radar Navigation.

Produced by Milner-Fenwick, Inc. of Baltimore, A New Age In Navigation, which was designed for aircraft management and chief pilots, aroused sufficient interest for one of the largest aircraft companies in America to equip all of its new super jets with the Doppler units.

The film, which is unusually lucid and amusing for such an intricate subject, has been shown all over the world, and on the Johns Hopkins File 7 TV program. Upon completion of production, Bendix exhibited the mockup model.

At Koppers' preview (l to r): Brig. Gen. E. B. LeBailly, Deputy Director, Information, USAF; Chester Spurgeon, Asst. to Pres., National Noise Abatement Council; and Fred C. Fay, President of Koppers Company, Inc.

Cocktail mockup for Bendix

VISUALIZING OUR WORLD

(CONTINUED FROM PAGE 2)

ject content of complete content in the spoken language of the missions concerned.

In the summer of 1959, Bendix produced five half-hour motion pictures for the U.S. Department of Education and Welfare to document the activities of the Modern Language Institute set up by the Office of Education at the University of Colorado, Boulder, the University of Texas in Austin, Louisiana State University at Baton Rouge, and the University of Michigan at Ann Arbor.

Modern Language Teaching

In a tight eight-week schedule, ICF crews covered the curriculums at each school, shooting and recording the class work in language laboratories, instruction, drill techniques, and demonstration classes. They also included the unique features of each school—the essential "language houses" where teacher-students lived while attending the institutes, the new elements employed in different class and other phases of the program which would be of interest to universities planning to establish language institutes in the future, and the motion picture was made for a vision release by combining the most interesting features of the film.

A complete catalog on Tulte, one of the first international projects of the Foundation, can be had by writing International Communications Foundation, 9033 West Blvd., Beverly Hills, California.

FILM SELLS RICH PLAN

(CONTINUED FROM PAGE 2)

ple viewed the finished film, were enthusiastic over having accomplished their goal.

Despite our elation, we have realized at the time the impact of the response to the Rich Plan.

The new understanding of the industry which the film is giving to those who view it, as well as many, many sales which have resulted directly from showing it overshadowed only by its effectiveness as a recruiting tool. High caliber sales people have been attracted to our organization through the use of this film, as Drury.

Well-pleased with the double results of A Better Way of Life, Rich Plan has already begun with Keitz & Herndon on another film project.

FILM SELLS RICH PLAN

(CONTINUED FROM PAGE 2)

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Well-pleased with the double results of A Better Way of Life, Rich Plan has already begun with Keitz & Herndon on another film project.
Our first aim is to make films that get results. Because they are made so well, they win awards. So far this year, for instance... eight...

Information delivered... Instructions understood... Attitudes changed... and other measures of values... all stern tests applied to all Jam Handy productions. • But critical acclaim by film award juries is also welcome evidence of acceptability and competitive excellence. • On behalf of our sponsors and the many staff people involved, we express deep gratitude to the National Visual Presentation Association; The Columbus Film Festival; The Scholastic Teacher Magazine; The Seattle Film Festival and Film Media Magazine for highest honors which all these groups have bestowed on eight of our motion pictures and slidefilms within the first months of 1960.

We invite you to preview any of these winners.

The
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Organization
The Creative Producer: Man With a Mission...
HOW ARE YOU GOING TO MAKE THAT INVESTMENT WORK FOR YOU?

Your dollars invested in film production can be put to work for pennies invested in professional distribution. To make the difference between a so-so film program and a successful one, employ the specialized services of Modern Talking Picture Service, the professional distributor of business sponsored films. Get your payoff through Modern's quality distribution to TV, theatres or 16mm audiences.

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IT'S OUR BABY...

...and we love it!

This is one of the many delightful objects you would come across during a stroll through our prop department. Years ago we used it in a motion picture, and we became quite fond of it.

There are many such oddments in our prop department, and if you'd like to see them, do feel welcome to drop in any time. If you spot one that you'd like to use in a motion picture or slide film of your own, feel free to speak up and we'll be most happy to accommodate you.

In fact, we'd be pleased to make the picture, too. We're in a very good position to do this, because in addition to a varied assortment of props, we have several cameras, lights, directors, cameramen, producers, writers and account executives, some of whom, mind you, are Vice Presidents.

The reason we have so many of these is simply that we have many clients. The clients, in turn, seem to be as fond of us as we are of the wicker baby carriage, and for the same sentimental reasons refuse to cast us off. This, as you can readily understand, pleases us very much.

So if you have a problem (doesn't everyone?) that might be eased a bit by the right camera, director, lighting, writer, cameraman, account executive or wicker baby carriage, let us know where you can be reached and we'll do the rest.
Save Rerecording Costs!

Rerecording costs killing your rate structure? You can reduce from 35mm to 16mm directly without rerecording. Just use Ansco 16mm Color Duplicating Film Type 238.

Type 238 reversal film is specifically designed to produce superb color renditions plus high fidelity sound through direct reduction!

From a cost and quality standpoint, doesn’t it make sense to use 238? Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.
Owen Murphy

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Business Screen
The International Business Journal of Audio & Visual
Communication for Industry—Education and Television

Number 5 • Volume 21 • 1960

Let's say you're interested in a sales development program that gives your
men a clearer understanding of the essential elements in a successful
sale.

You'll find this Better color sound slidefilm training program offers stimu-
ating ideas, like:

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That's just one of the themes on which resultful sales training meetings
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sales director.

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This dynamic filmstrip takes only 5 minutes . . . shows salesmen how to
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opening remark.

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"Selling Is Mental"

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Creative assisting your
every audio-visual need:

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INDUSTRY FILM PROGRAMS
SLIDEFILMS
SOUND RECORDING
CLOSED CIRCUIT TV
LIVE CONVENTION SHOWS
VIDEO TAPES

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Picture on Solarbrite Screen was not retouched or stripped in.

Pictur-Vision introduces continuous high-fidelity sound, synchronized with round-the-clock slide projection. The versatility of this new unit is astonishing... check these 6 ways Pictur-Vision can be used:

1—Snap on the sealed Cousino Tape Repeater for a continuous, day-in, day-out commentary. This is synchronized with 16 radiant slides changing at 9 second intervals.

2—An impulse on the tape automatically changes slides at any interval desired.

3—Remote push-button control changes the slides to keep pace with your commentary. Microphone hook-up amplifies voice to any volume with no distortion or hum. Ideal for sales training courses.

4—Telephone hook-up relays your message through slides. Slides and message synchronized, operates continually.

5—High-fidelity musical background repeats every 20 minutes while 16 slides automatically change every 9 seconds.

6—As a straight projection cabinet, with 16-inch Solarbrite screen.

500-HOUR WORRY-FREE PROJECTION LAMP

Even in full daylight, the 750-watt lamp projects a full, radiant image on the large 16-inch screen. Magnetic 6 x 9-inch speaker gives clean, hi-fidelity tone at any volume—from a whisper to top convention-hall sound. Bleached mahogany finish cabinet of solid plastic Fibrelyte will not scratch, burn or water-mark.

Pictur-Vision
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Oconomowoc, Wisconsin

Year's Best Safety Films to Be Honored at Congress

Winners of plaque awards for the past year's best safety motion pictures and slidefilms will receive these honors during the 48th National Safety Congress, to be held in Chicago October 17th-21st. The National Committee on Films for Safety, which annually selects the outstanding safety education films of the year, will handle the presentation ceremony under the direction of William Englander, its secretary.

61 Audio-Visual Convention Opens in Chicago July 22

Dates for the 1961 National Audio-Visual Convention have been confirmed. At the close of the recent 20th Annual convention in Chicago on August 9th, Executive Vice-President Don White of the sponsoring National Audio-Visual Association, announced that the 21st gathering will be held on July 22-25, also at the Hotel Morrison in Chicago.

Home Fashions League Now Previewing Festival Films

Members of the Film Festival Committee of the New York Chapter of the National Home Fashions League, Inc. are currently previewing motion picture films for selection of from eight to twelve films to be shown at their annual Film Festival in February, 1961.

The purpose of the Film Festival is to keep members of the League and the public abreast with new and informative films produced within the last year in all areas of home fashions. The League is seeking films in the fields of design, home decorating, home fashions products, architecture and sales training, which are the best in their respective categories. The films can be of a documentary nature or they may be commercial.

Firms or individuals who have films for previewing should contact Elda Hartley, Hartley Productions, Inc., 339 East 48th Street, New York, N. Y. for further information.

Animation, Inc. Says Local Violates New Labor Code

Violation of the newest labor law was charged against the IATSE Screen Cartoonist Local 839 by Animation, Inc., in a complaint filed with the National Labor Relations Board, announced Earl Klein, president of Animation, Inc., Hollywood.

Klein said he lost a screen contract which UP had agreed to give Animation Inc., when the union business agent, Larry Kilty, pressure UP officials for dealing with the firm which has no contract with Local 839. UP subsequently cancelled the deal with Animation, Inc.

This action is a direct breach of the Landrum-Griffith Act, Klein charged.

It is the first such federal action sought in the film industry since passage of the Eisenhower sponsored labor bill.

Ralph H. Kennedy, regional director of the NLRB said that he had assigned Attorney Donald Reisman to probe the matter.

Howard LeBaron, labor advisor for Animation, Inc., presented the complaint to the labor board.

Graphics Expert Talks on Reports at NVPRA Meeting

Herbert C. Rosenthal, president of the Graphics Institute, an creator of stockholder and annual reports, was the featured speaker at the first fall meeting of the National Visual Presentation Association, held at the Brass Rail Restaurant in New York City on September 8th.

Mr. Rosenthal's presentation supported by projected visual covered the development of ideas useful to those planning and producing annual reports.

Technicolor Earnings Gain Reported at Half-Year Mark

Earnings of Technicolor, Inc. continued to show gains in 1960 over 1959, with consolidated income after taxes for the 2 weeks ended July 9 at $288,247. This compares with a net loss of $74,569 after applicable tax credit for the same period last year.

According to John R. Clark, Jr, president of Technicolor, the improved results for 1960 were achieved by an increase in the Company's motion picture revenues and with a vigorous program of cost reduction and reorganization begun early this year.

(Business Screen Magazine)
If so, our creative and production staff can contribute unique and valuable services to insure the most effective method of communicating ideas to audiences through the proper utilization of better motion pictures.

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INNOVATIONS in the field of projection equipment have a way of opening new potential fields of application, they seldom outmode older types of projectors. 16mm optical sound has been a “standard” for three decades, but thousands of plant engineers, time-study men and other ingenious film users still get basic mileage out of their 16mm silent projectors. 16mm optical-magnetic projectors actually didn’t replace anything—they simply opened up new fields of utilization for annual thousands of internal 16mm magnetic sound films.

That’s the way it’s going to be with 8mm magnetic sound equipment. You’ll be able to distribute miniature packages of these little 8mm sound-striped prints when 8mm sound projectors are numerous enough to warrant their use. These smaller machines are less expensive than their 16mm magnetic counterparts; and 8mm sound print costs are definitely going at 33-1/3% less than 16mm already.

Mailing comparisons fascinate us, because now it’s really possible to airmail these little packets to overseas trade offices, foreign plants, agents, etc.

But the first question our eager readers are asking us: how do I get into production for 8mm sound?

Certainly, for anything that adds up to an important film for multiple print distribution, all experienced hands tell us: stick to 16mm or 35mm original production methods. Sure, it’s fun to try your hand with one of those 8mm sound camera gadgets now on the market. And maybe you should for a one-print survey film or a very limited application. But professional know-how; camera excellence in lenses, field and precision are all on the side of the Arri’s, Mitchells, Auricons or what have you.

Then, too, all the experienced labs know what to do with your professional footage: professional magnetic recording originals. It’s time to think about 8mm sound prints and projectors when the use in the field warrants the savings that occur at that distribution point.

As a “small group” medium, for audiences from one to 10 or 20 persons, there’s a great and immediate future of 8mm sound projection if you need to equip your service organization, your field salesmen, branches, etc. for a fall or winter campaign coming up. It won’t pay to replace any operating 16mm optical or magnetic equipment, of course. But if you’re like our friend on the export desk at one of the big oil companies, the potential of fast communication of visualized-sound material is well worth looking into.

Let’s take a closer look at print and mailing costs for 8mm sound. Thinking in terms of a 50-print program (an 800-foot film), excluding original production, you can buy 16mm optical prints, in color, for about $70.00 each. 50 magnetic-sound-on-8mm film prints of the same subject will cost you $44.00 for print. These prices include reel and can.

But an 800-foot, 16mm reel, in shipping case, weighs about 51/2 lbs. The same amount of program material on a 400-foot, 8mm reel, in can and mailing container, weighs only 1 lbs. So take a look at the following tabulation, based on mailings from New York City to two U.S. centers and two distant overseas points:

<table>
<thead>
<tr>
<th>Destination</th>
<th>Surface-Ship Mail</th>
<th>Air Parcel Post</th>
<th>Air Mail Overseas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago</td>
<td>$1.50</td>
<td>$2.68</td>
<td>$1.40</td>
</tr>
<tr>
<td>San Francisco</td>
<td>$1.10</td>
<td>$2.40</td>
<td>$2.05</td>
</tr>
<tr>
<td>London</td>
<td>$1.35</td>
<td>$2.10</td>
<td>$3.00</td>
</tr>
<tr>
<td>Bombay</td>
<td>$1.90</td>
<td>$2.85</td>
<td>$4.40</td>
</tr>
</tbody>
</table>

Clarification of the special “education” rate now applied to 16mm sound films for the new 8mm sound dimension is not yet firm. But it was the intent of the Congress to apply this rate to film content, rather than to the size of the material, so at this writing it appears likely that the same acceptance will be given 8mm sound-on-film prints. We’ll keep you advised on this point.

However, it’s in the overseas field where 8mm sound really cracks the Air Mail cost barrier for rapid distribution. Time for imaginative thinking by the export marketer in particular!

Summing up this phase of our “preface to the 8mm era” it’s obvious that the field is...
General's combination of electronic image experience and film processing know-how is your guarantee of the very best tape to film transfer.

- unlimited numbers of prints for television and screen use...
- the ability to use standard projection equipment...
- choice of 16 and 35 mm...
- for easy, visual editing...
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Only Compco offers "a new dimension in quality" recognized and accepted by leaders in the movie making industry. Compco's superiority is attributed to a new, major advance in film reel construction—resulting in truly professional reels that run truer, smoother, providing lifetime protection to valuable film. Compco reels and cans are finished in a scratch-resistant baked-on enamel, and are available in all 16 mm. sizes—400 ft. thru 2300 ft. For details and prices write to:

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PROJECTING the PICTURE

(simply added an important new dimension, outmoding nothing; persuading the optical sound projector manufacturer to make further progress in lighter-weight equipment. Existing production methods are the safe, sure way to get the kind of quality picture and techniques that merit 50, 100 or 1,000 plus 8mm sound prints when you need them.

The Trend Toward 8mm Sound Standards

In our first column, we observed that the film industry and, more important, those who utilize its services as sponsors, had better wait until 8mm sound standards are finalized. We're glad to report that action along those lines is coming along fast!

Committees of the Society of Motion Picture and Television Engineers (SMPTE) are even now hard at work on the necessary and acceptable "American Standards" (ASA) and or "Society Recommended Practices" for 8mm sound.

What goes on here will be of interest to those unfamiliar with the procedure for establishing these two types of "standards" for the field.

The procedure followed from original request to a final "American Standard" is lengthy and involved. The promulgation of a "Society Recommended Practice" is fairly streamlined. However, both procedures have grown out of considerable years of experience and have proven their validity in practice.

The ASA procedure calls for preliminary studies by the committees involved, under Engineering Vice President of the SMPTE. Then, the proposed Standard must be published in the Society Journal for a period of trial and comment (normally three months). It is later submitted to the ASA Section Committee on Cinematography and finally the Society's Board of Governors for final approval.

After this the long-tested "Standard" is returned to the American Standards Association submitted to its Photographic Standards Board and, upon approval, to the ASA Board of Review. Approval here finally establishes the proposal as an American Standard. Still wonder that this lengthy journey takes at least 12 months from start to finish!

It might be pointed out that a "Society Recommended Practice" permits more rapid processing and that when field testing a new development (such as 8mm magnetic sound-on-film) wide agreement may be more readily achieved through a "Recommended Practice." Processing for this short-form approval takes only six steps; an "American Standard" takes thirteen.

Staff Engineer J. Howard Schumacker of SMPTE Headquarters in New York City gave us these answers as impending standards:

PROJECTOR SPEEDS: for 8mm sound, 24 frames per second, the same as the present.

(continued on page sixty-one)

WHAT GOOD IS A FILM unless it solves a problem?

Since 1947, our specialty has been helping clients get results and achieve goals through films and other visual and written communications.

What we provide—in essence—is down-to-earth communications . . . Communications that reach your audience in terms they understand and accept... Communications that really come to grips with your problem and help solve it.

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Man and his camera are only as good as the equipment backing him up... that's where CHARLES ROSS "shines". Assure yourself of the right lighting and grip equipment for every job from one of the largest inventories in the east... a moments notice starts anything from a powerful generator truck to a director's chair on its way to your location. Enjoy all the convenience, savings and dependability that our 39 years of leadership can give you... in the motion picture, TV and Industrial fields.
See the difference... when 16mm Color Specialists process prints!

Color Reproduction Company has always believed only Specialists can produce the FINEST QUALITY. That's why Color Reproduction Company in over 21 years of Specializing exclusively in 16mm color printing, has earned a reputation for guaranteed quality which is the Standard of the Industry. The cost of your production warrants finest quality prints. See what the technical know-how and production skills of Color Reproduction Company's specialists can do for your 16mm Color Prints!

Mitchell Camera, Vinten Units for International Sales, Service

Star The Mitchell Camera Corporation of California, known for the fine film studio cameras, aircraft cameras, research and development work, and W. Vinten Ltd. of London, England, makers of equipment in the film, aircraft, search and television areas, extending a merger to utilize the joint resources on an even greater extent than before to promote the products of Vinten in the North American market and of Mitchell in the European and United Kingdom markets.

A company, jointly owned by Mitchell and Vinten, has been incorporated under the name of Mitchell-Vinten Inc., with offices in Glendale, California and New York City. In addition to promoting the sales of Vinten products designed for the American market, servicing and manufacturing facilities will be available in America for the first time for Vinten products.

The latest step is a new company being organized to promote the European and U.K. markets for the products of the Mitchell Camera Corp., and to prove manufacturing and servicing facilities in London for Mitchell products.

Mr. Charles Vinten, manager director of W. Vinten Ltd., and Mr. John McCall, executive vice-president and general manager of the Mitchell Corp., jointly announced the new move, and said that the new corporation will have offices both in London and on the Continent.

National Defense Costs Less Than We Think... Boys Pleas!

Tax-conscious citizens (and we all) can reflect on a few facts about the nation's defense expenditures:

- Sales of new cars and the defense budget usually come about even in any given year.
- The tab for family tobacco and food is more than two times greater than the defense expenditures. (Gosh, we have to think, though don't we?)

But in 1959, Americans spent $313,800,000,000 for goods and services, about one-eighth of it being for national security. Under the shelter of defense, Americans were able to spend 8.3% more for recreation and relaxation; 7.5% more for religious and welfare activities and 7.7% more for foreign travel.
Technical pictures don’t have to be too technical. Technicians are also people. Their worlds are complex lines, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn’t tell a physicist or a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.

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—and many, many others

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GENERAL PETROLEUM CORP.  1951
N. W. AYER & SON  1951
INTERNATIONAL HARVESTER CO.  1952
SOCONY MOBIL OIL CO.  1953
UNION PACIFIC RAILROAD  1954
HAWAIIAN AIRLINES  1955
DOUGLAS AIRCRAFT CO.  1956
MONSANTO CHEMICAL CO.  1956
SOUTHERN CALIFORNIA EDISON CO.  1958
BURKE DOWLING ADAMS, INC.  1959
DELTA AIR LINES  1959

The above list of currently active Cate & McGlone clients, together with the year in which our relationship began, is an impressive testimony of the quality of service which this firm has rendered through the years.

The film through its member groups this year.

In a most unusual gesture, the Public Works Association has presented a plaque to Harvester company "in sincere appreciation," sponsoring Headline for Harper Enlightening and Entertaining Enthusiastically.

In paying a sincere tribute to the men of Public Works, the film, Headline for Harper, will be made to light the many services in which he pioneered in his community.

Good use of flash-backs shows progress that has been made in the construction and maintenance of the public works department of our cities. The film is dedicated "to the men of Public Works who make daily living safer, healthier and more comfortable for the American public."

Television Version to Be Ready

Although Headline for Harper was produced in color for expected and numerous urban showings, a special 29-minute black & white version has also been prepared for public service use on television, especially during Public Works Week.

Sterling Movies USA will handle the television release; the Consumer Relations Department at Harvester is booking 16mm group showings. The film was produced in cooperation with the American Public Works Association and had its premiere during the recent American Public Works Congress, held in New York City last month.

Prologue by N. Y. Commissioner

The longer, 16mm color version carries an excellent prologue commentary by Paul Screvane, Commissioner of the Department of Sanitation of the City of New York. Kiwanis International is one of the national groups which will take an active role in distributing the story begins.

Both the team of creative technical craftsmen of Parthenon Pictures and the sponsor can take pride in this picture. It provides, in its entirety, a message to the city who takes for granted the many services depicted... that the story begins.

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Announcing
the new **Auricon** "PRO-600 SPECIAL"
...a lightweight companion to the popular "PRO-600"

Auricon proudly presents the new "PRO-600 Special," a lightweight companion to the famous "Pro-600," now in use by Cameramen all over the world! The "Pro-600 Special," like other precision Cameras in the Auricon line, is a superb professional picture-taking instrument. Self-Blimped and silent in operation. At a small extra cost for built-in Sound Equipment, it can even record Optical or Filmagnetic Single-System sound. The "Pro-600 Special" being driven by a true, synchronous motor is ideal for exacting Double-System sound recording as well.

While the "Pro-600" is popular for Studio and occasional Newsreel operation, the new "Pro-600 Special" with its minimum weight and easy portability, is the perfect answer for heavy duty Newsreel and Documentary filming.

Write for free "Pro-600 Special" Literature and prices.

**HEART OF THE NEW "PRO-600 SPECIAL"**
The secret behind the light weight of the new "Pro-600 Special" is this newly developed Auricon Super-Silent Synchronous Soundrive. This precision motor has taken 5 years to perfect and is designed to meet the most exacting sound recording requirements.

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New "all-weather" Amplifier, Model MA-11, can operate at the freezing South Pole or the broiling Sahara Desert, without affecting its temperature compensated 14 transistor circuitry or frequency response of 50 to 12,000 cycles. Permanent internal rechargeable battery for complete portability, or A.C. operated when plugged into a 110 V. outlet. Weighs only 5 pounds.

**GUARANTEE**
All Auricon Equipment is sold with a 30-day money back Guarantee and a 1 year Service Warranty. You must be satisfied!
Use Victor-Soundview Sound Slidefilm Equipment All 3 Ways

1. It's a filmslip and slide projector. You can use the Victor-Soundview pushbutton projector independently of its phonograph when you want to show filmslips or slides only. Choose the projector that fits your needs best. Filmslip and combination filmslip-slide projectors are available in 500-watt models.

2. It's a portable phonograph. Want to put on a record program? Remove the 8" speaker is light in weight. Speaker is single case phonograph with detachable 8" speaker is light in weight. Speaker is PC:

3. It's a fully automatic or manual sound slidefilm outfit. Take your choice. If you want to show sound slidefilms with audible signal specify a pushbutton remote control model. If you want fully automatic operation specify models with high or low frequency controller. And remember that only with Victor-Soundview can you build up to fully automatic equipment gradually, by starting with a basic projector and adding a component at a time.

Only Victor-Soundview Projectors offer all these features:
- Simple push-down filmstrip threading.
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- Spin-back plates protect film from scratches.
- Ceramic edge glass pressure system prevents film damage and burned fingers.
- Automat projection lens.
- Four-element optical system.
- Efficient fan cooling system.

ASK YOUR DEALER FOR A DEMONSTRATION SOON.

Free booklet - How Industry Profits from Sound Films. For your copy, plus information about Victor-Soundview Projectors, mail coupon to Victor Animatograph Corp., Div. of Kolart, Plainville, Conn., Dept. 30.

Irwin Young Elected to Head Associated Screen Industries

At a recent meeting of the Board of Directors of Associated Screen Industries, Ltd., Montreal, Irwin Young was elected President, replacing his deceased father and former President, Al Young. Murray Briskin was elected Vice-President and Secretary, and Jack Fellers was elected Treasurer.

Fifth High-Speed Congress Gets Armed Forces Grant

The Society of Motion Picture and Television Engineers has received a grant from the United States Army, Navy and Air Force to be applied to the conduct of the Fifth International Congress on High Speed Photography, the Office of the Chief Signal Officer has announced. This grant recognizes the increasing world-wide emphasis which is being placed today on the application of photographic instrumentation techniques in the study of scientific phenomena and in engineering analysis.

The Fifth Congress will take place October 16-22, 1960 at the Sheraton Park Hotel in Washington, D.C., under the sponsorship of the SMPTE. Delegates from twenty foreign countries are expected to attend the meeting which will survey the use of high speed photography as a basic tool in research and development and will explore new techniques applicable to the various fields of the sciences.

Norwood Simmons Manager of Kodak's West Coast Division

New manager of the West Coast division of Kodak’s motion picture film department is Norwood L. Simmons, formerly assistant manager. He is replacing Emery Huse, who for more than 30 years has headed Eastman Kodak’s technical services to motion picture film producers and laboratories in the Hollywood area, and is now retiring.

Simmons has been with Kodak since 1937, associated with the manufacturing operations in Rochester and the motion picture film division on the West Coast. Simmons is currently president of the Society of Motion Picture and Television Engineers. He is a member of the British Kinematography Society and the Society of Photographic Scientists & Engineers.

We express the thoughts of everyone with whom he associated in our condolences to his wife, Adeline, his two children, George Jr., and Nancy and to his beloved mother. God Bless . . .
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☐ TT-3 Tripod Tie-Down Clamps
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WASHINGTON FILM COMMENTARY

by Mary Finch Tanham
Washington Correspondent for Business Screen

Norwood Names Woman Exec for Sales, Public Relations

Jackie Martin has been elected Vice President for Sales and Public Relations of Norwood Studios, Inc., Washington, D. C.

Prior to joining Norwood some years ago Miss Martin had worked five years in Paris, establishing and directing the 18-country regional photo operation for the Marshall Plan information service.

War correspondent in Italy and France, and former photographic and art director of the Washington Times-Herald, Miss Martin will also continue as Norwood's photo editor.

* * *

United TV Stations Abroad; Over 35 Million Sets in Use

The worldwide use of television is expanding rapidly, according to the United States Information Agency. Since the first of the year there has been a 14 per cent increase in the number of overseas television stations, from 1,088 to 1,237.

In a survey of foreign television developments in the first five months of 1960, the USIA reports that 109 new stations went into operation in the Free World, 8 of which were in Western Europe, and 40 new ones went on the air in the Sino-Soviet bloc.

Television sets in use abroad now number 34,500,000, with the Free World accounting for almost 29,000,000. The Soviet bloc has 5,600,000 sets.

The USIA Television Service reported that its programs now are being made available to some 1,000 foreign TV stations, which have an estimated viewing audience of more than one hundred million persons.

Other highlights of TV developments noted throughout the world are:

- Eurovision, the West European television network, now comprises 14 countries.
- Japan now has 92 TV transmitting stations and close to five million sets in use.
- A TV network called Intervision was established among Soviet bloc countries.

* * *

Bateman Heads Film Division of Haycox Photocomic, Inc.

Chas. G. Bateman has been named director of the motion picture division of Haycox Photocomic, Inc. in Norfolk, Va.

These producers have just completed a film for the Noland Co., wholesale electrical and plumbing suppliers, which outlined a complete re-shuffle in the administration of this company.

The film was then sent to Noland's 32 Southeast branches, serving as a most useful tool for indoctrination.

Haycox has embarked on a series of highly technical instructional medical films for doctors for the Eaton Labs of the Ethical Division of Norwich Pharmacal, Norwich, New York. That these are not for popular consumption was proven when a local narrator, anxious to put umph into his reading of the medical terms, asked to see footage of the film, keeled over in a dead faint and had to have three stitches in his forehead.

Haycox' The Promise and The Glory, American Oil Co.'s gold medal Freedom Foundation winner, is the only film aboard the USS Canberra, the missile cruiser now on its round-the-world tour.

American History is recreated in "The Promise and the Glory."...
WASHINGTON:

Bureau of Standards' Film on "Free Radical" Research

The National Bureau of Standards has just completed a film on significant research which has been done at this agency on trapping the "free radical," which is one of the most powerful sources of chemical energy yet discovered. The film is designed for the college science student interested in this startling new field of investigation. Filmed in brilliant color, one of the most interesting features of Trapping of Free Radicals at Low Temperatures is the scenes of the blue, green and yellow glows of free radicals, which are highly molecular fragments, trapped in frozen gas at 450 degrees below zero, Fahrenheit.

Script and technical direction for the picture, which is being considered for both the Venice and Edinburgh festivals, were by Arnold M. Bass of NBS. Production and photography was by Warren P. Richardson, Chief of the National Bureau of Standards' Photographic Services.

Government, Labor Pictures Keep Norwood on the Move

The Washington specialists in union films, Norwood Studios, has now completed the 75th AFL-CIO, 15 minute TV film for the "Americans at Work" series, with four others currently in production.

Additionally, Norwood is producing many government films, among them a 30 minute, 35mm color film, for the Department of Health, Education and Welfare on films for OCDM (Office of Civil Defense Mobilization) on radiological defense and survival in schools. Dance Americana will be produced for USIA, and will incorporate Norwood's sensational Dance Jubilee with a history of the dance in American culture.

These producers will continue with their five-year-old project, World Affairs Films, and have contracted with the Air Force for a block of TV pilot films, titled Contrails.

Phil Martin, president of Norwood, recently created and contributed to the Union-Industries Show at the Washington Armory, a one-reeler (for a continuous projector) which was so well received at the exhibit that it will be expanded. Titled, The Man in the Box, it is, quite naturally, the story of a projectionist!
Why do so many of the nation's largest companies have films created and produced in Lawrence, Kansas?

One answer is a fresh point of view.

The Centron staff works and lives in an environment close to the core of American life. The serenity of the location provides an ideal creative atmosphere.

The results are films in which the people, the talk and the backgrounds ring true. And the viewer feels comfortably involved.

This is one reason why firms such as Phillips Petroleum, Monsanto, Gustine-Bacon, McGraw-Hill, Cessna; and such organizations as the American Medical Association, American Hospital Association, and others turn to Centron.

Centron's location at the hub puts the pictorial assets of the entire country within economical reach.

Audiences — anywhere — will identify with Centron films. And the ideas you want to put across gain reality.

Next time, call on Centron.
**NEW!**

**AO OPAQUE**

**DELINEASCOPE**

**LIGHTER AND BRIGHTER**

AO's New High Speed Opaque Delineascope projects a brighter image than any other opaque projector. Improved, large-diameter, coated projection objective delivers a full 145 lumens to the screen. You have clearer image definition in tone, contrast and detail...from edge to edge, from corner to corner of the screen. And, it's lighter than ever...only 29 lbs.

**RIGHT SIDE CONVENIENCE**

New, modern styling and design places all adjustments on the right side of the instrument...where they belong. You operate switch, focus knob, optical pointer and handy roll feed...quickly and easily. Extra deep copy platform positions and locks instantly at any desired level ...accommodates material up to 2½ inches thick. Every detail has been planned for your convenience.

**SERVICEABILITY**

Large hinged access door makes it easy to replace bulb and clean reflecting mirrors. All-glass reflecting mirrors will not tarnish or deteriorate. AO's exclusive glass reflecting surfaces plus sturdy "unitized" construction assure projection precision that will withstand vigorous classroom use. You can be sure that your AO Opaque will still produce the brightest screen image, even after years of service.

---

**Niles Unit to Film Himalayan Adventure**

**One of America's leading producers of business and television films, Fred A. Niles Productions, Inc., of Chicago, has obtained the theatrical film rights to Sir Edmund Hillary's impending expedition in the Himalaya mountains. Color films of the nine-month Yeti mountain adventure and the search for the "abominable snowman" will be directed by Gordon Weisenborn, Jack Whitehead, Niles' Director of Cinematography, will serve as technical consultant in photography on the expedition. Agreement for the film rights was made between Fred A. Niles, president of the Chicago studio and Field Enterprises, Inc., sponsors of the Hillary expedition. It will be Niles' first venture in the feature-length theatrical release field.**

Niles says that he plans to produce at least two feature-length theatrical releases a year.

Special camera equipment designed to withstand both tropical and extreme cold temperatures of the Mount Makalu area on the Nepal-Tibet border will be shipped to meet Sir Edmund and his 18-man crew in Calcutta by early September. Contributing to the project's chances of success are several manufacturers who have been conducting laboratory tests to meet the challenging conditions.

T. A. Manufacturing Company's efforts have provided a lightweight, hermetically-sealed case for the cameras and a Safari fluid tripod head; Birns & Sawyer Co., of Hollywood, are providing telephoto lenses for close-ups; Kenyon Products, Inc., of New England, the newly-developed stabilizers (see Business Screen, Issue 3, 1960); and light meters are the familiar Weston Comparator product.

In addition to carrying cameras, Sir Edmund and several other crew members will be carrying unique "dictets," made by the Dictaphone Company, to record reactions as they attempt the height. Two other major purposes of the Himalayan expedition are test human physiological reactions at high altitudes, without the aid of oxygen. This will be the first time a mountain project of this type is attempted without carrying oxygen.

Weekly during the nine-month trek, the films and recordings—the day-by-day findings will be relayed by runners from the base camp at an approximate 20,000 foot elevation to Kathmandu, 17 miles away. From there, mater for the color releases will be a expressed by British Overseas Airways to the Chicago film studio.

In making the announcement producer Fred Niles noted, "This is an important step in our goal to help place Chicago as a leading motion picture center. Our city has established itself in the field of commercial and industrial film and now it's time to show that we also have the talent and facilities for entertainment fare."

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**Arriflex Corp. Gives Service or Arri Cameras at Olympics**

Users of both Arriflex 16 and 35mm cameras during the 1960 Olympic Games, which were held in Rome, August 25 to September 11, enjoyed the conveniences of on-the-spot servicing and repair facilities made available by Arriflex Corporation of America.
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dynFrame is the ultimate variable screen process acclaimed here and abroad as a perfect motion picture form. dynaFrame varies the size and shape of the screen image either imperceptibly or instantaneously according to the setting, the action and the mood of each shot. It requires no change in present cameras, projectors, or screens and is adaptable to any screen size. The process is protected by international patents held by the Dynamic Frame Corporation of Hollywood, California.

Telic, inc., is presently preparing a dynaFrame demonstration for exhibition to the industry in the late Fall of 1960.

Sponsors who may wish to consider early production of industrial or agricultural films in the new film form are invited to arrange for private previews by writing or calling Elwood Siegel, Telic, inc., New York.

Telic, inc., • A Motion Picture Production Service for Industry & Television

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A new approach to sound-slide film projectors—no records—no tape threading—simply slide in the cartridge and go. Continuously and automatically, the story you so proudly produced is presented as your customers want it—brilliant pictures—high fidelity sound.

Now unleash bold new ideas for punch and drama, supported by sound effects for fresh, wide-awake interest. Silent signal commands a new picture to appear in perfect synchronization to the sound.

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See and hear a La Belle "Tutor"...a convincing salesman of itself that can be an enthusiastic salesman for your work...and your client's best salesman!

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Industrial Film & Audio-Visual Exhibition
Fourth Annual Program Opens in New York Oct. 10th

NEW YORK'S MAYOR WAGNER has proclaimed the week of October 10-16 as "Industrial Film and Audio-Visual Week" in that city, honoring the 4th Annual Industrial Film & Audio-Visual Exhibition, opening at the Trade Show Building, 500 Eighth Avenue, on October 10th. Herbert Rosen, of Industrial Exhibitions, Inc., is the organizer of the Trade Show and lecture program.

"Prominent business, industrial and educational groups in our city are vitally concerned with the utilization of the tremendous achievements of audio-visuals, industrial films and closed-circuit television in the various spheres of their operations and this exhibition will serve to provide greater impetus in the growth and development of these new sciences in the educational and industrial fields," declared the New York mayor in his proclamation.

"Photographer in Space" Program

An extensive symposium on "The Photographer in Space" will be a feature of the Exhibition program on opening day. A space team of experts will discuss and visualize photography's role in today's missile and space exploration programs. Speakers on this subject include Carl N. Brewster, Chief photographic Coordinator, Air Force Balistic Missile Projects; Major James F. Reid, Chief Community Relations, Office of Information, Air Force Missile Test Center; and Joseph H. Snyder, president of the Color Corporation of America.

Mr. Snyder's talk, "The Space Age Challenge to the Professional Photographer and the Color Photographic Industry," offers a challenge "to keep abreast of the Space Age Sixties, detailing the need for color product improvement, formal training of color technicians, and greater imagination and effort by the "pro".

Present Venice Award Ad Films

A feature of the Tuesday program will be the showing of prize commercials for both television and theatre-screen advertising from the Venice (Italy) Advertising Film Festival of June, 1960, Hudson Faussett, a judge at Venice and a former NBC producer-director will discuss "Commercial Film Techniques, Here & Abroad" following this screening session.

Lectures by Josef Bohmer ("Single System Film Production") and by Frank Carioti ("Design for Learning") on Tuesday and Wednesday will be followed by a report on the Thursday a.m. program by Adolph Wertheimer, Radiant Screen Corporation, on "What I Saw at Europe's Recent Photokina."

"8mm in Business and Industry"

A concluding feature event on Thursday's program will feature the symposium on "What 8mm Can Do for Business & Industry" with John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Company, as moderator.

An illustrated round-up will show the potentialities of 8mm sound motion pictures "as a significant new tool for profits." Characteristics of 8mm sound, laboratory and print problems as well as procedures, forecasts of possible future developments, and actual demonstrations are to be offered.

Cover Theme: The Creative Producer's Mission

This month's cover pays tribute to the creative producer of business and informational films. In studios from coast-to-coast, the men who make the finest, most widely-used pictures face a great challenge in serving today's million-fold audience, in creating new films which can help meet the many critical problems which face the world's peoples.

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CURRENTLY IN PRODUCTION

TV SPECTACULAR for Nation Public Works Week:

"HEADLINE FOR HARPER"
—A dramatized color documentary dedicated to the men of America's communities whose work helps the fellow citizens to live together safely, in comfort and in health (International Harvester Company).

INDUSTRIAL SHOWS DIVISION

A "live" 3-Act Musical Comedy, "WORK OF ART"

The show was "built" in Hollywood using the fresh Hollywood talents and techniques, now touring to cities to introduce the 1961 Cadillacs dealers.

TRUE PICTURE

An experimental TV Commercial, built as a 2-minute business film designed to convince as well as impress. For the 1961 Chevrolet Announcement campaign: Campbell Ewald Co.

LOCKED ON

A dramatized documentary for Coval Astronautics to key the R & D LIABILITY PROGRAM for the Atlas Missile. An "attitude change"—featurette-length in color, but shot at the San Diego facilities and used as an "attitude change." . . .

"THE NEXT SEVENTY"

A "Report" type documentary clarifying the drastic reorganization of a major industrial corporation to its employees, and convince them that the loss of their old feather-bed security will be more than made up by the personal opportunities the revitalized new organization offers.

And other projects of a more routine nature; in Sales, Medical, Training and Educational Fields. Screenings prints available on all non-secret titles.

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BUSINESS SCREEN MAGAZINE
**Computers' Role in Marketing Theme of New Fortune Film**

Following up its articles on electronic data processing, the editors of FORTUNE are presenting a new 30-minute, 16mm black and white film, *The Computer Comes to Marketing*, for use by management groups.

The new picture, which was produced by Wilding, Inc. for Fortune Films, uses the device of "committee" of marketing executives who have been delegated to investigate what the potential benefits might be if their own company should acquire a computer. They report to each other on what they find out in the course of a broad study of computer use by other companies. The cases they discuss are based on actual situations researched by FORTUNE.

Thus, the film presents a provocative insight into many successful computer applications in the whole range of marketing—from production control as it is dated to distribution, through inventory control, improved customer service and sales forecasting—and right down to the bettered salesmen, superior market analysis and a better basis for management's decision-making.

For information on how to preview or borrow a print for use, write to Fortune Films, Time & Life Building, Rockefeller Center, New York 20, N. Y.

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**Technical Data Sheets on Ansco Motion Picture Film**

Ansco has made available technical photographic data sheets on professional motion picture film. The four recent additions to the series pertain to Anscochrome Type 242, Anscochrome Duplication Film Type 244, Ansco Color Duplication Film Type 238 and 38. To obtain copies of the data sheets, ask your Ansco Field Representative, or write to Marketing Manager, Motion Picture Division, Ansco, Binghamton, New York.

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Local delivery, training, and service performed by world's largest Audio-Visual dealer network

New Holland Company planned a closely timed introduction of its new line of farm equipment with a special film presentation to its dealers throughout the nation.

Problem: getting film projectors into the hands of salesmen in all parts of the country; and training them in their use... all in two weeks' time! Bell & Howell met the deadline. A nationwide timetable was established—projectors were rushed to New Holland salesmen throughout the U.S. and Canada. Immediately, local Bell & Howell Audio-Visual Representatives followed up with personal, on-the-spot operating instructions. Only Bell & Howell, with the world's largest Audio-Visual dealer network, has the manpower and coverage for such a job. The power of Bell & Howell Audio-Visual Service can work for you, too. Call or write and we'll be glad to show you how. There's no obligation.

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Hy Roth's only job at Florman & Babb is to serve you. As head of the Rental Dept., Hy and his staff must be absolutely sure that every piece of equipment is in perfect working order and delivered promptly on the set. F & B's Camera Rental Dept. is complete. We stock all the Mitchells, BNC, NC, Standard, High Speed, 16mm—all the Arriflexes, 16 and 35mm with all accessories, blimps, barneys—also Moviola Crab Dollies, mike booms, the latest zoom lenses, motors and camera accessories. Our Sound Dept. supplies the very newest Magnasync, Reeves, Ampex and accessories. We are exceptionally proud of our excellent rental Moviolas and editing equipment. All of this equipment is delivered to you promptly by our radio-directed truck or by air. Yes, we rent equipment all over the U. S. and in many foreign countries.

Bell & Howell Expands Public Service Programs on ABC-TV

Continuing a policy of sponsorship of prime-time public service television programming, Bell & Howell, pioneer in this area during '59, is expanding this service for the 1960-61 season on ABC-TV.

The company will offer "...most extensive series of every hour public service programs ever undertaken by a network and a single sponsor," according to Oliver Treyz, ABC-TV President, and Charles H. Percy, President of Bell & Howell. Programs will be of two types:

1. Twenty special public information shows on topical subjects of immediate interest to Americans, produced under the direction of John Daly, ABC Vice-President in Charge of News, Special Events and Public Affairs, will pre-empt regularly scheduled ABC-TV prime evening time.

2. A weekly half-hour series, based on the six-volume Sir Winston Churchill memoirs of World War II, produced by ABC and scheduled on ABC Television Sunday nights, will be co-sponsored by Bell & Howell.

Peter G. Peterson, Bell & Howell Executive Vice-President, said: "A principal motive of the partnership both Bell & Howell and ABC, will be to inform as well as stimulate the American people to action. The essence of democracy is understanding—understanding by all the people. Bell & Howell, like ABC-TV, believes that television is not only the avenue of understanding, but the stimulus to action if the program is provocative and thoughtful."

Bell & Howell has already sponsored such programs as award-winning Population Explosion and the recent Who Speaks for the South?

"We have carefully examined the results of our previous sponsorship of some times controversial television programs, and have been greatly encouraged by the public response elicited by our sponsorship," said Peterson. "It has consistently been our policy not to take sides in such controversies, but we do believe that a role as a sponsor is to engage the attention of the American public in those matters which deeply affect our lives."

New Ansco Film for Color Prints and Filmstrip Copies

*Ansco, Binghamton, New York has announced a new 35mm versatile color film designed for...
Applying positive color transparencies and positive filmstrip originals.

The film, Anscochrome Duplicating Film Type 544, is termed "excellent" for making "blow-ups" from 16mm originals and may also be used for making prints directly from 35mm motion picture projection prints. It is compatible with Anscochrome Duplicating Film Type 544 and may be processed in Anscochrome chemicals.

Treasury Dept. Film Used in Public Service Program by CPA

Building public relations (and making sales contacts) is a helpful and practical two-way program carried on by the Chicago firm of John T. Walsh & Co., C.P.A. The organization presents a program to business, civic, and club groups called "Income Tax Tips," using a 16mm color motion picture produced by the United States Treasury Department, appropriately, "Income Tax Tips." Following the film is a short question-and-answer period, integrated with the film subject.

The program is carried on as a public service, and the organization makes no charge for the program. The Walsh Company has an impressive list of groups who have taken advantage of the "Tips" program and film.

Balkin to Sterling Movies U.S.A.

Frank Balkin has been appointed West Coast Sales Manager of Sterling Movies U.S.A. Until recently, Mr. Balkin was vice-president of Reid H. Ray Film Industries, a position he held for 17 years. He was also sales manager of Chicago Film Studios for several years.

Mr. Balkin will make his headquarters at the Sterling Movies S.A. offices, 1469 North Vine Street, Hollywood.

WANTED

I'm looking for a real all-around film-making character, who's mighty good with a camera, can do professional editing job, and is pretty handy at all phases of film reduction...to work for a small, but successful, Midwest educational and commercial film producer, located in a rural suburb right next to a beautiful lake.

"Creative geniuses" please.

Write: Box BS-5-A-60
BUSINESS SCREEN
264 Sheridan Road • Chicago 26, Ill.
What Do They Mean When They Say "No"?

Lost sales . . . low productivity . . . customer complaints . . . poor teamwork . . . lack of public acceptance . . . these and many other problems are often only SYMPTOMS.

The programs we produce . . . on film and all other audio-visual media . . . are based on INDIVIDUALIZED RESEARCH to uncover the real roots of the trouble . . . develop the particular tools and techniques best suited to overcome it . . . and work out methods of implementation that will fit individual client needs.
WHEN ECHO I rode into the heavens last month, beginning its 1,000-mile-high orbit of the earth, a new era began in world-wide satellite communications. Present research in space communications is aimed at creating thousands of high-quality voice channels, and ultimately a number of television channels, that will reach all parts of the globe.

Within hours of the successful launching of the ten-story plastic balloon, a 14-minute Technicolor sound motion picture report on Project Echo, and of the imaginative research and new inventions behind its success, was released in 16mm and 35mm. The Big Bounce, produced by Jerry Fairbanks Productions for the Bell System, was in the hands of the television networks as headlines were announcing the successful "breakthrough" in the world’s press.

Under-scoring this advance in communications, an Associated Press picture of President Eisenhower was "bounced" off Echo I on August 19 via a standard AP wirephoto transmitter at Cedar Rapids, Iowa, and was received and reproduced on similar equipment at Richardson, Texas.

Previously, scientists of Bell Telephone Laboratories in New Jersey and the Jet Propulsion Laboratories, in California, had conducted the first telephone conversation ever carried on by bouncing signals off a man-made satellite. A tape-recorded message from the President of the United States was also bounced off this 100-foot balloon as it passed over the U. S. The entire project is sponsored by the National Aeronautics and Space Administration. Also pictured in The Big Bounce is the launching of the aluminized plastic balloon by NASA in the nose of a Thor-Delta rocket. On the balloon’s release from the missile it was inflated by powder which turned into gas.

Many new developments helped make the experiment possible—the large "horn" antenna, the missile guidance system, and the maser amplifier which brings in the bounced signals loud and clear. The film also describes two possible world-wide space communications and television systems of the future.

American experiments with Echo were conducted by the Bell Laboratories at Holmdel, N. J., and NASA’s tracking station at Goldstone, Calif., as the "satloon" sped over the American continent at 16,000 miles per hour. Millions of people, worldwide, have seen the bright object as it orbits through evening skies, clearly visible to the naked eye.

Close cooperation with AT&T motion picture staff personnel, the Fairbanks’ studio, and Technicolor, Inc., made possible the excellent timing of the picture’s release. Prior to the launching of the satellite, it was necessary to insert new footage into the film as details were developed; the Fairbanks organization continued to supply additional negative up to one week before the firing on Friday, August 12th.

Looking ahead. Bell scientists envision satellite systems which carry television worldwide . . .

Scientists in California hear the first telephone conversation ever carried on by satellite.
From the earliest edges of recorded time, people have sought to make more of their lives than satisfying the everyday necessities of food and drink, clothing and shelter. The universal desire for something beautiful, something ordered and in good taste is expressed in architecture, the arts, sports and the varying patterns of hospitality. In these designs for living, there are impressive parallels everywhere in this truly wonderful world . . . —Prologue
Shoot scenes in 31 countries on six continents, the film is termed by the sponsor "the costliest picture ever produced for our Company and proof is in the tremendous demand Bottlers are getting for showings."

Statistics reveal some of the picture's fascinating content: Wonderful World includes scenes filmed in 43 of the world's most colorful spots; songs and dances were recorded and photographed in 14 countries and world-famous landmarks from the Alps to Waikiki make eye-filling scenes on the color screen. The film portrays hospitality patterns in 8 countries of the world where Coca-Cola is a familiar friend but these exposures of product are unobtrusive and always appropriate to the mood and the people being photographed.

The symphonic score of Wonderful World is recorded by a 56-piece concert orchestra and a souvenir album of this lively, memorable music has been made available to bottlers.

For the audience leader who hasn't yet had opportunity to call on his "friendly neighbor with bottles Coca-Cola" for the loan of a film, this thumbnail preview will be helpful: the film begins in America and after a nod to the rolling hills of New England, the skyscrapers and that national lure, baseball, it goes off on a journey that will seem far too short . . .

The Pampas of the Argentine at roundup time, Peru with its ancient ruins . . . Japanese gardens that transfer the outdoors indoors. Chinese cuisine. The temple bells of Bangkok that ring day and night . . . Thailand's perennial song.

The Valley of the Nile. The Pyramids, tombs of kings. Egypt's white grandeur in its Moslem mosques. Morocco's Casablanca and Arabian story-tellers. Spain, its music and architecture. The carnival spirit of the Mediterranean world. Rome and its fountains; the splendor of St. Peter's.

The scrubbed face of Sweden; Vienna, the city of waltzes; and the good life in Germany, the castles of the Rhine. The watery quiet of the Netherlands and the old face of Brussels. The countryside of France. The breath-taking chateau country. The eternal cyclists. The cafes of the Champs Elysees. The lofty Eiffel Tower.

Horse racing in England . . . the scholarly brow of Oxford. English inns and water sports. Buckingham Palace and the Queen. Westminster Abbey where kings and poets lie side-by-side. The flaming coats of the Canadian Mounties, and then . . . back to the bright torch of Miss Liberty and the wonders of the U. S. A. It's a Wonderful World!
SPONSORS of business and educational motion pictures will find creative potentialities in the new, variable screen process known as dynaFrame. Exclusive world-wide rights to the process for informational films have been secured by Telic Inc., New York City, from the holder of the international patents, the Dynamic Frame Corporation, Hollywood.

The technique, which features variable framing of scenes automatically incorporated within the film, is illustrated in the scenes reproduced on this page. The process is applicable to either 35mm or 16mm, black and white or color films, and is compatible with all wide-screen systems, requiring no changes or additions to existing camera or projection equipment.

During photography, a variable viewfinder is provided for the director and the cameraman. A record of framing is kept and sent to the dF laboratory. Here, the picture and framing are combined by patented precision masking equipment. This system is said to provide greater flexibility and complete control for the director, since framing can be viewed or changed at any time, up to release printing.

Elwood Siegel and Edward Boughton of Telic are preparing a demonstration film of dynaFrame technique which will include the first experimental film that recently received favorable press notices. The London Times, for instance, said “it offers new realms for the director and scriptwriter to explore, new compositions for the cameraman and art director.”

dynaFrame is the invention of Glenn Alvey, Jr., an American working for the British Film Institute in 1956. It was further developed in the U. S. by Leland Auslander, now head of the Dynamic Frame Corporation. First theatrical films using the process will be released this winter.

Woody Siegel, president of Telic, who has foreseen the unique possibilities of the process for industrial and agricultural films, describes dynaFrame as a “mobile masking framework for the screen which provides a new visual experience by focusing audience attention.”

Telic’s Edward Boughton explains, “a dynaFrame picture is best begun in the mind of the writer but can be incorporated in any completed motion picture before release printing.”

The forthcoming demonstration film will explore the many ramifications of this variable screen process and its creative possibilities for the industrial and educational motion picture.

**dynaFrame: THE TECHNIQUE IN ACTION**

The illustrations (left, top to bottom) show how a single motion picture “dynascene” is planned for a voice-over information film in dynaFrame. The sequences open at top with a small square format picture showing the handling of a hay bale by a New Holland baler. Screen area surrounding the image is dark. After the audience’s eye and mind have absorbed the scene, the mobile frame moves to reveal further action at left screen—then still fluid, action below—then all the way across to right screen and finally opening to full screen. The change in screen size, shape, and movement is determined by the action in narration.
This Timely Bell System Motion Picture Shows Communications' Role in Defense

SPONSOR: The Bell System.
TITLE: Seconds for Survival, 27 1/2 min., color, produced by Audio Productions, Inc.

The man on the street knows that between himself and a surprise enemy attack are several national defense lines. He may know about the arctic radars and Texas towers—may even envision memories of the towered aircraft jetties of yesteryear. But it is the unusually enlightened citizen who has any conception of the complex defense system our nation has devised, or, particularly, the nerves of the system—the nerves of communication which tie together and make it work.

To provide as many people as possible with an encompassing view of the immensity and complexity of continental defense, the Bell System and its associated companies have just released an exceptional, highly informative new motion picture, Seconds for Survival, which illuminates many little known facts about defense in its 27 1/2 minutes of color film.

Defense Installations Pictured

The picture shows the Distant Early Warning (DEW) Line of radar installations in Northern Canada and Alaska; the Mid-Canada Line and the closer-in Pinetree Line. BEMEWS (the ballistic early warning system), the Texas Towers off our shores, and radar installations aboard Super-Constellation patrol planes, picket ships and blimps are other vital elements shown for the first time in one film that covers the whole sweep of continental defense.

Seconds for Survival ties together all these defense elements in the network of telephones which were designed for peacetime but stand in readiness to serve the cause of defense. It was produced for the Bell System by Audio Productions, Inc., and was impressively premiered in New York this past month by an audience of military "brass" and industrial executives, including representatives of the Bell Laboratories and the Western Electric Company whose contributions have played such a vital role in the design of much defense apparatus.

How Industry Aids in Defense

The film also describes how Bell Telephone companies, the Bell Laboratories and the Western Electric have all been called upon to help design and build the special communications, weapons systems, radars and other facilities for our continental defense.

Official approval by the Office of the Secretary of Defense (for public release without restriction) was accompanied by this comment from Major William T. Ellington, Production Branch, Audio Visual Division in the Department of Defense, Office of News Services:

"All who viewed the film thought it an excellent representation of the Nation's air defenses that could be deployed in the event of an attack."

This "Story Never Better Told"

Headquarters of the North American Air Defense Command (NORAD) bulletinized the film in its Office of Information release of August, 1960 with these comments:

"The NORAD story has never been better told than in the . . . 27 1/2-minute Technicolor featurette-documentary, Seconds for Survival."

Raymond Massey is the featured narrator of this important film. He compares the similarities of continental defense with the way ordinary citizens act when faced with everyday dangers: we detect the danger, alert ourselves to it, and react by taking defense precautions.

Massey, an actor of great dignity and skill, is of Canadian birth but a citizen of the United States. He is the perfect choice to describe how American and Canadian forces work together in round-the-clock vigilance against attack and
Ready to Meet Emergencies

Seconds for Survival graphically shows how the telephone system and other communications of the telephone companies have been prepared for emergencies. Animated sequences describe how major communications centers are already ringed and by-passed by alternate message routes in case of disaster. Some procedures of our defense system are shown on the screen for the first time.

A highly-interesting sequence is devoted to "White Alice," the Communications System which ties together our Alaskan military outposts and connects to the DEW Line. NORAD, the North American Air Defense Command Headquarters, jointly operated by the U. S. Air Force, Army and Navy and the Royal Canadian Air Force, is the brains of our whole defense system.

Civil Defense personnel at NORAD are shown in constant readiness to alert the nation through its National Warning System. The roles of SAC (the Strategic Air Command) and of SAGE (the Air Defense System) are pictured in their vital perspective as part of the total continental defense pattern.

A Simulated Attack Is Shown

As a climax to these "inside" views of our defense system, a simulated alert is shown during which the enemy is detected and attacked by hundreds of manned aircraft and missiles of many types and sizes. 30 missiles blast-off on the screen and a dozen or so aircraft are shown being destroyed by them.

This exciting climax is a fitting testimonial to the quoted words of George Washington:

"If we desire peace we must have known at all times that we are ready for war."

Defense Agencies Cooperate

Seconds for Survival was produced by Audio with the assistance of the Department of Defense, the Army, Navy and Air Force and the Royal Canadian Air Force. Prints are being made available in both 16mm and 35mm color. Nationwide showings in theatre and on television will be followed by general 16mm release via local Bell System offices to community groups, civic organizations, clubs, schools and church groups.

To arrange free loan use of print of Seconds for Survival this fall, simply call your local Bell Telephone Company business office.

Premiere Picture Portfolio

Guests pictured at the premiere showing of Seconds for Survival were lensed by BUSINESS SCREEN'S own reviewer-photographer, Robert Seymour.

Pictured at "Seconds for Survival" premiere (panel, left, top to bottom) were: Col. "Chips" Woodruff, USAF (left) and Tom Fischer, AT&T motion picture staff. 2nd group: Frank Speidel, president, Audio Productions (left) with Kenneth Wood, Asst. V. P. in charge of Public Relations, AT&T. 3rd group: (l to r) Hunter Williams, Asst. V. P. New York Telephone Co.; George Griswold, PR Director, Bell Labs; William Foltz, Asst. V. P., New York Telephone. Below: Robert Randall (left) Motion Picture Supervisor, Western Electric; Tom Wilson, N. Y. Telephone.

At right: military personnel attending the Bell premiere included (at left): Commander R. L. Milner (USN) and Lt. Comdr. Evelyn Larson, U. S. Coast Guard.
"A Big Day for Roger Gray" as—
Positive Approach Helps Sell Raybestos Products

SPONSOR: Raybestos Division of Raybestos-Manhattan, Inc.

TITLE: A Big Day for Roger Gray, 20 min., produced by Bay State Film Productions, Inc.

How to handle "no" for an answer is one of the strong points of a new sales film: A Big Day for Roger Gray, sponsored by the Raybestos Division of Raybestos-Manhattan, Inc., of Bridgeport, Connecticut.

Walking up to the negative answer from a prospect and handling it properly to overcome sales resistance and follow through for positive selling makes this new Bay State presentation one of singular effectiveness in the dealer-jobber sales training area. Much of the shooting was handled in actual garages and service stations with the result that the sales arguments and demonstrations have the ring of authority.

The solid, step-by-step sales procedure endorsed by Raybestos for pepping-up sales approach, is effectively showcased by an experienced Broadway and TV cast headed by Casey Allen, Kirk Allen and Paul Lawson.

Distribution is being handled by Raybestos dealers throughout the country by showing to jobbers and dealers and Raybestos' own sales force. A fast paced film, A Big Day for Roger Gray drives home the sales message in a total time of 20 minutes, packing sales information of basic value to any and all salesmen.

A Sermon on Conservation

SPONSOR: Farm Equipment Institute

TITLE: The Earth Is the Lord's, 13½ min., color, produced by Telepix.

This is a film on soil conservation with a religious theme: a Christian's responsibility for stewardship of his God-given resources.

In the simple story line, a typical farmer decides to practice conservation as a result of hearing a sermon based on the 24th Psalm.

(continued on page sixty-one)
BUSINESS EXECUTIVES over the years have given Borden & Busse the privilege of addressing their sales organizations via the motion picture screen. That privilege both of us appreciate keenly because we know it implies an expression of trust.

Now in view of that trust you’ve placed in us, this might be a good occasion to take you “behind the scenes” and give you a look at the way we work when we tackle the job of creating a syndicated sales training film.

Every time we take on such a project, we try our damnedest to adhere, just as closely as we can, to certain guiding principles of training film craftsmanship, principles that over the years we’ve come to believe make good sense. So here goes . . .

“Don’t Horse Around With a Story Plot”

Guiding Principle #1 of training film craftsmanship: don’t horse around with a Hollywood story plot.

Now, I can assure you it hasn’t always been easy to apply this first principle. Every time I start to work on a new sales training film script, a little demon jumps on my shoulder and begins to whisper in my ear like so: “Borden, this time why not be different? In each of the other films you’ve written, you’ve come to the point too fast. Instead of giving your audience some soft music and glamour, you’ve just looked ‘em in the eye and blurted right out in your first sentence that you were going to give them some tested techniques for making sales.”

“Then, zowie! Off you’d go like a hull in a china shop. Technique #1, Technique #2, and so on. This time, Borden, be different, make like Shakespeare, Ibsen or DeMille. Instead of that crude 1-2-3 stuff, cook up a cute plot about boy meets girl and lifts mortgage on old homestead by applying advice of kindly old sales manager. If the plot crowds out some of the concrete sales instruction you’d plan to communicate, so what? Movies are a medium for high drama.”

Well, that’s the siren song the little demon sings in my car at the start of every new sales training film project. Each time I listen to it . . . and each time I turn it down for the same reason.

What your salesmen want when they view a training film is a minimum of ham dramatics and a maximum of practical help of the type that can put money in their pockets.

So we propose to keep on adhering to our first technique of training film craftsmanship: get down to cases fast . . . don’t waste time horsing around with a dramatic story plot!

“Don’t Be Afraid to Teach the Obvious”

And now, Guiding Principle #2: don’t be afraid to teach the obvious.

Salesman Busse is “buttoning the sale close” in the Dainrell production titled “Closing the Sale.”

Perhaps you’ve noticed that in practical every one of our films, Busse and I make point of disclosing some kind of visual procedure before we introduce a new training recommendation. For instance, in one of our films, before recommending that salesmen diminish objection answers with the cushion of a neutral third party.

Over the years, Busse and I have become convinced that what sales training needs most is not advanced algebra or calculus, but simple arithmetic. Not the disclosure of startling new techniques but the fuller application of time-tested old techniques, techniques so old and so obvious they’ve become forgotten or neglected for that very reason.

“Use Simple, Non-Professional Language”

What follows naturally is our Guiding Principle #3: in the interest of clarity, always use the simple, non-professional language of the street.

There’s something about the task of teaching that strongly tempts the teacher (and the training film script writer) to use words bigger than those he’d ordinarily use . . . , and a mix of expression more pompous than usual.

That temptation is a very natural one rooted deep in the well-springs of status-seeking and supported by the very human desire of the teacher and the writer to ram their own sense of dignity.

But when the job at hand is the teaching of salesmen, it’s a temptation that has to be resisted at all costs.

Of all audiences known to man, salesmen at the most allergic to pomposity. If you want salesmen to listen to you without revulsion, phrase your “teaching” simply and clearly at all costs.

Always reach for the shortest word and the simplest, non-professional language of the street!

“Visual Thumbtacks Make Training Stick”

And that brings us to Guiding Principle #4: in the interest of memory retention, use visual thumb-tacks to make the wording of training recommendations stick.

Perhaps you’ve noticed that in practical every one of our films, Busse and I make point of disclosing some kind of visual procedure before we introduce a new training recommendation. For instance, in one of our films, before recommending that salesmen diminish objection answers with the cushion of a neutral third party.

In that same film, at another point, we disclose a feather pillow before recommending that salesmen buffer the bump of their objections with the cushion of a neutral third party.

Later on, we use a pair of fake whiskers before recommending that salesmen be alert t...
Introducing Young Learners to Pure and Applied Science

SPONSOR: Esso Standard.

TITLE: Two Hats of Science, 15 min., color, distributed by Jameson Film Company.

Continuing stress on the importance of studying mathematics and science in order to meet today’s problems and to prepare for opening tomorrow’s scientific doors, a unique film has been produced to interest grade school children in science and to help them over two major obstacles to scientific study.

Two Hats of Science, sponsored by Esso Standard, Division of Humble Oil & Refining Company, and produced by Jameson Film Company of Dallas, is a 16mm sound-color motion picture built around laboratory demonstrations of phenomena in the fields of chemistry, physics and mathematics.

The Two Classifications of Science

The aptly descriptive title, Two Hats of Science, is derived from two classifications of science—pure science, which simply seeks new knowledge for the sake of acquiring knowledge, and applied science, which endeavors to put knowledge to work to solve a practical problem, such as developing a new product or process.

Two hats are worn by the narrator, an actual member of Esso’s scientific staff; he wears one symbolic hat when demonstrating a pure science experiment, and a second hat when demonstrating an applied science experiment.

In one of the demonstrations featured in Two Hats of Science, the narrator actually makes butyl rubber by liquefying a gas and adding a catalyst. The experiment shows how a fact discovered by pure science eventually was applied to produce a new product.

Math: Universal Language of Science

The film will be shown to grade school audiences and on television, so a particular emphasis in the film is placed on mathematics, the “universal language of science.” The narrator explains that to become a scientist, one must know the language.

This is one of the reasons prompting Esso’s sponsorship of the film. Surveys have shown that grade school children hit two major obstacles in studying mathematics—fractions, which youngsters encounter in about the fourth grade, and algebra, which they meet in the seventh or eighth grade. A thorough grasp of these two basic elements of math is vital to achieve the level of comprehension of more advanced math that is necessary to the scientist. By aiming this film at the seventh and eighth grades, Esso hopes to stimulate study at that early stage of the youngsters’ careers.

Highlights Matrix Algebra and Topology

The film also highlights two mathematical sciences, matrix algebra and topology. The first, the narrator explains, was of no more usefulness than a parlor game when it was discovered. Later, however, matrix algebra enabled scientists to construct and use today’s amazing electronic computers. Topology, the mathematical study of shapes, however, has not yet been put to any widespread practical use.

Financial General’s Film Shows:

How the Morris Plan Led the Way to Family Credit

SPONSOR: Financial General Corporation.

TITLE: Family Horizons U.S.A., 10 min., color, produced by Audio Productions, Inc.

It is possible, feasible and probably economically sound nowadays for the average man to go to the bank and borrow some money when he wants to buy his daughter a piano for her 14th birthday. It was not always this way.

Fifty years ago a man without good, solid and tangible assets would find no bankers anywhere rash enough to lend him money regardless of his need.

One day a man who had had the same steady job for 14 years made the rounds of all the banks in Norfolk, Va., and found nary a one that would trust him for the small loan that he needed so badly—until he met Arthur J. Morris. The man’s plight so stirred Morris that he began his memorable campaign to achieve the democratization of credit in American banking—the first Morris Plan banks, which led the way to easier credit for the average man.

The film brings in an expert to testify on the position of credit in American economic life—O. Glenn Saxon, a Yale professor. Professor Saxon says that it would be unlikely that three of four American families would own cars without modern credit practices because two-thirds of all cars are bought on the installment plan. And without the market for goods our whole economy would suffer.
J & J Helps to Build Retail Profits

15-Year, Continuing Merchandising Program for Retail Drugstores Enters Fifth Phase as Johnson & Johnson Presents Useful Media on Stock Room Modernization

Through Its Successful Store-Wide Improvement Program

The release this year of a 19-minute motion picture entitled, "It's Time To Take Stock," and a 32-page working kit on stockroom modernization, marks the fifth phase, and the 15th year, of Johnson & Johnson's continuing educational program for retail drugstores. This is certainly one of the most productive and successful long-range programs ever developed.

In the words of Johnson & Johnson's Executive Vice-President, R. W. Johnson, Jr.: "We think our economy can be strengthened greatly by helping the retailer improve his efficiency in moving our nation's products to the consumer. We feel that giving such help is the responsibility of leaders in every industry."

Over a Million Spent on the Program

The program was initiated in 1946 under the direction of William E. Sawyer, Johnson & Johnson's Director of Merchandising Services. To date, it has involved an expenditure of over a million dollars and has included four motion pictures.

Each of its five phases—covering sales training, advertising and promotion, modernizing of stores' interiors, modernizing of stores' exteriors, and stockroom modernization—also includes detailed and comprehensive printed materials, developed with the assistance of outstanding experts in retail merchandising, advertising, industrial design and construction, and the pharmaceutical field.

Upheaval in Consumer Buying Habits

The program got underway when Johnson & Johnson became convinced that a major retail revolution was taking place, involving an upheaval in consumer buying habits.

In accordance with its long-time philosophy that "in serving those who sell our products, we serve ourselves," and recognizing the retail pharmacist as the keystone in the distribution of health products—Johnson & Johnson launched a nationwide study to determine how the retail drugstore was marshalling its forces to meet its new problems.

