

An Afternoon with Cinecraft: Past and Present, Part 1 & 2

Featuring:

Paul Culley, former Cinecraft owner
Bob Haviland, former Cinecraft executive producer
Neil McCormick, Cinecraft co-owner

Hosted by:

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Jim Haviland: Today I offer you the history of Cinecraft. I'm honored today to be in the presence of two of Cinecraft's most celebrated filmmakers: Paul Culley, former owner, and former executive producer, Bob Haviland, who happens to also be my grandfather. Gentlemen, welcome back to Cinecraft.

Paul Culley: Thank you.

JH: I'd like to begin by remembering Ray Culley a bit and Paul, obviously you know Ray the best of all of us here. I wanna talk a bit about Ray and his first ventures into film. What can you tell me about ...

PC: Well his first ventures into film would have been out in Hollywood. Ray was, first of all I think the audience should know that he was twenty-some years older than I am, so...I was kind of a little weasel yet.

JH: You're his younger brother.

PC: Yeah, very much. But, no, Ray started out in the... there's a long story before it gets there, but he out in to Hollywood working at Republic Studios out there, and he worked for a few years, worked himself up as an assistant director, and uh, then one time they - General Electric was making a movie, was being produced here in Cleveland by Tri-State, a company called Tri-State, and they had the - they were shooting the movie and so forth, but they didn't have the editing facilities or didn't have the recording facilities. So they went to Hollywood to get post-production work done. And they went to Republic Studio and it was - the job was given to my brother, Ray, to handle. And he did it and they - it worked out well, and everything, and then GE...

JH: Well Republic Steel, Republic Steel was a very big , uh, Republic Studio was a very big studio, wasn't it?

PC: Oh yeah, oh sure, Hoot Gibson and I mean, I don't even know the ...

JH: They did Gene Autry films and ...

PC: Gene Autry and Tom Mix I think was...in those days, wasn't it, Bob? No, it was... Republic was a big studio.

Bob Haviland: Major, it was one of the major studios.

PC: It was major, like MGM today.

JH: Did Ray have a chance to work on some of those big pictures?

PC: Oh, yeah, sure. Yeah. No, he was a...as I say, he worked himself up to Republic, uh, assistant director, which is a second unit man, as they do it in Hollywood. And, um, so as I say, they, he was handed this job to finish up for General Electric when they came out there. They liked him, I guess, and they liked the way he worked, and suggested maybe could he come to Cleveland and work on their next picture they were gonna do. And um, but they were still doing it with this Tri-State, which, in those days, was there on Superior Avenue. What the heck building was that?

BH: Rockefeller

PC: Rockefeller Building over on Superior Avenue. So he came back and did the picture, and um, but then I guess he kinda had a falling off with them, and decided maybe he'd like to get into the business himself.

JH: What kind of film would that have been? What's the... GE film?

PC: I haven't the slightest idea.

BH: They had Mitchells...

PC: No, it was all 35. It was 35mm film, but I don't know the content of the movie. I don't know what the subject was. It was GE here, so I suppose it was light bulbs that was Nela Park. So, uh, as I say, then he decided to get - go out on his own. And uh, but he was a little short on cash, so we went back to my dad and wanted to see if he could borrow some money, which my dad, he gave him \$1500. Which, I guess by, wouldn't see much today, but to my dad it was pretty heavy stuff, and uh...

JH: How did he get \$1500?

PC: Hocked the house. (laughter) Second mortgage.

JH: So he must have had pretty big faith in his son and his ability to pull this off.

PC: Well, of course Ray was away, so he didn't know how much my dad was sweating it. My dad was worried about it, but he ... Ray came through, he took the \$1500 and bought an Eastman Kodak Cine Special, which was a little box camera, so to speak, and uh, hundred foot magazines, and uh, he bought the Special and a tripod, and I think that was it. And uh, they set up a company called Cinecraft over in the card building and they joined in with Photocraft over

there. Photocraft was a still company. They did all kinds of still work shooting refrigerators and God knows what all. And um, so Ray set up over there, got a desk and a telephone and he had his Cine Special so I went out to see what he could do. And the first picture, as my recollection is, was a picture for the Cleveland Transit System on streetcar safety. Riding, don't stick your hand out the window, and how to get on and off the streetcar without getting hurt, and don't step off when there's a car passing...

JH: Sure enough. Where were you in all this?

PC: Oh, I'm just a kid. I was still - in those days, I think I was still in grade school.

JH: Sure. Were you proud of your big brother out in Hollywood?

PC: Well, we went out to Hollywood, yeah. Prior, before he had left Hollywood, we went out there. I say "we" I say my mother and dad and my sister, and myself, and I guess the intention was to live out there, but uh... and Ray set us up, and he had a house and we lived out there and I went to school out there. I'm trying to think, there were a couple of Hollywood star - boys - the kid stars in those days that went to school there, that I was with. Anyhow, the whole event only lasted about six months or so, and for some, I don't know what the family deal was, but anyhow they decided that we should better go back to [but not] Cleveland, because we lived in Norwalk, Ohio, that was the homestead.

JH: Family homestead, sure.

PC: So we packed up and ...

JH: Different lifestyle out in California.

PC: I guess. As I say, I don't know what the problem was, if there was a problem, or if mom or dad just decided they didn't like it or what. Then we did move back to Norwalk. Norwalk was our homestead.

JH: Very good. When did you start coming around to Cinecraft? When was that really a part of your life?

PC: Oh, I didn't uh... I came on when I was a senior in school. Halfway through the senior year the, well, a couple years before that, the war broke out. And uh, when I got to be a senior, halfway through the senior year Ray asked if there would be any chance that I might be able to join them. That he had a couple pictures to do for the Navy down in Miami. And, so, then he came down and I went to a Catholic school and the priest was the superintendent of the school at the time and he told him his deal and I wasn't doing too great in school and he says "he'll

never learn anything here in his life so he might as well go," so I just finished the first semester of my senior year and then I left and went with Ray with Jimmy Bell, actually, and a couple weeks later Jimmy Bell and I were in the car heading off to Miami, Florida to do Navy pictures.

JH: That's great. World War II was on at that point.

PC: That was World War II.

JH: Sure enough. What kind of pictures were you making at that point would you say?

PC: We were - the pictures that we were working on was - one was a diesel electric drive for a destroyer escort, and the other one was a turbine drive. Two different drive systems for destroyer escorts.

JH: These were training films, then.

PC: Oh yeah, training films, yeah. And, uh, so I worked with him down there for a couple, three months, I guess. And then my draft board said they thought I could do very well with them. (laughter)

JH: Had a better offer than...

PC: (Laughter) Had a better offer! But anyhow, could I join them, and so I did. I took off and went into the service and then I come back after the service, I came back and kinda was wondering what I was gonna do for the rest of my life, and sat around home for a day or so and the phone rang and it was Ray. He says "I got a picture to make in Elyria with Rigid Tool Company. Can you join us there?" Oh yeah, I guess. I kinda had hopes of doing something else, but anyhow, I went with the, and met him in Elyria to work on the Rigid Tool picture, and so I was hustling lights and moving cables and all that kind of goings-on, so that got me back into Cinecraft and I just quite never got out of it. (laughter)

JH: What year was that, sir? When would that might have been?

PC: Well, it would have been '45 when I, uh, when the war was over. And uh, yeah.

JH: Bob, how did you end up in the film business? Where did you start? You weren't doing this all along.

BH: No, I started in the still picture business. A company in Detroit made film strips for educational jobs, various industrial education. And they made quite a few automobile films. We made training films for Chevrolet and Packard and Studebaker and all those great cars.

JH: Would you be training the workers? Or who are you training?

BH: Well, they're training films for sales and for service. And in town, here in Cleveland, we made films for General Electric, the newspapers, *Cleveland Press*, *Cleveland Plain Dealer*, various other great places. And we shot still pictures for these films, and then we always were always called upon to make additional still pictures for books and to hang on the wall and for various people to give away. And we suddenly got a call from a guy named Robert Yarnell Richie, who was a hotshot photographer working for *Fortune Magazine*. He wrote stories and covered them with photography. And he hired us from New York, over the phone, to go down to Canton, Ohio, and do a photographic story on Mr. Henry Timken, who invented the tapered roller bearing, and who owned the Timken Roller Bearing Company.

So our job was to shoot principally his biggest, his largest room, which was the steel electric furnace area. It was about 1,000 feet long. And we went down there to see it, and suddenly I found out—we got a picture of something, 1,000 feet long, very difficult to shoot. And to make a long story short, we got hundreds of flash bulbs, the old fashioned magnesium ones, and shot a couple of pictures. And he made us promise, before we released these pictures, to show them to him. And I did that. And when he looked at it, he shook his head like he was very disappointed, and I couldn't figure out why. And I asked him, you know, "What's the matter with them?" And he said, "They're so beautiful." He said, "You're wasting your talent."

JH: Very good.

BH: "You should be shooting movies."

JH: Movies.

BH: And he proceeded to convince me that I should do that, except I tried to convince him that we didn't know anything about movies. And so, to make a long story not too long, I came back and told my boss what this man wanted. And he said, "Don't get involved. Absolutely not. It will only lead to trouble. Don't get involved at all. Tell him no, you know. Just take our money for the still pictures, and have it over with."

So I called Mr. Timken, and he convinced me I should come down and talk with him. And he had made a movie, or had a movie made by a Hollywood company, an entertainment film company. I don't know which one. And apparently, they shot a movie with beautiful sparks and fire, but it didn't show anything that Timken wanted shown. So anyhow, he talked to me about my background, all this kind of thing, and couldn't understand why, with an opportunity, my boss couldn't see that we could start making movies.

So he called his secretary or assistant and asked this lady to give me a check for \$10,000 dollars, made out to our company. He says, "You take that check back, and tell your boss you're going to make a movie. And if he doesn't want you to do it, maybe you can join up with some other company and do it."

JH: What year would that have been?

BH: That was—I can't remember the exact year. It was approximately 1934-35.

JH: 1935, \$10,000 dollars, that's a lot of money.

BH: Yes, that would buy a lot of stuff. (laughter) So I came back and showed the check to my boss. And he in effect said, "We're in the movie business." And we were—We, at that time, were bunking in with another company, in the Bulkeley Building here. And the job, we agreed to do this, we agreed to do this. The job was to learn how to make a movie. And we did this. I went to Eastman Kodak and talked to Mr. Roy Sackett[?], who was an executive of Eastman, and was forming a new department to try and promote motion pictures for schools and industry. Jam Handy was already in it and big. And he could see an opportunity for many companies like this, and willing to help. And I spent considerable time with Eastman, at that time, and a while after that, just studying what they do, and started taking their advice.

So we made the movie for Timken. One way or another, we hired very good technicians with Eastman's guidance. We got cameramen and editors and sound people. We recorded in New York, all that kind of thing, music, everything.

JH: But how was that film made at that point? Was it at 35mm at 16?

BH: 35mm, yes, we shot a 35mm, principally on Bell & Howell standard studio cameras. And of course the hand-eye [illegible], which were this kind of thing they used in the World War. But we got the movie made, and we were then in the movie business. And we had met the company Paul had mentioned, the Tri-State, was in there and talked with them. And we didn't get too much help from them, but they did rent us some equipment that we needed. And sometime a couple of years later, Tri-State became for sale. And our company then bought it. And then we had the studio. It's kind of a side light thing.

Jack Flanagan was the name of the man that owned Tri-State. And his principal client was Firestone. And he shot A.B. Jenkins, the world's fastest man. Firestone sponsored this car that would go on the salt flats of Utah. And Jack Flanagan went out there to take a picture of his world's fastest car. And they had a thing all rigged up, where it had a track. It went around some kind of a circle. And they set the thing all up to take the pictures. And then the first thing in the morning, at daylight, this was supposed to happen, with the sun right coming in from the

east and so forth. And during the night, the telegraph people strung a wire over the track. And the camera car, which was then an Auburn 12-cylinder Phantom, which would go very, very fast as a follow car, they had the camera mounted on top of this car. And when it came around, it jerked Jack Flanagan off of the camera, including the camera, and killed him.

JH: Oh my God.

BH: Tri-State became for sale. And that's when our company bought Tri-State. We were then full scale in the business.

JH: Very good. Wow. So at what point did you meet Ray Culley?

BH: What?

JH: At what point did you meet Ray Culley?

BH: Well, I met Ray Culley at Tri-State, when he was working on General Electric. It was during a period when we would rent equipment from them. The film people in town have always been friendly to each other. And Ray Culley worked over there. And I don't remember just how many years it was, but he left during that period—You know, I met him there [Tri-State], and then he left and went in business doing the Cleveland Railway Films. And we knew what he was doing and all, he did that. And we did it almost the same kind of filming. Ray bought a Cine Special and all, and we bought some 16mm equipment, because during the late '30s, the 16mm camera, with the help of Eastman Kodak, became a very popular format, because it didn't—the cameras weren't as expensive. They were easier to run and easier to handle. And everybody in the film business also paralleled both 16 and 35, as we did.

PC: The film wasn't any good though.

BH: Hmm?

PC: The film wasn't any good, though, in color.

BH: Well, no, it wasn't as good. They didn't have—it wasn't as fresh.

PC: It was just Kodachrome.

BH: Yeah.

PC: Kodachrome, I guess, is pretty much the same as it is today. It was a very high contrast color film. Made a beautiful picture in the original, provided you've got it exposed properly,

which was a little trick in itself. But the film was a high contrast film. And then, to make a duplicate of that onto more Kodachrome, and it got to be pretty—it was approaching black and white.

JH: Son of a gun. So tell me some more about Ray himself. I mean he must have been a pretty motivated, charming guy to pull this off. I mean this was young in the film industry in Cleveland.

BH: I want to say this. Ray—Ray was a very lovable man. He was—He was very talented, very artistic. And he drew people next to him who appreciated that. And the writers, the clients, the advertising agencies, various people saw in Ray a very easy guy to work with. In fact, it's one of the things that made Cinecraft such a great place to be, because Ray—Ray was always fair. He gave people the benefit of the doubt. He was very forgiving. He was very religious, you know. As I say, he was a great man, a great leader. And he attracted people like that. Our people here, we were talking at lunch about our cameramen, our technicians, our stagehands and all these people. They were first class.

PC: Well in those days, too, when you hired a cameraman, cameraman was with us from the day you hired him until he died. I mean you didn't transfer, people didn't move around from job to job and so on.

JH: He became family. He became family, in a sense.

PC: You really did. And even stagehands, used to be the stagehands, we'd always have the same stagehands. They were on-call people. They weren't part of the regular payroll. But they were on-call people. But they're always the same guys wanted to come and work for Cinecraft or Ray.

BH: Well, but as I say, we had—Many times people came to Cinecraft for a job, not once, but many times. And people we didn't know. And probably we've hired them. I could find a list of them, except I just can't think of one. But there are many, many of these people who were not typical of our kind of people. They wouldn't stay. They were unhappy. I call them the crumbs, the crumbs of the industry. (laughter) They did not—That's right, they just would not stay. Our people were steady. They worked hard. They worked all night. They worked every Christmas. They worked every, every New Year's, every Thanksgiving. And when the work was there to do, it got done, you know. And no question about it. Nobody argued, whether you're going to get the job done or not. You just do it, willingly.

