

**THE
PERCEPTO
MANUAL
FOR**



The Tingler

WHAT TO DO AND HOW TO DO IT

CAPITOL

NOW SHOWING WORLD PREMIER OF "THE TINGLER"

A WORLD SCREAMIERE OF
"THE TINGLER"
STARRING VINCENT PRICE
AND JUDITH EVELYN

EE Shop

COLUMBIA PICTURES CORPORATION
711 FIFTH AVENUE
NEW YORK 22, N. Y.

OFFICE OF
VICE PRESIDENT

October 14, 1959

Dear Theatre Manager:

Everywhere it has played, the box office results of THE TINGLER have been sensational. The prime reason for the success of this film is the full utilization by you, the theatre manager, of all the various promotional elements and devices that have been specifically designed to make THE TINGLER the most talked about picture of the year.

This manual has been specifically prepared to provide you and your staff with the necessary information required for heightening audience participation in your theatre, therefore increasing attendance.

We have provided you with the package, and we are sure that you will take full advantage of it.

Sincerely,

Paul N. Lazarus, Jr.
PAUL N. LAZARUS, JR.

PILGRIM

NEW ENGLAND SHOW
"The Tingler"
STARRING VINCENT PRICE
THE PICTURE FILMED IN
PERCEPTO
ALSO "FORBIDDEN ISLAND"

Pilgrim

T. BOSTON SHOWING -- SCREAM IN FRIGHT
FILMED IN "THE TINGLER" VINCENT PRICE
PERCEPTO
O-HIT "FORBIDDEN ISLAND" JON HALL

AIR - CONDITIONED

HIPPODROME

SCREEN IF YOU VALUE YOUR LIFE
VINCENT PRICE "THE TINGLER"
PERCEPTO

VINCENT PRICE
"THE TINGLER"
IN PERCEPTO

INSTALLATION INSTRUCTIONS FOR "THE TINGLER" PERCEPTO KIT

This Percepto kit has been developed to heighten audience participation, when viewing THE TINGLER. A percentage of the seats are rigged with tiny electric motors which, when activated, result in a harmless vibration being felt by the person sitting in the seat.

No direct contact between the motor and the patron is made. The motors have been checked by underwriters laboratories and are not subject to codes.

A TINGLER Percepto "Kit" consists of 100 vibrator motors, a timing device and installation materials, packed in two (2) cases. Each kit is a unit and therefore cannot be broken up.

The seats to which the motors are to be attached should be those in rows most frequently occupied. The theatre manager is best qualified to make the selection.



WHAT IS THE PERCEPTO KIT?

A Percepto kit consists of two (2) shipping cases marked A and B, containing the Percepto equipment.



ILLUSTRATION 1



ILLUSTRATION 1

1. IN CASE A, which is a $\frac{3}{4}$ " plywood shipping box (Illustration 1) with screw-down top and inserts to cushion motors, you will find:

50 pair of vibrator motors (100 motors), which are paired together (Illustration 2A), with terminal snaps.

The motors are either:

(Illus. 2B) { 12 volts, the case of which is dark grey OR
27½ volts, the case of which is black.