First Film, Materials Released in 1949

The first film of this research was a motion picture and accompanying training material called, "Sell As Customers Like It," released in the profession in 1949. This was followed in 1953 by the production, "Design for Selling," a 40-minute motion picture which was the motivational foundation for a program designed to help drugstores make customers:

STOP—by promotion to attract traffic;
LISTEN—by salesmanship to stimulate buying.

In 1955 the program was carried into its next step with the development of a motion picture and related materials on stockroom modernization, entitled "Success Story." This year's release of "It's Time To Take Stock" brings the program up to date.

The last three motion pictures were produced by Henry Strauss & Co., which also did the major portion of coordination and development of this newest program on Stockroom Modernization.

Over 30,000 Druggists Have Benefited

Since its inauguration over 30,000 retail druggists have made use of some phase of the program and its materials. The Bureau of Business Research of Michigan State University, reporting on a representative sample of over 1,000 pharmacists, found that 89% of the druggists that had used the program in whole or in part, with an average sales increase of 20% resulting from store modernization.

Dozens of business schools and pharmaceutical colleges have incorporated program material into their curricula.

Over 20 non-competing industries—such as oil, automotive, liquor, and appliances—have either adapted the program for their own use or have made it a foundation in building training programs.

A leading drug publication reports that in the first year following the release of the "Design For Selling" phase, selling space in drug stores increased more than it had in all of the previous five years preceding.

However, the greatest testimonial to the effectiveness of the program comes from the retail "fire line." Here are some representative examples:

Druggist Charlie Higgins re-appears as the principal in "It's Time To Take Stock," the retail drugstore was marshalling its forces to meet its new problems.

The complete kit on "Design for Selling" covers all five phases of this major program.

BUSINESS SCREEN MAGAZINE
The use of motion pictures played an extremely important role in the program's success... because of the fact that long-standing attitudes towards sales promotion... fears of change... and other emotional factors needed the dealt with in order to produce action by executives.

As one pharmacist put it... "For some time had thought about remodel my store, but never got around to collecting the material," another said. "The picture Design for Selling, should be shown in every school of pharmacy in the United States. Its wealth of information practical... one of the greatest such pictures of its time."

Motion pictures and printed material—each of which was specifically designed to encourage the druggist to do his own planning and we various other costs—are carefully woven into integrated packages that combine strong motivational elements, together with concrete and specific suggestions to make it easy for the druggist to proceed from ideas to action.

The new phase of Johnson & Johnson's program, "Stockroom Modernization," is a good example of the whole. Based on over three years of surveys in 42,000 drugstores across the country, it has two major themes—

1) To show how efficient stockroom procedure contributes directly to volume and profits by releasing for productive buying thousands of dollars now tied-up in unproductive inventories. In the average retail pharmacy is much as $5,000.00 of extra capital—representing a potential $30,000.00 in extra sales per year—can be saved by stockroom modernization.

2) To show the druggist how hundreds of hours, now wasted in handling merchandise in Dr. Higgins' chaotic stock room is causing trouble and lost profits, the film shows.

Stop Loss is a unique approach by Texaco to selling industry a new plan on managing the lubrication problem. Produced with much attention to quality—attractive sets, imaginative photography, and a particularly skilled cast—the film is Texaco's calling card to top management to ask for a date to study lube control and offer a prescription for new efficient methods of lubrication control.

Texaco has often—and successfully—sold its industrial lubrication products with films—on hydraulic oils, cutting oils, greases—however this picture is not about products at all, but an idea. An idea that lubrication responsibility should be assigned to definite people with definite jobs to do, and that the typical job description of an oiler should be upgraded to allow for added responsibilities.

The film opens in a conference room with the company president telling his staff that...
The 20th National Audio-Visual Convention

Over 3,000 Audio-Visual Dealers, Salesmen and Film Users Attend Chicago Meeting and Trade Show as Harvey Marks Becomes 20th President of NAVA

THE MEN AND WOMEN who sell and service the audio and visual equipment used in schools, churches, industry and communities throughout the United States and Canada met in Chicago-August 6th through 9th, attending the 20th Annual Convention of their National Audio-Visual Association. Some 3,170 dealers, their salesmen and members of their families shared the active convention program and exhibits with representatives of U. S. schools, churches and industrial organizations.

NAVA Convention at the Hotel Morrison were an Audio-Visual Education Forum, sponsored by the Illinois Audio-Visual Association; an A-V Workshop of Industrial Training Directors; the A-V Conference of Medical & Allied Sciences and a midwest luncheon gathering of members of the Industrial Audio-Visual Association.

206 Exhibitors in Trade Show

What was billed as the "world's largest display of audio-visual products and related materials" took place on three floors of the Morrison as 206 exhibitors participated in the 20th Annual Trade Show.

Harvey W. Marks, a partner in the Visual Aid Center, Denver, Colo., was elected president of the association, succeeding W. G. Kirtley of the D. T. Davis Company, Louisville, Ky., who became chairman of the NAVA Board of Directors.

Mahlon H. Martin, Jr., M. H. Martin Company, Massillon, Ohio, was installed as first vice-president and Harold A. Fischer, Photound of Orlando, Fla., is the new second vice-president. Robert R. Abrams, of Williams, Brown & Earle, Inc., a Philadelphia dealer organization, is NAVA's treasurer-elect and Earl Harpster, head of Harpster Audio-Visual Equipment, Inc., Cleveland, Ohio is the new secretary.

Keynote speaker on the convention theme, "The Challenge of the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in the Sixties," was James W. Hulfish, Director of Information in

A practical demonstration, billed as "Selling to Industry" but actually appropriate to audio-visual utilization in other fields, was presented by a trio from the Audio Visual Center of San Jose State College, Calif. Dr. Richard A. Moody, Institute of Science, shows spectacles to R. B. Siund.
Opening session of the 20th National Audio-Visual Convention is brought to order for the keynote presentation by Jim Hufish.

Discuss A-V in Industry

Further attention to the growing field of business and industrial use of films and related audiovisual media was given by members of NAVA's Industry and Business Council, headed by Robert P. Abrams, its outgoing chairman. Reporting to the Council on August 8th, Mr. Abrams disclosed that a recent brief survey of leading industries, conducted by the Council, showed a general increase in their budgets for the year.

According to the survey, Mr. Abrams reported, "almost every large and medium-size industry now makes use of Audio-Visuals to a degree. Most are anxious to improve their techniques. This method of communication has been

(CONTINUED ON PAGE 55)

 produced by Coleman Productions.

A little-heralded but important field for the motion picture medium is reflected in the growing use of films for documentary recording of major construction work. In Mackinac Diary (U.S. Steel), the pictures of the St. Lawrence Seaway, produced by Holland-Wegman, and other noteworthy recent projects, engineering and building progress is presented in invaluable detail for guidance on future operations and as a useful sales tool for both material suppliers and builders.

The Master Builders, a most recent 28-minute color motion picture produced by Coleman Productions for nationally-known F. H. McGraw & Company, builders and construction engineering firm, documents the planning, design, engineering and construction of vast industrial complexes (a $231 million job) for the Olin Mathieson Chemical Company and Ormet Corporation at Burnside, Louisiana and Hannibal, Ohio.

Prime objective of the new McGraw picture is to develop future business on similar projects and this faithful record of three years of construction work on these aluminum plants will also serve the company well in public relations. In addition to private showings in executive facilities among potential clients, McGraw is booking The Master Builders to television stations in the East and in such major construction areas as Baton Rouge, La., and Wheeling, W. Virginia, near the newly-completed plant sites.

The first half of this picture deals with the construction methods and problems encountered during construction; the second half covers aluminum production in these modern facilities. Engineering groups and schools, building trades suppliers and potential clients have been alerted to and are currently viewing the picture.

Behind the scenes, actual filmmaking detail followed the progress of construction through key stages of construction. 12 trips to plant sites were required over the three year period and the remote location of the Ohio River site at Hannibal required private plane transportation into a temporary landing strip built by the McGraw organization. Because valuable footage was needed on various stages, a total of some 5,000 feet of color footage was acquired during the production schedule. A basic 1,000 feet makes up The Master Builders but unused footage will provide a valuable production problem library for McGraw.

The Master Builders is this sponsor's second venture into the film medium. Several years ago, the McGraw company participated in a Hartford, Conn., film entitled Welcome to Hartford. This earlier film has been shown 112 times on television stations in 86 cities and is presently being distributed abroad under the auspices of the U. S. Information Service.

Producer Harry Coleman (behind Arriflex camera at left) focuses on McGraw company construction team studying field drawings at Burnside, La., site of new aluminum plant job. See "The Master Builders."
Above: focus on diesel repair for scene in Swick-Guth’s film.

Swick-Guth Takes Plant to the Field

Diesel Welding Specialists Show Economy of Their Method

**Sponsor:** Swick-Guth Company  
**Title:** Know-How, 14 min., color, produced by Landon & Landen Productions, Inc.

The film medium is used in a recently produced tour of the facilities of the Swick-Guth Company of McPherson, Kansas, specialists in cast-welding of Diesel heads, blocks, and transmission cases.

Rather than have the sales force just talk about how things are done at the home plant, Swick-Guth brings the operations to the client via film, and shows him how a big Diesel engine can be put back into operation at half the cost of a new replacement casting.

**Know-How:** a 14-minute color motion picture, produced by Lan-

Showing the Way to Deliver Phone Books

Jersey Bell’s Salesmate Slidefilm Shown to Contractors

**Sponsor:** New Jersey Bell Telephone Company  
**Title:** Make More Money, 15 min., ssf. color, produced by Rossmore Productions and Selling Methods, Inc.

Directories lying beside the 63,620,863 telephones in the United States are delivered by independent contractors hired to do the job by the telephone companies.

Knowing that an efficient deliverer can make more money for himself and do a better job for the company, New Jersey Bell Telephone Company is using this new sound slidefilm, state-wide, to show to all contractors delivering the 1960-1961 telephone directories.

**Stress the Simple Details**

The film goes through the job routine in a pleasant way, and concentrates hard on the simple mechanics: where to sign the contract; how to leave a directory at a door so the subscriber won’t trip over it; why directories should not be placed in rural mail boxes (against the law); when to deliver directories (week days, in daylight only).

Big blow-ups of the forms used in directory delivery make it easy for contractors to see where and how to fill them in.

**Show on Salesmate Equipment**

Swick-Guth is arming its sales force with projectors, as well as sending prints throughout the Services via groups of 2 to 25 contractors at a time on Beseler Salesmate automatic sound slidefilm projectors. The projectors were especially modified for New Jersey Bell’s use to provide a larger viewing surface than in regular Salesmates. An accessory screen with a 24 inch by 20 inch viewing area is fitted directly on the Salesmate, and requires no alterations to the original equipment.

Progress Report on Feeding in Space

Armour Provides Air Force With “Beyond the Gravisphere”

**Sponsor:** Armour and Company  
**Title:** Beyond the Gravisphere, 14½ min., color, produced by Douglas Productions.

This use of the film medium to show prospective clients the home plant facilities is a tribute to the over-all use of the industrial motion picture as a sales aid and proof of performance backing up a salesman in the field. Swick-Guth is arming its sales force with the small suitcase magazine-load projectors, as well as sending prints to leading contractors and manufacturers of the heavy equipment that they repair.

**Arm Salesmen With Projectors**

This fascinating “look ahead, stressing the Simple Details” in space feeding will also provide food for months and years and attendant weight requirements are among the other.

This 10,000 pounds of thrust lift one pound Beyond the Gravisphere. But one man alone needs 5½ pounds of water per day, so say nothing of the food he consumes.

Thus, before man can undertake voyages into space, science must find a way to “make” free water and food enroute. Air Force laboratories are already working on processes for purifying water and growing food, such as algae in a space ship.

This fascinating “look ahead” into the space era was filmed in 35mm Eastman color by Douglas Productions, Chicago. The voice of Alastair Cooke, American correspondent for the Manchester Guardian, is also known for his work as moderator of the “Omnibus” television program, adds considerable interest to the visually arresting scenes and thought-provoking content of this “science-fact” film.

The Air Force will distribute prints throughout the Services via its St. Louis central library facilities. Armour and Company’s Audio Visual Department, P. O. Box 9222, Chicago 90, Illinois is also accepting free loan requests for Beyond the Gravisphere from industry, schools, community groups, audiences and others interested in this subject.
The Ages of Time
"Outstanding" Award, 1960 by Scholastic Magazine.
Columbus Film Festival, Certificate of Excellence 1960 Awards.
Edinburgh Film Festival, 1960

Other 1960 Citations
Certificates for Excellence at the 1960 Columbus Film Festival were given to
"Report to Ole;" "Salmon, Catch to Can;"
"Petrified River;" "Bay at the Moon;"
"Man in the Doorway" and "Fibers and Civilization."
Film Media Certificate of Award, 1960—
"Fibers and Civilization;"
Film Media Certificate of Award, 1960—
"The World that Nature Forgot;"

Bay at the Moon
First Award for "Public Relations" Motion Pictures by the National Visual Presentation Assn., 1960.

It's the Picture That Counts...
For quality production, more and more of the quality accounts are entrusted to MPO's care... and below is a list of companies whose motion pictures* are currently being produced by MPO:

CONSOLIDATED NATURAL GAS COMPANY
E. I. DU PONT DE NEMOURS & COMPANY
FORD DIVISION, FORD MOTOR COMPANY
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
GULF OIL CORPORATION
JOHNSON & JOHNSON
MONSANTO CHEMICAL COMPANY
PAN AMERICAN WORLD AIRWAYS
SWIFT & COMPANY
UNITED STATES ARMY
UNITED STATES RUBBER COMPANY
UNITED STATES STEEL CORPORATION

*20 to 30 minutes in length.

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MURray Hill 8-7830

MPO Productions, Inc.
in NEW YORK CITY
15 East 53rd Street
MURray Hill 8-7830

in HOLLYWOOD
4024 Radford Avenue
POplar 9-0326

in DEARBORN, MICH.
921 Monroe Avenue
CREstview 8-4412
The W. T. Grant Company has one of the most extensive and successful training programs in the merchandising field.

An enthusiastic user of sound slidefilms since 1954, the company has regularly supplied its stores—525 in 1954, now approaching 900—with films on a great variety of subjects—merchandising, salesmanship, storekeeping, economics being just a few—and each Grant store now possesses a training library of over 70 films.

All Grant stores are equipped with projectors and transcription players and once-a-month (or oftener) training meetings with films are standard operating procedure.

Art Proves Functional Value in Training

Since the inception of the program the films have undergone many changes. Originally, the Grant Company thought its business was so factual that art—even of a most representational nature—would not be proper or effective. All frames were photographed on the spot in the stores. In recent years the films have been prepared more and more from art.

Seymour Zweibel Productions, the producer of the Grant films since 1954, has constantly searched (and has succeeded) in infusing variety in the films. Grant recognized from the beginning that a rigid format in style, art, narration or music might create a creeping ennui in the Grant audience, so great efforts have been made to keep the viewers constantly "off balance" with new types of presentation.

Waste an Important Threat to Store Profits

Last year, as the Grant chain passed the 800-store mark, company officials noted that an important threat to profitable operation was waste.

Small in local amounts and not consciously caused by Grant people, nevertheless, waste, multiplied many times over, represented millions of dollars of lost profit each year. Thus, as company operating problems regularly turn up as subjects of the monthly slidefilms, "Waste" became the subject of a film that has since turned into a "sleeper"—a spectacular slidefilm that has the Grant audience clamoring for more.

Called Showdown at Pretty Pass, the film was planned from the beginning to be a "special" because of the importance of the subject and because the company wanted to test out personnel reaction to advanced and more elaborate production techniques.

Given complete freedom by Grant, the Zweibel staff went through store after store to research the subject. It became evident that since waste was almost never deliberate, it would not be proper to point a finger at Grant people as wasters. Rather—to create an awareness of waste in a good-humored way would be the key to solution of the problem. Elaboration of the theme or pin-pointing specifics could best be left to each store manager's post-screening talk.

To boost interest, a teaser campaign—"Be on the lookout for this man, he may be in your store now"—showing "Wasteful Wally"—was run in the chain's house organ, Grand Game. And when release time came, Grant ran a contest offering prizes of $750-500-25 for essays on waste in connection with the film.

Unique Style, Backed by Original Music

Showdown at Pretty Pass has 58 frame runs 10 minutes, and each frame is a carefully finished piece of art—in oil, not water color. The style is unique, and the overall effect is much different from the loose renderings of typical slidefilm art. It has an original score recorded with live musicians. The story is simple enough. Wasteful Wally, the bad guy takes over the Grant store at Pretty Pass until the good marshal drives him out. There are more than a few solid laughs and the film makes its point tastefully and effectively.

The question Grant and the Zweibel organization sought to answer was this: does the film make its point thoroughly enough and with lasting enough impact to justify the time, car and extra expense of this special film over more typically budgeted production?

To find out, the company turned to a questionnaire and rating card sent regularly to stores with each film. Showdown . . . received the highest rating of any film Grant has ever used. Managers were enthusiastic. Grant people in the stores liked the film and home office management people have been able to tabulate significant gains in the war on waste.

With these results to show, Grant now plans to use "Spectacular" slidefilms as a boost to audience interest on a more regular basis on the subject matter warrants.
"...28 minutes after I flip this switch, I can count on 25% of my audience becoming buyers"

We like to imagine the sound of switches clicking among our ‘fleet’ of Kodak Pageant Projectors. For with every click, we know this 28-minute movie will open another portion of the 400,000 sales leads we expect from it this year.

These are the words of sales genius Herman Perl, Chairman of the Board of Charlex Realty Corp., Newark, N. J., selling agents for General Development Corp., developers of huge Port Charlotte, Florida, homes and sites.

"A convincing film is a formula for sales success," says Mr. Perl. "From experience, we know films sell. Any of our salesmen can show our Port Charlotte film to anyone, anywhere, at any time, and produce leads. And because it's filmed, the presentation is never diluted, always perfectly duplicated, always successfully the same, whether shown in Bangor or Kokomo.

"This film program gives us another bonus: an enthusiastic sales force. Salesmen know that to show it means to sell it. So they eagerly pack equipment and show it. We are careful that the equipment we give them guarantees a smooth-running performance."

Mr. Perl's firm owns 60 Kodak Pageant Sound Projectors. They have made approximately 6000 showings in the first half of 1960 without a single projector mishap.

"Our salesmen aren't mechanics," Mr. Perl continues. "Their projectors must be easy to set up and operate, without a hitch. They must have a projector that doesn't get in the way of their presentation. And these Kodak Pageants fit the bill."

If you would like full details about Kodak Pageant 16mm Sound Projectors, tear out the coupon and mail it today.

Kodak Pageant Projector | EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N.Y.
"New Sound America Loves Best" as
Stereo & Slides Dramatize RCA Records
Lang-Cole-Dietz Develops Unique 90-Minute Sales Program

A Slide Show with a stereo switch was shown last month by RCA Victor Records, which demonstrated its New Sound America Loves Best, Best Buy Albums, for 1960 to wholesaler meetings in New York, Chicago, San Francisco and New Orleans.

The stereophonic slide presentation was developed for RCA by Lang-Cole-Dietz Corporation, New York, to dramatize 23 completely different record albums, representing approximately 24 hours of music, within a span of 90 minutes, leaving time for the "live" sales and advertising story. The presentation was packaged so that two teams of RCA Victor executives could take the show to the four distributor meetings within the space of one week.

To prepare themselves for the sales presentation, RCA Victor executives George R. Marek, Vice President and General Manager of the RCA Victor Record Division; Robert L. Yorke, Vice President, Commercial Records Creation Department; John Y. Burgess, Jr., Manager, Commercial Sales and Merchandising Department; Ray Clarke, Manager, Planning and Merchandising, Camden Records; William I. Alexander, Manager, Advertising and Promotion, held 36 hours of rehearsal with LCD people.

Slides were chosen to do the visual job because of their flexibility. They could easily accommodate last-minute changes or could include 4-color ads which did not come off the proof press until two days before the date of the first jobber meeting.

385 Slides in 90 Minutes

Over 500 slides were shot at prepared and edited down to 385 for the 90-minute presentation to dramatize visually the stereophonic qualities of the records. This required split-second timing both for the part of the executives who were conducting the sales presentation and the operators working the slide projectors.

One technique used in "selling music through the eye" was fragment the pictures of the album covers so that the eye of the viewer received only a partial story, while the music selected gave the total impression. A split second later the visual picture relating to that album was flashed on the screen.

Good Eye & Ear Technique

In this technique, the eye and the ear pointed up the importance of the stereophonic music which was being played.

In some parts of the presentation the eye and ear impression were coordinated and then suddenly the screen would go blank while the stereophonic music would carry on and emphasize the audio part of the story.

In other sections, the stereophonic music was played before the slide was flashed on the screen. At times the screen remained passive so that the music could capture the audience's attention.

3-Minute Segments of Music

RCA Victor Records sent Lang-Cole-Dietz what it considered to be the most representative three minutes of music off each album. From this three minutes the most effective and representative 30 seconds were chosen for a fast demonstration excerpt. The audience was supposed to easily recognize the music and get full impression of the character of the album.

Joseph Cole worked with music editor Pat Ciricillo to select the music and sequence the program. Ciricillo not only had the balance fast music with slow music, instrumental music with vocal music, and to make sure that the transition from one record to another flowed smoothly, but had to make the transition from classical music to popular music seem natural.

For example, the classical path

Scratches on Film

Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately, scratches can almost always be removed — without loss of light, density, color quality, sound quality, or sharpness.

Write for brochure

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959 SEWARD STREET, HOLLYWOOD 38, CALIF.

BUSINESS SCREEN MAGAZINE
The presentation ended with the Amvil Chorus, and without a "lost beat, it blended into a pop piece by the world's biggest million on another new album of "sound" music. The end product, an unbridled stereo sound, actor's pieces, special sound effects and live voices of the RCA Victor executives.

Herbert Dietz, LCD Production head, supervised the project, and Joseph Cole wrote the script and planned the visual design.

"Im Great Lakes Commercial Fisheries for Interior Dept.

The Great Lakes and how they support the commercial fishing industry is the story now before the ens at Craven Film Corporation of New York City. Producing the film on Great Lakes fishing activity for the Department of the Interior will involve Craven in a shooting schedule extending more than a year because of the seasonal nature of the subject.

The picture is being sponsored by the Outboard Marine Corporation and will be a sound-color production. The film will be distributed by the Bureau of Commercial Fisheries, Fish and Wildlife Service. This is the second commercial fisheries film produced by the Bureau and sponsored by Outboard Marine as part of the Bureau's policy of working cooperatively with industry in the production of educational films.

The first, Outboard Fisherman '54, received awards at the Edinburgh, Scotland, Film Festival in 1956. Two additional films more recently produced by the Bureau were exhibited at the Columbus, Ohio, Film Festival and received the Chris Awards from the Film Council of Greater Columbus. These were, Salmon—Catch to Can, sponsored by the Canned Salmon Institute, and Outdoor Fish Cookery, a Bureau-financed production.

YMCA Recruits Secretaries
With Color Sound Slide Film

A new sound slidefilm, in color, interpreting professional careers in the Young Men's Christian Association, has recently been completed for the YMCA's National Personnel Services Committee on Recruiting by Filmfax Productions, Inc.

Titled Your Most Important Day, the film will be used as a counseling tool with YMCA groups of all kinds. It suggests that a YMCA secretarialship is a career worthy of much consideration.

Questions raised and interpreted by the film are: (1) "What is my life's work to be?" (2) "Can I qualify?" (3) "What education and training are required?" and (4) "What is my future in the career that I choose?"

Your Most Important Day is intended primarily for high school seniors and college students though it may be used with varying degrees of effectiveness with younger and older groups.

Local Associations and other interested groups can purchase Your Most Important Day for $10 per print, prepaid. The price includes the 60-frame filmstrip and 15-minute recording and an instruction manual. This minimum purchase price was made possible by a YMCA National Board grant to develop and produce the film. Prints are available directly from Filmfax Productions.

YMCA Recruits Secretaries
With Color Sound Slide Film

An exhibition of current audio-visual equipment, techniques and services in industry and education for conducting training and sales meetings, visual presentations, advertising promotions, etc. A special exhibit on equipment and application of Closed Circuit Television. An extensive lecture program as well as continuous showings of outstanding films presented daily for . . .

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A FEW HIGHLIGHTS OF THE PROGRAM

Monday, October 10th

3:00 P.M. "The Photographer in Space"—a presentation of the relationship and importance of the photographer and photography to our missile and space exploration programs, presented by a Space Team of Experts and moderated by Joseph H. Snyder, Featuring Carly N. Brewster, Chief Photographic Coordinator, Air Force Ballistic Missile Projects, Cape Canaveral on "The Camera as a Research Instrument" and Major James F. Reid, Chief Community Relations, Office of Information, Air Force Missile Test Center, Patrick Air Force Base on "The Air Force Missile Test Center"; and Joseph H. Snyder, President, Color Corporation of America, on "The Space Age Challenge to the Professional Photographer and the Color Photographic Industry."

Tuesday, October 11th

3:00 P.M. Presentation of the prize-winning films and television commercials from the 5th International Advertising Film Festival in Venice, June, 1960:

(a) Showing of theatre commercials.

(b) "Commercial Film Techniques—Here & Abroad" by Hudson Faussett, former Producer-Director of the National Broadcasting Company, Judge on the International Jury.

(c) Showing of television commercials.

Wednesday, October 12th

10:00 A.M. (full day). A Consultation Clinic presented by the Metropolitan New York Audio-Visual Association.

12:00 Noon, Production Workshop & Luncheon Meeting of the Radio and Television Executives Society "For Prophets and Profits—Educational TV."

Thursday, October 13th

3:00 P.M. Symposium: "What 8mm Can Do for Business & Industry."

An illustrated round-up of the potentialities of 8mm sound motion pictures as a significant new tool for profits. Characteristics of 8mm sound . . . laboratories and print problems as well as procedures . . . forecasts of possible future of 8mm sound . . . actual demonstrations.

MODERATOR: John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Co.

for further details and guest admission tickets contact . . .

INDUSTRIAL EXHIBITIONS, INC.

17 East 45th Street • New York 17, N. Y.
entitled Wall Builds a Family Fall—
Says "Walt" in New Picture

Walt, the handyman from the popular television program, "Walt's Workshop," is the star of a new film of very practical value entitled Walt Builds a Family Fallout Shelter. Produced by the National Concrete Masonry Association, with technical assistance by the Office of Civil and Defense Mobilization, the film is designed to show the economy now possible in fallout shelter construction, and points out that defense from radiation is well within the limits of the average family income.

Step-by-step building methods are presented in the 16mm, b w. 28-minute film. The shelter, set in the basement of a typical house, takes advantage of initial measurements already included in the original construction of the house. Built of solid concrete masonry blocks, the shelter meets the requirements of the OCDM for adequate protection against atomic fallout as well as natural disaster.

Another appealing aspect which the film portrays is the shelter's attractive potential for everyday use. Without losing sight of the more serious reasons for shelter construction, the movie depicts the room's happy possibilities as an extra bedroom, family hideaway, hi-fi haven, or for whatever purpose the owner may choose to use it.

Walt Durban, the star, enacts his role with down-to-earth realism and the friendly warmth of "the man next door," much as he did in his long-running TV program. In a closing message, Governor Leo A. Høegh, Director, Office of Civil and Defense Mobilization, re-emphasizes the urgent necessity for immediate action in implementing wide-spread fallout shelter construction if our nation is to be adequately prepared in event of atomic warfare.

This film is suited for civic and club groups, schools, building trades meetings, TV and theater showings. Arrangements for showing the film can be made through most concrete block producers in the United States and Canada.

TV Program on Dr. Dooley's Cancer Treatment Now on 16mm

Dr. Dooley's cancer treatment is being filmed in a new motion picture. The first showing of this report on the disease which is our nation's number two killer (heart ailments are first), and the prime fatal disease of children up to the age of 14, according to the American Cancer Society.

Dr. Dooley, 32, who has dedicated his life to medical work among the natives of Laos, interrupted his activities there to undergo surgery in New York. A lump previously removed from his side in Laos had been found cancerous. Biography of a Cancer shows the two operations performed on Dr. Dooley at New York's Memorial Cancer Center as well as his post-operative therapy.

New Film Shows How Industry Uses Polyurethane Plastics

The extensive use of the polyurethane plastics and the impetus they have had on modern military technology are dramatically portrayed in a new motion picture just released for industry showings and television.

Highway to The Moon, a 5-minute color motion picture showing the current application, and potential uses of Stafoam polyurethanes was made at American Latex Products Corporation and its parent company, The Dayco Corporation. T 16mm film, written and produced by Raymond E. Wallace Advertising, Inc., of Palos Verdes, California, gives the full story of limitless ways new Stafoam urethanes can be utilized in every type of industry.

Much of the film was photographed at the Freedlander Laboratories, Hawthorne, California, leading center for urethane research and development. Also included are dramatic locations photographed on launching pads at Vandenberg Air Force Base, Los Angeles Harbor, a modern jet liner, the interior of a prototype space ship, and other sites where the urethane applications.

The film shows how varied formulations of Stafoam urethanes are used in cushioning, packaging, insulation, product fabrication, filtration, sprayed coatings, and underlay, shock padding, etc.

Companies who wish to hear design and engineering personnel view Highway to The Moon should contact American Latex Products Corp., 3341 West Segundo Blvd., Hawthorne, Cal.

Successful Adult Workshop Methods Told in Short Film

The Department of VISTA Communication of the University of California has filmed an adult workshop meeting to show exactly what goes into the creation of a successful workshop from the very first planning stages to the final evaluation of results achieved.

The Workshop Process, 16mm sound b w, portrays the workshop in action as a tool for effective teaching of adults. Steps prescribed in the film include pre-planning, staff training, tangible outcome, and evaluation. All the factors involved in setting up the workshop are covered comprehensively.

expand your 16mm film program
The 8-minute film is available on the University of California extension, Los Angeles 24, California, on a rental basis, or for purchase at $55.00.

Teen-Age Wrestling Skills

shown in New Bell 16mm Picture

Ready...Wrestle!, a new, 6mm black-and-white film on amateur wrestling, is available for showings to schools, community organizations and other groups.

Produced by Illinois Bell Telephone Company as a public service, the film is designed to create better understanding of the "fastest-growing high school sport." Narrator is Jack Drees, well-known radio-television sportscaster.

The "plot" unfolds through the personal experience of a 98-pound high school boy, who found his sport opportunity in wrestling. He discovered that the sport offered him the chance to become an athlete.

The viewer sees his school wrestling as a contest of strategy, speed, strength and skill. Various mat positions, illegal holds and safety measures are explained.

John W. Fitzgerald, wrestling coach at Reavis High School, Oak Lawn, Ill., where the film was made, served as technical advisor and also took part in the film.

"We hope this film will help parents and coaches develop responsible future citizens," an Illinois Bell spokesman said. School officials and coaches believe Ready...Wrestle! will encourage youngsters, regardless of their ability and physique, to participate in a physical training program.

Although the 20-minute film has been in distribution only three months, requests for showing it have come from coaches and groups in 14 states and Canada. There have been more than 130 showings to date, with a total audience of 13,000. Some 32 high schools and six colleges have shown it, in addition to several industrial and veterans' groups.

Requests for the film may be made through local IBT business offices.

S. O. S. CINEMA SUPPLY CORP.

Western Branch: 6231 Hollywood Boulevard, Hollywood 28, Calif. — Phone: HO 7-2124

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CINE SPECIAL CAMERAS

S.O.S. CINEMA SUPPLY CORP.

Animation can be anything. It can be happy, sad, or indifferent. It can be time standing still; it can capture the attention and hold it through an abstraction of reality which never need strike too close to home to be threatening. The viewer can feel toward an animated character much as he does toward Chaplin—who never looked too much like anyone we knew (and most assuredly not like ourselves), yet with whom everyone could identify as a kind of "Everyman."

We’re all kids when it comes to animation. I mean this not in terms of intellect or maturity but rather in terms of emotional freedom and lack of inhibition.

If someone shows us an unfamiliar shape in live action and tells us it is a small boy swapping bubble gum cards, we are indeed skeptical. If we hear a sound of thunder on a radio and are told it represents a brief solo by the first piccolo player of the New York Philharmonic, our sophistication does not permit us to believe it.

A Limitless Field for Ideas

But our imagination can run rampant and our social inhibitions become flexible in a medium which is not restricted to depicting reality. When a strange indefinable drawing says, "I’m dirt," he is dirt; when a man loses 40 years in two frames and regains them in the same amount of time, we are not jolted, we do not think, "How unnatural."

It is unfortunate in the face of this unlimited creative market place that so much animation is produced as radio with pictures or as live action in line drawing.

By radio with pictures I mean those television commercials which are just as effective when the viewer listens with his eyes closed. Live action in line drawing refers to commercials in which an attempt is made to animate a realistic character, almost invariably resulting in a spot which would have looked better in live action. Neither approach makes proper use of the medium.

Have Faith in Your Work

Many of us are in need of gratification beyond that of material success. However, doing the best possible job and deriving pleasure from it requires conviction. If an idea is radical but will do the job effectively, it should not be sold apologetically, but will continue.

Advertising has no right, in my opinion, to set itself apart from entertainment when it comes to public responsibility.

Television shows, whether drama, comedy, quiz shows or variety shows are not produced because someone is simply dying to express himself.

Films for television or theatre are not produced in order to bring a little diversionary sunshine into our lives. They are produced in order to make money. Money is spent on their production in order to make more money. Money is spent on advertising in order to make more money.

If we are to assume that the

**VIEWPOINT**

The Creative Man Looks at Animation

by Peter H. Cooper

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If we are to assume that the

**GREEN MOUNTAIN LEGACY**

A CHRIS AWARD WINNER

Produced for National Life Insurance Company

Winning Films Don’t Just Happen!

They are the result of

- CREATIVITY
- EXPERIENCE
- TECHNICAL KNOW-HOW

For Films That Bring Results Call or Write:

BAY STATE FILM PRODUCTIONS, Inc.
Box 129 Springfield, Mass. • RE 4-3164
80 Bayston St. Boston Mass. • HA 6-8904

Lawrence staffer, Cooper...
Your customers are talking about you. And how this growth is dependent upon cooperation among the retailer, wholesaler, and manufacturer. Running time, 15 minutes.

Profits on the hoof shows that animal health products can be profitable. Facts and figures are presented. The running time of this color slidefilm is 12 minutes.

Teamwork pays is designed to show the tremendous growth predicted for the retail pharmacist and how this growth is dependent upon cooperation among the retailer, wholesaler, and manufacturer. Do you fill subscriptions here? can be shown in 26 minutes. This color slidefilm shows how to increase prescription business by four a day. It tells why some prescription business is lost and shows what to do about it.

For further information contact the National Wholesale Druggists’ Association, 60 East 42nd St., New York 17, N.Y.

Airlines and the film
A special section of the next issue of Business Screen features films of the world’s leading airlines.

Conservation foundation has a new 70-page film catalog
A new catalog of films on conservation has just been issued by the Audio-Visual Department of the Conservation Foundation.

Titled, A Critical Index of Films and Filmstrips in Conservation, the 70-page catalog lists and evaluates some 70 selected films or series of films that have been viewed by the Foundation’s staff.

In Part II three teachers, Dorothy M. Curtis, Eckstein Junior High School, Seattle, Washington, Newton G. Sprague, Indianapolis Public Schools, and Edward Victor, Northwestern University, have selected their own lists of the most effective films on conservation.

Names and addresses of film distributors, filmstrip distributors and U.S. Dept. of Agriculture Film Rental Libraries are given in Part III. Copies of the catalog are available free to interested groups and individuals from The Conservation Foundation, 30 East 40th Street, N.Y.

H. M. Ch’en opens technical service shop for producers
H. M. Ch’en has established a new firm offering technical production services to producers at 245 West 55th Street, New York. Mr. Ch’en was formerly Technical Director of Color tech Corp.

Musifex talent proven on over 4,000 productions.
FLY - PHONE - WIRE - WRITE NOW
Bob Velazco

9 writers at your service - 9!

“Count ‘em,” as they say — 8 men and one woman — 9 writers of motion pictures, sound slide films, and meeting programs.

Each one with years of experience in visual writing — Each one experienced in production as well — Each one ready, willing and able to help you get the most out of your next project.

A phone call will bring one of us “a-runnin’.”

95 WISCONSIN AVENUE. N.W. • WASHINGTON 16, D. C. • EMerson 2-3200

Oreste Granducci
Creative Planning for Visual Presentations
Fifty Years of Progress in Projection

In 1960, Victor Animategraph Celebrates . . .

FIFTY YEARS in any industry will show advancements and improvements, but the past fifty years in the audio-visual field are marked by a phenomenal growth and expansion. Take a look back to 1910, when Victor Animategraph Corporation was established in Davenport Iowa.

At that time, the existing motion picture picture film was inflammable and suitable for use only in the fire-proof projection booths of theaters. There was no separate standard for nontheatrical motion pictures.

In 1910, sound-on-film had not been conceived, and portable projection equipment simple enough for anyone to operate easily and safely did not exist. Who would have imagined that within half a century there would be available some 19,000 nontheatrical 16mm sound films and the equipment for showing them to audiences throughout the world.

In that beginning year, the Victor organization was concerned with production of still picture projectors and slides. But the chief interest and objective of the company's founder, Alexander Victor, was in motion pictures—for use in education, business, religion and other nontheatrical applications.

By 1918 Victor had succeeded in helping to establish a separate exclusive standard of safety (acetate base) film—28mm for non-theatrical use. Victor's Safety Cinema 28mm projector was introduced in that year, and 28mm was the first standard adopted by the Society of Motion Picture Engineers.

This standard marked the real beginning of the nontheatrical motion picture field. Five years later, in 1923, Eastman Kodak Company produced the first 16mm reversible film—more economical and practical than 28mm—and Victor introduced the first 16mm projector and camera in August of the same year.

During the early years of 16mm silent film history, two Victor inventions contributed greatly to progress. One was the development of a continuous reduction printer for reproducing 35mm productions on 28mm or 16mm film. The other was a device to prevent damage to film during projection—the famous Victor Safety Film Trip still used today.

By 1930 sound had come to the theatrical film field and Victor introduced a 16mm optical sound machine, the Model 1 Projector, 1923: first 16mm projector using acetate film.

Model 1 Projector, 1923: first 16mm optical sound machine.

Victor's 1960 Model 70, the company's latest 16mm sound unit. It incorporates numerous advances, retains time proved Victor features, and ten models all produced during 1933.

Since 1957, when the entire Victor operation was moved from Davenport to Plainville, Connecticut, Victor has been a division of the Kalart Company, Inc.

The newest projectors carry the name Kalart Victor to symbolize the fact that Victor's traditional fine workmanship and constant product improvement is being carried on by Kalart.

SMPTA announces publication of "Control Techniques" Book

The Society of Motion Picture and Television Engineers has announced publication of a book, "Control Techniques in Film Processing." The 181-page book, containing 72 illustrations, is "Control Techniques in Film Processing." The 181-page book, containing 72 illustrations, is signed for persons engaged in film processing in laboratories serving motion picture, television and many specialized fields such as high speed and instrumented photography.

Prepared by a special subcommittee of the SMPTA's Laboratory Practice Committee, edited by Subcommittee Chairman Walter I. Kisner, the book is expected to serve as a guide to improved film processing in the industry.

Each of the 10 chapters in the book were written by recognized specialists in some definite phase of film processing. It includes discussions of the general principles of processing; the general aspects of motion picture film processing; mechanical evaluation of control; instruments for photometric control; control strips and sensometric curves; sensitometers; etc.
Send for free brochure, "Facials on Film Care"

FILM REJUVENATION

New Life For Old Film
Long Life For New Film

THE FILM DOCTORS®
Specialists in the Science of FILM REJUVENATION

RAPIDWELD Process for:
- Scratch-Removal
- Dirt
- Abrasions
- "Rain"
- Brittle?
- Dirty?
- Scratched?
- Stained?
- Worn?
- Rainy?
- Damaged?

Then why not try

If you want the IMPACT of new ideas we have the creative hands to produce resounding results ... in the largest, most complete new facilities between Detroit and New York.

MOOD
and
TITLE MUSIC
For Every Type of Production
EITHER ON A "PER SELECTION" OR "UNLIMITED USE" BASIS
For Full Details Write, Wire or Phone

AUDIO-MASTER Corp., 17 EAST 45th ST., N. Y. 17, N. Y.
DuKane Corp. Elects Director, Announces New Product Lines
*
Emile F. du Pont of Wilmington, Delaware, has been elected to the board of directors of the DuKane Corporation, St. Charles, Illinois, one of America's pioneer electronic manufacturers (formerly Operadio). This announcement was recently made by J. McWilliams Stone, DuKane's Chairman.

Stone also announced a number of new electronic products designed to increase industrial and educational efficiency. These include a bantam-sized sound slidefilm projector for person-to-person selling, nurses' audiovisual call systems for hospitals, language laboratory equipment for the educational market, and an improved line of private automatic telephone systems.

Mr. du Pont, great-great grandson of the founder of E. I. DuPont de Nemours & Company, is director of DuPont's employee relations department, as well as a member of the board of directors and the finance committee. He was formerly a member of the board of General Motors.

Higgins Directs B&H Photo Products in Foreign Markets
*
The appointment of Richard D. Higgins as director of photo product activity for the international division of Bell & Howell Company was announced by Everett F. Wagner, vice-president of the international division.

The post is newly created; Higgins will be responsible for providing information on the product needs of international markets and for coordinating photographic product planning with foreign subsidiaries and licensees of the company. In addition, he will continue in his present position as marketing manager for special products.

Higgins joined B&H in 1949 to assist in establishing the company's microfilm manufacturing program. During the Korean War Higgins was in charge of nonphotographic government contracts for such products as tank periscopes and sightsighting scopes. In 1952 he was appointed assistant to the vice-president of manufacturing, and in 1958 became marketing manager.

McDonald to Chartmakers
*
Donald W. McDonald, former group sales manager at Radio Advertising Bureau, has joined The Chartmakers, Inc., New York sales promotion and visual presentation concern, as an account executive. Prior to RAB, Mr. McDonald was an account executive at Fuller & Smith & Ross.

Block to Head Transfilm-Caravel's Show Division
*
Bernard Block has joined Transfilm-Caravel Inc. as production supervisor in the company's business programs and industrial shows division. It was announced by Joseph F. Kilmarin, vice-president. Block was formerly with Benton & Bowles advertising agency as TV producer, and producer of client sales meetings and new client presentations.

For seven years prior to his agency association, Block was engaged in production and sales for radio-TV stations in the South. During this period he spent some time as an officer with the Armed Forces Radio Service and manager of several radio stations in Japan as well as layout adviser for proposed TV facilities in Tokyo.

Joins Nat'l Screen Service
*
Neil Sessa has been appointed animation consultant and sales representative of the Television and Industrial Films Division, National Screen Service Co. Mr. Sessa was formerly associated with Film Art Studio as animation director.

Lane-Cole-Dietz Corporation Enters Communications Field
*
Jack Lane, former Executive Vice President of Industrial Film Producers, Inc.; Joseph Cole, a former creative executive for Widing in New York, as well as writer-producer for On Film, Inc.; and Herbert R. Dietz, former Executive Producer for the Institute of Visual Communications, Inc., have formed LCD, the Lane-Cole-Dietz Corporation, with offices at West 46th Street, New York.

The new company is set up to help achieve sales and public-industrial relations objectives. It can be solved by audience-communication programs using motion pictures, slides and slidefilms, visual presentations, live meetings and business shows, television commercials and shows, closed-circuit television, videotape and other eye-ear media.

Joseph Cole, who started as a writer for Wilding, Inc., in Cleveland, 16 years ago, has worked with 80 clients on more than 200 productions as a writer, director and producer.

Herbert R. Dietz has produced over 200 films covering almost every field of business, as well as private and government agencies during the past 15 years.

Jack Lane, LCD Vice-President in Charge of Sales, has been with the past 26 years, in every phase of industrial films and visual presentations—creative sales, research, writing, direction, production and distribution.

Evans to National Studios
*
National Studios, Inc., New York, has appointed Bob Evans to its sales staff. Mr. Evans formerly the head of his own film producing business, will work principally with advertising agencies.

Here's how leading industrialists convey ideas successfully!

Filmed presentations in modern industry have proven their value—for training, sales presentations and public relations programs. One key to successful use of AV materials is the screen upon which your program is projected. Da-Lite Projection Screens are the finest quality available—whether you need an Electrol-Screen or a Vidiomaster portable tripod model. The White Magic glass-beaded surface permits big-picture vision with clarity and natural color. Da-Lite Screens with the new lenticular surface permit movie and slide presentations in rooms not completely darkened.

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Vol. 16, No. 8, August 1960

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BUSINESS SCREEN MAGAZINE
McHugh Notes Blythe Thompson as Administrative Assistant
- Fenton McHugh Productions, Inc., Evanston, Illinois, announces the appointment of E. Blythe Thompson as an administrative assistant. Miss Thompson was previously a free-lance production assistant in Washington, D.C.

Wade Agency Transfers Alcott to Chicago Television Post
- Royal Alcott has been transferred from the Los Angeles office to the Chicago headquarters of Wade Advertising, Inc. A former member of the agency's radio-televison department on the west coast, he is currently associated with Booth Luck in the T.V. commercial film department.

Fusello Promoted at B & H
- Michael J. Fusello has been promoted to assistant manager of audio-visual sales promotion at Bell & Howell Company, according to R. D. Lipson, director of advertising.

Midwest Studios, Labs Negotiate New Pacts
- Leading Chicago film producers and other midwest studios and film laboratories are currently meeting with representatives of IATSE locals to negotiate 1960-61 labor pacts. Jack MacAlloon is handling the negotiations with committees of companies involved and representatives of unions.

Johnson Motors Unveils New Picture
- Press premiere of a new 13 1/2-minute color film, sponsored by Johnson Motors, was announced for Thursday, September 1, in Chicago. New short was produced for the national marine engine maker by Chicago area producer, Dick Matt, on location.

When you have a story to tell, let Campus Films tell it—skillfully, dramatically, persuasively.
Call or write Nat Campus, President—
CAMPUS FILM PRODUCTIONS, INC.
20 East 46th Street • New York 17, N. Y. • Phone: Murray Hill 2-8735

OUR EXPERIENCE IS YOUR KEY TO SERVICE & DEPENDABILITY

CAMART DUAL SOUND EDITOR MODEL SB 111
Complete with optical sound reproduction head (or choice of magnetic sound) base plate, amplifier-speaker. Single or double sound. With the Zeiss Moviscop 16mm precision Viewer, sharp brilliant 2½ x3½ picture.

CAMART CAR TOP CLAMPS
- Rectangular construction
- Measures 30 x 24 x 12
- Fits easily into corners
- Hard vulcanized fiber with reinforced metal frame
- Complete bin-rack, linen bag
- With easy to roll wheels

$195.00
89.50
269.50

NEW DESIGN FILM BIN WITH RACK

$45.25
$51.75

Send for copy of our new TYPE CHART showing faces available for hot-stamping slide-film, motion picture and television titles.
KNOTH STUDIO
159 East Chicago Avenue, Chicago 11, Illinois
GE's Louisville Plant Has
Model A-V Equipment Setup

Reflecting the growing use of audio-visuals in both large and small business firms, the General Electric Company's company auditorium at its Louisville, Ky. plant has one of the nation's best-equipped projection booths.

The GE booth contains modern equipment for wide-screen projection of motion pictures, slides, transparencies, and other activities on the auditorium stage. Five separate Strong Arc projectors, utilizing carbon arcs as their light source, plus an exclusive lens system that eliminates "spill" and wasteful light, are used for slide projection.

The light source in this equipment is so intense that brilliant images can be projected without completely darkening the auditorium, thus providing for note-taking during sales talks and lectures.

Kodak Revises Data Book On Slide, Filmmstrip Production

The second edition of Kodak's publication on the production of slides and films has been extensively revised and up-dated regarding techniques, equipment, and films.

Photographic Production of Slides and Filmmstrips,' Kodak Publication No. S-8, is aimed at the industrial or school photographer who prepares specialized slide sets and filmsstrip with only available equipment and materials.

Instructions and illustrations in the booklet cover the use of a story board in planning and scheduling the production, an outline of procedures for a color or black and white slide sequence or filmstrip, actual production techniques in terms of mechanical aids, camera, lighting, titles and charts, film, exposure, processing, and quantity production.

Additional sections give plans and instructions on making a copying stand for a camera, and data sheets on the Kodak b-w and color films most useful in productions of this type.

Photographic Production of Slides and Filmmstrips' sells for fifty cents and is available through Kodak dealers.

Auxiliary Target Finder Aids In Long-Range Photo Tracking

In industrial, sports, wild life, military, and missile motion picture photography, long focus lenses are used to get large image sizes at long range. Since the field of view of such lenses extremely small, it is often difficult to "find" small fast moving objects in the camera viewfinder.

To facilitate this, an Auxiliary Target Finder for Arriflex cameras, called "natural" for long range tracking, is available from the Arriflex Corporation of America, New York. The design of the instrument is such that the camera man sees a bright clear reticule, projected in space out over a wide field. The center dot of the reticule is easily super-imposed on the target. When once the instrument has been aligned by centering the target in the reticle of the target finder, this automatically centers the object in the frame of the camera.

The finder will be available in two models for various Arriflex cameras. Installation is easy, with basic alignment made once. The Auxiliary Target Finder sells for $80.00 and is available from Arriflex dealers. Additional literature can be had by writing Arriflex Corporation of America, 2 Park Avenue South, New York, N. Y., 10010.

Kodak's Film Sources Guide

A completely revised source directory for persons interested in obtaining free or rental motion pictures and filmmstrips for group showings is now available from Eastman Kodak Company.

"Sources of Motion Pictures and Filmmstrips" lists film distributors and sources for films on a wide range of selected subjects, and describes how to book a film.

For free copies, write to Sales Service Division, Eastman Kodak Company, Rochester 4, New York, and ask for Kodak Pamphlet No. 9-9.
New AUDIO-VISUAL Equipment

Recent Product Developments

Cineflex, Inc., Introduces New Galaxy 16mm Sound Projector

Business and industry users of a projection equipment will welcome the new Galaxy projector from Cineflex, Inc. The Galaxy uses the new Sylvania low wattage chroic reflector lamp for brighter, more uniform screen illumination and cooler machine operation. Used as a projector lamp for the first time, the new lamp reduces projector noise and light-spill add up to other reasons why double perforated and standard 16mm film are discarded. Exposed reels, projector noise and light spill add up to other reasons why A-V experts are looking to units of this type for more effective visualization. Write Busch Film & Equipment Co., 214 S. Hamilton, Saginaw, Mich. for full details.

Cine-Educator Provides a Theatre for the Classroom

For industrial and educational classrooms and meeting facilities, a new trend is the increasing use of “self-contained” 16mm sound projection units which may be pre-threaded, focused and “ready-to-go” at the flick of a push-button by the teacher or trainer.

The Cine-Educator Daylight Projector, recently introduced by Busch Film & Equipment Company, has its own 24” x 34” rear projection screen, an eight-inch heavy-duty speaker and automatic Cordomatic portable sound cord reel. The projector mechanism is the familiar Kodak 16mm “Pageant” with 1200-watt lamp, 7-watt BUSCH amplifier. A 120-CFM auxiliary blower provides additional lamp cooling for this portable theatre. Operation of the unit is extremely quiet.

Such units are favored because they minimize or eliminate additional room darkening, save teacher and trainer time and enable a central audio-visual facility to set up programs on advance schedule.

The Super-40 shutter of the projector mechanism in the Cine-Educator was also designed to provide maximum screen illumination. The screen housing is mounted on nylon rollers for extension if larger images are desired. Elimination of exposed reels, projector noise and light spill add up to other reasons why A-V experts are looking to units of this type for more effective visualization. Write Busch Film & Equipment Co., 214 S. Hamilton, Saginaw, Mich. for full details.

The Graflex “Galaxy” Projector

The Graflex “Galaxy” Projector is a portable, the projector is housed in a single case with the speaker mounted in a lift-off cover, weighs only 36 pounds. The Graflex Galaxy comes in three models—Galaxy 10, 15, and Super 15. The Galaxy is available through any authorized Graflex Audiovisual Dealer. Full information may be obtained by writing AudioVisual Sales Department, Graflex, Inc., 3750 Monroe Avenue, Rochester 3, New York.

That Handy Cordomatic Reel

Projector users will like the new Cordomatic Portable Outlet Reel, Model 510, which provides a compact 15” extension cord which automatically retracts into its reel housing when not in use. Those tangled power cords are eliminated by this $8.95 Cordomatic unit.

DuKane’s 1961 Model “Micromatic” Synchronized Sound on New, Improved Slideslip Projector

The 1961 model of the “Micromatic” sound slideslip projector, newly improved in function and styling, has been announced by the DuKane Corporation, electronics manufacturer, St. Charles, Illinois.

The “Micromatic” is the fully automatic projector incorporating in a single, compact, portable machine a 35mm filmstrip projector and record player which automatically synchronizes projected pictures with narration and sound effects. New technical changes include improved air space and circulation, permitting cooler operation and longer lamp life, and an improvement in the tone arm, reducing weight and adding compactness, assuring better needle tracking in record grooves.

The “Redi-Wind” system eliminates film rewinding, and the “Synchronowink” film advance mechanism changes pictures in a rapid 1/20 second. Inaudible impulses of 30-50 cycles cut into records activate picture changes automatically without annoying beeps or bells.

The new projector, Model No. 14 A 390 C, is priced at $230. Full information and literature are available through the Sales Manager, Audio-Visual Division, The DuKane Corporation, St. Charles, Illinois. Mention BUSINESS SCREEN.

Pathe 16mm Reflex Camera

Now With Complete Accessories

The Pathe “See-Thru” Cine Reflex 16mm camera is now available complete with 200 and 400 foot Magazines, Electric Motor, Tachometer, and many other professional accessories, according to a recent announcement by Burke & James, Inc., manufacturers and distributors of photographic equipment and supplies.

The Pathe takes both standard double perforated and standard single perforated sound 16mm film, and all standard “C” mount lenses fit the Pathe. For full information write Burke & James, 321 S. Wabash Ave., Chicago.

ROSSMORE PRODUCTIONS and Selling Methods, Inc.

offers a complete service to industrial clients and to advertising agencies.

Consultants: Merchandising Training and Sales Promotion Programs.

Producers: Industrial Films, Filmstrips and Animated Films.

Authorized dealer for... "Salesmate", "Vu-Graph", and other audio-visual equipment.

Among the clients we have served are:

American Telephone & Telegraph Company
Reuben H. Donnelley Corp.
Fairchild Publications
General Foods Corporation
Mutual of New York
New Jersey Bell Telephone Company
Clairol
American Nurses Assn.

If you want to increase your profits, the answer is clear:
1. Have a good product to begin with, and
2. Call on Rossmore experts and work with us in de-
   veloping a plan ideal for your situation.
3. Say “Yes” and we’ll get right to work on your be-
   half.

Send for important GUIDE TO PRODUCTION, compliments of...

ROSSMORE PRODUCTIONS and Selling Methods, Inc.

50 E. 42nd St.
New York 17, N.Y.
Muiray Hill 2-3625
Anne Koller, President

CONSULTANTS • PRODUCERS
"SALESMALE"
New Audio-Visual Equipment

Ozalid Overhead Projector

Has Outstanding Features

A new overhead projector for teaching, business, government, military and professional use has been introduced by the Audio Visual Department, Ozalid Division, General Aniline and Film Corporation, Johnson City, New York. The 750-watt projector with precise Fresnel lens gives more light with less heat than other 1000 watt projectors, according to the manufacturer.

The overhead equipment permits projection of large slides, is mechanically simple, personalizes the presentation with the communicator facing his audience in a lighted room, and gives up-to-the-minute presentations through the use of home made and on-the-spot materials. Grease pencil may be applied to movable plastic rolls during the presentation. Ball-joint feet compensate for uneven table surfaces. Snap-out platen permits quick cleaning. The lamp is readily accessible for removal, and the head post is detachable for easy portability.

For further information and prices, write Audio Visual Department, Ozalid Division, General Aniline and Film Corporation, 46 Corliss Lane, Johnson City, New York. Mention BUSINESS SCREEN.

New Camart Core Dispenser

Makes Film Lab Work Easier

I VI Eliminate searching for film cores with the new Camart Core Dispenser. Simply attach the dispenser to a wall and it will keep your lab cores handy at all times. The aluminum dispenser comes in a variety of sizes: 16" at $9.24" at $11.50; 36" at $14.50; so available is a 24" dispenser 50' or 100' plastic rolls $24.00. For further information contact Camera Mart, 1 Broadway, New York, N. Mention BUSINESS SCREEN.

CECO 35mm Stop Motion Projector Now on Market

A 35mm analyst stop-motion projector which provides the most flexibility for the study of 35mm motion picture pictures, including high speed, normal slow photography, is being marketed by Camera Equipment Co., Inc., of New York.

The new projector, called CECO 35mm Stop Motion Ejector, is being made exclusively for CECO by Paromel Electronics. This projector features variable speeds from 8 to 24 frames per second in both forward and reverse operation; positive single frame operation, forward and reverse; a frame counter; easily reset; 1000 foot capacity in arms, and positive frame registration, plus or minus .0005 inch. Various aperture sizes are available which permit the entire width of the film to be projected. It has a 31/4" f.1.9 lens and operates on a 110 Volt 50-60 cycle motor; light projection is with 1000 watt lamp. For further information and prices, write Camera Equipment Co., Inc., 50 West 43rd St., New York, New York. Mention BUSINESS SCREEN.

Pan-O-Matic—Low-Priced, Fluid-Controlled Pan Head

TA Manufacturing Corporation, Los Angeles, California, has announced the availability of a new low-priced, fluid-controlled pan head Pan-O-Matic. This fluid head uses a new leakproof principle for a retail price of only $99.25. The Pan-O-Matic features adjustable pan and tilt dials, automatic breakaway panning, professional pan and tilt marking surfaces, and many other features found in some of the most elaborate equipment.

It is designed for heavy-duty use, but is light enough to be carried permanently on a good trip. The Pan-O-Matic is fully guaranteed; complete information may be obtained by writing to: TA Mfg. Corp., 4607 Alameda St., Los Angeles 39, Calif.
PROJECTING the PICTURE

(continued from page ten)

standard for 16mm of 24 fps. Camera Speeds: (normal) will probably be specified at 16 fps, the same for 8mm as now for 16mm. Picture-Sound Separation Distance (which has already caused some discussion in the 8mm field) is likely to be set at 56 frames—double the present 28 frames in 16mm. This makes sense, though there is still projector manufacturer discussion of 54 and 52 frame separation.

Incidentally, two American Standards have been set already for 8mm: the location of the magnetic sound track on the film and the size of the reels. We're following up these "Standards" discussions closely and will keep you advised of all Committee reports and adopted standards in future issues of "Today's Picture in Projection." See you next month.

FARM EQUIPMENT MAKERS' FILM:
(continued from page thirty-six)

The farmer's action brings him closer to his son, his community, and his God. The story is skillfully interwoven with farm and nature shots and is combined with a recurring musical theme, America the Beautiful.

The film is endorsed by the National Lutheran Council, the National Council of Churches, and the National Catholic Rural Life Conference; its appeal cuts across a broad range of viewer interest.

Prints are being sold to interested groups by the Farm Equipment Institute, 608 S. Dearborn, Chicago, Ill.

WANTED TO BUY FOR CASH
16MM AND 35MM CAMERAS
AND ACCESSORIES
MITCHELL—BELL & HOWELL—STANDARD
AND EYEMO—ARRIFLEX—MAURER—ALSO
LABORATORY, EDITING AND
LIGHTING EQUIPMENT
CAMERA EQUIPMENT CO., INC.
315 WEST 43RD STREET
NEW YORK 36, N.Y.
CABLE—CINEQUIP

During 1960, Lake Central Airlines will begin serving many cities with GM Powered Prop-Jet Convairs.

- 350 mph cruising speed
- fully pressurized
- completely air-conditioned
- radar equipped
- 52 passenger capacity

Watch for Lake Central Prop-Jet service in the Great Lakes and Ohio River Valley areas.

LAKE CENTRAL AIRLINES
USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

NEW BALOMATIC "655" PROJECTOR

Bausch & Lomb's new slide projector, Balomatic 655

 ⊕ Bausch & Lomb Inc. has announced a completely new, fully automatic 35mm slide projector, the Balomatic 655, with many features including editing, reverse/forward operation, single slide operation. Limited quantities of this 1961 Model projector will be available in October.

By means of the exclusive way editor, slides may be shown singly, loaded into a tray with proper screen orientation. A tilting device allows fully automatic operation with intervals continuously variable from 4 to 30 seconds. A capacity non-spill slide tray holds 200 slides in any standard mount. Accessories include 4" and 7" projection lenses and a tape recorder synchronizer. With carrying case, $119.50. For further information, write Bausch & Lomb Optical Company, Product Information Bureau, Rochester 2, N. Y. Motion Picture Service.

New Balomatic "655" Projector

SOUND RECORDING at a reasonable cost

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a real tribute to your good judgement . . . BUT, the real payoff for the public information film is people, not prizes. For a successful film program use the services of the professional distributor, Modern Talking Picture Service. The Modern network of 30 film libraries in the U. S. helps you reach the people for whom your motion picture was made . . . via TV, motion picture theatres, rural roadshow and 16mm audiences. Can Modern help you? Chances are the answer is "yes." No obligation — just ask

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For it is up to us to see that
our products and services are
what you need, are delivered
on time, and give you the most
for your investment.

"WE DO..."
say the WRITERS
For we must create and put in-
to scenes and words the ideas
that will help you to solve
your problem, explain your
company or product, train
your people, and sell your
products and services.

"WE DO..."
say the PRODUCERS
and DIRECTORS
For we are the people who
turn ideas into a meaningful
form for your use— from words
on paper to scenes on film, in
shows, on records and in
printed forms.

"...AND WE DO TOO!!!!"

say all the other client representatives at WILDING...

The artists, animators, editors, sound engineers, camera men, electricians,
painters and developers, script typists, accountants, stagehands,
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...we all represent you—the client—because each one of us is working
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and ask them, "Say... just who represents me around here?"

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BUSINESS SCREEN
THE INTERNATIONAL BUSINESS JOURNAL OF AUDIO AND VISUAL COMMUNICATIONS FOR INDUSTRY—EDUCATION AND GOVERNMENT

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Pictur-Vision introduces continuous high-fidelity sound, synchronized with round-the-clock slide projection. The versatility of this new unit is astonishing... check these 6 ways Pictur-Vision can be used:

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Even in full daylight, the 750-watt lamp projects a full, radiant image on the large 16-inch screen. Magnetic 6 x 9-inch speaker gives clean, hifi tone at any volume, from a whisper to top convention-hall sound. Bleached-mahogany finish cabinet of solid plastic Fibersin will not scratch, burn or water-mark.

Pictur-Vision

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Hollywood Ad Club Sponsors 1st Internatl. Broadcast Awards

A worldwide search for the best television and radio commercials produced during 1960 is being undertaken by the Hollywood (Cal.) Advertising Club. Advertisers, advertising agencies, producers of broadcast commercials and radio and television stations are invited to submit their best productions in the international competition for awards, to be presented during Advertising Week, February 5-11, 1961.

In announcing the first International Broadcast Awards competition, Don Estey, general chairman of the event, said:

"The Hollywood Advertising Club has long recognized the need for a completely objective international broadcast competition, based upon artistic excellence, creative ability and esthetic values. We decided to inaugurate the competition this year through the Club, located in one of the world's foremost centers of mass communications and advertising. We will have judges of such outstanding caliper as to assure completely unbiased, competent and objective awards."

15 Categories for TV Spots

Included in the competition are 15 categories of television commercials and seven classes of radio commercials. Entries in the television categories may be made in any foreign language, on 16mm film; radio entries must be in English and on 33 1/3 speed phonograph records. Deadline for all entries is December 31, 1960.

Ten world-wide winners in each category will comprise the finalists. From these ten, a First Prize winner will be chosen in each category, plus awards for best editing, camera and direction. A Grand Prize will be awarded for television and radio commercials regardless of category.

Where to Get Entry Details

Brochures describing in detail the various classes of competition and the entry requirements are available to all interested individuals and organizations. They may be obtained on request from the Hollywood Advertising Club, 6362 Hollywood Blvd., Hollywood 28, California.

* * *

N. Y. Audio-Visual Meeting

New York State Audio-Visual Council announces its annual win-
The lights came from CHARLES ROSS!

Now, in 1960, producers get the same dependable service from Charles Ross on lights, grip equipment, generator trucks and props, too. It pays you to call on Charles Ross and take advantage of its 39 years of quality and reliability. Here you get complete flexibility for everything on the set... choose from one of the largest inventories in the East.

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Improving Audio-Visual Techniques for Industry

The annual Fall workshop meeting of the Industrial Audio-Visual Association was held this year at the Nassau Inn, Princeton, N. J., from October 4th through the 6th.

The "workshop" designation for this meeting is apt. Fewer guest speakers are invited to take part here than in the spring annual session and members buckle down to long and serious intramural conferences on their respective problems.

President Opens Fall Program

Alan W. Morrison, of the Socony Mobil Oil Company, and president of IAVA, greeted the 50 members in attendance by pointing out the greater responsibility constantly being assumed by audio-visual communicators in their respective companies. He said it was this very fact that had prevented other active members from being able to attend the workshop. He also greeted three new members: John F. Breeden, Jr., of Ford Motor Company; Sheldon Nemeyer, of General Dynamics Corp.; and Kurt Roth of United States Steel Corp.

Alan E. Yost, of Bethlehem Steel Corp., acted as program chairman of the meeting, aided by his Pennsylvania colleagues, Gordon Butler, of Dixie Cup Co.; and Jack Borland, of Smith, Kline & French Laboratories.

Typical of the broad range of topics occupying the time of the IAVA this month were "How to get creativity and imagination from writers and producers," a discussion conducted by Ralph L. Hoy, of Alcoa.

This subject moved on into a corollary: "How to judge what price to pay," led by Harvey Plants, of General Foods Corp., with an assisting panel of Gordon Hough (American Machine & Foundry Corp.), Peter Hickman (Smith, Kline & French Laboratories), and Tom Willard, until recently with American Bosch Arma Corp.

Four Steps to Better Films

Mr. Hoy outlined his own procedures for getting creativity from his producers and writers: (1) know the subject thoroughly and decide on all objectives before the producer-script stage is reached; (2) sit down and look at as many films on similar subjects as is possible to obtain—before seeing the producer or writer—this will give a good background for judging how forward-thinking they are; (3) be sure to thoroughly orient the writer and producer on all sponsor facilities to be used in the production; (4) then—and only then—give the creative people a free-hand, encourage flexibility and resourcefulness.

As a case in point, Mr. Hoy screened a new Alcoa picture for IAVA members' judgment. Titled Why They Buy, the film is ingenious, low-budgeted, and aimed at just seven baby food marketers. It tells of the merits of aluminum bottle tops in a fresh and different way.

They Know Producer Problems

Harvey Plants, Gordon Hough, Peter Hickman and Tom Willard can all speak with authority on film pricing problems for each has been "on the other side of the fence" at one time as a producer.

Mr. Plants remembers the old-time joke of the producer who, when asked if he had seen the film, said, "I'll pan real slow up that old smokestack—and at $5 a foot, that's not hay."

Smokestack pans are only a funny memory now, Mr. Plants said, and most producers are honestly trying to put as much value into films as they can. But no film can be budgeted correctly unless the specifications are clearly understood and the sponsor is prepared to provide the right props and the right technical authorities at the right time so as not to waste the producer's expensive time schedule.

Uses a Letter of Agreement

Peter Hickman said he prefers to write his own contracts—usually in letter form—rather than to just sign some papers the producer draws up. Mr. Hickman also advocated that the sponsor obtain and hold full negative rights—that producers be advised to quote prices based on production costs only—not on overoptimistic forecasts of possible future print profits. In this way, Mr. Hickman said, it was more likely to get honest prices for production and honest prices for prints, as well. He said this was not an endorsement of buying prints directly—far from it, for at a fair price the producer performs a very useful service in inspection of prints and maintenance of quality.

Laurence K. Hamilton, vice-president of Tecnifax Corp., presented a talk on "The Need for a Beautiful Film in a Can on the Shelf Is Useless If No One Will Ever See It."

Below: Gordon Butler (Dixie Cup Co.) served on the hardworking program committee.
Industrial Audio-Visual Fall Workshop:

(continued from page nine)

Effective Communication," illustrated by Tecnifax overhead projector slides. Mr. Hamilton's burden is that words are ambiguous. Some ideas can be effectively verbalized and some cannot. We believe too many things that just aren't so, he said, and we communicate things to others that aren't so—we are caught in the trap of the generalized statement.

Visuals Make Ideas Clear . . .