And Ray was very generous. The pay was generous. And as I say, this is—it's a very, very unique group we had. I would say this, being an old Quaker, being raised Quaker, I found my kind of people here. I had quite a few opportunities to leave, to do bigger, bigger places, bigger opportunities. But you think twice, you know, how happy are you going to be?

JH: That's right. If it ain't broke, don't fix it.

BH: That's right. (laughter) At Cinecraft I was very happy. (laughter)

JH: That's great. Well Ray, you didn't start out—you started out at the bottom of the barrel, basically. You just hired in as a production assistant.

PC: I sure did. No, I used to lug cable. (laughter) And cable, in those days, was a lot of stuff.

JH: Sure enough. But you worked your way all the way up.

PC: Well, I don't know about that. Yeah, I guess so. I eventually owned the joint. (laughter)

JH: What kind of jobs did you do? Did your brother find you as a convenient guy? Or did he find some talent in you, do you think? Were you a convenient guy to have around? Or did Ray really see something in you?

PC: I don't know what the incentive was. (laughter) I don't know. No, I hustled, as I say, hustled cable and so forth, and did odd work, and then in those days, back in the early days, we had no sound facility of any kind, of our own. And when you make a picture, you'd go off to either New York or, what we did a lot of times, was go to Kansas City, to a company out in Kansas City, which they had a sound studio out there. And in addition, they did production as well. But we'd go out there, and they'd do the recording and mixer, a music soundtrack, whatever, with it, and end up with a completed picture. And they'd do the lab work too. So eventually, Ray said, "We ought to have some of our own sound facilities." For one thing, you wanted to do what we called lip sync. Wanted me to talk on camera, and didn't want to hear me.

So we had to have some recording equipment to do it that way. And in those days, not being a Hollywood type studio, we ended up with recording it on disks, records.

JH: On records. But it wasn't vinyl, it was wax back then?

PC: Well no, it was a final type of record. They were 16 inches in diameter, instead of the 12 inch or the 10 inch or whatever they are today. And it took a special recorder to do it. It had to have a synchronous motor in it. And here was only one such animal in existence in those days. And that was made by Fairchild. And so Ray bought a Fairchild recorder and a microphone and a stand and so on. And said, "Run it." (laughter)

JH: Here is the manual. Go to work. (laughter)

PC: Yeah, after a fashion. But no—But in those days, and then we got to where we'd record occasionally what we'd call a lip sync piece. And then also, we'd do the narration. But we're doing them all on these disks, on a disk, you see. So if you made a mistake, there wasn't any editing. You didn't get in there with a pair of shears or a razor blade and fix it. You went back and started over. But then, after a while, you made up—you'd end up with a whole bunch of disks, of different sections of this thing. And then we'd hustle them off to Kansas City. And they would take them, and transfer them onto film, onto optical film, in those days. And it would be edited, along with the picture. All of the goofs taken out and all the rest of it. And they'd go on to finish the production that way.

JH: Well, this Fairchild recorder, what year was that, do you think?

PC: Oh geez, Bob?

JH: I remember you did it, but I don't remember.

JH: Well that would have been—you were here, so that's after World War II.

PC: Oh yeah, oh yeah.

JH: So there was no synchronous sound. There was no lip sounds on camera, from '37 until sometime in the late '40s.

PC: Not anything that we ever did, no. Hollywood did, but they were a different world than we were in. But no, industrial motion picture-wise—Well, in fact, when Ray first started Cinecraft, and shot the first movie, the streetcar movie and so forth, in those days—And he took it to New York to a studio called Sound Masters in New York to have sound put on it, and to do the finishing up operations. And when he took it in to Sound Masters, the guy looked at it, and said, "What do we do with this?" They had no way of projecting it. I mean there were 16mm projectors, but synchronous projectors was another matter. There was no synchronous projector for 16mm film.

And so they went out around town, got a synchronous motor, and a couple pulleys, and a belt, and they rigged up a jury-rigged drive system for an ordinary projector so it would run at a constant speed. And they used that to record against, you know. The guy would watch the screen. And the way they would do it, is you'd watch the movie, and the guy would cue, "All right, say the next sentence. Okay, say the next sentence," and so on.

BH: Most training films in those days were voiceover, most of them.

PC: Yeah, it was—you know, it was standard to do it that way. But you can see that someday, you've got to make it lip sync, because it'd be a nice thing to have a lip sync too.

JH: Well how much—Was that just like being like silent pictures, where you have cards? Was it the same kind of thing?

BH: It was a step-up from film strips. The original training films, like we did in the early days, they came with these 16mm films that Paul's talking about. We could put sound on a 16mm film, and it moved. It was better than a slide film. But any—almost all the companies that were mainly making training films were all voice-over. Very few of them had regular dialogue or lip sync, as we call it.

JH: But did they have music in them? Or is it simply a [simultaneous conversation]

PC: Oh, you'd mix.

JH: You'd mix the whole thing?

PC: Most of the films we made then, that Cinecraft made, and we went out to Kansas City to have them finished up, the music background was, in their studio out there in Kansas City, they had a great big old pipe organ out of a church installed out there. So the music was from this old pipe organ. And it got to be a little—

JH: So you're mixing the picture, you've got a live organist. You've got someone reading the dialogue. And they're all going right to disk, while the film is going by.

BH: Oh yeah, yeah, yeah.

PC: Yeah.

BH: If you goof halfway through, you go back and start all over at the beginning. No editing. (laughter)

PC: And the funny part of it is, it used to be that—I always marveled the talent, the announcers and stuff. You know, we've taken guys from radio and come over to do the recording. And from time to time, they'd goof on radio. But with us, they knew they couldn't goof, because if they did, they had to go back and do the whole thing all over again. (laughter)

JH: Live it's okay. But—[simultaneous conversation]

PC: They wouldn't—They wouldn't drop a sentence or a word.

JH: Oh, that's great. I want to talk, now, about some of the stories you made. So we've got you started. We've got you all in the company now. This is by the late '40s, because you made films with Ray long before Paul came on. No?

BH: Well, we started making—We started with Timken and kept right on. Once we got into that, they got out of the film strip business.

JH: Well when did you come over to Cinecraft?

BH: In 1950, I think 1950s. After the war.

PC: I don't know, it was somewhere along in there.

JH: After the war.

BH: I spent the war—I spent the war over there at the other place. We did training films. In fact, even before the war, our company got the contract to—from the Defense Department to follow the development of the Jeep. The Army—Fort Knox is the headquarters of the wheeled vehicle part of the Army. And they got the idea that they should have a two-man gun carrier. And the Defense Department appropriated money to the Bantam Company in Butler, Pennsylvania, to develop this. And their vision was two soldiers are going to lay down on a flatbed that keeps them low, to keep from getting shot. And they had pedals to work their feet, and a bar to steer it, and a machine gun in between them. And they could steer all around in this four-wheeled thing, and fight a respectable war.

So Bantam Company made this, and we followed the production of it as it went through, and sent these films to Washington, to the Pentagon. And they got the thing made finally, and we took it down about 1939, to Fort Knox, to deliver it. And they put a couple soldiers on it, showed them how to run it. And they started off across the field, and they were going through some high grass, and couldn't see too well. And they hit a fence, and smashed it up. (laughter) So the whole thing was over with.

JH: So it didn't work so well.

BH: But Bantam Company, Butler, they hated to give up a dandy thing. They could see visions of real money in these things. So they said, "Why don't we take one of our little cars." And they went back to Butler, and they took a Roadster, a little sport Roadster, cut the back off, got a furnace company to put a frame around it, and made the first Jeep, which was an American Bantam car. And we took that to Fort Knox, where they said, "That's it." So they gave Bantam a

contract for, as I recall, 500,000 of them. And Bantam was used to making about 30 cars a month.

And so, at the same time, we were doing service films for Willy's[?]. And I was up to Willy's shooting a training film on their engines, and I told—

JH: They're an engine manufacturer, that Willy's?

BH: At Toledo, Ohio. And Gene Rice was the Vice President in charge of service. And I told him about this gimmick over in Butler. And the next day, they owned Bantam. (laughter)

JH: Good thinking.

BH: Side light.

JH: Very good. But when did you finally meet Ray? So Ray [simultaneous conversation]

BH: I got off the track. I'm sorry.

JH: That's all right.

BH: Yeah. Well I knew Ray. I'd see him around town sometimes. We were competitors, but we were friends. And Ray had a very good reputation, and I did also. And Ray sent word to me, through a writer. "Ray would like to have you over there. Why don't you go talk to him?" "Well, why doesn't he call me?" "Well, you know, he just doesn't want—Ray doesn't do that. He wouldn't go into a competitor's place and hire somebody else. You've got to go over and say hello to Ray." (laughter) So I did.

JH: Just happened to be in the neighborhood.

BH: I did. I came over one afternoon and walked in here. And Ray sat me down and—and told me he would like to have me join. And he explained to me some of the problems he had, things that Paul was mentioning, their sound, they're doing it the old-fashioned way, and one thing to another. And I was accustomed to doing things. You know, we had purchased this Tri-State Studio with all the modern stuff. And Ray said to me, he'd like to upgrade the place. And he said, "I think you probably can help."

So I couldn't leave right at that time. I had a couple of pictures in production, which were two or three months to go. And so I went back to my boss and told him that I was going to leave the studio, that I was going to finish the two shows I was doing, and then I would be leaving. And he

didn't believe me. He thought I was peeved that day or something. But I didn't argue about it. I said, "Well, I'm going to leave." I gave him a date.

But when the date came, I walked in and gave the man the key, and come over to Ray. About three o'clock in the afternoon, I said, "I'm here. He says, "Great. Tomorrow morning show up out at POC Beer and do these commercials." (laughter) That was about 19—I think it was 1930. I think it was '30.

PC: No, you mean '50.

BH: Oh 1950, I'm sorry, 1950, about 1950.

JH: All right. Well, you know, I'm curious to know a little bit more about these early films, like Ray's early GE films, and that *CTS trolley film*. Who was watching these films? How would you get these films out? There was no television when these first were coming out. In '37, when Ray started out—

[00:40:10]BH: Well General Electric is one of those very advanced companies that made big use of films. The films that Ray worked on, and they made other films before that and after that, we made some after that. And they would put these films into Modern Talking Picture Service, which was a releasing company at that time. And they scheduled entertainment for all kinds of clubs, in schools, the industry, service clubs, and ladies' clubs, all that kind of stuff. And in those days, many people were looking for knowledge. Actually, the films brought to light, for many people, things they had never seen or never realized existed. They were very popular. And there was a big market for these public relations, called public relations. And this was prints of the best films that Cinecraft made. And everybody else, for that matter, were the ones that were made for the public. The training films were good too. But they were not as— as razzmatazz as these public relations films.

JH: That's great. So let's talk a bit about some of the films that you guys probably made around the same time. Now we're in the '50s. I imagine that there's a film called *The Spoilers* that Cinecraft made.

BH: Well, *The Spoilers*, yeah, I produced that. That film—

[00:41:45] PC: You produced it first, through Cinecraft.

BH: Yeah.

PC: You were with Cinecraft.

BH: Yeah. Well Cinecraft, Cinecraft, that was a very successful project. What happened, the supermarket institute became aware of a very serious poisoning through chickens, down south someplace. People were killing chickens, and they were not properly handled. And the people were taking them home and eating them, and getting sick. And the supermarkets were all of a sudden finding people turning thumbs down on dressed chickens. And they decided that something had to be done. And someone up there, someone up there in Chicago, where they were, took a look around and found all kinds of trouble in the supermarkets.

And the Supermarket Institute decided they're going to make a show to clean up the supermarkets. And the assignment was, to film *The Spoilers*, the assignment was to clean up the supermarkets. And one of our writers had the job of writing that show. And then we had the job of shooting it. And we shot a lot of stores. We shot the real good, the real top-notch stores. And we shot some bad ones. Paul went all the way to California to shoot some of that stuff.

PC: Yeah, California, and Hollywood, and Miami.

BH: Yeah, we shot all over. And we even put in things, laboratory stuff. We shot at Swift and Company Laboratory in Chicago. In all cases, impressing in the film, things that should be done right, and things that should not be done wrong. And we did it very carefully. It was, actually, a simple, simple film. It was very well done. We animated the biological stuff. Our artists here did the animation. We animated here in Cinecraft. And it hit with a bang.

JH: Now this was a big production then? It was a big budget production?

BH: No, not really, not really. It was just—To us, it was an ordinary—We did that show like we did all the shows. We did what we were supposed to do. And we didn't—In that film, there's no fancy shooting. And one of the things, just to sidelight, one of the downfalls of all the hundred producers that failed in Cleveland while we succeeded, was that they spent too much time hanging a little oak leaf into the top of the picture, or having a little girl ride a bicycle through the shot or something, which means nothing to what they're talking about. And our films pretty generally were plain.

PC: They were industrials, and they were meant to be industrials.

BH: Yeah. They were made—Well, we were—As Roy Sackett going back to my very beginning, Roy Sackett told me, early in the game, before I started hardly, that Hollywood spends all its time making people cry, making them laugh, and making them spend another two bucks to bring the family down and see the show. He says, "The pictures that you guys are going to make, nobody pays to see it. But what you got to do is make them do something they didn't

intend to do.” And I think I never lost track of that. I think all my career, every shot we made was either going to make somebody do it or not. (laughter)

JH: It reminds me, there's a quote I wanted to read you guys. A guy named David Robinson wrote a book called *The History of World Cinema*. And in that he says, “The cinema involves an aesthetic, a technology, an economy, and an audience. And all four of these elements will condition what moving images appear upon the screen at any particular place, in any period.” And what you're saying here is that really, your aesthetic was so different from Hollywood's. And that's what really made you a successful place.

BH: Well, this is the reason that Hollywood failed, that most—the Hollywood studios, including MGM, went in the industrial film business several times. They all went in it. But they're not in it now, and they didn't stay in it, because they always laid an egg. They'd get in this business and make somebody laugh or cry or buy a ticket. (laughter)

JH: That's right.

BH: It's true. (laughter)

JH: Well, but getting back to the spoilers here, so you didn't have a particularly large budget, but you're going all over the country here. You're flying to California here with a crew. What would a crew in California be like? It would be you and how many other people?

PC: Well, in that one, we had a—or the cameraman and I acted as the director.

BH: Well you might have taken Ed or somebody.

PC: Yeah, it would be Ed or Harry. And don't play with the microphone, I know. (laughter) Okay. I'm used to being on the other side of the camera.

JH: That's all right.

PC: Understand about that.

JH: Talking. So you fly to California. Who would you take with you?

PC: The cameraman. And I think in those days, that kind of shooting we'd take only one other electrician, a stagehand, or an electrician.

JH: Small crew. You were shooting 16mm?

PC: Yeah.

JH: And just black and white at this point?

PC: Oh no, it was color.

BH: Color.

JH: You were in color film?

PC: Yeah. In those days, we were off from the Kodachrome that we originally started with. And Eastman had come up with what they called an Ektachrome film, which was much better for our purposes. You could make prints of it and have the quality of the print look pretty respectable. With Kodachrome, that wasn't true.

JH: Because you're not rolling synched sound then on location?

PC: Hmmm?

JH: You're not rolling any synched sound on location.

PC: No, not in that stuff. I think we had it by then, by doing the disk thing. But we didn't— Those types of film just didn't call for it. We didn't have any need for it.

