

You can lead a man
to a screening, but...

Some people talk about "motivational motion pictures" as though they were a special kind. In business film, what other kinds of pictures are there? Good pictures, that is. Because you can lead a man to a screening, but you can't make him think... unless the picture begins with motivation and is propelled by motivation right down to the residual impression which we're hired to leave.

A picture must accomplish two things: first, pull the target audience into the store; then make them want the merchandise.

When the roomlight fades down and the screen lights up, the Step One audience attitude is, "Why should I bother paying attention?" The surest answer is to establish identification with the viewer. *Con-vair-Astronautics'* picture **LOCKED ON** addressed an audience of cynics, but at the line "I'm a yesterday guy in a tomorrow job and I don't know what the hell to do about it" they identified the happenings on the screen with their personal inner fears, and became willing (motivated) to pay attention to the message-material that followed.

At Step Two — to answer, "What's in this for me?" the motion picture must be audience-oriented. So it sounds obvious, but altogether too many business films are really constructed to make the Sponsor happy — it's the audience that's the Unbeliever, hence should be our target; and the way to the audience member's heart is to figure out honestly what is in this message for him, and why will he profit by going along with us; and then to weave this motivation into our story, subtly or openly in proportion to the intrinsic audience resistance.

The Information Operators in the A T & T film **MAY I HELP YOU?** aren't merely looking up telephone numbers, they're putting people in touch with one another, they're helping people.

Technically, business-film audiences get in free. Actually they are paying us with a most precious commodity, their time; and it is our obligation to deliver them an honest value... to inform them, persuade, inspire or whatever, in their own terms so that they go out of our show feeling, "I'm glad I came"... (because)... "There's really something to think about in that picture." In my book, that's motivation.

PARTHENON PICTURES

Cap Palmer Exec. Producer

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newsreel:

(CONTINUED FROM PAGE SIX)

Kodak Names Thomas Connors to Manage N. Y. Fair Exhibit

As construction nears completion on the Eastman Kodak Pavilion, one of the first major installations to be finished for the 1964-65 New York World's Fair, that company has announced the appointment of Thomas M. Connors as general manager of its Fair exhibit. Roy F. Horne was appointed assistant manager of the Kodak Pavilion.

Lincoln V. Burrows, director of planning for the Pavilion, will continue as co-ordinator of the company's World's Fair plans. Connors has returned from retirement as general manager of the company's Northwestern Sales Division in New York city to assume his World's Fair duties.

Horne, who became assistant to the director of planning for the Pavilion in July of this year, will continue to work at the Kodak Office in Rochester until shortly before the Fair opens in the Spring of 1964.

* * *

Panacolor Signs Zeiss-Ikon for Cartridge-Load Projector

Panacolor, Inc., formed six years ago to develop a new process for optically printing both color film and sound tracks on black and white film stock, has signed a contract with Zeiss-Ikon AG, West Germany, for the production of a new type of cartridge-loading sound projector.

According to Dr. Leon Wells, vice-president and director of research of Panopix, Inc., a Panacolor subsidiary, the projector (which he designed) will resemble a portable 19-inch television set with a built-in projector screen. The audio-visual "package" is contained in a cartridge measuring 7 x 6 x 3 inches, with a two-hour film capacity. Although the film dimension was not disclosed, the unit will have a built-in adaptor for standard 8mm "home movies."

The Panacolor film cartridge will have optical sound tracks; a 4-watt amplifier is built-in to power the loudspeaker with an adaptor for plugging the unit into an external high-fidelity amplifier.

Weight of the equipment was disclosed as 17 pounds; it will also have automatic focusing for optional use of external screens and provision for handling both



Eastman Kodak Pavilion, pictured above, will be one of first major exhibit buildings to be finished for the 1964-65 New York World's Fair at Flushing Meadows. View shows the southeast corner of the 393-foot long exposition of the contributions of photography and allied products.

magnetic as well as Panacolor optically-printed sound tracks. Speed control may be varied to handle standard 24 frames per second; slow motion, 16 fps and very slow motion, four frames per second.

Although no 16mm or 8mm subjects in the Panacolor process are as yet available for out-of-the-laboratory viewing, the first feature-long 35mm motion picture utilizing the process has been released by Warner Bros. (*The Castilian*) and is now in distribution.

According to Panacolor board chairman Harry Harris, the use of black and white film stock results in significant savings of print cost in all dimensions. The company does all of its processing in the Hollywood laboratory acquired some years ago from the Academy of Motion Picture Arts & Sciences at 6660 Santa Monica Boulevard. Harry Eller is the president of Panacolor, Inc.

Production prototypes of the new Panopix projector are expected to be available from Zeiss-Ikon in January, 1964.

* * *

Britain Hosts 5th International Industrial Film Exhibition

November 2-6, 1964 are the dates and London, England is the site of the Fifth International Industrial Film Festival. British Industry, aided by that country's Industrial Film Association, will host the world's leading a-v communications experts.