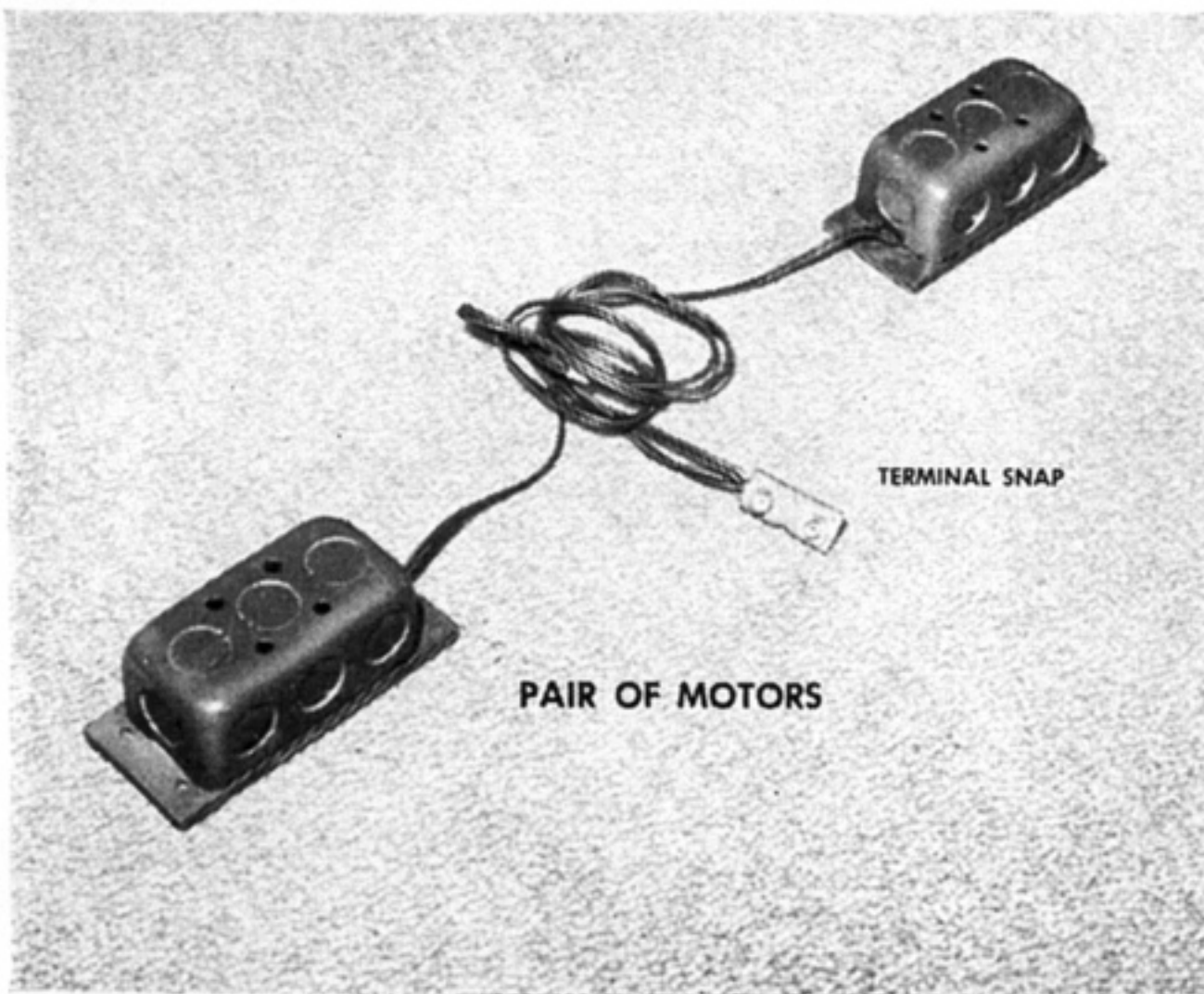


ILLUSTRATION 2A

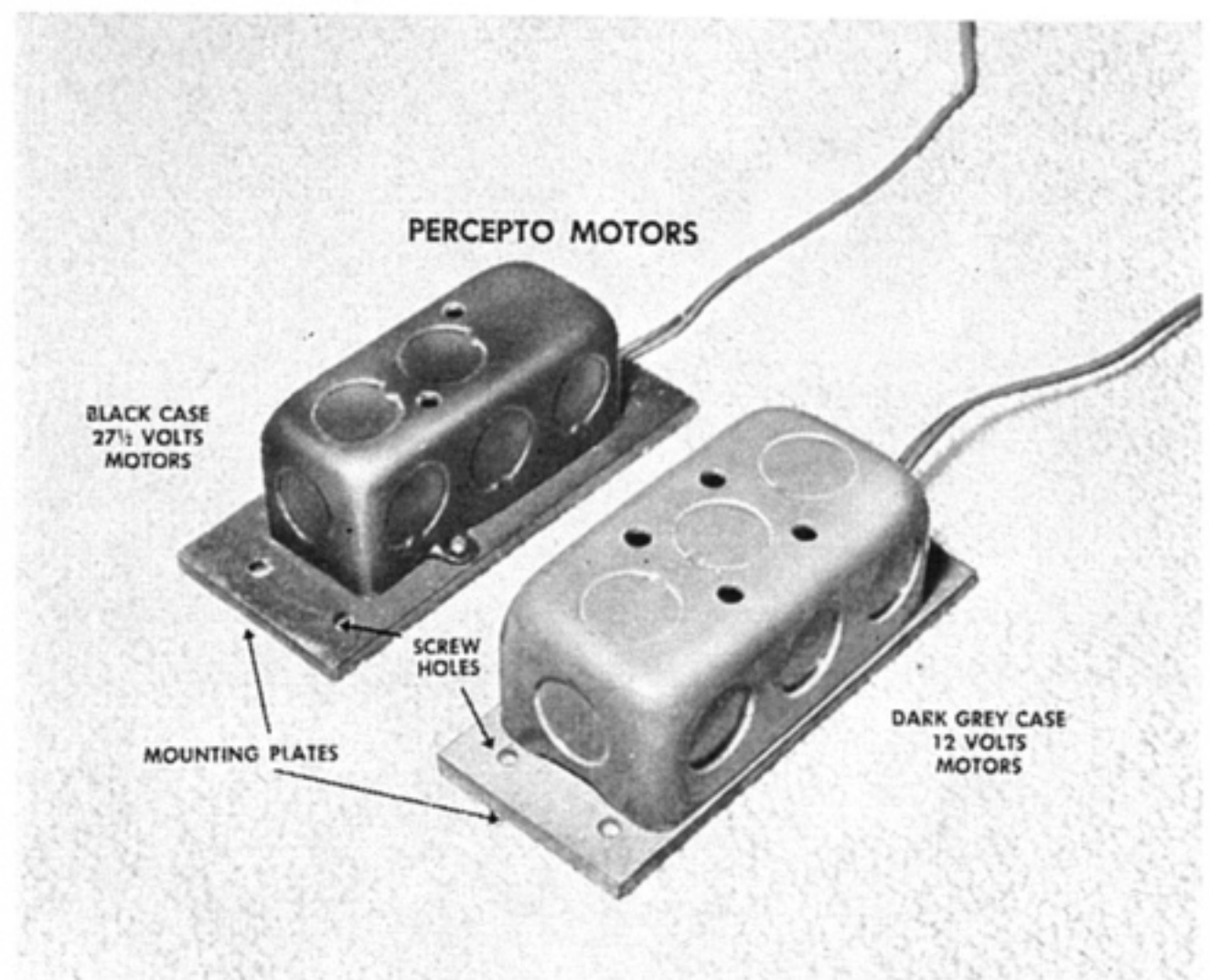


ILLUSTRATION 2B

2. IN CASE B, which is a $\frac{3}{4}$ " plywood shipping box (Illus. 3) with screw-down top and inserts, you will find:

1 Timer (recycling timer) (Illustration 4A, 4B & 4C, Page 5). This device is used to activate the 100 motors in series of 20 motors rather than all at once.

Packed in the timer case you will find the wire and plug for the 110 volts AC outlet to power the timer ONLY and two (2) min. twist lock connections, battery leads to be used to supply the power to operate the motors (see

illustration 4B and 4C).

10 Cross lines with terminal snaps attached (Illus. 5). These cross lines are connected to the vibrator motors (10 motors to a cross line).

2 Burgess "B" batteries either [#10338 (22½-45-49½ volt) OR #21308 and #10308 (22½-45 Volt)], one of which is a spare (Illust. 6, Page 6).

