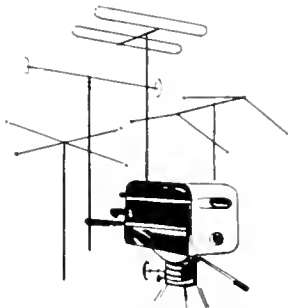


ADVERTISERS' FILM WORKSHOP:

(CONTINUED FROM PAGE 35) recalled having seen a sponsored film at some time during the school year. But when the students were asked to name a company or agency that has sponsored a motion picture, every one of the 342 students who saw a sponsored film were able to identify at least one sponsor and 88.6% of the sponsored films were seen in school.

U. S. television reaches 92% of the 51.4 million homes in the U.S! Its 646 commercial and educational stations serve 180 markets.



The top 50 markets, with an average of 400,000 sets apiece, reach an audience of 50 million people. The average household watches television more than five hours a day.

How does this relate to the use of sponsored public service films by television stations? 99% of TV stations use sponsored films and some 75% of the 646 stations in the U. S. use a sponsored film at least once a week. Of the remaining 25%, 15% will program a sponsored film once a month.

The free-film distributor has many public service films available in his library. They often represent the best materials available to the stations in terms of content, coverage and production values.

Long Life for Good Pictures

The interesting thing about good PR films is their longevity. Films like *How to Catch a Cold*, *Hail the Hearty*, and *Fitness for Leadership* have been shown by television stations for as long as six years. They have racked up as many as 2,000 telecasts. They are "living proof" that a meaningful subject, well-produced, comprises an excellent PR investment for industry and that station programming people responded by using them repeatedly.

Distribution is a business — a service business that depends on energy, drive and imagination. The film distributor must be aggressive if he is to move ahead. The pro-

gressive distributor uses personal calls, telephone contact, and direct mail to a heavy extent in reaching the stations. Series programming is a major service offered by the professional distributor.

Stations Like Filmed Series

Stations program in cycles of 13, 26 and 39 weeks — or at least they prefer to. Knowing this, distributors group films on a given subject — travel, for instance and offer the stations cycle programming. Series programs like these cover just about all the available topics, from sports and topical subjects to children's and women's programs. The use of short-length films on TV news programs and as "clips" in local shows is another and growing opportunity for sophisticated use of film. You can jot down in your minds the important note that short features ranging from two to five minutes are in high demand today.

A word about trends and preferences. Sports and travel films remain most attractive to stations generally. Science, especially new technological advances in industry and breakthroughs in medicine, has high impact value. The growth of interest in subjects dealing with government and politics is one of the more significant recent signs. It suggests that producers might well try to influence their clients to a broader PR approach. An example of this is Continental Insurance Company's recent and popular film on the causes of the American Revolution.

Theater Attendance is UP!

Consider the motion picture theater channel. Average weekly attendance at the movies has increased about three million persons, from the low of about 40 million in 1958. For the first time in years, new theaters are being built. Almost 300 have been started since 1962, some 65 have opened in suburban shopping centers.

The opportunity for sponsored films in these theaters has probably never been better. For one thing, there is a serious shortage of short subjects. With audiences far more selective and the number of domestic productions down to 150 to 200 a year, double features are fast disappearing in many first run houses. This means that theaters need shorts to round out their programs.

Commercial distributors, aware of the changing theater screen (CONTINUED ON PAGE 58)



Jean Cameron, 20, is one of 30 young men and women who will guide visitors through Johnson's Wax pavilion at New York World's Fair, help direct them to the 500-seat, disc-shaped theater where a three-screen motion picture, "To Be Alive" is one of the main attractions of exhibit.

New York World's Fair Preview

Three Screens Full of Happiness

Inspiring Vision of "To Be Alive" Draws Press Ovation at Johnson's Wax Showing in 500-Seat Circular Theater

ONE OF THE MOST exciting exhibits seen at the New York World's Fair previews last month was the Johnson's Wax "Golden Rondelle" pavilion featuring a three-screen motion picture entitled *To Be Alive!* Following a showing to general and trade press representatives, on April 7, the audience accorded the sponsor and producers of the film a standing five-minute ovation — quite a tribute, coming from not too easily enthused newsmen.