Mr. Hamilton described the experiment in which three artists were asked to draw a picture of an aardvark based on a quite complete physical description—in words—in an encyclopedia. Of course, the artists' pictures were very dissimilar. Thus indicating words—in an encyclopedia. Of aren't so, he said, and we communicate things to others that aren't so— we are caught in the trap of the generalized statement.

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Robert L. Strickland, of Lockheed Aircraft Corp., described his experiences in producing quick, working films—in plant. As an example of the aircraft industry's working techniques, Mr. Strickland screened a new film he had borrowed from a friendly competitor—Convair—called Make It Move. This picture, made very inexpensively out of stock footage, is a great banner-waver for films in general and a remarkably good job for its estimated mechanical cost of $3,000.

Two Views on Distribution

Speaking in a discussion panel on film distribution, Edward Palmer, of New England Telephone & Telegraph Company, described some low-cost experiments his company has made with film depositories in such institutions as the New England state universities, the Boston Public Library, and a few other such groups. Mr. Palmer said that although these groups were not the end-all to problems, they were a welcome supplement to other systems of distribution.

James Craig, of General Motors Corp., said his company's experience with distribution via the public library had not been satisfactory. Mr. Craig's staff of 14 people operates out of three offices in New York, Detroit and San Francisco, and handles 8,500 prints, keeping them constantly busy.

Best Served by Professionals

Jack Flynn, of Union Carbide Corp., said he thought that effective distribution could best be performed by professionals skilled by years of experience—such as the leading commercial distributors. Union Carbide relies on Modern Talking Picture Service and the U. S. Bureau of Mines for reaching the public with its films, and has had a remarkable audience record.

Russell Haynes, of Ford Motor Company, said that although he has great respect for the leading distributors no one had ever convinced him or his company that they could do the job as well as Ford's own people—or do it as economically. Mr. Haynes presented some formidable statistics. Ford gets about 40% adults of total audience—an enviable figure. Mr. Haynes' staff consists of 13 people handling 11,000 prints out of three offices in New York, Dearborn and San Francisco.

Alan E. Yost, of Bethlehem Steel Co., described a special distribution his company had laid on in college-town theatres with the idea of aiding the personnel recruitment program. Mr. Yost described the results as phenomenal. Bethlehem reached 100% of the towns it was seeking and found there was a high coincidence between new college graduate employees and those who had remembered seeing the film.

Stressing the Plus Factors

Daniel Rochford, of Standard Oil Co., (N.J.), spoke on "How to promote interest in new releases, increase audiences and in sure good bookings to proper audiences." He urged his listeners to remember the basic urge that motivate people and to stress the plus factors in films: hope rather than fear, gain not loss, progress, for status quo, etc.

Howard E. Lynch, of Fairchild Camera Corp., demonstrated the Fairchild Cinephonic Eight Magnetic Sound Camera and Projector. Mr. Lynch said that an audio-visual department of Fairchild had only been set up four weeks ago but that the company couldn't forecast a big future for 8mm sound films in the industrial field.

Two stumbling blocks which remain: duplication of 8mm origin...
that the excessive weight of the projector. Constant experimentation is going on to solve the 16mm to 8mm duplication problem—16mm to 8mm—is relatively simple and is being done generally by such firms as Colburn (Chicago and Watson in New York), and Fairchild now has a single-pound suitcase projector the prototype stage.

Closed Circuit TV at DuPont

Alden H. Livingston, of duPont, talked about his company's new closed circuit television installation. He explained that with duPont's large investment in television advertising it was imperative for the staff to ride close herd on commercials' content and quality. This cannot be done successfully by viewing films on large screen with conventional projection techniques. Prints designed for TV look washed-out and soft on the large screen.

DuPont's installation consists of a film chain for closed circuit broadcasting of 16mm and 35mm film, slides, and live images. Although some large New York advertising agencies have similar installations, duPont's is said to be the first made for the end-user. The equipment was made and installed by General Precision Laboratories, whose manager of industrial division, John J. Hawthorn, was on hand to answer questions at the meeting.

Good Ideas for Transparencies

James Phillips, of Tecnifax Corp., demonstrated the preparation and use of still and animated transparencies for overhead and slide projectors. Comment was made by several people in the audience that while movement effects have their place in modern overhead techniques, too many operators have designed the message to fit the gimmick rather than suit the gimmick to the appropriate message. Tecnifax people agreed.

L. A. Whitney, of L. A. Whitney Associates, demonstrated new ideas in flip charts and platform aids. Most impressive was a new executive presentation system, priced at $145, that included a whole kit of easy do-it-yourself.
Industrial Audio-Visual Fall Workshop:

Visual aids in a suitcase carrying presentation case.

Contents include flannel boards, flip charts, and paper boards of many descriptions—lettering aids, even a built-in projection screen. Idea back of the kit is that a salesman can prepare a custom-tailored presentation for each customer right in his hotel room on the road—or even in his car, if necessary.

Optical Sound for Slidefilms

Morris Schwartz, secretary-treasurer of The Kalart/Victor Corp., demonstrated a prototype of his company's automatic sound slidefilm projector with optical sound track. Based on an original approach to the problem, the Kalart/Victor machine is decidedly revolutionary. Mr. Schwartz said his company was not satisfied with the projector in its present state, but was rapidly eliminating the bugs.

The basic idea is that the image (double frame) and sound are contained on two contiguous frames of 35mm film. Both frames are transported simultaneously—two frames at a time—a lens projects the visual frame, while a sound-scanning system picks up the audio portion from an optical track on the stationary other frame. The scanner, in effect, moves, but the optical tracks do not.

Features of Prototype Noted

Mr. Schwartz passed out samples of the optical track frame and it could be seen that about 30 tracks were contained in an area of 10mm high by 32mm wide.

Besides the advantages offered of integral sound on film with no disk or tape, the Kalart/Victor prototype permitted any frame to be held on screen for as long as required without interfering with synchronization. It also permitted any frame's audio track to be repeated if desired.

No date is set for release of the equipment for sale. Research is continuing until the company is satisfied that the projector will meet all requirements.

Frank Lovejoy Dinner Speaker

Guest speaker at the Annual IAVA President's Dinner was Frank W. Lovejoy, who was associated with Socony Mobil Oil Company for the past 25 years as a sales executive.

Winding up the meeting on October 6, Edward W. Palmer, of New England Telephone & Telegraph Co., demonstrated a new technique for combining front overhead and rear projection with Technifax Phillips shows how to prepare transparencies...

live platform presentations using special wide-angle lenses, mirrors and white-surfaced translucent screens.

William J. Connelly, of Bakelite Division, Union Carbide, showed new ways to make executives' talks into effective visual presentations.

Willis H. Pratt, Jr., of American Telephone & Telegraph Company, acted as leader of a conference to develop (1) a practical plan demonstrating how the use of proper audio-visuals can produce important benefits for management; and (2) a similar plan for keeping top management informed and up-to-date on how, motion pictures, slidefilms at other audio-visuals are playing an important role in solving employ training, public relations, communications and selling problems.

C. F. Schwep Heads A. V. Training Dept.

Charles F. Schwep, former president of Trident Films, In New York City, has been appointed manager of the Visual Communications and Training Department, a new unit of the American Management Association.

Schwep headed the Film Selection Committee for the U. S. at the Brussels World's Fair.

His newly created department includes video tape equipment, closed circuit television, as well as motion picture facilities which will be used in improving management skills of some of the 70,000 executives who participate annually in AMA meetings.

Call Willard Pictures for a new perspective

JU 2-0430
NEW! High Speed Anscochrome Professional Film Type 242

ALL THE BRILLIANT COLOR RENDITION OF THE TYPE 242 EMULSION PLUS E.I. 25

Here is the new High Speed Anscochrome® film Type 242 that will give you realistic benefits in terms of film speed. Fully 1 stop faster than the older version, this new film offers a speed of 25 with no sacrifice of quality!

If you are a user of low-contrast color emulsions for cinematography, you can't afford not to test this superb high-speed film. Contact your local Ansco representative today. Ansco, Binghamton, N. Y., A Division of General Aniline & Film Corporation.
See the difference... when 16mm Color Specialists process prints!

To concentrate one's undivided attention and efforts on a particular field of activity is specialization. This is what Color Reproduction Company has been doing for over 22 years! This specializing exclusively in 16mm color printing, has earned Color Reproduction Company a reputation for guaranteed quality which is the Standard of the Industry. The cost of your production warrants finest quality prints. See what the technical know-how and production skills of Color Reproduction's specialists can do for your 16mm Color Prints!

COLOR REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood 46, California
Telephone: OLdfield 4-8010

Scholastic Awards Program for Educational Films in 12th Year

The national program awards to outstanding motion pictures and slidefilms produced for educational purposes, sponsored by SCHOLASTIC TEACHER magazine, is going into its twelfth year. Films eligible for the 1960-61 annual awards are those produced during the period September 1960 to September 1961. Nominations were closed October 15, and judges are currently reviewing entries for selection of awards.

Once again a general category covers all sponsored films produced by business or industrial firms or associations which are available either free of charge or at nominal cost for educational purposes.

A change was inaugurated this year for the first time for institutional films. This classification, for films made commercially and produced by film producers for direct sale or rental to schools, is divided not only by grade level (elementary, junior-senior high school) but also by separate subject matter categories—science, social studies, language arts and art, miscellaneous information.

* * *

Rockett Co., Hollywood, Chosen To Produce Rose Parade Film

The official full-color motion picture of the famous Pasadena Rose Parade on New Year's Day will be filmed and produced by the Frederick K. Rockett Company of Hollywood. The Pasadena Tournament of Roses Association chose the veteran film producers to create the full-color documentation for release to schools, churches, civic groups and various other non-theatrical showings.

The colorful parade and pageant is annually witnessed by more than a million spectators along the parade route, viewed by millions more through television and newspapers.

"Production and distribution of a Rose Parade motion picture will capture and highlight all the drama and beauty of this spectacle and add a vast viewing audience that will undoubtedly call this annual event to realize one of the largest, most diversified audiences for any single presentation," predicts Stan Webb, studio director and producer at Rockett studios.

Prints of the 1961 Parade will be available in February, and will be loaned without charge to qualified groups by the Association.
Medical
Pictures
by Audio...

Among Our Clients...

- Atomic Energy Commission
- American Bosch Arma Corp.
- American Machine & Foundry Co.
- American Telephone & Telegraph Co.
- Babcock & Wilcox Co.
- E. I. duPont de Nemours & Co., Inc.
- Ethyl Corporation
- The Gillette Company
- National Board of Fire Underwriters
- National Cancer Institute
- National Cotton Council
- Port of New York Authority
- Schering Corp.
- E. R. Squibb & Sons Div.
- The Texas Company
- Union Carbide Corp.
- U. S. Navy
- Western Electric Co.
- Westinghouse Electric Corp.

—and many, many others

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Telephone: Plaza 7-0760

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L. S. Bennett  H. E. Mandell  Erwin Scharf
WASHINGTON FILM COMMENTARY

by Mary Finch Tanham
Washington Correspondent for Business Screen

Land, Wildlife Conservation
Air Force Film Theme

* The National Wildlife Federation and the Remington Arms Co. are co-sponsoring a new Air Force sponsored film titled Runways in the Wild. The 14-minute color motion picture, being produced by Douglas Productions of Chicago, will tell a surprising story about the management and conservation of land and wildlife by the Air Force, which has bought or otherwise acquired public property for air bases. It may come as a surprise to many that, previous to Congressional law requiring the conservation of these lands by the military, the Air Force started its own voluntary program to enhance, as well as maintain, these properties.

Granducci Scripts, Wolff Narrates a Cherry Picture

Bob Wolff, the local announcer for the Washington Senators, will be featured in an unusual 45-minute filmed sports program sponsored by Chevrolet Parts and Accessories. Team up for Profit, which will be shown by Chevrolet dealers to independent garage-men throughout the country, is being produced by General Motors Photographic and scripted by Oevestie Granducci, Inc., of Washington.

Ag. Dept. Hosts Preview of Four Spanish Pictures

* Four films with English commentaries, sponsored by the Spanish Ministry of Agriculture, and produced by Marques de Villa-Alcazar, were recently previewed for the Washington film industry at the U. S. Department of Agriculture. Titles of the films were: Land Consolidation, Transformation of Badajoz Countryside, Dry Irrigation and Sherry Wine.

Goodwill Industries' New Film Tells Service Story

Goodwill Industries of America, Inc., has completed production of its third film, To Help Themselves. Narrated by Academy Award star, Charlton Heston, the 14"2-minute sound color film portrays the service of Goodwill Industries, "Where handicapped people, striving for dignity and self-respect, are given an opportunity to help them-selves." Prints of the film, produced by former Washington producers William E. Haigwood Associates, can be obtained on loan throughout the country from Goodwill Industries, or can be purchased from Goodwill Industries of America, Inc., Washington, D. C.

Audio-Visual System at Air Force Command Center

For the Air Force's fantastically efficient new electronic Command Post, TelePrompTer Corporation is producing a management information display system called "Telemids." The system will include remote-controlled slide projectors offering random access to a total of 3,240 color slides with sync audio tape. More later on the use of visuals here. Already John Flynn, local professional Washington film actor, has donned the Air Force blue to film a short, fascinating color briefing on the mission of the Command Post.

Social Security Admin. Reveals What's Behind Over-65 Checks

Although they may not realize it, midnight on the second of each month is an all-important hour for millions of people over 65. That's when the monthly social security checks go out! All this is told in Before The Day, a surprise to many, that, previous to Congressional law requiring the conservation of these lands by the military, the Air Force started its own voluntary program to enhance, as well as maintain, these properties.

Baltimore's Sunpapers on Screen for Local Audience

"Keeping in touch" by reading the Sunpapers has been a family tradition since 1837 in Baltimore and surrounding Maryland. In the early days there was one morning sheet—now there are two, a morning and evening edition (a L. Mencken was an editor), 12-15 editions a day and worldwide coverage from permanent bureaus in Rome, Paris and Moscow.

Light for All, a new public service film produced for the Baltimore Sunpapers by News of the World, is a lively 30-minute, behind-the-scenes documentary of the growth of this big newspaper. It was designed for schools, business and professional groups and social clubs throughout the circulation area of the Sunpapers.

In typical fashion, Sunpapers has made this informative film (Continued on Page 16)
CECO FLUID HEAD
A totally new tripod head that provides flowing, floating pan & tilt action. Operates in all climates, under any conditions. The tripod head cameramen dream about. Features equal distribution of fluid; extra traps to prevent leakage; bronze bearings; positive locking levers for pan & tilt (camera won't dip); twin lever tilt system; 2-place angular pan handle with infinite adjustment; geared camera tie-down knob.

CECO is headquarters for everything NEW and exciting in the professional photographic field. This is the Camera Equipment that Film Makers use to make outstanding films.

WADDELL HIGH SPEED CAMERA
A flexible high speed camera with a speed range from 3 to 10,000 pps., depending on model and motor combination. Ideal for data recording in every field. Accepts 400 ft. magazine (1200 ft. on special request.) Electronic flash synchronization and exposure playback for oscillograph recorders. Completely portable. Camera, power supply and case weigh only 35 lbs. Features two built-in NE2H timing lights; manual or remote operation; bore-sight focusing. All components designed to withstand high “G”. Lenses from 3.2 to 152 mm available. Complete line of auxiliary equipment on hand.

CAMERA EQUIPMENT CO., INC. OF FLORIDA
1335 East 10th Avenue
Hialeah, Florida

A few of thousands of professional cameras and accessories. Check the item that interests you. For complete information, mail postage-free card today.
Cameramen, Directors, Producers and Photo-Instrumentation Engineers buy and rent from CECO.

**RAY-RITE ILLUMINATED CLIP BOARD**
Ideal for use behind the lights. Inexpensive. Uses regular flashlight batteries. A size for every need.

**KENSOL HOT PRESS**
Produces quality opaque titles on posterboard, paper, cellulose acetate (cells), photographs, cloth, etc. Prints letters in any size and in many different colors without use of chemicals or ink. Produces 3rd dimension and drop shadow effects. Head swivels for "crawl" work.

**CADO MARKER**
A versatile, inexpensive, bold marking instrument ready for immediate use on any surface. Unbreakable. Comes in many colors.

**CECO 16mm PROFESSIONAL FILM VIEWER-ANALYZER**
Makes film editing and analyzing a breeze. Easy threading, portable. Views film left to right on large 6" x 4½" brilliant screen. Single or double system sound reader and/or counter can be easily attached. 35mm models available.

**COLORTRAN "CINE KING"**
For high performance spot or flood lighting. Lightweight. Low in price. All new features including insulated sure-grip handle; feed-thru, in line switch; 360° rotation; lamp retaining ring has unbreakable prongs and adapts to Par 64 or 56. New COLORTRAN KICKER and Super Kicker Lights with all new features also available.

**FIRST CLASS PERMIT NO. 4236**
New York, N. Y.
Sec. 34.9, P. L. & R.

**MAGNASYNC CONSOLETTTE MODEL G-963**
A miniaturized studio mixing console with 6 input channels and patch bay selection of three program equalizers. Optional plug-in microphone pre-amplifiers. Specifically designed for re-recording applications. Modular construction of cabinet and components.
WASHINGTON:

(Continued from page 16)

... for readers of their "family" view—club chairmen or others need only write or call the paper.

* * *

Free Join Staff of Scripts

Oreoste Granduci, D. C.

Two men and a woman have recently been added to the writing staff of Scripts by Oreoste Granducie in Washington, D. C. The woman is Dale Walker Brown, formerly London representative of Mayon & Eckhardt Advertising Agency, producer-writer for Fheoscope productions in New York, and writer with Southwest Em Productions of Houston, Texas.

John Larry Washburn, producer and Harvard graduate, is a staff writer with the Army Editorial Center in Long Island, New York, and has been, for many years, in free-lance writing and production. He was previously in the radio and TV departments of C. J. LaRoche and Fletcher D. Richards in New York.

Norman Hunt Willis, 26, was formerly film specialist in the light Propulsion Division of General Electric in Cincinnati, Ohio. He had previously been in audio-visuals with The Asphalt Institute in College Park, Md., and the Naval Photographic Center in Washington.

Creative Arts' New Branch Office Opens in Baltimore

Creative Arts Studios, Inc., has kicked off a new expansion program by opening a branch office in downtown Baltimore. Con Culbertson, well known for activities in the Art Director's Club in Baltimore, will be in charge of audio-visual productions and will specialize in training and informational films for big business in this booming commercial area.

Creative recently produced a brilliant three-dimensional "autorama" art exhibit, supplemented by modern equipment for the job. Complete commercial sound service. Previews arranged in all details.

NEW YORK'S FINEST PROJECTION SERVICE

- Skilled reliable projection service by a firm with 40 years of experience.

Motion pictures, wide-screen presentations, slide-films, opaques, slides. If it is audio or visual we have the most modern equipment for the job. Complete commercial sound service. Previews arranged in all details.

Anywhere in the Metropolitan New York Area.

De Meo Motion Picture Projection Service

3211 Quentin Road, Brooklyn 34, N. Y. ESplanade 5-1227

"It fell to earth I know not where."

(Continued on page 20)
When the target's fine film processing, aim at Capital.

Film Series Tells Use of AV Aids in Teaching Foreign Languages

* To Speak With Friends, a dramatic new film report on modern media methods for teaching foreign languages in elementary and secondary schools, has been released by the United States Office of Education. The 28-minute, black and white motion picture is the first in a series of films which will show how TV and audio-visuals are used to teach French, Spanish, German, and Russian in classrooms. George C. Stoney Associates of New York directed and filmed the picture mainly in the Boston and New Jersey areas; it was written by Merrill McClatchy, coordinated by the National Education Television Center, and edited by Sylvia Betts of Betts-Cummins in Washington. United World will distribute the film sales and NETRC will handle educational and commercial distribution.

* * *

New Use for Closed Circuit TV

... Trouble-Shooting in Sewer

* The Industrial Pipe Repair Corporation of Hyattsville, Maryland, and Florida, has just documented on film the amazing new methods for scouting out leaks and trouble spots in sewage pipes with closed circuit TV. The 1-minute color film, produced by Paragon Productions of Washington, will be used in the field of Cinesalesmen.

Paragon has also completed 15-minute film for Atlantic Research Corporation of Virginia. Titled Flight to Pine Ridge, the film tells the story of the Pine Ridge facilities where solid rock propellants are made.

Chas. B. McVay IV and Mr. Frances Millington of Paragon announce the location of their new offices at 2810 Pennsylvania Ave N.W., Washington 7, D.C.

* * *

* Also see Mary Tanham's report on Federal Aviation Agency program. Page 31 of this issue.

LaBelle Combines Film-strip and Tape in the

"Tutor" Automatic Audio-Visual Projector

Introduces a New Dimension for Creative Imagination!

Think of it—no records to break, change, jump, wear out or cause accidental tripping of the picture change due to similar frequencies on the recording. Think of it—no tape threading . . . simply slide in cartridge and go. The story unfolds continuously and automatically . . . the story you so proudly produced is presented with brilliant pictures—high fidelity sound—fully automatic.

Unleash your bold new ideas for punch and drama. Sequence shots add animated action, charts built up in separate scenes save the punch picture for the punch line. The silent signal on a separate track on the tape commands a new picture to appear . . . always in perfect synchronization to the sound.

No longer is “Costs too much!” a deterrent. Now this type of live, actionized-projection program can be made to meet the most restric-
no other camera does the job like ARRIFLEX!

ARRIFLEX 35 Model II BV (variable shutter)—with 110 V synchronous motor—in white Missile-Range finish...80" Zoomar Mirror Lens.

ARRIFLEX 16 with Time-Lapse Motor and Intervalometer—on Leitz Microscope Stand.

for complete literature, write
ARRIFLEX CORPORATION OF AMERICA
257 PARK AVENUE SOUTH, N.Y. 10, N.Y.
High-Speed Congress a Major Achievement

Twelve Countries Participate in 5th International Program

The Program for the recent (October 16-22) 5th International Congress on High-Speed Photography at the Sheraton Park Hotel, Washington, D.C., was as rewarding and valuable as it was varied.

The Congress, sponsored by the Society of Motion Picture and Television Engineers, had the unanimous endorsement of the United States House of Representatives, which concurred in a Senate Resolution declaring the worth and importance of the Congress, and urged that "all interested agencies of the Federal Government should participate actively to the greatest practicable extent."

Chairman of the Congress, Dr. Max Beard, of the Naval Ordnance Laboratory, Silver Spring, Maryland, selected outstanding men in the field for the Technical Program Committee.

Members are: Richard O. Painter, General Motors Proving Ground, associate papers program chairman; Dr. J. S. Courtney-Pratt, Bell Telephone Laboratories, associate program chairman for papers abroad and editorial chairman of Congress proceedings; Morton Seltzoff, Ballistic Research Laboratories, associate program chairman for Congress sessions; James A. Moses, U.S. Army Signal Corps, associate program chairman in charge of film showings; Prof. Dr.-Ing. Hubert Schardin, director of the German-French Research Institute, was deputy chairman of the Congress and the National Delegate from West Germany.

Over 125 Papers Offered

More than 125 papers were submitted for presentation at the Congress, and as many as possible were accepted. The Congress intends to publish in a single volume all papers accepted, with abstracts in the three official languages of the Congress—English, German, and French. The topics ranged widely over the fields of research, development of new equipment and techniques, and applications in fields from biology to ballistics, aero-dynamics to machine analysis, x-rays to data reduction, and microscopy to space technology. Technical papers were submitted from twelve different countries, representing the participation of National Delegates.

Motion pictures were an important part of the program. Films techniques and applications illustrating the various concepts of high-speed photography and scientific studies were used as sales openers, and technical motion pictures were also shown during some of the paper sessions by the authors.

Modern IBM Wireless Transistor equipment was employed in simultaneous interpretation of the program in the three official Congress languages. A small transistorized radio with earphones was made available to each registrant.

President Extends Greetings

President Eisenhower extends his best wishes for the Congress and a letter to Dr. Norwood L. Simon, President of the SMPTE:

"The delegates attending the Congress have made noteworthy contributions in their special fields of scientific research and engineering. It is my hope that their meeting in our Nation's Capital will result in the free exchange of information and ideas."

The SELECTROSLIDE may be used in the office, or the smallest class room or in the largest auditorium. Synchronized with tape recorders for either one time or continuous lectures, advertising or sales presentations. Write today for illustrated literature and name of nearest dealer.

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"Merit Award Winner" at the Brussels World's Fair.
"And next on the agenda..."

YOUR COMPANY

Whose films will the "viewing millions" watch tonight?

At club, church and group meetings all over America sponsored motion pictures are on the agenda. Television stations are filling valuable public service time with films from industry. It might be a film on steelmaking or bridge building or rocketry. It might show the world beneath the sea or beyond the stratosphere. But whatever the subject, industry-sponsored motion pictures are reaching attentive, retentive audiences — in the millions, night after night. For 50 years Association Films has specialized in getting industry's story on the motion picture screens of America. Today the potential is greater, more challenging and more exciting than ever. Send for "THE VIEWING MILLIONS" a free 24-page brochure and find out how the story of YOUR COMPANY and its product and services can reach American audiences.

ASSOCIATION FILMS, INC.

Executive Offices: 347 Madison Ave.
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"America's First National Distributor
of Films from Industry."

FREE!

Please send me "THE VIEWING MILLIONS."

Name ____________________________
Title ____________________________
Company or Organization____________
Street ____________________________
City ____________________________ Zone ______ State ______

I would like information about your exclusive ANNUAL BUDGET PLAN of distribution and its BONUS TV feature.
How to sell CREATIVELY
... a new DARTNELL film that clearly demonstrates the four principles of creative salesmanship...

1. SELL MORE
2. SELL NEEDS
3. SELL UP
4. SELL NOW

... shows you how to apply these aids to your specific sales needs!

Realistic... dramatic... factual... "HOW TO SELL CREATIVELY" draws the salesmen in the audience right into the picture. Built around actual sales employing successful creative selling methods, "HOW TO SELL CREATIVELY" shows salesmen just what creative selling is and how to use it to build more sales. Four effective dramatizations show salesmen how to SELL MORE... SELL NEEDS... SELL UP... and SELL NOW.

This film is designed for easy incorporation into the training program of every sales organization. Use it as a feature item at sales training sessions, or as a program "break" at your next regular sales meeting or convention. It is equally suited to the special problems of training dealer and jobber personnel as well. No other film defines creative salesmanship as clearly or goes as far toward helping salesmen put creative ideas to work.

A 30-minute, 16mm motion picture. Available for outright purchase or rental. Details on request.

DARTNELL
1801 IELAND • CHICAGO 40, ILL
"HEADQUARTERS FOR SALES TRAINING FILMS"

Help for disaster victim and an anxious mother—as pictured in "The Quality of Mercy"

The Quality Of Mercy
One of Year's Finest Human Relations Pictures Aids Chicago Community Fund

"The quality of mercy is neither strained nor strange"—it is full, wide-reaching, and welcomed by those who need it. And more and more of those who need it in Chicago are receiving it as doors open to them, bringing them the help and relief of the Crusade of Mercy.

The Quality of Mercy, the 1960 Crusade of Mercy campaign film, is a powerful motion picture that brings to the heart the message of the thousands of Chicagoans who are in urgent need of aid and counsel—the underprivileged, the lonely, and the ill. The sweeping eye of Chicago's Palmolive Beacon looks on the city's splendor, and on its squalor, but it can't help the people it sees.

All of the people of the city, however, can help them through the Crusade of Mercy, the campaign of the Community Fund-Red Cross Joint Appeal of Chicago, Inc. As the organization behind the fund drive, they have sponsored an excellent appeal on film, which is showing to employees in Chicago factories, plants and offices who will see the film at their place of employment, on company time, as part of the company campaign for the Crusade. In addition, the Chicago television stations will show the 13½-minute film several times during the campaign, and prints will be distributed to governmental agencies, welfare and educational institutions.

Filmed in black and white by Fred A. Niles Productions, Inc., of Chicago, The Quality of Mercy features a cast composed entirely of people served by Crusade of Mercy agencies, who gave their time without cost. Dramatic lighting is used throughout, and representative sets are used in some sequences to convincingly portray situations not often seen by many people in this city. Touching stories are told in capsule form to familiarize the viewer with the work of the Crusade of Mercy, and tell what it means to show mercy to the handicapped and ill, to restless, apathetic youth at the lonely aged, to victims of disaster, to veterans and to homeless children in nurseries.

The Quality of Mercy, written and produced by Edith Klaeser, directed by Gordon Weiss born, with camera work by Andy Costegia, will be distributed by Crusade of Mercy headquarters for showings until the end of November, through the duration of the campaign.

Cine-Educator
a space-age A-V tool for teaching, sales, exhibits

* Shows Brilliant Picture on Big Screen in Normal Daylight
* 16mm, Rear Projection, High Fidelity Sound
* Self-Contained and easy to use
* Moved and Stored with Ease
* Any Room Can Be An Audio-Visual Room

WRITE TODAY FOR COMPLETE INFORMATION

BUSINESS SCREEN MAGAZINE
YOU DON'T HAVE TO FLOAT A LOAN...

to have a film made!

It's possible to make the kind of film you need on a budget you can afford. We, at Coleman Productions, have been doing it for years, since 1935 to be exact. The secret? It's no mystery... we've simply perfected the knack of extracting every ounce of value out of every cent of our clients' money (we spend it as if it were our own). We know how to cut away the excess fat from each step of movie production... how to economize on everything — except quality. Proof? Our films have won awards in competition with the most expensive productions.

Good taste and sound merchandising are intangibles, but their effect on a film is concrete. We have an uncanny instinct for infusing our films with creative writing, inspired direction, dynamic editing and superb music scoring. When the finished product is projected on the screen, we always feel a glow of pride and our client always feels a glow of satisfaction with a film that is both artistic and, what's more important, tells our client's story with the greatest effectiveness.

Our clients range from modest firms taking their "first plunge" with a simple five minute film, to industrial giants like Pan American World Airways and Olin Mathieson for whom we've produced, respectively, location films from Norway to Tierra del Fuego, and an epic of one of the world's largest aluminum plants (the latter took over two years).

Why not take a few moments off and see for yourself. No obligation, of course. No bother to us... we enjoy showing our films. Write or phone.

COLEMAN PRODUCTIONS

75 West 45th Street, New York 36, N.Y. Circle 5-9080

SOME OF OUR RECENT AWARDS

THE CHRIS AWARD 1959 - 1960
THE BLUE RIBBON AWARD 1960
GONE TO
GHANA!

...and points North, South, East and West... wherever films are being made, wherever top cameramen insist upon completely dependable rented equipment... there you find equipment by Florman & Babb!

Hollywood Studios, USC Hold Classes to Benefit Animation

Facing a shortage of trained personnel to produce animation sequences for documentary films, TV commercials, and features, the Hollywood animation industry and the University of Southern California are cooperating in a unique course of study to help animation and technique.

Twenty studios have contributed $400 each to the program, the only one of its kind in the nation. The money will be used to furnish teaching materials and eventually provide scholarships for the program.

The USC department of cinema, cooperating with the fine arts department, is offering five night courses beginning this fall. Instructors are top men from the animation industry in Hollywood who will serve as a paid faculty, the University College, the evening division of USC.

Offer Five Study Courses

Courses of study and the instructors are:

—Filmic Expression, taught by Les Novros, organizer and owner of Graphic Film Corp. Novros studied at the National Academy of Design, and had a contract with Walt Disney from 1936 to 1947 when he established his own business.

—Animation, with instructor Art Babbitt, director of animation and co-owner of Quartet Films. He animated Mr. Magoo in at least ten of his most successful films, and was with Disney from 1932 to 1947 as supervising director and animator.

—Cinematic Design, taught by Paul Julian, co-owner of Quartet Films. Julian started in animation at Warner Bros., and was a freelance artist and exhibitor.

—Elements of Production, with instructor Leo Salkin, writer-director for Format Films. Salkin is also a film animator, photographer, and cartoonist.

On location in the heart of the Ghana jungle, Karl Malkames (left), Cameraman, and Gene Boesch (right), Asst. Cameraman (both of the N.Y. IATSE, Local 644), pose for a snapshot. The F & B accessory case in the center is carefully guarded by our new Ghanese vice-president.

We love to receive cards like this from our friends all over the world. It makes us proud to know that we've done our best to insure a successful film, made under difficult conditions... where our meticulous maintenance and careful checking of equipment really pays off. Wherever you are... whenever you need equipment... for complete dependability, ask for Florman & Babb.

SERVING THE WORLD'S FINEST FILM MAKERS

FLORMAN & BABBB, INC.
68 West 45th Street, New York 36, New York • MUrray Hill 2-2928
edits include the writing and directing of the Academy Award nominee, *Pigs Is Pigs*.

Problems in Camera, taught by Ray H. Thurshy. Currently with Anicam, he was a cameraman for many years with Pacific Productions, the Army, Disney, Industrial Films, and assistant director at UPA.

It is hoped that these practical courses of instruction will help replenish the supply of trained animation personnel.

* * *

Williams, Brown & Earle Holds 5th Anniversary Open House

In observation of its 75th anniversary, Williams, Brown & Earle, 904-906 Chestnut St., one of Philadelphia’s oldest specialty houses, held an Open House for the public October 18 and 19. Demonstrations by major manufacturers in the fields of photography, audio-visuals, laboratory, optical, engineering, drafting and other instruments were some of the features. “We are dedicat-
ing our anniversary celebration to the public, who made this event possible,” said Peter Abrams, resident.

Williams, Brown & Earle sold photography in the days of the wet plate, started the miniature camera clubs in the Delaware valley, invented the continuous blue-print machine, had the city’s first X-Ray machine, received numerous awards, and was one of the first to merchandise laboratory instruments, such as microscopes and engineering and drafting supplies.

* * *

Hugh Ralston to Manage Ad dept. at Ford International

Hugh C. Ralston, who has been active in audio-visual affairs for the Ford Motor Company for several years, has been appointed manager of the advertising and publicity promotion department of Ford’s international staff. His previous assignment was manager of the television department, advertising and public relations staff.

New Kalart/Victor Improves 16mm Programs 3 Ways

This classroom photograph reveals three common audio-visual problems—and how they are best solved by the new Kalart/Victor.

1. Hard-to-darken room. Only a projector with the superior light output of the Kalart/Victor could assure adequate screen brightness. Its redesigned shutter alone increases light output 12%. For even more light, a 1200 watt lamp may be used.

2. Distracting Projector noise. The new Kalart/Victor is the quietest running 16mm sound projector ever built. Even students closest to the projector are undistracted.

3. Choice in speaker placement. While the speaker is next to the screen in this classroom, the film could have been shown without ever removing the speaker from the projector. Only Kalart/Victor offers the new door-mounted speaker which can be left closed on the projector, or detached.

Other major Kalart/Victor improvements include truly magnificent sound quality, once-a-year lubrication, and brighter than ever stills. Choose from models with 15-watt or 25-watt amplifier. Ask your authorized Victor Dealer for a demonstration soon.

* * *

VICTOR ANIMATOGRAPH CORP., Div. of Kalart
Plainville, Connecticut
CUTS CAN MEAN INFECTIONS

And supposed wrongs in the minds of your employees, based on misunderstandings and lack of facts, can mean trouble. Stop it before it gets started ... by developing supervisors who are alert to detect grievances ... who have the know-how to handle them with an appreciation of human feelings.

Develop trouble-stopping supervisors with:

"HANDLING GRIEVANCES"
part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INTERPRETING COMPANY POLICIES"
- "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "INDUCTION AND JOB INSTRUCTION"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"

Write for details concerning preview.

ROCKET PICTURES
6108 Santa Monica Boulevard
Hollywood 38, California

MOOD and TITLE MUSIC
For Every Type of Production
EITHER ON A "PER SELECTION" OR "UNLIMITED USE" BASIS
For Full Details Write, Wire or Phone

AUDIO-MASTER Corp., 17 EAST 45th ST., N. Y. 17, N. Y.

A FILM PROGRAM FOR INTERNATIONAL HARVESTER
"HEADLINE FOR HARPER" a dramatized color documentary highlighting 50 years of progress in a field of Public Works as a special tribute to the unsung heroes in that profession who make living safer, healthier and more comfortable to the American public, starring Keith and Dee Carroll, 9 minutes; black and white television version, 29 minutes.

AND A LETTER FROM MR. DON HERRICK
Recently Retired Executive Secretary, AMERICAN PUBLIC WORKS ASSOCIATION
August 25, 1959

Mr. Charles Palmaer
Parthenon Pictures
Hollywood

Dear Cap:

YOU DID IT. To take a subject serious as Public Works and produce a picture which brings a tear to your eyes, takes the work of a genius. You are.

"HEADLINE FOR HARPER" in real public works activity field, is a tribute to those engaged in public works activities and a tribute to International Harvester who had the vision and money to make it possible.

As for me, you know how I felt about it. The idea for such a picture had been running in my mind a long time and I often wondered if it would ever become a fact rather than just a thought. I sure was happy that I could be in New York for the event. It was just wonderful. Thanks for doing the job as hoped it would be done.

With many thanks and the best wishes to you, I am

Sincerely,

DON HERRICK

NEXT MAJOR RELEASE
"LOCKED ON"

Feature-length semi-documentary, dramatizing the RELIABILITY campaign of a major missile aeronautics organization to employers, vendors, and field crew, featuring Jack Monroe, Pat Stewart and Robert Shayne. Color, 29 minutes; black and white television version, 29 minutes.

PARTHENON PICTURE
Cap Palmaer, Executive Producer
2625 Temple St.  •  Hollywood
In Chicago: Phone Randolph 6-29
In Detroit: Phone Woodward 3-481

BRIEF REVIEWS AND COMMENT ON CURRENT INFORMATIONAL FILMS

Animation, Jazz Tell Story of Railroad's Electronic Yards

- A jazz "combo" in a train yard? Why not? This brand of lively musical background is featured in an animated cartoon released by New York Central railroad.

Road to the Future, a 7-minute motion picture in color and sound tells the story of the Central's electronic freight yards. A humorous mood is used to describe a freight car's trip through one of the Central's four new electronic classification yards.

Produced by Pendulum Productions, Road to the Future was premiered recently for newsmen and shippers at the opening of the Central's $11,000,000 electronically-controlled Big Four Yard at Indianapolis. The film will be shown at New York Central's major passenger terminals, and prints are available for service and civic clubs on the Central's line, local TV stations, and Central employees.

Hospital Use of Paper Products Told in 2 Dixie Cup Slidefilms

- The increasing market for paper products in The Most Important Building in Town, the hospital, is the subject of two new sound slidefilms produced by Dixie Cup Division of American Can Company.

Both films are part of one sales program; one film is for showing to hospital administrators and dieticians, emphasizing the advantages to hospitals of complete paper food service. The second film is aimed at purchasing agents and other personnel, and covers all the services paper renders in hospitals—feeding, medications, smack bars, bedside water service, dentures, etc.

A promotional program of this nature is very timely, modern hospitals are using more and more single use paper items as fast as they are produced, the film points out. "The reasons are obvious: sanitation—used once and destroyed; saves time and labor; no washing or sterilizing; always available, with no waiting for supplies, and the risk of cross-infection is reduced to a minimum."

The Most Important Building in Town emphasizes the public relations advantages in using sanitary paper service, and suggests several new ideas for usage. The films are available for showing to hospital or paper wholesaler personnel through Dixie Cup sales representatives.

General Electric Film Series On Metropolitan Transportation

- The first and second parts of a series of ten-minute film editorials by General Electric have been produced. The project is designed to alert metropolitan areas to the growing traffic crisis and the necessary

Guided FILM Missiles

PARTHENON PICTURES
HOLLYWOOD

PARTHENON PICTURES
HOLLYWOOD
The first film, Everyone's Express features the centralized metropolitan transit systems of cities which have put planning to work—San Francisco, Toronto and Chicago.

The second installment, Getting Our Right of Way, outlines a logical method for alleviating traffic problems, and details typical steps community-minded citizens must take to improve the transportation situation in their cities.

Wilding Inc. produced the 16-mm black-and-white sound films; they are available for group showings from Association Films, distributor.

Im Tells National Benefits of TVA's Development Program

National benefits derived from the Tennessee Valley Authority's resource development program are presented in a new color motion picture produced by TVA. "TVA and The Nation" uses the Tennessee Valley region as an example of how strengthening of an area adds to national strength.

Among the points described are: TVA's flood control benefits to lower Ohio and Mississippi valleys; how inland waterway benefits are extended to 20 states; low half of TVA power production directly aids national defense; and locally, that the Valley is now the No. 1 customer for electrical appliances.

Black and white prints of "TVA and The Nation" are available for television use. Other bookings may be made through the TVA Information Office, Knoxville, Tennessee.

A SUBSTANTIAL INCREASE IN EARNINGS

Offered to a man who controls business through a partnership arrangement in the production of picture or pictures he controls. He will have no financial responsibility—make no investment. The New York area producer who offers this opportunity has a long term record of producing high quality pictures for scores of leading industrial companies, government agencies and other sponsors.

Write in confidence to:
Box BS-60-6A
BUSINESS SCREEN
1064 Sheridan Rd. Chicago 26, Illinois

...40 years serving the film industry

When Mary Pickford starred in Pollyanna way back in 1920, Consolidated Film Industries was formed, and has played a leading role in the film processing industry for 40 years.

CFI is a complete film laboratory, offering every service necessary for superior film processing.

For film processing at its best: specify CFI.
One phone call...

...solved two big retail demonstration problems for Johnson

1. Dealer Cooperation.

Johnson asked: How can we get dealers to use motion picture demonstrations of outboards?

Bell & Howell joined with Johnson to create a special promotional package built around the famous Filmo-sound 16mm projectors. Johnson salesmen took it into the field, used it to convince dealers of the ease, speed and economy of showing prospects, demonstrations on film.

2. Keeping the plan in action!

Bell & Howell, with the largest nationwide network of Audio-Visual representatives, provides Johnson dealers with expert service and on-the-spot training. These are just two examples of Bell & Howell A-V service in action. Call or write us for details on how our products, experience and service can work for you.

FINER PRODUCTS THROUGH IMAGINATION

Bell & Howell
7108 McCormick Road, Chicago • Ambassador 2-1600

AN HISTORIC PROLOGUE

Labor’s Road Ahead

SPONSOR: The AFL-CIO.

TITLE: Land of Promise, 27 min., b/w, produced by Jc O’Brien Productions.

Totting up its accomplishments in this film, labor points out that at last most working men can afford to buy what they produce wasn’t always so, and without organization it might never have come true.

For 20 minutes, Narrator Mvyyn Douglas traces labor’s background, the long road to the dignity and security enjoyed by 14,000,000 union men today.

Lest any AFL-CIO member feel too satisfied about this, ho...
How Federal Aviation Agency Is Expanding Audio-Visual Program

20 New Films in Production on Training, Research Problems

Three years ago, the Federal Aviation Agency (which was then CAA) had only a small projection theatre in a temporary building beneath the shadow of the Washington Monument—and had produced only one short film which was narrated in French! Today, nearly a dozen pictures have been completed by the FAA and close to 20 new ones are on the boards for production and bid by the film industry and other suppliers.

As Deputy Administrator James E. Pyle has indicated (see box on next page), FAA is using films extensively as educational and public relations tools in many areas.

Bureaus, Offices Need Films

Specifically, motion pictures are being produced to meet the growing needs of the bureaus and offices which comprise this growing and important Federal agency. The FAA estimates that its national staff will reach 42,000 by June, 1961. These include the Bureaus of Air Traffic Management; Facilities & Material; Research & Development; Flight Standards; Aviation Medicine; and National Capitol Airports as well as the Offices of Public Affairs, General Training, etc.

"After we receive a request from one of these Bureaus or Offices for a film, and after this request is approved, scripts are written within the Agency or let out on contract. In practically all cases, bidding for production is on completed scripts only," emphasizes George Mathieu, Chief of the Film Production Section who, until recently, ran a "one man" motion picture operation for FAA.

Topping off the list of new films in production at this time is Flight, a 28-minute color film of the FAA story, being produced by Vision Associates, New York City, from the script by Lee Bobker. Accompanying Vision's crews on location all over the U. S. is Tony Jowett, newly-appointed audio-visual specialist for FAA's Public Affairs Office.

For the Bureau of Research & Development, The Path From the Sky will be produced by Norwood Studios of Washington. This 28-minute color film was written by Harry Muheim and will tell about all-weather landing system devices.

Jet Traffic Military, produced by Monumental Films & Recordings of Baltimore and written by Spencer Bostwick of Planfilm, Washington, is a 14-minute black & white motion picture which will be used by the military as well as the FAA. Jet Traffic Civil, shot in both color and black & white by Basore-Longmoor of Kansas City, was written by Harold Clover.

Aircraft Familiarization Series

Wilding, Inc., will produce a package series of motion pictures on Aircraft Familiarization for use by FAA and all three branches of the armed forces. These have been written by Bill Betts of Betts-Cummings, Washington, D. C.

For the Bureau of Personnel & Training, Wilding has lensed color film at two locations in Oklahoma for segments of a 30-minute picture titled In These Hands. Photography for this film, which urges electronic maintenance personnel to increase their knowledge to meet the exploding technology of the future, has been completed at Idlewild Air Terminal in New York by George Mathieu who wrote the script.

Wilding will also produce The R and D Story, scripted by Spence Bostwick, to tell about FAA's tremendously varied programs in research and development. This film will show the Agency's fantastic experimental testing center in Atlantic City.

In addition to films made in the studios and on location by leading commercial producers, the Motion Picture Service of the U. S. Department of Agriculture is filming two FAA pictures.

Other Important Subjects Ahead

And out for bid to producers now are two additional titles: Instant Communications, written by Eddie O'Brien and The Eye of the Needle, by John O'Toole. Two other scripts, covering extremely technical phases of air traffic control (CONTINUED ON NEXT PAGE)
FAA Audio-Visuals: (continued from page 31) control and "en route" procedures are being written by Harry Muheim.

FAA's film production unit continues to turn out films at a fast pace on key technical subjects, recruiting spots for public service use on television, films on emergencies, airport operations, etc. Preparedness Pays Off, for example, was filmed for the Washington National Airport and documents airport procedures for the safe landing of a crippled airliner. In this film, probably for the first time anywhere, Mathieu used actual tape recordings of communications from a distressed airliner to achieve highly-dramatic effects.

At the present, the FAA film unit has completed a first progress report on Dulles International Airport; it is currently producing another film titled The Care and Feeding of Microphones and has in work films on scan conversion and personnel requirements.

Assists Film Producers Serving the film industry, as well as being served by it, the FAA Film Production Section provides assistance to producers with aviation footage, animation material and sound effects. For example, Mathieu's group provided a package of drawings, sketches and animation for Remington Rand's recent short film on Automation and Air Traffic Control. This Remington Rand production was written by Scripts by Oeveste Granducci.

In the near future, FAA will have a library of special aviation sound effects recorded on quarter-inch magnetic track with portable battery-powered tape equipment.

George Mathieu, who heads the expanded film project for FAA, is well known in the Capital for his writing, film work and animation on aviation subjects. He has been with The New York Times, the Naval Photographic Center, and in the Air Photographic and Charting Service of the U.S. Air Force before he assumed his present position with the old CAA in 1957.

Audio-Visuals' Role in the Federal Aviation Agency

The Federal Aviation Agency uses film, film strips and a variety of audio-visual devices both for training purposes and in our efforts to explain our many programs to the public.

We have found that a carefully-planned and well-executed audio-visual program is an important part of an effective training and educational effort.

—James T. Pyle
Deputy Administrator Federal Aviation Agency

Film Serves the Civil Aeronautics Board

Recently, after the tragic crash of a helicopter in Chicago, Civil Aeronautics Board officials gathered together to view a film which was shot by a camera mounted on a helicopter wing for the purpose of showing the effect of airflow on the "eggbeater" blades. This is standard procedure for CAB—to back up its findings with films whenever possible. Often, as in the case above, careful study provided enlightenment for the experts.

"We are interested in any film which has anything to do with aviation safety, engineering, operations or electronics. Anything to help us with accident prevention," says the Chairman of CAB, Whitney Gilliland, who has instigated a program for showing informational films each week to agency personnel.

CAB studies films which they have made themselves and those on loan from the various aircraft companies; it draws heavily on the National Aeronautics and Space Administration film library which, (though it may surprise those who regard NASA solely as our "space" agency now), has hundreds of films directly concerned with aerodynamics for loan to government agencies, industry, colleges and universities and other interested groups.

These films, which have bee produced in NASA's research centers, cover a wide range of subjects. Those on "ditching," for example, are used extensively by the airlines for pilot training. An indicative of NASA's interest in films—a page of film supplement to the unclassified documents and technical note which are constantly fed to the airlines.

The New Air Transport Association Film

On a stark black and white stage, hung with plastic jet models, and centered around a magic blackboard on which emerges unusual stock footage of the air age, Dr. Frank Baxter has narrated a new 13½-minute film titled Sound Progress for the Air Transport Association, of Washington, D.C.

It's the story of how air transport contributes to community progress and serves the national defense. It's a lucid demonstration of complicated instrument landing systems. It's a revelation of all that is being done by the airline industry to follow noise abatement (continued on page 41.)
American Airlines Uses Visual Media for Promotion, Training and Research

American Airlines, keeping pace with the air transport industry across the nation, is exploring new potentials in audiovisual presentations for both the public and its employees. Motion pictures are being used in promotion and public relations efforts, and other audio-visual tools are being produced and widely used for training and research within the company.

New Picture on Stewardesses

A recent color, wide-screen motion picture sponsored by American and produced by Filmaster Productions, Inc., is a dramatic visual exposition on America's stewardesses and their training, designed to enhance air travel by American. In Come Fly With Me, American Airlines stewardesses are shown at the company's training college in Fort Worth, Texas, at Filmaster's studios in Hollywood, and on location in New York and Mexico City. This is one of several promotion films for American, and it is being shown nationally.

Charles E. Skinner produced and directed Come Fly With Me.

Maintains A V Aids Branch

One of the interesting applications of internally-produced audio-visual aids at American Airlines is the use of color-sound slidefilms for pilot qualification. This government-approved training system takes the place of actual visits and pattern fly-through by a pilot at an unfamiliar airport. Shots for a qualification film are taken from helicopters, showing a bird's-eye view of the approaches, precise letdown patterns, and area obstructions. These filmed sequences are supplemented with drawings to correlate the data into an effective teaching aid.

Unit Supervised by Sam Davis

American's internal production unit, the A V Aids Branch of the Flight Department—under the direction of Supervisor Sam Davis, carries out research and production of training aids. Because much of the training information is quickly outdated due to improvements and modification, the majority of audio-visual aids produced by this unit are sound slide-films, 35mm color slides, and cameras transmit a reproduction of the actual instrument on a monitor screen, and synchronized motion picture cameras photograph both screen and test instrument. Color sound 16mm films utilize simple animation techniques to explain instrument landings and the operation of electronic navigation aids.

The staff of the production unit, all of whom have aviation background, in addition to technical audio-visual experience, try to put new, fresh approaches in the use of audio and visual aids in teaching.

Extensive Training Research

In addition to producing films, the staff does extensive research in the various phases of training, according to Supervisor Sam Davis.

"Our research through the past five years has included such subjects as pilot hearing tests, using actual cockpit background noises with radio and across-cockpit voices in binaural sound for automatic self-administered and self-graded tests; the use of transcripts in soap-opera form for motivation, procedural and safety training; sleep-training for masses of technical data which must be committed to memory; proper balance and coordination between various types of a v aids in teaching a single subject; and the use of sound slidefilms and motion pictures with instruction and sections for student response on equipment being taught, followed by sections for comparing action, procedure and accuracy."

Production facilities for American's audio-visual unit are set up at New York's La Guardia airport, with a specially designed layout of studio, equipment and projection rooms, and offices for production activity. Custom power and audio wiring, special partitioning, sound-proof glass windows and other improvements were incorporated into reconverted office space to provide a setting for the extensive equipment used in audio-visual development and research. With these facilities, the staff produces the training aids which go to American Airlines' nine school and crew bases around the nation.

At right: scenes from American's "Come Fly With Me" filmed at the Ft. Worth Stewardess College.

American Airlines A V Aids studio at work. Supervisor Sam Davis is narrating track for Emergency Procedures training film while artist (left) checks animation sequence and booth man (r) watches recorders.
Delta Jet Champions in Stellar Role:
Other Films Aid Tourism and Employees

Delta Air Lines' recent additions to its motion picture program reflect the public concern and interest in the great advancements in the air transport industry—jets, the jet age, and what it means to people.

Assignment DC-8 traces the development of an airlines company from its beginnings up to the jet age through the story of the search for the holder of CAB Certificate No. 1. This recent Delta film was produced by Cate and McGlone, of Hollywood.

Delta proudly presents this film to show that they think of their Convair 880 as the champion in its field, as there are acclaimed champions in many other fields. Production of these films is handled by Donald Frye, Lake Central ground school instructor, who actually makes the trips under the same conditions as the pilots to land at newly certificated airports.

The power of the film medium for sales promotion force is being used by Eastern Airlines. Through public showings of colorful, interesting promotional films, potential customers are given a favorable response in the increasing passenger business.

One of Eastern's films, produced several years ago, is still being popularly booked, and since its release has been seen by millions of viewers not including theatre and television showings.

Flying With Arthur Godfrey featuring the radio-television personality, is another one of Eastern's still-popular films. Other travel films from Eastern are tourist features picturing calling points on Eastern's routes—Miami, Mexico, Virgin Islands, and Florida.

At one time or another all per sonnel at Eastern are shown film regarding safety, new service equipment for purposes of indoctrination and training. Emphasis is also put on the use of films in training of Eastern salesmen.

Films Help Lake Central to Qualify Pilots

Typical of growth in airlines systems, Lake Central Airlines, a local service carrier operating out of Indianapolis, Indiana, has three separate cases before the Civil Aeronautics Board in application for additional routes which would triple the size of the airline.

Part of the expansion program is the qualification of pilots to land at newly certificated airports. Several years ago, regulations required that a pilot make a physical entry into a new airport by actually flying an aircraft into the field.

First in Local Carrier Use

Lake Central and several other airlines felt that a less expensive and equally efficient method of pilot qualification could be based on the use of motion pictures.

The CAB was petitioned for the approval of the plan. When the petition was approved, Lake Central was the first local service carrier and one of the first domestic carriers to use films for pilot qualification.

Production of these films is handled by Donald Frye, Lake Central ground school instructor, who actually makes the trips under flight conditions. Using a light aircraft, he shoots approaches, outstanding area landmarks, general terrain characteristics with a 16mm camera on a specially de-
led mount on the wing of the plane, whereby he can put one out and operate the camera. When the films are used, additional visual information—slides, diagrams, charts and other art—is supplemented.

In addition to these training films, Lake Central has a film available for public or special group showings entitled The Lake Central Story. Filmed at the Indiana University Radio and Television Center, the 25-minute motion picture is a pictorial story of the inner workings of Lake Central.

It recounts the step-by-step procedure, from a behind-the-scenes view, of what happens from the time the passenger makes a reservation to the time he arrives at his destination. The viewer is taken through accounting, reservations, flight control, stewardess training, maintenance and radio shops and pre-flight check in the cockpit.

The conclusion is concerned with the local service carrier's future in the jet age. This is especially timely for Lake Central, since its fleet will include five prop-jet Convairs by the end of the year.

The Lake Central Story supplements training films for the familiarization of new employees, and any employee may use the film for special group showings. Story is also promoted through inter-employee competition to see who can reach the largest public audience.

Piedmont Shows Aircraft Makers’ Films

PIEDMONT AIRLINES uses motion pictures on a modest scale, but they play a key role in the operations of this company. Films are used for training and public relations, and although other media are employed to a greater extent, the usefulness of films is recognized. Most of the films used by Piedmont are made available by aircraft manufacturers with whom the airline deals, and are used for the purpose of training employees and for familiarization with equipment.

In some instances, these films are suitable for public showing and have been widely used in the introduction of Piedmont’s new F-27 prop-jet equipment.

Another area where motion pictures are useful is found in those of an industry nature available to Piedmont through the Air Transport Association and the Association of Local and Territorial Carriers. With these films, Piedmont carries on community relations projects of a general scope to benefit the airline industry.

Focus on Scenic Wonders at Western Air

SERVING SCENIC WESTERN areas of the U. S., Canada and Mexico, Western Airlines has a picture-maker’s paradise to draw on for its travel and promotional films.

From the resorts of the Valley of the Sun, Phoenix, Arizona, to an auto race to the top of Pike’s Peak or Bear in Colorado Springs; from historical Montana, America’s Last Frontier, the site of “Custer’s Last Stand” and Yellowstone National Park, to San Francisco, City on Seven Hills, the films of Western Airlines bring a wide panorama of the West.

Several of the films feature vacation trips conveniently accessible on a “Fly’n’Drive” plan, combining travel by air and automobile.

Canadian Pacific Offers Worldwide View

TRAVEL FILMS with subtle but effective “commercials” are among the Canadian Pacific Airline’s most important auxiliary sales tools. Color and sound motion pictures produced exclusively for CPA are real assets in this airline’s public relations—promotion program.

Japan—Land of Enchantment, Holiday in Europe, and Holiday in Latin America, all produced by Hal Linker Productions of Hollywood, are the travel films which give CPA’s public a graphic picture of what to see, and where to go, in each of the areas filmed.

In addition to these specially made films, Canadian Pacific supplies various other travel titles, secured from several outside sources. They include such films as Wonderful Mexico and Our Islands of Hawaii.

Use Films, Slides, Transparencies in Promotion & Training

VERSATILITY IS THE WORD for Trans-Canada Air Lines’ use of audio-visuals. For outside promotion and internal training purposes, Trans-Canada successfully employs motion pictures, 35mm slides, slidefilms and overhead projection for their appropriate roles in a wide range of applications.

The TCA catalog of films lists over 100 titles available for both external and internal company use. Subjects are as diversified as are the applications of audio-visuals at TCA.

Training a Major Field

The bulk of films are in the category of training, topics include accident prevention, technical information on aircraft engines, maintenance, overhaul, flight training, salesmanship, supervisor training, work simplification. Besides motion pictures for use in training, various other techniques are drawn upon.

Visual aids for pilot training include 35mm slides of airport runways and approaches. Learning the use of instruments is simplified and clarified via motion pictures made of instrument settings during test flights. Another part of flight crew training, for stewardesses, includes the use of motion pictures.

Technical and mechanical information for maintenance and service personnel is presented almost exclusively by overhead projection, a system which allows the instructor maximum flexibility in handling visuals for these groups.

Some of the subjects of CPA’s training films are: Flying the VHF Omni Range: Meteorology—Temperature, Pressure and Wind, and Aircraft Engines: Types, Mechanism, Oiling System.

Slides for Sales Meetings

Sales training groups are also shown 35mm slides, to familiarize passenger agents with the features of TCA aircraft. Many of the available sound slidefilms and motion pictures on salesmanship have also proved useful in sales training classes at TCA.

Highlights of the provinces of Canada from New Brunswick to British Columbia are pictured in travel films of the TCA library. Various other color films bring Trans-Canada’s public interesting views of cities—Paris Is a Woman’s Town and Stockholm, City On the Water—and motion picture visits to many countries—Romance of Old German Towns, Irish Holiday, and Bermuda Bound, for example.

Chips for Television Stations

Added to the regular features of this film library and service is the supply of film chips of TCA aircraft provided to TV stations by Trans-Canada’s public relations department.
Films of Pan American Airways, often translated into as many as seven languages, are enjoying a global popularity among television viewers, theatre-goers and the millions who see them in community halls, meeting rooms and other places where 16mm sound prints are widely distributed.

Like that of other airlines, the PAA film program is also two-fold in general content and concept. Within the company are those resultful, top-calibre communications and training films which the company provides for its crews and members of the sales force. To that phase of the PAA film program, Business Screen has devoted many feature articles. In these pages, we pay a long-deserved tribute to the public aspect of the PAA film program—that creative and colorful collection of travel motion pictures which has set standards of quality for the entire transportation industry and an enviable record of audience success around the world.

Films like Grand Tour (of Europe) which received highest honors at the 1960 Columbus Film Festival; like Wings to Italy, Land of Enchanted Fountains and Wonderful Jet World, honored with Awards of Excellence at Columbus; like Islands Under the Wind (Tahiti) and So Small My Island (Japan) which have delighted literally millions of viewers in addition to many award jurors—provide an all-too-brief sampling of the PAA film library.

Professional in Concept and Quality

While all too many travel films depend wholly on the fascination of their faraway subjects, these and other PAA films are uniquely and universally professional in creative and technical quality. If there is one single distinguishing feature that sets Pan American's film program apart from most others, it is their top-flight screen quality and creativity.

That standard was set and has been maintained by Willis Lipscomb, PAA's vice-president in charge of traffic and sales. Following his approval, PAA travel promotion films become the responsibility of Murray Barnes, director of advertising, in whose department of Special Features they are directly supervised, produced and promoted under the watchful eye of manager J. Michael Krupnick.

2,500 Prints Are in Circulation

Florence Mouckley, supervisor of films within the Special Features office, keeps close rein on the nearly 2,500 prints of 16mm subjects now in constant circulation as well as numerous other 16mm and 35mm subjects enroute to television stations and theatres. Special Features is PAA's liaison with the television, radio and film industries and audience groups throughout the world.

Currently, there are some 18 “headliners” in Pan American's 16mm film library for television and 16mm group audiences. Their content follows the company's “flag” both East and West around the globe and the family Wings to... prefix is used in a number of these titles.

Seven Wings to pictures bring the glamour and glory of Europe's historic cities, castle and cathedral towns to the screen. These include Austria, Britain, Germany, France (via la France), and Spain (Castles and Castanets).
as the previously cited award-winning objects on Italy (Land of Enchanted Fountains) and the inclusive Grand Tour, which visits Portugal, Spain, Italy and France.

Pacific lands are visited in the two films on Japan and Tahiti as well as the exotic Wings to Hawaii, a 28-minute color picture.

Films on Latin-American Neighbors
A sunlit saga of the tropical Caribbean was another recent addition to the PAA library as Tales of the Caribbean made its debut. Pan American's Wings series flies over South America in a two-part, 55-minute color trip to the Continent of the Sun, that is also made available in two separate 27-minute versions. Wings to Central America and Mexico pays a rich 28-minute color tribute to these Latin-American neighbors.

Another film takes viewers to the Northwest, where Alaska, the 49th State, is extolled in a 1-minute color epic. Joining these worldwinding subjects within the coming half-year is another major film on Eastern Europe and two short films on Bermuda and Nassau.

But travel odysseys are not the only stuff PAA films are made of. The previously-cited Wonderful Jet World takes viewers behind the scenes at New York's International Airport—showing what it takes to put a huge jet into the air on a split-second schedule. And a brief but widely-popular 12-minute sound film called Wings for Tomorrow is showing young people that their model hobbies can lead to a pilot's seat on a Pan American Clipper, like that occupied by Captain Kim Scribner. A new air cargo film is slated to join these subjects.

Groups Are Charged Modest Service Fee
Variety, compelling interest, design . . . all these contribute to the already potent lure of faraway places, helping keep from 100 to 150 prints of every PAA film constantly on the move, despite the unusual prerequisite of a service charge imposed on audience loans. This modest fee charged 16mm groups ( $2.50 for a 30-minute film) helps defray distributor costs. Motivating bookings are some 28 Pan American offices in the U. S. and Canada. Handling the films are 27 member film libraries of Ideal Pictures Corporation across the country.

But underscoring the whole program is the standard of quality which Willis Lipscomb believes must reflect PAA's own high standards of service. Professional quality of production carries that standard forward in PAA's pictures, through the creative and technical capabilities of such producers as Coleman Productions, Dynamic Films, Henry Strauss & Company and, for a special New Horizons' series of theatrical and 16mm shorts, the skills of 20th Century Fox were employed. As an indication of the audience effectiveness of that phase, Mike Krupnick estimates that 250 million persons will see the PAA short on Hawaii.

The PAA film program, travel-wise (as well as in training phases), must constantly meet new challenges. Its future plans, in keeping with the air transport industry's all-out promotion of trans-oceanic travel, point to new kinds of films to even larger audiences, if possible. Films "less specialized, but undiminished in quality" are being considered for tomorrow's audiences. This may include 8mm films.

It's a Film Program on the Move . . .
That bright pair of Wings flashing over a million screens around the world probably belongs to Pan American Airways. It's a major film program on the move, at jet speed, bringing "prized glimpses into a myriad of wondrous places" and helping sell a world public on the habit of going places, preferably by Pan-American.

The glory that was Rome's Forum, once the heart of the Eternal City and of the civilized world, is pictured in the award-winning Pan-Am film on Italy, "Land of Enchanted Fountains."
United Air Lines’ Films Reflect
Jet Age in Training and Travel

"Office in the Sky" Depicts Vital Role of Flight Training:
Education & Training Unit Provides Useful Technical Films

United Air Lines’ multimillion dollar flight school and training center in Denver, considered the most comprehensive in commercial aviation, is an example of United’s thoroughness and striving for perfection in all phases of air transport. Capturing the spirit and telling the story of the “University of the Air” is this airline’s newest motion picture, Office in the Sky.

Emphasizing United’s facilities and techniques used in retraining pilots for the growing jet age, this high-quality documentary shows special training and technical procedures which underlie a routine jet flight.

Five electronic flight simulators, each an exact copy of an airplane cockpit, and each costing about a million dollars (the newest simulator, that of the DC-8 jet, is tagged at $1,600,000), are the focal point of the training center. Office in the Sky shows how these simulators are used in connection with closed circuit television for realism and training accuracy.

Produced by Cate & McGlone, Hollywood production firm and long-time producers of motion pictures for United Air Lines, Office in the Sky offers proof of why United’s extensive training school is recognized the world over.

Known as “the airline that trains the airlines,” United’s flight school has provided flight instruction for personnel from many other leading airlines, both domestic and overseas, pilots for industry and trainees from the Military Air Transport Service and the Federal Aviation Agency.

Used as a public relations-documentary film, Office ... joins the ranks of other outstanding United productions—the famous United 6534, travelogs like Skyway to Yosemite and High-Way to Hawaii. Current Cate & McGlone productions for United are Flight 803, California—A World in a Week, and Holiday in Hawaii, the sequel to the beautiful and popular High-Way to Hawaii.

The title of another current promotional film is exemplary of the all-encompassing changes taking place with the present growth and expansion of the airlines—Jet Age Stewardess.

Also Produces Technical Films: A big part of United’s training program involves the use of technical training films, audiovisual presentations designed for specific purposes for information and instruction. The Education & Training Department at United San Francisco maintenance base has a full-time motion picture unit producing films for other division of the company. To date this group has released 14 motion pictures ranging from a three-minute short for stewardesses on serving Copper Skillet Breakfast to a 55 minute film on radar, Little Silver Echo. There are also several othe

At left: this tail assembly houses camera and producer Ed McGlone as he prepares to film scene in United’s new “Office in the Sky” which is concerned with pilot training.

The “message” of United Air Lines’ “Office in the Sky” is symbolized by this intent group of future pilots at the Denver flight school.
The Denver Pilot Training Center of United Air Lines where crews are trained for jet operations.

short films on services performed by the air hostesses, in addition to those in categories of employee information, employee relations, customer relations, safety, and maintenance training and services.

Instructional films for use at the Denver training center, where each of the classrooms is equipped with projectors, are also obtained from military and other outside sources to supplement United's own productions. Most of the purchased titles deal with safety or technical subjects, such as Ground Crew Safety—Fire, Static Electricity, and Gas Dumping Procedures.

In order to provide the greatest possible audience with United Air Lines' productions and services, an extension of the film library of the education and training department to a collection of thousands of feet of stock footage and film clips, in color and black-and-white, for placement in television shows, educational productions and commercial motion pictures. A new catalog of this footage lists more than 250 entries under the general headings of in-flight, takeoffs and landings, taxi and passengers boarding and deplaning.

United Air Lines' ozn offices handle distribution of travel and promotional films available for public showing, but a recent storage and handling arrangement made with Modern Talking Picture Service, Inc. makes it convenient for United representatives across the country to channel distribution of more popular films.

Flight crews of United Air Lines, in training for DC-8 Jet Mainliner operations at Denver, "fly" by means of the electronic simulator shown.

General Jay Brown (USAF) directs the Flight Training program and is responsible for jet crews of today and for the future.

Commercial film handling and distribution for many of the airlines covered in this survey is being provided by Modern Talking Picture Service, Inc. through its nationwide exchanges and television services.

**OVERSEAS AIRLINES AND THE FILM**

**"Quality" the Word for Air France Films**

AIR FRANCE, one of the largest of the international jet passenger carriers, is going places as a producer and user of quality films for public relations and promotional purposes. This airline, with scheduled world-wide flights, has recognized the value and usefulness of motion pictures for presenting the concept of air travel, and especially Air France.

One of the airline's films, Bravo Alpha, was honored by being selected for the Venice International Film Festival. Filmed in color, with soundtracks in English, French and Spanish, the outstanding film shows the part accuracy plays in the commercial as well as the technical field, making it possible for Air France to offer speed, safety and comfort to its customers.

