

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

2625 Temple St. • Hollywood 26
213-Dunkirk 5-3911

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

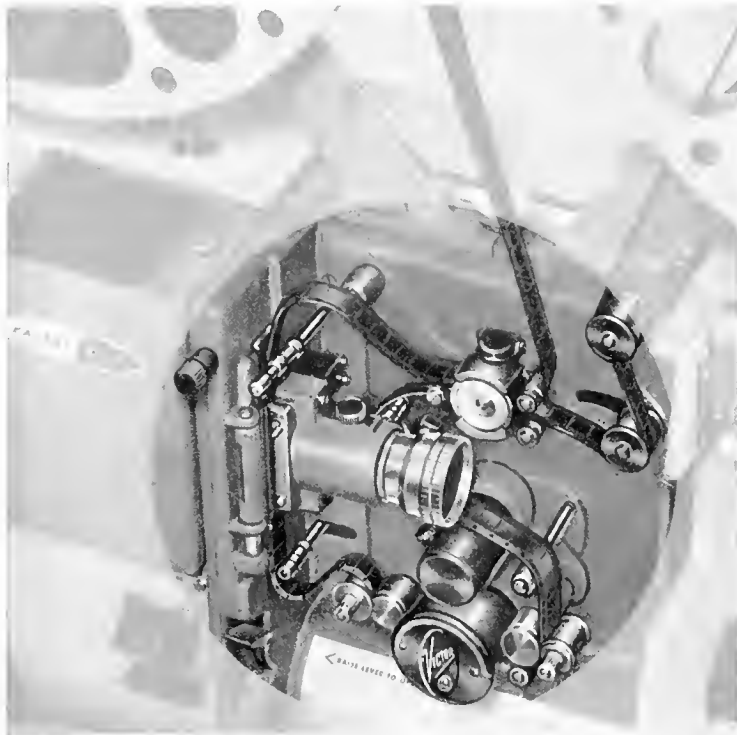
The Sixth Annual American Film Festival will be held under the auspices of the Educational Film Library Association on April 29-May 2nd at the Biltmore Hotel, New York City. All 16mm motion pictures and 35mm filmstrips which qualify under the Festival's 34 subject categories and were released in the 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.

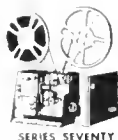
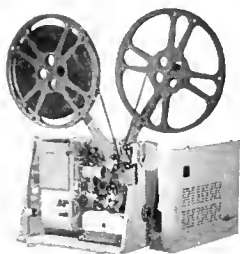
Information about the Festival and entry blanks may be obtained from the Educational Film Library Association, 250 West 57th St., New York, N. Y., 10019.

(ALSO SEE PAGES 17, 25, 30)



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:



SERIES SEVENTY



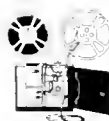
MOVIE MATIC



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SILENT 16

First and Foremost in 16mm Motion Picture Equipment

VICTOR ANIMATOGRAPH CORPORATION, a division of **KALART**
Department 30N, Plainville, Connecticut



"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.

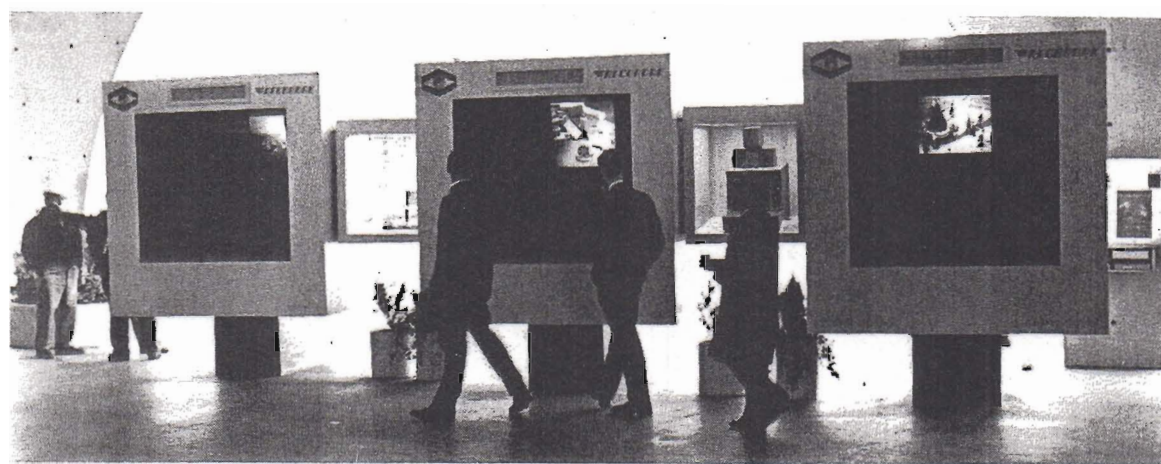
The film, in retrospect, speaks in terms of the visually perceivable on at least three levels:

