

## INDUSTRIAL EVOLUTIONS

**M**ACHINES that think, factories with push-button efficiency, atomic energy as a new source of power—these are the subjects of today's industrial films. To the filmmakers falls the task of making motion pictures that re-create not only the form and function of these marvelous machines, but also the exciting importance of the giant strides of our scientific-industrial age.

A compelling picture of the new industrial world-to-come is presented in the Ford Motor Company's "Technique for Tomorrow" (23 min.), produced in collaboration with MPO Productions. Filmed at the new Ford plants in Brook Park, Ohio, the film offers "the dawn of a new day in industry," with incredibly complicated machines doing the back-breaking labor that until now has had to be done by men. Automation is the name of the new system, and the film doesn't even mention the word until it has fully shown what it means in terms of jobs to be done and men who must plan and control them. Neither startling nor statistical in its approach, it rises above mere mechanics and shows what the new machines mean to men, accepting automation with a realistic optimism which is well communicated to the audience.

Further along these lines, but not so ambitiously presented on film, is the Admiral Corporation's "Automation, or Automatic Production" (13 min., color), produced by Atlas Films. It's an every-day how-we-do-it production, more or less limited in appeal to those specifically concerned with new manufacturing methods. Extraordinary simplifications in the basic wiring for television sets are shown, with these announced results: production up, prices down, more women hired.

Color but not excitement keynotes the Raphael G. Wolff production "Piercing the Unknown" (21 min., color), which demonstrates the rapid calculation and repetitive mathematical operations of the International Business Machine Corporation's Electronic Data Processing Machines. Some bright and fanciful animated sequences provide welcome relief to the monotone live photography explanation of the machine. But one can only wonder why the entire film was not as exciting and daring as its spectacular subject.

One way of putting life into mod-

ern industry films is through animation, as in the John Sutherland production "A Is for Atom" (General Electric). This was the first major effort to explain in non-technical terms the ABC's of atomic energy. To make an intelligent explanation of so complex a subject to an uninformed public in fifteen minutes is, first of all, a virtual impossibility. It was taken on by "Dr. Atom," who explains himself and his radioactive relatives with lively humor and color and as much conviction as a cartoon character can be expected to have. The film, in its way, has been considerably successful, having been seen by more people than all of GE's twenty-nine previous releases in this "Excursions in Science" series.

General Electric's "The Atom Goes to Sea" (12 min.), another John Sutherland production, uses animation to show the principles behind the new atomic submarine *Sea Wolf*. Live photography takes over for scenes of research activity and actual construction of the vessel. At an easy-going pace, the film tells an intrinsically fascinating story with competence.

Postscript on films about atomic energy: the pick of the crop is available free of charge from U.S. Atomic Energy Commission offices in New York City, Chicago, San Francisco, Albuquerque, Grand Junction (Colo.), Hanford (Wash.), Idaho Falls (Idaho), Oak Ridge (Tenn.), Augusta (Ga.), and Schenectady (N.Y.): For a free listing of the twenty-odd films circulated by these offices, write the Public Information Service of the one nearest you—or write direct to AEC headquarters at 1901 Constitution Avenue, N.W., Washington, D. C.—and ask for the free mimeographed



film list. Included in this collection are the Atomic Physics series produced by the J. Arthur Rank Organization (and available for purchase here from United World Films, 1445 Park Avenue, New York 29, N. Y.); the Nuclear Physics series (produced by and also available from Encyclopaedia Britannica Films, Wilmette, Illinois); and miscellaneous productions by Paramount News, Oak Ridge National Laboratory, the Christophers, the March of Time, Coronet Films, and North American Aviation. Space limitations prevent fuller reviews of the following industrial films, all of which are outstanding among recent releases. Inquiries addressed to this office will be forwarded to the distributor.

**THE STORY OF LIGHT** (10 min., color, General Electric). Man's struggle against darkness is superbly re-created in Joop Geesink's elaborate stop-motion puppetry. From cave man's torch to modern man's neon signs, each scene is elaborately staged and meticulously detailed. Original music conducted by Muir Mathieson, played by the London Symphony Orchestra. Produced in Holland by Trans-film-Dollywood.

**AMERICAN FARMER** (28 min., color, Ford). The sensitive story of a city boy who takes a summer job on a modern farm is clearly Ford's most beautiful film to date. It was directed by Sidney Meyers ("The Quiet One"), photographed by Peaslee Bond, whose outdoor color scenes are truly handsome. Narration by Joe March is blessedly brief and direct; script by Ralph Schoolman. An MPO production.