One of Many Pictures

Bravo Alpha is one of the many motion pictures in Air France's free film library. The list includes travelogues and touristic views of France, Portugal, The Holy Land, India and Japan, to name just a few of the diverse vacation spots around the world brought closer by air travel.

Public relations films showing the internal workings of the large airline are also featured, such as 16h.40: Destination Rio, which gives a description of all the preparatory operations before a long haul flight, and a French-language film, Ni Archange, Ni Robot, showing the training of pilots and the modern methods used. Most of Air France's films, which are regularly promoted for use by clubs, schools, civic and fraternal organizations and similar potential tour groups, are available with either English or French narration.

Cooperation With Builders

Using audio-visual aids to supplement individual instruction, Air France incorporates technical films, supplied by the manufacturer of its aircraft, in its rigid training program for flight personnel and cabin crews. In its special schools in Paris, and at the Boeing school in Renton, Washington, Air France adds training films to on-the-spot instruction and practice.

Motion pictures are also em-
New Zealand Offers "An Evening of Films"

A new approach to the showing of airlines' films by club groups, etc., is being carried on by New Zealand National Airways Corporation. From its chain of 15 air centers in New Zealand's main cities and through its agents in other towns, NAC regularly offers complete evening programs of film showings for invited audiences. This program service is in addition to meeting loan requests for its films by travel clubs, civic and fraternal groups.

Because New Zealand is dotted with small towns with a widely-distributed population, an evening of films sponsored by NAC is often the social event of agricultural areas in the country region. Using this method of country-wide satisfaction with motion pictures, NAC reaches a large proportion of New Zealand's population.

In order to supply this busy program, NAC produces many of its own films through Robert Steele Productions Ltd., of Auckland, New Zealand, besides using films supplied by associated airlines.

NAC's purpose in this activity is to tell the story of aviation, in general and regarding NAC itself, and to encourage a broad and expanding two-way flow of traffic and air-freighting of households' furniture to technical subjects such as aircraft radar systems.

However, the beauty and excitement of New Zealand prove to be of prime film fare. NAC's latest picture, Flying Through the Calendal, shows the country's deep lakes and gleaming mountains, its glaciers and geyser, and other year-round attractions. The land is high for the tourist with its full month sport advantages for the hunter and fisherman.

NAC realizes that "films are now part of aviation; it recognizes that in this age of swift, smooth flying jets the promotion of aviation, both internally and overseas opens a vast field for the international traveler; and, films provide one of the best ways to stimulate the inherent instinct to explore the world around us."
Showings Aloft as TAI Pioneers the Theatre-in-the-Sky

Unique Among services provided airline passengers are the film programs offered in flight by T.A.I., Transports Aeriens Interocontinentaux.

Operating out of Paris and running scheduled flights across Africa, to India, Australia, the South Pacific and Tahiti, T.A.I. several years ago found it desirable to provide entertainment enroute for its passengers. T.A.I. began

Both First and Tourist Class passengers enjoy film showings aloft as T.A.I. provides DC-6B and DC-7C planes with 16mm sound equipment that utilizes special double lens with prisms to serve two screens.

For its now-perfected projection system, T.A.I. uses a special double lens with a lateral extension which simultaneously projects a picture on two screens, one in each of the cabins. The projector is positioned on a special built-in hanging stand at the rear of the plane.

Passengers are given the opportunity to express their choices of films to be shown and the result is that a typical program brings a variety of news, travel shorts, and cartoon films—greatly appreciated by passengers on long flights with few stops.

T.A.I. has produced several color travel films for use in these "theatres in the sky." Some of these, capturing on film the color and excitement of the areas served by the line, are Flight to Tahiti, New Caledonia—"Island of Light," and La Route de Tahiti, picturing the main calls on the Tahiti Route, such as Pakistan, Siam, Australia and New Zealand. These films have both English and French soundtracks and are available for loan to outside groups. In addition to its own productions, T.A.I. frequently makes use of sponsored short subjects borrowed from other sources.

This diagram shows position of projector in aft compartment and twin screens forward.

T.A.I. steward threads up a film for passengers on long trans-Pacific journey.

(in 1954) to experiment with projection of motion pictures while in flight.

The innovation was well-received by the passengers on the first special flight, and since that time, the system has been constantly improved to solve various problems, such as stabilizing the projection apparatus, providing for satisfactory viewing by passengers in both First class and Tourist cabins, and simple handling of the equipment for the rotating shifts of stewards.

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This diagram shows position of projector in aft compartment and twin screens forward.

AIR TRANSPORT FILM: (continued from page 32)

practices, to aid in municipal planning and zoning around airports. In short, it's a good neighbor film, neatly and efficiently presented by the "dean of educational TV" for schools, civic organizations and other community groups.

Use Distribution Agencies

The Air Transport Association, representing the nation's scheduled airlines, will distribute prints of Sound Progress to each of its 49 member organizations as well as to operational ATA managers in Chicago, New York, San Francisco, Kansas City and Dallas.

In these areas the film will be shown to the aviation industry, city fathers, airport managers and FAA officials. Additional distribution to the general public is being handled by Sterling Movies Inc., and Association Films Inc., both of New York.

Produced by Film Graphics

The picture was produced by Film Graphics, Inc., in cooperation with Film Counselors, Inc., also of New York City. Technical assistance was provided by airline pilots and FAA technicians, and dramatic flight sequences were made available through the courtesy of the Convair Division of the General Dynamics Corp., the Boeing Airplane Company and the Douglas Co., Inc.

Editor's Note: a "postscript" to this Airlines' survey will appear in the following issue of Business Screen.
Dramatizing Customer Benefits from a "Third Person" Angle, Sound Slidefilms Are Helping Raise Sales Power in the Insurance, Investment and Other Fields

CAN YOU NAME any field in modern communications where selling is not the primary objective? Whether it's to promote an idea or a product or a service, or to define company policies, or to enlist employee interest in improved methods, or to recruit and train new people—the basic goal in every contact is to sway an individual or a group to a desired action. In the final analysis, selling underlies all human endeavor. It is also the animating philosophy of the Better Selling Bureau.

Intensified competition and rising costs today demand a more virile skill in selling, with more vivid communication tools. It is the clarified presentation—whether spoken, filmed, recorded, or printed—that most quickly enlists and wins the interest of the person whose favorable decision controls the sale.

The use of audio-visuals has contributed enormously to better selling, in that it clarifies ideas and reduces the chance of misunderstanding between prospect and salesman. Nothing can match it for accuracy of presentation and assurance that a complete sales story will be conveyed. We all know that the distinguishing attribute between the success and the failure—when it comes to selling—is that the first man exercises all his skill and patience and intuitive wisdom in making his story emotionally appealing to the prospect. This quality, emotional impact, is what the filmed presentation can be designed to possess in its most dramatic aspect.

Value of the "Outside Authority"

Certain approaches are, we have found, more successful in their motivating power than others. If you can have an outside authority present your product or service story, the prospect shows a tendency to accept the facts, with less resistance. For it's another well-known fact that prospects do build a wall of resistance to most salesmen, whether the presentation is made in person or by audio-visuals. The power of a filmed presentation can be very considerably enhanced when it is made to serve as an adviser, a "third party" endorser, helping the customer . . . or the prospect, or the employee . . . to a decision.

But audio-visuals cannot serve fully as a "third party" adviser, in our opinion, when they carry the name of a manufacturer or service organization. When the viewer—whether he's a desirable prospect for employment or the ultimate customer—notes a sponsor's name, he sets up the customary resistance to suspected sales pressure. He creates a protective barrier that reduces the power of the most subtly prepared arguments.

Impartial Approach Breaks Sales Barrier

The ideal audio-visual technique, as we see it, is the slidefilm or motion picture made by an outside authority, where the name of the manufacturer or service company is not featured on the screen. This is the truly impartial approach, the one that breaks the sales barrier. It implies a service to the prospect. Viewing such a production, he feels no need for building a wall of resistance. He identifies himself with the characters and action on the screen and feels free to reveal his interest.

Like the recommendation of an impartial authority—banker or doctor, attorney or a accountant—the voice on the screen serves as friendly aid, helping the prospect to form an opinion. He has been presented with all the facts and it is almost axiomatic that he will arrive at a desirable decision.

This persuasive "third party" power is effective in every field: as valuable to the sales manager in convincing qualified applicants of the advantages of working for his company, the training supervisor in indoctrinating new employees, as to the individual salesman in his contacts with retailer or consumer.

Rewards and Benefits Multiply Sales

Logic may underlie the designing of such film, but dramatizing the rewards and benefits and presenting these from the third party angle are factors which invariably sway the prospect and send sales results soaring.

This is clearly demonstrated in recent sound slideslips we have made for the insurance field. In producing the mortgage insurance film Which Will It Be?, the technique of the impartial advocate was employed to a degree that is showing exceptional results. This color sound slidefilm is proving, wherever it is shown, that prospects for mortgage insurance quickly "identify" with the filmed characters. A climate of agreement develops swiftly in the prospect as he watches the dramatic sequence. The vivid, visual subject discourages interruptions. It completely outlines a solution for the viewer, and wins a fascinated and friendly acceptance.

Helping Men Help Others and Themselves

From What Do You Want?—a slidefilm created to make easier the agency manager's work in recruiting career life underwriters—(CONTINUED ON PAGE SIXTY-FIVE)

This film helps insurance agencies develop more business life insurance volume—it shows reward of "Additional Commissions."
Milwaukee's bustling, growing Harnischfeger Corporation can attest to the value of the limelight medium. The "big picture" of this multi-plant and multi-product maker of power shovels, wheeled and truck cranes, hoists, welding equipment, diesel engines and prefabricated homes was recently presented nationwide to financial analysts and investment counselors directly concerned with the company's $7 million stock issue, funds needed to meet the company's expansion needs.

That issue had been previously introduced through regular financial channels and was withdrawn when analysts indicated that the company had to become better known among investor groups.

To meet that challenge, President Henry Harnischfeger went on the road, meeting financial people in face-to-face sessions. His presentation needed a strong visual tool, compelling evidence of products, growth and facilities.

Ray staff writer Bob Bruce (l) discusses script with Advertising Manager Louis Flora (r).

which are integral parts of the corporate image.

Time was a vital factor as the assigned producer (Reid H. Ray Film Industries) tackled the urgent assignment. From a first script session on April 26th to the final delivery of two answer prints on May 27th, a comprehensive 20-minute color and sound motion picture featuring commentator Chet Huntley was created and produced in a single month to Harnischfeger's exacting specifications!

Vignettes from existing footage on the eight U.S. plants and an equal number of manufacturing facilities overseas were incorporated and all were "tied" in by Mr. Huntley in his familiar role of newscaster. Huntley appeared before the cameras on May 7; President Harnischfeger's introductory sequence was filmed on May 10 at the St. Paul studios of Reid H. Ray. This final "take" completed all new photography and sound tracks.

But the best of this story is in the finale, in the results.

The following week (after delivery of answer prints), Mr. Harnischfeger appeared before groups of analysts in Chicago, Milwaukee, Philadelphia, Boston and New York. His mission was completely successful. Thanks in part, to the completeness of the presentation and the "big picture" which brought understanding to those in attendance at these key meetings, the new issue of $7 million was not only fully subscribed—but was considerably oversubscribed.

Harnischfeger Visualizes a Growth Story

Made in Record Time, Picture Aids 87 Million Stock Issue

Welcome Members of his dealer family at the ten coast-to-coast "advance showings" of 1961 new car models.

H. G. Warner, General Manager of the Cadillac Division introduced the artistic and lively musical show which prefaced the unveiling of the distinguished Cadillac for 1961 "as one of the most interesting we have ever presented." Taking the bows for "A Work of Art" on the stage was the Industrial Show Division of Parthenon Pictures, Hollywood.

And Hollywood talent plus

Dale Harris, as Bud Brandon, is featured in "A Work of Art."

technical skill were prime ingredients for this full-scale three-act musical comedy. The story by Charles Palmer and music of Jack Meakin were ably directed by Al White, who also did the choreography. Casting brought star quality in the singing of Kitty Kover; settings by Donn Greer Associates were bright and colorful and had that "fresh" look of originality seldom found in these hard-moving, budget-conscious product shows.

Chief engineer Fred Arnold of the Cadillac Division opened the shows with a brief stage appearance. The "story line" was laid in the Brandon Dealership where young Bud Brandon aims to achieve his father's ability in selling. Cadillac design features find a natural setting in Bud's clever tie-up with the local art museum for a "design exposition." Success comes to the Brandons, to the sales force and to those fortunate Cadillac owners—and it all leads up to the inevitable climax when the dealers saw their 1961 model, live and luxurious, in center-stage at the finale.

Living up to the title billing of "A Work of Art" were colorful settings like this sidewalk cafe in Paris created for Cadillac's show.
THE GIBSON SHOW

Gibson Refrigerator Air-Lifts Dealers and Their Wives to an "Hawaiian Holiday"
Where 1961 Products Are Unveiled in Highly-Successful Stage and Screen Shows

HAWAII'S PACIFIC PARADISE was reinforced in September and October by enthusiastic members of "task forces" which ultimately included some 5,000 Gibson Refrigerator dealers and their wives who were air-lifted to Honolulu for the unveiling of their company's 1961 products. When "Gibson Show Time" was over last month, all sales quota expectations had been exceeded and Greenville, Michigan plant facilities were on a three-shift basis to meet dealer orders.

The Gibson shows, presented as evening performances following the traditional Hawaiian luau, introduced the new refrigerators.

Highlight of the Gibson show was the unveiling of the company's 1961 product line which included this handsome refrigerator below.

A gala moment in the finale of "Hawaiian Holiday" won salvos of dealer applause.

freezers, air conditioners, dehumidifiers and electric ranges in a sparkling series of "live" show skits, lightened by moments of comedy and highlighted by original songs and music. At each critical phase during the presentations, Vistastrip slidefilms dealt with product features in detail. The entire show was produced by Wilding, Inc.

William C. Conley, Gibson vice-president in charge of sales, brought an eye-filling, sales-making product line to Hawaii that met a tremendous response from these dealer audiences. He gives full credit to the planning and execution of the product show which began under his direction last February.

One of the best of these Vistastrip sound slidefilms was that featuring Parents Magazine's director of consumer services, Dr. Esther McCabe, who presented some telling facts on Gibson product-engineering features. Gibson went Hollywood in another colorful Vistastrip subject showing the home of Mitzi Gaynor in Beverly Hills, California with its handsome Gibson kitchen, lacking only the 1961 electric range she's waiting for . . .

World politics came in for some humorous asides with a Russian spy series of skits that end up with the "Chief" going to Gibson—and the windup of the new product unveiling brought on a "Parade of the Products" to summarise the show with another song hit, "We Love That Gibson." The evening performances were concluded with a teaser slidefilm on Gibson's 1961 Show that brought on a troupe of entertainers from Panama where the next trip is scheduled at the Panama Hilton.
In the beginning of this crucial fall season, the automotive industry launched its new models for 1961 with primary emphasis on selling the sales force out across the land. Cementing the main selling features of the new cars in the minds of the dealers' salesmen who must, in turn, communicate with enthusiasm to their customers and prospects has long been recognized by the industry as a priority operation.

This priority carries through to that critical final hour when the labors of designers and engineers are realized "on stage" with the unveiling of the new models for nationwide gatherings of the men on the selling front. Here, the cement is liberally applied with accompanying entertainment. But it's entertainment with a purpose that spells the difference—and in September of this year the Ford Division of the Ford Motor Company put double emphasis on purpose in its 1961 Dealer Show.

**Show in Theatres from Coast-to-Coast**

Audiences totaling between 35 and 40,000 Ford dealers and salesmen assembled in deluxe theatres and auditoriums in 36 cities from coast-to-coast this September to see the complete line of 1961 models in a two-hour color motion picture production loaded with product and product information but well-seasoned with elaborate production values and a star-studded cast that included Diana Dors, George Murphy, Tennessee Ernie Ford, Mickey Rooney, Louis Prima and Keely Smith. It was the first time that Ford has put its introduction show entirely on film, though film has been extensively used in previous years.

"Entertainment with a purpose," complementing the Division's followup sales training programs, has proved an effective means of arming the sales force with facts and, often more important, the fulsome enthusiasm necessary for today's highly competitive selling. Ford officials tallied up the response after the showings and found broad acceptance that validated the hearty applause. Showings were followed by luncheons and sales meetings at which product features were amplified and a look at the new year's prospects brought into sharper focus. Not only was this a first for an "all-film" show but the first time that dealers and salesmen were brought together at the opening kick-off performances.

Produced for Ford Division by MPO

To produce its Dealer Introduction Show (which has no other formal tag), the Ford Division retained MPO Sales and Training Programs, Inc., whose parent company, MPO Videotronics, Inc., is a leader among the producers of motion pictures and televised film commercials. Filmed portions of the show were created in New York, Detroit and Hollywood under the supervision of MPO executive-producer Ira Marvin and Tom Thomas, midwest manager of the production company.

Complementing the star talent already named, to carry the theme of fact into the layers of entertainment, are notables like Chet Huntley, George Bryan, John K. M. McCaffrey, Peter Roberts, Johnny Silver, Romo Vincent, Bert Freed, Ross Martin, Jack Mann and Guy Raymond. There's a "science-in-engineering" sequence that includes Prof. Jonathan Karas and an athletic flavor in the appearance of Mr. Quarterback, Johnny Unitas and members of the Baltimore Colts' band.

But, above all, it's the new Ford cars that are the featured stars of this show. They're presented in a series of skits that feature these well-known personalities. Product pointers are underscored with humor but they score in memorable fashion as in the sequence extolling the virtues of the Ford Falcon. Playing a key role is the narration of George Murphy.

Ford's got the product for 1961, the talent to break through the selling barriers and its nationwide dealer family should be "up" for the game if even a modest percentage of enthusiasm engendered at these shows carries through the rugged months ahead into spring! Technically, this MPO project was tops in quality, in production values, casting and color on those big theatre screens.

Salesman Ross Martin convinces the inimitable Mickey Rooney that there's a new Ford in his future in another happy skit from Ford show.

Keely Smith and Louis Prima sing praises of the new Ford (center stage above) as talented pair joined stellar cast assembled by MPO for the all-film 1961 Ford Introduction Show.

**FORD**

"Entertainment With Purpose" as the Ford Division Premieres 1961 New Car Models at Nationwide Showings of Stellar Film

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**NUMBER 6 • VOLUME 21 • 1960**
Rheem Sales Shows Meet Dual Objective

PREPARING ITS OWN sales force to introduce new products as well as providing the best of the basic ingredients of an introductory “live” show presentation to carry the story to dealers throughout the country was the dual objective faced by Rheem Manufacturing Company’s sales chiefs this fall.

The Chicago-based maker of water heaters, air-conditioning equipment and plumbing supplies presented its “live” show on a large portable stagette, equipped with the usual complement of traveler curtains, and lighting, plus rear projection and sound equipment, all furnished by Wilcox-Lange, Inc.

To reproduce this big meeting with maximum convenience and effectiveness out of its four district sales offices across the country, four extremely portable “stage fronts” were acquired. Each of these was equipped with a rear-projection screen, ten sliding panels to carry salient “word messages,” lighting, projection and a simple switchbox with pushbutton control for one-man show operation.

At its introductory show, Rheem’s sales organization saw the new products, discussed 1961 sales policies and were “trained” for the subsequent field presentations. During recent weeks, they have been meeting plumbing supply dealers across the land with some of the most effective meetings the company has held, thanks to the success of its dual-objective program that carries the “heart” of the 1961 story out into the field with minimum loss of its original flavor and sales punch.

All staging, projection and electrical equipment was supplied by Wilcox-Lange, Inc. for both the “live” headquarters show and the four field versions.

Homelite Sponsors a Winner in Sweden

Thanks to U. S. Maker of Chain Saws, Swedish Workers in Vital Forest Industries Have a Useful Safety Film

THE SUCCESSFUL Scandinavian safety film, Skogen, Sagen, Sakerheten, seems Sweden’s best and surest solution to satisfactory sawing systems since Stockholm started selling spruce. Jointly sponsored by the Home- force to its sales force and dealers benefit from a basic program

ent Division of Textron, Inc., American makers of chain saws, and the company’s Scandinavian representative, AB N. K. Kristensson, the 23 min. color film was produced in Sweden by Victor Kayfetz Productions, Inc., New York, using Swedish actors, locations, technicians and suppliers.

Skogen, Sagen, Sakerheten means “The Forest, The Saw, and Safety” and the film shows the part played by wood and wood products in everyone’s life and the importance of forest industries to Sweden’s economy. Hundreds of thousands of people are involved in wood industries constituting about 40% of Sweden’s export trade.

Through the efforts of men like Swedish forest worker Karl-Gustav Bornstrom, trees are harvested to begin their long journey to the markets. Bornstrom is followed through his daily routine as he fells, limbs and buck trees using efficient and safe work techniques. After his day in the forest, in his garage at home he follows a program of proper maintenance of his chain saw.

Through the training of younger men in government and industry, forestry schools plus programs of conservation and reforestation.

Crew and cast of the Homelite film, (l to r): George Brofeldt, technical advisor; Vic Kayfetz, producer-director; Karl-Gustav Bornstrom, Swedish worker; Hard Olov Anderson, Crown Forester; and Hans Svansberg, Sweden is assuring her position a world leader in forest production—and using the best tools at her disposal. Swedish forest workers are highly respected citizens making a living for the families and a bigger contribution to their communities.

Skogen, Sagen, Sakerheten was recently reviewed by Swedish government and private forestry at a preview in Stockholm. It has been selected for showing at the Fifth World Forestry Congress in Seattle this fall, where 2,000 for esters from 90 nations will gather.

* * *

Hans Svansberg, the Swedish cameraman who worked on the film, has returned to the United States with Vic Kayfetz and is now working for Kayfetz Productions in New York. He is on special visa as an apprentice trainee in film production.

Karl-Gustav Bornstrom, the forester in the film, was most cooperative with the time-harried film-makers. He agreed to cut trees from dawn to dark on Sunday, asking only an hour out for church in the morning, and two hours out for taking part in a cross-country ski race in the afternoon. He won the race, too.

A K A - film and SOL-film, Stockholm, are distributing the Homelite film in Scandinavia. A successful system has been to rerun local shows on off-season or bad-weather mornings. Homelite dealers play host and forest workers are invited in for the film showings.
It's the Picture That Counts...

For quality production, more and more of the quality accounts are entrusted to MPO's care... and below is a list of companies whose motion pictures* are currently being produced by MPO:

CONSOLIDATED NATURAL GAS COMPANY
E. I. DU PONT de NEMOURS & COMPANY
FORD DIVISION, FORD MOTOR COMPANY
FORD MOTOR COMPANY
GENERAL MOTORS CORPORATION
GULF OIL CORPORATION
JOHNSON & JOHNSON
MONSANTO CHEMICAL COMPANY
PAN AMERICAN WORLD AIRWAYS
SWIFT & COMPANY
UNITED STATES ARMY
UNITED STATES RUBBER COMPANY
UNITED STATES STEEL CORPORATION

For detailed information regarding MPO's Creative staff and studio facilities, write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, MUrray Hill 8-7830
Water: Crisis Ahead for Growing Cities

Syracuse Outlines Problem of Future in New Color Picture

The daily water requirement of one person—for bathing, drinking, cooking—can easily total almost 100 gallons. Multiply this by the population of a city the size of Syracuse, New York, and you get an idea of the water needs of business and industry, and the necessary amount to bring it into the metropolitan area.

At present, Syracuse can fulfill its water requirements, thanks to earlier generations of city planners who provided facilities for bringing clear, fresh water into the city from nearby lakes. But the growth of industry in the area, which increases the population, and the resulting increase in business and trades to serve the additional families means that present facilities will not be sufficient in a few years.

Through a new, 21-minute color motion picture, The Prosperity of Water, the Metropolitan Development Association of Syracuse is informing the public of the water problem. Industry, civic officials, and the City-County Water Commission operated on the project. During September the film was screened on continuous projects at the New York State Fair. The Syracuse Chamber of Commerce is handling distribution, through its Executive Secretary.

Vacuum Pouring Steel Process Shown in Film by Bethlehem

The demand for increased quality and high mechanical properties of steel, especially in the field of highly stressed forgings for atomic energy, electric power, and other specialized industries, prompted the development of the vacuum pouring process to pour molten steel of entrapped hydrogen.

Having the knowledge and experience of making vacuum poured ingots, Bethlehem Steel Company has produced a 16mm motion picture, Vacuum Pouring for Better Forgings, as a way of sharing this information with others interested in the product.

The 15-minute color film shows through live and animated action each successive step in the vacuum pouring process from preparation of the equipment to pouring of a multiple-heat ingot. Interesting photography includes a high-speed television camera shot into the vacuum chamber to show the molten stream of metal exploding into countless tiny droplets in order to release the trapped hydrogen gas into the vacuum.

Prints of Vacuum Pouring for Better Forgings have been released for showing by Bethlehem on a no-charge basis to scientific and engineering groups, educational institutions, and other interested groups. Return postage only cost for securing this film from Publications Department Bethlehem Steel Company, Bethlehem, Pa.

Television monitors quality control in Bethlehem's picture.
“With movies, we can train our people anywhere, anytime, without policy dilution.”

says H.S. Logan, Training Director Household Finance Corporation

“Our business is people. We have over 1000 branch managers throughout the United States and Canada who must work with people under a uniform HFC philosophy.

“Management training movies are the quickest, most unerring, and as-close-to-personal way we’ve found to pass this HFC policy from home office to branch. With movies, we can be absolutely sure of duplicate presentations and no dilution of policy.

“To show our movies, we’ve selected Kodak Pageant Sound Projectors. We think they give us fine performance on the screen, and quiet, non-distracting operation.”

Kodak Pageant Projectors
don’t get in the way of the movie

You, your instructors, or your salesmen don’t have to fumble with parts. The Pageant’s reel arms, belts, power cord are all permanently attached. A child can set up and thread this machine. Many do, in fact, in schoolrooms everywhere. For a demonstration, call your Kodak audio-visual dealer, or for literature, write:

Kodak Pageant Projector  EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.
Emphasizing the value of films in the interpretation of history, and with “Our American Heritage” as its meeting theme, the University Film Producers Association held its 14th annual meeting August 7-13 at William & Mary College, Williamsburg, Virginia. More than 40 universities were represented by over 200 persons at the conference.

C. N. (Ned) Hockman of the University of Oklahoma was elected president of the UFPA for the coming year; Luella Snyder, Winsboro, La., is secretary-elect and Oscar Patterson of UCLA is the organization’s new treasurer.

Honor Four for Achievements

President’s Awards, made for the first time this year, were presented in recognition of achievement. John Florio, advisor on non-theatrical films for the Eastman Kodak Company, was honored for his help in guiding the organization through its formative years. Past-president Robert Wagner of Ohio State (currently editor of the UFPA Journal) and Dr. Don Williams, of the University of Kansas City, another past-president and now president of the International Congress of Schools of Cinema, were also honored recipients of President’s Awards.

The UFPA will host the International Congress at its August, 1961, annual meeting to be held at the University of California in Berkeley.

Speaker Cites Need for Ideas

The principal speaker, Arch A. Mercey, formerly chief information officer of the World Health Organization and onetime assistant chief in the pioneering United States Film Service, addressed the delegates. He charged them to concentrate more on the thoughts behind production.

“Film makers might consider devoting more time to ideas and the really creative pursuits and spend less time on mechanics. The technical people are doing a fine job in their specialties and we can trust them to come up with continued improvements and advancements.

“Preoccupation with gadgetry is a safe course of action; ideas are sometimes disturbing and even dangerous, but we should never sacrifice ideas for inspiration just for the sake of playing safe,” Mercey said.

Other speakers, some professional historians, addressed the delegates on the problems and potentials in historical film production. Producers were urged to make believable historical films which the audience can identify with. Patriotism served up as a “hard sell” basis often fails, they said, especially when the audience is smothered with “effing a human condition at work in history—man’s hopes, fears, losses and strivings.”

A better approach, one speaker said, would be a smaller, scope picturing the small but significant things in history and showing a human condition at work in history—man’s hopes, fears, losses and strivings.

One suggestion by a historian was for producers to experiment more with the creation of movies pictures from still photos, words, maps, documents, engravings and paintings, such as that used effectively on television in Mark Twain America and in Mark Twain America.

Report on Progress Abroad

UFPA members who represented the organization abroad during the past year reported the delegates. Don Williams at Winnsboro, La., secretary-elect of the UFPA Journal, and Dr. Don Knudsen, Iowa State, and O. Knudsen, Iowa State, reported film progress in South America.

40 motion pictures created by university students were screened and discussed during the week. An example of a small aspect of history wonderfully related to the audience was shown in the film, Journey Home, one of the shorts written by James Agee and produced for Omnibus telling incidents in the life of Lincoln.

Association Films’ Brochure

A provocative brochure tells of “The Viewing Millions.” An informative brochure describing the state of the film distribution business as seen by Associati Films, was placed in the mailbox last month. Called The Viewing Millions, it is attractively set in golden ink to celebrate AF’s 5 years in the business of serving 16mm and TV audiences.

“The Viewing Millions” is a story of 155,390,000 people, says the brochure, and it points out that 60,000,000 were reached by Association Films through the vast 16mm network of 600,000 unique projectors in regular and frequent use by educators, group and community leaders last year.

In another section, the brochure says there are 46,000,000 homes, turned on five hours, five days a week. The brokers can be reached by telephone, or by the use of sponsored public service films.

Pictured (1 to r) are Dr. Don Williams, Director, Motion Picture Production, University of Kansas City; John Florio, Advisor, Non-Theatrical Films, Eastman Kodak Co.; Dr. Robert W. Wagner, Director, Motion Picture Division, Ohio State University, as they received President’s Awards from Charles N. Hockman, Motion Picture Production, University of Oklahoma and President of the University Film Producers Association.
A certain film was doing a good PR and "soft-sell" job when shown to big audiences.

BUYING DECISIONS IN OFFICES AND HOMES.

They used the TSI projector shown above.

Inside, in a repeater magazine. No reel arms, no threading, no room darkening. Just open the screen—plug in—and flip a switch.

The Making of U. S. Steels

"Modern Steel Making" Leads Off New Series Being Produced by Sutherland

& Skip-cars move swiftly up a conveyor system, dumping their loads of iron ore, coke, and limestone into the huge mixing pot, the blast furnace. Here these ingredients, gathered from around the nation and the world, are super-heated to begin the purifying process.

Another short conveyor trip to open-hearth or electric arc furnaces, and these raw materials are on their way to becoming red hot slabs of strong, but malleable, steel.

Modern Steel Making is an exciting process, and an interesting story as told in this new motion picture from United States Steel Corporation. Camera close-ups show the troughs of bubbling molten iron, animation "takes the top off" of the furnace and on-the-spot sound brings to the viewer the roaring of the steel and slag as it is poured into immense ladles.

Though they work with tons of materials, the steelworkers turn out their product with the care and precision of a top-flight chef.

Produced by John Sutherland Studios of Hollywood, this 23-minute color film depicts the steelmaking sequence from the blast furnace and open hearth to rolling and finishing mills. Location photography was shot in the various U. S. Steel mills.

Marvin Miller, star of TV's "The Millionaire," narrates the film. Modern Steel Making is the forerunner of a series of films now being made and known as "The Making, Shaping and Treating of Steel" series. Five or six shorter subjects in this series, covering different phases of steelmaking, will be released soon. This first film replaces an older U. S. Steel motion picture, Steel—Man's Servant.

Versions of Modern Steel Making in Spanish, French, German, and Portuguese are being prepared for distribution abroad. It is now available for television bookings as well as for showings to schools, civic organizations, churches, and other groups.

According to Alvin L. Krieg, Chicago district director of public relations for U. S. Steel, films in that corporation's motion picture library were shown 35,639 times during the first six months of 1960 to an audience of 19,236,106. Rhapsody of Steel, the award-winning film produced recently by John Sutherland Studios for U. S. Steel, has had, since its release, showings in 4,500 theaters around the country, with a total of 11 million viewers.

WANTED TO BUY FOR CASH

16MM AND 35MM CAMERAS AND ACCESSORIES

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CABLE—CINEQUIP
Colorful New Films Serve Wide Audience

Johnson Motors, outboard engine manufacturer, Matt filmed the first crossing of the Atlantic Ocean by an outboard boat, doing most of the shooting while hanging high in the air in a bosun’s chair on an accompanying freighter.

Paramount’s Award Choice
Paramount predicts an “Oscar” in the offing for *Boats A’Poppin*, just released by Paramount for U.S. and world-wide distribution. Featured in the film are six outboard boat drivers called the “White Angels,” patterned after the Navy’s famous precision flying drill team, the “Blue Angels.”

Leap Through Fiery Wall
Action highlights include these daredevil drivers putting their 15-foot aluminum boats and 40-horsepower outboard engines through the paces of wake jumping, ramp jumping, land crossing, and leaps through a 20 by 40-foot wall of flames. LIFE magazine reproduced a full-page color still of this fiery scene in its August 29 issue.

Filmed in its entirety at Cypress Gardens, Florida, *Boats A’Poppin* also features the colorful action of the famous water ski show there, including the Aqua-Maids’ ballet on single skis, barefoot water skiing backwards and frontwards, flying-kite routines, and antics of the Aqua-Maniacs. Producer-Director Matt appears in the film in a short comedy sequence.

In his career as producer, director and photographer of non-theatrical motion pictures, Matt has taken his camera throughout the world from the wilds of the Amazon River in South America to Copenhagen, Denmark, and into the heart of America’s scenic and wild country, including Georgia’s Okefenokee Swamp and Oregon’s rugged Rogue River.

In one of his recent pictures for maintenance—the story pictures paints a colorful impression of potential in architecture, design and living.

The sponsor of the film, Western Pine Association, is an organization of more than 400 lumbermills in the West whose slogan reads . . . “Producing Lumber Today, Growing Trees for Tomorrow.” *Boats A’Poppin* produced in full color by Photo-Art Commercial Studios in Portland, Oregon, *Siding Sense* is available on free loan to educational, architectural and general groups from the Association.

* * *

Bureau of Mines Releases 3rd Version of California Film

A newly-revised version of the popular film, *California and its Natural Resources*, emphasizing the advancements which have taken place since the last revision is now available for free showing from the Bureau of Mines, United States Department of the Interior.

The theme of the 30-minute color film is the contribution of mineral and energy resources and the Golden State’s notable industrial and economic progress; consequences picturing mining operations, irrigation projects, petrochemical production, modern farm and forestry practices show how Californians are developing and conserving their natural resources to provide a foundation for present and future growth.

Not neglected, however, California’s perennial appeal as vacation land and tourist mecca, with scenes filmed at National and State parks and amusement centers, and action shots of winter and summer sports.

Produced by Fred Rockett Co.

The Frederick K. Rockett Co., Hollywood, produced the 16mm motion picture, which is the third version of *California* since the original came out in 1948. The Bureau of Mines estimates the more than 8 million people have viewed the film in one version or another at the 110,000 group showings it has had to date, with millions more having seen public service showings on television.

The recently completed film was sponsored by the Richfield Oil Corp., Los Angeles, which provided funds for circulation to schools, universities, scientific civic and industrial groups.

Requests for loans of *California and Its Natural Resources* may be sent to Graphic Services, Bureau of Mines, 4800 Forbes Ave., Pittsburgh 13, Pa. Borrowers must pay return charges.
Selected Motion Pictures and Sound Slidefilms You Can Borrow, Rent or Purchase

Motion picture and slidefilm showings help widen salesmen's horizons.

It's Up to You, 25 min., color, Kraft Foods & National Restaurant Association. Designed to show food service operators and suppliers facts about merchandising, selling, and advertising as methods to build their business. Source: Kraft.


Source: GM.

The Care and Handling of Buyers, 45 min., b/w, Republic Steel Corp. Tips on the effective application of fundamentals of successful selling, gathered from nationwide field surveys of people in buying and selling today. Told via story of improvement of Jim Sennett. Source: Republic.

Career Calling, 27 min., Chevrolet Div, General Motors Corp. Candid interviews with college students portraying salesmen's viewpoints of successful selling. Several top corporation executives who started as salesman also emphasize the opportunities. The film is narrated by John Daly, tv commentator. Free loan. Source: GM.

Chuck Woods, Go-Giver, 26 min., b/w, Wood Conversion Company. Gives retail lumbermen examples of effective selling techniques and proper customer relations. General advice for retail salesmen centers around treating the customer as a guest, with the salesman-host helping him by asking questions, guiding the purchase. Source: Wood.

Design for Selling, 30 min., b/w, Johnson & Johnson. Dramatically portrays need and methods for modernizing interiors of drug stores to meet the new buying habits of customers. Merchandising ideas included in the story. Package program consists of film, leaflets and other materials. Source: Johnson.

Engagement Party—The Story of Trading Stamps, 29 min., color, Sperry & Hutchinson Co. How and why merchants give their customers the bonus of trading stamps. Back-thescenes story of the idea that for over 60 years has benefited large and small businesses, their customers and the American economy. Told in terms of a young couple planning for the future, the film stars actor Leon Ames. Source: Modern.

It's All Yours, 35 min., b/w, Republic Steel Corp. The difference between the top-notch and mediocre salesman is often determined by the knowledge of his products and his foresight in appraising all possible applications for the products he sells. Tells how one salesman, by conscientious effort and creative thinking, rose above the "law of average" salesman. The use of samples, discussions about competitive products and prices, service and delivery, are among the many selling points dramatically demonstrated. Source: Republic.

The Story of Oil Marketing, 27 min., color, Shell Oil Co. How oil is sold and how young men can prepare for careers in oil marketing. Explains means of good service—getting product to the customer when, where, and how the customer wants them. Source: Shell.

Success Story, 30 min., b/w, Johnson & Johnson. Sequel film to Design for Selling. Tells how to modernize exteriors of drug stores for eye appeal and most effective display of merchandise. Package program includes film, booklets and "how-to-do-it" manual. Source: Johnson.

The Voice of Your Business, 18 min., color, Bell System. Mr. Long is a happy man. His business is running smoothly—more orders, more pleased customers and more profits. Mr. Short is a different story. His business is sliding, his profit slim, his customers leaving. So Mr. Short decides to do some detective work to discover why. He finds his business has a bad phone voice—a voice that is unhelpful and unpleasant. On the telephone, his people remind him of animals rather than humans. By improving the voice of his business, Mr. Short finds a key to success. Source: Bell.

Wanted—Man Alive, 11 min., b/w, General Motors Corp. A "tongue-in-cheek" approach to selling for any sales-training meeting. In an off-beat, charge-of-pace way, the salesman's complaints are put across to emphasize the weaknesses of lackadaisical marginal salesman. Source: GM.

World Is Yours, The, 27 min., color, Montgomery Ward & Co. An international trip with the mail order house buyers. Visits to the fashion salons of Paris and Rome; shows how the large company buys from small retailers in an Italian village. The differences between American and other systems of distribution are contrasted when the camera goes to a Russian fashion show. Source: Assn. Films; Modern.

16MM MOTION PICTURES for Rental and Purchase

American Portrait, 25 min., b/w, Institute of Life Insurance. Emphasizes the important place that the salesman occupies in the community. The life insurance salesman brings to the American public a better way of life—just as the pioneer salesman of the coal-oil lamp, the salesman of automobiles, and the salesman of packaged foods did (CONTINUED ON THE NEXT PAGE)
Sales Manager's Film Guide

16mm Sound Motion Pictures Available for Rental and Purchase

CONTINUATION FROM PRECEDING PAGE

before him. Source: A.V. Center—rental $1.50 for one day, plus shipping charges.

Approach. 11 min., b/w, McGraw-Hill Book Co. Correlated with Russell and Beach's A Textbook of Salesmanship. Film stresses the importance of a well-planned sales interview. Do's and don'ts illustrated. Follow-up filmstrip also available. Source: McGraw—purchase: motion picture, $65.00; filmstrip, $5.00.


Ben Franklin Sells Today, 23 min., b/w, Jani Handy Org. Benjamin Franklin laid down rules to help salespeople sell merchandise. In modern selling situations, these precepts are applied to selling many kinds of merchandise and intangibles—methods good in any type of business. Source: Jani Handy—purchase: one copy (for personal use) $25 for one day, $15 for second day, $10 each day thereafter.

The Better Story, 30 min., b/w, Dartnell Corp. Frank Better, author of the book How I Raised Myself From Failure to Success in Salesmanship, is shown demonstrating the points in his book which will assist any salesman in making himself better and more successful. Overcoming objections, making the sale in spite of competition, the important secret of salesmanship, all are dramatically presented. Source: Dartnell—purchase: one copy (for personal use) $290.00; rental $1.00 per person attending each showing with a minimum charge of $10.00, plus shipping both ways.

Career of a Salesman, 11 min., b/w, National Sales Executives. Produced by NSE as a refutation of the movie Death of a Salesman. Discusses and reveals the utility of the sales profession and the proper training necessary. Scenes from Death of a Salesman, showing the improper sales attitude, are compared to the proper approach. Source: Business Education—rental, $8.50 for one day, plus postal charges.

Challenge to America, 28 min., b/w, A.S.N., of National Advertisers. Shows what creative marketing is the only way to move goods in the volume necessary to maintain our American economy. With such marketing, the consumer will help people achieve the better living they want and can afford. Stress is on effective marketing as the answer to fears of overproduction, unemployment and recession. Source: Assn., Nat'l. Advertisers—purchase, $75.00 plus shipping charges. Free loan for preview purposes.

Closing the Sale, 30 min., b/w, Dartnell Corp. Famed sales team of Borden and Busse demonstrate five specific methods for closing sales which experience has proved to be the most practical and effective. With every sale, there is a potential for counterbalance to the serious side of any sales meeting, shows a sales meeting of a mythical company run by a dynamic and conservative salesman. Source: Dartnell—purchase, $125; rental $80, plus shipping charges.

Herman's Secrets of Sales Success, 10 min., color, Dartnell Corp. Sequel, by popular demand, to Herman Holds a Sales Meeting. In this ever-to-be-remembered performance, "Herman" entertainingly tells how he did it...how he pulled himself up the ladder of success, and the type of talent that lead to success in selling. Good meeting device or program break. Source: Dartnell—purchase $125; rental $80, plus shipping charges.

How to Develop Your Sales Personality, 30 min., b/w, ICR Corp. Think correctly and develop a finer personality, better human relations and greater success in life and business—the message of Dr. Norman Vincent Peale. Source: ICR—purchase $125; rental $80, plus postage.

How to Make a Sales Story Sell, 30 min., b/w, Dartnell Corp. Actual demonstration of the following five sales principles: Three-dimensional exhibits; Magnetize your Salesmanship with Curiosity; Dramatize your Salesmanship with Tests; Let your prospect be the Tester; Use your prospect's props. Source: Swank—rental, $15, with Leader's Guide.

How to Sell Quality, 30 min., b/w, Dartnell Corp. Script taken from booklet How to Sell Quality, by C. Aspley. Typical frustrat salesmen take a new look at a set of eye-opening sequences in which he observes topflight salesmen and the key elements of successful selling. The answer is to practice and the best way to build a future in selling. Source: Dartnell—purchase, $290.00; rental $1.00 per person showing with minimum charge $40.00, plus shipping both ways.

How to Talk Business to Win, 11 min., b/w, ICR Corp. Practical approach to the secret of successful accomplishment—fully develops one's skills. Milward Bennett, well known sales executive, explains how knowledge, experience, initiative and ingenuity all function together to develop a more effective sales personality centered to show the way to success with sales, services and products. Source: ICR—long-term rental, $10 one day, $40 plus shipping.

How to Up Sales by Better Selling, 55 min., color, Dartnell Corp. Demonstrates many proven techniques of good supervision by showing how to: get people to do what management wants done; hold sales meetings; develop and help competitors; reinforce "tell her the plan" training with "do-how" demonstrations; improve salesmen's performance and much more. Source: Dartnell—purchase $295 with meeting guide, work kits, Rental, $600 plus postage, per showing.

Imagination at Work, 22 min., b/w, Productive Films. Aimed at encouraging creative thinking in management development at sales training, the film is used to stimulate the flow of new ideas in an atmosphere in which creative abilities are recognized and encouraged. Centers around presentation and discussion of four films which psychological research has shown contribute to creative ability: sensitivity, fluency, flexibility and originality. Also deals with the major perceptual, cultural and emotional blocks that inhibit creative thinking and suggests how to overcome them. Source: Reactron—purchase b/w $140.00, color $240.00; 5-day preview before purchase, rental $25 per week.

The Importance of Selling, 20 min., b/w, Encyclopaedia Britannica Films. Emphasis is placed on the services provided by salesmen to business and the consumer. Describes the structure of typical sales organization and the uses of salespeople and salesmen, following a product to its ultimate sale to the consumer. Source: EBF—purchase $120.00; rental $4.50.

The Inside Story, 15 min., color, Masonite Corp. Illustrates principles of retail selling using Masonite Hardboard as the product. Shows production of the various types of

*Many of these sound films are available directly from producers (see special rental terms where applied.)
More Than Words, 14 min., color, Henry Strauss & Co. Combination animation and live action present communications from all points of view—what it is, how to improve it, its importance. The necessity of choosing the right communications tool and method in regards to the nature, expense, time and frequency of the message; the presence of "unspoken communications" through gestures, expressions, tone of voice; and an outlined working communications plan built around recognition of the sender and receiver in every customer contact. Study booklet and leader's guide included for discussion aids. Source: Strauss—purchase $1.50, deductible from purchase price.

Nearly Right Won't Do, 28 min., b/w, Alexander Smith & Sons Carpet Co. Designed to help the housewife select the proper rug or carpet. Explanation of quality, in rugs, rug making, and the selection of appropriate colors and designs. Useful to salesmen in enabling them to obtain customers' points of view as a basis for effective selling. Source: A-V Center—rental $1.50 for one day, plus shipping charges.

The Nimble Young Man, 30 min., b/w, Packard Motor Series. Reviews the basic principles of the selling process—create a willingness to listen; know your product; create a desire to own; remove objections; close the deal—and shows how a versatile Packard salesman was able to adapt himself to a specific situation and to specific people. Source: A-V Center—rental $1.50 for one day, plus shipping charges.

Opening the Sale, 30 min., b/w, Dartnell Corp. Borden and Busse, famed sales team, demonstrate to salesmen certain skills and techniques they can use to improve the effectiveness of their approach and ease their way to the order. Source: Dartnell—purchase, $290.00; rental, $1.00 per person per showing, with minimum charge of $40.00 per show, plus shipping charges both ways.

Prospecting, 10 min., b/w, McGraw-Hill Book Co. Three salesmen are interviewed on how they select a prospect. Explains their methods and makes mention of other systems for getting new customers. Source: McGraw—purchase, motion picture $65.00; filmstrip $5.00.

The Right Approach, 6 min., b/w or color, Citroen Films Ltd. Importance of using the right opening to start sale flowing smoothly. A well-planned opening through the attitude of sales staff. Source: International—purchase, color $75.00; b/w $40.00; rental, color $4.50, b/w $3.00 a day, $6.00 a week.

Sellers' Thoughts, 15 min., color, Point-of-Purchase Advertising Institute. Deals with point-of-purchase displays. Offers suggestions on how to use displays effectively, and illustrates actual examples of such displays. Source: A-V Center—rental $2.00 for one day, plus shipping charges.

Sales Promotion or Shaping Thoughts, 18 min., color, Sec- gram's Distillers. Film points out how the retailer's thoughts can be shaped by the salesman who can use the public's thoughts to his advantage. Source: A-V Center—rental $1.50 for one day, plus shipping charges.

The Salesman, 30 min., b/w, Fortune Magazine. Dave Oliver stars as the salesman attending a typical sales convention. Includes all the highs and lows of a salesman's life. Source: Fortune—purchase, $200.00 (some terms, loan and prepayment available ... allow one month's advance notice).
The Salesman Makes a Sell, 30 min., color. City College Audio-Visual Extension Service. A parody on sales techniques shows Dave Oliver as the salesman waiting in the outer office of a client, recounting everything his boss told him to say when he sees the customer, figuring out strategies for making the sale. Surprise ending makes this histrionic story of salesmanship a memorable one. Another “horrible example” or introduction to sales training course production. Source: Fortune—purchase, $290; 90 day loan prints available... allow one month’s advance notice.

Selling—A Career For You, 15 min., color. E. J. Flannery, Director, Production, Educational Services of the American Retail Store. His five points to improve sales and customer relations are demonstrated. Source: AV Center—purchase $20.00; rental $3.00 one day plus shipping charges.

Selling the Sizzle, 30 min., color. Fotovox, Inc. Elmer Wheeler, known as the salesman’s salesman, presents a condensed version of his sales training course in this film. His five points to improve sales and customer relations are demonstrated. Source: Ideal—purchase, $11.00, rental, color $6.00 a day, $12.00 a week; b/w—$4.00 a day, $8.00 a week.

Sense Into Dollars, 13 min., b/w or color. Crawley Films, Ltd. Graphical demonstration of courtesy, intelligence and interest in the customer that makes for sales and re-sales. Right and wrong methods of retail selling demonstrated. Source: Dartnell—purchase, color $150.00, b/w—$65.00 per day, color $6.00 a day, $12.00 a week; b/w—$4.00 a day, $8.00 a week.

Sizzling Sixties, 8 min., color. Swift & Co. With photos, graphs, and animation, this film portrays the growth of markets during the past decades and shows, by comparison, the phenomenal increase of production, population, and income predicted for the next ten years. Can be used to motivate sales organizations, distributors, production personnel, or to explain growing market potentials and to compare with previous years. Source: Wrigley, Inc.—purchase, $75.00. Three-day preview prior to purchase, available to companies, trade groups only on letterhead request.

THE SALES MANAGER’S FILM GUIDE

The “Stars of Selling” Series of Motion Pictures

(Nationally premiered for Sales Executives Clinics and now on film)

Stars of Selling, 6 motion pictures, b/w. Jam Handy Org. Fourteen guest stars who reached the top by selling contribute the cream of their experience to salesmen of America. Arthur H. (Red) Motley makes the introductions and clinches each point. He also gives a running commentary. Source: Jam Handy—purchase price per unit $200, extra prints $145 each. Titles are as follows:

1. Salesman’s Importance, with Point of Closing, Use of Time, and How Buyers Think, 30 min. Vice President Nixon opens film; Mr. H. Bruce Palmer, President, Mutual Benefit Life Inc. Co., describes his method of “closing.” Herman C. Nolen, President, McKesson and Robbins, Inc., shows how he best makes use of his time; and Judson S. Sayre, President, Norge Div., Borg-Warner Corp, tells why he buys党总 tell them.

2. Using Objections, Showing and Proving, Getting the Decision, Making Buyers Work For You, 30 min. Alfred C. Fuller, Chairman of the Board and “first salesman and founder” of Fuller Brush Co., explains his use of objections; Byron Nichols, General Manager, Group Marketing, Chrysler Corp., demonstrates "showing and proving"; Philip M. Talbott, Sr. Vice Pres., Woodward and Lothrop, and Pres., U. S. Chamber of Commerce, gives his experience on getting customer to decide. Harry Abram, Chevrolet salesman, who sells more than 600 cars a year, shows how his customers bring in new ones.


4. Getting Yourself "Hot," Getting Yourself Ready, Sticking To It, Helping Them Purchase, 30 min. Joseph Kolodny, Managing Director, National Ass’n. of Tobacco Distributors; Mrs. Brownie Wiso, Vice Pres. and General Mgr., Tupperware Home Parties; John M. Foss, Pres., Minute Maid Corp.; and Mrs. Rita Breithut of Gimbel Brothers, give their ideas on the subjects of the titles.

5. Handling Yourself Effectively, 20 min. Alan Bunc, screen and TV star, gets laughs and profits from them as he spends his off-day as a wholesale salesman looking in on masters of the retail trade.

Importance of Selling. Getting In, Getting In, Getting Out, Getting Up, Getting Ahead, 30 min. Sinclair Weeks, Sec’y of Commerce; Wade Mccargo, Pres.; Mc- Cargio and Baldwin Stores; K. S. Wilson, Exec. Vice Pres., Goodyear Tire & Rubber Co.; and John M. Wilson, Vice Pres., National Cash Register Co., cover the points in this film.

Your Professional Relations In Selling, Being a Pro, Buying Appeals, 30 min. Sinclair Weeks, Sec’y of Commerce; Wade Mccargo, Pres.; Mc- Cargio and Baldwin Stores; K. S. Wilson, Exec. Vice Pres., Goodyear Tire & Rubber Co.; and John M. Wilson, Vice Pres., National Cash Register Co., cover the points in this film.

Story of Two Salesgirls, 12 min. color. W. T. Grant. An unusual light approach to the problem of maintaining a spic and span retail store. Shows what results when counters are not kept neat, and the effect by comparison of a well-kept counter or department. Source: A- V Center—rental $1.50 for one day plus shipping charges.

Streamline With the Lily Line, 30 min., b/w. Lily-Tulip Cup Cor A sales training film on selling Lily cone cups wherever there is fountain service. Emphasizes the necessity of knowing each prospect as a general business and personal interest, and of convincing him that the Lily Line will benefit him personally by reducing costs, increasing profits, being more convenient and winning new customers. Source: A- V Center—rental $1.50 for one day, plus shipping charges.

Solid Gold Hours, 30 min., color. Dartnell Corporation. Salesmen use their time conscientiously, but even the best seldom use it as advantageously as they might. This film shows salesmen how other time losers lose to more solid gold hours of selling, a assistant of Father Time shows the client methods and techniques, inspiring tested principles of good time management are woven into the script. The script allows the pictorial to be brought down to cases fitted to the problems of time organization in selling a specific product or service. A time-utilization chart is provided for this purpose. Source: Dartnell—purchase, color $355, b/w $290; rental $1.00 per person attending each showing with a minimum charge of $60.00 color $4.00 b/w, plus postage both ways.

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for dramatized selling and training that sticks

The DuKane Micromatic is the sound slidefilm projector adopted as standard by U. S. business and industry. Fully automatic operation keeps sound and pictures always in perfect synchronization; Redi-Wind film system eliminates film rewinding; built-in DuKane quality assures you of sharp, clear pictures and sound. Add audio-visual impact to your sales messages and your training programs... See all the Micromatic at your own desk.

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**THE SALES MANAGER'S FILM GUIDE**

**The Things People Want**, 20 min., b/w, Jam Handy Organization. Visualizes the importance of the six factors contributing to the purchase of an item, and how the salesman of 1953 knows that his primary job consists of giving service—fulfilling the order after taking it. Specifically demonstrates how the salesman must be a merchandising man, able to use his hands to set up a convincing display. Establishes display activity as the key to good merchandising and influencing the customer, who has already seen the advertising, at the point of sale. Source: A-V Center—rental $1.50 for one day, plus shipping charges.

**Passage Increasing Production**, 12 min., b/w, and color, Assn. of National Advertisers. A positive answer to counteract negative discouraging thinking about America's future, with a factual presentation on the tremendous changes taking place in the country and the great needs which are resulting from these changes. Source: Assn. Nat'l Advertisers—free loan.

**How to Evaluate and Develop Marketing Concepts**, sound slidefilm, b/w, Petrlik & Stephenson, Inc. Preparation of a sound slidefilm from initial out-turning to the star of the retail store. Portrays good and bad selling techniques and helpful suggestions to the salesperson in training. Tells how to use the set-up or "trading-up" sales technique. Stresses importance of salesman-customer relations. Source: A-V Center—rental $1.50 for one day, plus shipping charges.

**You Are The Star**, 35 min., b/w, Allied Stores, Inc. A neophyte a professional salesman . . . Doubles the effectiveness of your experienced sales people! Delivers the message the way you want it, complete with sight and sound. Open the lid, plug it in, slide the record in the slot, and the Flip-Top starts selling instantly. Ideal for desk-side prospects or small groups. Complete with built-in screen. Film rewinds automatically.

**SOUND SLIDEFILMS FOR SALES GROUPS: FREE LOAN**

**The Future of America**, sound slidefilm, 25 min., b/w and color, Assn. of National Advertisers. A positive answer to counteract negative discouraging thinking about America's future, with a factual presentation on the tremendous changes taking place in the country and the great needs which are resulting from these changes. Source: Assn. Nat'l Advertisers—free loan.

**Why You Should Be Working with Slidefilms**, 20 min., color, Transfilm, Inc. Includes an introduction to slidefilms as a medium for marketing and a list of topics. Source: Transfilm—available on letterhead request.

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**THE PROFESSIONAL SALESMAN**

A Neophyte to a Professional Salesman... Doubles the Effectiveness of Your Experienced Sales People! Delivers the Message the Way You Want It, Complete with Sight and Sound. Open the Lid, Plug It in, Slide the Record in the Slot, and the Flip-Top Starts Selling Instantly. Ideal for Desk-side Prospects or Small Groups. Complete with Built-in Screen. Film Rewinds Automatically.

**For a demonstration at your own desk, write or wire**

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neophyte a professional salesman . . . Doubles the effectiveness of your experienced sales people! Delivers the message the way you want it, complete with sight and sound. Open the lid, plug it in, slide the record in the slot, and the Flip-Top starts selling instantly. Ideal for desk-side prospects or small groups. Complete with built-in screen. Film rewinds automatically.

**Your Story**

in a 13-lb. package

**DuKANE**

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**Who Threw the Monkey Wrench?**, 8 min., b/w or color, Crawley Films, Ltd. Mechanics of the sale; importance of accuracy in one department on efficiency of other departments. Source: International—purchase, color-$4.50 a day, $9.00 a week; b/w-$3.00 a day, $6.00 a week.

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**Why Sales Managers Go Nuts**, 10 min., b/w, Dartnell Corporation. Produced to help upgrade the reports salesmen and distributors in the field send back to the home office, this excellent meeting device makes five important points for better sales communications through dramatization and discussion. By treating the problem lighty, the film avoids preaching. Applicable to any business. Source: Dartnell—purchase $8.50, rental $5.00 per person per showing, with $25 minimum charge, plus postage.

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**Sound Slidefilms for Sales Groups: Free Loan**

**The Future of America**, sound slidefilm, 25 min., b/w and color, Assn. of National Advertisers. A positive answer to counteract negative discouraging thinking about America's future, with a factual presentation on the tremendous changes taking place in the country and the great needs which are resulting from these changes. Source: Assn. Nat'l Advertisers—free loan.
Sound Slidefilm Programs Available for Rental and Purchase

Aggressive Selling Program, 8 sound slidefilms, approx. 15 min. each, b/w, Rocket Pictures Inc. Designed for insurance salesmen to improve their selling techniques. Titles are: Creative Selling, Attitude That Gets Business, What Do You Sell?, By-Passing Sales Resistance, Are Prospects Difficult?; Pride in Price, Close Isn’t Closed, and Human Relations in Selling. Source: Better Selling Bureau—purchase, complete, $2,000.00, leader’s manual included. Titles, each, $60.00.

Behind the Counter, 5 sound slidefilms, approx. 10 min. each, b/w, Jam Handy Org. This series is designed to help retail drugstores and sales personnel. Titles: You in the Drugstore; What Do You Sell?; Selling Gift Items; As Others See Us; Handling Difficult Objectors; Displaying Human Relations in Selling. Source: Better Selling Bureau—purchase, complete, $125.00.

Drug Store Selling Program—Part II, 6 sound slidefilms, 15 min. each, b/w, Rocket Pictures, Inc. Another attitude series for the salesman, pointing up advantages he can take from certain customer reactions, plus other helpful ideas. Titles are: Positive Selling, Becoming a Better Actor, Changing Negative Mindsets. Source: Drugs & Chemicals—purchase, complete, $250.00.

How to Sell As Customers Like It, 9 sound slidefilms, approx. 15 min. each, b/w, Henning Corp. A series of films designed to show how to build more sales by keeping your present customers sold. Objective is to show how to win and hold customer loyalty for greater profits. Source: IRC—purchase, $175.00; rental, one day, $50.

Drug Store Selling Program—Part II, 6 sound slidefilms, 15 min. each, b/w, Rocket Pictures, Inc. Continuation of sales training for drugstores and sales personnel. Titles: As Others See Us; Handling Complaints; Selling Baby Needs; How to Use the Telephone; Your Counter and Teller’s Department; Entertainment in Selling. Source: Better Selling Bureau—purchase, complete, $125.00.

Better Sales Meetings Series, 6 sound slidefilms, color, Widing, Inc. Series designed as basic aids to improve sales meetings; individual films are complete in themselves, with introduction and review. Titles: Who’s Your Customer?—helps the salesman to remember his customer’s problems, his reasons for buying; How Do You Say You Have Selling?—on problem of incomplete product knowledge, relating product to buyer; You Got to Know the Territory—on working a territory, putting up prospects; How To Sell Yourself—reminders to salesmen about personal mannerisms, appearance, speech; By The Book—how to get experienced, or new salesmen to follow the line of a sales campaign; Ask For The Order!—how to get gracefully from the selling message to the final question without putting an end to the sales opportunity. Source: Widing—purchase, series $245.00.

Business Insurance Training Program, 7 sound slidefilms, approx. 15 min. each, color, Rocket Pictures Inc. Designed for insurance general offices and underwriters; these films stress slides, records, and meeting chairman’s manual form a complete agent-training program. Film #2 may be used as manager-training. Titles: Additional Commissions; The Question Is, What Do I Do Now?; and On Your Way. Source: Better Selling Bureau—purchase complete, $2,050.00.

Keys to Human Relations in Selling. 3 sound slidefilms, approx. 10 min. each, color, Dartnell Corp. Creating mood, getting buyer to like you, getting him to have confidence to stand, and overcoming doubts are discussed in this series. Titles are: The Master Key of Empathy, The Key of Recognition, The Key of Communication, and The Key of Security. A set of five review books and leader’s guide are included in set. Source: Dartnell—purchase, $250.00; rental, $60.00 for two weeks and $100.00 each week thereafter.

Better Selling Bureau—purchase complete, $300.00, leader’s manual included. Individual Titles, ea. $60.00.

Speaking of Selling Training Program, 6 sound slidefilms, approx. 15 min. each, color, Cheadle, Inc. A series of films and records devoted to the professional salesman, giving him particulars in various aspects of his work. Titles include: Let’s Be Professional About It; Get More Sales; What Makes People Buy! Don’t Let Objectives Get You Down; Price Is Part Every Sale; and Close the Sale But Keep the Door Open. Each covers one specific aspect suggested by the title. Source: B & C—purchase, $225.00 per set, $10.00 per subject.

Supervisor Training on Human Relations, 6 sound slidefilms, approx. 15 min. each, b/w, Jam Handy Org. Basic course fits any organization to form management programs for both further effective team, leadership at all levels of responsibility. Designed for eight 2-hour planned conferences. Leader’s Manual, follow-up material. Titles: Supervisor’s Job; Interpreting Company Policies; The Supervisor as Representative of Management; Don’t Do It, Do It Right; How to Tackle Grievances; Maintaining Discipline; Promotions, Transfers in Training for Responsibility; Promotion, Supervision, Control. Source: Better Selling Bureau—purchase, complete, $320.00; individual Titles, ea. $60.00.

Top Dog, 3 min., color sound slidefilm. A new type of short film slidefilm that puts a "shot of juice" into your sales meetings. A welcome break in any meeting program, regain attention and create enthusiasm. Salesmen, especially appreciate this film because it makes them smile even when they chuckle out loud. Source: ICR—purchase $29.95; ten-day preview, $9.95.

Selling America Series, 5 sound slidefilms, approx. 10 min. each, b/w, Jam Handy Org. Further up "good selling" methods dramatized in motion picture. Films include: Selling Today, Getting The Talking; Being Agreeable; Together, Keeping Your Neck and Telling the Whole Story. The individual titles, each dramatizes one of five basic principles of selling as applied to today’s competitive market. Source: Jam Handy—purchase, $115.00; rental, $30.00 per week, $100.00 each week thereafter.

Selling Is Mental Series, 6 sound slidefilms, approx. 15 min. each, color, Cheadle, Inc. Designed for the psychological approach to successful selling and customer relations. Titles are: The Power of Mental Attitude In Selling; Turning the Corner on Sales Resistance; Closing the Sale; Developing the Right Attitude Toward Price; Developing the Right Attitude Toward Competition; Making the Final Result First. Source: Better Selling Bureau—purchase complete, $300.00, leader’s manual included. Individual Titles, ea. $60.00.

Business Screen Magazine
WHERE TO GET SALES FILMS LISTED FOR FREE LOAN

Bell—The Bell System, Contact local Bell Telephone Company general manager or Public Relations Dept.
Johnston—Johnson & Johnston, Merchandising and Advertising Dept., New Brunswick, N. J.
Life—Life Magazine, 9 Rockefeller Plaza, New York 20, N. Y.
Modern—Modern Talking Picture Service, Inc. Five main offices:
Republic—Republic Steel Corp., Commercial Research Div., 1135 Republic Bldg., Cleveland 1, Ohio.
Shell—Shell Oil Co. Three offices: 50 West 56th St., New York 20, N. Y.; 624 S. Michigan Ave., Chicago 5, Ill.; 430 Peninsular Ave., San Mateo 8, Calif.; P.O. Box 599, Houston 1, Texas.

SOURCES OF SALES FILMS FOR RENTAL OR PURCHASE

AA Center—Audio-Visual Center, The City College, 17 Lexington Ave., New York 10, N. Y.
Bates—Bates Manufacturing Co., Motion Picture Dept., 63 Vesey St., New York 7, N. Y.
Better Selling Bureau—Better Selling Bureau, 6108 Santa Monica Blvd., Los Angeles 35, Calif.
Business Education—Business Education Films, Film Center Bldg., 20 Ninth Ave., New York 36, N. Y.
Dartnell—The Dartnell Corporation, 4660 Ravenswood Ave., Chicago 11, Ill.
Direct Mail Ad.—Direct Mail Advertising Association, Inc., 5 East 57th St., New York 22, N. Y.
EBF—Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.
Fortune—Fortune Films, 9 Rockefeller Plaza, New York 20, N. Y.
H & C—Henning and Chadde, Inc., 10610 Greenfield Road, Detroit 27, Michigan.
ICR—ICR Corporation, 635 Madison Ave., New York 22, N. Y.
Ideal—Ideal Pictures, Inc., 58 East South Water St., Chicago 1, Ill.
International—International Film Bureau, Inc., 322 South Michigan Ave., Chicago 4, Ill.
Strauss—Henry Strauss Productions, Inc., 31 West 53rd St., New York 19, N. Y.
Swank—Swank Motion Pictures, Inc., 621 Skinker Blvd., St. Louis 5, Missouri.
Wilding—Wilding Inc., 1345 Argyle St., Chicago 45, Ill.

For 16mm. Film—400 to 2000' Reels
Protect your films
Ship in FIBERBILT CASES
Sold at leading dealers

WILCOX-LANGE INC.
3925 N. PULASKI ROAD • CHICAGO 41, ILLINOIS

For your next presentation
Have you considered...
• Rear Projection?
• Wide Screen Format?
• Remote Push Button Control?
• Extreme Portability?
• Animated Props?

If you have the film, we have the equipment
• Screens with draperies
• Portable Stagettes
• Special Projectors, Still or Movie
• Lighting & Sound
• Automated Controls
• Engineering Supervision

WILCOX-LANGE INC.
3925 N. PULASKI ROAD • CHICAGO 41, ILLINOIS

Number 6 • Volume 21 • 1960
New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production

McClure Model “61” Slidefilm Projector Is Light, Compact

Lightest in the 1961 line of McClure sound slidefilm equipment is the company’s new model “61,” an 11-pound completely-designed projector.

Other features of the “61” are a new lens system for brighter pictures, an interruption switch which allows the operator to interrupt the program at any point and resume immediately without loss of narration or picture continuity, and a sound system that takes both 33-1/3 and 45 rpm records up to 12 inches.

There is also storage space behind the shadow box screen for literature and record storage as well as a special new compartment for film and cord storage. For complete details and price, write New Products Desk, Business Screen, Chicago 26.

Ozafax Product Line Described in New Informational Brochure

A six-page brochure, “Ozafax Products,” explaining the features and advantages of a new line of semi-dry diazo material is available on request to the Ozalid Division of General Aniline and Film Corp.

The newly introduced Ozafax product line has been developed for both engineering drafting and general office copying. The brochure discusses paper printing speeds and weights, explains uses and advantages of each type of material and is available on request to the Ozalid Division.

One page is devoted to Qualid, a six-page brochure, “Ozafax Products,” explaining the features and advantages of a new line of semi-dry diazo material. For complete details and price, write New Products Desk, Business Screen, Chicago 26.