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





Shadow-box "kiosks" present Recordak features on rear-projected continuous slides, using Eastman Carousel equipment in system.

THE KODAK PAVILION

within its free-form building, two theaters

with 70mm films and many visualized displays

THE ARTISTRY of visualization expected of a leader in photographic equipment and materials has been achieved in the imaginative and exciting free-form building of the Kodak Pavilion.

Picture-making opportunities abound on its "Moondeck" roof; the world's largest outdoor color prints illuminate the dominant "Picture Tower." Within, a pair of round theaters each present excellent 70mm motion pictures.

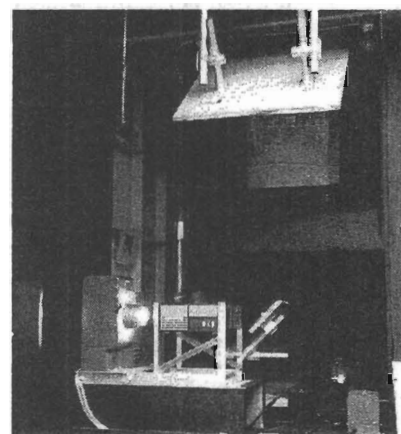
Dozens of small "kiosks" around the exhibit areas offer rear-projected slides and motion pictures

on Kodak products and a good part of the pavilion is devoted to examples of the best in modern picture-taking; aerial photography, TIROS weather pictures, and the like.

And throughout the Fairgrounds, Kodak signs point out good picture possibilities, including correct exposures and even sample prints for the camera fan!

Projection Engineering

☆ Working closely with producers, architects, technical representatives of Eastman Kodak Company



Slide projection installation in kiosk showing modified Eastman Carousel projector with 450-watt Cinemeccanica Xetron light beam.

and Eastman Chemical Products, Inc. from earliest planning stages. Reevesound provided more than two dozen motion picture technical systems for the Kodak Pavilion. These include projection, sound and control devices located in two theaters and in a number of individual displays strategically located throughout the Pavilion.

Reevesound's projection, sound and control system in the Dome Theater includes one Norelco 35/70mm projector operating at

70mm, equipped with a 2500 watt Zeiss Xenosol II light source. A special selsyn drive electrically interlocks the projector and a pre-programmed 60-channel controller that regulates a six-channel sound system and a dimmer bank for synchronous operation of theater lights.

As adapted by Reevesound, an Industrial Timer controller utilizes sixty of eighty-two available channels, regulating thirty load circuits. One foot of tape controls sixteen seconds of program time. Interlock drive paces the tape as it controls faders, spots, screen and cove lights, a six-channel sound system, an atom model and a Spitz star field projector, main feature of a thirteen-minute film.