**HIGHWAY BY THE SEA** (15 min., color, Ford). An enjoyable, carefree tour along the U.S. Highway 101—once the Camino Real of Franciscan friars—takes us from southern California to upper Washington State. Oscar Brand's guitar and folksong narration says off-and-on that a highway is like a river—which is a nice thought even if it doesn't exactly hold water. Directed by Lee Bobker; produced by Dynamic Films.

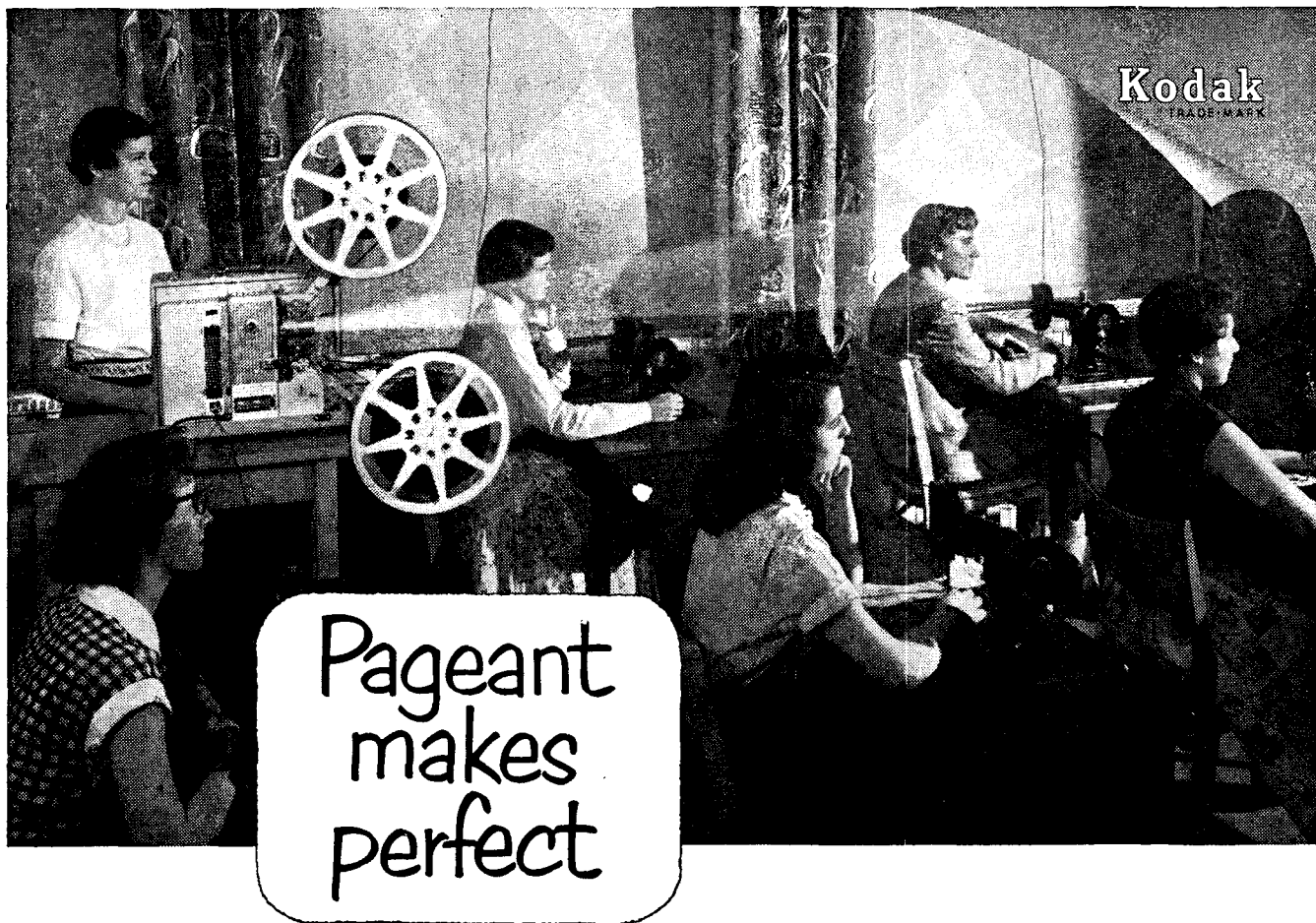
**LOOK WHO'S DRIVING** (8 min., color animation, Aetna Life). This is UPA's wonderful way of showing how grown men and women often become wild impatient kiddies pushing down on the gas pedal and clanging the auto horn. An absolute "must" for all who drive or walk down city streets.