Lenses With Long Back Focus For TV, Special Applications

A new series of lenses is announced by Bausch & Lomb for motion pictures, television and special-purpose applications. The series includes a choice of high-index, with focal length ranging from 20mm to 9" (spe of f/2.0, both f and t stopped). A focal lengths cover 35mm motion picture frame, and lengths from 3" to 9" cover 70mm frame. Back focal lengths range from 33mm to 133mm. Excellent resolution and even distribution of light meet specifications needs for television, commercial and military use. Custom service design is offered to adapt the lenses to individual focusing.
Film Makers Record Own Mixed Soundtrack on S-221 Projector

Features of a new 16mm magnetic-optical sound projector, the Bolex S-221, introduced by Paul-Bolex Model S-221 Projector

lard Inc., enable the 16mm film maker to record his own soundtracks directly on the film, producing sound films with music, narration and sound effects without a recording studio. The sound unit reproduces a track in high fidelity, such as is possible with professional studio tape recorders.

Economical and time-saving, the S-221's overplay feature allows the recording of one track directly over another without erasing, making it possible to build and test a complete soundtrack. The PA system amplifier adapts to the presentation of lecture films where the lecturer can connect a tape recorder or phonograph with the music track, as well as his own microphone, to the projector, thereby mixing the two "live tracks" while projecting the film.

The projector, with a 2,000-foot film capacity, has pushbutton sprocket guides for simple threading. A built-in automatic frame counter makes it easy to reverse and review a section of the film. Picture brightness is assured even in large auditoriums with the six-element 50mm f 1.3 Hi-Fi projection lens. For complete details and price information write New Products Desk, BUSINESS SCREEN, Chicago 26.

Motor-Drive for Zoom Lenses Gives Smooth, Easy Settings

A variety of remote-control applications are possible with a new motor-drive for the zoom movement of the 17-70 Angenieux varifocal lens by Arriflex Corp. of America. A miniature motor and gear mechanism is mounted directly on the lens barrel by means of a special split-ring clamp, and the control unit is designed to mount on the panhead handle. The unit provides finger-tip convenience and smooth, readily duplicated zooms. Model 70 varifocal lenses already in the field, as well as new lenses, may be equipped with the motor-drive.

Mounted on an Arriflex 16, the miniature motor operates from the same 8-volt DC battery as the camera. For additional information and prices, write New Products Desk, BUSINESS SCREEN.

MAX HOWE
FILM PRODUCTIONS
910 St. Cloud Street • Rapid City, South Dakota
Specializing in motion pictures for the livestock industry

S.O.S. CINEMA SUPPLY CORP.
Dept. H, 602 West 52nd St., New York 19, N.Y.—Plaza: 7-0440—Cable: SOSound
Western Branch: 6310 Hollywood Boulevard, Hollywood 28, Calif.—Phone: HOL 7-3294
Looking for Projection or Production Equipment? Send Your Request to the New Products Desk, Business Screen, 7064 Sheridan, Chicago 26 for Action!
Transfilm-Caravel to Occupy New Park Avenue Quarters

Transfilm-Caravel, Inc., industrial film producers, will move (by year-end) to the 22-story office building now under construction at 445 Park Avenue, New York City. The entire sixteenth and part of the seventeenth floors, consisting of more than 13,000 square feet of space, will be used by Transfilm-Caravel for executive and general offices. Present location of the firm is at 35 W. 45th St.

Timely Election Film Package Offered by Association Films

Association Films, Inc., has prepared a special “election package” comprised of films on the Presidency, foreign affairs, national purpose, the Capitol, and other subjects that have bearing on the forthcoming elections. The films will be available to television stations on a free-loan basis.

Channel 13’s Station Breaks Right Out of the Phone Book

Love and Kisses, Barnum and Bailey, Nixon and Kennedy and Morning, Noonan and Knight are some of the people living in New York who will be seen on WNTA-TV during the fall season. They will be seen in the first of Channel 13’s new station breaks used to identify the station. Filming is by Gerald Productions.

One of the great reference books of our time is the telephone book—the source material for this series. Actually, as has been said, it’s not much of a plot, but what a cast of characters,” says Ted Cott, vice-president of WNTA-TV.

Viewers will hear such people as Rosemary Love, Charles Kiss, Jr., and Mrs. Robert Kiss say that it’s all “Love and Kisses on Channel 13.” Roland P. Barnum and George Bailey will tell viewers that “the greatest shows on earth are on Channel 13.” David A. Nixon, Jr., and Carl F. Kennedy say “everyone votes for Channel 13.” John B. Morning, Denis Noonan and Ralph A. Knight will tell why “morning, noon and night” everyone watches Channel 13.

Others from the New York metropolitan area who will sing the praises of WNTA-TV are Romeo and Juliet; Napoleon and Josephine; Fine and Dandy; Hook, Line and Sinker; Scotch and Soda; Faith, Hope and Charity; Grimm and Barrett; Rock and Roll; High and Lowe; Rich and Poor; Touch and Gough; Rant and Rave; Red White and Blue; and Sink and Swim.

Audio Techniques, Service Co. Formed by Sound Technicians

Audio Techniques, Inc., a comprehensive film and tape sound recording service, has been formed by three New York sound technicans. Offices and studios are at 247 West 46th Street, New York.

The three principals of the new company, which will offer an integrated audio service to New York’s motion picture and recording industries, are John H. Beaumont, Lawrence J. Kreeger and Howard M. Lawrence.

Mr. Beaumont, an audio tape engineer, is the former Eastern branch manager of the United Stereo Tapes Division of Ampex Audio, Inc. He has been head of Audio Design Associates and chief engineer for both Vanguard Recording Society and Livingston Audio Products.

Mr. Kreeger is the former supervising film editor of Transfilm-Caravel, Inc. Previously, for a period of five years, he was film editor for March of Time.

Mr. Lawrence has been, since 1950, production supervisor for Robert Lawrence Productions. From 1951 to 1956 he was production manager of the A-V Tape Libraries Division of Audio-Video Recording Company.

Pritchett to Sudler-Hennessey

Harry W. Pritchett has been named vice president of the audiovisual division of Sudler & Hennessey, Inc.

Evening Course in Editing Offered at N. Y. City College

Sidney Meyers, screen director whose films include the award-winning The Quiet One, has joined the faculty of City College (N.Y.) Institute of Film Techniques.

Mr. Meyers conducts an evening course in advanced editing for professional film-makers and advanced students during this fall term.
PICTURE PEOPLE

A. N. Brown Is Marketing Mgr. Of Magnasync's Nomad Division  
A. N. Brown has joined Magnasync Corporation, North Hollywood, Calif., as marketing manager of the firm's Nomad Division, it was announced by D. J. White, president.

Brown, a member of the S.M.P.T.E., had previously been with Bach-Auricon, Inc., for twelve years, and was vice president in charge of sales at the time of resignation.

Magnasync manufactures magnetic recording systems for studios and home movie making, and instrumentation systems for industry.

* * *

Canada's Crawley Films, Ltd. Elects Chas. Everett Vice-Pres.  
Charles Everett, Director of Administration of Crawley Films, Ltd., leading Canadian film producers, has been elected a Vice President and made Treasurer of the company. Before joining Crawley Films, he was a Group Manager and Buyer at T. Eaton Co., District Manager at Imperial Oil, and Production Manager at R. L. Crain Co.

Max Howe's Son, Alan, Joins Him in Film Production Company  
New staller at Max Howe Film Productions, Rapid City, South Dakota, is Alan Howe, making it a father-son team.

Alan, 22, recently completed a tour of duty with the Naval Photo Unit and joined the company as Art Director and Assistant Cameraman.

According to Max, Alan began his photographic career at the age of 10 when he captured Life magazine's "Picture of the Week" with a shot of a speeding motorcyclist racing to his death spill during tryouts at Black Hills Motor Classics 1949.

* * *

Alexander Film Co. Promotes Bennett to Sr. Acct. Executive  
John L. Bennett has been promoted to Senior Account Executive at Alexander Film Co., it was announced by Keith Munroe, president. Alexander Film Co., of Colorado Springs, is a producer and distributor of advertising and industrial films.

* * *

Pelican Films Names Statler to Head Live Action Divisions  
Pelican Films, Inc., a leading supplier of animated TV commercials in the major New York market, has entered into live action motion picture production for the first time.

Marc T. Statler, formerly executive producer at Elliot, Unger & Elliot, has been appointed vice president in charge of Pelican's live motion picture activities.

* * *

Lawrence's New Sales Chief  
Kurt Blumberg has been appointed vice president in charge of sales for Robert Lawrence Productions, New York. He was formerly with United Artists-Television, Inc., as manager of sales and operations.

* * *

Kosh Joins Producing Artists  
Producing Artists, Inc., New York, has named William Kosh to the new post of executive editor.

Mr. Kosh, who is completing his 24th year as an editor, goes to P.A. from TV Graphics.  

Jaeger in Sales Promotion at Chicago's United Film Studios  
Harry Jaeger has been appointed to the Merchandising and Sales Promotion Department of United Film & Recording Studios, Inc., Chicago, according to William L. Klein, president.
BUSINESS SCREEN EXECUTIVE
NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

executive producer of Robert Lawrence Animation, the position he has held since the company was formed in January, 1959.

Mr. Cooper joined UPA, New York, in 1955, and served as production manager for two years. He joined Robert Lawrence Productions in 1958 and one year later the department he headed became a corporation, Robert Lawrence Animation, with a staff of 15.

Washington's Norwood Studios Elects Johnston Vice-President
Philip Martin, Jr., president of Norwood Studios, Inc., announces the election of Glenn Johnston as a vice-president of the organization. Mr. Johnston will supervise all Norwood camera crews and direct experimental photography at the studio, one of Washington's largest producers of motion pictures.

Previous to his election, Johnston was director of photography at Norwood. Part of his work during this time included the filming of nearly 50 of the AFL-CIO Americans at Work 15-minute TV film series.

During World War II, Johnston covered front line action as combat cameraman for the 100th Infantry Division. He was the first cameraman into Buchenwald Concentration Camp, later becoming director of photography for the 65-minute film which documented the inhumanities and horrors of that concentration camp.

Walding Adds Acc't. Exec. and Representative in Washington
Walding Inc., producers of industrial and promotional motion pictures, slide films and shows, has named Myles R. Garrigan to an account executive-sales post in Washington, D.C. He will develop new government and commercial sales accounts as well as service existing accounts in this area as a liaison man.

Garrigan has previously done motion picture work with the Government, and has been account executive for TV Spots of California and Pilgrim Film Services of Washington, D.C.

Animation, Inc., Adds N.Y. Office
Albert D. Hecht New Sales Rep.
Animation, Inc., of Hollywood, has added a New York office to its growing staff, which includes representatives in Chicago, Detroit, Cleveland, Toronto and San Francisco. Albert D. Hecht, veteran producer and director of television commercials, has been named New York sales representative, announced Earl Klein, president.

Hecht is secretary of the New York Film Producers Association and has produced and directed more than 1,500 films, including industrials. He has sold more than $3,000,000 worth of productions during his years in the industry, said Klein.

Hecht also helped organize the National Television Film Council, serving two terms as vice-president in charge of production, and conducted the first color TV forum in New York City. At present he is active in the RTS (Radio and Television Executive Society).
SLIDEFILMS IN SELLING:
(CONTINUED FROM PAGE FORTY-TWO)

results are amazing even the most enthusiastic exponents of audio-visual's power. From an impossibly thick and ever-growing file of unsolicited comments, the consensus is that the film—by its clear picture of the qualities an applicant needs for the work, and the job incentives—is attracting superior men in greater numbers.

When the business-oriented slidefilm is designed as a service to the consumer, oriented first from consideration of his interests, and enhanced further by the “third person” power of an outside authority, it follows that it will also be most helpful to the salesman, the sales manager, and top executives of the company for which it is created. For we all know that job opportunities—from that of a board chairman to those of a maintenance crew—depend ultimately on how the customer evaluates the product or the service.

A matchless tool that spreads the knowledge of the best brains in every field, that slidefilm can reach unlimited numbers, regardless of distance. We know of no other medium that matches its competence, its potential, its modest cost. It is comparable with today’s other automation marvels, and its wider adaptation must spell gigantic growth for progressive companies.

Management’s Opportunities Magnified

The sales manager of today who employs the customer-service-oriented slidefilm or motion picture faces the most thrilling opportunities of the century: he can reduce his problems of recruiting and training; conserve supervisory manpower; cover more territory, more thoroughly, with fewer men; and be confident that distributors and consumers will understand the product or service better because the presentation is clarified, complete in every detail, and conveyed in the most dramatic as well as the swiftest way.

His sales force is more competent, more permanent, because more content with their better earnings and easier way of gaining interviews. People usually quickly agree to an appointment to see a color sound slidefilm, that takes just 15 minutes, when they hesitate to take time to hear a sales talk that may go on for an hour or more.

The new man can be started out, armed with a well-designed filmed presentation and, without a supervisor, become expert in a relatively short time. The film gives him accurate product knowledge and selling skills that practically guarantee any earnest worker’s success.

In the philosophy of the Better Selling Bureau, the greater the service, the richer the return is sure to be. By helping customers to realize their needs—not by selling the need but by showing the ideal solution, presented by an outside authority—decisions are reached which assure happiness for the customer, and success to the organization that offers the service.

Not only “Will it make the sale?” but also “Will it make friends as it makes the sale?” should be, in our opinion, the first tests of the value of any promotion, in any medium.
USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION
in the east... it's MOVIELAB for color and black & white.

MOVIELAB FILM LABORATORIES
MOVIELAB BUILDING, 619 W. 54TH ST.
NEW YORK, 19, N. Y. JUDSON 6-0360

*developing color negatives • additive color printing • reduction printing including A & B • color slide film processing • blowups • internegatives • Kodachrome scene-to-scene color balanced printing • Ektachrome developing and printing • registration printing • plus complete black and white facilities including cutting rooms, storage rooms and the finest screening facilities in the east.
In 7 1/2 exciting minutes, and right at the point of purchase, the prospective buyer sees the menace of inferior tires compared with the safety of features embodied in the Dual 90 General Tire.

This is dramatically demonstrated in the motion picture, "The Loaded Gun," produced for The General Tire & Rubber Company.

To present the features of your product more effectively, ask the help of . . .

The JAM HANDY Organization
SPECIAL FEATURE!
THE MANAGEMENT FILM GUIDE

No. 7 VOLUME 21 • 1960
Logistics and sound marketing practice are as important to business film distribution as to any other distribution.

That's why professional distribution is indicated for any business film that is produced for public showings. Modern libraries in 30 key cities and a complete knowledge of audiences — 16mm, television, and theatre — will help make your film a success. Modern Talking Picture Service, the professional distributor of films, is in business because it serves both the audience and the sponsor and serves them well.

Why don't you find out what professional distribution can do for you. Ask

MODERN Talking Picture Service, Inc.

3 East 54th Street, New York 22 / Prudential Plaza, Chicago 1 / 210 Grant Street, Pittsburgh 19

444 Mission Street, San Francisco 5 / 612 S. Flower Street, Los Angeles 17 / 19818 Mack Avenue, Detroit 36
Show Business?

A WILDING CASE HISTORY

A farm implement company plays host to 6,500 dealers and distributors to introduce and explain reasons for a complete change of products and policy — the place is Dallas — Wilding produces entire one day program for the entire organization.

RESULT: enthusiastic acceptance of a new marketing philosophy and complete new product line.

CASE HISTORIES THAT MAKE HISTORY

An appliance company airlifts 5,000 dealers and their wives by jet to Honolulu — Wilding produces 11 integrated marketing presentations —

RESULT: Orders up 72% over last year.

... ANOTHER WILDING CASE HISTORY

An automotive company presents a new expanded line of trucks to 30,000 dealers and salesmen in 35 key market cities across the country — Wilding produces an exciting, informative show with five units traveling across the country —

RESULT: enthusiastic acceptance for the complete line of products and immediate sales gains.

For a single performance or a cross-country tour, Wilding can handle every detail. Working with thorough understanding of your problem, we can achieve the results you want, well within your budget.

For more complete information regarding these or other case histories — write or call your nearest Wilding office.

Let the Results Speak for Themselves
Sells Your Story 6 Ways

CONTINUOUS COUSINO ECHO-MATIC TAPE

Picture on Solorbrite Screen was not retouched or stripped in.

Pictur-Vision introduces continuous high-fidelity sound, synchronized with round-the-clock slide projection. The versatility of this new unit is astonishing... check these 6 ways Pictur-Vision can be used:

1—Snap on the sealed Cousino Tape Repeater for a continuous, day-in, day-out commentary. This is synchronized with 16 radiant slides changing at 9 second intervals.

2—An impulse on the tape automatically changes slides at any interval desired.

3—Remote push-button control changes the slides to keep pace with your commentary. Microphone hook-up amplifies voice to any volume with no distortion or hum. Ideal for sales training courses.

4—Telephone hook-up relays your message through up to 20 phone sets. Slides and message synchronized, operates continuously.

5—High-fidelity musical background repeats every 20 minutes while 16 slides automatically change every 9 seconds.

6—As a straight projection cabinet, with 16-inch Solorbrite screen.

500-HOUR WORRY-FREE PROJECTION LAMP

Even in full daylight, the 750-watt lamp projects a full, radiant image on the large 16-inch screen. Magnetic 6 x 9-inch speaker gives clean, hi-fidelity tone at any volume from a whisper to top convention-hall sound. Bleached-mahogany finish cabinet of solid plastic Fiberein will not scratch, burn or water-mark.

PICTUR-VISION

PICTURE RECORDING COMPANY

Oconomowoc, Wisconsin

SMPTE Announces 1961 Officers; Servies New President-Elect

The Society of Motion Picture and Television Engineers has announced the following official results of its election of officers and governors for 1961:

John W. Servies, vice-president of National Theatre Supply Company, a division of General Precision Equipment Corporation, New York City, will serve a two-year term as president of the Society. Servies succeeds Dr. Norwood L. Simmons of Eastman Kodak Company in Hollywood, who now becomes past president of the SMPTE.

Reid H. Ray, president of Reid H. Ray Film Industries, St. Paul, Minnesota, has been elected executive vice-president of the Society. Ray formerly served as Convention vice-president of the SMPTE.

Lloyd Thompson, vice-president of The Calvin Company, Kansas City, Missouri, succeeds Glenn E. Matthews of Eastman Kodak Company as editorial vice-president. Harry Teitelbaum of Hollywood Film Company, Hollywood, California, has been elected convention vice-president of the organization.

Herbert E. Farmer, a member of the faculty at the University of Southern California, succeeds Wilton R. Holm as secretary.

The Board of Governors, elected by sections of the country, received these new members:


Central area: James W. Bostwick, manager, motion picture and slide films, General Motors, Detroit, Michigan, and Kenneth M. Muser, manager, Midwest Division, Eastman Kodak Company, Chicago, Illinois.

West Coast area: G. R. Crane of Santa Monica, California, at Robert G. Hufford, a physicist, Eastman Kodak Company, Hollywood.

* * *

Columbus Film Festival Judge Opens Early; Plans Announced

The ninth annual Columbus Film Festival, sponsored by the Film Council of Greater Columbus (continued on page six)
Best wishes for a successful 1961.

JOHN SUTHERLAND PRODUCTIONS, INC.

408 West 34th St, New York 1, N.Y.
201 N. Occidental Blvd, Los Angeles 26, Calif.

Creativity
and efficiency
in making
quality films
have produced
successful results
for our clients.
"SELLING THE END RESULT FIRST"

Color Sound Slidefilm

Here's a power-packed way to show your salesmen what it is that the prospect actually buys... the "What Will It Do for Me?" angle as it relates to your product or service.

How to apply this strongest of all sales strategies... ways one means to strengthen presentations for maximum effectiveness... how to develop a higher percentage of sales from interviews... are vividly pictured in "Selling the End Result First!"

Time and Energy Saver

This 15 minute color sound slide film makes it easier to inspire established salesmen with fresh enthusiasm, and train new men in shorter time for more resultful selling.

ONE IN A DYNAMIC COLOR SOUND SLIDEFILM SERIES:

"Selling Is Mental"

WRITE TODAY FOR DETAILS CONCERNING A PREVIEW

Fred Niles Communications Center

1058 W. Washington Blvd.
CHICAGO 7, ILL.
SEiley 8-4181

"SELLING THE END RESULT FIRST"

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Here’s a power-packed way to show your salesmen what it is that the prospect actually buys... the "What Will It Do for Me?" angle as it relates to your product or service.

How to apply this strongest of all sales strategies... ways one means to strengthen presentations for maximum effectiveness... how to develop a higher percentage of sales from interviews... are vividly pictured in "Selling the End Result First!"

Time and Energy Saver

This 15 minute color sound slide film makes it easier to inspire established salesmen with fresh enthusiasm, and train new men in shorter time for more resultful selling.

ONE IN A DYNAMIC COLOR SOUND SLIDEFILM SERIES:

"Selling Is Mental"

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Affiliated with MECCA FILM LABORATORIES CORPORATION, 630 Ninth Ave., New York City
The Newsreel:

(continued from page 2)

bus in association with the Columbus Area Chamber of Commerce, is inaugurating changes in format for the 1961 Festival.

Opening date for judging of films entered in festival competition was November 1, 1960, and judging will continue until July 15, 1961. Time allotted for screening of prints has been increased to ten months, with the Award Screenings taking place on September 13 and 14, 1961. Producers now have extra months to enter films, and judges have more time for festival preview.

The Film Council this year is asking entrants to ship their films directly to category chairman; names and addresses are listed by category on the Official Entry Information Sheet available from the Council.

Film producers and sponsors are invited to enter any films they have produced during 1959, 1960 and 1961, in the following categories: business and industry, information and education, health and mental health, religious education and religious themes, travel and special fields.

For the third year, Chris Stat- uettes will be awarded to the top-ranking film in each category, with Chris Certificates going to other outstanding films.

For entry forms, information brochures and other inquiries, write Mr. Daniel F. Prugh, Film Council of Greater Columbus, 280 E. Broad Street, Memorial Hall, Columbus 15, Ohio.

Film on Isolation Techniques by Willard for Navy Series

* A new film in the series basic nursing care, produced Willard Pictures, Inc., has been placed in use by the United Sta. Navy. Titled Isolation Technique, 23½ min., b/w, the film shows proper methods of caring for patients with communicable diseases.

Important points stressed are: the necessity of keeping the diseased isolated by proper sanitation, use of mask and gown and treatment of bed linen.

The Basic Nursing Care series was designed for elemental instruction of new medical corpsmen.

89th SMPTE Convention at Toronto, Canada, in May, 1961

Toronto, Canada, is the site of the 89th Semiannual Convention of the Society of Motion Pictures and Television Engineers, M7-12, 1961, at the King Edward Sheraton Hotel.

"International Achievements in Motion Pictures and Television" will be the theme of the meeting. The Convention planning committee is under the chairmanship of Gerry Graham of the National Film Board, Montreal.

Call Willard Pictures for a new perspective
Now, in 1960, producers get the same dependable service from Charles Ross on lights, grip equipment, generator trucks and props, too. It pays you to call on Charles Ross and take advantage of its 39 years of quality and reliability. Here you get complete flexibility for everything on the set . . . choose from one of the largest inventories in the East.

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SECRETS, ANYONE?

From our closely-guarded list of CHOICE SECRETS we've declassified the following gems:

- The Secret of General's Superb Color Prints
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GENERAL FILM LABORATORIES

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New Frontiers for Audio-Visuals to Be Won With President-Elect Kennedy

by Mary Tanham, Washington

... determine how money is to be spent. Funds will be allotted to the states for the number of pupils, not the need.

Kennedy has said he wants more building grants for classrooms and dorms, more higher education scholarships, more teachers, more "quality" education.

Question?? Will the present U.S. Commissioner of Education remain?

Agriculture, Foremost Markets, Defense

In Agriculture, Kennedy will advocate strong federal action on farm policy. Because agricultural surpluses are now costing the Treasury $1,000 per minute, he will seek a new system of production controls. He has also outlined a "world food budget" which may kick off an expanded program of promoting economic progress in under-developed countries by using U.S. surpluses.

This latter phase of his program could strengthen the already healthy USDA foreign market development film project. (Agriculture's film department is a part of the Office of Information and is staffed by regular civil service personnel.)

In defense, a radical unification plan, a drastic reorganization of the services, is possible. More probable, however, is increased defense spending, from 1.5 to 3 billion dollars on missiles, a modern army, submarines and outer space. It's anybody's guess how a new defense program would affect the audio and visual industry. Certainly there will be an increasing need for explaining new concepts to those in service and to the public, particularly in the event of reorganization.

Informing the People at Home, Abroad

According to experts, the Atomic Energy Commission is due for streamlining. This operation is cumbersome now with the commission struggling with a dual role; on one hand, it must push the development of atomic energy for peaceful purposes and, on the other hand, it must guard the public against radiation dangers posed by these programs. Here, as in most cases, reorganization or more government spending might well boost the use of films and other audio-visuals in the days ahead.

In the USIA, Kennedy has indicated that he will strengthen the program in general. There is little question but what films will be used more and more to depict a new American "image" abroad.

In other areas, the President-elect will back up river development, depressed areas, lower interest rates, and Marshall aid type plans for Africa and Latin America. It is generally conceded that there'll be an upturn in business, the "recession" will be checked—but it will take a little time.

For the present, the new administration will doubtless face rising unemployment and "war scares," but the coming months, after his election, will watch and remember John F. Kennedy's own views about the office to which he has just been elected. He has said this about the office of the President of the United States:

... Whatever his views may be on all the issues and problems that rush in upon us, he must above all be the Chief Executive in every sense of the word. He must be prepared to exercise the fullest powers of his office—all that are specified and some that are not. He must master complex problems as well as receive one-page memoranda. He must originate action as well as study groups. He must re-open the channels of communication between the world of thought and the seat of power.

A New President, a New Broom and a Nation That Looks for Leadership

by Ott Coelln, Chicago
Continually increasing purchases of Arriflex equipment by agencies of the United States Government give these world-famous cameras of the United States Government their highest form of recognition.

ARRIFLEX IS PROUD TO SERVE

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U.S. Air Force
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U.S. Department of Agriculture
U.S. Civil Aeronautics Administration
U.S. Department of Commerce
U.S. Bureau of Land Reclamation
U.S. Department of Health, Education, & Welfare
U.S. General Services Administration
U.S. Veterans Administration
and many others

EDITORIAL VIEWPOINT:

(CONTINUED FROM PAGE NINE)

Hoy, have dedicated themselves to collecting folk music, concerts, and other selections from all over the world which they record and duplicate on tapes for distribution through friends and social agencies. "R4R" tape recorders and tapes have been donated to such places as the Albert Schweitzer Hospital in St. Marc, Haiti; they have gone with the International Rescue Mission to hospitals operated by MEDICO.

Out at the Veterans Administration Hospital in Oakland, Pa., Russel L. Link, chief of Special Services, calls the tapes "very valuable" and notes that ward physicians and psychologists "often recommend their use in treatment of the chronically ill." Months ago, some 171 VA hospitals throughout the country have received tape recordings supplied by R4R.

Recordings for Recovery now numbers some 25 members in the Pittsburgh area. The Mormon Tabernacle Choir, the University of Michigan, Maryville College, the Evanston Bach Choir, Mrs. Edsel Ford (who presented tapes of Henry Ford Square Dance collection), are among the many who have contributed material to this library. For those who want and need it, R4R is there for the asking.

And for those of us who want to do something within our own understanding, in a related phase of our audio-visual interests, we can't think of a better place to send a holiday contribution: Recordings for Recovery, c/o Mr. and Mrs. Ralph L. Hoy, Oakmont, Pa.

Harvester's "Headline for Harper" Is Booked on Television Coast-to-Coast

As a follow-up to our premiere announcement of International Harvester's motion picture tribute to the men of Public Works (Headline for Harper, produced by Parthenon Pictures), there's a great results story in the television showings attained by this film.

In late September, 125 prints of a television version of Harper were delivered to the Hollywood office of Sterling Movies U.S.A. As these prints were received, they were scheduled in phone contacts with television stations for showing during Public Works Week, October 2-8.

All 125 prints were placed and as of October 25th, 70 stations had provided written reports confirming 70 telecasts to an estimated audience of 1,642,348 people in 65 markets. Reports are coming in from an additional 40-45 stations, according to Sterling officials, for an estimated additional viewing audience of 600,000.

In addition, this Parthenon production was shown in many U.S. municipalities through Harvester's own contacts. The company was cited by the American Public Works Association for its public-spirited contribution to a better understanding of the men who run these departments in cities and towns across the country.

A Merry Christmas and Happy New Year!
Arriflex 16 offers the widest selection of the finest lenses. The selection keeps growing—because the world's most successful portable professional motion picture camera inspires the greatest efforts of the world's foremost optical firms. Every lens in the Arriflex 16 system adds to this remarkable camera's rare versatility...from the 5.7mm extreme-wide-angle to the longest telephotos, the zooms, and the macros.

ARRIFLEX CORPORATION OF AMERICA
257 PARK AVENUE SOUTH, N.Y. 10, N.Y.
WASHINGTON FILM COMMENTARY

by Mary Finch Tanham
Washington Correspondent for Business Screen

ManulavirtTH f'itf Value of High-Speed Research Films

High Speed Photography—a good way to satisfy management? Without a doubt, the use of the high speed camera has been recognized as invaluable by many in competitive business.

The C. C. Collier Food Machinery and Chemical Corporation of Binghamton, New York, for instance, believes “in our business the Fastax camera is the right arm to the engineer” who must redesign and review problems for new machines.

At the recent SMPTE High-Speed Congress, Collier representatives showed on film the ways which they have used high speed photography for sales. (e.g. after three “blind” attempts to enlarge a certain valve, the h.s. camera reached the mark at once; a sweet corn harvester, under the eye of the camera, was re-designed to cut and not jerk the ears of corn.)

The Research Center of the Outboard Marine Corporation, Milwaukee, Wisconsin, has also had marked success with these photographic methods. The h.s. camera has been used here to analyze the cutting action of lawn mower and chainsaw blades.

Allied Masonry Council Book Is Followup to FilmaGraph

The old and the new. The wall of China; the Rheims Cathedral; Frank Lloyd Wright; all have profoundly influenced the shapes, forms and textures of modern architecture. Therefore, to supplement their highly successful filmaGraph, Man in Masonry, the Allied Masonry Council has “packaged” a long-play record and book of stills for those who wish to review and appreciate architectural works of art at leisure. The stills were taken from the 14 minute black and white film produced by Pilgrim Associates of Washington.

Because this film included fifty-eight structures from all over the world, screen credits for fifty-eight photographers and architects were necessary.

Bob Pilgrim has handled this most effectively with continuous random pop-ups transposed over a stark brick wall. An original score for the film was played by members of the National Symphony Orchestra.

This film was produced for those in the buildings trades and architectural groups, but, by the very nature of its content and because it contains fine, dramatic slide motion photography, it is appealing to practically everybody.

Natl Science Foundation's 13 Pictures on "Planet Earth"

The National Science Foundation has announced completion of its 13-film Planet Earth series of educational motion pictures. Produced under a Ford Foundation grant, the films attempt to “synthesize man’s knowledge of his environment and delineate newly developed and powerful tools for gathering data on space and the cosmos.”

Titles of the films include Magnetic Force, Research by Rockets, Secrets of the Ice, and The Hidden Earth. More than 200 geophysicists worked on these films which will be distributed through McGraw-Hill's Text-Film division.

Robert Hemmig to Aid NASA Information Chief Thompson

The National Aeronautics and Space Administration (NASA) has named Robert H. Hemmig assistant to Shelby Thompson, chief of the Office of Technical Information and Educational Programs. Hemmig was formerly with motion pictures at the FAA’s National Aviation Facilities Experimental Center (NAFEC) in Atlantic City, New Jersey.

Film Museum and Theatre At Proposed for Cultural Center

Proposals to equip Washington’s fabulous proposed National Cultural Center with TV studio and a museum of films were recently handed to the Center trustees by educator Carleton Sprague Smith of New York. “The National Cultural Center cannot expect visitors simply to look at buildings during the hours when no performances are scheduled,” said Smith, who contends that there should be continuous daytime movies about music.
theater, dance and American culture in general.

**Navy Underwater Films Open National Geographic Lectures**

The National Geographic Society’s 73rd lecture season opened with films of the Navy’s Polaris missile and the undersea navigation of the nuclear submarine Triton.

Other filmed lectures will deal with the search in Kenya for a legendary graveyard of elephants, the sailing of the Mayflower II, and the discovery of the remains of the earliest known true man who died more than 600,000 years ago in Tanganyika.

**Cliff Peacock, Vice-President, on Board of Granducci, Inc.**

Clifford L. Peacock has been named a member of the board of directors and a vice-president of Scripts by Oeveste Granducci, Inc., in Washington, D. C. Peacock, who has won three film awards, has previously served as film and TV writer-director-producer with WCLA, WTVR, General Electric and the Martin Company.

**Three Federal Aviation Films on Camera at Milner-Fenwick**

Milner-Fenwick of Baltimore, Md., is currently producing three new films for the Federal Aviation Agency’s National Experimental Test Center (NAFEC) in Atlantic City, N. J. VGSF Visual Glide Slope Indicators is a 16mm sound-color film with animation: The Eyes Have It, an evaluation of experimental runway lighting, will also be filmed in 16mm with animation.

According to Hoby Wolf, account executive at Milner-Fenwick, another film not yet titled will document the history of runway lighting from flares and smoke-pots to the most modern, efficient Bush-mounted lights.

**Doug McMullen Opens Own Office in Duanesburg, N. Y.**

Well-known Washington scriptwriter, Douglas McMullen, formerly a vice-president of Scripts by Oeveste Granducci, Inc., has announced formation of a new office in Duanesburg, New York.

McMullen was a Broadway actor for 10 years, and for 20 years a film and TV writer with General Electric Public Relations, Army Pictorial Service and Granducci. He was a staff member of the latter organization for 11 years. Among his awards he has received the Hollywood Oscar for his documentary Toward Independence.

**Washington Film Council Hears Kerkow on Assets, Liabilities**

In a speech titled “Looking at Our Assets," Mr. Herbert Kerkow of Herbert Kerkow, Inc., of New York, recently outlined for the Washington Film Council both the assets and liabilities of the non-theatrical film industry. Kerkow cited, for example, as one of the major assets in this field, the recent proceedings of the SMPTE international (High Speed) conference in Washington.

On the debit side, he stated that (1) it takes too long to make films now, (2) there is a “curious duality” in the concept that a film must have a large audience, which often ruins its effectiveness, (3) there is a lack of power or status for the film maker in industry and government and, (4) there should be an established, basic form for making films—preferably instigated in Washington.

Kerkow illustrated his talk with a short film which he produced and which won the Certificate of Award of the National Visual Presentation Association and the Sales Executives Club of New York for “Motion Pictures as Selling Tools.”

**Rodel Productions Shooting Abroad for German TV Net**

Rodel Productions of Washington has dispatched crews to a dozen different parts of the world to film a series of half hour shows titled Diplomatic Passport for a new German TV network. The stories will document the diplomatic life in the German embassies, missions and consulates in such places as Lagos, Nigeria, Baghdad, Tokyo, New Delhi and Bonn.

**Aid to Smaller Producers**

For smaller producers, working on limited budgets without perma-
WASHINGTON:
(CONTINUED FROM PAGE 13)
ent staff writers, Spencer Bostwick's Planfilm Incorporated of Washington has added a "do it yourself" department. If presented with complete research notes and rough script drafts, Planfilm will re-write for professional shooting scripts.

Third USDA Visual Workshop in Washington, July 17-21

The third annual Visual Workshop of the United States Department of Agriculture is scheduled for July 17-21, in Washington, D. C. Usually held in January, the coming workshop would have conflicted with the date of the Presidential Inauguration.

The American Association of Agricultural College Editors will also hold its annual meeting in Washington in 1961, and the USDA Workshop is now scheduled for the week prior to the AAACE meeting.

Changes in the format for the third Workshop include more outside speakers and discussion leaders from industry, colleges and government. A trade show will be held in conjunction with the meeting.

"Golden Mercury" Award to Coca-Cola's "Wonderful World"

"Wonderful World," produced for The Coca-Cola Company and the Bottlers of Coca-Cola by The Jam Handy Organization, has won an award in the "Golden Mercury" competition of the Venice Chamber of Commerce at the 11th International Exhibition of Documentary Films at the Cinema Palace, Venice, Italy.

The colorful world travel film was one of eight winners out of 95 entrants. Wonderful World was recently featured in Business Screen.

Scene in Coca-Cola's color film, "Wonderful World," which won a Golden Mercury award.

HOW IS THE MANAGEMENT UNDER YOU?

How well are your policies and orders carried out by your subordinates?

The answer to that question depends upon how well your supervisors represent management to your employees.

Make sure that the management under you is what you want it to be. Show your supervisors how to represent management with:

"THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
- "INDUCTION AND JOB INSTRUCTION"
- "HANDLING GRIEVANCES"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"
- "INTERPRETING COMPANY POLICIES"

Write for details concerning preview.
Movies communicate in minutes what would otherwise take hours or days to learn

...producer Charles Probst, President, Cinefonics Inc., a Division of Cook Electric Company, Chicago, Illinois:

Our movies speed the interchange of technical formation—create an understanding vitally needed among engineering teams widely separated by place, time, or technology. These motion pictures also help the layman understand scientific advances, especially in nuclear and space age projects.

"Cinefonics film reports, we've been told, can interpret and communicate—faster than personal talks or visits.

"One way we meet our 'crash' deadlines—when vital information must be filmed with sound and rushed to many places for viewing simultaneously—is with the Kodak Pageant Projector setup (above) for recording magnetic sound tracks.

"We use many Kodak Pageant Sound Projectors because they're compact and quiet, because their performance flatters the motion pictures we make, and because they don't get in the way of what we're showing."

Smooth presentations

...that's the Kodak Pageant idea. A projector that takes distractions out of screened instructional, sales, educational, and business motion pictures.

A Kodak audio-visual dealer will demonstrate. Or, write for detailed booklet.
A Producer is known by the clients he keeps.

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INTERNATIONAL HARVESTER CO. 1952
SOCONY MOBIL OIL CO. 1953
UNION PACIFIC RAILROAD 1954
HAWAIIAN AIRLINES 1955
DOUGLAS AIRCRAFT CO. 1956
MONSANTO CHEMICAL CO. 1956
SOUTHERN CALIFORNIA EDISON CO. 1958
BURKE DOWLING ADAMS, INC. 1959
DELTA AIR LINES 1959

The above list of currently active Cate & McGlone clients, together with the year in which our relationship began, is an impressive testimony of the quality of service which this firm has rendered through the years.

SIGHT & SOUND

MPO Has 32% Sales Increase; American Exchange Lists Stock

* 150,000 shares of $1 par Class A stock in MPO Videotronics, Inc. were admitted to listing and to dealings at the American Stock Exchange on October 19. The stock opened on 200 shares at $1 1/2.

MPO Videotronics is the parent company of MPO Productions, Inc., a leading producer of sponsored films for industry for many years.

While television commercials accounted for 85% of MPO Videotronics' gross income in the last fiscal year, the company anticipates a revision of this ratio due to the larger proportion of industrial film business in the fiscal year of 1960. For the nine months ended July 31, 1960, sales were $5,488,000, or 32% higher than the $4,150,000 of sales for the similar period in 1959, and net income was $187,000 versus $142,000 or 32% above that shown for nine months in 1959.

One of the company's recent major achievements was the completion of two major productions by MPO Sales and Training Programs, Inc. on a $950,000 contract with the Ford Motor Company. MPO produced a two-hour spectacular which is being shown to the 40,000 Ford dealers nationwide for introducing the 1961 Ford line of cars with basic sales strategy for the coming year. In addition, a series of sales training films has been produced for Ford to help dealer parts departments, maintenance and showroom salesmen.

Industrial Management Group Honors Colburn Laboratory

* Geo. W. Colburn Laboratory, Chicago, recently was honored by the Industrial Management Society for contribution to the advancement of industrial motion picture and to the Society's annual film festival.

The award, presented by Ralph Landes, past president of the Industrial Management Society and founder of the competition, was announced at a banquet held at the Conrad Hilton Hotel, Chicago, honoring the festival's winner.

* * *

Sweetman to Head N. Y. Office for Bay State Productions

* Bay State Film Production Inc., has opened a New York office at 15 West 44th Street to better serve its clients in the New York area. In charge will be Merrill T. Sweetman, who merged his own firm, Sweetman Productions, with Bay State early this year.

Bay State's headquarters and production studios are at Springfield, Mass. Another office is maintained in Boston.

* * *

Henning & Cheadle Moves

* Henning & Cheadle, Inc. specialists in animation in marketing and creative producers of plans, programs and visualizations, announce a new address and telephone number: 1001 Greenfield Road, Detroit 2, Michigan, BROADWAY 2-1000.
ASSURANCES PROFESSIONAL FILM MAKERS DEMAND!

THE MANUFACTURER'S LABEL

CECO'S GUARANTEED INSPECTION AND STAMP OF APPROVAL

Producers, directors, cameramen, photo-instrumentation and audio-visual engineers come to us for products, equipment repairs, information and ideas because of our know-how and experience as pioneers in the photographic industry. Our staff of engineers and technicians learned on the firing line of practical application.

New CECO 1000 foot Magazine for Arriflex 35mm

LOWEL-LITE Kit with Gaffer Tape (A lighting unit which attaches to walls, shelves, stands, pipes...most anywhere)

New CECO Advanced Weinberg-Watson Remote Control 16mm Stop Motion Projector (absolutely flicker-less). Also CECO 35mm Stop Motion Projectors.

SALES SERVICE RENTALS

For full information and price of each product, send this postage-free card now!!!

*CECO — Trademark of Camera Equipment CO., Inc.

Gentlemen: I am interested in the items checked below. Please rush me more free information on these products

☐ CECO 1000' Magazine for Arri 35
☐ NOMAD Sound Recorder/Reproducer
☐ JARO-Salford Light Meter
☐ CECO Weinberg-Watson Projector
☐ LOWEL-LITE Kit
☐ PRECISION Sound Readers
☐ PROSKAR Anamorphic Lens
☐ COLORTRAN Lighting Equipment
☐ MOVISCOP 16mm Film Viewer
☐ CECO Portable Power Supply
☐ JEFFRONA Cement—GTC-9 Cleaner
☐ Editing Gloves and Supplies
☐ CECO Film Cleaning Machine
☐ PRECISION Sound Readers
☐ COLORTRAN Polecats

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Camera Equipment CO., INC. 315 West 43rd St., New York 36, N. Y. Judson 6-1420
BEFORE DECIDING TO BUY, RENT, LEASE OR REPAIR YOUR EQUIPMENT, CHECK WITH CECO. ADVICE FROM CECO MEANS MONEY IN YOUR POCKET.

We provide the same precision repair service for your equipment that we give to our own gigantic stock of rental cameras, editing, lighting and other equipment.
Only Bell & Howell could solve this on-the-go training program for one of world's largest direct sales forces!

**Problem:** To train new Field Enterprises representatives in the best way to sell the World Book Encyclopedia.

**Step 1:** At this Chicago meeting of 1,400 Field Sales Managers, Bell & Howell's Audio-Visual service helped Field management sell the idea of using a special film training program. Then, in individual sessions, Bell & Howell worked with Field managers to determine the correct sound projectors for their needs and set up purchase or rental plans.

**Step 2:** In hotel rooms, homes, offices— wherever "on-the-go" Field Sales Managers could be contacted— local Bell & Howell Audio-Visual Representatives followed up after the delivery of the Filmosound Projectors and gave instruction in their use. Only Bell & Howell, with the largest nationwide Audio-Visual network, has the manpower and coverage for such a job.

The power of Bell & Howell Audio-Visual Service can work for you, too. Let us show you how.

**FINER PRODUCTS THROUGH IMAGINATION**

Bell & Howell
7108 McCormick Road. Chicago 45, Illinois

Gentlemen: Please send me free booklet on the uses of sound films, in sales promotion and training.

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Use Victor-Soundview Sound Slidefilm Equipment All 3 Ways

1. It's a filmtstrip and slide projector. You can use the Victor-Soundview pushbutton projector independently of its phonograph when you want to show filmtstrips or slides only. Choose the projector that fits your needs best. Filmtstrip and combination filmtstrip-slide projectors are available in 500-watt models.

2. It's a portable phonograph. Want to put on a record program? Remove the projector from its case and use the Victor-Soundview 4-speed phonograph by itself. Single case phonograph with detachable 8" speaker is light in weight. Speaker is supplied with 25' cord so it may be placed next to the screen when showing sound slidefilms.

3. It's a fully automatic or manual sound slidefilm outfit. Take your choice. If you want to show sound slidefilms with audible signal specify a pushbutton remote control model. If you want fully automatic operation specify models with high or low frequency controller. And remember that only with Victor-Soundview can you build up to fully automatic equipment gradually by starting with a basic projector and adding a component at a time.

Only Victor-Soundview Projectors offer all these features:

ASK YOUR DEALER FOR A DEMONSTRATION SOON.

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Division of Kolut, Plainville, Connecticut

FREE BOOKLET — How Industry Profits from Sound Films. For your copy-plus information about Victor-Soundview Projectors — mail coupon to Victor Animatoograph Corp., Div. of Kolut, Plainville, Conn., Dept.134.

Name
Position
Address
City Zone State

Russia Wins Top Award at San Francisco
Golden Gate Festival Culture-Bent But Mentions Business

The New "Film As Communication" category of the San Francisco International Film Festival brought honors to several sponsored films. Two "Golden Gate Awards" and four honorable mentions were presented to 16mm motion pictures in this group.

Ask Mr. Don't Tell Me, produced in San Francisco by Dave Myers, with script by George DuBose, covering the American Friends Service Committee "Youth For Service" project, received one of the prizes.

The Hunters, a record of the last of the African bushmen, produced by the Film Study Center, Peabody Museum, Harvard University, and entered by Contemporary Films, Inc., was the other winner.

Honor Mentions to Four
The four winners of honorable mentions were: A Number of Things, a color animation film produced for agency media departments by Elektra Studios, Inc., for Woman's Day magazine; and Autumn, a mood picture produced by the Television Center, State University of Iowa.

Ages of Time, a history of time-keeping narrated by Burgess Meredith and produced by MPO Productions, Inc., for the Hamilton Watch Company, and That They May Live, a safety film teaching direct artificial respiration, produced by Pyramid Film Producers with the cooperation of the University of Saskatchewan College of Medicine, also won honorable mentions.

Soviet Satellites Score
"Golden Gate Awards" for short subjects were distributed to seven different countries, with the United States receiving two Awards for Pow Wow, produced by Allen Downs and Jerome Libling, winning as best creative-experimental film, and Day of the Painter, written and directed by Robert Davis splitting with Russia's Revenge, a Chekhov short story, for the best fiction short subjects.

Hungary's Immortality was judged the best art film. France, Rumania and Yugoslavia chalked up honors for best documentary and animated shorts. The Award for best industrial film went to Guy Cote of Canada, for his study of oil drilling, Roughnecks.

Soviet Russia, participating for its first year in the Film Festival, won two major "Golden Gate Awards," including one for best picture of the world-wide competition.

Ballad of the Soldier was the Russian entry receiving the best picture award. Grigori Tchukhray who directed the film and aided in writing the script, received in person the prize for director at the Awards Ball in San Francisco.

Railroad Film Awards to Close Entry Lists Jan. 15th

January 15, 1961, is the closing date for entries in the tenth annual "Golden Spike" advertising awards competition sponsored by the Association of Railroad Advertising Managers.

Motion pictures and slidefims are eligible to compete for the award presented each year by the ARAM to the advertiser outside the railroad industry who, through the use of any advertising medium or combination of media, is judged to have made the most outstanding contribution to a better understanding of the importance of railroads, or who has directly or indirectly helped to promote rail freight or passenger traffic.

Advertising appearing between January 1 and December 31, 1960 may be entered. Entry blanks may be obtained from the chairman of the awards committee, John N. Ragsdale, Advertising Manager Association of American Railroads, Transportation Building, Washington 6, D. C. Prints of motion pictures and slidefims should be submitted no later than January 15, 1961.

Erickson to Head Filmways

Rodney Erickson has been named president of Filmways Inc. Former President Martin Ransohoff is now board chairman and chief executive officer.

Mr. Erickson, who has been in executive capacities with net works and ad agencies, was most recently head of his own firm.
Technical pictures don’t have to be too technical. Technicians are also people. Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn’t tell a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.

Among Our Clients...

Atomic Energy Commission  National Board of Fire
American Bosch Armament Corp.  Underwriters
American Machine  National Cancer Institute
& Foundry Co.  National Cotton Council
American Telephone  Port of New York Authority
& Telegraph Co.  Schering Corp.
E. I. duPont de Nemours  The Texas Company
& Co., Inc.
Ethyl Corporation  Union Carbide Corp.
The Gillette Company  U. S. Navy

— and many, many others

Frank K. Speidell, President  Producer-Directors:
Herman Roessler, Vice President  Frank Beckwith
P. J. Mooney, Secretary & Treasurer  Alexander Gansell
Vice-President, Sales:  T. H. Westermann  H. E. Mandell

Frank K. Speidell, President  Producer-Directors:
Herman Roessler, Vice President  Alexander Gansell
P. J. Mooney, Secretary & Treasurer  H. E. Mandell
Vice-President, Sales:  T. H. Westermann  Erwin Scharff

AUDIO PRODUCTIONS, INC.
FILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N.Y.
TELEPHONE: Plaza 7-0760

send for booklet
Even in classrooms sunshine bright...

AO's NEW OVERHEAD Delineascope
gives the clearest image you've ever seen!

This revolutionary new overhead projector, by American Optical Company, was developed around a powerful 1000 watt light source to give you the brightest . . . biggest projected screen image you've ever seen. Even the extreme corners are sharp and clear because a specially designed Fresnel lens affords perfectly balanced illumination to every square inch of screen area.

This precision teaching instrument will project all the line, form and color of a 10" x 10" transparency up to a huge 177 sq. ft. screen image . . . in crisp, accurate detail.

You'll enjoy using this instrument because you face your class at all times . . . observe every movement and expression of subject reception and understanding.

AO's Overhead Delineascope helps give your program an unlimited flexibility that is not possible with any other AV medium. You can emphasize or dramatize by adding to your prepared teaching material on-the-spot.

You'll want to see all the new, exclusive features that make this instrument a practical investment in creative teaching. Your AO Salesman or Audio-Visual Dealer will be happy to arrange a demonstration at your convenience.

Projecting the Future for 8mm Sound

What is the Future of 8mm sound in the business, industrial, educational and religious fields? Stimulated by the recent advent of new 8mm sound motion picture projectors out of Eastman Kodak, Fairchild (Cinephonics) and the Tandberg (Elite) companies, 8mm sound has drawn increasing attention.

As previously noted in these pages, however, the lack of uniform standards needed by producers and film laboratories has been a handicap to safe passage by prospective users of this new audio-visual dimension.

Three Committees Cooperate

The Editors are glad to note that progress in 8mm sound standards is being made and that agreement was reached at the recent Washington, D.C., semi-annual convention of the Society of Motion Picture and Television Engineers.

These agreements resulted from co-operative work of three SMPTE Committees—the Sound Committee, the 16 and 8mm Committee, and the 8mm Ad Hoc sub-committee. The proposed standards are now being circulated by mail to the complete membership of the committees involved for a final vote. The complete committee approval must be obtained before submission of the proposals to the American Standards Association as recommended ASA standards for 8mm sound.

These Are Proposed Standards

The committee recommendations include:

1. The 8mm magnetic sound stripe is to be 28 to 31 mls wide.
2. The recorded signal is to be 25 mls minimum width.
3. Playback scanning of the sound is to be 19 mls wide.
4. Film speed to be 24 perforations per second, or a linear speed of 18 feet per minute.
5. Sound on the magnetic stripe is to be advanced 56 frames per second, or minus 1 frame, in relation to the picture.
6. Both the record and playback frequency response is established by specifications to be incorporated in a frequency test film. The test film is to be available mid-December. (Other standards for volume levels, flutter, azimuth, etc., are established in the specifications for additional test films.

The importance of these standards, and the test films, cannot be over-emphasized. They lay down "the rules of the game" so that any 8mm sound print will project and play well on any 8mm sound projector—both print and projection abide by the standards.

Republic Steel Corp. Lists 35 Subjects in Free Film Catalog

Thirty-five films covering a wide range of general-interest topics on steel and its uses are described in a new 33-page illustrated catalog now available from Republic Steel Corporation.

Among the variety of subjects included are: The New World of Stainless Steel, The Care of Handling of Buyers, and Let's Build a Fence. All motion picture listed are 16mm, most of them color, running from 12 to 45 minutes. The catalog is for use by business and technical organizations, civic and church groups, schools, and other interested groups. The films are distributed on a free-loan basis, and catalogs are available free of charge from Republic Steel Corporation. Commercial Research Division, 14 Republic Building, Cleveland.

NEW YORK'S FINEST PROJECTION SERVICE

- Skilled reliable projection service by a firm with 40 years of experience.

Motion pictures, wide-screen presentations, slide-films, opakes, slides. If it is audio or visual we have the most modern equipment for the job. Complete commercial sound service. Previews arranged in all details.

Anywhere in the Metropolitan New York Area.

De Meo Motion Picture Projection Service
3211 Quentin Road, Brooklyn 34, N.Y. ESplanade 5-127
Where Can You Find the Best Men for the Job?

You probably have many of them on your payroll now.

For over ten years, we've been helping some of the nation's largest companies develop the full potential of their manpower to meet the problems and promise of progress.

Programs we produce on films and all other communications media have stimulated new attitudes and created new aptitudes for:

- Sales
- Productivity
- Community, customer and employee relations
- Supervision and management

for organizations such as

- American Telephone & Telegraph Company
- Frigidaire
- International Business Machines
- Johnson & Johnson
- Mutual Benefit Life Insurance
- Pan American Airways
- the United States Army
- United States Employment Service

and many others.
Within the next few weeks, Parthenon crews will be shooting at the following locations . . .

Atlanta, Georgia
Baltimore, Maryland
Carteret, New Jersey
Casper, Wyoming
Chicago, Illinois
Cody, Wyoming
Elk Basin, Montana
Farmington, New Mexico
Fort Laramie, Wyoming
Freeman, Missouri
Indianapolis, Indiana
Jefferson City, Missouri
Juliet, Illinois
Kansas City, Missouri
Los Angeles, California
Manhattan, North Dakota
Miami, Florida
Milwaukee, Wisconsin
Moab, Utah
Nogales, Arizona
New York City, New York
Powell, Wyoming
St. Louis, Missouri
Salt Creek, Wyoming
Salt Lake City, Utah
Savannah, Georgia
Seymour, Indiana
Trenton, Missouri
Tulsa, Oklahoma
Vincennes, Indiana
Whiting, Indiana
Wood River, Illinois
Yorktown, Virginia

—The point being . . . regardless of location, budget or concept—Parthenon Pictures can service your film requirements —and will be happy to discuss them with you in detail.

PARTHENON PICTURES
Cap Palmer, Executive Producer
2625 Temple St. • Hollywood 26
In Chicago: Phone RANDolph 6-7919
In Detroit: Phone ADams 1-9113

THE SCREENING ROOM

BRIEF REVIEWS AND COMMENT ON CURRENT INFORMATIONAL FILMS

Donald Duck Stars in Disney's
New Cartoon on Plant Safety

Another example of Walt Disney's
cartoon humor as a useful
means of delivering a lesson is the
new film How To Have An Accident at Work, a sharp satire on the
serious business of plant safety.

Star of the 8-minute color car-
toon is Donald Duck, long known
as the "symbol of the irrepressible
average man." Although Donald is
the perfect model of all good
safety habits at home, he reckless-
ly disregards all the rules when he
gets on the job.

Bruised, battered and bandaged,
he makes repeated trips to the first
aid station, off-handedly blaming
"fate" for his troubles. However,
a bearded duck character, J. J.
Fate, shows up to disprove Don-
ald's careless rationalization.

J. J. Fate points out that for
Donald, it's just one preventable
accident after another.

How to Have an Accident at
Work is another safety film in the
tradition of Disney's Motor Mania
and How to Have an Accident in
the Home.

This humorous but effective
safety cartoon is available to indus-
trial groups through all licensed
Disney rental dealers for $6.00
per day or on long term lease.

Behind the "Mechanical Brains"
Of Electronic Digital Computers

Electronic digital computers —
the "mechanical brains" that were
used in tabulating and projecting
the vote tallies in the recent 1960
elections—are featured in a new
film produced by the audio-visual
department (engineering) at Rem-
ington Rand Univac.

Introduction to Digital Com-
puters, a 25-minute, color and
sound 16mm motion picture, is
the first filmed explanation of elec-
tronic digital computers. Aimed
at audiences of high school age or
older, the film uses language easily
understood to explain computers
—what they are, how they work
and what they do.

Questions most frequently asked
about computers are answered by
means of animated sequences ex-
plaining the five basic sections of
a computer. A simple problem in
addition is animated step-by-step,
using binary arithmetic, or com-
puter language.

The film is available on a free
loan basis to school, civic, pro-
fessional or business groups con-
tacting the public relations depart-
ment at Remington Rand Univac,
St. Paul, Minnesota.

"custom tailored
MUSIC...
for films & filmstrip

we edit complete music at
sound effects scores — "custom
tailored" to your requirement

original music scores.

ALSO

NEW HI-FI DISC AND TAP
LIBRARY available to producers.

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ices Consult These Business Screen
Ad Pages . . .
Complete Processing Facilities For All Your Film Requirements ... Color and Black and White

ASSOCIATED SCREEN INDUSTRIES, LTD.

DU ART FILM LABORATORIES, INC.

TRI ART COLOR CORP.
SERVING THE WORLD'S FINEST FILM MAKERS

New F & B POLE SET
An Easy Way to Hold Things Up... Anywhere
Lights • Props • Backgrounds • Mikes
Without Nails or Screws

F & B POLE SET is a featherweight, telescoping aluminum column with an expansion spring in the top. Adjust it once to your ceiling height with locking collar. Then just spring it in and out of place as you please. Rubber pads top and bottom protect ceilings and floors... can't be knocked over and takes less floor space than a silver dollar. A perfect, mobile, lightweight support for lights. Two POLE SETS with cross piece and fitting can be used to hold a roll of background paper, props, flats, etc. Perfect for location filming.

POLE SET 10½' to 15'...

3 piece Pole
with Clamp
8½' to 12½'

$8.50 ea

Cross Bar
(110") with 5 fittings

$8.50 ea

$34.95 per set consisting of:
2—3'piece poles
7—fittings
1—110" cross bar
Adjustable from
8½' to 12½'

A rugged precision and versatile animation stand that offers more than 40 accessories for special animation and effects.

AVAILABLE NOW:
New ACME PORTMAN 16mm-35mm interchangeable camera with ball-bearing mounted cam-rackover. Write for descriptive folder and price list.


FRORMAN & BABB — Exclusive East Coast Dealers

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A-V CALENDAR: 1961

January 12-14, 1961
National Audio-Visual Assn
Mid-Winter Conference at the Statler-Hilton, Dallas, Texas.

January 27, evening
Committee on Int'l Non-Theatrical Events, awards presentation, screening. N. E. A. Auditorium, Washington, D. C.

February 5
Advertising Week. Int'l Broadcasting Awards announcement (includes tv commercials)

February 13-15
Calvin Film Workshop, at Calvin Productions, Inc. Kansas City, Mo.

February 21-23
NAV A Western Conference, Coronado Hotel, San Diego, California.

March 30-April 1
Industry Film Producers Assn. 2nd Annual Convention, Trade Show. Miramar Hotel, Santa Monica, California.

May 7-12
Society Motion Picture & Televison Engineers, 89th semi-annual convention. King Edward Sheraton Hotel, Toronto, Can.

May 23 & 24

July 17-21

July 22-25
National Audio-Visual Convention & Trade Show, Morrison Hotel, Chicago, Ill.

September 13-15
9th Annual Columbus Film Festival, Columbus, Ohio. Entry closing date: July 15, 1961.
Honor Kellock, Constable on 25th Years at Wilding

Two veteran executives in the business film industry were honored by their associates and friends at a dinner in their honor on Friday evening, November 18th.

Observing a quarter-century at Wilding, Inc., are

J. A. Kellock, Wilding Vice-President, Operations

J. A. Kellock, who joined the national studio organization on November 20, 1935, and J. M. Constable, a member of the company since October 20, 1939.

In 1939, Jim Kellock became production manager at Wilding; he is now Vice-President, Operations at the Chicago studio.

J. M. Constable, Wilding Vice-Pres., Exec. Producer

President in Charge of Operations at the Chicago studio.

Mr. Constable left his own recording studio to become a Wilding director and is now a Vice-President and Executive Producer.

Both men have played leading roles in industry organizations and in civic affairs. Business Screen salutes them and extends our heartfelt greetings and best wishes for the many years of service which he ahead.

LASSIE, a Peabody Award winner, is produced by Robert Golden for The Jack Wrather Organization; Sherman A. Harris, Executive Producer.

LASSIE, like many other top-rated filmed TV shows, is processed by Consolidated Film Industries. And at CFI, it soon becomes apparent that 40 years of experience and know-how make an important difference.

There is no such thing as a "cut rate" or "bargain" in laboratory film processing. The Eastman Kodak Company says “The answer is—give your laboratory time and money to do the job right! Then all your release prints will be on the beam 100%.”

For processing perfection ... specify CFI.

CONSOLIDATED FILM INDUSTRIES
959 No. Seward St., Hollywood 38, Calif.
Hollywood 9-1441
571 West 57th St., New York 19, N. Y.
Circle 5-0210
SKILL

Born of many years' experience producing feature length motion pictures and television shows like "Gunsmoke," "Have Gun Will Travel," and "Death Valley Days"...

that's the EXTRA INGREDIENT Filmaster brings to the making of business films.

By dramatizing your basic communication objectives with outstanding entertainment values, Filmaster can give your films tremendous impact.

Ask American Airlines. We've just completed "Come Fly With Me" for them.

Ask the United Community Funds. Our "A Town Has Two Faces" is now being shown from coast to coast.

Why not give Filmaster an opportunity to help on your next assignment?

Filmaster INCORPORATED

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Hollywood 4, California
Hollywood 6-1681

NEW YORK
Nine Rockefeller Plaza
New York City 20
Judson 6-1404

FLORIDA
707 Nicolet Avenue
Winter Park, Florida
Midway 7-7011
Medical Films Aid World Peace

Delegates Land U.S. Film Program at World Medical Congress

Two International Medical motion picture programs presented in West Germany in September, 1960, with the cooperation of the American Medical Association and a leading U.S. manufacturer (Johnson & Johnson) give solid evidence of the contribution being made through this vital phase of the film medium to the cause of world peace through education and understanding.

While "cultural" and artistic pursuit of festivals abroad has drawn U.S. films into unfavorable competition and brought negligible results to participants, medical men from Latin America, the Far East, Middle East and throughout Europe applauded the U.S. contribution to the special motion picture program of the 14th General Assembly of The World Medical Association which opened in West Berlin's Convention Hall on September 17th.

On September 27-30, in Collogne, the First International Congress on Medical Photography and Cinematography heard the AMA's Director of Medical Motion Pictures and Television, Ralph P. Creer, talk on "The Production and Utilization of Medical Films in the United States."

Dr. Louis H. Bauer, Secretary General of The World Medical Association, cited Mr. Creer's efforts in helping provide the films presented at the 14th General Assembly, noting that "a motion of appreciation with acclamation" was adopted for "the excellence of the expanded film program . . . which provided a comprehensive opportunity in post-graduate education for the large number of doctors in attendance at the meetings."

The AMA participation was made possible, as on past occasions, by a special grant from the International Division of Johnson & Johnson. Dr. John Henderson, Medical Director of J&J and H. Mat Adams represented the sponsor at the Assembly. Prof. Dr. Aiken, Chairman of the Film Committee of the German Medical Association was the host, assisted by Dr. Theodore Hellbrugge, Vice-Chairman.

77 motion pictures comprised the program on "The Film in Post-Graduate Medical Training" and 43 of these were in English, 25 in German, seven in French.

This film exhibition was directly concerned with the usefulness of content to its worldwide audience. That significant difference is in sharp contrast to the showing of films for "art's sake" which makes current European events at Edinburgh and Venice of little value to either the participants or the film's sponsors.

"American Maker" Joins Colorful Series on Theatre Screens Across the Land

Latest "Great America" Picture in SuperScope-Technicolor

Now showing to millions of theatre-goers across the country in SuperScope-Technicolor is the latest in the series of Great America motion pictures produced for Chevrolet by The Jam Handy Organization.

Latest of the series is American Maker, which portrays our national heritage as "makers" from the early pioneer days when Americans had to fill their own needs with crude tools and their hands to the present surge of creative work in the home, factory and outdoors. This screen story is "about all of us as we seek to satisfy the desire to make things that are better, more useful or more beautiful."

American Maker shows how it all began—when skilled artisans fashioned their own glassware, worked as individuals in their forges and at their looms. The dream of Eli Whitney, who met a nation's defense needs by the introduction of mass production to fill a Congressional bid for muskets, is pictured in a sequence that illustrates "each maker doing what he could do best."

The early glassblower worked with these primitive techniques . . .

Today's great tools of industry and the system which has given Americans the world's highest standard of individual living and liberty are the "message" of American Maker as it continues the spirit of its predecessors: American Harvest, American Engineer and American Look. Audiences reached through theatrical distribution by The Jam Handy Organization number into the multi-millions.

The latest in the Great America series has a "plus" for audiences as it invites "see yourself" interest to all who are "shapers and put-it-togethers." The "commercial" for the Chevrolet Division is, as in preceding films, "built-in" and logical as the cameras turn toward modern Detroit assembly lines where the latest in tools and techniques are employed to further the modern American methods of mass production.

After completion of its theatrical run in mid-1961, American Maker will be made available for general non-theatrical audiences in 16mm.

The early glass blower worked with these primitive techniques . . .

But today's glass artisan is a craftsman with fine tools.
Silent Partner in the Progress of America

**Writer's Odyssey Points Up Insurance Investments' Role In Stimulating Economy**

**Sponsor:** New England Mutual Life Insurance Co.

**Title:** Assignment: America, 28 min., color, produced by Bay State Film Productions, Inc.

A new color motion picture showing how the wonders of nature and the works of man are united in a dynamic economic partnership in these United States is currently being offered to business audiences, service clubs, trade and investment groups, colleges and television stations.

Titled Assignment: America, the 28-minute color film was produced for the New England Mutual Life Insurance Company by Bay State Film Productions, Inc. It is being offered on a free-loan basis through Association Films' libraries as a public service.

In production for two years, film sequences follow a magazine writer across the country as he seeks material for a book on the role of life insurance investments in helping industries expand and enabling Federal, state and local governments to improve their public services.

The writer learns that the vast reservoir of capital paid in insurance premiums is a powerful stimulant to the nation's economy, helping airlines finance new jets, electronics' firms to develop space age components, housing developers to expand suburbia and steel companies to mine and ship iron to the nation's mills.

This odyssey across America, the writer finds, is more than just the story of real estate and commerce. It is, instead, the big story of investments by people in people, through life insurance. It is a never-ending cycle that creates jobs, provides security and helps sustain America's "partnership" of man and nature.

Excellent pictorialization includes scenes of a Great Lakes ore boat plowing through ice-locked waters in the wake of a Coast Guard icebreaker; construction of the Hell's Canyon dam in Idaho; vast open pit copper mining operations; off-shore oil drilling; and airviews of sleek jets over snow-capped mountains.

The picture is distributed nationally by Association Films' regional film centers in Ridgefield, N. J. (Broad at Elm); La Grange, Ill. (561 Hillgrove Ave.); San Francisco, Calif. (799 Stevenson St.); and Dallas, Texas (1108 Jackson Street). Prints may be obtained from the distribution office nearest you for company or community group use.

The building of Hell's Canyon Dam makes impressive sequence in this broad-gauge film.

**Texas' 11th Farm Film Shows—**

**Opportunities for Youth in Field of Agriculture**

**Sponsor:** Texaco, Inc.

**Title:** Your Career in Agriculture, 28 min., color, produced by Audio Productions, Inc.

"How you gonna keep them down on the farm" is as much a problem today as in the old song. But for a different reason: more young people would rather be "dirt farmers" today than there is land, equipment and capital available for them.

While we can't keep them down on the farm, we can keep them—need them—in agriculture. As farming career opportunities have declined in number, agriculture career opportunities are burgeoning. Science has found so many and diverse uses for the products of agriculture that the occupations open to people interested in agriculture have expanded tremendously. There are more than 500 such occupations recognized today.

In this, the 14th of a series of annual film Texaco has made to inform as well as to entertain its farm customers and friends, five typical careers are shown, which, though deeply in involved in agriculture, are not farming in the classic sense.

The film shows Nelson Robinson, a man who has made his agriculture degree the key to working in television as a farm director at WKY TV, Oklahoma City. He is seen interviewing two young 4-H boys on their career goals—agricultural research chemist and entomologist.

At Pennsylvania State University, the camera visits the laboratory of Dr. Glenn Bressler, poultry specialist and faculty member. Beside the rich rewards of being a teacher, Professor Bressler does research on such new agriculture techniques as the rollaway fibrous nest cushion for hens which simplifies egg collection and practically eliminates breakage.