JH: You wouldn't shoot that way.

PC: Yeah.

JH: So—

BH: To go back to the war years, most of the 16mm stuff then was black and white.

JH: Was it?

BH: All our war training film was black and white, all of it.

JH: Was that for economy? Or was that just because that was all that was available?

BH: No, no, no, no, no. Well mostly, it was film speed. We could have Tri-X film, which was a very fast, where we wouldn't have to have as much light. Or we could shoot in places which you couldn't take light, particularly around these munitions places, we had to shoot without light.

So the fast film would permit that. And training films, many things don't need color for training. Later on, you expect color. Right now, who would think of making a black and white picture? But in those days, the theatres were still shooting black and white. They used to judge a film, if it's black and white, go to see it. It's a good show. If it's color, it's probably no good.

JH: So with *The Spoilers*, let's talk about more of that. So *The Spoilers*, you went all over the country shooting this. You went to the laboratories shooting this film. And who was going to see this film? This was going to be for the people working in supermarkets, yes?

BH: Who would--?

JH: *The Spoilers*, who was going to see *The Spoilers*?

BH: Oh, *The Spoilers* was shown in all of the—through all the supermarkets, coast to coast. At that time, there were—what was it, 3- or 4,000 supermarket companies. And each company might have had X number of stores, you know. It could be like in New York, somebody's got 200 stores, and some other town he's only got two. But the prints, the prints were made by us and sold to us to the supermarket industry, the supermarket institute. And then they marked them up and sold them to the stores. And Eastman Kodak told us there were more prints made of that show than any other show that it ever made. You know, there were thousands, all these—even theatre films, they'd take, what, about—I think it's 500 prints covers the whole country.

JH: Sure enough.

BH: But we were making them 500 prints [illegible], a thousand. We lost track. We had negatives in every lab. We had negatives in every lab, making them as fast as we could.

JH: So you were actually selling the prints. So you actually held the rights to that film?

BH: Oh yeah. Well, we held the rights, because we demanded we do. We were trapped. When they saw the magnitude of the thing, they had some lawyer call me up and write me a letter that they're going to take the negative. And I said, "Wait a minute. We're under contract with the talent. We hired the talent. We paid them. We're under contract with the talent. And nobody releases the prints but us. If you want to get in a fight over who owns them, go ahead." We never heard another word. (laughter) Never. But later, later, they did—We understand—I've never seen it, but we understand they did take a good print, reduce it to videotape, and made some editing. I understand it's still available. I've heard this.

JH: Still see *The Spoilers* somewhere.

BH: Well, I don't know, three or four years ago, I did this show for the Society for the Blind, a gift thing, as far as I was concerned, a fundraiser for the Society for the Blind. And I sent the negative down to New York to get prints made, because we got a very good price on them down there. When they sent the negatives back, I got one of the negatives from The Spoilers came with it. When I opened it up, I saw what it was, I called Neil [McCormick] and brought it down to him. That guy at—Oh, what was that name—Dick Swannick[?], I can't think of the lab. Anyway, he told me. He told me that they had been so swamped with those things.

JH: Son of a gun. Well that's quite a milestone, isn't it, really? But industrial film would be the only thing you'd want to make that many copies of, isn't it?

BH: The what?

JH: Industrial film would be the only thing you'd want to make that many copies of.

BH: Well yeah. I suspect that such a thing could happen again. Now some of these new things, since there are more films or videotapes in the schools themselves, I suspect that some of that stuff, now, may be making more films, more copies. But at that time, nobody made that many. We had another film, numbered by weight in the foundry thing. There we made a film for Archer Daniels Midland, up in Minneapolis, on the foundry business. And they made it available. It was an instructional film on how to make a core for foundries. And I understand that every industrial high school that taught industrial training bought a print. That was a 1,500 or 2,000 or something prints on that thing, which is, you know, that's an amazing number of prints. Which, in our business, is a bigger job than the shooting, actually.

JH: Making the prints?

BH: Yeah.

JH: Well why would that be?

BH: We've always hung onto that. To my knowledge, we never gave up any rights to any negatives.

JH: Oh I see, it's more—[simultaneous conversation]

BH: --it's part of—

[00:54:08] PC: --your profit. You counted on that.

BH: It's part of the profits. It's one of those things that's been fought in court a couple of times. And when you buy a production, what you buy is what you're going to use. You don't buy all the garbage and the rubbish and paper and ink and all this stuff that's thrown away. You only buy the finished product. That's been proven more than once. So we really never had any big trouble. We were threatened a couple times.

JH: There's another production. (laughter)

PC: You did it too, didn't you?

JH: Sorry. There's another production that a lot of people remember. There's something called *Vita-Mix*. And there's a great story behind the making of the *Vita-Mix*.

BH: *Vita-Mix*. (laughter)

[PC: Pappy Barnard.

BH: Barnard, Barnard, yeah. Pappy Barnard.

JH: Now you can go to the *Vita-Mix* website, and they talk about this as the first infomercial in history.

PC: I think that's true.

JH: Pappy saw television, and he said, "That's a great way to sell my product." And he came down here. He talked to you guys.

PC: Yeah, he stopped in here one day, and told Ray what he wanted to do. And Ray thought he was a little bit out of it.

JH: He had good reason for that. Why was that?

PC: Well, the type of guy, and the product and all, and the way he was talking, it just didn't seem to G-up very good. But then, they agreed, all right. And so come around to the business of money, and Ray gave him a price of what it would cost, and the guy wheels off the money.

JH: In cash.

PC: In cash, yeah.

JH: Out of his pocket.

PC: Yeah.

JH: Well that would have been what, \$10-\$20,000 dollars? I mean minimum, to do a commercial.

PC: I don't remember the number. But yeah, it would be in that area. It would be that kind of thing. And then, when it comes time to do it, of course we thought we knew how to make movies. But he thought he knew how to make them too. (laughter) And it was his money.

JH: The perfect client then. Yeah, he [simultaneous conversation]

PC: No, we had a set. I don't remember if it was one that we had or we set it up for him. In any case, we had this big set. And we set up three cameras. And wanted the script and stuff. And he said, "There's no script. I'll just do it." (laughter) And yeah, all of these procedures just didn't quite set right with us. But then, his money. And so we finally got around to shooting the job, and we set up the three cameras, and had the cameramen there, and everything is going fine. And once he says, "Oh, I can't find my stuff. Just a minute." And he walks off the stage, and you know, Ray was directing it. And he kind of—Our actor walked off the stage. What do you do? And he comes walking back, and he starts just picked up where he was, and kept on going.

And when we got done, went through the segment and got done, Ray says, "I don't know how quite to get around where you walk out of the stage." And he says, "Well, that's all right. That's okay. Leave it alone. And don't mess around with it." And he drops things on the floor. (laughter) And so on. But anyhow, he did the whole piece. And yeah, that was a classic. He sold one heck of a lot of copies of that thing.

BH: Well Pappy Barnard had been a live pitch man. He went to circuses, or to county fairs, and food shows, all that kind of stuff, pitching live. And he was very successful. And he went on TV one night before he came here, he went on WW—Yeah see, when WEWS went on the air, they had practically nothing to run. And they'd take anything. And he came with this thing. And they took it. And they then said—He didn't pay for any airtime. But if anybody wanted to buy a Vita-Mix, they'd send the money to the studio. And then the studio would take off a piece and hand it to him, and he would deliver it.

And so he made this film with Ray, and starts sending the film out, as bad as it was. It really—Paul sounds like it's a terrible film. It was very entertaining. It's entertaining because the guy is a clown. He's an absolute clown. Very loveable man.

JH: He had a shtick. It was all practice. It wasn't like he knew what he was doing.

BH: He lived in a house trailer. He lived in a house trailer at the corner of 150th and Lorraine Avenue. And you know, all the time he's doing this—In fact, when he was a millionaire, he was still there in that house trailer. But anyhow, he was selling these, he was sending these prints out that he got from Ray. And each station did the same thing. You send the money to the station. This way, Pappy Barnard didn't have to handle the bookkeeping, because all he did was, from his little house trailer, and the barn out in back, he'd get the order with the money. And all he had to do was get Manning Bowman to drop ship the drink thing. Anyhow, this went very well. And later on, he did some TV commercials. And the same thing.

JH: He came back here?

BH: Yeah. And one day, yeah, one day, one of our advertising agency fellows, name was Miles McKerney, he handled all the placing of the advertising, one thing or another. And one day Miles came and said that, "Pappy Barnard is in such terrible trouble," because the first year he'd taken in something like \$2 million dollars, all under his name. And a private individual with \$2 million dollars has to spend about 98 percent of it on income tax. He didn't know this.
(laughter)

JH: Oh no.

BH: And so Miles says, the money was probably all in the trailer. But Miles McKerney guided him. And they got the IRS to be lenient, and letting back data corporation, and clean all it up. Now about a year later, we're sitting up in the front yard here, Paul and all of us talking one day, and Pappy walked in. And he says, "I'm in big trouble. I have to pull all my stuff in off the air, and I've got to cut all the prints." And I said, "What happened?" Well, the United States Food and Drug people discovered that, in the film he said that one of the things you put in this drink that he mixed up is an egg. You break the egg in. Then you throw the shell in too. And it grinds up, and you drink it. And it's good for you, because—

PC: --you need a little roughage. (laughter)

BH: Yeah. No the eggshell, no it really blended it fine. But the point he said was that doctors say that eggshell is a pure calcium. And it's good for expectant mothers. So the United States government said to him, "What doctor said that?" And he didn't know any doctor about that.
(laughter)

JH: That was part of the show.

BH: He was going to have to cut all these prints. And then, of course, the time was off in them. And he was beside himself. And right at that time, Ray sent me out to Hollywood to hire some talent for some show. Oh, Basil—No, it wasn't Basil—

PC: *Milestones of Motoring*, wasn't it?

BH: No, no, it was Otto Kruger, yeah, that crowd. That crowd. Anyway, I was out to Hollywood to cast these people for a show here. And at the Beverly Hilton Hotel, they brag on having the largest, most complete drugstore in the world. And I was in there, and I had breakfast in there at this drugstore. I stayed there during this period. And I saw this sign about, "The Most Complete Drugstore In the World." And I asked the guy, I said—the druggist, I said, "This says you've got all this. Have you got any powdered eggshells for pregnant women?" You know, thinking, you know, give him something really to—he says, "Sure, we got it." (laughter) I called Pappy Barnard, and immediately, by this time, his boy had an airplane, you know, with all this money. He flew out there to where this doctor was, and saved him from having to cut all the films and the fine that he was supposed to pay.

JH: Well son of a gun.

BH: I took you off the track. Sorry about that.

JH: No, no, that's all good stuff. I like that.

BH: You remember that, Paul?

PC: Oh yes. (laughter)

JH: Well, one of the things we want to talk about, going out to Hollywood is an important issue, because you guys were casting from all over the country, weren't you?

BH: Well, once in a while—See again, there's one other thing. Cinecraft had a tremendous advantage being in Cleveland, because of our Cleveland Playhouse. Cleveland Playhouse, people who live here don't really appreciate it. It's one of the leading playhouses in the country. And we always had very good talent to do any kind of dialogue show that we wanted to do. But once in a while, somebody would feel they want a name in their show. They want a name, a recognizable face, and a recognizable name, to kind of give their product a little push.

So we never had the budget to hire anybody that's in the middle of a Hollywood production. But we could hire them if they were free. So Ray sent me out there quite a few times.

PC: By free, you mean free of production, not free of cost.

BH: Oh no, oh right. (laughter) Ray sent me out there several times to cast, to get talent, that the client would like, at a price that we could afford in the budget. And what I would do is check

into the Beverly Hilton Hotel. And being an out-of-town executive producer, I would have an automatic guest card for the Hilton or the Beverly Hills Club, which is a very fine restaurant. And I would go there at noon. And of course, all the talent eat there, and all the producers eat there. And they talk over business. And I would see who's there, who might fit our show. And then go back to the hotel, and for the director, you get a hold of the—if I see somebody we might want, called his agent. (laughter)

But of course the agent would say, "Oh, my boy is very busy now, you know. It's kind of"—I said, "Wait a minute. I just saw him at lunch. I just saw him at lunch. He's not working." So we were able, then, to rake in people. Of course, we then have to get a hold of Ray here, or whoever is handling the show, and get an approval. And we had quite a number of very good talent come in that way. They would be off, at that time, off the show.

JH: Well there's a film you make called *Milestones of Motoring*. Was that one that fits into that process?

BH: Well *Milestones* was Joe E. Brown and Merv Griffin. Of course that was—Yeah, well Merv Griffin we got out there. And Merv had not done movies before. He was a stage—a standup comedian and a musician and singer. And he was working in Vaudeville. He was early in Vaudeville. In fact, Merv Griffin's first pictures were done here.

JH: At Cinecraft?

BH: We had Merv Griffin. In fact, I had—his card was around here. We had, I think for three weeks—two or three weeks, for \$1,200 dollars, what Merv Griffin got from here. Glad to get it.

JH: Big payday for a standup comedian.

[01:07:23] BH: He stayed up at the Harlan[?] Hotel. (laughter) We used to buy his dinner.

PC: He did some *Ohio Story*, too.

BH: Oh yes, yes, yes. While he was here, yeah, he was very good, very good, very good.

JH: And it was Joe E. Brown, he said, he was huge. Joe E. Brown has hundreds of films to his credit. He was a big, big catch, wasn't he, Joe E. Brown? He's not a big name, but he's a very practiced film actor.

PC: Oh sure. Sure.

BH: Who was that?

JH: Joe E. Brown.

PC: Joe E. Brown.

BH: Oh Joe E. Brown, actually Joe E. Brown was a good name for what we were doing, and he could do a good job. But he really wasn't very busy at that point. He was pretty much out of it. Some of our other guys were too. I say Merv Griffin, he was just starting. But Joe E. Brown, I don't remember having seen him, except that he was at the Beverly Hills Club. Maybe were picking up little things like ours here. And I don't remember, now, what the budget was, but it wasn't too bad. We could stand it. It was a Standard Oil show, and they liked him. And he was able to do it. It was part of a big—it was a big thing, actually.

PC: The announcement of Boron Gasoline.

BH: Oh yeah.

PC: That's when Boron Gasoline first came out. And that was to announce that this new marvelous gasoline.

JH: So that was a pretty big budget show then.

PC: Oh yeah. Oh yeah, it was.

BH: Well that was run on TV.

PC: Oh sure.

BH: That was a very, very busy show. And not only that, I think it ran on the private circuit, too, for the schools and clubs, that kind of thing.

JH: And that was a full half hour show?

BH: Yes, it's got—well, 28 minutes, 28 minutes. Yeah, it has some educational aspect, too.

JH: Tell me about the plot for that one. What was involved there? Was that one something that you directed, or you produced?

BH: Well, Ray was the primary. We all had a hand in that, but Ray was the primary director on that. But that was a pretty busy—That was a big production for Cinecraft. You remember these travel shots?

PC: Oh yeah.

BH: These, boy this business of singing, and going down the road, singing to pre-recorded stuff, you know, oh—Paul was the star engineer. (laughter) He really figured it out.

JH: Well let's set up that shot then. So you were traveling down the road. But what kind of cars were we in, in that show?