15 Months in the Making

The 17½-minute motion picture is the creation of veteran documentary film makers Francis Thompson and Alexander Hamid. These two were co-directors, working under the production firm of Francis Thompson, Inc.

To Be Alive! was photographed in color over the past 18 months in Europe, Africa and the United States with a rig of three 35mm Arriflexes mounted together. It is projected on three 18-foot-wide screens (not butted together) by a projection system called "Tri-Are

335" in the 500-seat theater in the Johnson pavilion.

Although frankly intended to excite viewers with the richness and diversity of its scenes and sounds — which it certainly does — *To Be Alive!* also contains a message: There is an abundance of happiness in the world for those who will look for it.

The Joy of Simply Living

"Although life appears to have become a frustrating round of meaningless activity for millions of people in today's complex society," Mr. Thompson said at the preview, "we've suggested that there are other millions who preserve a sense of the underlying wonder of our world, have a capacity to delight in everyday experience, and find intense joy in simply being alive."

Much of the emotional impact of the film is the result of skillful editing and the choice of sequences of related and contrasting pictures on the three screens. At times the scene is a single, panoramic image and at others a rapidly changing series of multiple impressions. The

film has no commercial message and is projected without even the customary titles and credits.

The narration was written by Edward Field, a young New York poet who won the 1962 Lamont Award for poetry. The musical score is an original composition by Gene Forrell, widely known for his film scores, ballet, opera and as a musical director for television.

Related to Theme of Fair

Thompson was commissioned to produce the film for Johnson's Wax two years ago with instructions only to "make a film that will contribute significantly to the World's Fair theme of 'Peace Through Understanding'".

It is being shown free to Fair visitors in the Johnson pavilion's circular, air-conditioned theater designed by Lippincott & Margulies. Reevesound, Inc. has provided projection equipment and is supervising the engineering of the theater for projectors, screens, sound and other equipment. Color processing of the film was by Movielab, Inc.

Work of Talented Producers

A one-time painter, Francis Thompson holds a long list of film awards including a 1958 Cannes Film Festival for his film, *N.Y., N.Y.*, in which he created an abstract image of Manhattan composed of floating skyscrapers and whirling streets.

Hammid is also widely recognized in the film world as director of *Hymn of the Nations* with Arturo Toscanini, an amusing *Private Life of a Cat* and a television series on Pablo Casals and Jascha Heifetz.

EDITOR'S NOTE: The "Tri-Arc" projection system designed for this exhibit will be discussed in detail within the Special Report on the New York World's Fair now being prepared by the Editors as a valuable reference tool for our readers in the months ahead.



Standing before the three 18-foot wide screens in the Johnson's Wax Pavilion theater are Alexander Hammid and Francis Thompson, the men who filmed the 18-minute color motion picture.



Rig of three 35mm Arriflex cameras used in filming three-screen sequences for the Johnson Wax theater attracts audience of curious Africans as Alexander Hammid and Francis Thompson (at right) prepare for shooting.

Below: this African river sequence from "To Be Alive" is "grouped" to show general effect of the three-screen, "Tri-Arc 335" projection system used in this 500-seat, disc-shaped theater at the New York World's Fair.