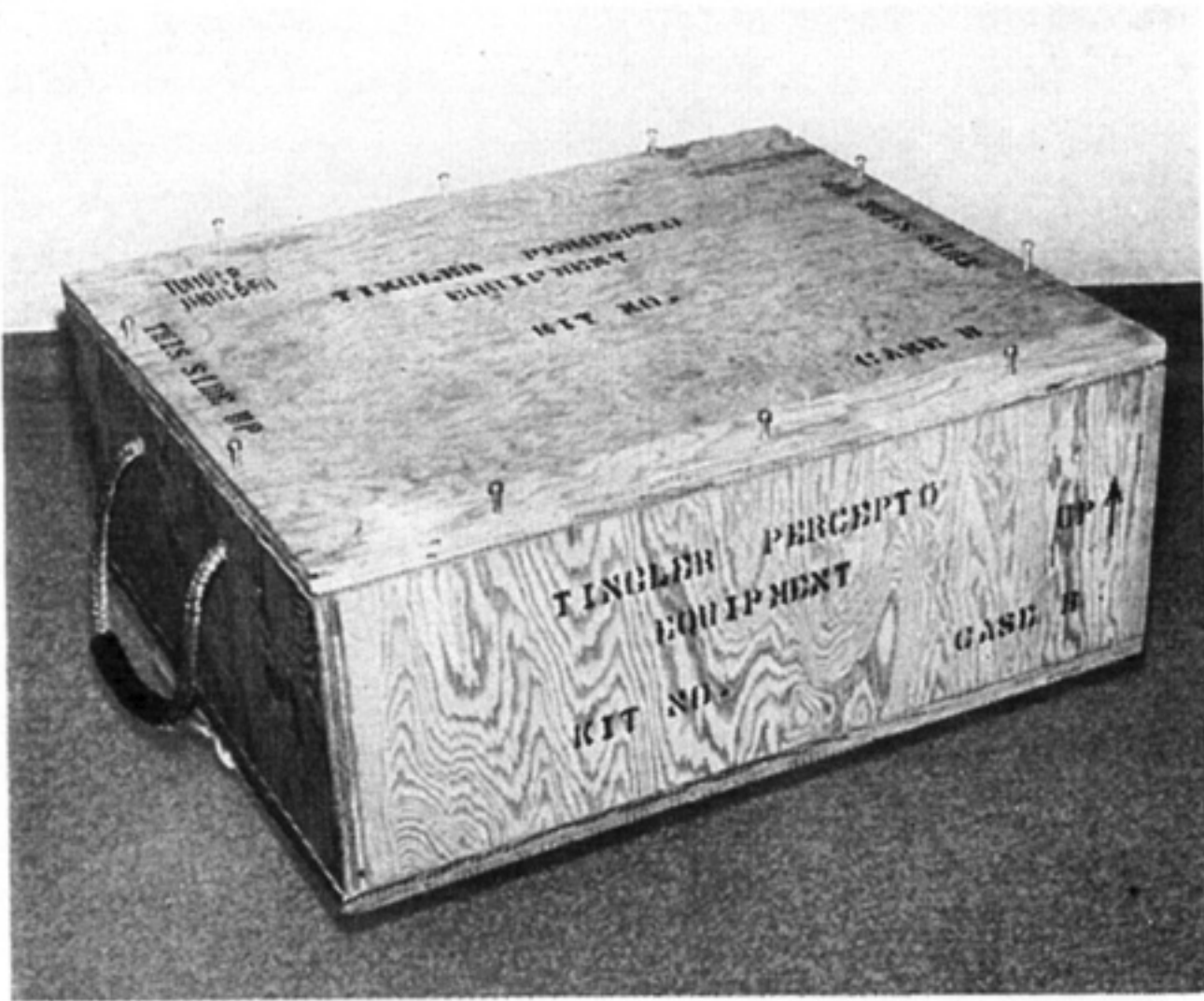


ILLUSTRATION 3

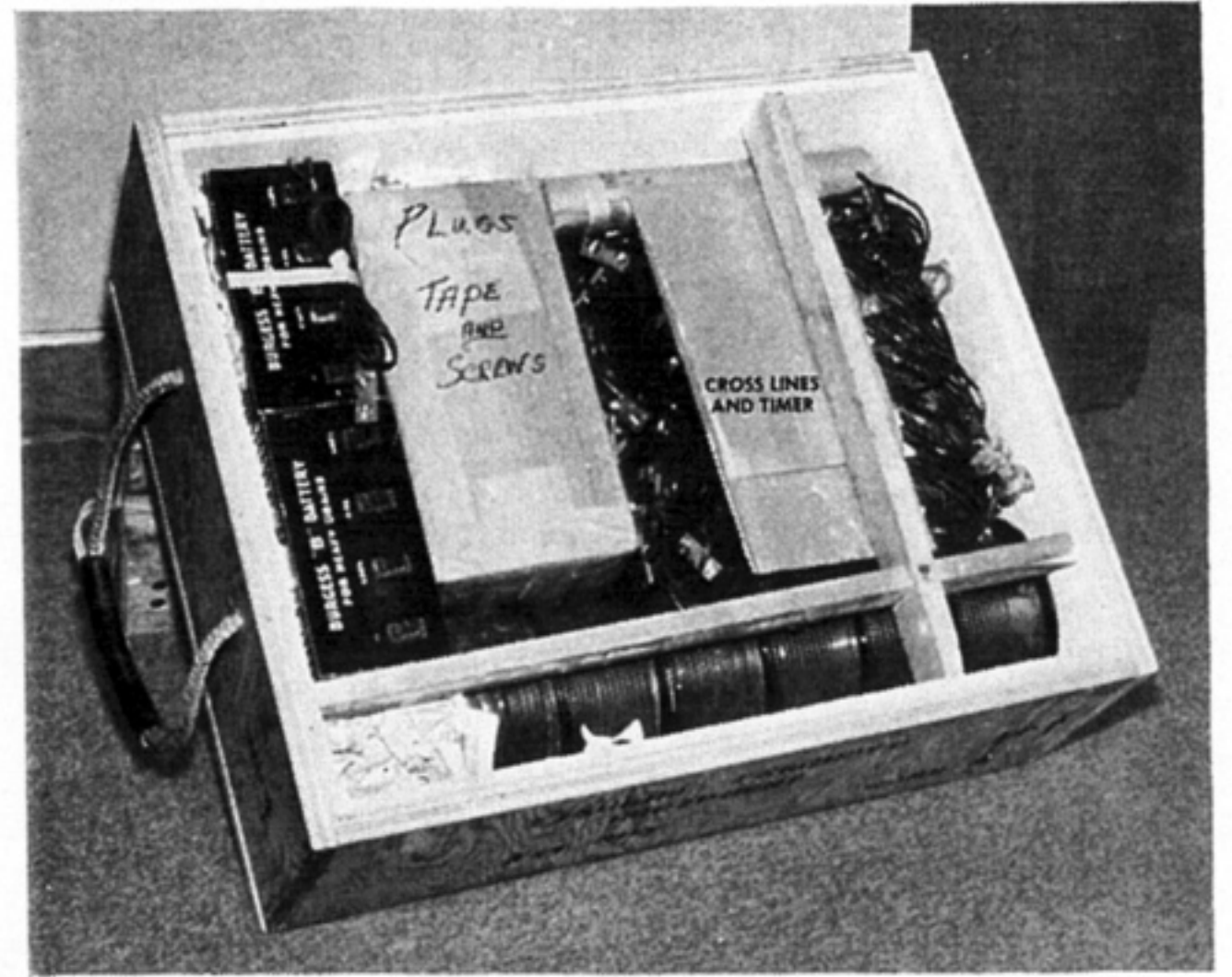


ILLUSTRATION 3

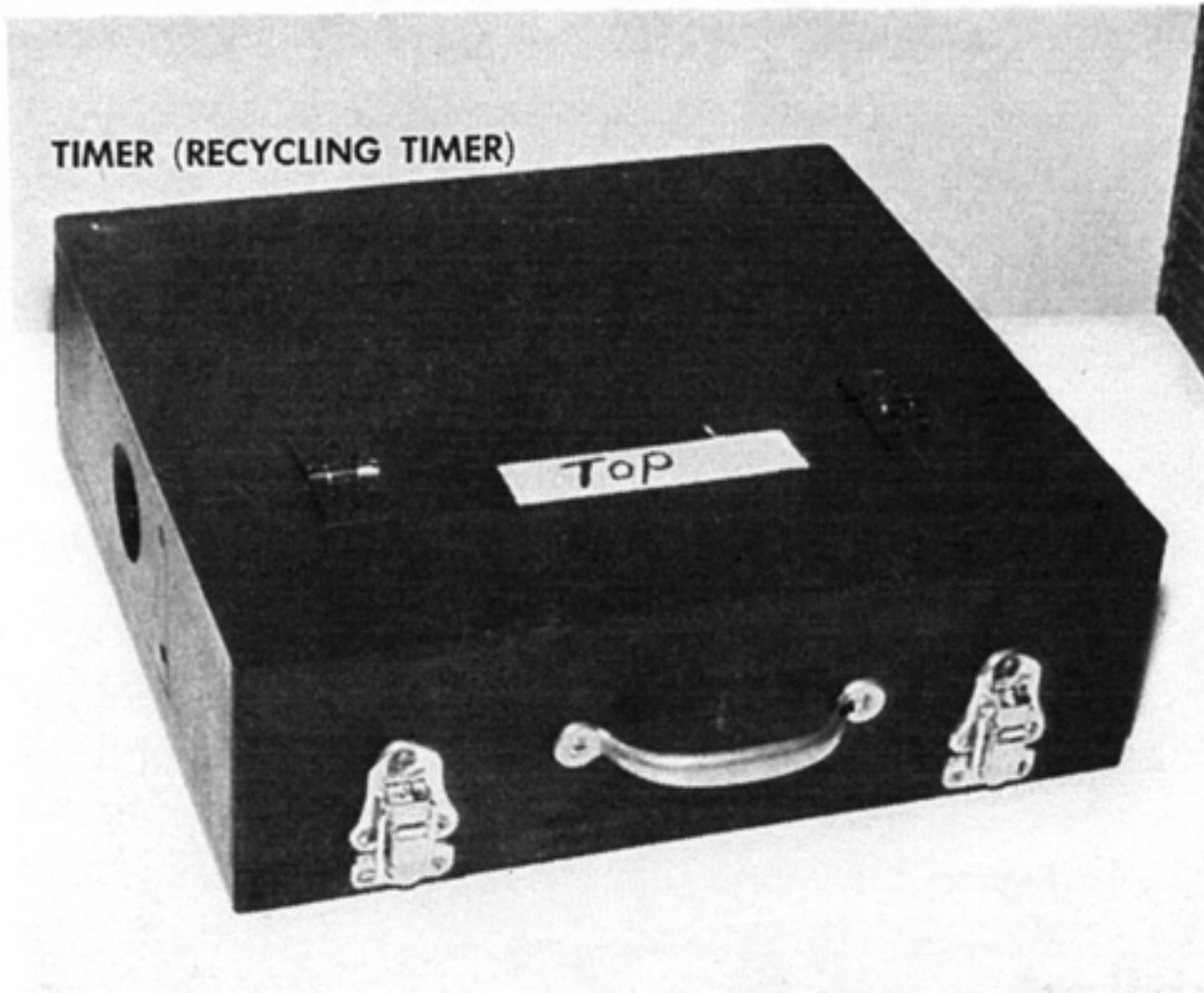


ILLUSTRATION 4A

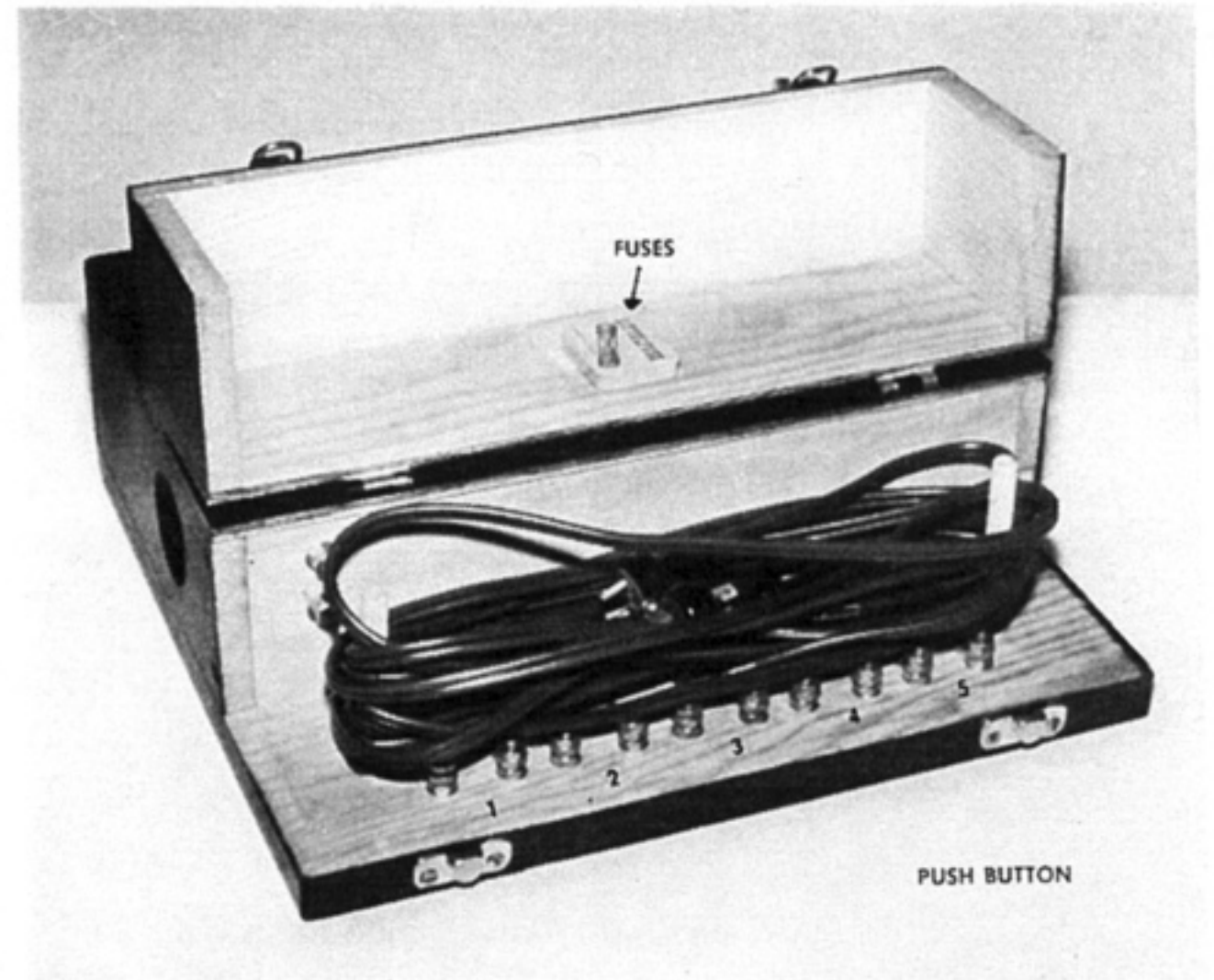


ILLUSTRATION 4B

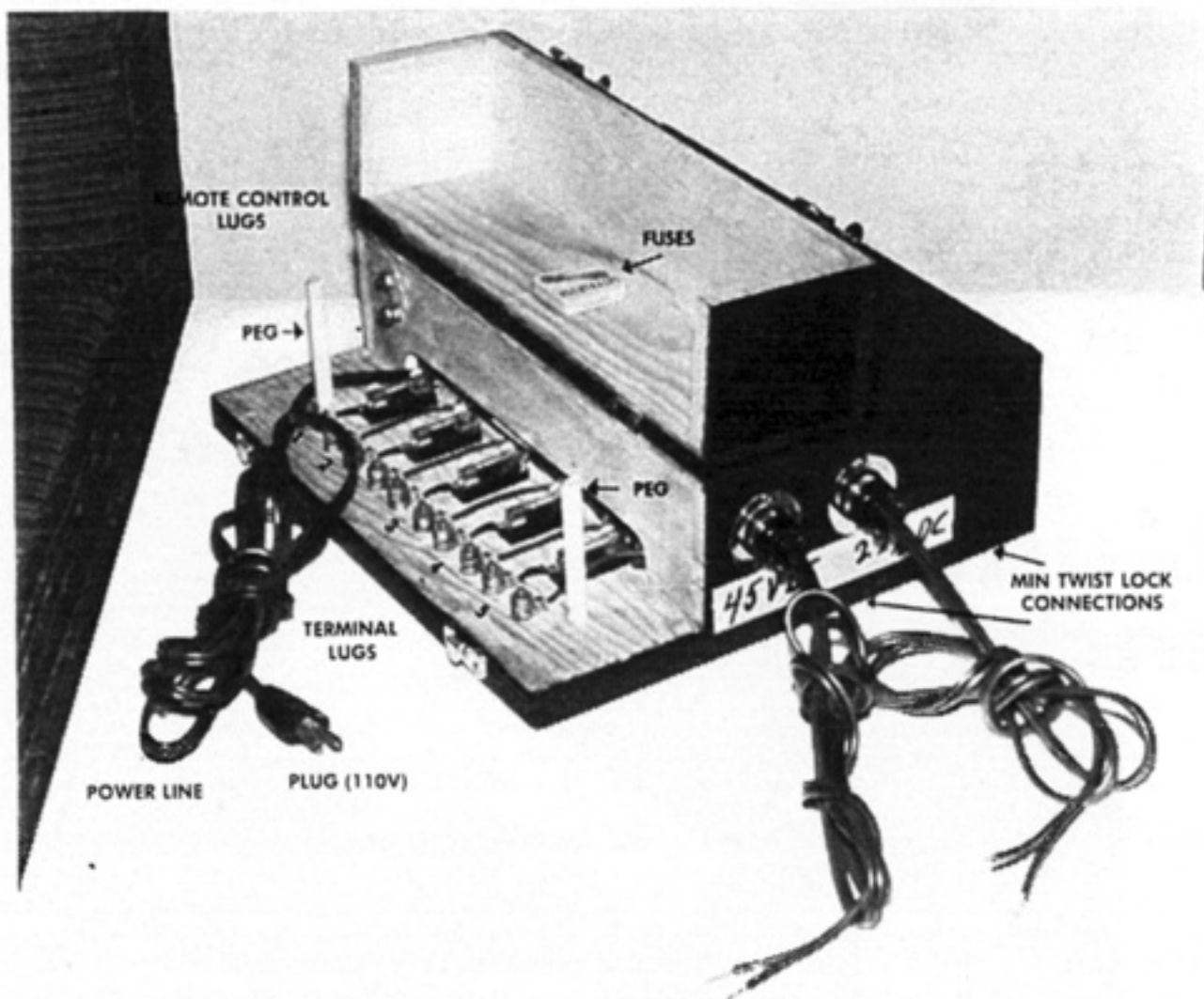