PC: Oh, they had a special car. It came from Jackie Gleason. It was Jackie Gleason had it specially built for him, a Cadillac. And he was done with it, I guess. And so that was the car that ended up introducing Boron Gasoline. But through the show, it went clear back to the Stanley Steamer.

BH: Oh yeah.

PC: We had—And Joe E. Brown, Joe E. Brown was having a picnic. We had some of these old cars, and we went down at Metro Parks, down in Rocky River Metro Park area, there, to shoot them, because we didn't want modern buildings and stuff around. And Joe E. Brown, he'd get in these cars and drive them around, he was having a ball down there.

JH: So these were the real old, old cars?

PC: Oh sure, the real thing. We'd get them from Thompson Museum, and yeah.

BH: Well Thompson, the Thompson Products Company, TRW, maintains this auto museum. And we had a very good arrangement with them. I don't remember how we did it, but we'd go out there and make a donation and talk to them real nice, and we could get their stuff. We got cars several times from out there. They would be drivable. And they'd send a driver. They'd always send their own guy to make sure that the thing is not hurt in any way, because they're museum cars. They're completely restored.

PC: We had some of them in here on this stage.

JH: Oh really?

PC: Yeah. We'd take them up through the front door, the front stairway there, put out some planks along the—and push and pull until we got them in here on the stage. Big old Bentleys and some of those old cars, yeah.

JH: Well, I'm interested in this pre-recorded music recording. While rolling along, we're rolling down the road in Metro Parks. And what was involved there? So I've seen the shot. We've got talent singing on camera, lip synched to—

BH: Those are pre-recorded. Those were all pre-recorded, weren't they?

PC: Oh yeah, yeah.

BH: Yeah, the Merv Griffin, Merv and the girl.

PC: Doing the singing, and that stuff, was pre-recorded.

BH: The singing was all pre-recorded.

PC: And I'd play it back to them. And it was still working from disks.

JH: So you had a disk on a car?

PC: On a car, which is kind of a tricky thing not to bounce out of the track in the middle of—

JH: No kidding.

BH: Well that's the one. Going down in the park you had that, yeah.

JH: Yeah, exactly.

BH: But on the stage, Paul played this from the control room.

JH: No, the one rolling around the park, that's what I'm getting at. So you had a record on a car in the park.

BH: Well, not only that, it's a perfect job. Nobody's mouth is rolling. (laughter) Everybody's mouth is hitting the right note. (laughter)

[01:13:14] PC: Yeah, I had it rigged up in the back. And the camera was in the car too.

JH: Sure.

PC: And of course we had the car with Joey and Merv—in that case it was Merv Griffin and the girl were driving down the road, I think, wasn't it?

BH: Yeah, yeah, yeah.

JH: Now are you towing that next car?

PC: They were towing it, yeah.

JH: Okay, good.

PC: Yeah. So they're staying with us.

JH: I'm just trying to get a sense of the chaos going on to try to get the shot together.

BH: Well, our riggers, you know, our stagehands had to be riggers. You know, they'd rig up these latch-ups, you know, like to push the car, pull the car, all that kind of stuff. When you're determined, you can do more things, you know. We were always determined.

JH: Very good. Well, you're working with first-rate talent at that point, so they probably did a pretty good job. Were there a lot of takes of a shot like that?

PC: Oh sure, oh yeah. No, well there was one picture that had Otto Kruger and Brian Donlevy, and Reed Hadley, all the three of them were in the picture. And when Bob had made the arrangement out in Hollywood, part of the deal was they must have the suite of rooms, the best suite in the hotel. They were to each have a private car and a chauffeur. And I had a whole list—and a private dressing room, all of which we had none. We're not equipped for any of this. But, and so they finally come, and there was an arrangement which had Bob had set up.

BH: We treated them nice, you know. (laughter)

PC: Once they arrived here, and walked through the door, and shook hands with everybody around, and realized that, you know, we're pretty ordinary people, we're not putting on big airs. And they got no reason to do it themselves. And so they didn't. They dropped the whole ball, you know.

BH: They became part of the crew.

PC: They were just guys, you know. And they'd walk up and down out in front here. And people would stop them, and they'd shake hands, you know. But how the transition from the image that they're supposed to have, and they had made arrangements with him to have, how quick they dropped it when they found out it wasn't necessary here.

JH: Well, I get a sense that Cinecraft was a very professional place. And that may have been a concern of theirs, wouldn't you think? I mean coming out from Hollywood, going out to Cleveland, Ohio, what am I going to be facing?

PC: Yeah, there was always that. I think there was that, you didn't know who you were walking into.

JH: Sure.

PC: And they had to be careful of their reputation. They couldn't look like a bunch of idiots, you know. But no, once they felt that they were in good hands—

BH: Well they are a little bit cautious, I remember. One of the reasons that I went out there several times, they won't go to work without meeting who they're going to talk. They want to see you first, face to face. I remember the guy we call my hero, the drunk, remember the guy? I can't think of his name, but he was a big—Oh, *The Virginian*. *The Virginian* on television, the series. We wanted him. Somebody wanted him. We were doing *Seven Flags* down in—

PC: It was Sherwin Williams. He was a painter, paint contractor for Sherwin Williams, in the picture, that is.

JH: Right, right.

BH: Yeah. Well anyway, they talked to his agent and all. But some little outfit out in Cleveland he never heard of. He's not going to waste time going out there unless he—you know. So you've got to go and talk to him face-to-face. And I think, when I met him, you know, and we sit down and talk, he somehow thinks, well geez, you know, he looks like an ordinary sort of guy. We convinced him we've got a good studio. And they would come. They would come. Very often, these people are—a lot of them were, once upon a time, ordinary people. And all of a sudden, they're millionaires, you know. And they get difficult to deal with. But I can honestly say, I think we got almost everybody we wanted.

JH: Well I think that's a—I mean I get a sense—I know you guys wouldn't be comfortable saying it, but you truly had a talent for that, because I know that's an issue you must have had to face more than once. And getting people to do what you want them to do, particularly on these productions, that's quite a trick. Well, we talked a little bit about the *Ohio Story*. That was a big deal.

PC: Oh yeah.

BH: Well, the *Ohio Story* lasted a long time. How many years?

PC: Oh, I guess that went on for maybe six years. There was—I there were—

BH: --five shows a week.

PC: --300 and some different shows made.

JH: That's a lot of shows.

BH: We were on nine stations five nights a week.

JH: Son of a gun.

BH: And that was very difficult. What is it, 13 at a time. And what was the repeat? We'd pick up, in a year we did 26. But we covered nine months with 26 shows.

PC: They'd repeat certain ones of them.

BH: Certain ones would turn out especially well. And Ohio Bell and the public, they'd run some repeats, so that we'd get a full nine—it only ran in the wintertime, that is from spring until fall, summertime, they never ran. But we'd get nine months out of six months shows?

JH: Well, let's talk some more about how that came together. That was—Who was the writer on that project?

BH: Paul, or Ray Culley was the primary director.

JH: Primary director?

PC: Frank Seidel was the—He originally had the idea for *Ohio Story*. And he'd done a book called *The Ohio Story*. And he was the primary writer. But Bill Ellis worked with him. He was another writer. And Lee Templeton. And there was a third guy. I can't think of his name right now.

BH: Well he had a lot of side—

PC: They would share. Each one would do different stories and so forth.

JH: So they had an idea for a show. How would they go from the idea to actually doing the--?

BH: Well once they got on the air, people wrote in and called into Ohio Bell. You know, somebody'd see a show about Grandpappy somebody or other that invented something. And somebody over here would say, "Hey, you know, our grandpappy invented something." And they really got the public to supply a lot of ideas, once it got on the air, once it got on the air.

JH: Well, how did it go around? So this must have been an expensive production for Ohio Belle to be—

PC: No.

JH: No? Easy show to get on the air?

PC: No, they wheeled a pretty good deal. (laughter) But no, no, no, it was a profitable deal, no question about it.

BH: It was Ohio Bell's main advertising at that time. They were on every evening, around eight o'clock, at eight o'clock, in nine stations. And it ran until whatever the date was when the networks contracted to take all the time from seven to 11. There was a certain time.

PC: Up until prime time.

BH: Yeah. They created prime time, which was seven to 11. And the networks then took all the stations that would amount to anything, had to reserve that time. Well, of course, that was the time when Ohio Bell also wanted their show every night. If they couldn't have it then, they didn't want it at all.

JH: Sure.

BH: And the whole thing was canceled. You know, it was—I think we had a contract that was canceled at the end. We had to stop it, because Ohio Bell didn't want to start running them in the afternoon, or after 11 o'clock, all that kind of thing. Part of the *Ohio Story* feature was that it was educational. And I recall somebody saying that Ohio Bell could take some of its cost off as educational, because they then released many of these stories were released to the schools after they were run on television, because they really were educational. Some, of course, were not educational. But many of them were.

JH: And Ohio Bell got out of it just the time in the two minutes every half hour that—for advertising?

BH: Oh, they were 15 minutes, 15 minutes.

JH: Oh the show was 15 minutes?

BH: 15 minutes, five nights a week.

PC: And that was another thing, too, was the stations—television was growing up, and it was getting where the stations didn't want a 15 minute show anymore. They wanted half hour or full hour shows. They didn't want to break up their time into 15 minute segments. And so that was kind of one that caused it to phase out.

JH: Well at this point, you know, while you're doing *Ohio Stories* I mean the TVs in full working. You must be doing a lot of commercials at that point. I mean starting from the Vita-Mix infomercial, what happened? You did commercials, I'm sure, here. What changed in the making of commercials, from the early *Vita-Mix* commercial?

BH: You mean why did we make fewer of them?

JH: Oh no, no, no. I mean what were the first commercials like? How were they different from the—today we've got a pretty sound idea what a commercial is. But I imagine that—

BH: Well, I don't know that Cinecraft had any rule about making them. We made it, if we had a client who wanted commercials, and we felt we could do them, and could get the contract, I think we did them.

JH: Who were the kind of clients you were doing commercials for?

PC: Oh POC, Standard Beer, stuff you don't even know of today. And it was our commercials.
(laughter)

BH: I think we made commercials for almost every kind of thing you can imagine. Even the wax map guys. You know, some guy invents a new kind of a wax map, and he comes barreling in here and wants to make a commercial. We had the—A lot of them were Nashville, I think, right here in town, the American Greetings was a very worldwide company. And we made commercials for them. Geez, I remember they had a series of commercials that somebody wrote for them, where we had a commercial for each holiday, like Valentine's Day, Easter, Fourth of July, birthdays, Mother's Day, Father's Day, all the—every holiday, every excuse for a card, you know, every holiday. And so they had one format, which was to have a card come floating out of the sky, out of the clouds, and land down in a hand. We had an elderly lady caught the card, a young lady, a man, various—children—various people caught the card as it came out of the clouds.

So to produce this business of the card coming out of the cloud, we decided to engineer on the stage here clouds with cards. And the way that happened, the way that happened, we had this big parallel, it's right over there, with the camera upon it, so that we could run the camera backwards. And then we could drop the card, and it could flutter down into the clouds. Well the clouds, of course, are dry ice.

JH: On the floor?

BH: On the floor, on the studio floor. But the business of having to control this and make it really look like clouds, you know, the floor had to be blue and all that kind of thing. Our crew, our stagehands, and all of us, cameramen, everybody, ate every day down the street here at the ice cream store, hamburger place. And one day, we're getting ready to engineer this thing, and we're figuring out how we're going to make clouds, not just have a roomful of steam, but we've got to make clouds. And we decided we'd get the stagehands would make some big cardboard boxes. And we'd create this, this dry ice cloud in the box. And then on cue, you'd take the box and dump the cloud out, and a fan over here would gently float the card with the cloud across.

We were figuring this all out. We were talking it out, and engineering it down over hamburgers. And while they're sitting down there doing this, we notice a couple of policemen came in and sat down on the stool up there by the ice cream counter. And then, pretty soon, a couple more policemen came in and walked around. And finally, one of them came back and said, "Hey you guys, where do you belong?" "What do you mean, where do you belong?" "What are you doing with clouds and boxes?" (laughter) They thought we had escaped from some asylum. (laughter)

END OF PART 1

BEGIN PART 2

[00:00:08] JH: All right, we're talking about some of the films that Cinecraft made over the years, some of the ones that are of particular interest. I wanted to ask about *Long Ships Passing*. What was the nature of that film? What was the subject of that?

BH: *Long Ships*, you produced that, didn't you?

PC: Yeah, yeah.

BH: Yeah.

PC: That—Lake Carriers Association, Cleveland, were the sponsors. They paid for it. It was basically to show to groups to encourage sailors. They were having a hard time getting crews for their ships, because it didn't seem like a very good thing. So the idea was to show what they—That was one of the purposes. So we shot pictures of the whole fleet, and that was one of the problems with it. There were, I don't know, how many owners, different companies, US Steel, Republic Steel, Jones and Laughlin, everybody had a ship. And everybody was picking up the tab for this thing. And so everybody had to have a picture of their—at least a picture of their boat in the thing. So eventually, through the—

JH: How many boats would that have been?

PC: I don't know. There was quite a few of them though. And you know, it seems like a simple task. But the trouble is, these boats are on the go all the time.

JH: They're moving.

PC: They're moving. (laughter) And they pull into port, and the unload, and they're on their way. And up on the other end, it's the same thing. And so we'd send the cameraman out, we didn't want them tied up in the dock all the time. We wanted them out in the water. And we'd hear that such and such a boat was being unloaded in Conneaut. And it would be pulling out at such and such a time. So we'd send a cameraman to Conneaut, and he'd stand out there by the break wall or something to get a picture of it. And he'd wait, he'd wait, he'd wait. And they said, "Oh, he left an hour ago." I mean that's the way it went.

But then, we also, we did shooting on the boats, of course. I thought it was a lot of fun. We took one trip from Conneaut to Duluth, Minnesota, and then back down to South Chicago, and shot, in the process of doing it, of going up and back. And the boat we were on was a new boat. It was one called a Shenango by Shenango Furnace Company owned it. And, as I say, it was a

new boat. And in fact, when we came back down out of Duluth on that trip, was the first time they had loaded her to its maximum load capacity. And up to then, they had been kind of maiden voyages and test voyages and stuff.

But it was a fascinating picture. I personally, I never was so tired in my life, because we'd work all day shooting pictures on the boat, and then I'd spend all night, up standing with the captain, or the first mate, or the wheelman up in the pilot house, listening to these guys tell yarns about life on the Lakes, you know. Get to go down to go to get some sleep or something, about four in the morning, and six in the morning back up and start shooting again. And yeah. But it was fun.

JH: Was that a pretty effective film? Did the client like that one?

PC: Oh, they showed it for years. There were a lot of prints were made on that. And it was shown for a long time. And in fact, it was revised. We revised it a couple times.

BH: That was a successful recruiting film. We recruited young men to go to their school. The Great Lakes Shipping have a school. If you're a young man out of high school with some education, it's a career, you know. They'll teach you one of these jobs on these ships. And Paul showed all these different jobs in that film, from a technological standpoint, one of the things unique Cinecraft, he could shoot on the ship with these lights, because we had big generator. We had a 1200 horsepower generator. And they took the generator on the ship. (laughter)

JH: Well what kind of lights were you shooting at that point?

PC: What's that?