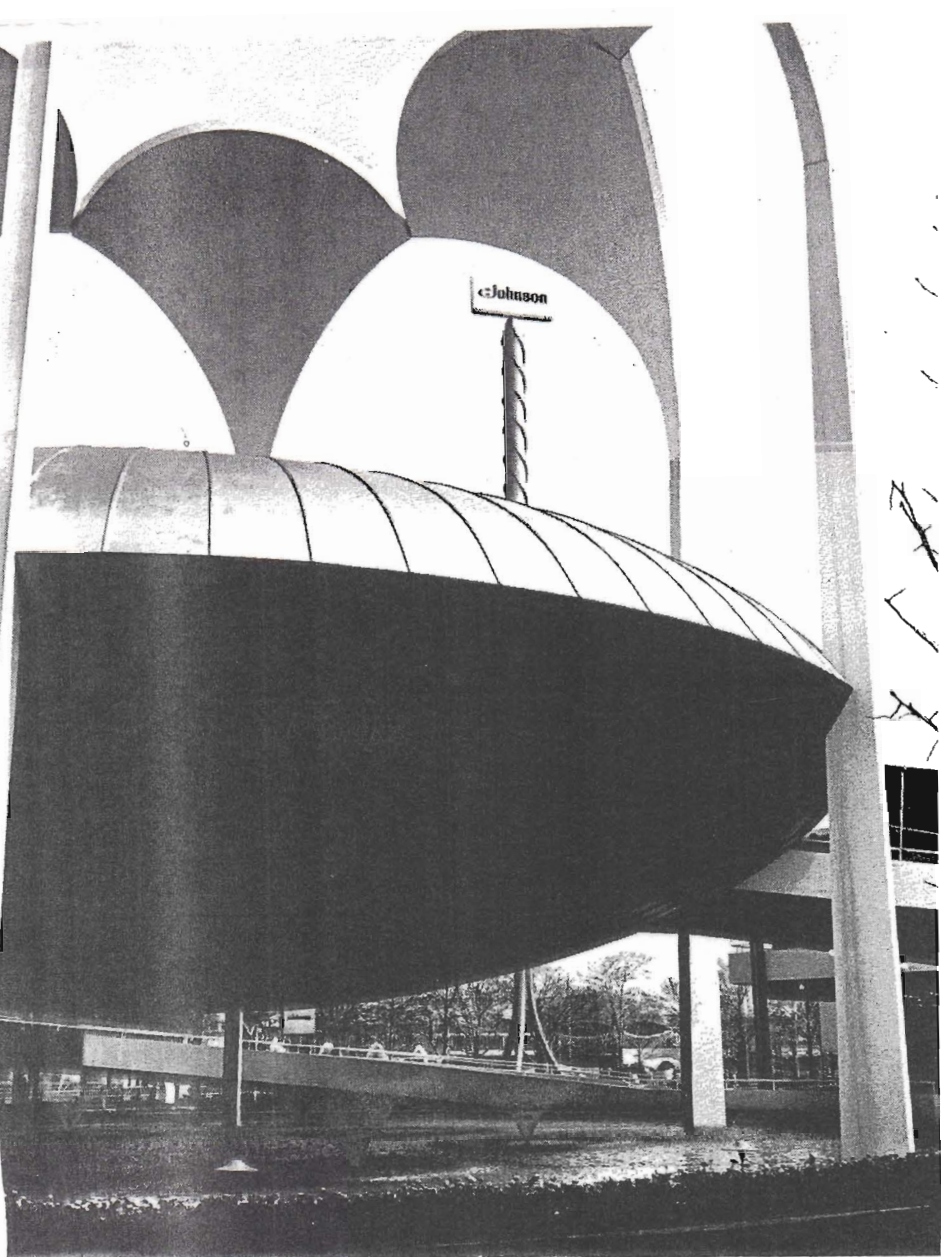
THE FAIR FILMS

Correspondent-at-large Phil Murphy reminds us (after an evening's perusal of the Official Guide) that 43 of the 150 pavilions at the New York World's Fair have listed motion pictures as a regular part of their exhibits; some are using two or more separate film programs.

Yes, films are at the Fair and in a big way! They're showing in all dimensions — from 8mm up to 70mm — on "the largest projection screen in the world" (GE); on-multi-screens (IBM); and surrounding viewers with sight sound (NY Port Authority).

Meanwhile, all across the land (and overseas), thousands of other sponsors are using the film medium in an equally spectacular way. The Department of Agriculture's 70mm program (see page 40) has to be one of the year's most important ventures as it bids for more trade between Europe and the U.S.A.