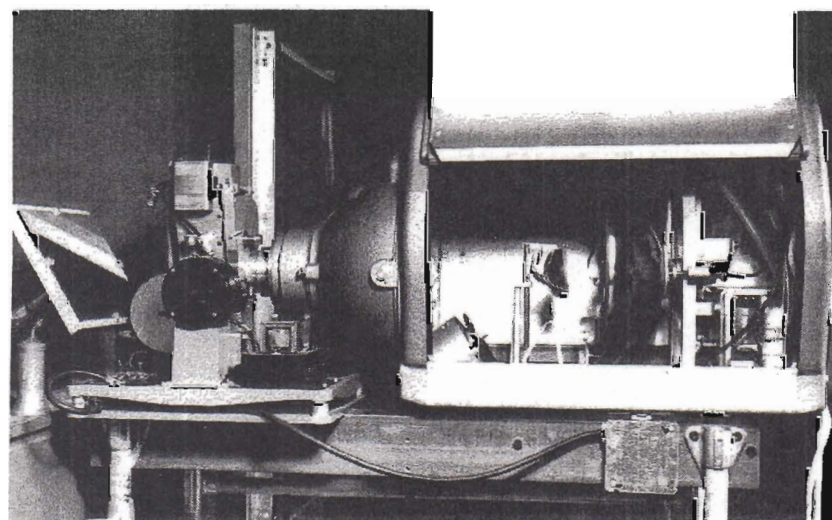
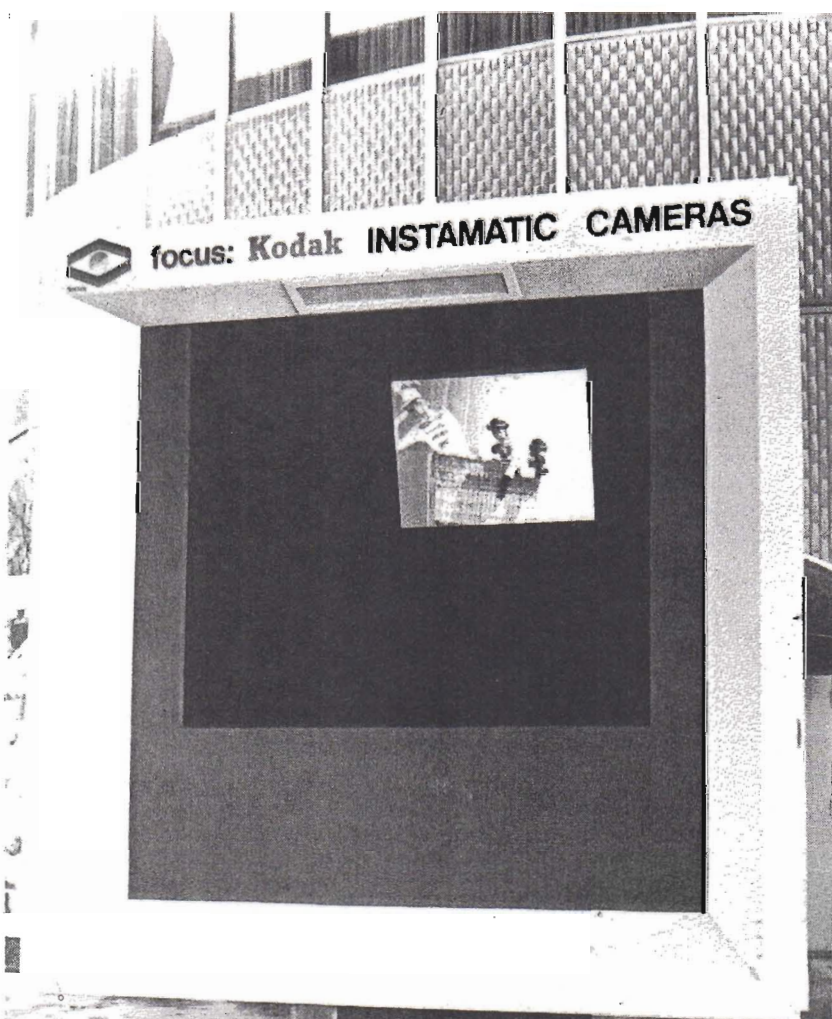
"The Searching Eye"

Shown daily in the circular Tower Theater, the 20-minute color motion picture, *The Searching Eye*, is one of the focal points of the Kodak Pavilion. Produced by Saul Bass, the film dramatizes the heights of sensitivity to which vision may be honed on a motion picture screen.

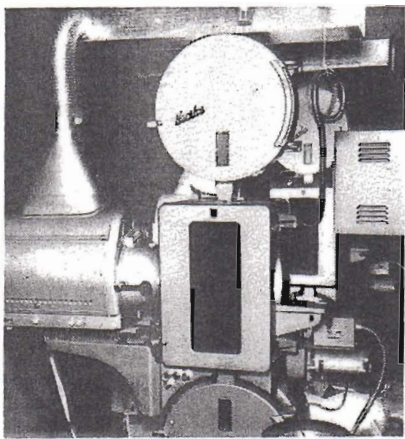
Reevesound's unusual motion picture system in the Tower Theater includes two 35/70mm Norelco projectors equipped with 2500 watt Zeiss Xenosol II lighting sources, plus a multi-channel control and audio system.