ILLUSTRATION 4C

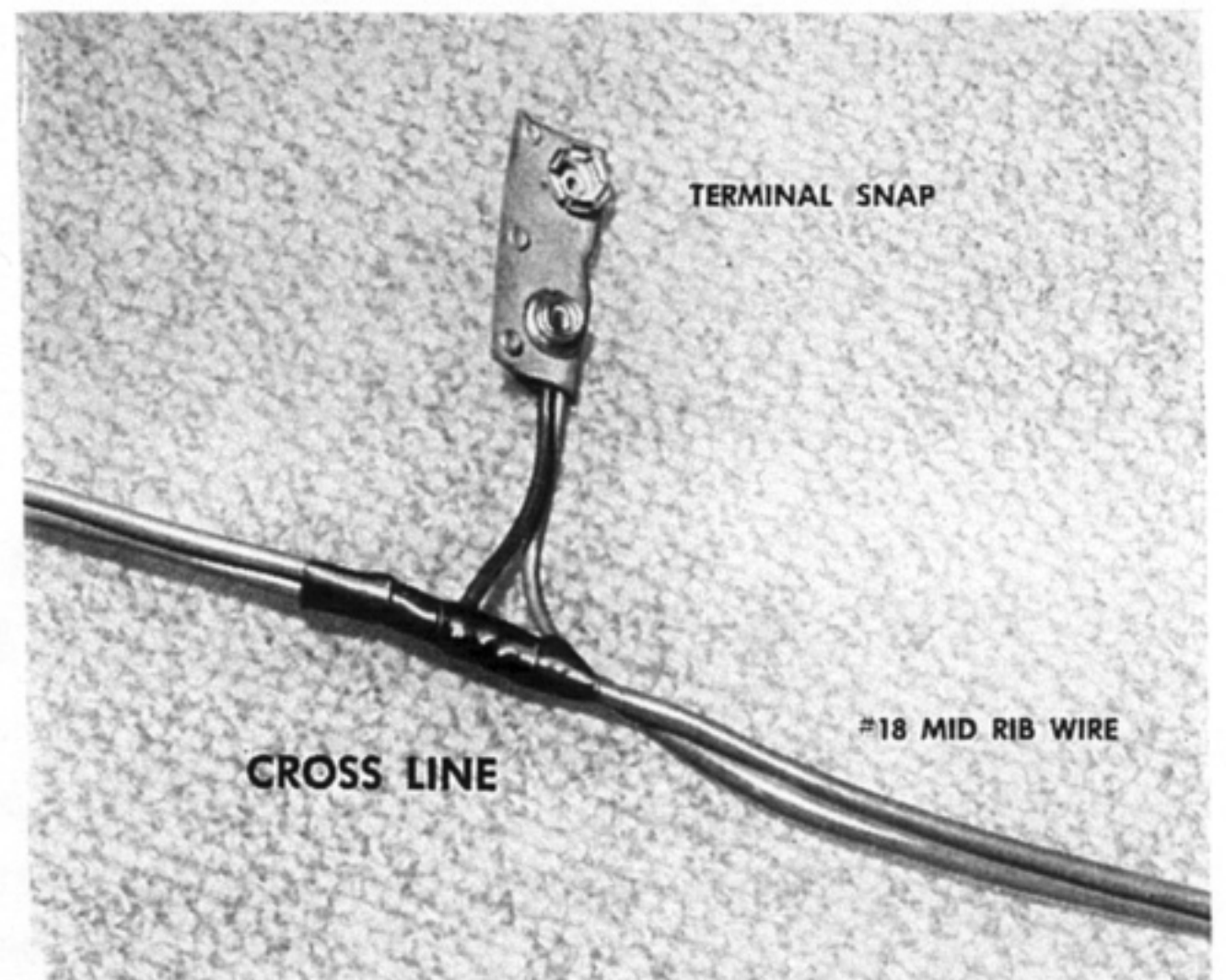


ILLUSTRATION 5

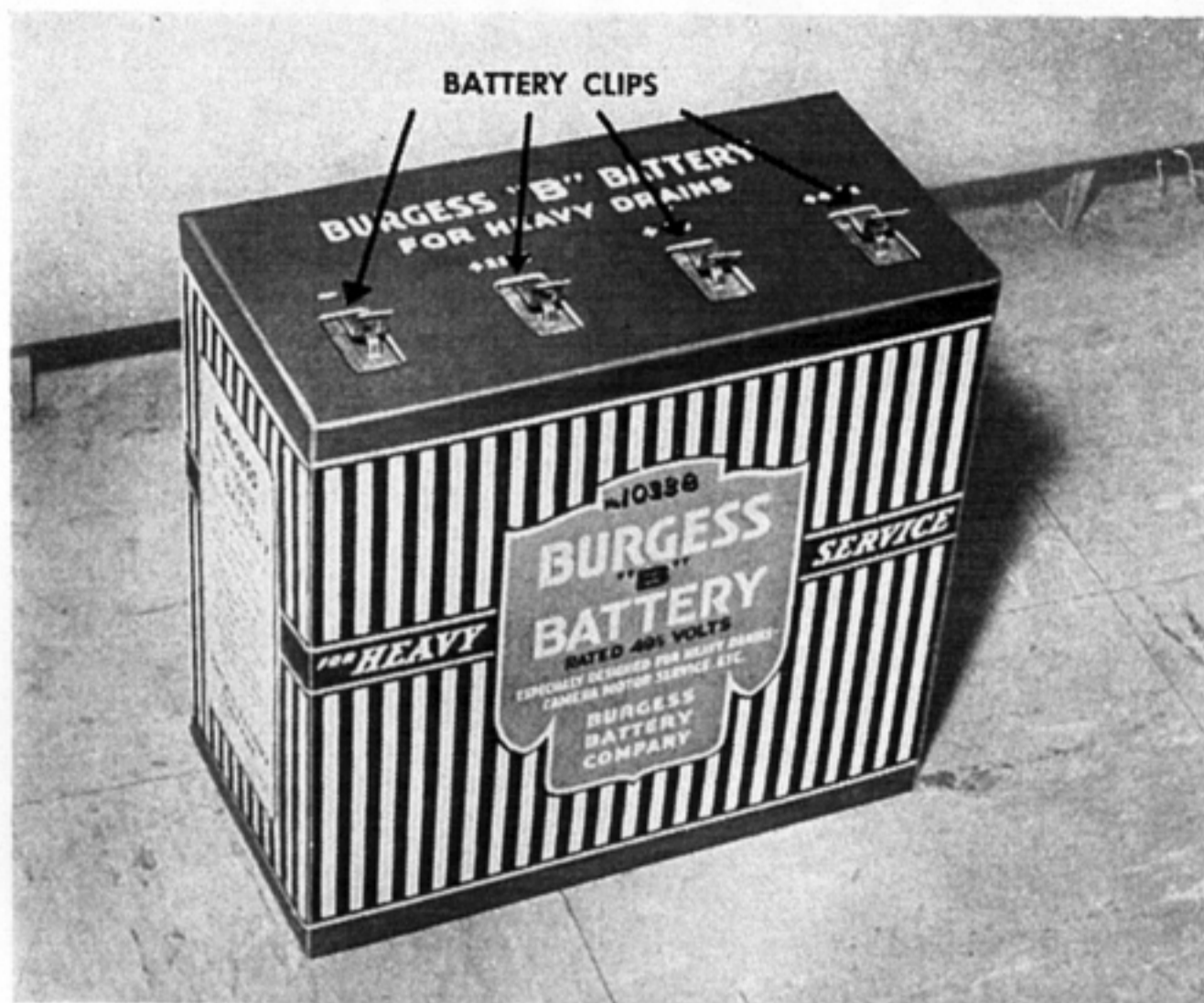


ILLUSTRATION 6

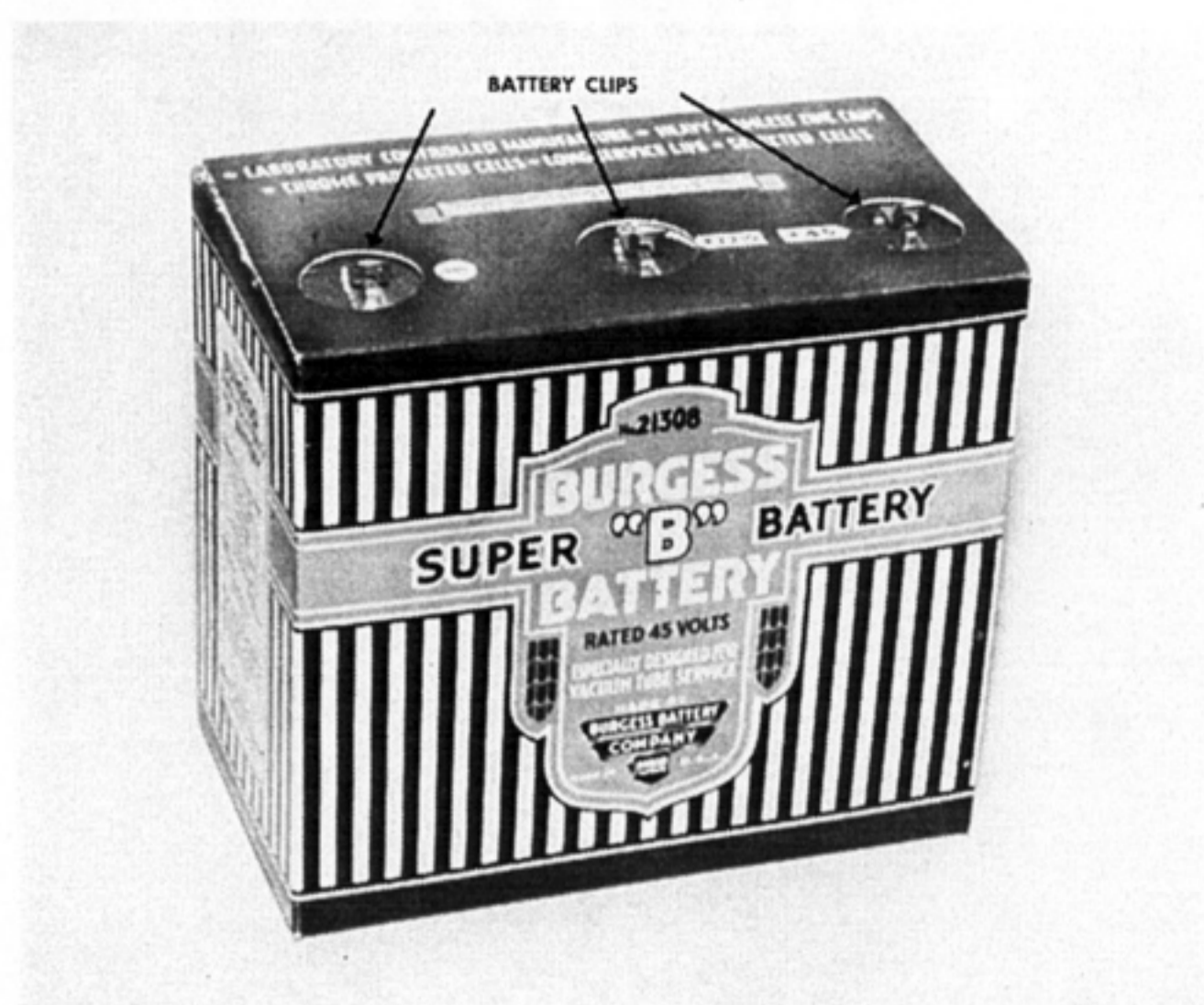


ILLUSTRATION 6

1 Battery Test wire (Illust. 7) 34" long with a terminal snap attached. This is used for testing the pairs of motors.

6 spools (1500 feet) NBR #18 wire (250 feet to a spool). This wire is used in making aisle lines, remote control lines and extension cords.

2 each male and female plugs, used for making extension cords (Illust. 8).

1 roll 4" redface-greenback mystic tape.

2 rolls 2" redface-greenback mystic tape.

1 roll 1" white masking tape.

2 rolls 1" black masking tape.

200-300 approx. Kaylon type A 12 x 3/4" sheet metal screws. These screws are used to attach the motors to the theater seats.