Beneath these graceful arches and within the Golden Rondelle Theater of the Johnson Pavilion, audiences are seeing a three-screen hit film.

IT'S GREAT "TO BE ALIVE!"

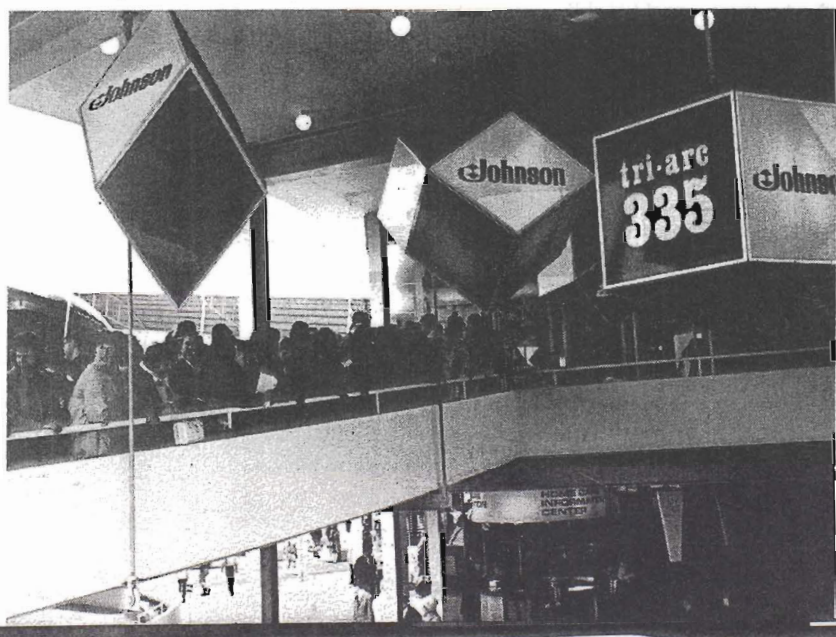
on three separate screens, the joyous unity of happiness, shared by mankind everywhere

WIDELY-ACCLAIMED by press and public alike as one of the most exciting film presentations at the Fair, the multi-image motion picture, *To Be Alive*, is the undisputed highlight of the Johnson Pavilion.

Produced by Francis Thompson

and Alexander Hammid, veteran documentary film makers, the 17-½-minute picture, depicting the joy and delights of simply being alive, is projected onto three 18-foot wide Hurley matte white screens through use of the Tri-Arc 335 projection system design-

Fair visitors in this shaded waiting line will soon be rewarded when they enter the Golden Rondelle Theater for showing of "To Be Alive!"



ed, engineered and operated by Reevesound.

Working in close collaboration with the producers, designers Lippincott & Margulies, and the staff of S. C. Johnson, Reevesound created the projection and control systems and advised on sight lines and acoustics for the 500-seat Golden Rondelle Theatre, main feature of the Johnson Pavilion.

Reevesound's special technical facilities include three Century 35mm motion picture projectors equipped with sync interlock drive and 78 amp Xetron light sources. Designed to run in interlock position as the picture does, the company's unique three-channel sound system reproduces three photographic sound tracks, one carried on each film print. Sound system includes Fairchild power amplifiers and speakers located between and above the screens.

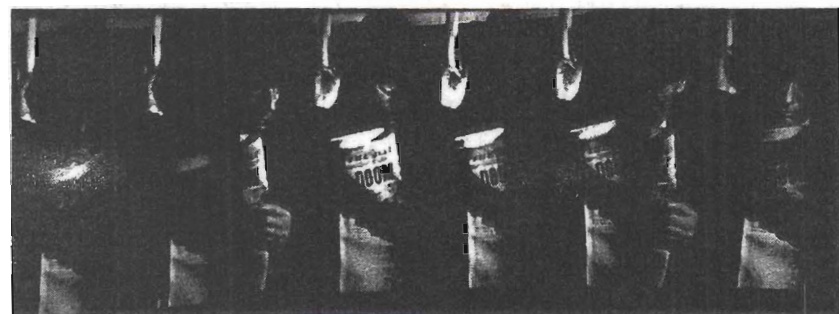
To Be Alive! has been warmly received in national magazine stories on the Fair, with deserved accolades in the NEW YORKER, TIME and other periodicals.