**QUALITY IN PHOTOGRAPHIC LENSES** (25 min., color, Eastman Kodak). The manufacture of precision lenses at Kodak's Hawk-Eye Works in Rochester is shown step-by-step, in truly fine color quality (as you might expect), and with some exciting visual material—shots, for example, of row upon row of automatic grinding and polishing machines at work.

**NEW BOOK: "The Dollars and Sense of Business Films."** (*Association of National Advertisers*, 285 Madison Avenue, New York 17, N.Y. 128 pp. \$5.) Under the chairmanship of Eastman Kodak's John Flory, the ANA's Film Steering Committee has published the first factual presentation on production and distribution costs of business-sponsored films. Based on an analysis of 157 films, the report comes up with many quotable statistics: color films outnumber black-and-white nearly four-to-one; club and general public audiences were sought in 82 per cent of the cases (school audiences ranking higher with 89 per cent), life-span of the films surveyed indicated that 41 per cent had been in circulation from two to five years, 16 per cent from five to sixteen years!

For the new sponsor, or one who is "just looking," the book contains particularly valuable data on cost—in terms of viewership, running time, number of prints circulated, age of films, and other pertinent viewpoints. An exciting list of recommendations for further research points to the need for re-examining present distribution in rural and educational fields, catering to audience needs, and compiling complete case histories of successful business films for the guidance of other sponsors. "The Dollars and Sense of Business Films" is attractively arranged and illustrated. More than that, it takes us out of the era of guesswork and introduces what has long been needed—a businesslike approach to business films.

—CECILE STARR.



WITH MOVIES, home-economics classes can "learn by doing" faster and better because they learn by seeing and hearing first.

And school economics also benefit with 16mm. Kodascope Pageant Sound Projectors. For only permanently pre-lubricated Pageants by-pass the trouble spot of improper oiling, main cause of projector break-downs and repair bills.

Besides saving you money, here are some more ways a "Pageant makes perfect" for your school.

*Comfortable sound* is delivered by true-rated amplifiers and matched speakers. You can focus the sound-scanning beam to get the most from any optical sound track by

adjusting the Pageant's built-in Fidelity Control. And the bass and treble controls on 15-watt Pageant models even help you overcome "boominess" or "deadness" in extra-large rooms.

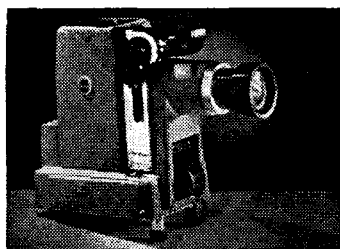
*Audience attention* is aided by silent, non-distracting Pageant operation. Simplified low-speed nylon gearing makes it *quiet*. And permanent pre-lubrication keeps it that way.

*Clear, sharp focus* in all center and corner screen areas is assured by a built-in field-sharpening element.

And Pageants are easy to set up and run. This, combined with unusually rugged construction, greatly reduces the danger of damage from inexperienced operation.

Fine projection is needed under many different conditions, and that's why there are six different Pageant models—all newly redesigned. Some give extra power and sound control for poor acoustical conditions; some give extra-bright pictures in hard-to-darken rooms. Four models provide easy, single-case portability. Prices start at \$425 (subject to change without notice).

Your Kodak Audio-Visual Dealer will be glad to demonstrate this versatile line and help you select a model tailored to your individual needs. He also has a new color catalog for you, giving full details on the new Pageant line. See him soon, or just mail us the handy coupon below.



**new** Kodaslide SIGNET 500 Projector, Filmstrip Model

It's completely new! And it has the smoothest, surest, fastest film-advance ever designed!

For brighter, sharper pictures, it has the Kodak Ektanon Projection Lens (f/3.5 or f/2.8), Lumenized lens-and-condenser system, and aluminized glass reflector. Shows 2 x 2 slides as well as filmstrips.

Only \$98, with f/3.5 lens. Ask your dealer to demonstrate its amazing efficiency.

**WHAT A-V EXPERTS SAY ABOUT PAGEANT PRE-LUBRICATION**



"Central California educators have found projector lubrication unnecessary, inefficient, and time-consuming—that's why more new Pageant Sound Projectors are being sold here than any other."

**Claude Laval, Jr.**  
Fresno Camera Exchange  
Fresno, California

"In my book, the lifetime lubrication feature of the Kodascope Pageant puts this projector lengths ahead of the field. It's the most important improvement in sound-projector design in many a year."