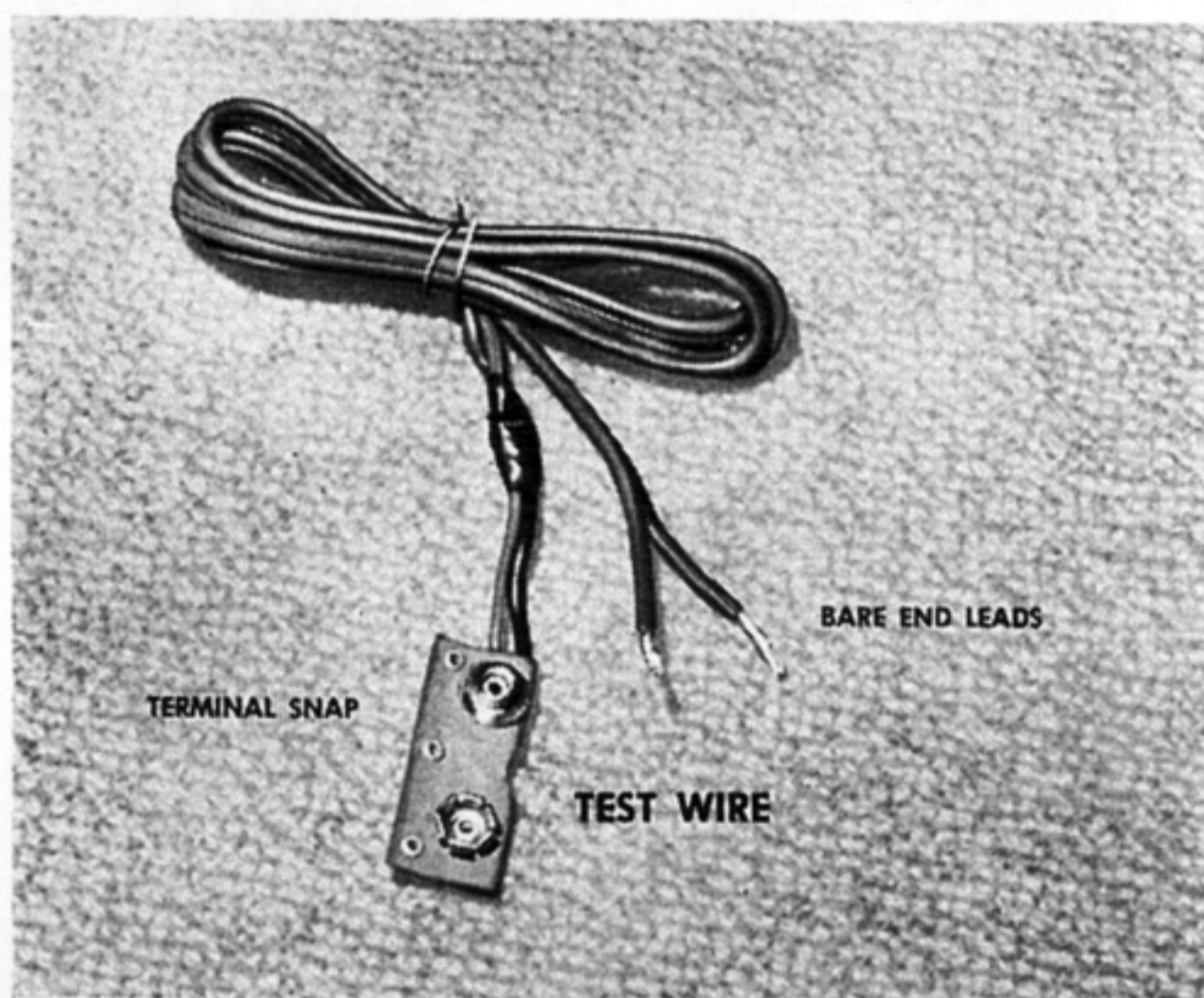


ILLUSTRATION 7

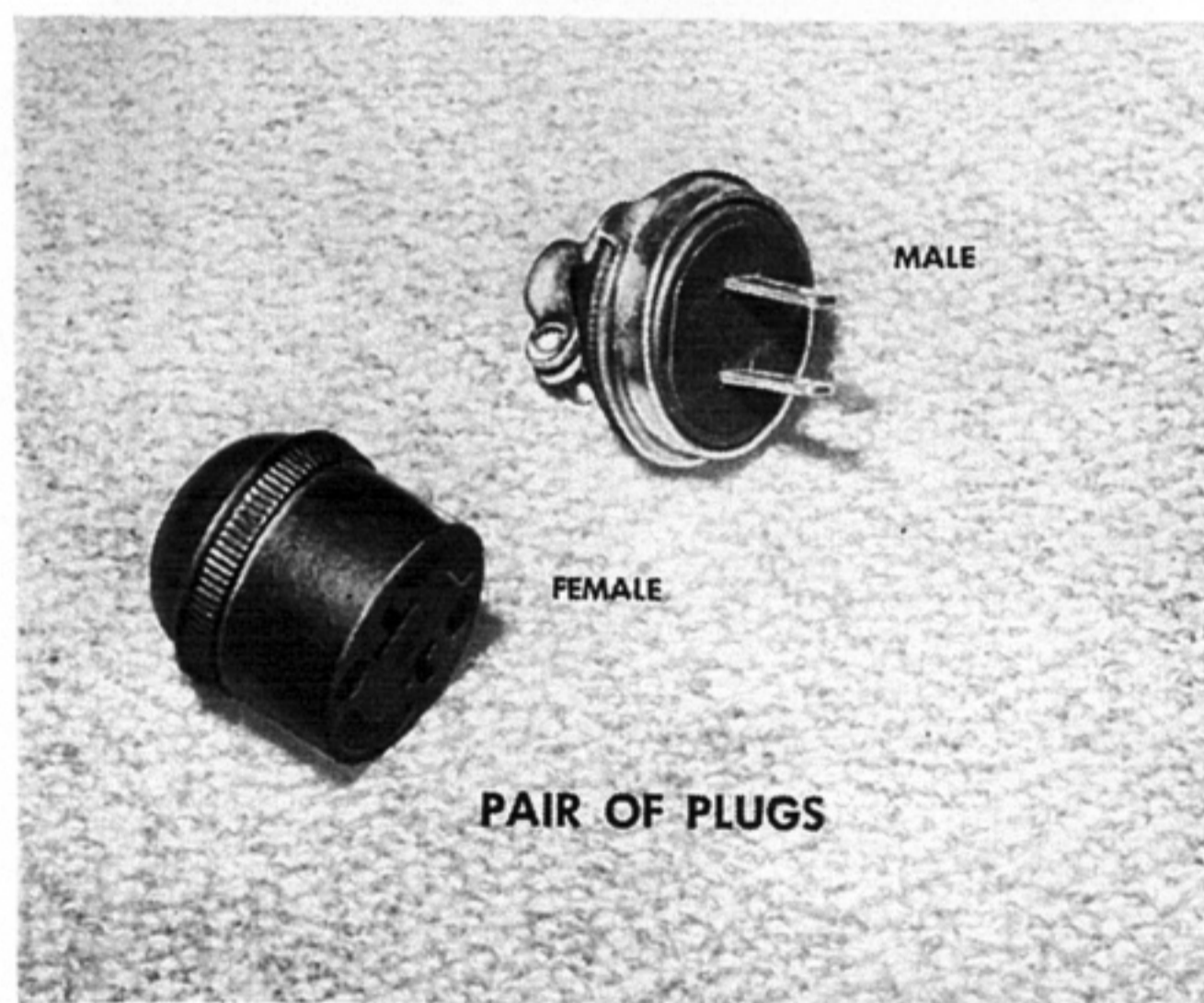


ILLUSTRATION 8

INSPECTION AND UNPACKING OF TINGLER PERCEPTO KIT

It is of great importance that a check be made of "The Tingler" Percepto Kit to determine the condition of the equipment and that the proper amount of supplies have been provided in the kit. This check should be made upon receipt of the kit(s).

1. Case A (Illus. 1, Page 4) should be opened and a superficial check made to determine that there is no damage to the motors. Replacements for motors which *cannot* be repaired or are missing can be obtained through the local Columbia Exchange.

2. Case B (Illus. 3, Page 5) should be opened and the batteries should first be checked to determine whether they are operating. This can be accomplished by testing with a voltage meter (which the electricians on the installation should have).

A physical check should be made to determine that

Case B contains all the materials necessary for the installation. A complete list of materials is provided in the instructions (Page 4 & 6). Replacements should be secured by the installation crew or directly from the local Columbia Exchange, whichever is more feasible.



TESTING MOTORS

General:

A battery test wire 34" long with a terminal snap at one end (Illust. 7, Page 6), has been provided to test motors.

For either the black case (27½ volts) motors or dark grey case (12 volt) motors, place one bare end lead of the test wire in the 22½ volt battery clip and the other bare end lead in the minus battery clip. Having done this, you will now be able to use the battery for testing the Percepto motors.

Location of Motors on Theatre Seats:

Well in advance of the installation, take a pair of motors from Case A (Illus. 2A, Page 4) and install one of the pair as directed in the detailed instructions. (Page 8 and Illust. 10.) Having done this, you will connect the terminal snap of the motor to the terminal snap of the battery test wire (Illust. 7, Page 6). The pair of motors will be energized and by sitting in the seat you will feel a "Tingling" sensation. Having completed this test, be sure to disconnect the terminal snaps.



ILLUSTRATION 9

You will now proceed to test loose motor of the pair to determine where it will give the best "Tingling" sensation on your particular seats (i.e. Illust. 9). Connect the terminal snaps of the battery test wire and the pair of motors again. Sit in the seat adjoining the one on which the other motor is mounted. Have someone else test the loose motor at various spots under the seat to determine whether there is another spot from which a greater vibration can be felt.

If it is found that greater vibrations can be felt in a location other than that which has been suggested in the instructions, the motors should be installed on this location. The *only* change that need be made is the location of the motors on the seats. The procedure for installing the motors will remain the same.

Before Each Installation:

It is essential that before each installation, a test be made to determine that all the Percepto motors are operative.

As the motors are being unpacked for installation on the theatre seats, each pair is to be tested to determine that it is operative. This can be done by connecting the terminal snap of the pair of motors to that of the battery test wire. If at first the motors do not vibrate, remove the bare lead from the 22½ volt terminal and connect it to the next higher (45 volt or 49½ volt) terminal, now test the motors again.

Any pair of motors which are found inoperative, should be returned and replacements of these defective motors may be obtained through the local Columbia Exchange.

If any pair of motors are removed leaving empty terminal snaps on cross line, these terminal snaps should be insulated with tape (to eliminate short circuiting) and fastened with mystic tape to the leg of the seat.

INSTALLATION DETAILS

One Motor Is Installed On Only One Seat and Vibrates Only That Seat!!

1. The first step will be to select the area in which the motors are to be installed (Diag. 1). Having determined this, you will proceed to install the motors in each row selected, working from the front of the theatre to the rear.