We meet Margaret Lee Babson, home economics graduate of the University of North Carolina and now a home agent for W & F (CONCLUDED ON PAGE SIXTY-SEVEN.

**BUSINESS SCREEN MAGAZINE**
Auto, U.S.A. offers some valuable ideas to help citizens solve urban traffic problems

One of Year's Most Useful Films Created to Inform Civic Groups

For business and civic leaders concerned about the billions of dollars lost every year through traffic congestion in the city streets there are two courses open—one, recently advocated by John Crosby, writing in the New York Herald Tribune, is to get rid of the cars so we can just sit and knit or play checkers on the grass-planted city streets; the other, less picturesque, but more practical, is to get moving fast in finding a solution to the problem of cars, cars everywhere and no place for people.

Getting rid of the cars would jolt a good deal more than Mr. Crosby’s tender sensibilities. For the much beloved and cursed automobile has been the greatest instrument of economic and social change in all our history. One out of every seven of us are employed by the automotive or related industries. We have an investment of 60,000,000 passenger cars, 11,000,000 trucks and 300,000 buses—and we’re not about to give them up.

Answer Lies in Action on Solutions

The answer to traffic and highway conditions lies not in apologizing for the motor car, or abusing the motorist, but in action toward solutions that work, that are the result of the application of practical scientific developments. There are solutions to urban traffic problems. Many of them are presented in a new, 28-minute, color motion picture called Auto, U.S.A., produced by Dynamic Films, under a grant from Perfect Circle Corporation.

Auto, U.S.A. is a film that Dynamic’s president, Nathan Zucker, thought “should be made”—whether sponsored or not. In fact, production plans were well under way when Perfect Circle, maker of piston rings, precision castings and “Speedostat,” joined forces with the producer to offer these solutions to the problem.

In order to do it right, Dynamic engaged a committee of specialists to give the film accuracy. Such authorities as Joseph E. Havener and David M. Baldwin, of the Institute of Traffic Engineers; Grant D. Mickle, of the Automotive Safety Foundation; Fred Hurd, of Yale University Bureau of Highway Traffic; Dr. Leon Brody, of New York University’s Center for Safety Education; and Dr. James Malfetti, of Columbia University’s Safety Education Institute, served throughout the film production months.

What the film says is that although traffic problems are worsening in most cities, there are some important palliatives, if not complete solutions. Cities can, and some have, initiated action to develop new effective traffic control systems.

Baltimore Took Steps to Meet Need

The film was shot on location in New York, Detroit and Baltimore. Baltimore, as many angry travelers would remember, was one unending traffic jam from morning to night not too many years ago. Today, it comes close to being a model, for its people recognized the problem, demanded action—and got it. Baltimore is not named in the film—the idea is to let it be known that any progressive city could take steps now to quicken stalled traffic.

Auto, U.S.A.’s remedies are not given as glib prescriptions for all traffic ills. Eliminating left turns, creating one-way streets, installing progressive signals may help, but what is most important is an informed citizenry determined to solve the traffic problem.

Aimed to Inform a Little, Arouse Lot

Auto, U.S.A. does not intend itself to be an end-all to the problem. It wants to inform a little, arouse a lot. It comes with a 12-page booklet outlining the problem and offering specific help: planning tools developed as a public service by the National Committee on Urban Transportation, the U. S. Bureau of Public Roads, the American Association of State Highway Officials, and the American Transit Association. The tools comprise a guidebook and 17 technical manuals setting forth techniques and standards for realistic planning—with transportation fully keyed to land use and community-wide development. The recommended methods have been tested in several pilot cities and large metropolitan areas. They have proved sound and practical for both. Auto, U.S.A. supports the specific tools offered as a motivating force, an eye-opener, an informer.

Premiered in the Nation’s Capital

Auto, U.S.A. recently had its premiere in Washington sponsored by the Institute of Traffic Engineers and the Automotive Safety Foundation. The audience comprised a cross section of authorities in the field of traffic control and highway safety. Among them were top officials of government departments concerned with traffic and city and highway planning. In addition, there was a representative group of executives from the transportation and allied industries, non-profit and research organizations in the field, and editors representing the trade and general press. Response to the film was universally enthusiastic.

How to Obtain This Useful Picture

Auto, U.S.A. can be purchased from Dynamic Films, Inc. (405 Park Avenue, New York) for $125 per print in color and $60 per print in b/w. Multiple print purchasers can arrange for screen title credits. This also holds true for imprinting on bulk orders of the booklet.

Inquiries for free loan of the film from civic groups should be addressed to Perfect Circle Corporation, Hagerstown, Indiana.
Widely shown in theatres, on television, among groups, Bell film "Once Upon a Honeymoon" pictures telephone arrangements in the home.

How Films Serve the Bell System

Serving Communities Throughout the Land Through Local Telephone Offices, Bell Pictures Are Viewed by Millions

Imagine a Film Distribution network so extensive that it has offices serving thousands of communities in the United States and in Canada—one which makes its films available locally to more than 127 million people. This film man's dream exists for the nationwide Bell Telephone System, distributors of some 250 film titles in the past twenty years. Its local film outlets are telephone offices in Bell communities across the continent.

Nerve Ends of Distribution

These offices are the nerve ends of this vast distribution system. The control centers are the public relations film sections in the 19 operating companies in the Bell System. And the coordinating headquarters for all the film distribution work is in the American Telephone and Telegraph Company offices at 195 Broadway, New York.

The A.T.&T. film offices thus represent one of the most active film distribution programs in the nation.

No industrial family has a larger annual film audience or keeps a greater number of prints circulating than the Bell companies. Each year they purchase over 5,000 new prints for their distribution libraries.

Handle All Print Requirements

Yet the role that A.T.&T. itself plays in distribution is very much behind the scenes. During production, A.T.&T. estimates the quantity of prints needed for release and initial orders. It selects the laboratory and sets up delivery schedules and assists Western Electric Company in negotiating print prices and in preparing ordering information.

A.T.&T. also serves as a central information center on film activities—determining where the most effective work is going on and where assistance can be offered.

Cooperate on Overseas Requests

The Bell Telephone companies generally distribute their films only in the United States and Canada. They do, however, cooperate by making films available to the U.S.

Over the Past 20 Years, Some 250 Useful Pictures Have Reached Audiences Through Company Channels

Information Agency, the Organization for European Economic Cooperation and the Armed Forces of the United States, when they desire to make overseas distribution of certain subjects.

Distribution is the responsibility of Earl J. Slack, who came to this position from a similar one in the Mountain States Telephone Company. Mr. Slack reports to Film Production Manager H. LeRoy Vanderford, who is in charge of all production and distribution activities under Willis H. Pratt, Jr., head of A.T.&T.'s motion picture operation.

Working with Mr. Slack on System distribution activities are two assistants: Miss Kitty Gibbons, who operates the motion picture preview room, and Miss Eileen Tallon, who edits the Bell System Film Catalog, prepares distribution reports and also edits "Film Clips," an internal publication to keep the associated telephone company film men informed on production progress, successful promotion methods and other late news about films and film activities.

Earl Slack makes frequent trips to Bell System companies, providing an exchange of ideas and information about effective promotion and distribution programs.

Companies Pass on Each Title

Bell companies operate autonomously and make their own decisions on film matters. As a film is completed, each company decides whether or not it will participate in the production cost and thereby have the right to distribute the film in its territory. Throughout the years, most films have found wide acceptance with the telephone companies.

Nearly all Bell System companies use a commercial distributor to book appropriate films with theatres. In the 16mm field, some carry out all of the aspects of distribution themselves. Others do the booking but leave physical handling to commercial distributors, while a few companies prefer to let commercial distributors do the whole job.

Regional Libraries Serve Areas

For example, in the New York Telephone Company there is a film library in each large operating area. Any telephone office may request films from these libraries.

Southern Bell, serving a nine-state area, has a film library in each state. Ohio Bell, operating in a smaller and more centralized area, has libraries in Cleveland.
The trend seems to be towards centralized film handling centers to provide better utilization of the existing supply of prints.

Regardless of distribution methods, Bell films are always offered on a free loan basis, with the user paying return postage if he chooses to mail the film.

Preview Other Useful Pictures

In addition to coordinating distribution activities, the A.T.&T. film staff prepares many pictures made by outside sources for possible application to telephone company activities. The telephone companies are advised of these films that would be useful in employee training and ordering information is included in the System film catalog.

The A.T.&T. master catalog was started in 1940, and is today a mighty big volume. With one page for each film, the latest entry is number 633. About 35% of these films were made by outside sources but classified as useful to telephone company operations.

The big master catalog is only for internal use of the telephone companies; the individual telephone companies in turn prepare catalogs aimed at special types of audiences for distribution to the public.

Reach 127 Million in 1959

Overall attendance for Bell System films was more than 127 million in 1959 with 1960 figures promising an increase. To eliminate overly optimistic attendance figures, A.T.&T. established in 1959 new formulas for determining television and theatre attendance.

The TV formula is: one-third of the number of sets in the area (being the proportion of sets in use) divided by the number of stations in the area, times an average of two viewers per set.

The formula for computing theatre attendance for indoor theatres is: one-third of capacity, times the number of shows. Drive-in theatre attendance is figured at: car capacity of the theatre—times 1/2q occupants—times the number of performances.

With the use of these formulas, A.T.&T. distribution people feel that their attendance figures are conservative.

Promotion an Important Facet

Promotion is important to effective distribution. Promotion material is prepared while the film is in production and is to be ready when film is released. Folders, 8 x 10 dye transfer stills, tent cards, even sheet music of the songs from a film, have been successfully used to promote bookings.

In addition to the nationwide promotion efforts, successful local film promotions are publicized for possible adoption by other Bell Telephone companies.

A case in point is the Two for the Show campaign undertaken by Southern Bell in Louisiana which encouraged employees to secure two outside bookings of company films through their contacts with friends and neighbors. The program resulted in a big gain in adult audience and the idea has been passed on to other Bell System companies.

Clearing House of Information

A.T.&T.'s film distribution staff is a central source of information on film activity within the system. In addition to keeping an active file of film facts and figures, they also keep the companies informed of new developments in audiovisual equipment and techniques.

Film prints are purchased by the Bell Telephone companies from the Western Electric Company. They are stocked as a standard supply item in the same manner as telephone instruments, wire or switchboards. The only exceptions are outside films suitable for employee training. These are ordered directly from their producer or supplier.

Four hundred prints are made of an average Bell System subject.

The record in number of prints sold is held by Adventures in Telezonia, a film specifically designed for fourth grade school curriculum: 5,644 have been ordered since its release in December, 1949.

Two Films Exceed 1,000 Prints

Another popular subject has been Telephone Courtesy, with 1,600 prints since 1947. This film has been replaced by A Manner of Speaking which was released in September of 1959. Since then, more than 1,100 prints of this 28-minute Technicolor subject have been delivered to the telephone companies.

Throughout the System, local telephone offices are the telephone company in every respect. They are a real part of the community as well, not just an outpost of a large company.

Thus, telephone film distribution people feel confident they are prepared to go all out to fill requests for films. "Last-minute bookings"—not very popular with most film suppliers—are usually (continued on page 68)
**Films and the Airlines**

Part Two of the Continuing Business Screen Survey

**AVIANCA**: Aerovias Nacionales de Colombia. In U. S., address 324 Madison Ave., Suite 1006, New York, N. Y.

**Air-India International**: Publicity Officer, Commercial Hdc., Mahatma Gandhi Rd., Bombay 1, India.

**BOAC**: British Overseas Airways Corp. In U. S.: Film Supervisor, 550 Fifth Ave., New York.


**TANAGRA**: 135 East 42nd St., New York 17, N. Y.

**Qantas Empire Airways**, Film Librarian, Sales Dept., Qantas House, 70 Hunter St., Sydney, Australia.


**Scandinavian Airlines System**, Ad. Section, Film & Photo, Bromma 10, Stockholm, Sweden.

**South African Airways**, Publicity & Travel Dept. Mgr., S. African Railways, P. O. Box 1111, Johannesburg, Union of S. Africa.


- Four half-hour films, English or Spanish sound track; color/sound travelogs, incl. *Colombia, Land of Contrast*.
- Two films, English sd. track: *Magic Carpet* (Tokyo to London flight); *The Maharaja Meets a Challenge* (operations of an international airline).
- Eight travel films, plus three 5-min. shorts on Nassau, Bermuda & Jamaica. Titles cover South Pacific, Caribbean, Far East, 15 European countries.
- Sponsors *The Defeat of Time*, film on helicopters in industry, agriculture; also fixed-wing aircraft in crop spraying.
- Six color/sound films, English narration. Subjects: *Time Flies; history of commerc'l aviation; behind the scenes at Lufthansa; travel to Turkey, Austria.*
- Lists *Segovia to Spain*, color sound film of areas served by IBERIA; *Alas de Iberia* (Iberia Wings), b/w film of passenger traffic, maintenance at Iberia.
- Eight color/sound travel films, plus *Winged Profit* (on air cargo), multi-language versions of *An International Flight*.
- Three color/sound films on fishing, skiing in Chilean Andes; plus 55-min. trip around S. America, Continent of the Sun.
- Five color sound travel films, Japan, S. Africa, Pacific; *It's a Small World*, flight from Sydney to London.
- Fourteen color/sound films for sale, not loan. Most with multi-language choice of sd. track. Over the Top of the World (SAS polar route); plus travel to Africa, Europe, Scandinavia.
- Nine films: four on Alpine skiing, incl. *Ski Here & There, Skiing in White*; 5 on travel—Yugoslavia, Asia, Europe, Near East; *Two Generations* (Swiss pilot & father, Swiss watchmaker, on transatlantic flight).

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**The artful touch that won the prize for Capezios and Elektra Studio**

**“The State Is Great” for Capezios**

**High-Style Footwear in an Original Slidesfilm by Elektra**

**Sponsor**: The Capezio Company.

**Title**: *The State Is Great*, 12 min., color, sd. slidesfilm, produced by Elektra Studios for Hockaday Associates.

- *Capezios! Capezios! Prettiest thing for feet and toes.*

That's the germ of a wing-ding idea started last spring by Elektra Studios to perfect a zazzy slidefilm for the Capezio Company's whim.

It's sold shoes by the carload they say . . .

Tres good for a film tres gai!

 Called *The State is Great,* Elektra made the prize-winning (NVPA) slidesfilm for Capezio's ad agency, Hockaday Associates. Running 12 minutes, in color, the film is for retailers—tells them to join "The State of Capezio."

"All the greats since '87 . . . have found 'The State' to be a heaven . . . Pavlova, Markova, Caron and Duniolva, Nijinski, Eglevsky . . . and Gene Kelly."

The point is that theatre people have always worn them—now everyone can.

"Martelini and Caruso, Lily Pons and who so ever had a big name did the same. They put their toes in Capezios."

Capezios have a lot of other great selling points, too.

"Let all sales persons learn about . . . the fascinating facts we here-with tout . . . Send a representative to the capital building . . . where the sales training program will give them a gilding Like why Capezios soles have cross marks . . . so they won't slip when people flip."

There are pix to go with these pommes . . . but not for any serious domes . . . Sensational . . . never representational . . . Wispy and fey . . .

the high fashion way.

*Recently completed at Niles Productions is a 45-second live-action filmed television spot for Montgomery Ward and Company. Introducing the 1961 line of Sea King Boats and Motors, the film will be shown at boat and motor shows during December and January and placed in tv markets during spring.*
Deere & Company Presents
a "New Generation of Power"

The Completely New line of power farming equipment designed and engineered by Deere & Company was unveiled on August 0 in the huge Dallas Municipal Auditorium at what now appears to have been one of the largest dealer gatherings of this and any another year.

Over 6,000 John Deere dealers from all over the U.S., Canada and many foreign lands were lifted to this Southwest city for a one-day program announcing Deere's "New Generation of Power" and its all-new line of tractors and accessory equipment.

What was one of the largest dealer gatherings was also one of the year's best-kept secrets as plans and preparations for the Auditorium show were carried out under tight security. Wilding, Inc. handled most arrangements and Deere representatives carried the producer's identification to further the cause of security.

Within the Dallas Auditorium, showmanship on a huge scale was mandatory. Providing top-caliber entertainment (a New Orleans Dixieland band for the "walk-in" music and a professional ice review on the floor), Deere's show was a "theatre-in-the-round" presentation.

Five 30-foot screens were constructed around an aluminum structure hung from the center of the huge auditorium. On their surfaces, via closed-circuit television, speeches by Deere president William Hewitt and vice-president C. R. Carlson carried the main theme of the program. The same screens also carried an historical film (The Blacksmith's Gift) on the early beginnings of the company and, later, a wide-screen color motion picture telling the story behind the new Deere line.

Segments of the ice review, the speeches and motion picture presentations were timed to flow smoothly as integrated portions of the entire product presentation. The morning show was followed by a "live" presentation of the new equipment in the Dallas Livestock Coliseum in the afternoon. This was staged with a lively "parade" motif (featuring band music and some mechanized "choreography") as the Deere tractors were put through their demonstration paces.

The multiple-screen technique has been utilized by Wilding's Customer Service division for a good many years. An early application was at the New York World's Fair in 1939; in 1956 Wilding employed the idea for a Lincoln-Mercury show.

But the Deere "Power" presentation brought the idea into the field of "integrated" television and motion picture visualization, plus the "theatre-in-the-round" method of handling a large audience. Simultaneous translation, similar to the system used in the United Nations, was employed to bring the key speeches and sound tracks to dealers from Latin America and Canada in their native Spanish and French tongues.

Tom Byrnes of Wilding wrote the 1960 films and show elements; original music and lyrics were written by music director Lloyd Norlin. Barrie O'Daniels, assisted by Jimmy Dexter and Verle Bogue, handled the show arrangements, backed by Wilding's Customer Service experts.

Within a single day, nearly every Deere dealer in the Western world saw the entire new line, heard the basic facts behind its design and manufacture, witnessed the equipment in action and, following a gala outdoor barbecue and fireworks' finale, were on their way back home! 🎯
This ingeniously-designed stage superstructure, called Living Screen, was used as a projection screen and as a shield for hidden light sources.

**Studebaker’s ’61 Cars in Stage and Screen Debut**

*Dealer Announcement Show Starring the 1961 Lark Offers Blend of Film and Live Stage Action as Transfilm-Caravel Uses Living Screen to Deliver Sales Message*

“T**n a business show, the star attraction is the sponsor’s product or service, and any device which makes this star burn a little brighter or burn a little deeper impression is desirable and welcome, indeed.”

These are the words of Joseph F. Kilmartin, vice-president in charge of Business Program Services at Transfilm-Caravel Incorporated.

Film and Stage Interdependent

Seen recently in Studebaker-Packard Corp.’s new car dealer announcement show, novel and effective techniques permit the simultaneous presentation of film and live stage action, not merely to accent each other, but as interdependent forms blended so as to create a newer form.

Witnessing the Studebaker presentation, entitled “Performance,” the dealer audience not only saw a musical equal to the best efforts of Broadway, they also enjoyed an extra filip of production novelty.

Transfilm-Caravel developed a balance between stage lighting and film projection which makes it possible to have a sponsor’s product and performers in full view and fully lighted while slides or motion pictures are projected around and behind them.

This is accomplished without washing out the screen or casting objectionable shadows upon it.

Further, the producer has created a transitional match dissolve from film-to-live so that, for example, an automobile, performer or any product can move smoothly from the screen to the stage in near perfect register. The effect contributes to a product’s starring role.

Key Factor in the Technique

A projected image can be thrown on the full 16 x 47 feet of the entire superstructure (the size is flexible) to achieve a three-dimensional effect. Or, projection may be confined to the scrim and screen area which is 10 x 24 feet.

A third alternative is projection upon the scrim when it is raised halfway above the stage so that stage action can take place below the scrim while screen action occurs above. This effect is especially important when it is necessary to bring stage action into full view of the audience, e.g., during a discourse on component parts of a product.

In the Studebaker show, the film-to-live match dissolve was certainly one of the show’s highlights. It served as the means by which the new 1961 Lark was revealed to the audience, the climax of the program.

**Introducing the 1961 Lark . . .**

The build-up to the reveal began with a musical whisper. On screen, beginning at the outermost wing of the structure, a pair of animated car wheels appeared and slid rapidly into the center of the scrim. Next, as if from the rear of the audience, a car frame zoomed in to take its place around the wheels. The music was slowly building to a crescendo. A roof, doors, bumpers, head lights, etc., followed and as each took its place in the assembly, a musical “sting” accentuated the action. Finally, the animated car was completed and the music reached a triple fortissimo as the real “in-the-flesh” 1961 Lark appeared in the same position of the animated car.

This is what was happening. At the precise moment that the animated car was completed on the scrim—91 seconds after it began assembling itself—the real automobile was being lighted gradually behind the scrim in almost exact alignment.

Left: performers on stage during this Studebaker-Packard scene were fully-lighted for their action alongside and in front of the motion picture on screen.
The Product Comes to Life

Within a few seconds, the heavily lighted automobile completely washed out the animated one on the scrim, as well as the scrim itself, which was now almost transparent as a result of the intense lighting behind it. The scrim was then unnoticeably raised several feet above the automobile.

An actor stepped from the car and exclaimed, "Man, what a deal," and with this the stage was ready for the next sequence. Zachary Scott, the show's star and narrator, now took over and described some highlights of the new car as his commentary was illustrated on the scrim above the automobile, which was still very much in view.

A "dealer" then appeared on stage along with a couple shopping for a car. With the car still in full view, the dealer went through a sales pitch actively demonstrating features both inside and outside the vehicle.

Features Shown in Detail

The audience, however, was not deprived of the most minute detail. On the scrim above, they saw carpeting, upholstery, the oval steering wheel, padded dashboard, the glove compartment, radio and more—all in full and vivid color.

"You have to drive it to believe it," said the dealer to the couple and here again, Transfilm-Caravel came through with flying colors. The trio walked to the side of the stage; they took their places in the seats of a mock-up automobile and away they went—with the aid of a full screen which had dropped into place as they walked away from the center stage. The group was fully lighted alongside the screen and all spoke as there unfolded a motion picture sequence of the car in action.

Again, the dealer got in his sales pointers, this time assisted by even larger images, plenty of action and lots of close-ups.

During the entire performance, there was fluidity and, to be sure, (continued on page 68)
FACES
AND
FORTUNES

Inspirng Creative Viewing to Improve Corporate Images
Is the Aim of This Well-Designed Kimberly-Clark Picture

A FIRM BELIEVER in both the beauty and function of good design is the Kimberly-Clark Corporation, not only in relation to the many types of paper and paper products which it manufactures but in the field of idea communication.

Lately the “K-C” trademark has been applied to some fresh and original ideas in visual presentation, heralding product promotion—and the latest of these is a stimulating 17-minute color motion picture titled Faces and Fortunes which is intended to “clarify the subject of corporate identification.”

The theme that every business needs a strong, consistent look in its communicative media is told by visually tracing the history of symbols and marks from the medieval period to the present. Knights of the Round Table, the film explains, relied on their coats of arms, for identification by friend and foe.

From these antecedents, artfully drawn into the images of Faces and Fortunes by producer-designer Morton Goldsholl, artisans developed their own distinctive heraldic marks and placed them on the products they made. Today, business trademarks are designed for the same purpose: to create a favorable impression and to explain simply and quickly who they are and what they sell. Trouble is, narrator Hans Conried says, these marks are sometimes tricky or obscure, inconsistently used and lacking in plan and direction.

Faces and Fortunes maintains that order and consistency in a company’s visual communications give it a solid identity. The “good” corporate trademark or “look” should be used in every conceivable way.

And like the consistently good designer-creator he is, Mr. Goldsholl “follows through” with exciting color and scenes that stimulate the viewer’s imagination. To stimulate him further, in the cause of Kimberly-Clark’s Industrial Products division which sponsored the film, there is a new “order” in which viewers in the printing and graphic arts industries are being enlisted: Knight Defenders of the Corporate Crusade, who “swear undying fealty to the crusade for a well-planned corporate look” by “girding with the weapons of modern day heraldry against the forces of confusion.”

In a nutshell (and on the facing page) there’s an excellent promotional campaign of printed pieces fortifying Faces and Fortunes’ showings. Its line of “Executive Papers” are key products to benefit but wherever the principles are applied, businessmen will profit even more greatly. Announcement pieces shown on the facing page are bright in hue and bespeak the film’s heraldic theme. Dick Marx’s music makes a lively track and Mort and Millie Goldsholl also enlisted Los Angeles’ designer Saul Bass in the early stages of production. The film is being distributed to business and service clubs throughout the country through the exchanges of Association Films, Inc. It will stimulate your interest in the sponsor’s idea and in the creative possibilities of the film medium, too, to see it soon.

Knights of the Round Table, says the film, relied on their coats of arms for easy identification.

No longer isolated are these Eskimo children of an Alaskan village.

Journey to “The Land of White Alice”

A New Communication Network Bridges Alaska’s Vastness

SPONSOR: Western Electric Company.

TITLE: The Land of White Alice, 27½ min., color, produced by Willard Van Dyke.

“White Alice” is the code name for a communications network built by Western Electric for the United States Air Force during the years 1955-1958. It is the nerve center for the entire state and has made possible many changes in Alaskan life.

Before White Alice was built, a resident of Nome who wanted to telephone someone else usually had to make a reservation in advance because there were only two circuits out of town. Today, remote Nome has 15 outside lines, thanks to White Alice.

The project was conceived in 1954 when the Government asked the Bell System to recommend a suitable and economical way of creating a communications network that would serve all of Alaska’s needs—military, civil and government.

To bridge Alaska’s great distances, maintain communications under all weather conditions and conquer the static of the northern skies, Bell Lab engineers recommended a nearly-new form of ultra high frequency radio relay, which would employ 33 stations with huge antennas, at intervals up to 200 miles.

Some of these “over-the-horizon” antennas resemble outdoor movie screens, weigh 100 tons and are 60 feet high. Others look like huge saucers. In front of the an-

numeral T E N N A, a “feed horn” sprays a radio signal containing scores of separate telephone conversations and telegraph messages against the curved face of the antenna, which beams it toward the horizon like a huge searchlight.

Much of the signal is lost but a tiny amount—about one ten-trillionth—is deflected downward in the troposphere, the envelope of air surrounding the earth. This is received by the next station’s antenna, amplified and sent on again for another gigantic stride toward the person at the other end of the circuit.

To show what White Alice has meant to Alaskans, Western Electric sent Willard Van Dyke to Anchorage, Nome, Fairbanks, Kotzebue and their environs last winter. This in itself is unusual, (continued on page 64)

Below: winter fog cuts visibility at a remote station of the White Alice network in Alaska.
Hercules Proves Enamels "Best by Test"

Advantages of Nitrocellulose Base in Multicolor Enamels
Proven in Research Laboratory. Filmed for Public, Trade

SPONSOR: Hercules Powder Company.

TITLE: Best by Test, 15 min., color, produced by Farrell & Gage Films, Inc.

Multicolor lacquer enamels have been a design tool of the architect and decorator for several years because of the interesting effects achieved with two or more colors applied simultaneously from ordinary spray equipment.

Hercules Powder Company makes a nitrocellulose base which is a principal ingredient of many of the multicolors, as opposed to such ingredients as alkyd resins in others.

Showing to Decorators, Builders

To demonstrate the superiority of the nitrocellulose lacquer enamels, Hercules is relying on the new film, Best by Test, which is being offered to interested groups free of charge. Along with the film, the company has published a six-page four-color folder based on the film, which is being widely distributed throughout the paint, building and decorating industries.

How the Best by Test campaign came about is an interesting story. A few years ago the advent of multicolor was announced in a film, Multicolor Magic, made for Hercules by Farrell & Gage Films. Because of the long (15 years) association between Hercules and F & G, Matt Farrell was called in to offer suggestions on how to meet nitrocellulose's competitive situation in the paint industry.

Using a basis of the existence of much good footage on multicolor from the previous film, and an interesting incident involving a testing laboratory during the production of the earlier film, Farrell & Gage came up with the idea of doing a new film on a modest budget which has now become the basis of an entire Hercules promotional campaign to prove nitrocellulose's superiority in the multicolor sweepstakes.

Enamelled Walls Withstood Flood

York Research Laboratory, which had done some early tests of multicolor lacquer enamels for a local paint manufacturer, was so impressed by the results that the lab started painting its own walls with multicolor. During a flood in the York plant's locality near Stamford, Conn., it was found that the multicolors and the walls upon which they were painted had stood up under three feet of water for over 36 hours—good proof of the lasting quality of the new surfaces—and a wonderful "plot" to use for a new film.

Laboratory Tests Are Pictured

Going on, after the accidental but convincing flood ordeal, Best by Test shows how York Research then evaluated the various multicolors for washability, fade resistance, drying time, abrasion resistance and stain resistance to prove convincingly that the nitrocellulose base does make a great deal of difference.

To Show the Beauty of Vermont Marble

Color Sequence in a Deep Underground Quarry Presented
Major Lighting Challenge Met by Bay State Productions

SPONSOR: Vermont Marble Company.

TITLE: Marble, 28 min., color, produced by Bay State Film Productions, Inc.

Filming operations in a quarry can be a routine assignment for the experienced production crew. It would be a normal project if the site were a normal quarry.

But take, for example, the location for a sequence in Marble, the new Vermont Marble Company film now nearing completion. During seventeen years of producing industrial films, the staff at Bay State Film Productions has had many assignments which have challenged their ingenuity. Here's one they'll put high on the list of formidable, but accomplished, tasks.

In Danby, Vermont, just a few miles from the Company's home office in Proctor, is the famous Danby marble quarry, in operation since 1903. Bay State's assignment was to film, in color, the operations in this quarry. Here's how the catch came.

Far from routine, this quarry is located one hundred feet underground in a valley between two mountains. The quarry is a vast area of fourteen acres with a ceiling one hundred feet high. A lot of dark space—and a tough task for color production.

Lighting the quarry was the big job, and it took the crew a day and a half to rig more than one hundred lights and spread a sea of cables in order to film a sequence lasting less than a minute in the completed film.

Crewmen at Bay State call it "easily one of the biggest lighting jobs ever used in industrial film."

Marble is devoted to a complete inside-and-out story of this picturesque and beautiful stone. The film will trace the geological history of its prehistoric formation, its uses, and the early methods of quarrying contrasted with modern. Demonstrations will be shown of present-day methods of finishing, carving, and tile cutting.

The use of the many-color and textured interior and exterior marble for architectural and monumental use will be displayed, and the film will show the use of marble tile in modern home decor.

Vermont Marble Company will show up in the film, the story traces the company's history, from its beginnings down to the present, as we see how the company's technology has developed many by-products from the basic marble production.

The new film was designed for general audiences and architecture groups, and will be distributed in early winter.

Acting as liaison man between the company and Bay State Film Production's creative staff is Robert F. Holden, Advertising Manager of Vermont Marble, who has been working closely with the crew through every phase of the film to date.

Marble will be a feature of a famous Vermont Marble Exhibit in Proctor and will be shown in the film. The exhibit will have the opportunity to see the film during their stay in this colorful Vermont town, nationally-famed tourist attraction.
It's Curtain Wall Time

United States Steel Aims Film on Steel Curtain Wall at Architects and Engineers

Sponsor: United States Steel.
Title: Curtain Time, 20 min., color, produced by John Sutherland Productions, Inc.

This growing business has a problem, like where do you put people, so Architect Wilbur Jones was called on to create a new building...

Wilbur begins work on a renewed note of inspiration...

color film portraying the technical details of the design, fabrication and erection of steel curtain walls in all types of buildings.

Designed specifically for showing to architects, engineers and draftsmen (many of whom have the critical task of selecting proper building materials), Curtain Time is a line example of specific aiming of the potent screen medium at a specific target audience. Produced by John Sutherland Productions, Inc., the film was introduced to members of the Producers Council (national organization of building materials and equipment manufacturers) by Bay E. Estes, Steel's vice-president for marketing, who said: "This motion picture is tailored completely to the professional interests of a relatively limited group of specialists in the building field. This is a variation of our usual industrial motion pictures.

"Our new film is a sales tool. It will be used by our salesmen and marketing experts during their calls on building trade customers. It is a working film which can be shown anywhere, on the wall of an office or in a drafting room during a shirt-sleeve lunch hour."

Curtain Time carries its product theme with a humorous use of cartoon animation. Briefly, it's the story of architect Jones who has to design an office building to suit the varying ideas of several client executives. His dilemma is solved when, after becoming well-versed in technical details, he designs the building in steel.

Audience requests that meet the rigid specifications of interest laid down by the sponsor can be addressed to: Market Development Division, U. S. Steel, Room 2831, 525 William Penn Place, Pittsburgh 30, Pa.

The big day arrives and the dream that began as a nightmare is brought to life. Wilbur's designs and steel curtain wall have won the day...

With steel curtain walls, his design will be transformed into reality in a short time!
FILMS With Science Appeal

A Specialist in Scientific Demonstration Techniques Holds That Sponsors Should Think Visually, Keep Films Believable and Note Public Awareness

by Professor Jonathan Karas

How do we photograph the wind?
How can we show heat travelling through a metal plate?
How can we measure the temperature in a fire eater’s throat?
How can we stop a car in mid-air?

It is possible as they may sound, all of these things can be done if the problem is approached in a scientific fashion. We can answer the questions and record the results on motion picture film without animation or optical effect. You might think back over how many industrial and business films would have benefited from such dramatic demonstrations carefully woven into the business message.

The current scientific revolution initiated by the orbiting of Sputnik I, and later satellites, has affected industrial output, high school teaching, and governmental thinking. However, this achievement also produced another effect of great economic importance to business and industry.

Public Exposed to Scientific Jargon

We will term this effect the “scientific saturation” of the average American. The public has been so completely exposed and saturated with terms and concepts such as “gravity,” “orbit,” and “research,” that it is now sensible, and in many cases imperative, to update industrial and business film scripts to include this sudden, and probably permanent, sophistication. In other words, it is now fashionable to use science as a selling and promotional tool.

There are two basic reasons why science is a powerful factor in industrial presentations.

First, the scientific saturation referred to previously actually makes people believe they know more about science than before. In many cases this increased knowledge is a reality and in the remaining fraction of the public there is at least a pseudo-scientific attitude present.

Secondly, such business films must now contain, more than ever before, the important ingredient “believability.” This factor can be produced partly by the attitude or reputation of the performer and partly by the scientific content of the film itself.

Now it is not immediately obvious as to how to present a complex principle, process, or product for a mass audience. Certainly, as many audio-visual people know, the first ideas are rarely the best.

Translate the Problem in Visual Terms

Furthermore, in working in the film medium, one must be trained to think visually. One asks “Can you see it happen?” “How can we photograph the effect?” and “Is this visual interpretation scientifically sound?” The problem then, is to translate a business or industrial message of complexity into a succession of vivid visual and aural impressions—impressions that will remain permanently associated with your particular sales presentation.

We suggest that you search the back of your mind right now to see how many of the opening challenging proposals you are waiting to see proved. If you recall even one or two of the opening questions, then science is getting through to you.

Let us admit, at the outset, that the scientific approach is by no means a panacea or elixir. Some concepts on our survey list are indeed hard to prove by any means. For example, how do you scientifically measure comfort, or joy, or hunger? But if you have a problem in which a physical characteristic must be presented, then creative visual scientific thinking can develop a demonstration that is memorable.

Some of the examples we will use indicate odd or off-beat ways of demonstrating well-known characteristics; some gain attention by the magnitude of the equipment; some are vivid because of the risk to the performer; and some simply sound impossible.

A New Way to Photograph the Wind...

Let’s answer the original questions in order of presentation. First, how do we photograph the wind? Now the first thing that comes to mind in proving that there is a wind blown— is to simply show an anemometer—the device used by meteorologists. As the cups on the device whirl, a gauge shows the wind velocity. In our particular case the wind speed was going to be 80 miles per hour in a wind tunnel and it seemed a waste to record it only with a lifeless dial. Furthermore, we realized that the viewers would try to outguess us by suspecting the needle on the dial was turned from the back. So dials, needles, vanes were out.

We needed something which would not suspect. In the end we proved that the hurricane was there by not using any equipment or props. We used the narrator himself!

A trapeze bar was suspended in the wind tunnel and the narrator held on tightly using his straps. At a signal the 24-foot fan started rotating.

Slowly the narrator’s feet left the floor. Here was a king-sized wind vane! At 80 m.p.h the hanging man was blown out almost horizontally. Any question now as to whether a wind was blowing?

How to Picture Transmission of Heat...

Let’s take the next example. How can we show heat travelling through a metal plate? We know that there are a number of effects which will indicate heat flow such as melting, wax, thermometers, and the like. But we want to actually to show the heat flow, not a sid effect which was, at best, an indirect test.

The problem came up when a well-known manufacturer of home and industrial heating equipment wanted to show the advantage of his particular design. It is usually the heating contractor who decides for the home owner what boiler unit will be installed. But we wanted home owners to go to their contractor and specifically demand our client’s unit. There was no doubt that this particular design had many advantages, but there was one major disadvantage—it was a fairly costly unit.

One feature which proved difficult to sell was the advantage of a cast-steel boiler over a cast-iron boiler. Cast-iron boilers had been used so many years that many assumed nothing better could be developed. Actually, as can be shown, a cast-steel unit has merits such as lack of seams, small wall thickness, and a very fast heat-up from a cold start.

Used Camera That “Sees in the Dark”

The demonstration of superior boiler heat conduction utilized an amazing camera that “sees” in the dark. In effect, the device was able to portray heat distribution patterns—and an object can be warm without shedding any visible light. Using this apparatus we designed a demonstration to show, once and for all, that a cast-steel boiler unit conducted heat many times faster than the conventional cast-iron section.

(Continued on Page 47)
IT'S THE PICTURE THAT COUNTS...

MPO camera crews travelled over 25,000 miles to get pictures for Gulf Oil Corporation's film "Unseen Journey".

The desert by helicopter, by paddle boat up the Louisiana bayous, by plane, truck and launch, the MPO team fed the flow of oil from the wells to the refineries, telling the often complicated, always unseen product. "A pounding, graphic and splendidly photographed documentary...whose (Gulf Oil) plugs are jolly well justified."

For quality motion picture production, more and more quality accounts have found that it costs no more to trust their film projects to a creative producer... MPO.

For further information regarding MPO's creative staff and studio facilities, or to arrange a screening of recent MPO productions, call Judd Pollock at MU 8-7830 in N.Y.

MPO Productions, Inc., a division of MPO Videotronics • 15 East 53rd Street, New York 22, N. Y. • also in Detroit, Chicago, Hollywood
**Benjamin Franklin, complete with old-fashioned knickers and hair style, comes to modern life to present his not-so-old-fashioned principles of human relations in a motion picture from The Jam Handy Organization.**

*Ben Franklin Sells Today* demonstrates how Ben’s principles can be applied in selling situations of quality, price and service. Good Old Ben illustrates common mistakes in selling and then shows how the application of his methods would help make the sale.

The gist of his presentation is to show the right tactics to use for getting the other person to talk, for keeping out of arguments, for putting your opinions across, for engaging others’ sentiments, for saving your time in selling—all vital parts of salesmanship.

*Ben Franklin Sells Today* is a complete, up-to-date remake of the popular *Selling America* film, also starring Ben. Prints of the original version are given a trade-in allowance when returned to Jam Handy with an order for prints of the new version. Jam Handy also arranges for previews to Jam Handy with an order for a trade-in allowance when returned.

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**Film Tells How Consumers Union Operates to Inform Buyers**

A graphic explanation of the work of the Consumers Union and of the research behind each month’s production of *Consumer Reports* magazine is presented in a new 30-minute film from CU.

*Consumers Want to Know* presents a factual day-by-day account of how the non-profit, non-commercial CU functions; how a test project is carried through from start to finish; how *Consumer Reports* is produced, and how CU speaks for consumers at Washington hearings.

The cast is CU’s staff, and the entire film was shot in CU’s Mount Vernon, N. Y., offices and test laboratories, on its auto track in Connecticut and various other locations.

*Consumers Want to Know* was produced and directed by Richard de Rochemont, producer of *The Mating Game* Academy Award winner for the motion picture short, *A Chance to Live*.

The educational film is available in either color or black and white, and may be rented or purchased from Consumers Union Film Library, 267 West 25th Street, New York 1, N. Y.

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**Indianapolis Auto Race Film to Miller Sports Pix Library**

The high-speed excitement of the world-famous Indianapolis 500 race is brought to the screen in the latest addition to the Miller Brewing Company’s library of sports films.

*Run for the Money*, a 29-min. color film, is the chronological story of the 1960 race.

Prologue to the actual race explains preparation months in advance of the classic race. Mechanics work on endless, but necessary, details. Mechanics polish, grind, and set the thousands of parts that go into the high-powered race cars. Time trials produce a new time trial speed record of 150 m.p.h.

The forte of the film is the race itself, with the camera getting as close as possible in the middle of the field. Part of the footage captures the world’s record pit-stop, as a driver’s crew refuels his car, changes the tires, makes minor repairs and sends him on his way in a dazzling 17 seconds.

Of the 33 cars that start the 500-mile race, only 16 cross the finish line, and winner Jim Rathmann averaged an average speed of 138.76 m.p.h. He claims his $110,000 prize.

Miller’s library contains more than 100 sports films for civic, church and school groups, on subjects ranging from baseball to hydroplane racing and boost-busting. *Run for the Money* and other films can be obtained for $100 from the Film Section, Miller Brewing Co., 4000 W. State St., Milwaukee, Wis.

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**SKF Industries Completes 1st of New Sound Slidefilm Series**

Production of the first in a series of field information films for SKF Industries has been completed by Close and Patenaude, Philadelphia production firm. A color and sound slidefilm, the 1st unit is designed to update SKF distributor salesmen on products sold to the bearing replacement market.

Titled *Force of Habit*, it does with SKF Unit Pillow Blocks, approaching the problem of increased sales and service to prospective customers with the problem of comparing the competitive pillow block does by habit and that a thorough review of results of the salesman will satisfy users in the habit of specifying SKF Units.

Production technique of the film is equally divided between cartoon art and color transparency.
Marquette University Film
Produced by Riviera Prods.

Marquette University in Milwaukee, Wis., has begun circulation of prints of a 13½-minute color film prepared by Riviera Productions, Hollywood.

The Need to Excel, which emphasizes campus activities, classroom scenes and new and proposed buildings, depicts Marquette’s $45 million expansion program for the next decade.

President Willard Zens of Riviera, a Marquette alumnus, personally supervised the crew which came to the Marquette campus to shoot the footage. It was a short-notice production, with 29 days being required from start of story to delivery of the film.

Debut of The Need to Excel was made on TV station WTMJ-TV on Sunday, Nov. 13. It has also been shown to the Marquette faculty and student body, and now is scheduled for alumni meetings and civic gatherings.

Narration in the film is mostly handled by the Very Rev. Edward J. O’Donnell, S.J., president of Marquette.

Management Development Aid in Production at Format Films

Going into production at Format Films, Inc., is a ten-minute animated industrial film on management development. The Bank of America is sponsoring the film that will deal with techniques of making “best possible use of human resources available to bank management.”

See the difference... when 16mm Color Specialists process prints!

The most efficient craftsman is the specialist. His conception of quality is high. He takes extra pains to produce the Finest Quality because he knows what is good... and he takes pride in doing his job well. Color Reproduction Company has specialized exclusively in 16mm Color Printing for over 22 years. That’s why Color Reproduction Company has achieved a “Standard of Quality” which has long been the Standard of the 16mm Motion Picture Industry. The cost of your production warrants finest quality prints... See what the technical know-how and production skills of Color Reproduction’s specialists can do for your 16mm Color Prints.

Made in California

7936 Santa Monica Blvd., Hollywood 46, California

Telephone: OLdfield 4-8010
People in the News of the Film Studios

New Executive Posts Announced as Dynamic Broadens Its Field

The corporate face of Dynamic Films, Inc., has undergone several important changes in the past few months.

Walter Lowendahl, for many years a leader in the film industry in New York, a founder and past-president of the Film Producers Association, has joined the firm as executive vice-president. Mr. Lowendahl is also a principal of the firm and a board member.

Milton Perlman, a veteran film producer, has also joined the company and will be working once again with Mr. Lowendahl. The two were co-producers of the Gian-Carlo Menotti theatrical film, The Medium.

In the sales field, Dynamic has added two new representatives, Mal Middlesworth, for the Midwest area, and William W. Mathews, who will work out of a Pittsburgh headquarters.

Walter Lowendahl has been in the film business since 1936 when he joined MGM in Hollywood. In 1941, with William Miesegaes he co-founded Transfilm, Inc., a headed training film production for the firm during the early war years. Serving in the Army from 1942 to 1945, he wrote 36 training films and served as technical advisor on many others.

Rejoining Transfilm in 1945, Mr. Lowendahl was involved in projects in most of the company’s outstanding industrial films. Under his leadership Transfilm took an early interest in the TV commercial production business and became one of the largest producers in the field. In 1959, Walter Lowendahl joined Wilding, Inc., as an executive producer in New York. He has now been with Dynamic since last summer.

Milton Perlman will take an active part in Dynamic’s plans for production of theatrical films and legitimate stage shows. In a joint venture with Dynamic he is now preparing a new play, called Love and Like, written by Herbert Gold, which is scheduled to open on Broadway next year.

Mr. Perlman is slated to work on a theatrical feature based on the 1961 Indianapolis 500-mile race, a picture for Mike Todd Jr., and a number of industrial films.

Mal Middlesworth, Dynamic’s new man in the Chicago area, formerly with the Pure Oil Company as Racing Director and Assistant Manager of Truck Industry Sales. Immediately before joining Dynamic he was Midwest Manager for the Stanley Publishing Company.

Scrub Scratches on Film Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately, scratches can almost always be removed — without loss of light, density, color quality, sound quality, or sharpness.

Write for brochure

Bill Matthews . . . at Pittsburgh headquarters

An Eventful Year in Review . . .

The top films and major events of 1960 will be features of the next issue of BUSINESS SCREEN.
Science Appeal in Films:

(continued from page forty-two)

We took two boiler plates and placed two identical torches close by. The camera was trained on both boiler plates and at a given signal the torches were positioned to heat equally both test samples. The television viewers at home looked through the complex camera to watch how the heat travelled.

There, before their very eyes on live television, they watched the heat pattern grow. The cast-steel section conducted heat much faster and more evenly than the old-fashioned cast-iron section. Now they could understand why our client was able to advertise that his boiler unit produced live steam from a cold start in just five minutes! Eventually we produced scores of scientific ideas to prove superiority of the client's product.

How to Demonstrate Auto Brake Action

Next, how can we stop a car in mid-air? Facetious as it may sound, we used the brakes. However, it may be necessary to expand this solution just a bit.

We contend that braking is primarily a test of tires and road, that the work of the brakes is done once the wheels lock, and the final braking is accomplished much quicker if the tires are not allowed to slide along the road after locking.

One way to demonstrate this is to build a gear-tooth runway and use large gears as vehicle wheels. The car stops as soon as the brakes lock, because the wheels cannot slide along the gear track.

This Film Scene Proved Convincing

We needed something a bit more spectacular, so we decided to drop a car from a tall crane and then stop it in mid-air by using regular vehicle brakes. A car was rigidly fastened to the ground by being attached to four telephone poles pile-driven into the earth, and mounted at a slight angle so that the rear wheels cleared the ground. Two winch drums were fastened to the rear wheels, one on each side, and these drums could be rotated by engine power or held firmly by applying the car brakes.

A brand-new car was placed in a supporting rack with two cables attached at the top. These cables ran up to and over individual pulleys at the top of the crane boom, used for support, and thence to the winch drums on the rear wheels of the stationary vehicle.

Once the car was raised by running the stationary car engine, the parking brake was completely responsible for keeping it poised in mid-air when the engine was turned off. As camera rolled the foot brake was applied and the hand brake released. When the foot brake was released, the car hurtled downward in freefall!

At the strategic moment, foot pressure was restored and the falling car came to a full decisive stop—halted before it struck the ground. Here was a true test of braking ability—a car stopped in free fall using only half the available braking power.

You Need a Creative, Scientific Eye

These, then, are some of the ways films with science appeal can be produced. The quality that is needed in devising demonstrations such as those described here is to look at a process or product with a creative scientific eye.

A complicated device can be highlighted by making it perform an off-beat, but memorable feat. A complex process can be broken into its fundamental steps and each of these separately demonstrated in a way that will lead to an integrated description. But remember, creative scientific ideas do not replace good production—they supplement it.

Science Revolutionizing Our Lives

There are very few products whose superiority cannot be vividly proved through the use of well-devised authentic demonstrations. We ask that you give this possibility its due consideration rather than decide ahead of time, without checking, that your particular problem cannot be solved by science and engineering.

The age of the orbiting satellite is upon us and we plan to visit other planets. Scientists are attempting to communicate with beings on other worlds. Doctors are studying methods of organ transplants and computers can translate one language into another. Certainly, as far as the world in general is concerned, science is truly revolutionizing our very lives.

The simplest way to use this scientific revolution to your advantage is to produce business and industrial films with the right amount of Science Appeal.

Editor's Note: Prof. Jonathan Karas, can be reached c/o Karas & Associates in Durham, New Hampshire, where he resides.
The Opening Feature of the 4th annual Industrial Film and Audio-Visual Exhibition held last month in New York was a forecast of the enthusiasm generated at this show.

The Market of the Sixties, LIFE magazine's informative and interesting slidefilm spotlighting the marketing opportunities in the decade ahead, was in such great demand among show visitors that it had to be repeated the following day.

Another opening-day highlight was the symposium "The Photographer in Space," analyzing the relationship and importance of the photographer and photography to our missile and space exploration programs. Speakers included Carl N. Brewster, Chief of Information Services, Flight Test Operations, Spacetechnology Laboratories, Inc., Cape Canaveral, Fla., who spoke on "The Camera as a Research Instrument." Major James F. Reid, Chief Community Relations, Office of Information, Air Force Missile Test Center, Patrick Air Force Base, Fla., on "The Air Force Missile Test Center," and Moderator Joseph H. Snyder, President of Color Corporation of America.

Creative Role of Producers

The second day's emphasis on film production started off with a presentation, "What Makes a Selling Commercial?" by Robert L. Lawrence, president of Robert Lawrence Productions, Inc., New York City.

In his address Mr. Lawrence stated: "Film producers must assume a greater creative role in the production of TV commercials. We can no longer evade this challenge by insisting that creativity is the prerogative of our agency clients."

Following Lawrence's presentation was a two-hour showing of the prize-winning publicity films and television commercials from the 7th International Advertising Film Festival in Venice, June 1960, which drew a standing-room-only audience.

Continuing in the wide scope of lecture subjects was a talk by Josef Bohmer of IBM Product Development Laboratory, Poughkeepsie, N. Y., on "Single-System Film Production," relating how a technical film unit solved single-system's inherent editing problem in order to utilize this time-saving sound motion picture method for its progress report films.

The third day of the meeting was devoted to Education. An all-day Consultation Clinic was conducted by the Metropolitan-New York Audio-Visual Association, under the guidance of Dr. Ruth Wertheimer, executive vice president of Radiant Manufacturing Corp., Morton Grove, Ill.

John Flory, Advisor on Non Theatrical Films for Eastern Kodak Company, Rochester N. Y., moderated a symposium on "What 8mm Can Do For Business & Industry."

Better Sales Meetings, a series of color slidefilms produced by Wilding, Inc., was introduced at the show by Jack C. Coffey Co Inc., North Chicago, Illinois.

The exhibition included display by leading manufacturers of audio visual equipment, presenting their latest products and models. Other interesting exhibits included Space Training display by the U. S. Naval Training Device Center, Port Washington, N. Y., with working models of various Training Center Space devices, including a model of a photo reconnaissance demonstrator, similar to U-2 plane.

Former Freberg Staffers Start Free-Lance Firm, Klein Barzma

A free-lance creative production firm, Klein Barzman, has been started by Bob Klein and Alan Barzman, both formerly of Freberg, Ltd., Hollywood.

Specializing in free-lance creation of humorous commercials and all phases of radio and tv live-action and animation production, service will also include an advisory and creative function in campaign planning.

Formerly general manager of Freberg, Ltd., Klein was previously head of the local television and radio production department at Compton Advertising, and tv and radio producer at NBC in New York. Barzman was an agency copywriting and tv-radio production before joining Freberg, Ltd.

Offices of the new firm are at 706 North La Cienega Blvd., Los Angeles 46, Cal.
A BUSINESS SCREEN SELECTION OF Films for Management

Motion Pictures and Sound Slidefilms Available on Free Loan, Rental or Purchase of Special Interest to Business and Industrial Groups and for Training Classes

The challenging subject of productivity is met in "1194 Sutton Road"

The Computer Comes To Marketing, 30 min., b/w. A "committee" of computer applications in the whole range of marketing—from production control as related to distribution, through inventory control, improved customer service and sales forecasting, down to better-armed salesmen, superior market analysis and a better basis for marketing management's decision-making. Source: Fortune.

The Big Train, 30 min., color, New York Central System. The story behind the Big Train, the symbol of efficiency and progress on the New York Central System. Source: Modern.

Chances Are, 25 min., color. Using a coffee percolator as an example, this colorful film tells how women help design their future household items by applying the style and color trends of today's modern products. Source: Jam Handy.

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FILMS FOR MANAGEMENT:

(Continued from previous page)

Enterprise. 31 min., b/w, Cluett, Peabody & Co., Inc. The story of the rebirth of a small southern town from possible extinction to economic independence and new vigor. A true documentary on how community action can create civic development; the how's and why's of economic change in the South, and the American free enterprise system in action. Source: Modern.

Equation for Progress, 28 min., color, Ford Motor Company. Dr. Andrew Kucher, Ford's V-P for Engineering and Research bridges the gap between science and public understanding of it by picturing science believably and interestingly. Scientific theory applied to modern practical science is shown in early experiments of the Wright brothers and Henry Ford, using equipment with which these pioneers worked. Related to today's automotive manufacturer who are conducting research into a great variety of scientific principles applicable to modern industry. Source: Ford.

Experiment, 12 min., b/w, General Motors. An understanding of a fundamental principle in getting along with people is conveyed through live action and cartoon animation. This principle is that people can't be "cracked" into acting or thinking the way we want them to, but, like a heavy pendulum, they will respond to a series of gentle pushes—not too fast, not too slow, and keep on doing it," showing that gentle persuasion is often more effective than brute force. Source: General Motors.

Experiment: Solar Energy, 23 min., b/w, National Association of Manufacturers. In the research laboratory of a major automobile manufacturer, the camera traces the outlines for a world of tomorrow in which solar power will be directed into new and exciting services to mankind: heating and cooling of homes, cooking, distillation of sea water, purification of organic wastes, production of oxygen from algae for submarine and space travel, and such gadgets as self-adjusting camera lenses and solar powered hearing aids. Source: Natl. Assn. Mfrs.—free loan, $1.50 handling charge.

Faces and Fortunes, 18 min., color, Kimberly-Clark Co. Your face, how you look, often affects how people treat you. And its effects on people and thus on the fortunes of the company, is described in this imaginative and informative film, and the history of identity symbols is traced from medieval times to the present. Source: Assn. Films.

For Immediate Action, 18 min., color, National Association of Manufacturers. Reviews improvement over the years in factory working conditions and benefits with notable examples of programs of attitude testing for better placement, orientation programs, on-the-job training, medical services, recreational facilities, etc. With Discussion Leader's Guide. Source: Natl. Assn. Mfrs.—$1.50 handling charge.

How To Live With An Air Force Contract, 19 min., color. To promote a clearer understanding of government contract procedures among civilian business men who are making their first venture into this field. The film explains the A.M.C. Field Procurement and Promotion mission when a small manufacturer is awarded his first contract, and how production specialists visit the plant to help iron out problems and enable the contract to be completed on schedule. Source: United World.


Industry on Parade Series, 13½ min. each, b/w, National Association of Manufacturers. More than 200 titles in this series depict people, products, progress and the new facts of change wrought by science and industry. Shows hundreds of U. S. cities and their leading industries; also steel dealing with raw materials and industries. Series has won several awards, including Freedom's Foundation and Venice Festival. Source: Natl. Assn. Mfrs.—free loan, $1.50 handling charge.

Integrity Plus, 25 min., color, Atomic Energy Commission and Nuclear Propulsion Program of the Navy. Because of production troubles with the nuclear sub Skipjack, this film deals with the problem of modern workers, used to the relatively unanswerable scientific production techniques, losing the pride of craftsmanship and ability to meet the challenges of close tolerances essential to the Navy's nuclear propulsion program. Source: Wolff—write for purchase price.

It's Up To You, 25 min., color, Kraft Foods & National Restaurant Association. Designed to show food service operators and suppliers facts about merchandising, selling, and advertising as methods to build their business. Source: Kraft.

Key to Merchandising, 30 min., color, Gravure Technical Assn., Inc. Title refers to product identification—training the customer to recognize one brand, one product, one package—and a major key to product identification is printing. Shows how gravure, a special kind of printing, has revolutionized the packaging industry—many products owe their sales appeal to gravure printed packages. Presents principle and examples of gravure printing. Source: Gravure Tech. Assn.

King's X, 27 min., b/w, Credit Union Natl. Assn. Tells the history and present-day purpose and philosophy of credit unions. How credit unions operate their own borrowing and savings systems and provide financial security for millions of people. Source: Modern.

LifeLines U. S. A., 26 min., color, National Association of Steamship Lines. The role of intercontinental commerce in the nation's economy and in world relations. U. S. merchant ships carrying cargoes between ports, merchant seamen and ship owners form links in the lifelines of international commerce. Together with farmers, industry and business, who provide goods, services and facilities for world trade, the merchant shippers help maintain and expand the strength of this country. Available for Free Loan.

Machining Stainless Steels, 30 min., color, American Stainless Steel Co. Shows how research develops stainless steels for free machining. Demonstrates setups that help machinist time. Source: Jam Handy.

The Man in the Doorway, 21 min., color, American Cyanamid Company. A ghost, a prosperous farmer and a scientist appearing in symbolic form illustrate the importance of conservation—as our resources diminish and our needs increase. The film portrays the dynamics of science in conserving resources in America. In chemistry, it is improving resource usage and is developing products which supplement natural resource. Sources: Modern for group shows; Sterling for tv.

A Manner of Speaking, 28 min., color, Bell System. Shows the courteous, efficient use of the telephone can help build business, save time, and create good will for good firms large and small. A businessman, for instance, postpone to a meeting at an important customer, loses his customer through a series of poorly handled telephone calls by his employee. Completely shaken, he calls his telephone representative who outlines a good usage program showing how loss of the customer could have been avoided. Source: Bell.

A Matter of Choice, 26 min., color, Chamber of Commerce. Background information on Social Security: what it is, what it does, how it works. It's a series of flashbacks providing workers' attitudes and formation on economic security and freedom. The film explains social security and dramatizes the significance of private savings in relation to individual freedom and our way of life. Source: Modern.

Mr. Finley's Feelings, 10 min., color, Metropolitan Life Insurance. A cartoon designed to encourage exchange of ideas about meeting stress situations and handling everyday relationships with people. While prescribing no "rule" for emotional health, scenes in this series help create good will for firms large and small. A businessman, for instance, postpones to a meeting at an important customer, loses his customer through a series of poorly handled telephone calls by his employee. Completely shaken, he calls his telephone representative who outlines a good usage program showing how loss of the customer could have been avoided. Source: Bell.

The Little Giant, 14 min., color, National Association of Steamship Lines. The role of international commerce in the nation's economy and in world relations. U. S. merchant ships carrying cargoes between ports, merchant seamen and ship owners form links in the lifelines of international commerce. Together with farmers, industry and business, who provide goods, services and facilities for world trade, the merchant shippers help maintain and expand the strength of this country. Available for Free Loan.

The Living Circle, 13½ min., color, United Fruit Co. Live photography, animation tell story of development of Latin American interdependence. Shows circle of exchange of Latin American produce and U. S. manufactured goods and capital to aid economic growth in both markets. Source: Films.

16MM MOTION PICTURES Available for Free Loan*

The Living Circle, 13½ min., color, United Fruit Co. Live photography, animation tell story of development of Latin American interdependence. Shows circle of exchange of Latin American produce and U. S. manufactured goods and capital to aid economic growth in both markets. Source: Films.

*Source Addresses (keyed to titles) are provided on page 60 of this special Film Guide section.
The New World of Stainless Steel, 10 min., color, Republic Steel Corp. The birth and growth of a young industrial giant. Interviews with the five men who started the aluminum business of a large American corporation ten years earlier. Shows the company's widespread operations in Cal., La., Md., Jamaica and other countries. What is happening and what can happen in the vigorous industrial economy of America today. Source: Modern.

No Man Alone, 21 min., b/w. Designed for the U. S. Air Force personnel training program, this film has value in all areas where the importance of teamwork needs to be stressed. Uses scenes of football games and interviews with star players to present the thesis that sportsmanship and teamwork develop the moral fibre required for a useful and well-adjusted life. Source: United World.

No One Answer, 20 min., b/w, Bell System. Presents proper communications methods for better understanding and cooperation. A supervisor faces the problem of two employees reacting differently to suggestions and conversation. He learns that no two employees react the same way that no two individual problems. He finds out that the Golden Rule is sometimes the most unfair kind of treatment; instead he applies a new principle—"Do unto others as they want to be done to." Source: Strauss.

Numerical Control, Industry's Advanced Production Method, 21 min., color, Boeing Airplane Co. Planned for technical laymen audiences, this film explains the numerical control method of automated machining complex parts, using punched or magnetic tape for electronic direction of all cutting operations. The processing part is detailed: original engineering drawings, plotting of cutter paths, calculation of three-dimensional movement. Typical scenes include the description into tape commands through electronic computers, and the actual machining operations. Source: Boeing.

One Hoe for Kabalo, 27 min., color, Natl. Machine Tool Builders Assn. Tells the story of modern machine tool building and its effects on economies and civilizations; shows the introduction of modern, efficient methods in a country where primitive tools are used. Source: Modern.

Opportunities Unlimited, 13½ min., b/w, Natl. Assn. of Manufacturers. A warm, human story of the physical and mental training of the young, through rehabilitation training and proper placement they have found useful, productive places in business and industry. Has been widely used in the U.S. and exhibited in Turkey, France and other European countries. Offers valuable help in creating constructive attitudes toward people with handicaps, a highly important resource. With Guide. Source: Natl. Assn. Mfrs., free loan, $1.00 handling charge.

Partners in Progress, 19 min., color, Sears, Roebuck & Co. In scenic Latin America, this documentary shows how a U.S. retailing company is expanding its operations south of the border, how the company meets its responsibilities to the host countries. Source: Modern.

Production 518, 30 min., color, Citation Paper and Fibre Co. "A story within a story," this film discusses a basic human relations problem—communications. Players sometimes portray people in the story, sometimes themselves. A valuable lesson emerges from this treatment: only in an understanding atmosphere can ideas be exchanged fully and clearly to business associates and friends, and voluntary cooperation be achieved in work. Source: Modern.

Research in Steel, 26 min., color, U.S. Steel Corp. John Daly narrates the story of research in the development of new steel products. Illustrates the general character of steel research carried on at U.S. Steel's Research Center at Monroeville, Pa. Source: U.S. Steel.

Right to Compete, 14 min., color, Assn. of American Railroads. Surveys the roots and origins of free competition in the American economy and how it applies specifically to transportation. Source: Assn. Films.

The Story of Distributive Education, 21 min., color, Sears-Roebuck Foundation & American Vocational Assn. A training program for careers in retailing and allied fields. Shows the setting up of a D.E. program, where students combine classroom studies with part-time work in local stores and other distributive enterprises. The significance of the program is told by Mr. John Beaumont, Director of the Division of Distributive Education, U.S. Office of Education. Source: Modern.

Ship Best Way, 28 min., color, United Air Lines. Dramatizes the advantages of using air freight in national distribution programs. Drawn from case histories, the action builds around a traffic manager and shows how freight in less-thanfull-carload shipments is handled. Source: Modern.

Small Business U.S.A.—The Story of Main Street, 33 min., b/w, Dun & Bradstreet. In trying to answer the question, "Is there a formula for success in business?" an accountant visits the small business men of Main Street. How problems are met successfully and unsuccessfully is shown in a number of typical small business concerns: hardware, grocery and drug stores, ladies' apparel shop and boys' wear shop. Presents points of guidance regarding buying and selling skills, accurate record keeping and integrity. Source: Modern.

Steady Work, Steady Pay, 13½ min., b/w, Natl. Assn. of Manufacturers. Reviews 63 years of business by an industry's own point of view. To a small retail store and its owner, to customers and neighbors. How the price of an article is lowered the price of an article. But it is only one of the many benefits of the Golden Rule. Ben's method is to treat the customer as he would like to be treated, and to show that "the customer is always right." He sees the importance of good phone manners, of remembering names, of remembering faces, of giving good service. Source: Modern.

The Story of Oil Marketing, 27 min., color, Shell Oil Co. Shows how distribution of soaps of goods serve the needs of today's society. Tells what is involved in getting goods from producer to consumer, and how teamwork is needed in every phase of production. The talents required and opportunities available in oil marketing are also detailed. Source: Shell.

A Story of Research, 19 min., color, E. I. du Pont de Nemours & Co., Inc. A resume of the types, purposes and techniques of research, highlighting teamwork. The film examines various aspects of a research project, how it is conducted, how it affects our lives. Source: Du Pont.

Strange Interview, 65 min., b/w, General Motors. The owner of a small production shop is rapidly losing business due to his attitude toward his employees—his own thoughts, impatient ways are responsible for the decline in production. In a dream Ben Franklin shows him his philosophy for getting along with people. Ben handles tricky situations and the resulting attitude of the workers is effectively improved. Ben's method is to treat them with consideration and as individual human beings. Source: General Motors. (Available on a 2000 ft., 17 in. reel, or two 1200 foot reels; specify choice.)

The Stylist, 30 min., color, Ford Motor Co. "Mass production can improve the quality of articles by increasing speed in the industrial designer—the Stylist—who transforms utilitarian objects into works of art, and thereby enriches all our lives." An introduction to the world of tomorrow, behind the scenes of automotive styling studios where craftsmen give three-dimensional form to the dreams of the stylists. Source: Ford.

Technique for Tomorrow, 25 min., b/w, Ford Motor Co. The story of a modern industrial revolution—high automatic control of machinery and the mechanical transfer of materials. Carried to its ultimate potential, "automation" means higher productivity with less human effort, and a new standard of living for all. Source: Ford.

Thanks for Listening, 30 min., b/w, Bell System. The principal character gets off to a bad start one morning due to poor phone manners. In the following sequences his phone talks to him, suggesting he assume roles ranging from stock clerk to boss in his organization to handle some of the calls he receive. He also handles several difficult calls which might be received in various other businesses. He sees the im
FILMS FOR MANAGEMENT:

Motion Pictures Available on Free Loan for Company Showings:

We Did It Ourselves, 13 min., b/w, General Electric. How to conduct more productive conferences, taking into account the problems of the people around the table before handling the problems on the table. Shows how one conference leader leads but doesn’t dictate, gets the individuals to work together as a group, and proves that meetings are not just held...they must be purposefully conducted. With Leader’s guide. Source: Strauss—purchase $165; free preview.

The American Adventure, 13 films, 12½ min. ea., b/w, National Education Program. Titles include: The Beginning at Plymouth Colony; Our Two Great Documents; The Structure of the American Way of Life; The Full of Nations; A Look at Socialism; A Look at Communism; A Look at Fascism; America’s Distribution of Wealth; The Secret of American Production; The Profit System; Security and Freedom; The Responsibility of American Citizenship. Source: NEP—purchase, series $50, each $9, 3 or more $8; rental, each $2.00 per day.

Arbitration, 30 min., b/w, American Management Assn. Records an actual, unrehearsed arbitration session between SKF Industries and the United Steelworkers of America. Shows how each side in a typical dispute presents its case before an impartial board of carefully-selected arbitrators. Source: American Management Assn.—purchase, $15; rental, one day, $30.

The World Is Yours, 27 min., color, Montgomery Ward & Co. An international trip with the mail order house buyers. Visits to the fashion houses of Paris and Rome; shows how the large company buys from small retailers in an Italian village. The difference between American and European systems of distribution is contrasted with impressive camera footage of famous “Gum” department store. Source: Assn. Films.

We Decide, 27 min., color, Ohio Oil Co. Using TV quiz show format, this documentary shows the kinds of questions faced from day to day by the top management company’s management. Could be used to other management for public relations to familiarize their employees and community with the company. The film indicates that the successful operation of a company is not the automatic result of a changeless formula. Pat answers are not supplied, but the importance of man- gerial decisions is underscored. Source: Modern.


Your Share in Tomorrow, 27 min., color, New York Stock Exchange. The history of the New York Stock Exchange and its importance in the economic life of the nation. Shows the operation of the Exchange, the Exchange-investor relationship, and how everyone can share directly in the working of to- morrow. Source: Modern.