**E. S. Moore**  
The S. Spencer Moore Co.  
Charleston, W. Va.



**EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y. 3-76**

Please send name of nearest Kodak Audio-Visual Dealer and your new catalog on

- Kodascope Pageant Sound Projectors, 16mm.
- Kodaslide Signet 500 Projector, Filmstrip Model

NAME \_\_\_\_\_ TITLE \_\_\_\_\_  
 ORGANIZATION \_\_\_\_\_  
 STREET \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_  
 (Zone)



All the latest information  
on your trip to Mexico —  
how to get there,  
where to stay,  
what to see,  
how much it costs

## TOURIST GUIDE TO MEXICO

By G. M. BASHFORD. It's all here in this modern, complete guide: a dozen itineraries; hotels rated for quality, price, facilities; what to buy; what to see and how to get there by car, bus, rail or plane; side trips, fiestas. Plus information on passports, useful words and phrases, road and street maps, currency tables. *Illustrated.* \$4.50

At all bookstores  
**McGRAW-HILL**

**EUROPE by CAR**  
*more fun by far*



**LOW LOW RATES**

New 1955 Simca-Ford, Renault, Citroen, etc.  
**3 PLANS TO CHOOSE FROM**

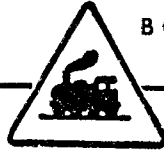
- PURCHASE with fixed-price repurchase guarantee.
- NO PURCHASE price to pay.
- STRAIGHT Rental.

For free cost estimate, send your date of departure, length of stay, and number of persons in your party.

**Europe by Car**  
Overseas Motors Corp.  
290 Park Av. (at 49 St.), N.Y. PL 5-4739  
(opposite Hotel Waldorf-Astoria)

**THE BUREAU OF  
UNIVERSITY TRAVEL**  
13 Boyd St., Newton, Massachusetts

Founded in 1891 to conduct foreign tours for intelligent travelers under the friendly inspiring guidance of well-known American scholars, the Bureau operates as a non-profit education foundation. Thousands of Americans have taken advantage of our services. In addition to a carefree, happy vacation our patrons enjoy a stimulating cultural adventure. Write for announcements, full information, itineraries, etc. **WINTER, SPRING & SUMMER TOURS.**



BOOKED FOR TRAVEL

**O**F THE record number of Americans who will invade the Continent and the offshore islands commencing this spring, one in four will—during at least one leg of the trip—make use of a car. While bloated, chromeplated American vans will fill the narrow alleys of Arezzo and Pescara, Cordoba and Ascona, and the new models out of Detroit will pop an eyeball or two along the Promenade des Anglais, the man behind the wheel of many a pigmy Peugeot rumbling over a Roman cobble this summer will be a tourist fresh from Kalamazoo.

If the escorted tours and the guided missions picking their way through Pisa and the pizzas are carrying a record registry of first-timers, other Yankees, seasoned now and sophisticated in European ways, will be chugging off to see the land under their own steam. Bringing your own car to Europe in the hold of a ship has not fallen off in numbers, but buying or renting a car abroad is a booming business.

In many ways the car-rental systems of Europe have not yet reached the ideal stage perfected by Florida agencies such as Couture of Miami and San Juan, or National of Jacksonville and Daytona, which have your car at your hotel each day, require no deposits, charge nothing for leaving a car in another Florida city other than the one you started in. The advantages of doing Europe by car or train or plane could be argued until the rains come, the chief arguments being that cars afford stops at the traveler's discretion to take pictures, to sample an *auberge*, to meet the residents, to explore the sideroads, to

manufacture one's own schedule. Commercial transport eliminates some of the fatigue, avoids personal responsibility, and it usually gets you there on time.

For those who will be part of the assault-waves storming the beaches within the warmer months to come, we have gathered all sorts of intelligence about cars abroad, and it goes like this: In renting a car which you will drive yourself, it will usually be necessary to leave a \$200 to \$300 deposit which will cover excess mileage over your original contract. Renaults, popularly known abroad as Quatre Chevaux, cost \$36.40 a week plus four-and-a-half cents a kilometer above sixty kilometers a day. Renaults technically seat four, are more comfortable with three, and will do 100 kilometers on slightly more than two gallons. Volkswagens will be available inside Germany for \$33 a week, including fifty miles of driving a day, gas extra.

U.S. 1954 Fords and Chevrolets costs \$62.65 a week plus eight and a half cents a kilometer, and burn four gallons of gas every 100 kilometers. Deposits may be paid in dollars in the U.S. and will be repaid here, although payment for the use of French cars may be in francs in Paris in case anybody has a secret cache over there.

**A**NOTHER system is to buy a foreign car for delivery abroad with the understanding that the seller will repurchase it at the end of your trip. This scheme is said to have been originally devised by a Dutch dealer named Rudi Mol, a Volkswagen distributor, who called his system Tran-