Beyond the evident talents of its



Johnson's exhibit is pleasing large number of children among Fair visitors with gadgets like this joyful "Nonsense Machine."

☆ *To Be Alive!* is said to have taken its creators nearly 18 months to produce on location throughout the world. Its message, reminding all who see it of the sheer joy of living, was worth every second of their creative effort.



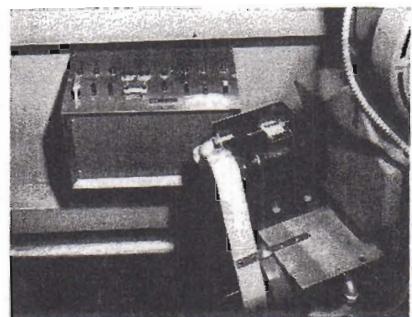
Multiple opening scenes from "To Be Alive!" use speeded-up action to stress the pressures of today's harried existence; after transition, the scene below of a happy little Chinese boy who finds a turtle . . .



producers, special mention is due the narration written by Edward Field, winner of the 1962 Lamont Award for his poetry and to composer Gene Forrell, whose musical score upholds his reputation for original work on the ballet, opera and films.

Superb color sequences were processed by Movielab, Inc. A total absence of any commercials (not even the customary title credits) adds to the sponsor's laurels. The film will be remembered.

Below: master control panel at Johnson's Wax Pavilion operates lights, sound and projectors.



ARRIFLEX at work — ONE OF A SERIES *



Photograph by Heila Hamm

Francis Thompson and Alexander Hamid Shooting "To Be Alive"

ARRIFLEX[®] filmed Johnson's Wax World's Fair cinematic masterpiece "TO BE ALIVE"

Inside the Johnson's Wax "Golden Rondelle" at the World's Fair, is 17½ minutes of sheer delight... the extraordinary 3-projector, 3-screen color film, "To Be Alive,"... so sensitively and imaginatively produced by documentarians Francis Thompson and Alexander Hamid. Among Fair visitors, film critics and publications like Time Magazine, the opinion is unanimous... there's nothing better to be seen at the Fair!

Typical of the accolades given "To Be Alive" was Columnist Archie Winston's full column commendation in the New York Post, lauding the film as "a completely integrated work of art... a film masterpiece."

"The world of design, moving towards abstraction, is here," he wrote. "The world of personal intimate portrait is here. The photography is grand enough to make a melodrama out of the passage of a centipede, human enough to translate a boy's roller derby into a thrilling road race, or to understand the contemplative beauty of Walden's pond. From universe to frog, from stick-beating Africans to dancing American teenagers, to the world viewed in prism colors... it's all here, spilling over with

the life, emotion and happiness of existence."

"To Be Alive" encompassed 18 months of shooting in Europe, Africa and the United States. But long before the film makers set out on their cinematic safari, basic problems of the triple camera set-up had to be solved. It was Mr. Hamid who designed the camera rig with the three Arriflex 35's mounted on a single pedestal. Each camera is driven by a standard Arri constant-speed motor.

Selection of equipment was an important factor. "We expected to travel a great deal for the production of our three-screen film," Producer Francis Thompson explained, "and to work in remote areas where the triple camera would have to be carried considerable distances and set up rapidly for unexpected opportunities. Our camera system had to be light, compact, rugged and reliable even in adverse climates because the precision matching of the three cameras prevented us from interchanging any one of them with a spare. Moreover," he added, "We wanted a camera with which cameramen the world over were familiar. We chose Arriflex."

Write for literature

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

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