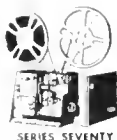
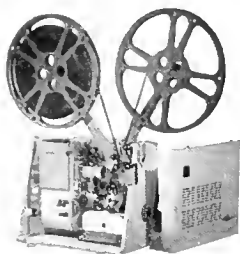


## focus on film safety

Kalart/Victor 16mm projectors have a reputation for film safety. For 35 years, Victor Projectors have had three Safety Film Trips (one for each film loop) as exclusive components of the film transport mechanism. These Safety Film Trips spot film trouble before it happens and stop the projector instantly and automatically. Saves thousands of dollars in film damage annually. Kalart/Victor's large diameter Single Drive Sprocket moves film in and out of the projector smoothly and at one constant speed . . . no chance for film "pile up." These features give even beginning projectionists full confidence, allow them to concentrate on putting on a good show, with no interruptions. And a good show it will be with a clearer, brighter picture and brilliant sound . . . a combination that increases learning power. For full details see your Kalart/Victor dealer or write:



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"An abstraction of multiplied wings like brushstrokes against the sky . . ."

## Multi-Image Look at the Idea of Seeing

Saul Bass Creates "The Searching Eye" for Kodak's Pavilion

**WORKING VISUAL MIRACLES** within a brief 20 minutes on the screen, a 70mm color film is one of the first-rate attractions within the Eastman Kodak pavilion at the New York World's Fair. Designer-turned-producer Saul Bass has created what he calls "a film about the idea of seeing." In the appropriately-titled picture, *The Searching Eye*, he turns a small boy's walk along the beach into a cinematographic treat in which ordinary objects (pebbles, dandelions, sea birds and sand castles) reveal unsuspected worlds of intense visual experience.

To awaken this perception in viewers, the Bass film employs time lapse photography, underwater and aerial photography, micro-photography and stop-action filmed at 2,500 frames a second. The finished production was consolidated on 70mm film stock with as many as six frames of motion visible simultaneously. Two projectors are used for the showings.

For one scene in the film (see front cover, left), a sequence shows man's fascination with the idea of flight. An antique flying rig was copied from early photographs. On film, these few seconds in the sequence show the man as he joins a seagull in flight.

The production includes footage by noted aerial photographer Wil-

liam Garnet, who used a 20-year old Cessna for its slowness and stability. Garnet shot sequences at two to four times normal film speeds for a "floating" quality on the screen. There are breathtaking studies of snow crystals forming and melting by Japan's Rukuro Yoshida, the first ever recorded on 35mm film.

Another sequence — a realistic battle of toy soldiers in the imaginary vaulted chambers of a castle — was executed in stop action and employed an entirely new optical technique. To avoid a feeling of "flatness" in the scene, the specially-designed *lens* of the camera tilts and swings.

The film, in retrospect, speaks in terms of the visually perceivable on at least three levels:

1. The immediately apparent.
2. Phenomena which had been perceived only through such optical-mechanical aids as high-speed or stop action photography.
3. The inner vision of the eye and mind in such moods of the intellect as imagination, cultivated aesthetic appreciation, or in chemical combinations with acquired knowledge.

Bass stresses the fact, however, that his technical virtuosity is only a means to an end. "The conception of the film is poetic," he says. "It is concerned with the wonder of seeing. All creatures see, but man has transformed the idea of sight. The difference between the sight of man and the sight of animals is this extraordinary extra thing we call insight."

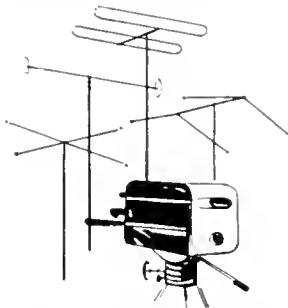
The result of Bass' philosophy, in *The Searching Eye*, is a moving and startlingly beautiful ode to the everyday world around us. 景



## 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 48-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.





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:  
(CONTINUED FROM PAGE 32)

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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(CONTINUED FROM PAGE 36)

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:  
(CONTINUED FROM PAGE 38)

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.