Reevesound's selsyn system electrically interlocks the two Norelco projectors. One presents a 35mm film while its mate shows a 70mm film. Screen images resulting from this interlock operation of 35mm and 70mm projection give the film producer a dual format capability which he needs to develop his theme and story.

This special system allows the



Above: Kodak's "chimpanzee" film projected in the "Instamatic" kiosk (at left) is assured bright, sharp images by use of modified Eastman 16mm arc mechanism with its Zeiss Xenosol II lamphouse and continuous film loop. Long operating life, minimum care were objectives.



Tower Theater projection system uses two 35/70mm Norelco projectors with 2,500-watt Xenosol arc lamps and magnetic sound heads.

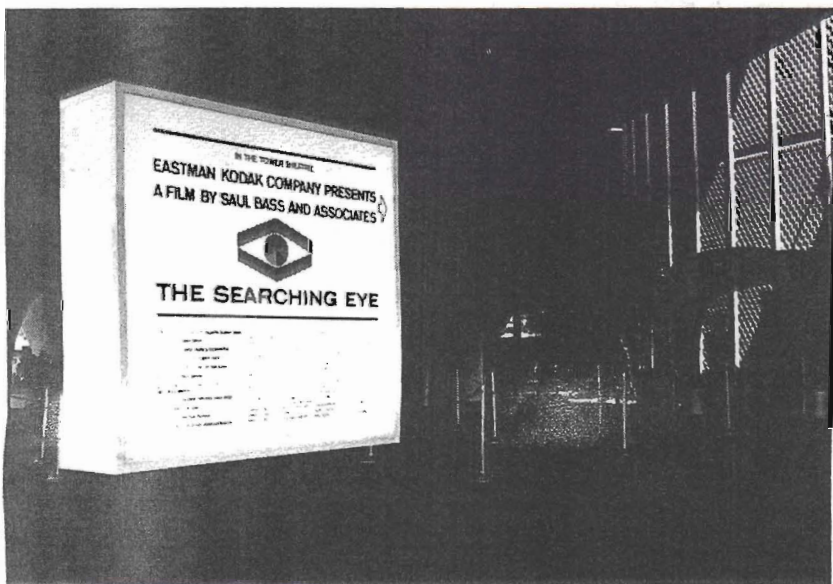
up the story, showing composite prints all made from intermediates.

Transitions from one machine to another are timed with great accuracy. Automatic dowers close to keep lamp heat off black leader on the machine that is not in use. The dower operations were programmed during production of the film, and operate by control tones carried on two of the magnetic stripes on the 35mm print.

Special Kodak/Reevesound motion picture systems are located in ground-level kiosks at Eastman Kodak Pavilion, displaying uses of photography in science. Systems include Eastman Model 25-B 16mm arc projector mechanism



Visible all over the Fairgrounds, the Kodak Picture Tower dominates the free-form Pavilion building with its multitude of visual shows.



At entrance to pavilion's Tower Theater, this lighted panel proclaims "The Searching Eye" 70mm film feature, gives credits for production.

two projectors to show alternate segments of film. The 35mm machine opens the show, projecting first-generation prints from original camera film. As the show progresses, the 70-mm projector picks

equipped with 1600 watt Zeiss Xenosol II light source and 130-foot 16mm Reevesound synchronous loop equipment.

First-surface mirrors mounted at front of projector mechanism

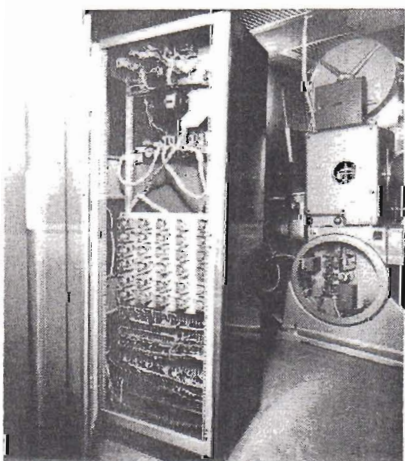
and above projection equipment re-direct light until it reaches rear projection screen, where image is formed.