*Many of these sound films are available directly from producers (see source listings on page 60). Note special rental terms where applied.
FILMS FOR MANAGEMENT:

6mm Sound Motion Pictures Available for Rental and Purchase

Fourth Battle of Winchester, 17 min., United Rubberworkers, AFL-CIO. Story of workers on strike in Virginia to win acceptance of a contract to insure better living standards for themselves and their families. Shown as an example of Taft-Hartley Act in action against a union. Source: AFL-CIO—purchase $80; rental $25.00 per week.

Imagination at Work, 22 min., b/w, or color, Roundtable Prod. Aimed at encouraging creative thinking in management development and employee training, the film is used to stimulate the flow of new ideas and to develop an atmosphere in which creative abilities are recognized and encouraged. Presentation and discussion of factors psychological research has shown contribute to creativity—ability, sensitivity, flexibility, and originality. Source: Roundtable—purchase, b/w $110.00; color $240.00; free 5-day preview; rental $25.00 per week.

Industrial Management Series, 10 min. ea., 16mm sound, b/w films, McGraw-Hill. Films dealing with important aspects of modern industrial organization and management. Correlated with the book "Industrial Management" by Bethel, Atwater, Stackman and Smith. Titles: Internal Organization; Job Evaluation; Materials Control; Methods Analyis; Physical Facilities; Product Development; Production Control; Quality Control; Research and Development. Source: McGraw—purchase $50 each. Follow-up slidefilm available for each film at $5 apiece.

Industrial Research—Key to Jobs and Progress, 14 min., b/w, Natl. Assn. of Manufacturers. Describes a variety of research and development projects and the contribution of research in increasing employment and providing a dynamic economy. Source: Natl. Assn. of Manufacturers—purchase, $35; rental, one day $15.00.

Industry's Decisive Decade, 15 min., color, Fortune Magazine. Market analysis of the 10 years' outlook of industrial goods and services (as distinct from consumer goods). Answers questions: Will present high level of industrial sales be maintained? How "depression-proof" is our economy? View of marketing opportunities for industrial producers in long-range plans of consumer goods manufacturers. Source: Fortune—three-year lease, $725.00 (one- and two-time one-half prints available).

The Inner Man Steps Out, 28 min., color, The Jerr Company. The supervisor, who has trouble getting along with his employees, discovers how at least two "inner men" exist inside everyone, representing the need for security and importance. A third "inner man" helps Jerr realize his own lack of understanding of the feelings and needs of others.

Do Higher Wages Cause Higher Prices? 14 min., color, AFL-CIO. Union's answer to business and newspaper stories that high wages cause higher prices. Professor Owl presents facts and figures to question the validity of the statements raised by Businessman Fox. Discusses the cause of price inflation and the general economic situation. Shows relationship between wage rates and other costs and the final product of a product. Source: AFL-CIO—purchase $80; rental $25 per day.

The Dynamic American City, 26 min., color, U. S. Chamber of Commerce. A story of the changes taking place in American cities—the transformed railroad system, the motorization of the streets, the highway expansion, the modernization of business and industry. Reasons for congestion, blight and traffic conditions are outlined. The film includes footage of New York, Boston, and Chicago. Source: Chamber of Commerce—purchase $260; rental $2.50 per showing; weekly rental fee applicable to purchase price within two weeks.

The Engineering of Agreement, 22 min., color, McGraw-Hill. Sets up three problems in which the new supervisors must develop an atmosphere in which creative thinking can flourish. Source: McGraw—purchase, 22 min., b/w, Roundtable Productions. A light, entertaining story of a soap manufacturer company and its growth through the series of events that take place. Source: Green—purchase $125; rental $50 per week.

Everybody Knows, 15 min., color, U. S. Chamber of Commerce. Analyzes the motives behind the higher prices and widespread unemployment, this film says that higher prices without increased productivity and service betrays higher prices; the inflation of prices without product improvement causes buyer resistance and business failure. These points are made in the experience of Bill Richards who tries to leave his job, why the factory closed. Source: Chamber of Commerce—purchase $125; rental, one day, $1.

Getting What You're After, 6 min., b/w, Natl. Film Board of Canada. Invites discussion of whether, in business competition, one's standards of fair play should be lowered. Of two girls who seek the same job, one has already applied for the position and is reasonably sure of getting it, but she lessens her chances by telling the other girl that she will not get it. A third girl questions the first's "fairness," and the audience is asked to judge. Source: McGraw—purchase $40.

Going Places, 10 min., color, Natl. Education Program. A cartoon lesson in economics, explaining the profit motive as the dynamic force of American progress. Tells the story of a soap manufacturing company, and its growth through the events that take place. Source: NEP—purchase $125; rental $25 per showing.

The Eye of The Beholder, 2.5 min., color, Foundation for Safety. Develops the ability of people to judge. Source: McGraw—purchase, $80; rental, one day $15.00.

Farewell to Birdie McKeever, 25 min., b/w, Stuart Reynolds Productions. A light, entertaining story about a receptionist and her employer. Underneath the humor is a provocative situation which raises significant questions about employer-employee relationships and the whole area of understanding and misperception and communication between people. Ideal for stimulating verbal exchanges and for use as a leader's guide. Source: Reynolds—purchase $150; rental, $25 per week.

Fresh Led Plans, 10 min., color, Natl. Education Program. Discusses the effects of wage and price controls and rationalization on the economic life of a community called Eggville. Source: NEP—purchase, $125; rental, one day, $1.

The Inner Man Steps Out, 28 min., color, The Jerr Company. The supervisor, who has trouble getting along with his employees, discovers how at least two "inner men" exist inside everyone, representing the need for security and importance. A third "inner man" helps Jerr realize his own lack of understanding of the feelings and needs of others.
The Magic Key, 20 min., color. Raphael G. Wolff Studios, Inc. Shows the development of advertising from ancient to modern times, then illustrates the relationship of American industries' growth to advertising. It delves deeply into specific advertising techniques, new ideas and inventions of manufacturers into the distributor and salesman. Source: Wolff—purchase, $150; rental, $10; plus shipping charges.

Maintaining Good Working Conditions, 9 min., b/w. U. S. Office of Education. Explains the role of the supervisor in maintaining a safe, well-running shop. Topics include safety, lighting, heat, ventilation, relationships with workers, and understanding of the workers' problems. Demonstrated principles and results are dramatically portrayed. Source: A-V Center—rental, one day $2; one week $6.

Maintaining Quality Standards, 10 min., b/w. U. S. Office of Education. Indicates the extent to which maintaining quality standards in a factory is a problem of supervision. Demonstrates coordinates and proper training, proper tools, and matching the right man with the right job. Emphasizes the fact that the employee who understands the importance of his operation and is proud of his job is a more reliable worker than one who lacks such understanding and motivation. Source: A-V Center—rental, one day $2; one week $6.

Marketing in Mexico, 20 min., color. John Fayerweather. The problems and methods of marketing in a foreign country using Mexico as an example. Describes the way of life of each economic class, buying psychology, advertising, distribution channels, and problems of marketing policy. Source: A-V Center—rental; one day $2; one week $6.

Meet King Joe—The American Working Man, 10 min., color. Natl. Education Program. Cartoons showing how benefits of the American private enterprise system are brought right down into the daily life of the working man and his family. With the highest standard of living, higher take-home pay and shorter hours than any working man in any country in the world, the American workman may well be called “King Joe.” Source: NEP—purchase $125; rental $2 per showing plus postage.

Special Report: A Message to No One, 25 min., color, Champion Paper and Fibre Co. On the importance of listening. Tells of people who listen to each other, and don’t listen—who try to listen, and try not to listen. Some of the problems of misunderstanding are discussed. The story tells of the many ways to listen, and that the listening that people do can greatly affect their lives. Good discussion guide. Source: Champion—purchase $200, or free five-day loan.

More Than Words, 14 min., color. Outlines the basic principles, techniques and methods of good communication in handling problems of interpersonal communications and in dealing with its goals, its effects, its barriers, the responsibilities of the sender and receiver, and the audience-tailored message. Animation and live action translate principles into specifics to improve the communications of supervisors, salesmen, managers, with training guide study manual. Source: Strauss—purchase, $185; preview charge, $75.

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Office Supervisors' Problems, 6 min. ea., b/w or color. Roundtable Productions. Each film dramatizes a typical problem involving the supervisor and his people under him, ending with "kick-off" question to stimulate an analytical discussion of the problem. Titles: Mix-Up Over The Phone; Th Thieves; How Much Cooperation Do You Expect?; Promotion By-Path; The Bright Young Newcomer. Each with Leader's manual. Source: M. Graw—purchase: color, set $89.00; b/w, set $35.00 ea. $65.

Office Teamwork, 12 min., b/w. Encyclopaedia Britannica. Illustrates the importance of cooperation among the members of a business organization to get the maximum output from office situations in which teamwork is extremely important, and reveals the effects of various employee attitudes on output and morale and labor costs. Source: EBF—purchase, $60; rental, 3 days $2.50, $.50 each day after; plus transportation. Free purchase preview.

Opportunities Unlimited, 18 min. color. Life and Fortune Magazines. Points out to manufacturers, processors and retailers of consumer goods that increased sales and ultimate profits means increasing demand. Because goods resulting from enormous productive capacity must be sold, the key to continued prosperity comes marketing. Available in two forms—consumer goods viewpoint and industrial goods viewpoint. Source: Fortune—purchase, $275; (some preview and one-time loan prints available).

Pattern for Instruction, 21 min. b/w or color. Roundtable Productions. A basic approach to job instruction techniques, designed to help both new and experienced supervisors improve their performance. Illustrated with football training scenes suggesting that the supervisors are “coaches” and employees their “team” for better understanding. Outlines the method of instruction: Prepare, Present, Try-Out Performance and Follow-Up. Source: Roundtable—purchase, b/w $140, color $204; free day preview; rental $.25 per week.

People, Products and Progress: 1975 28 min. color. U. S. Chamber of Commerce. Depicts the world of tomorrow for industry, transportation, business, and the household. Artwork shows the new device which will speed work, create greater comfort and better living for all. A testimonial to the imagination and productive power that comes from America's free enterprise system. Source: Fortune—purchase, $215; rental $45 per week or less.

*Source Addresses (keyed to title shown) are provided on page 60 of this issue.
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PLANT SUPERVISORS' PROBLEMS SERIES

Person to Person Communication, 14 min., color or b/w. Roundtable. Designed to improve our abilities to listen, to communicate with and to understand others. Analyzes major barriers to understanding and demonstrates specific, practical methods for overcoming these barriers. Source: Roundtable—purchase, $100; color, $200. Set of 24 participant's manuals, $25.60. Free five-day pre-purchase preview; rental, $25 a week.

Personnel Management Series, five 16mm films, b/w. McGraw-Hill. Five important aspects of personnel management in sequences that illustrate actual situations in industry. Correlated with the book Personnel Management by Scott, Clothier and prieigle. Titles: Communications (12 min., $75); Employment Interviews (11 min., $70); Grievance Handling (13 min., $75); Job Evaluation and Merit Rating (13 min., $75); Supervisory Conferences (14 min., $80). Source: McGraw—purchase, prices listed. Follow-up slides available for each film, $5 a piece.

Patient the Right Man on the Job, 10 min., b/w, U. S. Office of Education. Discusses the problem of how to select the proper person for a job. Maintains that there are hidden defects and honest that interviews and records do not disclose and advises the supervisor to be on the alert for signals and hints of them. Explains that time, money and effort can be saved, and more work accomplished if the right man is elected for a position. Source: A-V enter—rental, one day $2; one week $5.


Profit System, 15 min., b/w. Nat'l Education Program. Examines the American profit system, and shows that profits, although much smaller than people generally believe, make possible a continuing stream of technological advances and new and better products which contribute to our rising living standards. Source: NEP—purchase, $60; rental, $2, one day.

Profit Through Industrial Design, 15 min., color, Amansco. Explains industrial design as a management tool that helps solve the problems of economical production, selling the product, and keeping ahead of competition. Source: Amansco—purchase, $241.50; rental, one day $107.25.

Projecting Progress in the Sizzling Sixties, 8 min., color, Swift & Co. Photos, graphs and animation tell of America's growing population, increased industrial productivity and a predicted steady rise in more evenly distributed personal incomes. Facts and figures on our future population by 1965 and 1970, and what will be needed to provide for it. Explains the growing market potentialities and gives a challenge to productivity. Source: Widmer—purchase, $75. Three-day preview prior to purchase, available to companies, trade groups only on letterhead request.

Prosperity for All, 25 min., b/w. United Auto Workers. The testimony of UAW Pres. Walter Reuther before the Kefauver Committee on administered prices in the automobile industry. Contrasts principles of the union's 1958 collective barager (continued on the next page)
Prosperity for All: continued
gaining program and its potential for economic good with facts on
price gouging and profits of giant
Source: U.A.V. — rental

Safety In The Shop, 10 min., b/w,
U. S. Office of Education. Describes
several machine shop accidents and
points for group discussion, the question, “Where did the cause
of accident lie?” Suggests that
some cause may be traced to the
worker who disregards safety pre-
cautions because of familiarity with
his machine, others to the training
given the worker, and some to poor
supervision. Source: A-V Center —
rental, one day $2; one week $6.

Secret of American Production, 13
min., b/w, Natl. Education Pro-
cedure in the office and the impor-
tance of applying principles of
film and motion study to attain this en
Source: A-V Center — rental, one d;
$3.50; one week $10.50.

Work Simplification in the Office
31 min., b/w, U. S. Army. Di-

The "Snowball" Conference, 12 min.,
color, Allan H. Mogensen. An ex-
ample of the redundant executive
who wastes conference time by poor
planning; his conference rambles
downhill gathering new members as
it goes but gets nowhere. For con-
trast, the film shows the correct way
to call a conference. Source: Mogen-
sehen—purchase, $95; rental, $6 per
week.

The Story of Creative Capital, 14
min., color, U. S. Chamber of
Commerce and E. I. du Pont de
Nemours & Co., Inc. A whimsical
study in semi-competition explains
and interprets the origin, function
and significance of capital invest-
ment in our economy. Alf the Elf
bears a magic sleeping potion for
those who want to get away from
the hectic modern world; Rick Van
Winkle wants some because he feels
he doesn't fit in this world of "high
finance," until Alf explains to him
individual capital investment. Source: Chamber of Commerce—
purchase $110; rental $15 per month.

The Strangest Secret, 30 min., color,
Nightingale-Conant Corp. A moti-
vational and inspirational film for
supervisory personnel, sales people
and any other general group. A
condensed version of Earl Nightin-
gale's famous address given every
year to groups across the country.
Source: Nightingale—purchase
$250; rental, $50 per showing.

Strike in Town, 28 min., b/w, Natl.
Film Bd. of Canada. Depicts
events leading to a deadlock in ne-
gotiations between the management
and employees of a furniture factory
in a small one-industry town. Shows
the normal processes of collective
bargaining common to Canadian in-
dustry today and how they affect a
union, a company and a community.

Films for Management:

16mm Sound Motion Pictures Available for Rental and Purchase

Telephone Technique, 9 min., b/w or
color, Crawley Films, Ltd. General
telephone manners, knowledge of
stock, correct names and addresses
and importance of descriptive vocab-
ulary when speaking of merchant-
dise. Source: International Film—
purchase, color $30, b/w $45; rental,
$1.50 a day, 99 a week.

Through the Mirror, 27 min., b/w,
Jam Handy Organization. Demo-
strates how a salesman may appear
to best advantage in the eyes of
a prospective customer. The film is
designed and tested for classes in
business education, distributive edu-
cation, vocational guidance, and
adult education; helps instructors
to demonstrate the fundamentals
of good selling techniques. Source: Jam
Handy—purchase $145; rental, $25
first week, $16 second week, $10 each
week thereafter.

Two Way Street, 14 min., b/w, U. S.
Rubber Co. The importance of
foreign trade to American life. Ex-
plains that, in order to maintain
sound foreign business relations,
U. S. must buy foreign goods to sup-
ply other nations with the purchas-
ing power to buy U. S. goods.
Source: A-V Center—rental, one day
$1.50; one week $4.50.

Using Visual Aids in Training, 14
min., b/w, U. S. Office of Educa-
tion, States that there is no set way
for an instructor to use films in
training people; the procedure must
be planned in terms of the problem.
Suggests that the instructor follow
these general rules: preview films;
know why he is using them; make
sure that the trainees know why
they are using them; follow through.
Source: A-V Center—rental, one day
$2; one week $6.

Two Way Street, 14 min., b/w, U. S.
Rubber Co. The importance of
foreign trade to American life. Ex-
plains that, in order to maintain
sound foreign business relations,
U. S. must buy foreign goods to sup-
ply other nations with the purchas-
ing power to buy U. S. goods.
Source: A-V Center—rental, one day
$1.50; one week $4.50.

What Is a Chamber of Commerce
21 min., color, Chamber of Com-
merce. The question is posed to
variety of typical people: a house-
wife, a businessman, a young coup-
a milkman, a mother. Each has on
his desk a answers. Arch
Booth, Exec. President of t
C. of C. of the U. S., explains t
many activities of the local Chamber
of Commerce. Film points out t
Chamber's purpose, and the impor-
tance of organized, volunteer bus-
ness leadership in a program of en
ability and community. Source: Cham-
ber of Commerce—purchase, $80; rent,
one week $10.

Why Play Leapfrog With Livin
Costs?, 10 min., color, Nation
Education Program. Explains h
our wages affect the prices we pay
and how we can make the American
free enterprise system produce
progressively better standard of li
How wage raises without incr
prices makes wages ali
higher — hence making wages a
prices play leapfrog. Source: NEP
purchase $125; rental $2 per shi
plus postage.

Work Simplification in the Office
31 min., b/w, U. S. Army. Di-
cuss the improvement of the pr
cedures in the office and the impo
ance of applying principles of
film and motion study to attain this en
Source: A-V Center—rental, one d;
$3.50; one week $10.50.

Working Together—A Case Histo
in Labor-Management Cooper
24 min., b/w, Encyclopedia Brittan
Portrays how working together
management and management in an Ameri
industrial plant learned from ha
experience that working togethe
Source: EBF—purchase, $12
rental, 3 days $4.50, $1 ea. day afte
plus transportation. Free pre-pu
chase preview.

The "Yes-Man" Conference, 12 mi
color, Allan H. Mogensen. A cau
tic show up of the "tell 'em" bo
when he realizes that he's not gettin
its men participate, so only his yes-men participate, he
figures they are the only brigh
ones on his team. Later, the bo
you; consult the address list on pa
50 and note rental or purchase ter
where they apply.

Notes on Film Sources
These selections provide a use-
ful illustration of excellent film
reviewed in Business Screen ac-
culated by our Editors. For pro-
service order from source nearest
consult the address list on pa
50 and note rental or purchase ter
Sound Slidefilm Programs
Available on Free Loan

The Future of America, 25 min, ssf, color or b/w, Assn. Natl. Advertisers. A positive answer to counteract negative or discouraged outlooks about America’s future, with a factual presentation on the tremendous chances taking place in the country and the great needs which are resulting from these changes. Source: Assn. Natl. Advertisers—free loan.

Management Development Programs, 15 min, ssf, color, McKesson & Robbins, Inc. A presentation to management of the principles of management development and a description of the personnel tools used to carry it out. Source: McKesson & Robbins.

People Are Our Business, ssf, Health Insurance Institute. A communications tool to bring home to insurance company management the vital importance of public relations. Shows how unfavorable attitudes are formed, what can be done to improve them, and why everyone in the health insurance field shares the responsibility for shaping individual and community feeling about this business and its public service goals. With discussion guide. Source: Health Insurance Inst.

Sound Slidefilm Programs
You Can Rent or Buy

Communism On the Map, ssf, color, 60 min, National Education Program. Traces the expansion of international Communism and the Red plan for conquest. The full documentation of every move, every takeover by the Soviets, is presented in dramatic sequence. Activities of the United States which unwittingly aided the Communists at some important steps along the way are also documented. Source: NEP—purchase $42.50; $5 preview charge deductible.

Examining the Will to Work, 14 min, color sound slidefilm, Helps explain some of the most recent findings of management specialists on how people can be motivated to increase job performance and job satisfaction. Approaching the problem from the supervisor’s viewpoint, the film covers many factors of human-relations skills of leadership; analyzing how men feel about their jobs, the group they work with, and their immediate supervisor. Trainer’s Guide accompanies film. Source: Strauss—purchase, $75.00.

How to Take Guesswork Out of Hiring, 12 min, color, Dartnell Corp. Prepared from techniques presented by Dr. Robt. N. McMurry and staff at Dartnell Executive Conferences on Personnel Selection. For executives who may be called upon to hire salesmen or other employees; for orientation to a uniform selection procedure. Each step from preliminary screening to advanced patterned interview procedures is clearly demonstrated. Source: Dartnell—purchase, $475 complete with workbooks, plus shipping; 5-day preview (4 slideslides) $15.


Product Pioneering, ssf, color, American Management Assn. An introduction to methods of organizing and administering a successful new-product program. Offers an over-all view of the operations involved in developing new products, and gives much research, engineering, manufacturing personnel practical answers to basic questions of new-product development. Also emphasizes management principles developed in over 100 corporations with unusually effective development programs. With discussion guide. Source: Amer. Management Assn.—purchase, $135; AMA members, $95.

Supervisory Problems in the Office Series, ssf, color, McGraw-Hill Bk Co. Two sets of six productions each dealing with various problems of supervising office employees. Each dramatizes a human relations problem of the type which can disrupt offices and ends with a question meant to promote discussion. Titles: Set I: Understanding Employee Viewpoint; Error-Correction Talk; Motivating the Long-Time Employee; Orientation and Induction; Combating Job Monotony; Excessive Supervision, Titles, Set II: The Corrective Guidance Talk; Developing Team Spirit; Making Consumer Complaints Count; Overcoming Resistance to New Methods; Rating Employee Performance. Source: McGraw—purchase, set $1,890; Set II, $125.

Supervisory Problems in the Plant Series, 6 ssf, 6-8 min ea., b/w, McGraw-Hill Co. Case studies of problems in human relations, designed for industrial management; end with discussion questions. Titles: The Quick Turnover (Induction and Orientation); Ben’s Problem Workers (Leadership); Tim’s Three Choices (Leadership); The Abused Clerk (Counseling); The Reddened Eyes (Complaints); The Reluctant Electrician (Discipline). With Guide. Source: McGraw—purchase, set $80.

Supervisor Training on Human Relations, 8 ssf, 15 min ea., b/w, Rocket Pictures, Inc. Basic course fits any organization to forge man-

LaBelle Combines Film-strip and Tape in the

"Tutor" Automatic Audio-Visual Projector
Introduces a New Dimension for Creative Imagination!

Think of it—no records to break, change, jump, wear out or cause accidental tripping of the picture change due to similar frequencies on the recording. Think of it—no tape threading... simply slide in cartridge and go. The story unfolds continuously and automatically... the story you so proudly produced is presented with brilliant pictures—high fidelity sound—fully automatic.

Unleash your bold new ideas for punch and drama. Sequence shots add animated action, charts built up in separate scenes save the punch picture for the punch line. The sound signal on a separate track on the tape commands a new picture to appear... always in perfect synchronization to the sound.

No longer is "Costs too much!" a deterrent. Now this type of live, actionized-projection program can be made to meet the most restrictive budget. No longer is "Not ready yet!" a valid reason for delay. Now story and pictures can be brought up to the minute and inexpensively at that, whether there's a new addition being planned, or a new executive starting soon, or a new product going to be introduced, or a change in packaging or design planned.


LaBelle "Tutor" with cartridge—also in reel type tape
**FILMS FOR MANAGEMENT:**

Goodyear—Goodyear Tire & Rubber Co., Motion Picture Dept., 1114 E. Market St., Akron 15, Ohio.


Health Insurance Inst.—Health Insurance Institute, 455 Madison Ave., New York 22.


Kodak—Eastman Kodak Company, Sales Dept., Rochester 4, N. Y.


Modern—Modern Talking Picture Service, Five Main Offices: 3 E. 44th St., New York 22; 210 Grant St., Pittsburgh 19, Pa.; 1481 Mack Ave., Detroit 36; Prudential Plaza, Chicago 1; 612 S. Flower St., Los Angeles 17; (plus other distributing libraries in major U. S. cities; see phone book for local source).

Mutual—Mutual Benefit Life Insurance Co., 520 Broad St., Newark 1, New Jersey.

Natl. Assn. Mfrs.—National Association of Manufacturers, Film Bureau, 2 East 40th St., New York 17.

Republic—Republic Steel Corp., Commercial Research Div., 1436 Republic Bldg., Cleveland 1, Ohio.

**SOURCE LIST of Free Loan Subjects**

**AFL-CIO**—American Federation of Labor—Congress of Industrial Organizations, Ed. Dept., 1540 H St. N.W., Washington 6, D. C.


**Bell**—The Bell System, Contact local Bell Telephone Company general manager or Public Relations Director or department.

**Boeing**—Boeing Airplane Co., P. O. Box 3577, Seattle 21, Washington.

**Du Pont**—E. I. du Pont de Nemours & Co., Inc., Advertising Dept., Wilmington 9, Del.

**Ford**—Ford Motor Co., The American Road, Detroit 2, Mich.

**Fortune**—Fortune Films, 9 Rockefeller Plaza, New York 20.

**Genel, Electrique**—General Electric Co., 1 River Rd., Schenectady 5, N. Y.

**General Motors**—Three Offices: Western Area, Detroit 10, Mich.; First Western Bank Bldg., 455 Montgomery St., San Francisco 4, Calif.; New York City Parcel Post Zone 1 and Long Island—GM Corp., Public Relations Staff Film Library, 1775 Broadway, New York 19, N. Y. All other states and part of N. Y. State not included in above—GM Corp., Film Library, GM Bldg., Detroit 2, Mich.

**Institute of Life Insurers**—Institute of Life Insurers, 409 Madison Ave., New York 22.

**International Film**—International Film, 332 So. Michigan Ave., Chicago 4.

**Iowa U.**—State University of Iowa, Bureau of Audio-Visual Instruction, Iowa City, 1a.

**Shell**—Shell Oil Co., Four Offices: West 50th St., New York 20; 8 Michigan Ave., Chicago 5; P. O. Box 2099, Houston 1, Texas; 4 Peninsular Ave., Sandgate, S. Cali.

**Sterling**—Sterling-Movies U. S. A., 45 W. 61st St., New York 22.

**Strass**—Henry Strauss Productions, Inc., West 55th St., New York 10, N. Y.

**Syndicated**—Syndicated Films, 10 Forbes Ave., Pittsburgh 19, Pa.

**Union Pacific**—Union Pacific Railroad, Motion Picture Bureau, 111 Dodge St., Omaha, Nebraska.


**SOURCE LIST for Rental or Purchase**

**AFL-CIO**—American Federation of Labor—Congress of Industrial Organizations, Ed. Dept., 1540 H St. N.W., Washington 6, D. C.


**Bell**—The Bell System, Contact local Bell Telephone Company general manager or Public Relations Director or department.

**Boeing**—Boeing Airplane Co., P. O. Box 3577, Seattle 21, Washington.

**Du Pont**—E. I. du Pont de Nemours & Co., Inc., Advertising Dept., Wilmington 9, Del.

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**Union Pacific**—Union Pacific Railroad, Motion Picture Bureau, 111 Dodge St., Omaha, Nebraska.

Two Recent Releases Noted from Condor Films, Inc., St. Louis

An interesting motion picture recently completed by Condor Films, Inc., of St. Louis, Mo., for the Monsanto Chemical Company is a modern vehicle to show architects, builders and contractors the diverse possibilities of plastics in building construction.

Architectural Uses of Plastics, a 22-minute color film, follows the design and construction of a laboratory building from the time ground was broken through its dedication, pointing out the use of more than 80 different building applications of plastics. Distributor of this film is Swank's Inc., St. Louis.

—and a Film for Purina Dealers

Purina farm products dealers are shown how to gather Proof That Pays for effective advertising in local newspapers, radio and TV. in a new color and sound slide-film.

Produced by Condor Films, Inc., for Ralston Purina Company of St. Louis, the slidefilm is meant to encourage Purina dealer participation in home-office advertising programs. The film is being distributed from the Ralston offices.
Wm. E. Huston has joined Wm. E. Huston to Transfilm-Caravel as Sales Vice-President

William E. Huston

of the business communications, TV and industrial film production company.

Formerly, Mr. Huston was director of international sales at Filmways, Inc., sales and promotion manager with MPO Productions Inc., and sales manager for TV commercial films at Screen Gems.

Paul Weiss to Mazin-Wyckoff as Head of Industrial Films

Paul C. Weiss has joined Mazin-Wyckoff Company as Executive Producer in charge of Industrial Films and TV Commercials. Mr. Weiss was formerly a production assistant at Henry Strauss & Co., and later, TV Commercial Production Manager at Sound Masters, Inc.

The Mazin-Wyckoff Company has been active in sales and sales training slidefilm presentations for such clients as General Motors, International Business Machines, LIFE MAGAZINE, McCall's and the New York Times.

Fran Harrold, Inc., to Produce Business Films, Sales Programs

A new producing firm has been announced, entering the field of business films, sales programs and meetings. Fran Harrold, Inc., is headed up by president F. E. Harrold.

Also announced were the appointments of George L. Drake as director of creative services, and James H. Johnson as director of art and production. Fran Harrold, Inc., located at 1140 S. Michigan Ave., Chicago, is the former Chicago branch of a Detroit firm, Henning & Cheadle.

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Production-Distribution Group
Reset by Skinner & Associates

• Charles E. (Chuck) Skinner and associates—Martin Seifert and Dorothy Mattimore—announce re-establishment of independent production-distribution firms at Republic Studios, 4024 Radford Ave., in Hollywood.

The firms, named The Filmmaker Group, International; Charles E. Skinner Productions, Inc., and Charles E. Skinner Film Distributors, will handle creative writing, production and distribution-promotion of business-industrial films, television dramatic shows and theatrical features.

Charles E. Skinner, president and executive producer-director of The Filmmaker Group, International, also announced that Dick Lewis was appointed midwest sales representative.

Wilson & McConnell Join Staff of Toronto's Chetwynd Films

Chetwynd Films Ltd., Toronto, Canada, announces two new staff appointments. Taking over as sales manager, but also working with President Arthur Chetwynd in distribution, sales promotion and personnel management will be Bob Wilson, of the U. S. Wilson was formerly manager of Telemônger of Canada Ltd.

Ross McConnell is Chetwynd's senior director, specializing in business and commercial films. He has had wide experience in motion picture production, having been with Bell Telephone Co., Crayle Films Ltd., and vice president and production manager with Briston Films Ltd. of Montreal.

R. Goodrow Joins Bell Howell Audio-Visual Sales Promotion

Richard A. Goodrow has joined Bell & Howell Company, Chicago, as sales promotion manager in audio-visual sales. In his new post he will be responsible for development of advertising and sales promotion materials, exhibit coordination, and deal orientation for new product introductions in the audio-visual equipment line sold in the educational, religious, and industrial fields.

Before joining Bell & Howell Goodrow was on the public relations and advertising staff of Ford Motor Company for four-and-a-half years; previous to that he held merchandising and promotion positions with LIFE, Michigan State College and the City of Dearborn, Mich.

S. W. Caldwell Ltd. of Toronto Names Kenneth Page V-P, Sales

Kenneth Page has been appointed vice-president in charge of sales for S. W. Caldwell Ltd., 4 Jarvis St., Toronto. Former manager of a booking agency for the Motor Company for four-and-a-half years; previous to that he held merchandising and promotion positions with LIFE, Michigan State College and the City of Dearborn, Mich.

Andrews Joins I. V. T. Staff

Martin "Andy" Andrews has joined the staff of The Institute Visual Communications, Inc., writer-producer.

Mr. Andrews began his motion picture career in 1946, writing for Paramount Newsreel. In 1951 he joined Hearst Metrotone News, direct and produce.
J. F. Becker Joins On Film, Inc., as Producer-Director-Sales Rep.

John F. Becker has joined On Film, Inc., of Princeton, N. J., and New York City, as producer-director-sales representative. He was formerly with CBS and NBC, and has done production and public relations work in the medical field for American Cancer Society and March of Dimes. Becker has won recognition at the Edinburgh and Venice Film Festivals for his work in motion pictures.

Paul Guy is Golbreath Pictures’ New Treasurer, Gen’l Manager

Paul W. Guy was elected Treasurer and appointed to the newly created position of general manager of Golbreath Pictures, Inc., motion picture production firm in Fort Wayne, Indiana. Guy has been with Golbreath for the past two years as assistant secretary-controller.

Jim Pierce ... to Mecca

James M. Pierce has joined Mecca Film Laboratories Corporation, 630 Ninth Ave., New York 36, as director of sales and client relations. He was formerly head of production at Pathescope Productions in New York City, and has had twenty years of motion picture experience including that of producer, director and film editor.

L & L Animation Offers Full Line of Effects at New Studio

L & L Animation, Inc., the New York producers’ service firm, has moved to new, larger offices and studios at 16 West 46th Street. In addition to complete art and animation service, L & L will now offer a full line of optical effects. One optical bench has been installed and another is on order. Optical effects specialist Chris Grodewald has joined the firm as a full partner.

Since opening shop two and a half years ago L & L has built up a sizable clientele of producers in New York and throughout the country. The three partners have had considerable experience in all aspects of film production work.

Larry Lippman, originally a Max Freischer cartoonist, graduated to The Jam Handy Organization in charge of the animation camera department. Lippman also served in the Signal Corps Photographic Center and as a technical animator with The Jam Handy Organization.

Chris Grodewald has been active in many phases of motion picture production, learning the ropes under Ted Nemeth, then going on to the Signal Corps and the Handy Organization where he served as Assistant Motion Picture Production Manager.

The new L & L facilities will have central air conditioning, separate departments for art, animation and effects, and a layout and conference room for clients’ use.

810 St. Cloud Street • Rapid City, South Dakota

Specializing in motion pictures for the livestock industry

MAX HOWE FILM PRODUCTIONS
910 St. Cloud Street • Rapid City, South Dakota

THE FILM DOCTORS®
Specialists in the Science of FILM REJUVENATION
RAPIDWELD Process for:
• Scratch-Removal • Dirt • Abrasions • “Rain”

17-02A 27th Street, Long Island City 1, N. Y.
1940
Send for Free Brochure, “Roots on Film Care”
New Life For Old Film
Long Life For New Film

CAMART BABY DOLLY
The only portable four-wheel dolly that provides balance and stability. Adjustable seat for camera man. Platform accommodates assistant.
$425
Dolly tracks available

ARRIFLEX 16
16mm and 35mm cameras in stock for immediate delivery. Arriflex 16mm and 35mm soundproof blimps available. 400’ magazines. Synchronous motors. New and Used.

1845 BROADWAY (at 60th St.) NEW YORK 23 • Plaza 7-6977 • Cable: Cameramart

MOOD and TITLE MUSIC
For Every Type of Production
EITHER ON A “PER SELECTION” OR “UNLIMITED USE” BASIS
For Full Details Write, Wire or Phone

AUDIO-MASTER Corp., 17 EAST 45th ST., N. Y. 17, N. Y.
Merriman to Write Music for Films; Forms Own Company
Composer-Producer Thomas W. Merriman has formed his own production company in Dallas, specializing in the original composition and production of music for radio and television commercials, motion pictures, industrial shows and conventions, sales meetings and stage presentations.

Formerly president of Commercial Recording Corp., Merriman has a decade of experience in musical production for radio and tv.

In music production for industrial films and tv commercials, Merriman has worked with Keitz & Herndon, Inc., Jamieson Film Co. and Alexander Film Co., among others. His work also includes the musical direction of sales meetings for Lone Star Brewing Co., Texas Power & Light Co., and Genell, Inc.

Tom Merriman Productions is at 3101 Routh St. in Dallas.

**LAND OF WHITE ALICE:** (continued from page 39) for 99% of the film-makers who have pictured the 49th state have done so in the summer. No professional actors appear in the film. Everyone is an Alaskan or a member of the Armed Forces serving in Alaska. Eskimos, students, store-keepers, pilots were all filmed performing the jobs they do every day.

Van Dyke, as he always does, has brought back an honest picture and a beautiful one. His co-workers included Graeme Ferguson and William C. Jersey, Jr., associate producers; Norman Rosent, writer; Shepperd Strudwick, narrator; and Daniel Pinkham, who wrote an original score and conducted the Cambridge Festival Orchestra for the sound track.

The Land of White Alice will be available on free loan to group audiences and television through Western Electric Plants and operating companies of the Bell Telephone System.

Behind the Scene in the World of Film

Gerald Turns Audience Promotion Spots Into Big Business

With little fanfare, a big business has developed for a New York film producer who has almost cornered the market for network and local station audience promotion spots.

Gerald Productions, Inc., a successful producer of sponsored films (Ciba Pharmaceutical; Boy Scouts; Smith, Kline & French, etc.) and TV spots for several years, has developed the creation of audience promotion spots to such a fine art that it is estimated that nine out of every ten seen on the air today are Gerald-made. Just to supply footage for all this business represents a weekly lab bill averaging $15,000.

What are audience promotion spots? They are those little short films of 10-30 seconds in length which advise TV viewers not to miss Jack Benny Sunday night on WTIC, to see the election return on NBC, to watch Giants football on CBS, NCAA football on ABC or the Play of the Week on NT.

Gerald makes some of the quite inexpensively—as low as $300. But others have run up as much as $55,000 for an important series.

Gerald Productions, Inc., in the lengthened shadow of Gerald Auerbach, and a rapidly expanding staff of 45 permanent film makers on West 54th Street in New York, Auerbach is a talented young man (33) in a hurry who came out of NBC five years ago to form his own film company which is now one of the large production firms in the East.

**You save with CECO rentals**

3 ways

1. Every piece of equipment is checked out to perform "better than new."
2. Your accountant will explain the tax benefits of renting versus buying.
3. CECO provides all normal servicing free of charge.

More experts use CECO Rentals more often—because we don't have it, who has?

Branch:

**CAMERA EQUIPMENT CO. INC.**

1335 East 10th Avenue • Hollywood, Florida

SALES • SERVICE • RENTALS

**CAMERA EQUIPMENT CO. INC.**

Department 669, 315 West 53rd Street, New York 36, New York • 1100 Kenmore • 1-4200

Confidence: Please ask me your FREE complete catalogue of Rental Equipment

Name:

Business:

Address:

City:

State:

Form Van-Armes Productions

Van-Armes Productions, Inc., industrial film producer, has been formed at 18 West 57th Street, New York, by Robert Van Housten, formerly Vice President of John Carol Productions, has been named President, and Katherine Armes, Vice President in Charge of Productions at Van-Armes.
Recent Product Developments

A portable, self-contained 35mm slidefilm viewer introduced by the DuKane Corporation allows the viewing of slides without darkening the room, setting up a screen, aimed or focusing, or even rewinding the film.

- The lightweight viewer projects a brilliant, clear picture on its own 7" x 9" built-in screen. Space is provided for cord and film storage. Slidelfilms used with the viewer require no rewinding, a feature of the automatic "Redi-Wind." Snap-action permits fast viewing when desired.


New 16mm Projector by CECO Features Variable Frame Rate

Camera Equipment Company, New York, announces the introduction of a new, improved and modified CECO P16-S105 Weing-Watson 16mm Analyst Projector. This new projector now makes possible absolutely flickerless projection regardless of the frame rate. It has a variable speed from 2 to 24 frames per second in both forward and reverse and in automatically operated single frame advance in both forward and reverse, with instantaneous change.

This Analyst projector can be operated completely by remote control. Four pre-set controls available for 2, 4, 6, and 8 pictures per second can be changed immediately to either 24 pictures per second or a single frame on pulse; a ball bearing frame counter adds in forward and subtracts while in reverse position. The basic design of this projector embodies electro-mechanical principles, keeping operating noise level at an absolute minimum.

The new modified Weing-Watson projector accepts 400 foot reels without further modification for Projection and Production

Acmade Mark II is supplied in 16mm and or 35mm with separate optical and or magnetic track or any combination of either. Prices for a complete outfit including 16mm or 35mm picture with composite optical and magnetic sound plus separate magnetic sound, including footage, frame and time counters, are available.

Acmade Mark II Editing Table

Acmade Mark II Editing Table, for projection or soundfilm production, is $2,975. For further information, write New Products Desk, BUSINESS SCREEN, Chicago 26.

Strip-O-Matic Changer Permits Remote Control of Slideshows

Viewlex, Inc., of Long Island City, New York, announces a new accessory, Strip-O-Matic, which will help eliminate problems of audience control and attention that often accompany slidelfilm projection.

The Strip-O-Matic unit is a remote control device that advances slideshows frames from anywhere in a room. By freeing the speaker from the stationary position beside a projector, it lets him move about to direct attention, control individuals, or move up to the screen to point out specific details.

Operation is silent, and frames are changed by the touch of a button on a control handle held in the palm. The unit also features a built-in, automatic film take-up. The regular unit is 12" long; extra 20" extensions are available.

Cut-off Switch Makes Automatic Slide Changer "Burn-out" Proof

To safeguard 35mm slides and provide protection for the slide-changing drive motor during unattended operation of the Selectroslide automatic slide changer, Spindler & Sauppe, Inc., of Los Angeles, is incorporating a new thermal cut-off switch.

The cut-off switch is built into the drive motor windings to automatically shut off the current if undue heat builds up. This, combined with the Venturi blower with continuous stall protection, makes the Selectroslide virtually "burn-out" proof, and the projector may be entirely unattended.
New A-V Products:
(continued from page 65)
no extra cost. For further information write New Products Desk, Business Screen, Chicago 26.

Compact Overhead Projector
Removes Audience Obstruction

A shorter supporting post and more compact projection head provide a low profile for the new Master Vu-Graph 7700 overhead projector from Charles Beseler Company. The compactness virtually eliminates obstruction to eye contact between audience and instructor.

At maximum height, the projection head stands at 17½ inches, and measures only 6" x 7", making it ideal for front-of-room operation. The projection stage accepts the full size 10" x 10" transparencies used in larger mod-
TEXACO'S FARM FILM: (CONTINUED FROM PAGE THIRTY)

County in that state. And Ernest Munter, an agricultural engineer of Jasper County, Indiana. Mr. Munter has been reclaiming a farm, foot by foot, from swamp—from standing, stagnant water, cattails and water moccasins to a rich fertile farm.

On Mount Hood, Oregon, David Kenner pursues his career as a Forest Ranger. The film shows his job as that of a manager of wild lands for the production and conservation of five different resources: water, wood, wildlife, forage, and recreation.

In any career, the film concludes, get all the education possible, and plan to specialize.

Texaco's exceptional series of farm films include such subjects as bees, sheep, hogs, cattle, the veterinarian, etc. All are available through Texaco dealers on free loan from the 15 divisional offices located in each region.

While the annual new film gets most of the emphasis each year; older films are still in such demand and print supply on many subjects has actually been increased.

Last year, a farm family audience of 180,000 attended 1,580 Texaco farm meetings held in early spring to introduce the film. This is compounded many times over by later showings throughout the year on the 16mm circuit and via showings through numerous public service telecasts.

Send for our copy of our new TYPE CHART showing faces available for hot-stamping slide-film, motion picture and television titles.

HOUSTON FEARLESS

4-Wheel...$1,400.00
3-Wheel...1,800.00

LENSCREEN

S.O.S. EDDIA ACTION VIEWER $195.00
(right to left)
S.O.S. EDDIA ACTION VIEWER $135.00
(left to right)

ELEMENTARY DR. WATSON!

If you feel it's a CRIME to lose attention when lights are off, INVESTIGATE...

LENSCREEN

The modern rear projection daylight screen. Write for the LENSCREEN Kit of A-V Ideas.

POLACOAT INC.

9750 Conklin Rd., Cincinnati 42, Ohio

Elementary Dr. Watson!

The most advanced Professional 16mm Action Viewer embodying many new advantages not found in comparable viewers anywhere near these prices.

1. BIG CLEAR IMAGE, 3" x 4"—remains sharp whether film is moving or stopped. Picture always in perfect focus.
2. No re-sorting on film ever when still.
3. Can be synchronized to Cine Reader.
4. Open gate threading. Flip-up design allows viewing right on the film—no frame loss.

S.O.S. EDDIA ACTION VIEWER $195.00
(right to left)
S.O.S. EDDIA ACTION VIEWER $135.00
(left to right)

Model 441 Professional 8mm Viewer...

Write for illustrated brochure.

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Dept. H, 607 W. 52nd St., N. Y. 19—PL 7-0440
Western: 6311 Hollywood Blvd., Holmspt., Calif.—RC 7-1212

TEXACO'S FARM FILM: (CONTINUED FROM PAGE THIRTY)

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LENSCREEN

The modern rear projection daylight screen. Write for the LENSCREEN Kit of A-V Ideas.

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9750 Conklin Rd., Cincinnati 42, Ohio

Elementary Dr. Watson!

If you feel it's a CRIME to lose attention when lights are off, INVESTIGATE...
USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

EASTERN STATES

- MASSACHUSETTS
- NEW JERSEY
  Association Films, Inc., Broad at Elm, Ridgefield, N. J.

NEW YORK

- Buchan Pictures, 122 W. Chippewa St., Buffalo.
- The Jam Handy Organization, 1775 Broadway, New York 19.
- Art Services, M. H. Martin Company, 1118 12th St., Dallas 2.
- filming company offices—and telephone people will go to considerable trouble to meet a booking date. Bell Telephone companies likely have people come to them directly for films. They appreciate the opportunity to talk to customers or see them face-to-face. Many times they can make suggestions or offer substitutions of value to program chairmen.
- THE STUDEBAKER SHOW
  (CONTINUED FROM PAGE 37)

BELL SYSTEM'S FILMS
(CONTINUED FROM PAGE 33)
in the east... it's MOVIELAB

for color and black & white

MOVIELAB

* developing color negatives • additive color printing • reduction printing including A & B • color slide film processing • blowups • internegatives • Kodachrome scene-to-scene color balanced printing • Ektachrome developing and printing • registration printing • plus complete black and white facilities including cutting rooms, storage rooms and the finest screening facilities in the east.
Season's Greetings

"...and on earth peace, good will toward men"

from the producers of the motion picture, "Rudolph the Red-Nosed Reindeer"

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**Case History**

**TIRE REPLACEMENT MARKET**

**THE NEED**

Across-the-board assistance in selling, merchandising, training, indoctrination and public relations for a major rubber company, its associate dealers, and related dealer outlets.

**THE PROGRAM**

Beginning with field research on many levels, analysis is constantly being made of the research findings for immediate problems and needs. A plan is put into work and specific communication media are produced—motion pictures, slidefilms, meeting guides, training manuals, flip charts, handout materials, graphics, recordings. Each year dealer meetings are held on a nationwide basis, as a kickoff for the rest of the selling year. Many of the materials are then used for indoctrination and training.

**THE RESULT**

This type of program, which began in 1945, proved so effective it has been continued every year since.

---

**Case History**

**STEEL MARKET**

**THE NEED**

To establish closer working relations with the distributing organizations and to train distributor salesmen in the Pipe Division of a major steel company.

**THE PROGRAM**

Entire distribution pattern surveyed in depth. From this, 6 two-to-three-hour meetings were designed complete with motion pictures, charts, books, take-home pieces, and leaders' scripts to be conducted by Company district managers and sales representatives. Eighty meeting leaders were trained by Wilding. The program was announced to 99 percent of the distributor sales force—a total of 12,000 salesmen.

**THE RESULT**

An increase in sales for this division of three similar programs for two other divisions of the company.

---

**Case History**

**AUTOMOTIVE SELLING & MERCHANDISING**

**THE NEED**

To develop better sales representation and combat high turnover rate among 30,000 retail salesmen.

**THE PROGRAM**

Vast research was conducted over a year to find out what successful dealers were doing and what unsuccessful dealers needed. These findings were broken down into immediate needs and long-range plans. Management seminars were developed and conducted cross-country. Every appropriate medium employed to springboard and encourage active discussion—original taped interviews, recorded shopping tours, wide-screen slidefilms, filmed panel discussions among successful sales managers, live panel discussions, skits, charts, and reminder pieces.

**THE RESULT**

Profit-building results were apparent on the sales managers' return to individual dealerships. This program has developed into additional seminars and advanced selling institutes for the entire dealer sales force.
**Sells Your Story 6 Ways**

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**Pictur-Vision**

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**RIGHT off the NEWSREEL**

**Klaeger Film Productions Acquired by Transfilm-Caravel, Inc.**

Transfilm-Caravel Incorporated has acquired Klaeger Film Productions, Inc., it was announced in December by William Miesegaes, president of the New York company.

Robert H. Klaeger, former president of his own firm, was named president of Transfilm-Caravel's newly formed Film Production Division and a senior vice-president of the company. These moves follow the purchase of the Klaeger firm by The Buckeye Corporation, parent company of Transfilm-Caravel.

Film production personnel and facilities of the two organizations, under Mr. Klaeger, will be consolidated at Transfilm-Caravel's studios located at 20 West End Avenue in New York City. Executive offices and other divisions of the company will remain at 35 West 45th Street, New York City, until February, 1961, when they will be moved to larger quarters at 445 Park Avenue where the firm has leased one and a half floors, 13,000 square feet of space.

The increased volume of production resulting from the merger will negate any major changes in the company's creative and technical personnel, according to Miesegaes. The company is now forming a Training Program Division to handle all such assignments heretofore spread among the other divisions.

Transfilm-Wylde Animation, an affiliate of the company, will continue to operate at the firm's studios under Klaeger's Film Production Division. Also under Klaeger's immediate jurisdiction is Government Services, a production unit headed by Andrew L. Gold, vice-president. Klaeger is not entirely new to the Transfilm-Caravel operation. Before starting his own company in 1957, he was vice-president of Transfilm and head of film production for more than ten years. Two years after he left the firm Buckeye Corp. purchased Transfilm, then Caravel Films, to form the present company. Buckeye also owns Flamingo Telefilm Sales and Pyramit Productions.

**Modern's Capital Office Serves Company's Southern Division**

Modern Talking Picture Service, Inc., nationwide film distributors, opened a southern division office in Washington on January 3, 1961, it was announced by Frank H. Arlinghaus, president of the company. The new area headquarters, 1710 H Street N.W., Washington 6, D.C., will provide service to commercial and industrial firms and to federal agencies with film programs intended for school clubs, employee and television audiences. Modern's film library at 927 Nineteenth Street, N.W. will continue to serve film audiences in the area.

John B. Lalley, vice president of Modern's southern sales division, heads the new office.

**Jack Lalley—to Washington, D.C.**

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Number 8 • Volume 21

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  - Spray Sound Negative, 16 & 35mm
  - Newsreel Negative, 16mm
  - Spray Picture Positive, 16 & 35mm
  - Immersion Positive, 16mm
  - Reversal, 16mm

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  - Ansco, 16mm
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  - EK Positive, 16mm
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  - Blow-ups, 35mm
  - Optical, 16mm
  - Workprint, 16mm
  - Masters, 16mm
  - Answer Prints, 16mm
  - Release Prints, 16mm
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  - Reversal, 16mm
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  - Blow-ups, 35mm
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The Sobering Sixties bring us to the threshold of the second year in this challenging decade. Strong winds, common to both Nature and to the laws of economics, have taken down soft, rotted timber in the field of film production, as in other lines of business. Those who remain are stronger, deeper-rooted, prudent in their affairs.

But prudent men must also possess vision and imaginative fire to awaken those who need the powerful media of motion pictures, slide-films and related audio-visual tools. Business, trade groups and governments must bring understanding to millions as never before. Labor-management relations, training and retraining for jet-paced technologies, public interpretation of governmental actions, problems of minorities, world trade and emerging independent nations...the list of opportunities for the film medium is endless!

The practical internal use of films as simple tools within the plant is a one-by-one opportunity; but exploding populations, mass and special problems, and worldwide communications demand hundreds of new pictures worthy of thousands of prints per title.

15,000 theatres in the U. S. alone on their screens for genuinely-interesting subjects; more than a half-million 16mm sound projectors in the schools, churches, sub and rural halls give access to adult and youth groups who are the decision-makers. Television penetrates the vast majority of households and viewers include the discriminating as well as the over-tolerant.

So, look to tomorrow with a pair of fresh eyes! Sponsors...have the vision to guide your future with genuine concern for limitless possibilities of films which will preserve millions who await them! Producers...abandon the trite, tired formulas of the past and dare to open up your lenses to scenes that reach into minds and hearts!

* * *

The Kinds of Pictures and Ideas
This World of Change Urgently Needs

Speaking of pictures: the need of better understanding of the world's peoples is being answered by some good new films. The Credit Union National Association has a new documentary produced (by Fenton McHugh Productions) in the British Crown Colony of Fiji. The People of Kolevu shows how the credit union idea, the ideas which America should be exporting to Africa, India and everywhere, has brought financial salvation to the simple islanders. The impact of credit union in Fiji has been heart-warming.

(Continued on page Forty-Seventy)
Now, in 1961, producers get the same dependable service from Charles Ross on lights, grip equipment, generator trucks and props, too. It pays you to call on Charles Ross and take advantage of its 40 years of quality and reliability. Here you get complete flexibility for everything on the set... choose from one of the largest inventories in the East.
WASHINGTON FILM COMMENTARY

by Mary Finch Tanham

Washington Correspondent for Business Screen

Approximately 20 Armed Forces lens-men, half of them behind motion picture cameras and the others on still coverage, will be working in pairs at key spots allocated to the media.

Post Office Department Has Three Valuable New Pictures

There were 4,600 new post offices built in the U. S. during the first six months of 1960, varying in size from small structures to 20-story skyscrapers. To show the necessity of modern design for the many buildings still in the planning stages, the U. S. Post Office has sponsored a 22-minute color motion picture titled, Engineering the Modern Postal Plant.

The film is directed to architects, engineers and builders, showing how specifications are drawn up for the new "electronic" post offices which will handle the mails of the future.

The Post Office Department has also completed a 35-minute black & white film, Machines for Processing Tomorrow's Mail. This picture describes the development and use of 29 new machines such as electronic sorters, automatic bundle-tying machines, "callers," package sorters, etc. Prime purpose of the picture is to aid firms bidding to manufacture the new machinery which the Department has developed.

For the Public Relations office of the Department, Wilding, Inc., recently completed a 131-minute color film titled, An American Credo. The picture opens with beautiful color shots of Mt. Vernon and deals, in part, with six recent stamp issues which were designed after quotations of such famous Americans as Washington, Lincoln and Patrick Henry.

Other Credo sequences include the story of the "Champions of Liberty" series of stamps which commemorate foreign-born freedom fighters such as Masaryk, Bolivar and Magsaysay. It is noteworthy that some of these latter stamps are considered "non-admissible" by Iron Curtain countries; in Hungary, for example, 4c and 8c freedom fighter stamps are "illegal" and bring up to $8.00 on the black market.

By showing how stamps carry the message of freedom to the rest of the world and by showing Americans how stamp subjects are selected, drafted and printed, An American Credo reveals another important function of our government's Post Office Department.

Aero-Space Agency Holds Two-Day Photo Conference

The National Aeronautics and Space Administration recently held a two-day meeting at its Washington headquarters for NASA Photograph and NASA Prime Contractor Photographic representatives. At the meeting were 30 delegates from the major aircraft companies, General Electric and Western Electric, Eastman Kodak, and Byron Motion Pictures.

Also meeting with members of the Headquarters Motion Picture Unit staff at this discussion of current research and development photographic problems of the space agency were representatives of various NASA Research Centers.

Rickman Production Mgr. at WVP's New Larger Studios

There's a new address in the District for Washington Video Productions (24 F Street, N. W.) and president George F. John of WVP announces that former actor-narrator Bob Rickman is taking over the post of Production Manager for the new and expanded studios at that location.

Rickman, who has just completed a military stint overseas, has had a wide range of experiences, both as writer, director and actor. During his recent hitch, he narrated in English for film companies in France and West Germany.

Mental Health Film Guide Issued by National Institute

The Office of the Director, National Institute of Mental Health has just published a comprehensive, revised film guide to mental health motion pictures. In addition to brief reviews of some 500 mental health films, the selective guide contains notes on the use of films for mental hygiene education, on agencies designed as state mental health authorities and list principal distributors of these films as well as other sources. Copies of the new guide are available at 35c each from the Superintendent of Documents, Government Printing Office, Washington 25, D. C. Ask for Public Health Service Publication Number 218.
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NUMBER 8 • VOLUME 21
New Kalart/Victor Makes Sound Come to Life in 16mm Programs

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(continued from page eight)

Public Stock Issue Planned for National Film Studios

The first film series produced by the National Academy of Sciences ("Planet Earth") originated in the interest of students, teachers and the public in the International Geophysical Year just concluded. Extensive film footage was shot for the series in all parts of the world, both during and after the IGY.

Although the inspiration of the program came from the IGY, the films present a rounded picture of man's quest for knowledge in each field, outlining the principal discoveries and ideas, raising the questions that still challenge science in regard to the cosmos and the earth itself.

Specialists in each of 13 fields were called on for guidance in the production of the films, representing all sections of the country and from lands abroad, thus insuring the scientific soundness of their content. Because many of the ideas in geophysics are abstract, animation has been judiciously used. Live footage ranges from laboratory experiments to field activities; film crews were dispatched from the tropics to the poles to capture scientists at work.

Dr. Hugh Odishaw of the National Academy acted as director of the series; Lothar Wolff of Louis de Rochemont Associates Inc., was the producer. The "Planet Earth" series was produced by the Academy in cooperation with the WGBH Edu.

(continued on page twelve)
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New Holland Machine Company planned a closely timed introduction of its new line of farm equipment with a special film presentation to its dealers throughout the nation.

Problem: getting film projectors into the hands of salesmen in all parts of the country; and training them in their use... all in two weeks’ time! Bell & Howell met the deadline. A nationwide timetable was established—projectors were rushed to New Holland salesmen throughout the U.S. and Canada. Immediately, local Bell & Howell Audio-Visual Representatives followed up with personal, on-the-spot operating instructions. Only Bell & Howell, with the world’s largest Audio-Visual dealer network, has the manpower and coverage for such a job. The power of Bell & Howell Audio-Visual Service can work for you, too. Call or write and we’ll be glad to show you how. There’s no obligation.

Mail this coupon today for a free booklet on the uses of sound films in sales promotion and training.

Bell & Howell

7108 McCormick Road, Chicago 45, Illinois
AMbassador 2-1600

NAME

COMPANY

ADDRESS

CITY ZONE STATE


2. New Holland salesmen presented the new farm equipment line on film at local dealer meetings throughout the U.S. and Canada.
Harvester Premieres Glen Canyon Film

THE MAGNITUDE of the dam-building project in Glen Canyon in northern Arizona is reflected in newly-released motion picture records filmed during construction.

Begun more than two years ago, in the summer of 1958, work preparatory to the dam construction was filmed by International Harvester and the motion picture "Bridge to the Future," a 70-minute color document that was premiered at the annual convention of the National Reclamation Association in November at Bakersfield, California.

A 30-minute color production by International Harvester, this picture documents the intermediate phase of work being performed under the largest single prime contract award in the history of the U.S. Department of Interior's Bureau of Reclamation—a $108 million undertaking by Merritt-Chapman & Scott Corporation.

During the two years preceding mid-1960, when the first bucket of concrete for the dam proper was placed, Glen Canyon was the scene of one of the greatest blasting and tunneling operations of recent times. In order to excavate the river bed and pour foundations for the dam, two giant diversion tunnels were constructed—41 feet in diameter and penetrating more than a half-mile through rock.

Glen Canyon Dam, representing 35 years' planning by the Bureau of Reclamation, will rise 710 feet above bedrock, higher than a 70-story building, and will be 1,500 feet wide at its base. The powerhouse output of 900,000 kilowatts will take care of the electrical needs of a city with a million population.

Second Largest U.S. Dam

Among U.S. dams, it will be the second largest; on a worldwide basis, it will be the fourth largest concrete structure. In addition to furnishing electrical power, the dam will create Lake Powell—the result of backing up the Colorado River for 186 miles, making it one of the world's largest man-made lakes—thus providing water to irrigate tens of thousands of new acres.

The Glen Canyon project calls for one of the largest fleets of
motorized equipment ever assembled for a single peacetime construction job. Included are International crawler tractors, International off-highway Payhauler units and International motor rucks.

Chet Huntley, television network commentator, is narrator.

Bridge to the Future can be obtained on loan from Consumer Relations Department, International Harvester Company, 130 N. Michigan Ave., Chicago 1, Illinois, or by visiting an International construction equipment distributor.

United Camera, Providence, R. I. Sponsors Arriflex Show, Clinic

A special Arriflex show and clinic will be held in Providence, Rhode Island, January 30 and 31, 1961, at United Camera, Inc.'s New England Industrial Division.

On display will be the latest Arriflex 16 and 35mm cameras. The Arriflex 35 in a new model 11B-S, designed for operation to 180 FPS, will be demonstrated, as well as new designs in motors and other equipment of special interest.

Additional information is available from Thomas F. Reely, Industrial Sales Manager, United Camera, 9 Pleasant Street, Providence.

Deere exec. Glenn Rohrbach (ctr.) presents Golden Tractor award to vice-presidents Cliff Weake (l) and Jim Constable, of Wilding.

Deere Golden Tractor Award Presented to Wilding, Inc.

In appreciation of the teamwork and efforts of its entire staff which resulted in the successful “Deere Day in Dallas” on August 30, 1960, a special Golden Tractor Award was presented to officials of Wilding, Inc. at ceremonies held at the company's Chicago studios last month.

Wilding president H. Williams Hanmer and vice-presidents Cliff Weake and Jim Constable received the award from Glenn Rohrbach of Deere & Company. Wilding, Inc. produced the major product presentation for the Moline firm.

N. Y. Film Producers, Actors

The New York Film Producers Association, Screen Actors Guild and the Screen Extras Guild have issued a joint announcement on terms arrived at during the recent successful conclusion of negotiations for a new collective bargaining contract governing the employment of extra players in television commercials.

For the first time, the extra players contract sets special rates for extras who demonstrate or illustrate products and services and also provides additional payments for re-use.

A new classification of extra player, to be known as “product extra player,” is established, with a minimum rate of $55 a day retroactive to November 16, 1960, and rising to $70.83 a day on July 1, 1962. The original payment to the extra compensates him only for 13 weeks’ use of the commercial, unless he is paid an additional 75 per cent for unlimited use when first employed. Otherwise, for use after 13 weeks, the extra will be paid an additional 100 per cent of his total original compensation.

On and after July 1, 1962, all extra players working on TV commercials will come under the same plan of additional percentage payments for re-use after 13 weeks as the product extra player. Rates for these other extras will be identical with those in the contract signed in Hollywood between the Screen Extras Guild, the Association of Motion Picture Producers and the Alliance of Television Film Producers. Examples of these rates are General Extra, $24.26 a day effective June 1, 1960, increasing to $25.47 July 1, 1962; Dress Extras and Riders, $31.94, increasing to $33.54; Stand-Ins, $22.47, increasing to $23.59.

The New York extra players contract calls for a contribution by the New York producers of an amount equal to 5 per cent of all extra players' earnings for pension, and health and welfare plans, beginning November 16, 1960. The contract runs to June 30, 1964, with reopening rights on TV commercials in 1963.

In addition to the New York Film Producers Association, the television networks and advertising agencies participated in the negotiations.

What we promise . . .
Close Entry Lists January 16th for Canadian Film Awards

Television Films, including tv commercials, will be included in the 13th Annual Canadian Film Awards competition for the first time in 1961. Entries for the all-Canada judging close January 16th for all professionally-produced motion pictures eligible.

The competition for the best motion pictures made in Canada during 1960 was announced by Charles Topshee, chairman of the Management Committee. The Canadian Film Awards are jointly sponsored by the Canadian Association for Adult Education, the Canada Foundation and the Canadian Film Institute.

Non-Theatrical Categories
Categories in the non-theatrical division include films for Public Relations, Sales and Promotion, Training and Instruction (for adults), Travel and Recreation, and General Information (general interest films not covered under other categories).

New techniques in the motion picture medium—including animation techniques—and films about the fine arts may be entered in the Arts and Experimental category. Films for children, both educational and entertainment, are in a separate category.

The new division for television films will accept films produced primarily for video showing, excluding kinescopes. Films of any length are acceptable in the informational and entertainment sub-categories.

TV Commercials Are Eligible
Commercials may also compete and will be judged as films—technical excellence and artistry being the criteria; the worth of the film to do the job intended will also be considered.

Theatrical films in 35mm, produced primarily for showing in motion picture theatres, are classified as features (60 minutes or longer running time) and shorts (less than 60 minutes).

Closing dates for entries are January 16 for professional films and January 31 for amateur. Closing dates for receipt of films are February 15 for professional and February 28 for amateur.

For further information and entry blanks write: The Canadian Film Awards, 1762 Carling Avenue, Ottawa 3, Ontario, Canada.

Announce Awards Program for Jewish Audio-Visual Media
* Special awards will be presented to the outstanding motion picture and slidefilm dealing with Jewish subject matter released during 1960, by the National Council on Jewish Audio-Visual Materials, it was announced by Dr. Samuel D. Freeman, chairman of the Board of Review of the NCJAVM.

The NCJAVM, sponsored by the American Association for Jewish Education, is a coordinating body of 39 national and local Jewish organizations active in the field of culture and education, whose program is to evaluate audio-visual materials of Jewish interest, distribute information about these media, and stimulate interest in the utilization of such materials in Jewish schools, clubs, synagogues and organizations.

A committee of prominent educators and film-makers will make up the board of judges. Awards will be made at the 11th Annual Meeting and Workshop of the Council in May, 1961.

Deadline for entries was set by the committee at January 9, 1961; headquarters are at the National Council on Jewish Audio-Visual Materials, 101 Fifth Avenue, New York 3, N. Y.
NEW CREATIVE HANDS JOIN TRANSFILM-CARAVEL

We're proud to announce the acquisition of Klaeger Film Productions and the appointment of Mr. Robert H. Klaeger as president of our newly formed Film Production Division and a senior vice-president of our company. The personnel and facilities of both companies will be consolidated to bring to you the finest and most complete service ever offered in the production of films for industry, business shows, sales and training programs and television commercials.

TRANSFILM - CARAVEL
INCORPORATED

35 West 45th Street, New York 36, N. Y.
studios:
20 West End Avenue, New York 23, N. Y.
and MPO camera crews travelled over 25,000 miles to get the pictures for Gulf Oil Corporation’s film “Unseen Journey”.

Into the desert by helicopter, by paddle boat up the Louisiana bayous, by plane, truck and launch, the MPO team followed the flow of oil from the wells to the refineries, tracing the often complicated, always unseen product. Reviewing “Unseen Journey”, the New York Times said:

“A pounding, graphic and splendidly photographed documentary...whose (Gulf Oil) plugs are jolly well justified.” For quality motion picture production, more and more quality accounts have found that it costs no more to trust their film projects to a creative producer...MPO.

For further information regarding MPO’s creative staff and studio facilities, or to arrange a screening of recent MPO productions, call Judd Pollock at MU 8-7830 in N.Y.
The Case for the Company Film Specialist

Better Audio-Visual Results Can Be Achieved With an Integrated Program, Says Tom Willard

During the past 30 years there has appeared on the business scene a new phenomenon: the integrated audio-visual program, administered by a film specialist.

By "audio-visual program" we mean more than motion pictures and slide films; we include every type of auditory and visual aid from lecture to still pictures. Our concern, moreover, extends through the whole range of business applications: public relations, employee relations, sales promotion, training, and the like.

Complete Department—or Just One Man

This new phenomenon takes on a number of different forms when translated into corporate structure. There may be a complete audio-visual department, possessing all the means for production and headed by a specialist who thus becomes a department manager; or there may be only a single individual whose duties are to coordinate and advise. There are all varieties of corporate arrangements between these two extremes.

One of the more popular approaches calls for a very small unit, usually one responsible man aided by a secretary. This unit supplies three essential ingredients—initiative, knowledge, and vigilance—to every phase of a company's audio-visual activities.

The important thing is that the company specialist, as distinguished from the specialists on the producer's staff, is company-informed and company-oriented. He of course serves as the prime point of contact between company and producer.

Why Companies Integrate Audio-Visuals

The reasons why many companies have integrated their audio-visual activities, under a film specialist, are the same as those which influence management decisions everywhere:

(a) They want to save money;
(b) They want to improve results.
In order to save money, however, it is evident that a company must do a total amount of audio-visual work sufficient to occupy the time of one man. At this point two questions must be asked:

(a) Are the total activities really taken into account? Many companies carry on a surprisingly large amount of audio-visual work in separate corners of the organization. Considerable effort is expended, but there is no coordination of aims or material. Films from outside sources (which can play a vital role in many programs) are used, but in a hit-or-miss fashion. They are brought in as someone happens to hear of them.
(b) Are the audio-visual activities which have been undertaken in the past sufficient to match the company's progress and plans for the future, especially in the modern field of communications? Would the introduction of a much more vigorous program help the company?

The answers to these questions will go far toward determining whether or not a company should review its thinking in the audio-visual communications area.