JH: What kind of lights were you shooting with at that point?

PC: Well, I don't know if you can see them in the pictures you've got here, but there's one—there are a couple of them behind you here in this set. And they range from 750 watt, 2,000, 5,000, and 10,000 watt.

JH: 10,000 watt light?

PC: 10,000 watt light. There's one, as I say, behind us in the set here. I don't know if it shows or not. But a 10,000 watt bulb is a bulb about this big around. And they sold for, I don't know, about \$150 bucks a piece in those days. And of course, wiring, to do the wiring job, the main cable—I'm not exaggerating—was that big around.

JH: Just to plug in that light?

PC: Well, not for that light. That was the main feeder cable coming from the generator to the distribution. Then we'd have the distribution boxes. And so the wire that you carried to go on a shoot like this was a load in itself. And the lights are not—if you try to pick up that light, you'll find it weighs about 100 pounds, just the head, not the stand that it's on. And so lugging this stuff around, and up and down stairways, and hatches, and boats, and stuff like that, you know, this was—

JH: --no small task.

PC: --no small task, yeah. And then of course the cameras weren't little tinker toys like you guys got here. (laughter) No, you know.

BH: Film was geared for sunlight. And we used to have to make sunlight. Wherever we were, we had to make sunlight.

JH: So 10,000 watts would give you some sunlight then?

BH: Yeah.

PC: Yeah.

BH: We did. We put sunlight everywhere we wanted to take a picture.

PC: If you can imagine going in a steel mill and lighting the front of an open hearth furnace, or a blast furnace, or something like that, now that's big. And I think we had four of those 10,000 watt lights. And we had 10 of the 5,000. And I don't know how many—we called them deuces, about 30 of them. And that's the kind of power you'd use. Your crew would be six guys. We'd take at least six guys was the crew. You know, when you'd go out, you'd pull away from here, you'd have that generator truck with that big generator on it. And then you'd have another two and a half ton truck loaded with lights and cables and stuff. And that was the rig to shoot in a factory or on a boat or whatever you're shooting.

JH: They don't pop around with something like that.

[00:08:20] PC: No, you didn't get a whole lot of shots in, in a day. (laughter) You know, you'd rig one place, you might spend the better part of the day just rigging the place to shoot.

BH: No, we had many shots that took a day to set up.

PC: Oh sure, especially in steel mills and ore mines and stuff like that.

JH: Well, I get a sense, too, that Cinecraft did a good job of—I mean you talk a lot about history, and the history that's in a lot of your productions. I mean even these films that were really recruiting films, I get a sense they really kind of captured the culture of longshoremen on the Lakes at that point. It wasn't just a training film, to some extent. There's some history being recorded there.

PC: You mean of the Lake film you're speaking of?

JH: Yeah, that film in particular. And then many of the other films.

BH: Well most of the films we made were made for a purpose. Very often they would have other uses. I can think one time we made films in Hawaii on pineapples, which are made for the merchants to sell the pineapples. But people ate them up. You know, they were requesting at close schools and clubs and all this kind of stuff, just to see what's going on in Hawaii. You know, there'd be a dual purpose. And how you market the thing, and why it's a great pineapple, go right over their head, you know.

JH: Why? Because they're seeing Hawaii for the first time.

BH: Yeah, yeah, yeah. It's the kind of thing.

JH: There's a film you made called *Where's Joe?* What's the—What happened?

PC: That was quite a story with that film.

BH: Oh, well *Where's Joe?* was something designed to save the steel industry.

PC: From the three-year bargaining cycle.

BH: Yeah.

PC: They used to, every three years, the steel industry would be faced with a strike and renegotiate new contracts. And it was a three-year cycle. It was every three years, it was the same bet. And so what was happening is, because it was so regular, and it was so guaranteed that there was going to be a strike or a bargaining cycle coming up, and whatever year it would be, that the Japanese figured out that when this happens, the steel companies can't sell their steel. And so the users got no steel to use. So maybe they should move in, which they did.

And then they got smarter, yet, and they decided, okay, if we move in there, we only will move in and sell the company's steel if they will sign a contract that they're going to use our steel for the next three years. So all at once, everybody's using Japanese steel, and there's very little

American steel being produced and out in the industry. So comes the need to break up that cycle, break up that negotiating cycle.

JH: It was an interesting client, though. This wasn't just—

PC: Well, it was two clients. That was another interesting thing. It was the steel companies, and it was the union.

JH: What year was this? What years were you doing this? This was in the late '60s?

BH: Probably '72.

JH: 1972?

BH: 1972, yeah, I don't remember. The negotiating was coming up, but it was thought—it was thought, by some people, that the Japanese were helping cause the strike, or cause the threatening of a strike, because when the strike is threatened, as Paul says, Chrysler, Ford, and General Motors must have steel. So they look ahead six months, and they say, "Gee, there's going to be a strike? We better order some steel from the Japanese." And the Japanese were making a heyday out of this for several years. You know, these cycles, these three-year cycles.

JH: So how did this come about then? So the steel industry and the unions getting together to talk?

BH: Well, they didn't get together at all.

PC: Well that's not quite true. They did.

BH: Well no, we dealt with them separately. You know, we dealt separately with the union. And it was agreed that we had a budget. We had a budget. Somebody come up with one. And the union, Mr. I. W. Abel, the head of it, he agreed to pay one half of the cost of making a movie to prevent the strike and expose what's going on with the Japanese steel.

JH: So part of the audience is the actual steelworkers themselves?

PC: No, it was strictly for the steelworker.

BH: Oh yeah. The steel—

PC: That was the audience. And in fact, when it come time for the picture to be released, one of their big problems was, how to get the steelworker to accept the fact that they should look

at this picture. Because it kind of goes against the grain. And so they had to understand, from their management, and from the President of the steel union and so on, that they sanctioned it, that they were with it. So to accomplish that, when we shot the picture, in the shooting of the picture we had to be very, very careful. And to the point that we were told that nobody has a script except the Director. And the Director would explain to the crew what we're shooting today, not why we're shooting it, but what we're shooting.

JH: What was the concern?

PC: Because if the union found out that we were making a picture for the—to battle what they normally go on strike for, there would be a lot of—I.W. Abel would be the one that would catch the flack.

JH: All right.

PC: Because he's the one that agreed to it. So they made it very clear to us that we must—this has to be all low-key stuff.

JH: Who directed this picture? *Where's Joe*? Who directed that?

BH: Well, I was the producer of the show. But everybody at Cinecraft worked on that show. That was a—That was a, what do you call it, a hot schedule here. We had, what, it was two months—two months, from start to finish, to have this all done and have pictures from all over, every place. And everybody at Cinecraft was shooting. We had crews shooting here and there and the other place.

JH: Where are some of the places you shot? You shot all over the world for this picture?

PC: In the steel mills.

BH: In the steel mills.

PC: It's all pictures of manufacturing of steel, and the various jobs, and so forth. And the idea is that these guys are doing this work, are the guys that are going to be out of a job if the Japanese keep making the steel.

BH: Well, we showed the success of Japanese steel. I went down to Washington and went to the—what is it, the Embassy down there. And I told them that we are making a film on Japanese steel, and what they're doing in Japanese steel mills. And the guy says, "We've got it all done for you." I said, "No kidding. Let me see it." So he gave us a whole [film] roll of this stuff [footage] that showed them working, and what they do.

JH: Oh, their own shots?

BH: Their own shots, their own shots. And we put them in the film. They put them in the film, which—And we got some from Germany, and we had some from—I forget where all those places—I went and collected footage for some of the stock. But we also dramatized stories that people told us about people that had lost their job in the steel mill because of the shrinking of the employment, and people that were doing other things. And we dramatized those things. We didn't, of course, have the man who lost his job and now he's in the antique business. We don't know who he is. But somebody told us, I. W. Abel's people, down in Pittsburgh, the head of the union, told us that some of his men were having these things happening. They told our scriptwriter. And the scriptwriter wrote it in the script. And then we dramatized it.

JH: Who was the writer in that picture?

BH: Bill Ellis, very fine writer. I don't remember why we picked Bill, do you?

PC: Well, Henry—Henry Hopwood of Republic Steel was the guy that basically put the whole thing together and negotiated and oversaw the production and all that sort of thing. And we had worked with Henry Hopwood on other pictures for Republic and so forth. And so that was our entrée into working, because we had worked so closely with Henry, and it was his decision to have us do this production. It was a fascinating thing.

See one of the problems, as I said, the trick was, after the picture is done, how do you show it to the worker and have him accept it, that it was condoned by their own people and so forth?

JH: Sure.

PC: So what we did, as part of the deal, was when the picture was done—and I mean clear, finished, we had some prints or a print. We took it to Washington, D.C. to—I forget what hotel ballroom, but in the big hotels in Washington. The union called in all the stewards and so forth from all around the country to come and see this film. And for the showing of the film, Abel was there, I. W. Abel was there, and Mr. [Edgar B.] Speer who was, at that time, I think Chairman of the board of US Steel. So these two gentlemen are up on the stage to introduce and talk about this film the guys are going to see.

Then they ask us to shoot it as a news event, because this was a newsworthy thing. And we had kind of a problem, because our guys were not really newsmen. I mean our cameraman, you rehearse a shot three times, and you move the lights around, and so on. And then okay, now I'm ready. I may take the picture. But that isn't what we wanted. We wanted news pictures, where you just point the camera and bang, you know.

JH: Right.

PC: So Bob got the deal with the Pathe news guys in Washington to come and do the shooting for us. And when they came, and I think there were three or four cameramen. And they were going to mill around through the crowds and shoot this event. And Abel's sidekick, when he saw these guys, and he saw Pathe news on the magazine of one of those cameras, he went into hysterics. He came over, and he said, "Get those guys out of here immediately."

JH: What was his fear? What was the concern?

PC: If they were so afraid that the news was going to release it ahead of it being presented in the way they wanted it presented. And as it turned out, it was kind of a funny situation. That particular day, Kissinger flew back from meeting on the Korean—yeah, the Korean deal. And so the news guys were all gathered at the airport to collect shots of Kissinger explaining what went on in his interview in Paris. They had their meeting in Paris.

JH: The negotiations there?

PC: Well Kissinger flew back, and he got off the airplane, and he walked across the runway, and got onto the helicopter that took him to the White House. Never said boo to the camera people. So their story for the day is shot. He disappeared on them. Because this was the evening news. But all of a sudden, it doesn't exist anymore. So now, hey, geez, there's that thing going on in Washington between the steelmakers and so on. Let's use that footage. So the guys were trying everything they could to get their hands on the footage that was being shot.

JH: Oh your Pathe guys?

PC: Our Pathe guys were shooting, because they had the news story right in their hand. And so it was quite a thing. We'd hand out a roll of film to a guy, and he'd put it in the camera. And when they finished the shot, we'd bring it back, and we'll give you another roll. And then they came to us, two or three times, Bob, remember, and they said, "Okay, we'll run this stuff downtown and get it processed." And we said, "No, there's no hurry. No hurry. Just leave it." And so all day long this little feud goes on, until finally, the event is all over with, and it was a very wonderful event. One reason it was I. W. Abel and Speers' last meeting together. They were both resigning their positions. And so they had a little kind of a warm little thing between them, even though they're on both ends of the spectrum. They had respect for each other, and it showed.

But anyhow, so come the end of the day, and the news guys said, "All right, we're going to take off and run downtown to get the stuff processed." And we said, "No, no. No, just wait a minute.

We'll all go down together." So they didn't get their hands on it yet. So we get in the car, and we all drive downtown. And they said, "Okay, turn it over to the lab." And we agreed that they could do the processing there.

And so we turned the stuff over to the lab, and the news guys were saying, "Okay, we'll go across and get something to eat. Be a couple three hours before this stuff gets out of the soup." And we said, "Well, wait a minute. Wait a minute. How fast do these developing machines operate?" And you know, we'd been around film a little bit ourselves. And so we said, "Normally wouldn't the stuff go through the processer and be out in about 45 minutes or so, that much film?" And the guy says, "You're not going to let us have that film, are you?" And I said, "No, you're not going to get it." That was pretty much the end of it. But they sure tried, didn't they, Bob?

BH: Oh, terrible.

PC: And the funny part of it was, Abel's guy—I don't know if you ever knew it, but when they first found out that these were PatheA newsmen there, the guy says, "Now, I want you to understand that I'm serious." And he pulled his coat open to show me the revolver hanging on his—(laughter)

BH: Well, as Paul said, the point of the film was to hope that the union would not go on a strike and cause this sale of steel for the Japanese. And the steel industry, as I said before, they had an inkling that the Japanese somehow were rabblousing to cause the strike. Because the bigger the strike, the better it is for them. And the I. W. Abel and the officials at the union believed that. And the steel mills believed it. But the guy on the line, down in the pouring floor of the steel mill, they didn't know whether he would believe it. Because what he thinks about is a strike is, "How much more money am I going to get?"

And then, too, from the public point of view, this had been going on for several years. And each time they had a strike, for probably a dozen years, there'd be four renegotiations, each time the steel industry would shrink a little bit in employment. Each time, there were less men than the last time. And this was all brought out in the film, which was very important. Well, it wound up, at the end, that one of the things they decided ought to be done, also, was to have the family see it, and have everybody see it, what's going on. So they decided they're going to put it on television.

And so we had a print over to NBC, and they said, "Definitely not. Anything that's against the Japanese, the NBC is not going to run it on our network." They took it to Columbia, said the same thing.

JH: Why was that?

PC: Because they're so involved in Japan. RCA and NBC are the same thing, involved in Japan. Columbia is the same thing. ABC said the same thing, "We're not going to run it." So our old friend, right here in town, Don Paris, I called him up and said, "Look, we can't get this run on a network." And he said, "I want to see it." Well he came over here, and we ran the film. And it was run on NBC network two Saturday nights, coast to coast, for the public. But still, nobody pays any attention. Nobody pays any attention. The steel mill is still shrinking.

PC: Huh?

BH: The steel mill is still shrinking.

PC: Well, but it did end the bargaining cycle.

BH: Oh yeah.

PC: There was never a three-year bargaining cycle after that.

BH: That, it cured a problem the steel industry had for years.

JH: That's amazing. So one of the things that amazes me about that is that someone decided, right away, that the film was going to solve this problem. There was nothing else really.

PC: Well, I don't think they started out believing that that maybe was true. I think what they were planning a program of different releases, press releases, and different things.

BH: It grew.

PC: It grew, and as it grew, they begin to realize that maybe they have got something in their hand here. And so the news event that we shot in Washington, we tacked onto the front of the prints as a news event that happened in Washington. And here is the show that the event was over. Now the steel guys accepted it. The laborers, the men in the mills accepted it, because here is I. W. Abel, and here is their boy—Abel was their boy—Speer, the two gentlemen, shaking hands on the deal, and so forth. And so they accepted the fact that this was a problem, that they could not have a three-year bargaining cycle anymore. And that was the purpose of the film.

BH: It was run in theatres in some areas. Some areas we had a blow-up made if it run in theatres. And it was run in—I don't remember what cities, but we had how many prints? A half a dozen or so prints circulated in theatres in certain towns, where the town is—Like Wharton[?], Pennsylvania, there's nothing but steel there, you know.

JH: Everybody cares about this.

PC: That's their life.

BH: Everybody goes to the theatre to see it.

