



We've hardly had time to catch our breath, so to speak, since returning from New York City and a quick glance at the World's Fair. That's quite a show they've got back there. This week, with the help of Bosley Crowther of the New York Times, we'd like to present just one facet of this amazing entertainment and educational extravaganza.

So many and varied are the users of motion pictures at the fair, so elaborate and creative the techniques of cinema projection in some displays, that a plain, old-fashioned moviegoer accustomed to plain, old-fashioned films may find himself gasping with wonder at what has been wrought from Thomas A. Edison's original machine.

From simple conventional motion pictures in small individual viewers, designed to impart information or advertising messages, to vast multiple-screen film exhibits that are viewed from complex mobile carriers, the cinema facilities on these fairgrounds are rich and exhilarating. And the opportunities they provide for entertainment as well as for instruction and the grass-roots hard-sell are sufficient to keep a display-hopper going from one to another for a couple of days.

Among the most conspicuous and memorable of the exhibits are the ones at the pavilions of Eastman Kodak, Johnson's Wax and International Business Machines. Each has its own originality, its particular cinematic technique and its ultimate euphoric achievement that sends the view-

(PULPIT, from page 12)

responsibility with a clear determination to refrain from evil. It means that when we are enticed we will not consent.

Having spoken these words, I do not mean that young people are essentially bad, as some suppose. I believe in young people, and know that many are careful. Because I believe in them, because the Church believes in young people, we send this note of warning to them. The persuasion of a concerned covenant father, and the interest of a praying mother, should remind youth of the investment of eternity in their existence and decision when sin entices.

This note of warning must also be given to parents. Many parents leave the entertainment of their children to the world. They would not



NIGERIAN SCENE--This is from film "To Be Alive" at Johnson Wax Pavilion at New York World's Fair, discussed in today's "On and Off" column.

er forth in a whirl.

Kodak's entertainment is a 22-minute color film, designed by Saul Bass and entitled appropriately "The Searching Eye." It is a conception of what the human eye absorbs and stores, like so many photographs, in the "endless files of the mind." The central figure in this treatise is a charming 10-year-old boy who goes for a vagrant exploration along an ocean beach.

Shown on a wide screen in a theater that accommodates about 500 standing or sitting on the floor, "The Searching Eye" moves with exciting variation from a narrow-frame aspect ratio to striking widths. Often multiple images are compacted within the frame; at other moments, a single close-up image fills the glowing screen. Eventually, its message is that man lives by the images that provide him with his increasing knowledge and awareness of the beauty of the world.

An appropriate extension of this idea is provided by the excellent film shown at the Johnson's Wax Pavilion in a 500-seat sit-down theater. In this one, done in color and titled "To Be

ask the boy friend or the girl friend into the home. They furnish the money and let young people find their own way. So often we fail to pray with them and for them. We misunderstand their enticements, and underestimate their temptations. Parents, be careful lest you allow or force your children to fall victims to the enticing world.

The secret for both young people and parents is found in the text, "A wise man will hear, and will increase learning; and a man of understanding shall attain unto wise counsels. The fear of the Lord is the beginning of knowledge but fools despise wisdom and instruction. My son, hear the instruction of thy father, and forsake not the law of thy mother." (Proverbs 1:5,8,9).

How can you follow the advice of this sermon? By looking to Jesus the author of your faith. He followed the advice of Solomon perfectly. We must look to him in saving faith and in sanctifying grace. In all of the enticements of the world, turn to Him and say,

Earthly pleasures vainly call me; I would be like Jesus.

Nothing worldly shall enthrall me; I would be like Jesus.

He has broken ev'ry fetter, I would be like Jesus;

That my soul may serve Him better, I would be like Jesus;

Be like Jesus, this my song, in the home and in the throng;

Be like Jesus, all day long; I would be like Jesus."

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Alive," the theme is that human beings have much the same capacity for enjoyment, in response to varied experiences, no matter who they are or where they live.

In beautifully photographed pictures that flash across a three-panel screen--much like a Cinerama panel except that it has narrow dividing lines--the film carries the viewer swiftly from a montage of frenzied street scenes in New York to idyllic scenes of young people at work and play in America, Nigeria and Italy.

With montage arrangements that utilize the triple panels in numerous ways, it constantly surprises the viewer with stunning patterns of images. A dazzling sequence of an automobile ride over a mountain road does more damage to the insides than the famous Cinerama roller-coaster ride.

The film, which runs for 18 minutes, was made by Francis Thompson, with the aid of Alexander Hamid. It has a dandy musical score by Jean Forrel.

The I.B.M. show is a sensation. On a huge multi-banked conveyor, which is called a "people wall," 400 to 500 viewers are elevated for each display into a vast screen-paneled loft. Here they are treated to a 13-minute bombardment of images on variously shaped screens. The purpose is to give an impression of how data is sorted and composed into a conclusion by a computing machine.

The manifold groupings of images and ideas are helpfully and humorously explained by a dapperly dressed narrator who is sometimes dropped from above in a bucket-conveyor, sometimes pops up in openings in the screens. They may not always give a clear idea of how a computer works, but the pictorial pyrotechnics are delightfully spectacular.

This show, including the conveyor, was created by Charles Eames.

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