Educational Film Librarians Announce 1961 Festival Plans

The Sixth Annual American Film Festival will be held under the auspices of the Educational Film Library Association on April 29-May 2nd at the Biltmore Hotel, New York City. All 16mm motion pictures and 35mm filmstrips which qualify under the Festival's 34 subject categories and were released in the United States during 1963 are eligible for entry. Deadline for the Festival entries is midnight, January 20, 1964.

These plans, together with the announcement of a Film Production Workshop to be sponsored by EFLA in New York on January 30 and 31 and a second Film Evaluation Workshop to be held in Los Angeles in November, 1964, were announced at the Association's annual meeting in October. Frederick A. White, director of the Bureau of Audio-Visual Instruction at the University of Wisconsin, was re-elected to serve a second term as president.

The Association's new vice-president is Sally Clark, film curator at the New Jersey State Museum, Trenton; Iola B. Tryon, director of the Film Department, Russell Library, Middletown, Conn., is EFLA's secretary-elect.

Information about the Festival and entry blanks may be obtained from the Educational Film Library Association, 250 West 57th St., New York, N. Y., 10019.

(ALSO SEE PAGES 17, 25, 30)

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N. Y. World's Fair Report

Notes in Brief by Robert Seymour, Jr.

THE WORLD'S FAIR is now beginning to look like a real Fair instead of raw concrete, girders and mud as it was a few weeks ago. As you drive along the Expressway, General Motors looks big and imposing. Kodak is rapidly taking its final shape and big color photographs are being tested on the tower. Beyond these are several dozen other handsome pavilions now in various stages of completion. Films are also getting made.

* * *

Niles' Producing Port Authority Picture With 10 Arri Cameras on Circular Rig

Filming is going on all over the metropolitan area for a 360-degree circular motion picture which will be shown in the New York Port Authority Building at the Fair on a 195 feet circumference screen.

Crews of Fred Niles Communications Centers are shooting with an \$80,000 camera rig made up of 10 Arriflex cameras mounted in a circle atop a specially-built Land Rover Camera car. Nile's contract with the Port Authority calls for a \$100,000 15-minute motion picture and provides for \$29,000 additionally for rental of the camera rig. Producer and director is Charles J. Ticho.

* * *

Cinerama "Journey" for the U. S. Exhibit

Progress is reported on the big Cinerama production, *American Journey*, which will play in the United States Pavilion. It is now estimated that the 15-minute film will cost \$2,500,000.

A total of 30 automatic projectors and 132 different screens - many of them moving - will be used to show the movie. Negotiations are now going on with the New York projectionists' union to determine how many men will be required for necessary "maintenance" work on the automatic projection machinery.

* * *

Kodak to Take Viewers on a Balloon Ride

Upstate, Eastman Kodak is making a film for showing at the Fair about the adventures of two chimpanzees and a girl who ride in an old-fashioned wicker basket under a balloon.

Much in the manner of *Around the World in* (CONCLUDED FOLLOWING PAGE NINETY-TWO)

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N. Y. WORLD'S FAIR REPORT:

(CONTINUED FROM PRECEDING PAGE 77)

80 Days, the chimps drop in on such Rochester activities as a Little League baseball game — the chimps get in the game and win it.

The balloon got away the other day - with no one in it - and Kodak director Sam Scribner had to chase after it in a rented plane. It finally came down in a field about 50 miles away. Some days you just can't win!

* * *

Protestant Council Objects to Content of Film on Christianity Planned for Fair

At the Protestant and Orthodox Center a controversy has arisen over a film on Christianity which has been planned for showing during the Fair.

Co-chairman Emilio B. Knechtle of the Protestant Council and program director J. Marshall Miller have resigned in protest at the content of the film, which they have called "sacrilegious".

The film has been said to depict Christ or a figure seemingly like Christ in the role of a circus clown riding on a donkey. But the Rev. Dr. Dan M. Potter, executive director of the Protestant Council, says the hero is not Christ, nor a clown, but will be an allegorical Christian made up in the manner of pantomime to express sympathy and joy.

The dispute in the Council is said to be between liberal and evangelical members. Mr. Miller believes the film would only appeal to a sophisticated few, and would fail to reach the thousands of possible converts at the Fair.

The council is going ahead with the film as planned. Rolf Forsberg, of Chicago, is now completing the script for the picture.

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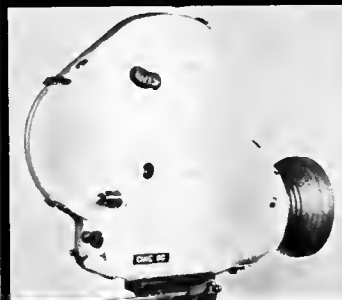
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