JH: Now I know there was—when I talked to you both before, this was a film you took very seriously. This was a film that you both felt very close to. Were there some favorite shots in the film? What were some of the things you remember most about the content itself that was most moving?

BH: The content?

JH: The content of the film. Was there anything about the content of the film that you thought was really particularly effective?

BH: Well, I think the thing that's most effective to get the results that they set out for was to see people that were out of a job, that had to change jobs. You know, you show a guy, this guy used to work in the steel mill, and now he's refinishing furniture, you know. Everybody can say, "Well maybe that could be me." There were quite a few of those. And then, of course, also, I think few people realized the extent of Japanese and foreign steel until they saw our shots. We had one shot particularly that's overwhelming of the Volkswagen cars, thousands and thousands of Volkswagens, and thousands and thousands of Japanese automobiles in our film. When you see them coming off of the boat, like parades, and you see them all over everywhere, you stop and think, "My gosh. My neighbor's got one Volkswagen. But my gosh, there's 10,000 of them this week." You realize that the foreign cars have foreign rubber, glass, steel, upholstery, paint, everything is foreign, not just the steel. Everything is foreign. And how many man hours are lost from the American economy? Which is a big thing.

JH: Well I can't imagine you guys didn't—the point wasn't lost on either of you, that these were your clients too. These people who made things were the people who were making films with Cinecraft.

BH: Well, that's right. I think pretty typically, in our field, we got the feel of what American business is. And people, such as steel companies, feel very strongly about it. I remember, there was some company—Who was the guy that took this foreign car down, and the guy—

PC: Oh, Lee Appleton, Youngstown Sheet and Tube.

BH: Yeah. He drove down in a Volkswagen, (laughter) to Youngstown Sheet and Tube.

PC: The public relations man at Youngstown Sheet and Tube looked out the window and he said, "There's a Volkswagen sitting out there. Does it belong to any of you guys?" (laughter) And Lee kind of shrugged down in the corner. And he says, "Get that car out of that parking lot." (laughter) I mean they were very serious about it in those days, you know.

BH: Oh, well it was and is a big serious problem. It's a big serious problem right now. Big serious problem.

JH: Sure enough. Some of the films we want to talk about, I think you did a film for *Magnificat*.

PC: Oh yes, *Magnificat*.

BH: Oh yeah.

PC: The Nuns.

JH: The Nuns.

BH: Great film. Great film.

JH: So the nuns came to you.

PC: The nuns came in here. My brother was still running the company. And they came in here, and wanted to make a movie. And my brother, with all his very—his finesses and everything, said, "Well you know, that costs a lot of money." And then he figured, well, he'd just give them some assignment, and it'll go away. And he said, "Before you make a film, there's lots of things you should check out and review and so on." And so he gave them an assignment to do some of these things, figured that's the end of it. He'll never see them again.

And a week or so later, they show up again, and they said, "All right, we've got the answer here to this, this, this, and this. And what do I do now?" Well, give them another assignment. (laughter) So he did. And then this went on two or three sessions. And finally, the sisters—and it was two of them. And they always come in pairs. And they came. And my brother looked, and he says, "I'm out of assignments. What do I do now?" (laughter) And so he called Frank Seidel, who had his offices right here in the building, and said, "The sisters want to make a film. And would you be interested in writing it?" And Frank said, "Oh yeah, sure. I'd be glad to." And Ray says, "I don't think we're going to get paid for this." In fact, he said, "I think we've just got to face it right up front." And Frank went along with it. He says, "Fine."

So my brother told the nuns, "Okay. We will make your film. But you're going to have to buy some prints." And he wanted to make sure that they had some investment in it, and wouldn't just take this thing and put it on a shelf someplace, you know. So, oh, by all means, they had no problem with that. So Frank wrote the show, and the guys—

JH: What was the subject of the show?

PC: What's that?

JH: What was the subject of the show? What were you trying to do with that show?

PC: Well, what the show was for, was to—the nuns wanted to build a new high school out in Rocky River, which incidentally now is called Magnificat. And so they wanted to get some money, wanted the film—to show film to get some money to build the high school with. And the approach Wall Street, that it was to show what the Magnificat nuns do, and how good they are at educating, and so forth. And so we—Frank wrote the script. We went down to Youngstown or—

BH: Yeah, Youngstown.

PC: --Youngstown, yeah, and to what they called the Villa, and shot pictures of the nuns' life at the Villa. What do nuns do? You know, they eat and sleep and pick tomatoes out of their garden and do all these wonderful things, you know. And they teach and so forth. So we shot the whole thing of the nuns' life, basically, and what good people they were to run schools and so forth. And there was no such thing as a Magnificat School or Magnificat School yet, so you couldn't sell that thing, because there wasn't—it wasn't even a plan for it.

JH: They were trying to raise money for that exact thing?

PC: Yeah. And this was just something to show. So we finished the show, and editing, and so forth. And in those days, I did some shooting, directing of the shots and stuff. But I was doing mostly sound work. And come around to doing the sound work, and the picture was together, and it was a good picture, but it didn't seem to quite get there, you know. And the opening was just kind of blah. And so the nuns wanted to be a part of the sound work. And we were sitting there in the studio one night—and I say night, because they'd teach during the day.

And then they wanted to be a part of the editing and the sound recording. So they'd come over at night, and I, on several nights, I'd stay up until two o'clock in the morning with them, doing work in the sound department, editing with them. And in those days, I had a real flashy red Ford convertible. So at two o'clock in the morning, I had to take two nuns back to their residence in this flashy red Ford convertible. So I'd drive it around up to the front of the

building here, and open the door, and they'd scoot out of the building and get into the car, and then close the door. And I'd go back and lock the place and take them back.

But they were having a ball with it. But anyhow, in that process, we kept talking about it. The opening is just weak. And somewhere along the line one of the nuns said, "We ought to maybe have the nuns sing a song in there. Maybe we can spice it up that way." And I said, "What's the name of—What kind of a song would you do?" "Well, there's a song *Magnificat*." And I said, "Well that sounds great. What's the name of the school?" "We hadn't figured one yet." "Why don't you make it *Magnificat*?" "Oh." (laughter)

JH: So you named the school.

PC: So I, in effect, named the school. And they changed the whole front end. And the nuns did this *Magnificat* song. And so it kicked off pretty well. It worked pretty well, actually.

JH: Oh, that's great.

BH: Well, when showing the life, this was a beautiful story on the life of the nuns, and as a recruiting film. It's used for that, I'm sure that it's—they had some considerable success with that. The Villa Maria has grown. It's bigger now. Didn't somebody say?

PC: Well, I doubt that.

BH: Oh is it?

PC: No, nuns are—There's a whole—They're disappearing fast.

JH: But for the time, it was pretty successful. [simultaneous conversation]

PC: Oh, it got the school built.

JH: Yeah.

PC: No, when they showed it, when the film was done, they rented the hall, WHK, I think it was, Auditorium. And had news media and a lot of high powered guys with thick wallets to show the premiere of this show. And it worked. They got their money, and it was a big success.

BH: Well, they built the high school. (laughter)

JH: Well there you go. Now Cinecraft had a longstanding relationship with the US military, making films for the US military. And this was a very special relationship, am I right? Not just

anybody makes films. [simultaneous conversation] Not just anybody makes films for the US military. And why Cinecraft?

PC: Because we were good. (laughter)

BH: You mean with the military?

JH: Yes, sir.

BH: Well, the government—any kind of government dealing is very difficult. The military is no different. But this thing blew hot and cold for a long time. As we mentioned before, back during World War II, I worked on a lot of military films, a lot of them. We did all of the maintenance of wheeled vehicles and tanks and all that kind of stuff, you know, all—many, many different things. And Cinecraft did too, as Paul said. They made training films on various things. But after that, the government—the government changes constantly. We have elections. We have new appointees. And various people come in to change the picture. So you're constantly promoting them.

And every once in a while, Cinecraft had a spurt. And I remember Paul Culley and I went down to Dayton—how many times, trips to Dayton did we make before we got one Air Force show, just one?

PC: Yeah.

BH: And they had them up here. It was just, you know—And they're like any other part of government, you have buddies, you know. And we became buddies, because we made heroes out of some bums. We really made heroes out of some bums. And this work, once they found that out—

JH: That's always a good strategy.

BH: Oh yeah. Yeah. It's like industry. I've always said, we made millionaires out of a lot of bums and industries. Well the same thing in the military. We did quite difficult things. And it repeated. It repeated. I don't know, at this point, I'm not around here, so I don't even know what they're doing here in that respect, from the clientele point of view. But back in the days when I was active, we at the last years, we were quite active in military films. We had a number of—Some subjects were not even very interesting. We shot films on the landing gear for an F-4 Phantom jet, you know, the landing gear on the wheel that's got 600 pounds in it, and you shoot it off the end of a ship, you know, this is not a very—it's not a very interesting training film.

PC: Well, that was a lot better than the fixing of the malleable in the—

BH: Yeah, well, as I say, it's not—nobody really cares except the guy they're teaching on how to take the wheel apart and put it back together. Nobody cares about that. I don't even care about it myself. But we do a good job. And they learned that we did a good job. And this was where I learned that we were one of the two producers. They looked—you remember the girly show. The girly show, they wanted the Air Force was having considerable trouble with young ladies who wanted to join the Air Force. And they'd become WAFs. And the clergy in the Air Force found that they'd get these ladies from Podunk Center, Iowa, and give them eight weeks training at Austin, Texas, at the WAF school, and then dump them on the air field, where you've got 8,000 fliers to one secretary. (laughter)

And in no time at all, she's pregnant. And then you'd have to release her and train a new one. And this was going on, quite a serious problem. And so the Air Force decided, "We're going to make a film and teach the girls what they're going to run into when they get on the Air Force, when they have to get on the air base. We're going to make a film like that." And so we got the job. This was a dialogue show. You remember that. I call it the girly show.

JH: They had another name for it, though, I'm imagining.

PC: Oh yes.

BH: It was called—*What Do I Care?* Was the title of it. We didn't create the title, somebody else did. But we did the show. And one of the reasons we were able to get it is we had a lot of talent here, as I mentioned before, Cleveland Playhouse. We have very good talent here in Cleveland. And this was all Cleveland talent. And the show came off very, very well. And they were very, very happy with it. And as I understand from Colonel Waller, he was the—he was a priest, the head of the clergy of the Air Force. And he said it solved the problem. They didn't have near as much problem, once we showed the life, the life of a girl, what she does there, what she's supposed to do, and the conversation between girls who were in trouble. This is the training film. This is all it is. But he told us it really worked. It really worked. This kind of thing, it was a little more fun. (laughter)

JH: Now I'd like to introduce the present co-owner of Cinecraft, Neil McCormick. Neil, thanks for helping us out today.

Neil McCormick: Good to be here. I'm having fun.

JH: Gentlemen, I want to talk about the technological change that went on. You know, over the 60 years that we're talking about here, filmmaking has changed quite a bit. And I know we're

still going through some more revolutions, but this is nothing new. When we first started out, I think we talked about the Cine Special. That was Ray's first camera. What was that camera like?

PC: A little box camera, like a tinker—Like a few years old video camera.

NM: Was it a winder?

PC: Oh yeah, oh yeah, a wind-up camera, spring wound. And it had a turret on it. Two lenses was the maximum.

JH: What would those lenses be?

PC: It would hold 100 feet to 100 foot roll. And later on, they came out with a 200 foot magazine. It was getting very professional by then. (laughter)

JH: But 100 feet, what would that be in 16mm? How much time is that?

NM: Two minutes and 40 seconds. (laughter)

BH: Well Cine Special, what happened, we mentioned to you before about the Eastman Kodak trying to encourage the film industry to get into schools and industry and all that kind of thing. They developed this to have a little more flexibility than the home movie camera. The first Eastman 16mm home movie camera was almost like the Cine Special, except all you do is wind it up, look through it, and shoot. You know, there's no focusing, no nothing.

JH: Like an old Brownie.

BH: That's right. But they brought out the Cine Special, and it had a single frame release that you could animate. And you could back it up and make dissolve. It could fade out the picture. And then you could back the film up and fade it in, and you've got a dissolve right in the camera. So that the amateur could do some little more ambitious stuff, you know. And I remember, we bought one. I mentioned, when we first started in the movie thing, with the Timken and all, we bought one of these things. And I thought it was wonderful. I shot lots of film on it. And in fact, later—Well Paul knows, later, I bought one of these things just as a keepsake. I have it at home. It's a practically new one, you know. (laughter) Well, it's part of my junk pile.

NM: Well sure, your personal collection.

BH: It's practically new.

JH: Okay, so what was the next camera to come along? What would be the next one?

PC: Well, at the same time as that was a Bell & Howell Eyemo, what they called it, an Eyemo. You'd see news guys with them. They're about so big, and that had a 100-foot roll of film in it. And they had a three-lens turret on the front end of it.

NM: That was the first camera I used. They called it the 70-DR by then. It might have been one generation past that.

PC: Yeah, but that was the same vintage.

NM: That was our work camera, wasn't it? That was what they took over in World War II.

PC: The war and news correspondence all carried those things, that's right.

BH: They're very good. Very good.

JH: And by the turret, we're talking about three lenses. There's no zooming in.

PC: No, no, no, zoom lens didn't—no zoom lens yet. That didn't exist.

NM: Parallax viewing. So you had a taking lens, and then you had a separate lens on a separate turret for looking through, which is the same way that the Mitchell worked back there. You didn't really look through the taking lens. You had a parallel lens, or a paralex viewing system.

BH: I think zoom was invented around 1950, wasn't it? It's the first—that big long, about 1950 was the first one.

PC: We got one, and I don't think we ever shot anything on it, because it was a disaster. (laughter) It was a good idea, but it didn't work. No, it was just not sharp, and it wasn't a good lens.

JH: It was a gadget?

PC: Yeah. And then probably the next camera, or the next one for us, we got the Mitchell camera, which was a very professional camera. It's a Hollywood style camera, and Hollywood used Mitchells all the time in 35mm. But then Mitchell made a 16mm version, and we had—I think we had two of those. And then the next generation of camera was—No the Arri [Arriflex] wasn't it?

BH: Yeah, the Airy B, what is it? BM?

NM: It was the BL.

PC: Yeah, BL.

NM: Yeah, it was much more portable.

PC: Yeah. And then with that, then also, you get—they came out with a larger magazine. And now they come out with more lens combinations and so forth to go with it. So it's becoming slowly and slowly evolving into more professional stuff that you do more things with, you know.

JH: But all these cameras still work, don't they?

PC: Oh sure, they work, yeah, they were all good cameras.

NM: I can't say that about the video cameras we've bought over the last 20 years. (laughter)

PC: No, I think that's true.

JH: Well I know independent filmmakers are still using that camera right over there.

NM: Yeah, that's an Arri S.

JH: Every day, that's getting some use every day.

PC: Oh sure. That would take a very fine picture.

NM: And still does. (laughter)

JH: Still does. Sure enough.

BH: Well, and there was a period there, as the industry was expanding rapidly, there were a number of very good cameras. We had a French camera.

NM: The Éclair.

PC: The Éclair.

BH: Éclair. [simultaneous conversation]

PC: We used that for years, yeah.

BH: Marvelous camera.