This special system for projecting a seven-minute sound motion picture utilizes a Xenon light source and continuous film loop for long operating life with minimum maintenance requirements.

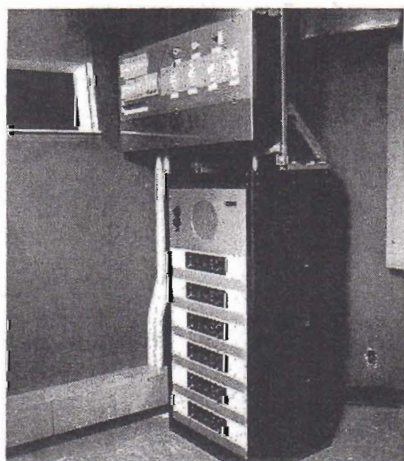
An unusual Reevesound system

in the Astronaut Bubble is designed to activate an animated astronaut in sync with optical sound track on 16mm film and motion picture display. The sound track carries narration, as well as a subsonic signal to activate the astronaut. The system includes a Reevesound-modified Eastman 25-B 16mm mechanism equipped with a 900-watt Xenon arc lamp.

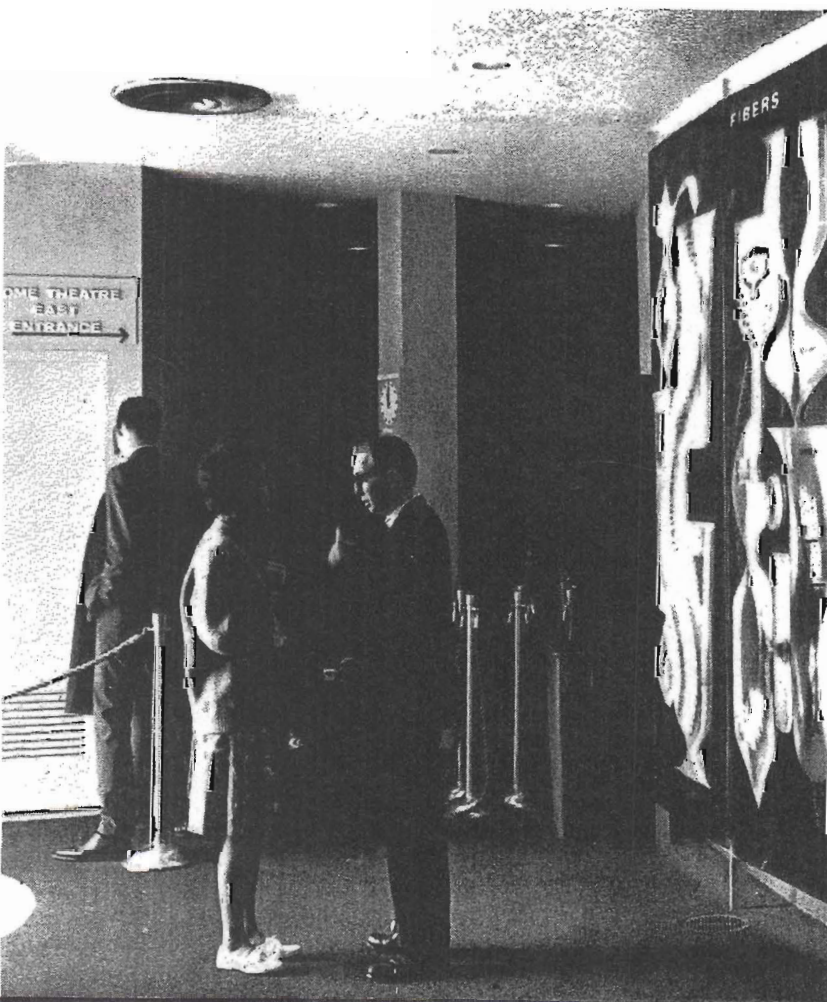
Below: one of company's many well-trained "hosts" greets visitors at entrance to Dome Theater where Eastman Chemical film is shown.



Modified Industrial Timer controller utilizes 60 of 82 available channels to control dimmer bank, 35/70mm projector, six-channel sound system and other devices in the Dome Theater.



