



Drivers test reactions at Mobil Pavilion, the only audience participation show at the New York World's Fair.

Hit Show at the New York World's Fair:

Mobil Puts Drivers to the Test

Fair Visitors Operate Simulated Autos for "Economy Run"
Test of Driving Reactions Staged by Dramaturgy and Dage



A UNIQUE DRIVER REACTION sampling test which uses a film-fed television set seen through the windshield of a simulated car is now the main feature of the Mobil Oil Pavilion at the New York World's Fair. It will function in conjunction with an electronic data processing system designed and operated by Dramaturgy, Inc., of Cleveland, and Dage Television Co., of Michigan City, Indiana.

The reaction sampling test was developed expressly for Mobil to determine a driver's mileage-per-gallon and his ability to drive safely through all weather and road conditions. It was first used at the Seattle Century 21 Exposition by record crowds who wanted to test their actual driving ability against their imagined skills. Contestants are scored electronically and the really excellent drivers will get a score of 23 miles-per-gallon over a test run that lasts four minutes. The test is based on Mobil's annual cross-country economy run.

"Windshield is a TV Screen

Each participant is provided with a driving station complete with operating controls including steering wheel, gas and brake pedals and a completely assembled dashboard. The units are supplied by the Dodge Division of Chrysler Corporation. The competing driver views the road through the "windshield" which is actually a 21-inch television screen.

The instantaneous positions of steering wheel, brake and gas pedals are converted to electrical signals which are constantly being compared with like signals previously recorded by a group of expert drivers over the same run. Should the contestant driver's signals exceed the allowed margin of error of that of the experts, points will be deducted from his starting "perfect" score of 23 miles-per-gallon. His score will continue to be reduced as long as he exceeds this margin of error.

How to Have an "Accident"

Should the game driver make ever greater errors his generated reaction signals may exceed a second wider margin of error limit. Then, not only is his score further reduced, but he experiences an "accident" by seeing and hearing it on his individual TV monitor. The accident scene that develops is keyed to the type of error made at given critical moments in the filmed set of driving episodes. The accident logically follows the error committed and tends to discourage "show-off" drivers who are not seriously competing in the game.

Two film projector-TV camera chains run simultaneously in synchronization, one for normal driving and one for accidents. When a driver's error causes his accident relay to be tripped, his TV monitor is switched from the normal to the other TV camera. Actual road noises and sounds have been recorded on the film's optical sound track for each. Each film is also provided with a magnetic sound track on which the expert's reactions and accident susceptibility and timing cues are recorded.

In this manner, voltages proportional to the experts' control positions are recreated during each (CONTINUED ON PAGE 58)

Below: a young housewife tests her ability to react quickly and safely under simulated traffic conditions in the Mobil exhibit's driver reaction test. The hostess (upper left) directs the licensed driver. Test unit is a modified Dodge, comparable in every respect to the actual car, except that the "windshield" is a television screen on which the driver encounters scenes depicting actual conditions along the road.

BEN WILLIAMS REPORTS:
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ditional industrial film. These are the television news spots and featurette releases. Although designed for TV, we do make other use of them, primarily in merchandising the support they give to dealers and distributors. We get a very nice reaction from these groups by telling them of our television and other publicity activities, both before and after the fact.

Other Groups Originate Films

Another quick case history. While we produce, or cause to be produced, the company public relations films, other groups do originate advertising, sales and other special purpose films. We try to see all of them and, where possible, to have a minor hand in their creation.

Not long ago we saw a 7½ minute sales film on a new high strength glass the company perfected for sliding glass patio doors and similar uses. It was pure sell, but had some exciting scenes in it.

We were able to salvage about 4½ minutes of film, put a new sound track on it and come up with a very attractive featurette on the research and development and application of this product.

We looked around for a way to get this film shown and found the Sterling Films' Bob Considine, Fran Allison show, *For Your Information*. This is a package of featurettes in 15 and 30 minute segments with Fran and Bob as hosts. It seemed like a nice spot for our film so we booked space, had one of our marketing men interviewed by Considine, and led up to his offering to show Considine the film.

The Television News Release

Far from being last in the list of film opportunities available to industry is the television news release. While not every company event that justifies a written news release is suitable for TV treatment, it is surprising how many good subjects are overlooked.

For example, our Public Relations Department was recently asked to set up dedication ceremonies for a new float glass plant at Cumberland, Maryland. We built our plans around a press tour and press conference, flying two plane loads of national and trade press to the plant. The nature of the event and this representation virtually assured us of good print coverage.

But we wanted to get everything we could out of this industry

ADVERTISERS' FILM WORKSHOP:

"first", so we planned on television, also.

While getting aerial views of the plant for the press kit we had the photographer shoot some movie footage as well. We also had him take scenes of company executives and press during the plant tour, shooting from a pre-written news script.

Labels had been prepared and mailing cans containing script and usage report cards were waiting. The exposed film was flown to the lab and 50 one-minute prints rushed to selected stations. We expect better than 50% pick-up, with one station reporting use on two news shows Friday and a week-end round-up on Sunday afternoon.

Let me emphasize that you have heard less than half of the story.

Our use of film goes beyond motion pictures. We have a broad and continuing program of slide and strip films — are utilizing the "Filmograph" technique with good results and use both photographs and art to illustrate home subjects offered to women's clubs and television personalities with their own conversational-type shows.

There you have it: one company's approach to a film program. We will be the first to acknowledge that it is not the final answer, but even in its present form, we feel it is one of the wisest items in our annual budget.

Our film programs are in constant use by our own people in the field *because they reach the people they want to reach, over a long period of time and at low cost per viewer.*



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trends, are booking short subjects into some of the best theaters in the country, accompanying many top-grossing, long-run attractions. One short reached an average audience of almost 4,000 persons per playdate (or theater booking). Remember, these were people sitting in a darkened house, looking at a big screen, concentrating on the sponsor's message!

For a sponsored film to play in theaters there are a few guidelines that should be followed: it should be no longer than 10 minutes, the ideal running time. It should preferably be produced on 35mm film, although with the new 16mm color films, satisfactory blow-ups are obtainable. The entertainment quotient should be high. This doesn't mean that theater audiences won't sit still for a meaningful message, but it helps if the film is *interesting, fast-moving and colorful* — accent on color.

Commercial content must be tasteful, in keeping with the subject matter or storyline, and as unobtrusive as possible. Remember, theater managers can still feel the wrath of an irate patron! And just as the feature films of the mid-60's are more mature and sophisticated, so should the sponsored short subject.

* * *

SOCONY-MOBIL AT FAIR:
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replay of the film and form the standard of comparison for all contestant drivers. These, along with the contestants' control position voltages are fed to three comparator circuits for each car, a comparator being required for each of the three functions. Here, the difference between the experts' control positions and those of the contestant is sensed. If the difference exceeds the adjustable threshold, or allowed error margin, a relay is closed which periodically reduces the contestant's score for as long as the error is maintained.

A second set of voltage comparator circuits for each car is used to sense a greater magnitude of error for an accident-causing condition. These accident detectors, however, are energized only for specific control errors at appropriate times in the film. This timing and control selection is accomplished by a second set of times magnetically recorded on the film.

More than nine million visitors are expected to view the Mobil test during the 1964-1965 Fair.