PC: It was somewhat like the Arri, only that was what they called a self-blimp camera, with an Arriflex or a Mitchell or any of those, they have to go into a housing, because the camera itself makes a lot of noise. So if you're shooting sound, you can hear the camera running in the background. So they have what they called a "blimp" which is a box that the camera fits inside of, and it's soundproof. It makes it soundproof.

NM: This box is like the size of a shipping case. And some of the pictures I've seen from –

PC: Some of them—Well, there was another—when you say the size of a shipping case, the Moller.

BH: That was a Moller, that was a shipping case.

PC: The Moller, that was a shipping case. (laughter) You could ship it all over the country in the blimp. But—(laughter) But the Éclair, that one was what they called a "self-blimp camera". That was quiet. You could shoot sound with it, without putting it within another housing.

JH: And the advantage of that being easier access to the magazines?

PC: Well, it's just less hardware, less stuff, for a cameraman to handle, you know.

NM: You could handhold that. So now you were into handheld sound, which you couldn't do, even with the Arri S, without hearing the "whirr" of what sounds like a sewing machine right up against the lens. So the MPR was kind of a breakthrough for handheld sound.

JH: Great. And then up to—Well up to, your crew, what were you guys using in the '70s? What cameras were you using by then?

BH: The '70, the old '70, I never—Well, we had some of those, but we didn't use those too much. When we were shooting 16, we had some Cine Specials that were rigged up for a special purpose. We had some, we had better lenses. Eastman Kodak made some pretty good lenses. But until they brought out the Ektar, they weren't as good as the E-Light Swetzer [?] lenses. So we had our Cine Specials specially rigged so we could use different lenses to get a sharp picture. But these technology things, everybody was doing this kind of thing. I think we were perhaps a little more particular than some other people. And Ray himself was enough of a technician that he appreciated quality. And so we made constant improvements, constant.

PC: Well, they also got ways of rigging on the Cine Special a synchronous motor, so you could put the Cine Special in a blimp, put a synchronous motor on it, and use it to shoot with live sound.

JH: And, well, let's have the live sound discussion.

NM: Yeah, just the live sound, I was wondering also the era of multi-camera shooting. They did some pioneering work with using multiple cameras to shoot, sync, sound and picture at the same time, so that you—instead of shooting single camera film style, the way most movies are made, from one point of view, with multiple takes done, you could do it all in one take.

BH: But the great—the great improvement came, though, when we went to this sound recorder with the pulse on it. Because you picked up from the camera—

PC: Oh, Nagra.

BH: The Nagra system. When we come out with that, that was one of the greatest improvements that we ever—that you know, in shooting, as the stuff we shoot, that thing allowed us to do so many things we never could do before.

NM: Prior to that, you were shooting 16 mag stock?

PC: 16 mags.

BH: 16 mag sound. And we'd get a signal.

PC: Well ahead of that, even, I did some recording of 16 mm optical in the field.

JH: In the field?

PC: Yeah, which that was a real bear.

JH: I bet.

NM: I mean that was a big recorder, right?

PC: Oh that was a stinker.

NM: That was bigger than the Mitchell back then.

JH: Well I think people don't even know what optical recording's really all about. And that's a very particular science. It's a very interesting—

PC: Well, all sound on motion picture ends up—Well, it did, up until a few years ago—ends up as optical. It's a little squiggly line on the edge of the film, which is the sound track. And of course, the recorder that records that is an optical film recorder. And so you'd load the thing up, and go shoot your sound takes and so forth, and send the film off, and get it processed. Now you'd get back a piece of film, but all it's got is just a little streak along one edge, which was the sound track and a wiggly line. And, of course, it had editing equipment. You could put that in a thing we called a synchronizer, which was a set of sprockets that would hold the picture on one set of sprockets and the sound track on another set of sprockets. So the old days, it used to be, when you started to make a scene, you'd have the clap sticks that you hear about.

JH: Oh we still do that.

PC: Yeah. And so you'd put up the picture of the clap stick hitting, and the sound, you could see the little blip of the sound to where it hit, side by side in the synchronizer. Now you read it along, you've got both of them together. So you can snip them off, and you've got the sound and the picture in sync with each other.

NM: The thing that amazes me, as I look at some of the work that was done at that time, is the quality of the work versus the—what I would say the crudeness of the tools that they had, particularly on the edit side. The synchronizer is literally just a piece of machinery with sprockets on it. And you'd put multiple parts of your film there. And you're advancing it on a table manually, you know. And you're listening to the sound. So the steadier you could crank, the better you could judge your multiple sound tracks. And it wasn't until you took all those reels—I mean you could watch them on a Moviola, but you could only watch one sound track at a time. So you could cut dialogue, take that off, put the music up, or put the effects reel up, you know, it was very labor-intensive. Films spent weeks and weeks in the editing process. You know, today, we're cranking things out in ten weeks is a normal time period.

PC: Yeah, but we used to do it good. (laughter)

NM: I resemble that remark. The timeframe has changed. Just as our world is moving faster, the timeframe to do a quality piece moves faster. But it took longer, in the editorial process, to do a good job, because you were painstakingly going through these steps. You would take it into the projection room where you could watch everything in sync up on the screen. And then you'd make your notes, and then you'd have to go back to the tools that were relatively simple to make your decisions and your final edits.

JH: Take all your reels off, the whole big—“Here’s my film over here.”

NM: Absolutely, absolutely. So, you know, it wasn’t unusual to spend 12 weeks in post-production. Now to hear some of their stories, they cranked some things in an amazingly rapid fashion to meet deadlines. But my experience was that we took a lot longer.

BH: Well, you were present.

PC: Well our days were longer than they are today.

NM: I see. That was before they had the 40 hour work week, I see. (laughter)

BH: We had to work very hard to put the picture and sound together. Nowadays that’s no work at all. It’s just a push button thing. Not only that, but I think the quality of the picture now with this digital picture thing, my gosh, you got a beautiful picture. We had to fight to get a good picture. You know, we got the grain size and all that kind of stuff. Laboratory stuff, all this, your electronics overwhelms me in its quality.

NM: Well, the quality of the film stock, as you talked about, the evolution, the early ASAs, when you went out with 10Ks in a couple trucks, the film speed was like eight, you know, which today, film speed 200 or 400 speed films, which, you know, explain that that’s—I don’t know, it’s like 10 times the light sensitivity if you keep—well maybe that’s too many, 16, 30—at least six times the light sensitivity. You would have to have 200 to 300 foot candles to make an exposure at ASA 8. Right now we have about 50 to 60 foot candles here. So you know—

JH: We’re doing just fine.

NM: Yeah. You guys must feel like the lights are hardly even on, where these cameras are F4 or something like that, or very comfortable at this light level. So those changes make a big difference.

PC: And the acceptance range of shooting that stuff, I don’t know, a quarter stock, was about it. I mean you can miss by a quarter stock, maybe, and have an acceptable picture. Beyond that, forget it, because you couldn’t pull it back. It just wouldn’t come back.

JH: Well, that’s the amazing thing to me, is how you guys mixed these rude—these crude tools, and still came up with the work that you did come up with, is really amazing, stuff that really stands the test of time.

PC: Well, you’d see a cameraman. I see Harry Horrocks, who was our head cameraman, go around with an exposure meter. And he reads here, and he reads here, and he reads here. No,

got to get a little more over here. Oh, that—And I mean, spot, spot, spot, spot, spot, going around checking, to make sure that all faces and all things were up to this particular level, and I mean up to that level. (laughter) And, you know, the guys would spend time out here adjusting lights, and pinning them down. I mean it was a laborious proposition. I have to say Harry Horrocks was probably a fine—a fine cameraman, because he could do it, and it would come out right. Ed Perry, the same kind of thing, was one of our cameramen.

JH: Well you had films that were technologically effective, but also were very effective as the pieces of entertainment or persuasion that they had to be.

PC: Oh sure.

JH: I mean I have to imagine that the technological limitations really played into how you made your movie. I mean you must know this ahead of time. And you were constantly dealing with different situations. You know, I know what I have to come up with. How do I get from where I am to there?

BH: Well, the technology that you have now is such a great thing, compared to what we had. We had to work very hard on the mechanics of making a production. Now it looks to me like you've almost just pushed buttons to get it to happen. Now, if the purpose of the show is the same today—I assume it is. I assume that, when you do a present or production now, you're going to make something happen. You have all kinds of time to spend on that. And you don't have to worry about the technology of it. We had to worry about the technology.

NM: You know, it's almost—it's true. And now it's changing again, so it's not true. What's changing every time we've gone through an era of change, like you had to work out the technology of getting sound to be in sync, we're doing that now in the multimedia area. When you want to make a CD ROM or a computer based training presentation, there are new rules. And the standards aren't set. And you have to make sure that so many little details are right, or you have to sometimes create standards within your own organization so that what you create is compatible with someone else.

I spent the morning this morning working on a project that will be an event staged in New York that is going to be transmitted to Paris via not satellite, but ISDN lines, telephone lines. And the standards for doing this are sort of established. But not everybody uses the same standard. So you spend three days making sure that all the details are lined up, so this little idea you have is going to work. And so we're still working on that new cutting edge of whatever technology is today. But you look back and say, "Oh yeah, videotape, easy." But in the old days, on videotape, to do a dissolve, it was not so easy, because the synchronous nature of the sources, you know, had to be perfectly timed. And that wasn't always the case. And you would do that, dissolve, and the picture would break up.

JH: Well that's the thing. The client expectation has risen along with technology.

NM: Absolutely.

JH: The more that can be done, the more that the client expects. So in the same way that we take a fade for granted, now everyone wants to see, gee, they want all this really wacky stuff going on.

BH: Well, you have some limit. I guess I only know enough to be dangerous.

NM: That's true of me too, Bob.

BH: The tapes—The tapes that I'm looking at, I'm assuming that the picture and sound are on the same tape.

NM: Yes they are.

BH: We didn't have them on the same. We had some flexibility. In editing, I can show you films that I put together that makes you feel like you're in the room. Because when someone speaks, then you cut to them. You can't do that with tape. I'm watching television at home, it looks like a slide show. They cut to the guy, and then he talks. Then they cut to another guy, and then he talks. It's as unreal—as I say, it's like a film strip.

PC: Well, but that's the director.

NM: Yeah. The tools are there to do it, but it's just—[simultaneous conversation]

PC: Yeah, the tools.

BH: Well I said I'm assuming that the picture and sound must be on the same thing, and he doesn't have any flexibility.

NM: Oh no, no, they do. It's just that that was just bad direction, I think. I would agree with Paul, you know. Nobody's staggering the cuts the way we easily can today. But you're right. For a while, in video, that was difficult. But now that we're editing on the Avid, the computer downstairs that you guys looked at, it just makes that—it has the beauty of being able to do it. We could do with film, of starting anywhere in the project and jumping around, except it has the power of being on a computer. So you can change your mind without damaging it. When we were cutting on the moviola, you took great care to decide if you were going to make that cut or not, because you couldn't put those three frames back and have it really look okay ever

again. So now, on the Avid, cut it three, now, put one back, okay, you can change your mind four times, and not—

JH: Right. There's always a new set of technological needs that seem to be out there. But I know we've talked a bit—I know you guys did some work with high-speed photography, just to solve a client need. A client need comes up, they're like, "Well, you need it to be high speed." Do you have any particular productions you remember about that? You told me once about the cable institute needed something about cables, steel cables.

BH: Oh, the high speed thing. Oh yeah, that's kind of interesting story. I'll try and keep it fair to make it go fast. There was a 5/8 cable equipped on a backhoe up in Michigan. This was before backhoes were all hydraulic. The cables made it dig. A young man in his 20s, with a couple of kids, a wife, and a future, was operating this thing. And instead of digging like you're supposed to, he decided to do some chopping. And when he did this chopping, the wire rope broke. And it flew back and hit him and killed him.

This calls for a young man with a couple of kids and a wife and a future calls for a few million dollars from United States Steel. Well, United States Steel, I made lots of films for them. They know me very well. And so they had to defend this suit. They were sued, the steel company was sued in some local court in Michigan. And the wife got a judgment of \$10 million dollars. And they had a suspicion that if the fellow hadn't been digging, chopping, he wouldn't have broken the cable. Because that momentarily is like taking a piece of string. You hold it and it doesn't break. You jerk it, and you break it. The wire rope did the same thing.

So anyhow, they had the cable, and it had a certain look about it. And it was the main evidence of what—that the thing had broken. So United States Steel wanted to defend this suit, and they didn't want to pay the \$10 million dollars. And they hired Cinecraft to help them prove that chopping the cable, the fact that this cable looked like it was, was not the fault of the cable at all. All cables break like this cable looked. And they had this—they claimed the cable was faulty. But the fact if it would have been stronger, it wouldn't have sprung open, just kind of unwound, you know.

So we had the task of taking a picture of a cable being broken. And we went down to New Haven, Connecticut, where the cables were born[?]. And they set up the cable and the backhoe was 60 feet long. And they prepared for us a thing, 60 feet long, with one piece of cable in it, had all kinds of guards over the thing and all. And we took a fast X camera, 3,000 frames a second, and we aimed—the cable is only 5/8. And we have to get a picture of that in front of the camera. Now a 60 foot picture you're not going to see much. So we decided we're going to set up an 8X10 picture, which is only 10 inches of the cable. And we're going to break the cable in front of the camera. (laughter)

PC: The cable didn't cooperate.

BH: So anyway, they prepared 100 pieces of cable, 60 feet long. And we made a deal with Ansco down in New Jersey, with a Fast X camera, a 3,000 frames, you have to have super-fast film. The emulsion has to be put on the film, you pick it up in the morning, fly it up to New Haven, take the picture, put it back on the plane, and take it back for processing, all within a couple hours. We arranged all this. We arranged all this. And we started shooting. And we had one—Of course our crew was protected, all except the camera looking through this one hole in the middle. And we were hoping that, out of these 100 pieces of cable, one of them would break in front of the camera.

[01:13:47] And I think we got the 40 or 50 of them, and we had three of them that broke, and happened to break in front of the camera. We didn't do anything to cause it to be faulty. And so anyway, we got them in front of the camera. And then, after we had this proof of how a cable looks when it breaks, I had to appear in the District Court, United States District Court, and explain how we did this, and run the movies. They had special—All the lawyers had to agree to it. And the case was thrown out. And US Steel did not have to pay the \$10 million dollars. Cinecraft—I don't remember how much money, we got a lot of money for that job. We spent a fortune. We spent a fortune, with flying this film back and forth, you know. They paid it all. But it didn't cost a million dollars.

JH: But the key to that was creative problem-solving. And I think that's—I mean that's one of the things that's made Cinecraft successful, from my view anyway, it hasn't been technology. I mean you've had different technologies here throughout the years.

BH: Well, the technology of shooting 3,000 frames a second was quite a trick, was quite a trick. I was doing this back for Timken back in the '30s. Mr. Henry Timken—I don't know—Mr. Timken made railroad axles for locomotives. And back in the '30s, railroads were starting to speed up, you know. At that point, in the '30s, a lot of progress was made, a lot of—these railroads are when they started speeding up. As they speeded up the trains, the wheels started breaking off of the engines. And Mr. Timken wanted to know—He thought it wasn't the fault of his axles, he thought it had something to do with the track or the wheels, not the axles. He made the axles.