Lumitron dimmer bank atop six-channel sound system activates fader, spots, screen, and cove lights in Dome Theater. Both units are automatically controlled by Timer shown at left.





Many new film and recording techniques were employed to "involve" the audiences seeing "Quest." Crew above is shooting outdoor beach scene.

"QUEST" FOR THE UNUSUAL

Many Visual and Sound Techniques Used to Make 70mm Eastman Chemical Film One of Fair's Best

ONE OF THE MOST unusual industrial motion pictures at the World's Fair is *Quest*, produced by Filmex, Inc., for Eastman Chemical Products. It is one of the first non-theatrical motion pictures to be shot in 70mm film with five-track stereo sound.

The film, which graphically demonstrates the basic theory of chemistry as well as its practical applications by Eastman Chemical, is shown in conjunction with dramatic displays that are integrated with the movie action.

Images Surround the Viewer

The purpose is to surround and involve the audience with the film experience—an effect heightened by the fact that no screen is used: the image is projected directly on the circular wall of the Eastman Chemical building, part of the Kodak pavilion, and is 32 feet wide, or about 20 degrees of the round building. In addition, house light-

ing which changes to match the background color of the film imparts a three-dimensional effect to the filmed images.

A great many film-making and sound recording techniques were used in the production of the picture, many for the first time in 70mm format: live action, on sound stage, location, in factory; animation (the most animation ever used in a 70mm production) both art work and photographic; stop motion; original sequence and stock footage.

Another first was the use of zooms and pans or multiplane effects, never done before on 70mm.

Something New in Film Music

Highly unusual scoring and sound effects were employed. In addition to a symphony orchestra and a three-piece jazz combination, the film uses five unique instruments sculpted by Francois

Bachet in glass and metal and on formal display in a special exhibition at the Louvre. Electronic music, composed via circuitry and tape recorders, forms part of the score.

Part of the live action was photographed underwater, never before done on 70mm. A special watertight enclosure had to be built to house the 70mm camera

to lens this important sequence.

"One of the gratifying aspects of making the film was being asked to produce it," says Robert Bergmann, president of Filmex, Inc. "Because Eastman Kodak is closely associated with the finest in photography equipment and photographic technique, our very selection was an accolade of the highest order."

Technique for the Budget-Minded

Fund Film Points Up Cost Advantages in Fotomation

AMONG THE FILMS being shown to World's Fair visitors on the 236-outlet RCA television receiver network is a seven-minute color motion picture about the New York Herald Tribune Fresh Air Fund, *Give Summer To A Child*. It is sponsored as a contribution to the Fund by American Express Company.

The film is seen regularly on the network which consists of monitor-receivers set up in lounges, executive suites and adjacent

for Animated Productions, faced some unusual problems in putting all the various pieces of material together to make a good-looking film that hangs together smoothly.

Because of a tight budget situation, it was necessary to do almost all the film-handling chores, effects and editing in the animation camera before going to the lab. For instance, the whole finished film was done on one piece of film, ready for printing without the use of A and B rolls.

All the sound—music, effects and narration by CBS news commentator Ken Banghart — was completed first, and then the film was carefully planned and shot to synchronize with the finished track.

Ingenuously, pieces of existing 16mm footage from another Fresh Air Fund motion picture were used as part of the new film, and spliced in during the middle of dissolves so splices would not show on the finished print. Other dissolves were made in the animation camera.

Mr. Stahl estimates that this method of "emergency" production on a public service film for an outstanding charity organization saved over \$600 of actual expense in addition to considerable production time.



Fresh Air Fund film scenes above and at right below are from publicity art adapted by Animated Productions in Fotomation technique.

to lines of people waiting to get into crowded exhibits.

Animated Productions, Inc., using its Fotomation process, produced the film using many diverse pieces of material from the files of the Fresh Air Fund, including 16mm motion picture footage, 35mm slides, small snapshots, mural-size photographs, posters, booklets and cartoons.

The film tells about the activities of the Fresh Air Fund since its founding in 1877. It shows how the Fund has sent thousands of city children annually to summer vacations at camps and nearby friendly towns.

Al Stahl, producer of the film

Surrounding film viewers in the Eastman Chemical Product's exhibit at the N. Y. World's Fair were stereo sound, wide-screen sequences like these. The Filmex production "Quest" was shot in 70mm color.