There is, indeed, a strong trend in the direction of the consolidation of which we speak. A leading example is General Dynamics, which just last winter created the post of "Audio-Visual Supervisor" at the corporate level.

In what way can a film specialist save money and improve results for his company? I shall divide the answer into six parts:

(1) PROCUREMENT
- The key factors in Procurement are: (a) the specifications, and (b) the evaluation of performance. Neither of these tasks is simple in the case of an audio-visual presentation. Production techniques are complex; the criteria for measuring effectiveness are imprecise.
- It is comparatively easy to write the specifications for and then measure a piece of hardware, but how do you do this with a script, a scene, or a bit of editing? Only a man who lives with these things daily is competent to deal with matters such as this.

He Must Understand Film Production

Someone loyal to the company should of course have a thorough knowledge of production costs, both for planning a program and for approving bills.

To take one example, let us assume plans for a motion picture are being drawn up, and there is a question regarding economy of photography in various factory areas.

In cases like this the cost often depends upon a complex relationship between room size, available power for lighting, increase in film grain with speed, and at least three other pertinent variables.

There should be a company man on the spot, familiar with all the possible rooms, with company schedules, etc., who also has the technical knowledge to deal with such problems.

Or taking another example, let us now assume production is finished and a 35mm color negative is ready for printing. Should the 16mm prints be made by the direct negative method, or via a 35mm positive, with a 16mm reversal print being made from that? A decision here calls for more than technical understanding—which the producer could supply.
THE CASE FOR THE COMPANY FILM SPECIALIST:

(Continued from the preceding page)

film, so that he can visualize and judge the loss of effectiveness which will result, and who at the same time knows the client’s problem, so he can assess the inconvenience?

Neither party, standing alone on either side of a gulf created by differences in primary purpose and in technical understanding, can make an intelligent decision without at least the counsel of a man who has knowledge of both operations.

There is also a very important dividend to be derived from this arrangement. The film specialist is frequently the only man who can and does suggest a third alternative, which will not have any of the drawbacks of the other two. Being intimately familiar with all features of the client’s situation, and with all the resources of film, he can shift the two sets of factors about in his mind until he fits them together in acceptable fashion. No one else can do this.

It’s the old case of placing a man in a position where he can function as a "bridge" between two groups pursuing the same ends, but operating in different areas. Nothing could be more commonplace (or more practical) in management philosophy and practice.

(4) COORDINATION

• The concept of the “clearing house” is common to any business. A company should have a clearing house for matters pertaining to film.

More than one department usually makes films or has an interest in films; more than one type of film is usually made; there may be several producers involved, in the present or in the past. To compensate for this divergence, there should be a single office where information pertaining to all of these activities is collected and filed, where schedules and operations are coordinated to avoid conflict, and where people can go to ask any questions relating to the film sector.

In addition, there are thousands of individual scenes, pieces of art, sound track, etc., which constitute the building blocks for the films which are made. Many of these can be made to do double or triple duty, by being used in a production other than that for which they were originally designed—provided there is a central agency aware of their existence and location.

Stills can frequently be used in movies; 35mm movie frames can sometimes be used as stills; both can be used for making 2 x 2 slides and vu-graph slides. This only begins to cover the exchange of uses which is possible. It suggests the money which can be saved by COORDINATION.

(5) SUPERVISION

• Supervision is among the most important functions of the film specialist.

Client supervision of a subcontractor can be excessive and harmful, but applied at the right times and in the right manner, it is, of course, essential. Lack of supervision does not work in this field one bit better than in any other field.

The necessary supervision can be provided either by an official of the company who is not a film professional, in time taken from other business—or it can be provided by a film specialist. The time of the latter is no more expensive than that of any other capable executive, and he can do a much better job in this area.

(6) KEEPING ABDREST OF AUDIO-VISUAL DEVELOPMENTS

• Equipment, materials, and production methods in the audio-visual industry are being improved so rapidly that no man can keep up with them on a "now-and-then" basis. It takes continuous contact with the field. Moreover, if a company is to maintain an advanced position in respect to communications, internally and externally, it must keep abreast of these developments.

This can be done most economically by a film specialist on the company staff, because he will automatically keep informed in the course of his other work. He will gather information from audio-visual suppliers, from film producers as he associates with them in conferences and on the set, and from everyone and everything he comes in contact with.

His acquisition of knowledge will benefit from his multiple activities, but in addition to (Concluded on page fifty-five)

A Word About the Author

* The author of these articles has been associated with the film industry for 28 years. In 1932 he founded Willard Pictures and produced several hundred training and industrial films from the period 1932 to 1955.

In the latter year, he joined American Bosch Arma Corporation to inaugurate and manage a motion picture program (as a "film specialist". Of course!). As this issue goes to press, Tom Willard has returned to the production side of the street, but still retains his interest in audio-visual management problems.

The Editors

BUSINESS SCREEN MAGAZINE

General Foods Presents a

Colorful and Appetizing

Look Into Test Kitchens

Sponsor: General Foods Corporation

Title: Someone’s in the Kitchen, 20 min color, produced by On Film, Inc.

General Foods wants its big customer—the American Homemaker—to know that the link between the Corporation and its products and her home kitchen is General Food Kitchens—130 home economics experts up along with a monumental array of range and refrigerators at White Plains, N. Y., an instructed to prove that every General Food product and recipe will turn out as it is supposed to 100% of the time.

General Foods doesn’t disparage Grandma old-time victuals, but says there is an easy way. Someone’s in the Kitchen is the vicarious proof of the pudding. It is doubtful if the have ever been so many delightful, entertaining cream puffs on the screen at one time as this epic of modern home cookery. Not on are cream puffs heavily featured, but fud layer cakes and mountains of tempting peanut butter and jelly sandwiches. And waffles. A chocolate eclairs. Please pass the Metrecal.

Two nice home kitchen sets—warm and solid, but too dainty—counterpoised in the General Foods Kitchens by limbo back grounds of utter white with unfocussed lens aimed at pastiches of Jello. They threw away the mold in this high-key, wonderfully origin film.

The sound track is all wild—stuff that seems to have been picked up kitchen-side almost anywhere. The screen shows some General Foods vanilla pudding samples, a woman's voice (pervasively) adds: "It may taste okay, but who going to stand there and stir it for fifteen minutes."

The point is that you don't have to stick pudding very much any more. The 130 lads at General Foods Kitchens have fixed the

Close-up for new General Foods' film.
Ethyl Films Contribute to Oil Refinery Safety

Two Useful Titles on Air, Water Dangers Meet Vital Training Need

SPONSOR: The Ethyl Corporation.

TITLES: Danger! Water! and Danger! Air!, 30 min. and 35 min., color, produced by Audio Productions, Inc.

Water and air, necessities of life and important to many manufacturing operations, can be terrible dangers in the processes of oil refining. When water or air are where they shouldn't be—in pipes and tanks, especially during startups and shut-downs—they can cause explosions and other serious accidents which can be damaging to equipment and potentially dangerous to refinery employees.

As a part of its continuing service to the oil industry, Ethyl Corporation has prepared companion films on these two dangerous elements of refinery operation. Danger! Water!, introduced two years ago, proved to be so useful to oil refiners all over the country that the second film, Danger! Air! has just been released to take a similar place in the training operations of refinery management, engineers, operators and safety men.

Demonstrate “Water Shots” and “Foam Overs”

In Danger! Water!, the tremendous expansion that takes place as water changes to steam is shown by animation. “Water shots” and “foam overs” are demonstrated on a laboratory scale. Actual case histories showing the disastrous results of “water shots” are shown in animation.

Since water generally accumulates at various points in process units during shut down, there is a greater water hazard during the initial phases of “start up.” The viewer is taken through a typical “start up” procedure on a catalytic cracker and shown the steps taken to expel water and place the unit safely “on stream.”

Since “foam overs” have caused some of the most costly refinery fires on record, a tour through the tank farm points out precautions, procedure in this end of the operation. The viewer is given a glimpse of repairs inside a hot oil storage tank.

Shows Basic Principles of Combustion

Danger! Air! begins with a brief review of some of the basic principles of combustion. It is shown by laboratory demonstration that naphtha vapor mixed with air in the flammable range readily explodes. When pure oxygen is used a much more violent explosion takes place. A large glass tube is used to show how flame speed increases when a more explosive mixture is ignited. This leads the audience to the fact that when flame speed reaches the speed of sound, a super-explosion or detonation occurs. Animation is used to explain the mechanism of the tremendous force of detonation—the cause of some of the major refinery disasters in recent years. The ability of detonation to reproduce as long as fuel and air are present is shown by field demonstration and aerial views of a pipeline that blew out for 27 miles.

Rigorous control of air is necessary with a process where air is required as part of the operation—the example taken is the fluid catalytic cracker. Animation takes the viewer inside the unit to show how a balance between air and oil is established during start-up and maintained during operation.

Ethyl Library Now Includes 26 Pictures

Danger! Water! and Danger! Air! are part of the extensive Ethyl film library now composed of 26 films—all designed as a service to the oil industry. These films range in subject from basic instruction in automotive engine principle to recruiting films for service station personnel, refinery training films such as the

(continued on page fifty-five)

Aftermath of an avoidable refinery accident: scenes like this are pictured in Ethyl's films.

B. F. Goodrich Picture Gives

A Look-Ahead for Youth on Careers of Space-Age

A word of advice on choosing careers is now being offered to teenagers in a film from the B. F. Goodrich Company—and the word is, “try a space career.”

The recently premiered motion picture which carries the suggestion is Tommy Looks at Space. It traces the development of space suits from famed pioneer pilot Wiley Post's first use of a high-altitude suit in 1934 to current models that can take a man into space and bring him back alive.

Produced primarily for teen-age high school audiences, but also interesting to most adults, the 19-minute entertainment-educational film uses live action and animation to illustrate the major hazards man must overcome if he is to travel safely in space.

For authenticity in the story of space suit development, the film was shot on location, including scenes at the Smithsonian Institution, Washington, D. C., and the Naval Air Test Center, Patuxent River, Maryland.

General Jimmy Doolittle, chairman of the board of Space Technology Laboratories, Inc., Los Angeles, appears in the film from Los Angeles to relate his association with the first space suit. Sequences shot in B. F. Goodrich’s Akron, Ohio, plant show highlights of current-day space suit manufacture.

Tommy Looks at Space emphasizes the message that the 20th century's newest, most glamorous, and, perhaps, most rewarding careers—space scientist and astronaut—are open only to those young people who are willing to work hard in high school on subjects that qualify them for science courses in college.

Atlas Film Corporation, Chicago, produced the film for B. F. Goodrich. Local B. F. Goodrich representatives will handle arrangements for school showings and for other interested groups.

The space film is a continuing chapter in B. F. Goodrich’s program of public service films and cartoon books (free teaching aids). Other titles are Tommy Gets the Keys, a highway safety film, and the informational Tommy Looks at Farming.
Nuclear Sub's Undersea Global Cruise Shown in "Beyond Magellan"

Sponsor: General Dynamics Corporation.
Title: Beyond Magellan, 27 min., color, co-ordinated by the sponsor from footage by Photographer's Mate Meadows.

The world's largest submarine, the atomic-powered USS Triton, dived under the waters off Montauk Point, New York, last February 16, sailed around the world submersed, and came back to the surface off the coast of Delaware, 84 days later.

Triton's new famous voyage followed the course of Ferdinand Magellan in 1519-1521. Starting at St. Peter and St. Paul Rocks off the eastern tip of Brazil, Triton rounded Cape Horn and proceeded west via Easter Island, Guam, the Philippines, through the Makassar Straits, round the Cape of Good Hope and back to the St. Peter and St. Paul Rocks, the reference point for the 61-day, 27,324-mile circumnavigation. The ship thence paid a brief bouching call at Cadiz, Spain, before returning home.

Aboard the Triton was Ray Meadows, Ph. 1. c. U.S. N., assigned to the ship as photographer a few days before the trip began. During the epic voyage, Meadows, who had reported aboard expecting duty only during a short shakedown cruise, shot some 7,000 feet of 16mm Ektachrome film—a complete record of the cruise and its high points.

Using this material—all of excellent quality—General Dynamics Corporation, whose Electric Boat Division built the Triton, has prepared a new 27-minute film, titled Beyond Magellan, for presentation to the Navy.

Some of the most impressive scenes in the picture, which was prepared under the supervision of General Dynamics' audio-visual director, Sheldon Nemeyer, are periscope shots of the historic landmarks which the ship passed during the journey. Considering the difficult conditions for photography, the periscope scenes of Easter Island, Guam, Bali, Cape Horn and the Rocks are remarkably clear.

Triton approached close enough to shore on one occasion that a member of the crew, Steward Mate Edward C. Carbullido, was able to get a good look at his home on Guam. In the Makassar Straits, Captain Edward L. Beach, Jr., the ship's commander, raised periscope and found himself looking right into the eyes of a Filipino fisherman—the sole unauthorized person to detect the Triton during her entire voyage—and the fisherman, it was later determined, thought the periscope was a sea monster.

Beyond Magellan shows the crew at work and during off-hours. Careful psychological notations were made of morale during the voyage. High points include celebrations on crossing the equator, periscope liberty periods during which the entire crew could see such sights as Cape Horn and Easter Island.

Also shown are scientific observations of water temperature, salinity, currents, and depth of ocean floor along the route. During one two-week period the ship was "sealed"—no air was taken on from the surface, and breathing air was "made" by purification techniques and by liberation of oxygen from "candles" made of sodium chlorate and powdered iron.

General Dynamics Corporation, which supplied editing, narration and music to Photographer Mate Meadows' footage, turned over the completed film to the Navy for use as a public information vehicle. It is expected to have wide circulation on television and will be available to group audiences through the various Naval Districts.

Left: an unexpected meeting at sea as Triton's periscope looks straight into eyes of a Filipino fisherman in Makassar Straits. This fisherman was sole unauthorized person to detect Triton on its long voyage . . .

Right: Triton leaves General Dynamics' shipyard at Groton, Conn.
Safeguards to Property—
Through Title Insurance

SPONSOR: American Title Association.

TITLES: A Place Under the Sun, 20 min., color, produced by Jamieson Film Company.

Probably everyone wants to own a piece of this earth, his “place under the sun”—but once he buys it, how can he be sure that it’s really his?

A title to a given piece of land is inherently full of complications, and the means to keep things straight lies in title insurance and title experts.

The aim of a new animated motion picture created for the American Title Association is to explain the little understood background and function of title insurance.

A Place Under the Sun traces the ownership of land and shows how that ownership can get snarled in the process of succeeding sales from one owner to another, thus pointing out the need for the title expert.

Put into layman’s terms, the 20-minute film also dramatizes the fact that the value of land depends not only on its size, but also, to a great extent, on its usefulness.

Animated sequences describe some of the things that complicate the title to a piece of land, for instance the fact that there are many, many ways to transfer title—by gift, court decree, inheritance, etc.—and the fact that all kinds of partial interest in a piece of property may be sold or transferred, such as the mineral rights and an easement above or below ground.

Produced by the Jamieson Film Company of Dallas for the Title Association’s headquarters in Washington, D.C., A Place Under the Sun will be made available for public showings through member companies of ATA across the country.

Title investigator searches all the records skillfully to guarantee a title.

The Stormy Path of “Operation Abolition”

Strong Feelings, Pro & Con, Greet Sound Film of Student Riots

One of the hottest subjects in Washington—indeed across the nation—is a 27-minute black and white film which has been praised, on one hand, for its courageous message to free Americans, and has been dubbed, on the other hand, “a curious little film fraud,” “mendaciously distorted” and “forgery by film.”

The motion picture is called Operation Abolition. It received its title from a current communist drive which has been, according to the chairman of the House Committee on Un-American Activities, specifically designed to destroy that committee and to undermine J. Edgar Hoover, the FBI, and the security laws of our Government.

Pictures Student Riots in San Francisco

The film is about student riots in San Francisco on May 13, 1960. It is sobering, exciting and shocking. It is the story about a day when demonstrations against the House Committee on Un-American Activities (HCUA) caused, in J. Edgar Hoover’s own words, “what experienced West Coast observers familiar with communist strategy and tactics have termed the most successful Communist coup to occur in the San Francisco area in 25 years.”

There is raging controversy over the film. Those who are staunchly pro-Operation Abolition say an incredible smear campaign has been leveled towards the HCUA. Those who violently oppose the film intimate that narration and editing deliberately distort the facts and suggest that the student riots were Communist inspired. In fact, they were merely student demonstrations against the unfair tactics of the government committee.

Over 600 Copies of Film Already Sold

George F. Johnston of Washington Video Productions, who produced the film on speculation for the HCUSA—with their footage and their technical supervision and advice—reports that over 600 copies of the film have already been sold and there is no indication that interest in it is waning.

Those who are ordering copies include the Who’s Who in industry, churches, universities and service organizations; WVP has even received “down payments” for copies from patriotically-fervent individuals.

Here are examples of the furor which has been raised by this controversial picture:

The Washington Post has carried a series of editorials and has devoted a great deal of space in the “letters to the editors” column about the film which they have called “a propaganda movie” and a “flagrant case of forgery by film.” Post reporters did not view the film until after two editorials were written against it and four letters to the editor were published.

The Washington Star has carried glowing accounts of the film and have stated that they have seen the film as well as a report by FBI Director Hoover on the incident, and that they have concluded that the film and the facts are closely allied, and the film serves a useful purpose and should be exhibited.

Arlington, Virginia, school board officials are debating inclusion of the film in high school social studies classes. Harvard liberal students have protested the film.

Hoover’s Account an Important Preface

David Lawrence of the New York Herald-Tribune, when praising the film, said it is far more sensational than news dispatches of the demonstrations indicated. Herblock of the Washington Post, in a cartoon titled “Cutting Room Floor” shows Truth being stabbed in the back by a HCUA committee member carrying a can of “doctored film” riots.

It can only be suggested that two things be kept in mind.

First, that J. Edgar Hoover’s dramatic, readable account of the riots which occurred during these hearings in San Francisco, May 12-14, 1960 (be read by serious viewers of the film before opinions are formed.

Second, those who are quick to belittle Communist infiltration in our schools and universities should remember the recent student riots in Japan, the demonstrations in South America, and the growing pattern of unrest with student groups in Cuba, Panama and elsewhere.

On first day of riots, a college daily said riots were “sparkled by students”; on second day, it said crowds were “passive” and there was “police brutality.”
McCall's Presents a Wide-Screen View of Its Sales Power in the Women's Field

“Pages That Sell” Shows Women's Interest in Advertising

McCall’s is Easily the magazine of the year. It tops its field in advertising revenues, up 50% over 1959. It has now tied its perennial competitor—Ladies’ Home Journal—in circulation, with a guarantee of 6.5 million.

Two reasons for this dramatic rise stand out. The magazine, itself, continues to be excitingly beautiful issue after issue. And McCall’s is estimated to spend over a million dollars a year on smart, heads-up promotion. The old “Togetherness” theme that McCall’s coined a decade ago has been abandoned. McCall’s now says it is for women only, takes dead aim on such dual-audience products to the most gigantic customer the world has ever known—the American Woman.

Prime Target for All Media

But pity, for a moment, poor woman—prime target for every sales force in every media. From early morning to late at night woman is besieged with hundreds of advertising messages—one after another. Much of what she hears, however, she doesn’t listen to—she sees without watching—she surrounds herself in a wall of selective disinterest. She watches the same TV programs week after week and remembers everything about them—but the name of the sponsor.

Benefits of McCall’s “Pages That Sell” are outlined by narrator as Detroit agency audience views the Visualscope-produced presentation.

Except, the presentation says, when woman embraces a women’s service magazine and turns to the advertising in the medium as eagerly as she turns to the medium itself. Pages That Sell goes on to explain that advertising constitutes a vital part of the service of McCall’s, the Ladies’ Home Journal and Good Housekeeping, as it does not on TV, or in the mass dual-audience magazines. The proposition is that the dual-audience magazines would be just as good without advertising, as was the Reader’s Digest, but that in the women’s service magazines advertising and editorial pages go hand-in-glove.

Pages That Sell was shown throughout the country by tw traveling units. Live narration was supplied by McCall’s advertising representatives Warren Erhartz and Bill Dunn. Technical operations were carried out by Visualscope representatives Marvin Green and Ed Raseh.

The presentation has been successfully received in its original wide-screen version that it has not been released in standard size for general use in individual presentations by McCall’s salesmen.

Bright Picture of the Woman’s Day Audience

Aimed to Stimulate Media Buyers’ Study of Roper Report

Sponsor: Fawcett Publications, for Woman’s Day

Title: A Number of Things, 14 min., color, produced by Elektra Studios, Inc.

Earlier this year, Fawcett Publications, which bought the big supermarket magazine, Woman’s Day, two years ago, brought out a thick compendium of statistics gathered by Elmo Roper called A Study Among Certain Buyers of Woman’s Day. The story goes about showing that the typical Woman’s Day reader is well-heeled, oriented to hearth and home, and in all, a most desirable customer.

High on the Interest Factor

A Number of Things is a filmed capsule of the story—designed to titillate its media buyer audiences rather than bowl them over with facts and figures. The film strives to avoid the pitfalls of being too cute and contrived—afraid of the all the numbers in the study, yet it shuns, also, the straight graph and chart. It asks for no decision, but consideration.

Some of the facts to consider: that the magazine is 100% in single copy sales; circulation is over four million—about double the figure of two years ago; and it is now sold in 12,000 supermarkets, up from 4,200 in 1958.

The film is mostly in stop motion, using such live objects as real daisies (a recurrent theme of the Woman’s Day reader), watches and rag dolls, all of which represent items in the study.

Effects to Achieve Style

Elektra’s bag of tricks are rarely performed on the optical bench. Entirely in the studio, and on the animation stand, producer

Robert Yung, director and crew have produced unique effects that enhance the story line as well as provide a real sense of style to the setting. Example: when a particular imposing statistic is mentioned in the narration the figure is simultaneously shown on the screen—on one frame. It is a funny spot on the subliminal, but it gets the message across with conviction.

The script, by Lawrence Rapitz, has humor; the design, by Paul Harvey, is stylish; and the music, by jazzman Don Elliott, provides just the right background. Elliott is featured on the original track as a mellophone player, and doubles on the rhythm adding machine, to boot.

Won a Festival Citation

Fawcett representatives who are taking the film into advertising agencies and to advertisers, find it does an excellent job of stirring up interest in the Roper Study. A Number of Things won an Honorable Mention at the recent San Francisco Film Festival.

Daisy was used to exemplify the Woman’s Day reader.

BUSINESS SCREEN MAGAZINE
THE LANGUAGE OF PICTURES

Helping Business Films to "speak" effectively to their intended audiences are skillful production techniques like these, used to interpret key situations, to add emphasis and achieving better understanding through adroit use of symbolic sets, lighting effects—often well within budget limitations.

In this film on the principles and problems of inter-personal communication, physical backgrounds which might distract were literally sliced toarest suggestive minimum, so that audience attention was focused on people. Color lighting effects were also used for the same purpose in PAA's "Speaking of Words."

That freedom from regular work routine can be a terrifying kind of imprisonment is suggested with visual power by an abstract setting and "effects" lighting. The scene is from "A Man Is a Job" produced for the United States Employment Service.

Intimate knowledge of his territory is essential indoctrination for the salesman. This visual device (from PAA's "Anatomy of a Salesman") graphically, quickly pin-points key elements of territory knowledge and presents each one as a study topic for subsequent discussion sessions.

Highly-stylized symbolic backgrounds were among novel photographic techniques used in Bell System training film “Four Steps to Sales.” Purpose was to encourage women who sold telephones—by telephone—to visualize homes of prospective customers without restrictive realism in settings.

To cover a country as vast as the United States, both geographically as well as in the historical context that shaped its culture, is a difficult problem. Solution (from PAA’s “U.S.A.”) was found in the use of artwork vignettes which re-created the flavor of the American past.

ALL PRODUCTION SCENES COURTESY OF HENRY STRAUSS & CO.
December 9th: GOOD Day at Bay State

Happy Holiday Open House for 200 as Annual Film is Unveiled

ABOUT 200 FRIENDS and customers gathered at Bay State Film Productions' big Studio "A" in Agawam, Mass. on December 9th for the Annual Christmas Open House.

A main attraction, and one which regularly draws guests from all over New England, was the annual fun film presented at this time every year. The 1960 epic, billed as "a film you'll want to forget," was titled A Bad Day at Bay State, and featured president Mort Read and vice-president Dave Doyle playing themselves on the hectic day that prospective client George P. Bixby, played by VP Harold Stanton, arrives to inspect the premises. Chaos reigns supreme as nothing goes right during one horrible episode after another. A Bad Day at Bay State provided a wonderful 15 minutes for Bay State's uproarious guests at the Christmas party.

Leading up to this feature, other films had Lowell Thomas as a newscaster telling of the big doings at Agawam, short subjects featuring bloopers by such Bay State performers as Eva Gabor, and on-the-spot color movies made of the guests at last year's open house.

Studio "A", site of this year's frolic, is a most interesting room. Because of jet noises from nearby Westover Field it is a room within a room within a room ... it's real quiet. Every vent and outlet—even air-conditioning units are completely sound-trapped. On the walls of an adjoining passageway are extraordinarily beautiful Ektacolor prints of scenes from Bay State films made by staff color technician Peter Volstad.

Business executives concerned with films and audio-visual activities of over 40 of New England's largest industries turned out for the party, and a jolly good time was had by all.

Bill Arnold of LIFE (l) and Harris Stanton, Bethlehem Steel Co. (r)

Irene Ridgeway, stricken with polio, has learned to draw and paint despite her great handicap . . . .

Also included are several short interviews with people typical of the many who depend on the monthly check being in the mail box (see illustrations).

The original musical score, exectly geared to the tempo of the film, was composed by Ron Nelson of Brown University and performed by the U. S. Air Force Symphony Orchestra; narrator is Norman Rose.

Milner-Fenwick, Inc., of Baltimore, Maryland, produced the 281/2-minute motion picture. Showings may be arranged through the nationwide regional offices of the Social Security Administration within the next 30 days.

Robert McQuiston's life is devoted to caring for his deceased niece's seven children . . .

13,000 Showings in 1960

Social Security people estimate that about 13,000 showings of Before the Day in 1960 will bring the picture to an estimated audience of 21/2 million people. 40% of these showings are in commercial theatres—account for 50% of this audience. Other millions were reached by an NBC network telecast on August 14, 1960, the 25th anniversary of the signing of the Social Security Act by President Roosevelt.

A Current 28-Minute Sound Picture Shows

How Social Security Serves the Nation

"Before the Day" Depicts Years Before and After Legislation

TWENTY-FIVE YEARS ago America took a big stride forward, a step that would guide its citizens out of the financial chaos of the troubled Thirties toward a more financially secure future.

Social security was one of the major programs achieved for citizens in 1935, and in commemoration, the Social Security Administration has put on film the dramatic story of the beginnings, the operations and the benefits of that legislation.

Before Social Security...

Before the Day documents the years before social security, and the conditions of squalor and need in which people found themselves when they were unable to find employment, unable to feed or care for themselves with no source of income.

Stock footage from the past quarter-century of the nation's history shows the opportunities that were available when families could head West and make a living off the land, producing crops and lumber, meat and gold. Then with the growth of the urban areas, people swarmed to the cities, working in industry and relying on their salaries.

But when they got too old to work, they were out of a job; assurance that they can rely on some protection to keep going. They know that the system is working for them long before the day of need arrives.

Well-filled with documentary historical footage, plus shots of the up-to-date electronic com-
The Editors of BUSINESS SCREEN present

A Souvenir Folio of

Original Music

from Current Pictures

Through the years, the music of many composers has brought enjoyment and new understanding to the sound tracks of sponsored pictures. In this and subsequent folios, the Editors of BUSINESS SCREEN present brief excerpts for piano or organ rendition at home or in the studio . . .

1. Excerpts from the Coca-Cola Film
   "WONDERFUL WORLD"

Original composition by Samuel Benavie for The Jam Handy Organization production in Eastmancolor. Recorded by a 56-piece concert orchestra for this colorful Coca-Cola panorama of global vignettes.

2. Music from the Republic Steel Film
   "THE NEW WORLD OF STAINLESS STEEL"

Original composition by Lloyd Norlin for the Wilding, Inc., production in Technicolor. Scored for four trombones, piano, bass, drums and vibes in modern tempo for this exciting new Republic Steel motion picture.
能力、死亡和失业，一些1400万人民有安宁。9

BUSINESS SCREEN MAGAZINE
A "wonderland" sequence takes this youngster on a joyous shopping spree...

An Imaginative Portrait of a Vibrant City

"Mural-Midwest Metropolis" a Sperry and Hutchinson Film Tribute to Chicago

The Dedicated Talents within a Chicago film studio—writers, director, cameraman, editor, art director, production manager, narrator and composer—have come together to paint on film this mural of their vibrant city and they have brought to the screen some rare qualities of imagination and understanding.

To every Chicagoan who sees it, Mural-Midwest Metropolis, is his city come to life. This visual tribute to the town beside the Lake was sponsored by the Sperry and Hutchinson Company on behalf of its neighbor-merchants and produced for the "Green Stamp" founder by Chicago-born Fred A. Niles Productions, Inc.

The lens-eye of Mural sweeps from the seaman's view of a world port to a window-washer's on a tall skyscraper, looking down, and of a conventioneer, looking up. It follows the eyes of those who tour the city on a sight-seeing bus, who romance on a lake-front beach and window-shop "in the marketplace of imagination." The men who paint a poster-mural of huge proportions know that "she is all these things and more, she is Chicago!"

This picture of a typical Chicago day begins with the hustle and bustle of thousands who enter the city from all directions. The sound track eavesdrops on fragments of their conversations while its visuals form a kaleidoscope of colorful bits to symbolize the thoughts and dreams of those who live and work in the city and of those who visit its shops, theatres and places of recreation.

Sequences take fanciful flight in the amusing pantomimes of Paul Sand, who portrays a living manikin in a State Street show window. A wonderful bit of fantasy, seen in distortion, has an Alice-in-Wonderland quality as it follows a young boy and girl through the magic of colorful displays—all their very own for a fleeting hour...

Gordon Weisenborn directed Mural from the script which he, Selma Weisenborn and Mark Benny wrote. Andy Costikyan "painted" behind the camera and original music was composed by Sid Siegel (his "Chicago Modern" suite is memorable). The music was arranged and conducted by Dick Boyell.

Editing by Frank Romolo and art direction by Orville A. Hurt merit special mention as does Robert Henning's sound work. The entire production was managed by Niles' Bill Harder and narrated by Jerry Kaufher, with vocal interpolation by Len Dresslar.

... this inspiring challenge by which Chicagoans live and work in the midwest metropolis!
Sound Slidefilms' "Fast Draw" Helped
Seeburg Increase Sales of Music Service
Uses Salesmate's Quick Setup to Show New Model. Program

When Jack Gordon, vice-president for sales of the Seeburg Corporation, took over his new duties last year, he was faced with a difficult sales problem—how to increase sales of his company's phonograph division in an industry that had become hardened to the normal sales calls by juke-box distributors and their operators.

Gordon's problems could be stated like this:

1) He wanted to introduce a new Seeburg juke-box that featured an "Artist of the Week" program conceived by Seeburg.

2) He wanted to announce to the locations that the public has been shifting in its buying habits from 45's to 33 1/3's, Seeburg wanted to stress that patrons now could play the 33 1/3 records that they were buying for their home use.

The problem was complicated by the fact that in the past, distributors had been reluctant to disclose where their locations were, such being the nature of the business. But Seeburg could bring this important message directly to the locations only with whole-hearted distributor cooperation.

Nature of the Challenge

In short, Jack Gordon had to prepare a program that would stimulate Seeburg distributors, and in turn its operators and location owners on the new Seeburg machines as well as the special musical programs available with them. And the program had to be ready to go within four weeks for an important series of company sales meetings.

The problem was complicated by the fact that in the past, distributors had been reluctant to disclose where their locations were, such being the nature of the business. But Seeburg could bring this important message directly to the locations only with whole-hearted distributor cooperation.

Meet New Public Demand

This was an important merchandising innovation in the juke-box business, for competitive machines could only play 45 rpm records. The important point being that the public has been shifting in its buying habits from 45's to 33 1/3's. Seeburg wanted to stress that patrons now could play the 33 1/3 records that they were buying for their home use.

The problem was complicated by the fact that in the past, distributors had been reluctant to disclose where their locations were, such being the nature of the business. But Seeburg could bring this important message directly to the locations only with whole-hearted distributor cooperation.

One of the major factors to write into the script was that the latest recordings from such artists as Mitch Miller, Johnny Mathis, Kay Starr, Peggy Lee and others, juke-box favorites would be available on the "Artist of the Week" program. This music in the presentation assured attention by all those viewing it.

-and Here Are Some Results

Results have been so good that the Seeburg distributors (supplied with the Salesmate and presentation throughout the country) have been pouring in sales success stories to Jack Gordon, who reports that the program has been a fabulous success. A distributor in Houston reports that in nine calls made there were nine sales. Five calls in Los Angeles resulted in five sales. Good results have been reported from Indianapolis, Dallas and other areas.

Perhaps some of this sales success can be attributed to the manner employed in presenting this story to the locations. Because the Salesmate is so easy to set up the Seeburg man can place it on the bar with a minimum of fuss and appearance to the patrons that they will see a short, entertaining film.

While this may be a captive audience it is one that has really paid off... for when the program has been shown there is usually a loud clamor from the patrons to the owner to get a Seeburg machine. In many cases the location owner has signed up immediately.

The success of the 1960 Seeburg program has resulted in a new order to Visual Communications, Inc., to design a new technique for the company's sales campaign in 1961.

Ed. Note: also currently in use is a Seeburg Salesmate program, narrated by Dave Garaway. It demonstrates background music for cafes, markets and offices.
How Life Insurance Works and Serves

Sponsor: The Institute of Life Insurance.

Title: Life Insurance—What It Means and How It Works, 13 min., color, sound, produced by Visualscope, Inc.

A basic explanation film on life insurance-how it works and what it means to American families-has been produced by the Institute of Life Insurance by Visualscope, Inc.

Live-action vignettes are employed to show how life insurance helps people of all ages, engaged in different occupations and living in different parts of the country. Animation is used for a clear presentation of the principles upon which life insurance is based.

How the risk-sharing principle of life insurance is developed, and how mortality tables are used are described in the 13-minute color motion picture. There is a discussion of the calculation of premiums, leading logically to an explanation of the level premium plan, and why premium levels are different for people of different ages. Savings values and the significance of interest earnings on policyholders' funds are also explained.

A series of correlated booklets are available for use with the film in high school, college and adult education courses. Published by the Institute of Life Insurance, the booklets are distributed free in classroom quantities by the Institute.

Since the approach of Life Insurance—What It Means and How It Works is at an adult level, the film is also appropriate for screenings by community organizations, such as service clubs, women's groups and others, as well as for television programing. The Institute anticipates that life insurance companies will use it in home office orientation and agency training courses.

Companion-piece booklets with the same title for audience distribution, giving most of the narration and some illustrated highlights from the cartoon artwork and live-action shots, are available from the Institute at 3¢ per copy.

Association Films and Modern Talking Picture Service are distributing Life Insurance... on a free-loan basis. Prints may be purchased for 575 from the Institute of Life Insurance, 488 Madison Ave., New York 22.

The scene: life insurance can be used to help finance a college degree.

The 4-H Movement and America's Youth

An Inspired New Picture Shows Meaning of Farm Organization

When Sam Orleans undertook the production of his third film for 4-H Clubs of America, he followed his previous pattern and shot footage of the 4-H National Conference in Washington, D.C. But the results when reviewed in his screening room, were unsatisfactory... it was just the same type of "meeting film" that had been done before.

Sam Orleans decided he wanted something different. He wanted a motion picture that would have meaning for and about youth in general, including community service, citizenship and fellowship, with the thread of a 4-H theme running through it.

4-H Leader Aids on Script

Consequently, Stanley Schneider, a writer from the Orleans' staff, got together with Ed Aiton, National Director of 4-H Clubs, and came up with a script that suited the needs and provided a searching look at 4-H work.

With this new production. Sam Orleans has captured on film the spirit of the 4-H Clubs, the dedication of head, heart, hands and health to betterment of self and community, and growth—physical, moral and spiritual—as an important influence on America's youth and the future of our country.

Story of a Typical Family

Man Enough for the Job is the story of what happened when 4-H entered the lives of a very normal family. Concerned over his son's apathy and indifference toward life and activity, a father finds himself at the point of losing something dear to him... the deep, spiritual joy of a man watching his son grow to be a man.

When the father's job makes it necessary for the family to move to a small rural community, the boy comes in contact with the local 4-H Club through friends at school, and becomes interested in what the Club has to offer.

Through the projects he undertakes as a member, he receives some of the first sense of satisfaction and self-worth he has ever experienced. A gardening project, for example, draws him and his family closer together, and in-

The film's family learns that they must leave the city and move to a small rural town... interests his young sister in becoming a 4-H member.

From better family relations the boy moves to closer participation in community life, helping with local problems and earning a feeling of civic pride.

The boy's attitude matures quickly and he shows his potential leadership after a visit to the Nation's capital. He realizes his heritage in living terms and feels a personal pride and responsibility in helping to carry it on.

A Boy Finds Way of Life

Working through the 4-H Club and taking on its goals—to stand tall, live tall, think tall, and "to make the best better"—the boy finds direction and drive, and is preparing to take his place in the world.

The father is now confident that no matter what the future (CONTINUED ON NEXT PAGE)
Hold World Premiere at the South Pole
Lockheed's "Rendezvous—90 South" Shown in Base Theatre

"Now hear this. Now hear this. The world premiere of 'Rendezvous—90 South' will be held in the station theatre at twenty hundred hours."

Booming Through the Naval Air Facility, McMurdo Sound, Antarctica, this salty bulletin heralded a new first for the frozen continent, as well as the motion picture industry. For the first time in history, a new sponsored motion picture was being premiered at the South Pole.

For parkas were in profusion as the dignitaries arrived for the premiere—but there was not a mink in the crowd. Rear Admiral David M. Tyree, Commander, U.S. Naval Support Forces, Antarctica, led the entourage of dignitaries who debarked from two snow weasels and entered the already crowded makeshift theatre.

Overhead, a ten-foot banner proclaimed "World Premiere—McMurdo Sound, Antarctica" while a nearby poster ballyhooed the present attraction, Rendezvous—90 South. As the assembled audience stood at attention, Admiral Tyree led his guests to their seats.

The visitors included Congressman O. Clark Fisher of Texas, member of the House Armed Services Committee; Sir Arthur Neville, Director, Civil Aviation, New Zealand; Captain William H. Munsen, Commander of the Navy's famed VX-6 Squadron; Lt. Colonel Foy B. Frost, Commander 9th Troop Carrier Squadron; and Captain Jack A. Eady, Chief of Staff to Admiral Tyree.

Local photographers and cameramen added to the festive occasion as John E. White and Pete Roton formally presented print number one of Rendezvous—90 South to Admiral Tyree on behalf of Lockheed, Georgia Division and the Motion Picture Unit.

The Story of Their Lives

Bearded men, hungry for contact with the outside world, watched with trigger-like anticipation as the film unfolded the story of their daily struggle with the forbidding elements of Antarctica. Blizzard scenes at the Pole Station caused parkas to be drawn closer and produced a noticeable reaction from the men of the "Deep Freeze Sixty One" Task Force.

Rendezvous—90 South is a comprehensive survey of the activities of a typical "Deep Freeze" year at Antarctica. Drawing on the historical footage of the U.S. Navy, Lockheed's Motion Picture Unit has interwoven the old with the new for what responsible Department of Defense officials have called "... the best picture ever made on Antarctica."

Lockheed's Set the Pace

Lockheed's interest in Antarctica stems from the record-shattering performance of Lockheed-built Air Force C-130 "Hercules" transports during early "Deep Freeze 60." Equipped with both wheels and skis, the prop-jet cargo carrier is at once the largest aircraft ever to land at the South Pole and the first jet-powered aircraft to operate in Antarctica. A new, improved version of the ski-equipped Hercules, the C-130BL, is now flying ski-lift in Antarctica for the Navy.

Spontaneous exclamations of
On its twelfth anniversary dynamic announces a total communications service for merchandising and marketing in business and industry. On the job and supervisory training. Sales training and programming. Distributor and dealer promotion. Industrial, financial and community relations.

Under the combined direction of:

Nathan Zeker
President
Dynamic Films, Inc.

Walter Lowendahl
Executive Vice President

Sol Feurman
Director
Medical Dynamics

Milton Perlman
Creative Producer

Mal Middlesworth
Mid-West Manager

William W. Matthews
Pittsburgh Representative
Scrapes on Film IRRITATE AUDIENCES

Scratches are havens for dirt, and reflect light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately, scratches can almost always be removed—without loss of light, density, color quality, sound quality, or sharpness.

Write for brochure

Deerless

FILM PROCESSING CORPORATION
165 WEST 46TH STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.
Holland's Bulb Growers Show
"Magic Carpet of Tulipland"

SPONSOR: The Bulb Growers of Holland

TITLE: The Magic Carpet of Tulipland, 27 min., color, produced by D.P.M. Productions.

Although it is probable that horticulturists anywhere in the world have done it so efficiently for so many centuries the market is practically all theirs. And deservedly, for with the in-born knack of the individual grower, the extensive associated research organizations and rigid quality control, the Dutch bulb is almost always better.

Now Has Library of Five Films

This story is told regularly in the United States with many forms of promotion carried on by the Bulb Growers of Holland. One of the more extensive is a film program encompassing a library of five films now available in this country, which is added to with regularity every year.

The newest film, The Magic Carpet of Tulipland, was released last year as part of the fall planting season activities of the growers. It is a vivid panorama of The Netherlands, ranging from the bustling port of Rotterdam, the world's second largest, to the brilliant fields of bulb flower farms that grow along one hundred miles of Holland's coastline.

An excellent and informative script by Caroline Russ paces highlights of the film, which illustrate that the Dutch are still as industrious as they were five hundred years ago. Scenes of greenhouses and research laboratories maintained by the bulb growers to assure new varieties and constant high quality supplement other views showing the magnificent parades of floats created from bulb flower petals.

How to Obtain This Color Picture

Shots of old windmills and canals and new apartment houses and shopping centers provide a contrast throughout the film, which will be available free of charge to adult groups of fifty or more people through Films of the Nations Distributors, Inc., 62 West 45th Street, New York.

EDITORIAL VIEWPOINT:

(CONTINUED FROM PAGE SIX)

Economic status and self-respect are not given, they are earned. A truly good film of a tremendous idea.

Fred Niles, Chicago producer recently returned from a world-circling trip, will release a new film on the impact of CARE in the far east; Billy Graham's 17,000-mile trek through Africa is being shown in Africa on the Bridge.

8th International Advertising Film Festival at Cannes from June 12-16

The 8th International Advertising Film Festival will be held at Cannes, France from June 12th to 16th. This event is limited to theatre screen advertising playlets and to television commercials. Europe's leadership in the theatre ad field is being challenged by the U.S. within recent years, notably by the Alexander people. It is a new form; tv commercials. U.S. entries are predominant. President of the sponsoring International Screen Publicity Association this year is Bill Annett, managing director of Rank Screen Services, Ltd. The Festival jury includes 15 members of whom two represent the U.S.

Film Equipment Makers Sponsoring Symposiums on Production Problems

Three of America's leading manufacturers of film production equipment are sponsoring a series of symposiums on production in 1961; Arriflex Corp. of America; Natural Lighting Corp. and Magnasync Corp. have joined to present the "Lights, Sound Camera, Action!" meetings and demonstrations which are open to all industrial, commercial and independent motion picture producers. First show is slated for Kansas City on February 14-16, at the Prom Motor Hotel. Subsequent meetings will be held on Feb. 21st in the Sheraton-Jefferson Hotel in Dallas; March 31-April 1 at the Miramar Hotel, Santa Monica, Cal. Other cities for later dates include Salt Lake, San Francisco and Seattle.

"Behind the Scenes" in Distribution

The business of sponsored films ought to take its own prescriptions more often. We're glad to report that Modern Talking Picture Service, Inc. has completed a useful sound film on the distribution of sponsored films. It is titled People Into Audiences and more on this in a subsequent issue.
Maytag's "Eddie, Inc." Aims to Explain Business to Teens

In a recently produced "message" film, the Maytag Company of Newton, Iowa, has set about to tell the junior high school public the facts of life of American business.

An amusing little story has been concocted around the incorporation of a lemonade stand by an 11-year-old entrepreneur.

Both the concession and the film are simply named Eddie, Inc.

Equating the lemonade stand and Big Business, a friendly lawyer-neighbor gives Eddie the lowdown on the role of the investor, profit-sharing employee relations, labor disputes, marketing, community relations — each in turn as Eddie experiences junior-size headaches in all of these departments.

Eddie realizes the importance of a quality product, learns of the responsibilities to his shareholders, and that he can't keep all the profits, and his two partners discover they can't convert profits into candy bars until they have helped earn them.

Interspersed in the film are visits to Maytag as the lawyer explains, and the camera illustrates, large scale examples of the situations causing Eddie so much frustration.

Filmed in Hollywood and Newton by Columbia Pictures, the 30-minute color motion picture features 11-year-old Charles Herbert, who starred in Please Don't Eat the Daisies.

The film will be available to TV stations, schools, and civic and service organizations, distributed through the nationwide offices of Association Films, Inc.

11th Production Review Next!

Complete data on film producers and distributors will be provided in the 11th Production Review, publishing next in Mid-February, as our Issue One.

WHAT'S NEW IN BUSINESS FILMS

Union Pacific's Salute to Steam in "Last of the Giants"

A pictorial tribute by the Union Pacific Railroad to one of its greatest locomotives and a farewell to steam power on this pioneer transcontinental line.

Last of the Giants is a film produced by and for railroadmen who cherish the memory of the steam engine.

Best known by rail fans as "Big Boys," Union Pacific's locomotives of the 4000-series were the last, and the largest, steam engines to operate on the western route.

Big Boy: Best of His Day

The 23-minute film tells the saga of the Big Boys — how they evolved from a parade of progressively larger locomotives, what they could do, how they were maintained, what made them run, and subtly, their shortcomings.

Although the avid railroading aficionado might find the close-up descriptions a bit general, Last of the Giants will not fail to please rail fans, for it is all the handsome brawn of the steam engines — no diesels are seen, and there's not even a passing glance at the mighty gas turbine locomotives.

Cites Film's Historic Value

"This is by design," says William R. Moore, the railroad's general director of public relations and executive producer of its films. "We feel this picture will be even more valuable in 25 years than it is today. For by then we'll have still better locomotives than we do now, and we didn't want to date the film."

Combined with the rich western colors seen in the actual run of the Big Boys is effective animation explaining how the locomotives were developed and improved as they became larger and larger to pull the ever-increasing loads.

A roundhouse sequence shows how the engines were completely dismantled for cleaning, overhaul, and a spectacular fire-fitting process to put new steel tires on the huge wheels.

The colossal boiler is filled with 25,000 gallons of water, enough to fill an average-size home swimming pool, and the coal hopper is filled with 28 tons of the black fuel, more than enough to heat a home for many seasons — but only enough for the first half of a 57-mile run over Sherman Hill, Wyoming. Voracious appetites, these giants have.

Three Years in the Making

For the production crew, it was a spare time project and "a labor of love." Even after work on the picture was begun, shooting had to be done whenever steam engines were put back to work during rush periods.

"It took us three years to get in six weeks of shooting," said Vincent H. Hunter, manager of the company's motion picture bureau, and producer.

Writing and direction were handled by Allan Krieg, assistant director of public relations for Union Pacific, and processing was by Pacific Color Film.

How to Borrow This Film

Interested groups may obtain Last of the Giants on free loan from the Motion Picture Bureau, Dept. of Public Relations, Union Pacific Railroad, 1416 Dodge Street, Omaha 2, Nebraska.
**Filter Magic Slidesfilm Trains Jobbers, Teaches Sales Magic**

A problem common to most manufacturers—getting jobbers and distributors to spend more time and energy selling their products—is in many ways at its worst in the automotive field, where jobber salesmen handle thousands of items in their calls.

**THE BULLETIN BOARD**

Write for special rates on advertising in this column.

**A SUBSTANTIAL INCREASE IN EARNINGS**

Recently released, the training film is now being used effectively in jobber sales meetings across the country.

**FILMS IN AUSTRALIA**

American Producer-Director conversant with latest film and video tape techniques moving to Sydney, Australia in early 1961. Over 20 years film experience in the American market, specializing in Industrial, Educational and films for television. Will be available for the making of motion pictures or video tape recordings or any phase of their production. Inquiries invited. Write to:

**EQUIPMENT SALE**

Animation and optical equipment, including Saltzman Stand, 9-foot zoom, B & H 35mm camera ±1175; B & H 16mm camera ±1203, many extras. About one-half original cost. Phone: Joe Zuckerman, Videart, Inc. Murray Hill 2-2363, 480 Lexington Avenue, New York 17.

**LaBelle Combines Filmstrip and Tape in the “Tutor” Automatic Audio-Visual Projector**

Introduces a New Dimension for Creative Imagination!

Think of it—no records to break, change, jump, wear out or cause accidental tripping of the picture change due to similar frequencies on the recording. Think of it—no tape threading . . . simply slide in cartridge and go. The story unfolds continuously and automatically . . . the story you so proudly produced is presented with brilliant pictures—high fidelity sound—fully automatic.

Unleash your bold new ideas for punch and drama. Sequence shots add animated action, charts built up in separate scenes save the punch picture for the punch line. The silent signal on a separate track on the tape commands a new picture to appear . . . always in perfect synchronization to the sound.

No longer is “Costs too much!” a deterrent. Now this type of live, actionized-projection program can be made to meet the most restrictive budget. No longer is “Not ready yet!” a valid reason for delay. Now story and pictures can be brought up to the minute and inexpensively at that, whether there’s a new addition being planned, or a new executive starting soon, or a new product going to be introduced, or a change in packaging or design planned.

See and hear a LaBelle “Tutor” . . . get the facts—arrange for demonstration. Write to LaBelle Industries, Inc., Dept. B, Oconomowoc, Wisconsin. (Adv.)
BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

N. Lindquist Named V-P for Industrial Sales at Fred Niles

Norman C. Lindquist was appointed vice president in charge of the Industrial Sales division of Fred A. Niles Productions, Inc., of Chicago. He shares sales responsibilities with Max Pride, vice president in charge of the Agency Sales division.

Lindquist was previously with Ziv-United Artist Inc.'s Chicago office, where he was responsible for network and regional sales for the Midwest territory and the West Coast.

A pioneer in the TV film field, he was one of the three founders of Television Advertising Productions, the first film and live show production company in the Middle West. He has also held executive sales posts with Atlas Film Corp. and Wilding Inc.

Minor Joins Transfilm-Caravel; Outline Agency Service Policy

Joining Transfilm-Caravel Inc. as an account executive in the TV commercial division is Paul A. Minor. Formerly with Grey Advertising Inc., he also spent several years in the TV department of Benton & Bowles, Inc. as a producer of Procter & Gamble commercials.

In a new Transfilm-Caravel method of servicing agency clients, Minor will be teamed with Peter A. Griffith, vice president and account executive, to combine advertising and film company backgrounds to service agencies.

Reisman is Production Manager of Pelican’s Live Action Div.

David Reisman has joined Marc Statler in the new live action division of Pelican Films as production manager. He was formerly associated with Vidicam Pictures Corp. in a similar capacity, and most recently with Vide Pictures, Inc., as technical director.

As Pelican’s production manager, Reisman will take charge of technical planning and quality control.

Veteran Animator Ed De Mattia Joins Staff of Animation Inc.

Ed De Mattia, veteran animator, has been added to the staff of Animation Inc., it was announced by Earl Klein, president of the Hollywood studio.

De Mattia, with more than 20 years’ experience as an animator for major entertainment producers, will join the permanent staff at Animation, a pioneer firm in development of humorous animated commercials for television.

Filmaster Names Exec. Producer of Commercial, Industrial Films

John Murphy has been appointed executive producer of Filmaster Inc.'s TV commercial and industrial divisions by President Robert W. Stabler.

He will be headquartered at Filmaster’s New York offices and will utilize the company’s Hollywood and Florida studio facilities.

Before joining Filmaster, Murphy held positions as vice president of television and radio production for Kenyon & Eckhardt advertising agency, and production manager for United World.

Here’s how leading industrialists convey ideas successfully!

Filmed presentations in modern industry have proven their value—for training, sales presentations, and public relations programs. One key to successful use of AV materials is the screen upon which your program is projected. Da-Lite Projection Screens are the finest quality available—whether you need an Electroflex screen or a Vidiomaster portable tripod model. The White Magic glass-beaded surface permits big-picture vision with clarity and natural color. Da-Lite Screens with the new lenticular surface permit movie and slide presentations in rooms not completely darkened.

K. Marthey, B. Spielvogel Join On Film in Executive Posts

Kenneth C. Marthey has joined the staff of On Film, Inc., of Princeton, New Jersey, and New York City, as a Producer-Director, according to Robert Bell president.

Marthey has been a TV producer and group head at both McCann-Erickson and Benton and Bowles advertising agencies.

In fifteen years as a writer, producer and director he has done work on industrial motion pictures and TV commercials in staff capacities as well as in a freelance capacity.

He received the first Robert Flaherty Foundation Award for cinematography as the cameraman for And Now—Miguel, an award-winning documentary.

Bert Spielvogel has been named director of cinematography at On Film, Inc. He will supervise all camera work, including the animation department and the aerial image projector effects department.

Spielvogel recently operated a motion picture and advertising photo studio in Washington, D. C. His credits include a number of theatrical and television features and work for the government. His early experience covers work with Robert Flaherty and the original Cinerama group, and he has been Instructor in Cinematography at the American University, Washington, D. C.
Bruce Henry, Free Lance Screen Writer, Takes West Coast Office

Bruce Henry, free lance motion picture writer headquartered in Chicago for the past fifteen years, has moved to the Hollywood area with an office at 17329 Castellammare Drive, Pacific Palisades, California.

In addition to continuing his work as a writer of sponsored films, Henry is undertaking theatrical and television film writing assignments under the management of the Mitchell J. Hamilburg Agency of Beverly Hills.

Along with the new West Coast base, Henry will maintain his Summer Workshop at Lac Court Oreilles, Wisconsin.

Pete Burness New Director at Playhouse Pictures, Hollywood

Pete Burness has joined the staff of Playhouse Pictures, Hollywood animation studio, as a director, according to President Adrian Woolery.

Burness, with several academy award credits to his name, has animated or directed over 500 short subjects since beginning his career in the animation film industry in 1931.

During his ten years with U.P.A., as a producer-director, Burness supervised the Mr. Magoo theatrical cartoons, for which he received five academy award nominations and two Oscars for direction.

Robert Lawrence Prods. Names Emanuel Gerard Art Director

Emanuel Gerard has been named art director of Robert Lawrence Productions, New York.

For the past six years, Gerard has been art director of Elliot-Unger-Elliot. He has designed numerous stage productions on and off Broadway, in summer stock, and for community theatres.

Morgan-Swain, Florida Film Studios Announce Staff Changes

Duncan J. Morgan, president of Morgan-Swain, Inc., and Florida Film Studios, announced the appointment of Richard N. Slayton as sales promotion director. Slayton has been chief narrator and production coordinator for the studios, and will assume duties formerly handled by Hack Swain, who has resigned as a vice-president.

Morgan also announced that Jack Camp, award-winning director and script-writer, has joined the studios' production staff from Chicago. Other assignments will remain the same for key staff members LeRoy Crooks, director of production and photography; Ernest Whitman, sound engineer and recordist, and Tony Swain, musical director.

Chicago Producer Oberly Signs With London's Halas & Batchelor

John C. Oberly, independent Chicago motion picture producer, has been contracted by Halas & Batchelor Cartoon Films, Ltd., of London. Oberly is a producer of a number of scientific educational films and television pictures.

Halas & Batchelor studios include in their current productions a continuation of a new paper-sculpture technique which won first place in the TV category of the 1960 Venice Film Festival. Credits for special techniques in Cinerama Holiday also go to H & B.

Offices of Halas & Batchelor will accompany those of Oberly, Suite 1300, 134 N. LaSalle, Chicago 2, Illinois.

Straayer is Production Mgr. of Vogue Film Prods., Louisville

Charles M. Straayer has been appointed production manager of Vogue Film Productions, Inc., Louisville, Ky., according to Hal Vinson, studio president.

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A PHARMACO FILM TURNS HISTORY'S PAGES TO SHOW

Medicine’s Progress Through the Ages

Sponsor: Pharmaco, Inc.
Title: 69.3, 13½ min., b.w. produced by the Institute of Visual Communications, Inc.

With Alistair Cooke, familiar narrator of Omnibus, as host, this interesting new film provides a capsule history of medicine from cave man to the present day. The "commercial," carefully subdivided and of short duration, is on behalf of medicated chewing gum. (Pharmaco, a subsidiary of White Laboratories, makes such products as "F e c e n a m i n t," "Chooz," and "Medigum," among others.)

69.3, which represents the average life expectancy at birth today, details the efforts of physicians, pharmacists, medical research scientists and nurses who comprise the army in the fight against disease. It tells the story of medical progress since prehistoric man ranging through the Egyptian, Greek and Roman eras, through the Dark Ages and in many lands up to today.

Mr. Cooke tells about weird rites, startling medical formulas, cures that alchemists stumbled over while searching for the elixir of life, and how pirates contributed to medical advancement. The horrors of the Black Death which swept all Europe in the Middle Ages, are depicted, as well as some types of ancient treatments.

The film’s technique is to show the developments of medicine in terms of old graphic materials. We see the Egyptian hieroglyphic: "for baldness take thus: the backbone of a raven, burnt hoof of ass, the fat of a blacksnake. Plaster the scalp with this."

We see the humor. But consider also that the Egyptian priest-physicians prescribed bread mold for wounds, opium for pain, and castor oil... as we do today.

Compare today’s life expectancy figure with that of former years: 200 years ago, the figure was barely 30 years; life expectancy, 100 years ago it was 40; even in 1910 it was little more than 45 years.

As Mr. Cooke says — “this came about because men willed it to be. For no other reason. They struggled and worried and cursed their own stupidity. But in the end created a science called medicine.”

69.3 is available on free loan from the Institute of Visual Communications, 40 East 49th Street, New York. Shipments of the film will be made from the nearest V.C. distribution center in 20 major cities throughout the United States.

Aid to Small Business’ Growth, Expansion Told in I.D.B. Film

Starting small business enterprises and encouraging expansion by small manufacturers in Canada is the subject of a new motion picture for the Industrial Development Bank.

The Independence of Dave Barnes shows how a small manufacturer with an "idea" for expansion but no way of raising all the capital required through normal means was able to develop his project with the help of the Industrial Development Bank.

The Independence of Dave Barnes, in English or French versions, is available for showing to interested groups from offices of the Industrial Development Bank in major cities across Canada.
New AUDIO-VISUAL Equipment

Recent Product Developments for Projection and Production

Arriflex Offers Special Model 35mm Camera for Higher Speeds

Arriflex Corporation of America announces a special model of the Arriflex 35, available in limited quantities for immediate delivery and designated as the Arriflex 35-IIB-S.

The camera is equipped with a specially selected and balanced movement, and a special 32-volt DC motor, for operation to 80 frames per second. Other features include an external rheostat for speed control, a circuit designed to maintain high torque even at lower speeds, and a special tachometer calibrated to 80 FPS.

The Arriflex 35-IIB-S will accept all Arriflex 35 standard accessories, and is expected to find important applications where a fine 35mm camera with high capability in both instrumentation and documentation uses is needed.

For further information and prices, write New Products Desk, BUSINESS SCREEN, Chicago 26.

Electrical Converter Provides Improved Photography Lighting

A new, low-cost and compact converter that provides a means of utilizing ordinary household lamps in black-and-white and color photography is announced by Natural Lighting Corp.

The ColorTru Converter brings regular 120-volt lamps up to the correct color temperature for exposing film balanced for 3200 and 3400 Kelvin, without the use of photo flood lamps. A special interlocking switch provides for a brief warm-up period to extend the life of lamps used with the unit.

Any household lamps in the 100 to 200-watt range may be used with the Converter to obtain increased, better quality light while consuming less current than other lighting systems. The unit is rated at 900 nominal watts, which permits using nine 100-watt, 120-volt lamps or equivalent wattage in any combination.

For additional information, write New Products Desk, BUSINESS SCREEN, Chicago 26.

Overhead Projector Uses All Sizes of Slides and Slidefilms

A multi-featured overhead projector has been introduced by Projection Optics Co., Inc., of East Orange, New Jersey. The Projex 1010 can accommodate many sizes of transparencies—single or double frame 35mm slidefilms, 35mm, 2" x 2", and 3 1/4" x 4" slides, plus any other size up to 10" x 10".

A wide range of accessories are available, giving virtually any desired magnification to all popular size slides. Versatility is afforded with a 360-degree rotating head, and a hide-away transparent cellulophane writing roll.

Other features include a 3-position operating switch, folding material shelf, hinged access doors, and full illumination with a 1,000-watt lamp.

For further information and prices, write New Products Desk, BUSINESS SCREEN, Chicago 26.

slidefilm sticking eliminated; Viewlex to share research data

A problem which has plagued both users and manufacturers of slidefilms for years—slidefilm sticking—has finally been solved after a costly, years-long research program at Viewlex, Inc., of Long Island City, New York.

When slidefilms are used in projectors there is the possibility of transmitted heat from the projector affecting moisture in the film and causing the film to stick to the aperture plates with resultant film damage.

The solution had to be found in projector design, and the result of research at Viewlex is the development of Anti-Hesive® Aperture Plates, which permit advancing any slidefilm without the possibility of adherence.

To avoid needless duplication of research, Viewlex is offering to

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FREE TEST OFFER! WRITE DIRECT!

BUHL SUPERWIDE LENS SYSTEM

BUHL OPTICAL COMPANY
1010 Beason Avenue • Pittsburgh 33, Pa.
NEW A-V PRODUCTS:

(continued from page 53)

Other projector manufacturers free consultation with Viewlex engineers on methods of producing the new aperture plates.

Anti-Heisev Aperture Plates are standard equipment on all new Viewlex projectors, and their design permits interchangeability on all Viewlex projectors made since 1950. Replacement plates are available at the regular replacement cost of $2.80.

Further information may be had by writing New Products Desk, Business Screen, Chicago 26.

Da-Lite Electrolic Screens to Carry Underwriter's Endorsement

The Underwriter's Laboratory label of endorsement will now appear on all Da-Lite Electrolic Senior Projection Screens made after November 21, 1960, according to officials of the Da-Lite Screen Company, Warsaw, Indiana.

This is one of the first UL approvals of its kind extended to any manufacturer of electrically operated projection screens. The approval applies to the unit as a whole and not just to component parts.

Installations of the Da-Lite electrically operated Senior Electrolic wall and ceiling screens may now be made in areas formerly excluded because of tight electrical codes regulations.

Syncro-Korder Adds Sound to Silent 8, 16mm Motion Pictures

Synchronized sound can be added to any 8 or 16mm movie projector with a new Model 8-16 Syncro-Korder by American Research Labs. This special purpose tape recorder has a 4-inch "strobe" disk mounted on the top pane. The recorder is placed directly in front of the projector, and when some of the fringe light hits a special light "sampling" wire, the spinning "Syncro-Disk" is illuminated so that it can be readily observed in a darkened room. Speed may be set at exactly 16 or 24 fps depending on which of the printed patterns on the disk are being adjusted.

The Syncro-Korder plugs into the projector for simultaneous stopping and starting. Microphone and phonograph inputs are provided; also a "fader" button for automatically reducing background sound or music volume while recording speech. Can be used in preparing and editing a tape for later recording on a magnetic sound projector. Dimensions: 12 x 5 x 8 inches, weight 17 lbs. Retail price, $129.50. For full information, write New Products Desk, Business Screen, Chicago 26.

Bell & Howell Names Quateman Gen'l. Mgr., Professional Div.

Joseph L. Quateman has been appointed general manager of Bell & Howell's professional division, according to Malcolm G. Townley, vice president, engineering development.

In addition to assuming the new post, Quateman continues as director of special products engineering.

James L. Wassell continues as director of marketing for professional equipment, and Dr. Hans C. Wohlrab as chief engineer of the division.

Chief products of Bell & Howell's professional division include printers for black and white and color motion picture film, program perforators used in conjunction with professional printers, 35mm motion picture cameras, and Vidicon projectors for television screening of motion pictures.
CASE FOR FILM SPECIALISTS:
(continued from page twenty-eight)
this his knowledge, once acquired, will serve in multiple phases of the communications work. Each improvement in a visual medium (a new film, for example) is apt to have applications across a wide range of audio-visual processes.

CONCLUSION
- This amplification of individual effort comes close to the heart of the matter. By consolidating activities which otherwise would remain fragmented, the film specialist makes sure that efforts and events in his sector reinforce one another, instead of being dissipated in separate corners of the organization.

PETROLEUM SAFETY PICTURES:
(continued from page twenty-nine)
two Danger! films, and pictures on overall market expansion for the industry.

Ethyl first started providing the petroleum industry with films in 1934. The first title, The Long Road—on the development of the automobile engine—was also made by Audio Productions, Inc., and is still actually being used. "It still stands up as a very good film," says Russell B. Weston, Ethyl advertising manager, who is in charge of film activity for the company. "If it were in color, and the cars weren't out of date, we'd use it even more, today."

Both Danger! Water! and Danger! Air! are based on Standard Oil Company (Indiana) publications on the same subject. Filming, under Audio producer-director Alex Gansell, took place at six refineries of various oil companies. Accident case histories were contributed by the Cities Service Oil Company, Socony Mobil Oil Company and Standard Oil Company (Indiana). Shell Oil Company contributed valuable film clips.

Both films are available on free loan from Ethyl Corporation, or may be purchased for print cost.

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Classified Ad, Arlington Suburb, P.O. Box 8598, Jacksonville 11.

American Film Registry, 1018 Capital Film Service, 224 Abigail Road, East Lansing, Michigan.

Midwest Visual Equipment Co., 3518 Devin Ave., Chicago 45.

J. P. Liley & Son, 329 Salem Ave., Dayton.

Ten West 5th St., New York 19.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Southern Visual Films, 687 Shrine Bldg., Memphis.


Training Films, Inc., 150 West 54th St., New York 19.


Midwestern States

Louisiana


Maryland

Starke Films (Since 1920), Howard and Centre Sts., Baltimore 1, LE 9-3311.

Tennessee

Southern Visual Films, 687 Shrine Bldg., Memphis.

Midwestern States

Illinois

American Film Registry, 1018 So. Wabash Ave., Chicago 5.


Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago.

Midwest Visual Equipment Co., 3518 Devin Ave., Chicago 45.

Michigan

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

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

Missouri

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

Ohio

Academy Film Service, 2100 Payne Ave., Cleveland 14.

Fils Unlimited Productions, 137 Park Ave., W., Mansfield.

Ohio 14.

Oregon

Moore's Motion Picture Service, 1201 S. W. Morrison, Portland 5, Oregon.

Texas

Association Films, Inc., 1108 Jackson Street, Dallas 2.

Utah

Deseret Book Company, Box 958, Salt Lake City 10.

List Services Here

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

List Services Here

Qualified audio-visual dealers are listed in this Directory at $1.00 per line per issue on annual basis only.

New Managers at Modern Film Libraries in Dallas, New York

Modern Talking Picture Service has appointed new managers for its Dallas and New York film libraries.

C. Lynn Meek is the new manager of Modern's Dallas film library at 1411 Slocum Street. He had been with Modern's Atlanta film library.

Bill T. Helton is the new manager of the New York film library at 21 West 60th Street. He was formerly manager of the Dallas library.

Marathon Intl Productions New Name of New York Company

"Marathon TV Newsreel" has changed its corporate name to Marathon International Productions, Inc., to more accurately reflect its current activities, according to company president Kostantin Kalser.

Under its former name, the firm has been a producer of public information and news film for both U. S. and overseas industries. Under the new corporate alignment, news operations would be handled by Newsfilm, Inc., an affiliated company.

Videart Marks Tenth Year With an Expansion Program

Videart, Inc., New York art animation and effects firm, is now marking its tenth year in business with expansion plans well underway for 1961. In January, Videart will install a new animation staff which will incorporate many practical features to better serve the company's film producer clients.

Currenty being assembled by Animation Equipment Corporation, the new Oxberry stand will have such features as five-speed operation, high-speed rewind, interchangeable 16mm to 35mm operation with both single and bi-pack magazines, automatic dis-solver from eight frames to eight feet, 16mm and 35mm follow focus, variable speed automatic zoom and other innovations.

Miss Maxine Haleff Heads Film Research Dept., Kayfetz Prods.

Victor Kayfetz Productions, Inc., of New York City, has recently formed a Film Research department, under the direction of Miss Maxine Haleff. The department is currently conducting extensive research on several aspects of the company's motion picture projects in coordination with production planning.
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