So I went, again, back to my friends at Eastman Kodak, and they loaned us a camera that, at that time, only shot about 400 frames a second. And we built a rig, hanging on a locomotive, off to the side. And then the stretch—Paul knows, from Lodi westward, the Pennsylvania Railroad goes for several miles on an elevated track. No roads, nothing to stop it. You could get the train going fast, and not have be bothered with any road crossings or anything.

We rigged up our thing where another guy and I were on the side of the engine, hanging out on the edge, with this camera, shooting the wheels. And the thing got up to about 65 or 70 miles

an hour, and we let it fly. We did two or three of them, and then we thought we had the picture, so we stopped the train and got off. And the guy went down the road, about a half a mile beyond where we were, he hit one of the—there was a crossing in one of these gate things, and it wiped our platform right off.

NM: Oh my god.

BH: But, to get back to it (laughter) we learned from that picture that a locomotive, the big steam locomotive, the wheels walked down the track. As that thing goes like this, those wheels leave the track, well just a little bit they leave. So they're pounding, pounding down the track. And they determined this is what's breaking the axles. So Mr. Timken engineered an axle that jointed in the middle, so that it will bend. Solved the problem.

NM: I agree with your take, though, that creative problem-solving, and responding to what your customers needed at the time, you know, and being creative in solving their problems is really, I think, the heart of what making pictures for business and industry in organizations is all about. Because you're really telling someone else's story, and trying to tell it the best possible way.

JH: I mean you've had—It sounds like maybe the people that really made the difference. It wasn't the technology, it wasn't the building. I mean you guys have been making films for sixty years.

BH: The people have to be determined that they're going to help. When somebody comes to us here, at Cinecraft, for help, you've got to be willing to help them. Just because the thing is tough, you can't say no. You've got to say, "I'm going to help them." Now if it looks tough, you know—But I can't remember any time when we didn't help people that needed help. As he talks about, the Villa Maria and many other things. It's the nature. The gang here at Cinecraft, it had a personality that didn't exist in any other company that I ever heard of, never did.

NM: And we've tried our best to continue that tradition, in terms of what Maria and I do with important step of hiring. I mean that's one of the most critical things. The people you bring into this environment to help you tell your clients' stories, or your most critical ingredient, because the tools will change. You always have to have good tools, but it's the people that are going to do the storytelling and make the decisions. And that's the most critical decisions you make.

JH: Gentlemen, from a young storyteller starting out, to three storytellers who have done great work over a great many years, thank you very much for sharing your stories about the telling of other people's stories. And we hope that Cinecraft enjoys another sixty years of bringing us stories that serve clients' needs and also enrich all of our lives. Thank you very much, gentlemen.

[01:19:53] PC: Yeah, I want to come back sixty years, when you do this show. (laughter)

NM: All right, I'll see you here. (laughter) God bless. And you too. (laughter)

PC: Sure you will.

NM: Well you guys did a great job. I really did. I think it was fun. I think it was interesting. I think, obviously, we have some work to do, to put some visualization so that we can show some of the images of the stories that were made. But I think it'll be good. I think it'll be fun. I think it'll be fun for our current clients. I think one of the ways I want to use this is to finish it as a finished tape, as something that we'll send out to our current clients, and just—

BH: I was hoping we'd get in that thing I said before, about we made millionaires out of a bum. (laughter) Do you remember the kid that came in here, he took a course in packaging. He graduated from college, and he's a packager. He knows how to put things in a package. And he invented *Orbit toothpaste*. Orbit toothpaste. Orbit toothpaste is something he buys from Colgate in Cincinnati. And he had a little plastic—what do you call it—

PC: --rocket plane.

BH: --a rocket. It's got toothpaste in it. Now then—

PC: This was back when rockets were just coming on the scene, and they were a great—

BH: Paul's kids were only this big then. But this thing, this thing, after you brush your teeth with this, you then put—they had—you put—

PC: --Alka Seltzer.

BH: --Alka Seltzer in that thing, and put the little water in it, and set it down, and it boils, and that thing goes up 150 feet in the air.

NM: Oh my gosh.

PC: Oh yeah, oh yeah, it was. (laughter)

BH: The guy comes in. Paul took his kids—The guy didn't have any money. Paul took his kids out at his house, and made this guy a beautiful commercial with the kids shooting these things off and all this kind of thing, you know. Paul made this commercial. Well, they run a test program here in Cleveland, and he got it in a few stories. And they ran it on a station, in maybe

a couple of them for a couple of times. And all of a sudden, the stores are swamped, you know. Where is this thing? And they find here is what's happened. The lady buys the Orbit toothpaste, thinking the kids are going to use it. And sure enough, they take it, uncork it, put the toothpaste down the toilet, and take the thing out—

PC: --and play with the rocket. (laughter)

NM: Kids are very inventive.

BH: But he sold the thing—he sold the thing to Colgate, or somebody like that.

PC: Oh yeah. He didn't have to—

BH: --\$15 million dollars or something. (laughter)

NM: Today those are all internet companies where they have an idea.

BH: He sold the whole thing.

NM: Yeah.

BH: The last we heard, he was in Florida.

NM: That's right.

PC: That was a real winner, that one.

BH: Yeah, well Paul did the—He took his—Well, the guy didn't have any money, you know.

NM: That's great. That's great.

JH: But the product was enough.

BH: It was a dandy commercial.

JH: The product wasn't enough, though. It was the commercial that made the difference. It was the communication of the—Someone comes up with an idea, "How do I communicate what this thing does to everybody?"

PC: Well, it was a natural. I mean the product, it was a great thing. I mean anything that would appeal to a kid like that, I mean you can't miss.

JH: Yeah, but you're too modest.

BH: Well, I think it in terms of guys we made millionaires out of, you know.

PC: Yeah, no.

BH: It's like these guys out in Omaha, with the—with the little slide projector. The friends of mine in Omaha, they're in the insurance business. And so they decide that they're going to—that they're going to try and train college kids to sell insurance during summer vacation. And the guy had been here to visit me, and he sees what we do here. And he sees these film strips. And says, "I wonder if they couldn't—if they couldn't equip these college kids with a film strip projector, and get them to sell insurance." So anyway, he got his bosses, wherever they were, to think about this and all, and they called me, and I went to Omaha. I went to Omaha and talked to them about a film strip that we would make, that would show why a famer—this was out in the country, you know—why a farmer should buy health insurance.

And it sounded all very reasonable. But then the head guy said to me, "Do you think that the people, if we rent or buy a projector for \$100 bucks, and give it to a kid, a college kid with a film to run this summer during vacation, that he can sell any insurance this way?" I said, "I would think so. If we make the film the way we think we're going to make it, to show all the things that can happen, where he can slide down and get stabbed with a pitchfork, or he can get his hand in the belt around a tractor, all these things that you can happen around the farmers, I think that he could sell insurance."

And he said, "Well," he said, "How about if you furnish the projectors, and we'll pay you, and how much insurance?" I said, "Well, I don't know. You know, Cinecraft, Ray Culley, I don't know if he'd ever care about anything like that. But I think he might." And he said, "You think really, that if you would furnish these things?" I said, "Well, sure. What would the percentage be?" And he said, "Well, heck." He said, "If you furnish the projectors, and the guy sells the insurance, the accident and health insurance, as a high profit thing, we could pay you 25 percent." I said, "For 25 percent, I think I can get Ray Culley to go along with that. Because we can get a hold of the projectors, and we know how to make the film. It's a film strip. We have the recorder stuff and the sound. We'll go for it."

Well, he said, "If you do it, I'll do it." So we got the job. And we made the film. That outfit went all over the country. They wanted that thing the second year, they took—the first state was in Nebraska. The next year it was ten more states. They're all millionaires out there. They equipped college kids with something—I suppose now it's videotape. They sell insurance with it. The kid, all he does is take it in and show the farmer what can—you know. And the farmer buys it. What they do, actually, is what the insurance company calls "haul in the casket into the

parlor.” They haul the casket into the parlor with the film strip. The guys are millionaires. I don’t ever hear from them anymore. (laughter)

NM: They're in Florida too.

JH: Yeah.

BH: I’ll tell you, there's a million of these things have happened. Actually, I suspect the guy might go to some companies, and nobody would even try to help him. We always did here. We always did here. The only one we didn’t help was Harland Furnace. You remember that guy?

PC: Mm-hmm.

BH: Harland Furnace.

PC: Well he went to jail anyhow. (laughter)

JH: You made a wise choice. (laughter)

BH: Listen. The Harland Furnace Company is one of the biggest furnace companies in the country. They came in here and they wanted to do a training film on how you sell furnaces. And boy, they had a big bus out here, and all kinds of people, and trucks, and all this. We had the thing all cleared away, built like a basement, you know, to show how you take a furnace apart and that. So the step one in selling a furnace is you take the other guy’s furnace down. You take it all apart. And you're not even careful. You break things. And when you get it all apart, then you call them and say, “Can't put it back together. You have to buy a new one.” They sell a cleaning service.

NM: I see.

BH: Furnace cleaning.

NM: This is why he’s in jail, I take it.

BH: Furnace cleaning service, for \$15 dollars. For \$15 dollars, they clean the furnace. When it’s down on the floor, you have to buy a new one. When Ray saw this happen, he says, “Take all your stuff and get out of the studio.” We didn’t do another thing. Never happened. “Take all your furnace stuff, and all your people, and everybody out of Cinecraft.” This happened. I don’t—

PC: You could see it wasn’t going to lead to anywhere except disaster.

NM: Right.

BH: Well, it was a trick, you know. We became party to a terrible trick.

JH: Well, and honesty isn't necessarily a big part of the entertainment industry as a regular basis, now, is it? You were unique in that way.

BH: Oh yeah.

NM: Well, and just the ethical component of the business that I became a part of, and now we own, that was—that was a part of it. I mean it was apparent, and it's an important part of what we are today, in terms of you know, you may shape the truth, but you tell the truth, you know.

BH: I threw a foreign guy out of here one time. His name was Kunkleman. Kunkleman was the film guy for Goodrich Tire Company. I don't know what he did. I don't know what his job was. I don't know whether he really worked for them, or just did work at there or something. But Goodrich had a film department. And he come in here, and he wants to shoot some porn films. (laughter) And he wants—he wants me to help him. He wants to shoot them here on the weekends. (laughter) Honest. He was standing right out there, talking real quiet, you know. He's got the girls and all this kind of stuff. And he's even willing to bring his own camera, because you don't want the camera—

PC: You didn't want to melt the lenses on ours. (laughter)

BH: Well, you don't know—the way they catch some of these porn guys is the camera signature on the film. You know, your apertures and your stuff on the edge and all, prints through on the prints. And he was—he had this all figured out. He was going to bring in Goodrich cameras, and work here, and I'm going to help him, you know. Well geez, [illegible] Get your ass out of here and don't ever come back. And he says, "Well you ain't going to get any work from Goodrich." I said, "I don't care." Well Ray come flying out, he says, "What are you doing to Goodrich?" (laughter) Then he says, "I think they're talking porn films." Ray says, "What?" (laughter)

JH: All right, gentlemen, that's as much time as we have today.

NM: Good.

JH: Thank you so much.

PC: I saw the signal. (laughter)

JH: Yeah.

END OF PART 2

“blimp”, 57
“self-blimp camera”., 57
16 mag stock, 58
16 mm, 19
16 mm films, 12
Aeroflex, 57
Air Force, 53
Airy B, 56
Airy S, 57
Airy S., 56
Alka Seltzer, 67
American Greetings, 35
American steel, 41
Archer Daniels Midland, 21
Bantam Car Company, 14
Bell & Howell Eyemo, 55
Beverly Hills Club, 26, 27
Beverly Hilton Hotel, 25, 26
Bill Ellis, 33, 43
Boron Gasoline, 27, 28
Brian Donlevy, 31
Chrysler, 41
Cine Special, 4, 9, 54, 58
Cleveland Playhouse, 26
Cleveland Railway, 8
Colgate, 67
Columbia, 46
Conneaut, 37
CTS trolley film, 16
David Robinson, 18
Dick Swannick, 21
Don Paris, 46
Duluth, Minnesota, 38
Eastman Kodak, 4, 7, 9, 20, 58, 65
Ed Perry, 61
Edgar Speer, 44, 45
Ektachrome, 19
Ektar, 58
E-Light Swetzer?, 58
F-4 Phantom jet, 52
Fairchild recorder, 11
Ford, 41
Frank Seidel, 33, 49
Gene Autry, 2
Gene Rice, 15
General Electric, 3, 6, 8, 16
General Motors, 41
Goodrich Tire Company, 71
Great Lakes Shipping, 38
Harland Furnace Company, 69, 70
Harry Horrocks, 61
Henry Hopwood, 43
Henry Timken, 6
Hollywood, 2, 3, 4, 7, 11, 12, 17, 18, 25, 26, 31
Hoot Gibson, 2
I. W. Abel, 42, 43, 44, 45, 46, 47
Jack Flanagan, 8
Jackie Gleason, 28
Japanese steel, 41
Jimmy Bell, 5
Joey Brown, 26, 27, 29
Jones and Laughlin, 37
Kansas City, 11, 13
Kissinger, 44, 45
Kodachrome, 9, 19
Kunkleman, 71
Lake Carriers Association, 37
Lee Appleton, 48
lip sync, 11
Long Ships Passing, 37
Magnificat, 49, 50, 51
Manning Bowman, 24
Maria Keckan, 66
Merv Griffin, 26, 27, 29
Metro Parks, 29
MGM, 18
Miles McKerney, 24
Milestones of Motoring, 25, 26
Mitchell camera, 3, 55, 57, 59
Moller, 57
MPR, 57
Nagra system professional recorder, 58
NBC, 46
Neil McCormick, 53
NELA Park, 3

New York, 11
Ohio Bell, 33, 34
Ohio Story, 27, 32, 33, 34
Orbit toothpaste, 66, 67
Otto Kruger, 25, 31
Pappy Barnard, 22, 23, 24, 25
Parallax viewing, 55
Pathe news, 44
Photocraft, 4
Pride of Cleveland (POC) Beer, 16
Quaker, 10
Ray Culley, 2, 3, 4, 5, 8, 9, 10, 11, 12, 15,
16, 22, 23, 24, 25, 26, 28, 33, 54, 58, 69,
70, 71
RCA, 46
Reed Hadley, 31
Republic Steel, 37, 43
Republic Studios, 2
Rigid Tool Company, 5
Rockefeller Building, 3
Roy Sackett, 7, 17
Shenango Furnace Company, 38
Sherwin Williams, 32
Society for the Blind, 21
Sound Masters, 12
Standard Beer, 35
Stanley Steamer, 28
Supermarket Institute, 17
Swift and Company, 17
The Éclair, 57
The History of World Cinema, 18
The Spoilers, 16, 17, 20, 21
Thompson Museum, 29
Thompson Products Company, 29
Timken, 7, 13, 65
Timken Roller Bearing Company, 6
Tom Mix, 2
Tri-State Studio, 3, 8, 15
Tri-X film, 19
TRW, 29
United States Food and Drug people, 24
US military, 51
US Navy, 5
US Steel, 37, 44, 63, 64
Vita-Mix, 22, 24, 35
WEWS, 24
What Do I Care?, 53
Where's Joe?, 40, 42
WHK, 51
Willys-Overland Motors, 14
Youngstown Sheet and Tool, 48