When installing the motors, be sure that they are installed in groups of 10 to a row. They may be installed in adjoining rows (one behind the other), which is preferred, or several rows apart. **BE SURE THAT NO MORE THAN TWO OF THE CROSS LINES (20 MOTORS) ARE SPLICED TO AN AISLE LINE.**

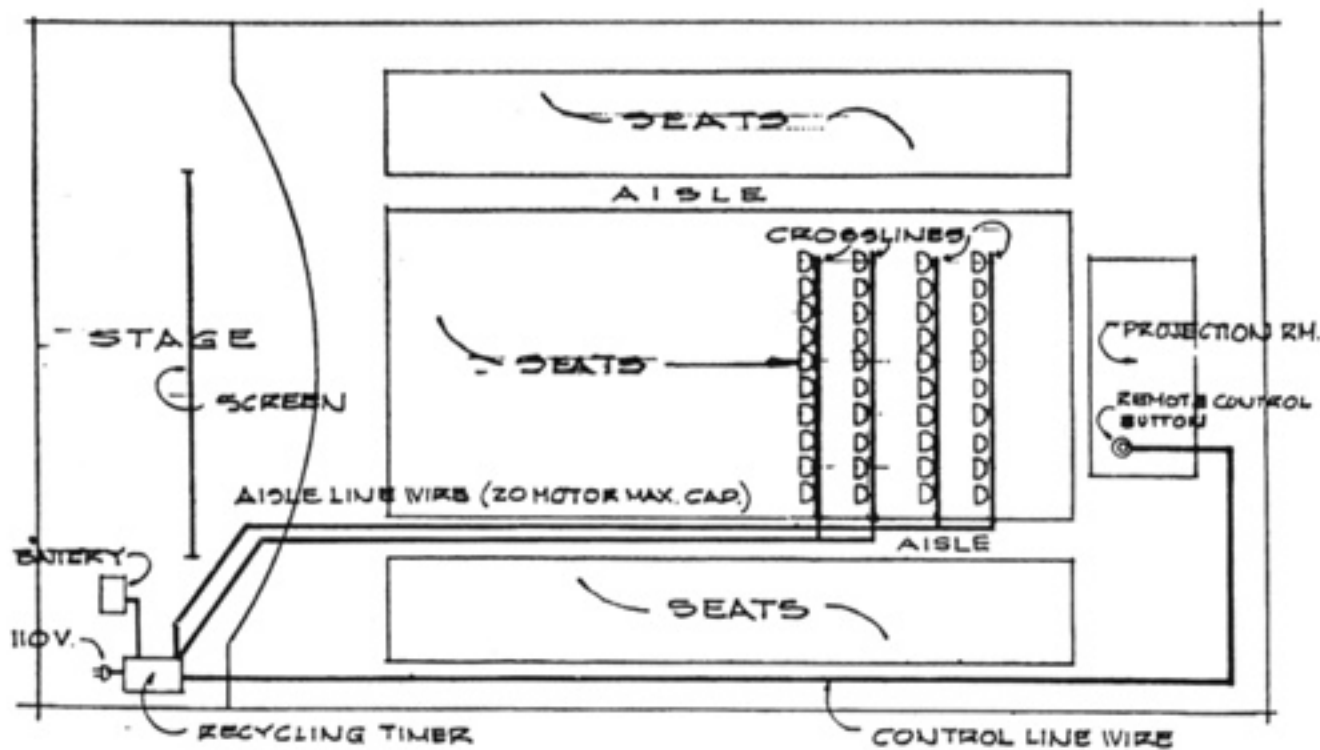


DIAGRAM 1

2. We have gotten best results by attaching motors to the underside of the seat in just about the center rear (Illust. 10). This may vary following testing described on Page 7.

With seat up, drill pilot holes with $\frac{1}{4}$ " drill motor with a #16 drill bit using the holes in each of the motor mounting plates as a guide (Illust. 2B, Page 4). These drill motors and drill bits are *not* provided in the kit and must be secured locally. Two (2) drill motors will speed up the installation. If extension cords are necessary for these drill motors they can be made by using the #18 midrib wire and plugs provided in Case B of your kit.

Attach pairs of Percepto motors to adjoining seats fastening them with sheet metal screws. Make sure that the pairs of motors are mounted so that their lead wires face one another (Illust. 10).

Tape the wires of both motors snugly with 2" redface mystic tape in the direction of the seat hinge point, being sure to leave enough slack (Illust. 10) to allow for the seat to be moved up and down.

Tape wires of both motors to their common seat leg with 1" black masking tape and run down the rear leg of the seat (Illust. 10).

3. Having completed the installation of motors, select the common aisle down which the aisle line(s) will be run. Each aisle line will carry *only* 2 cross lines (20 motors) (Diag. 1).

Working from front of theatre to rear, run cross lines from aisle(s), behind the rows of seats having motors.

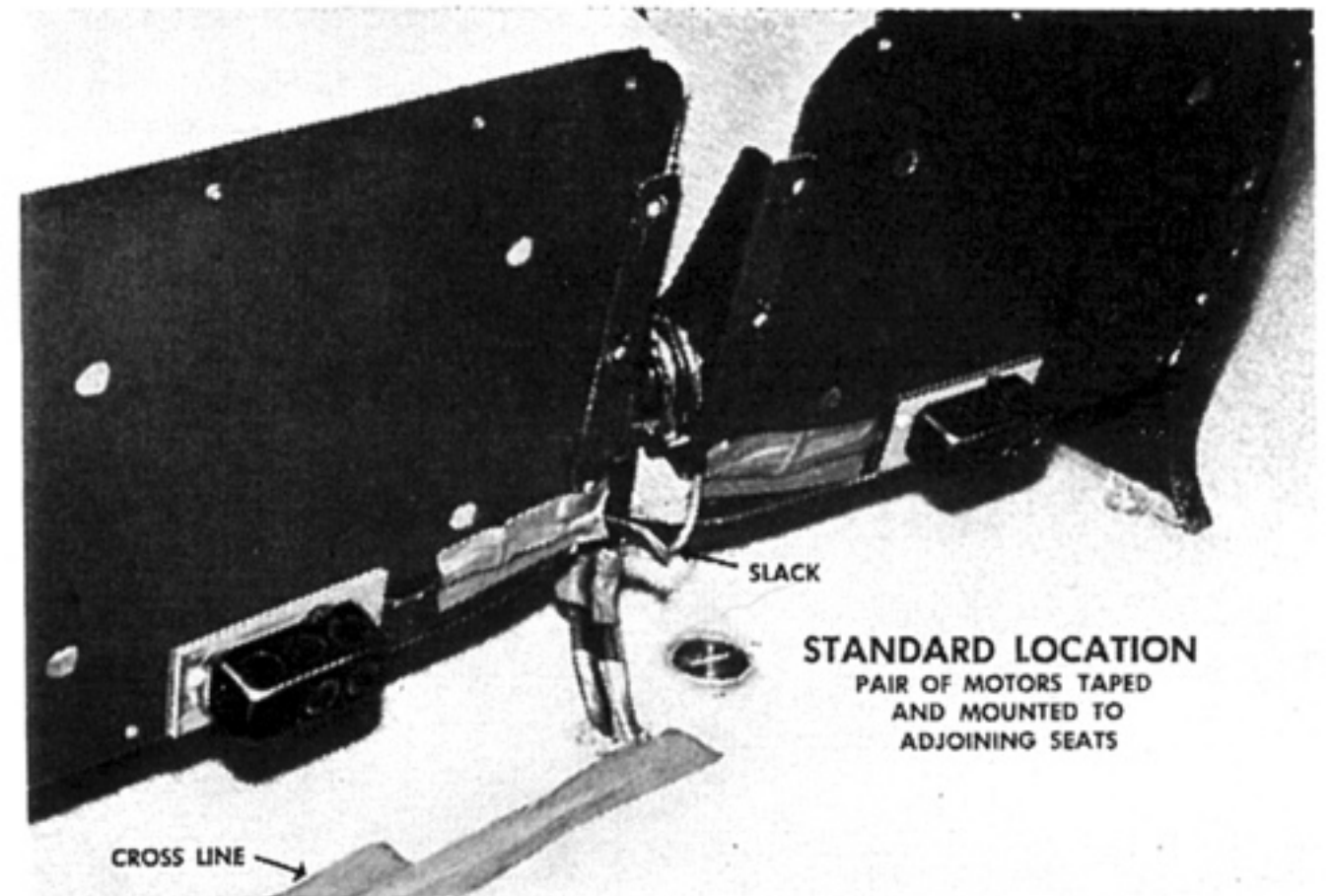


ILLUSTRATION 10

These cross lines are equipped with terminal snaps placed at intervals of every other seat. Place the cross lines so these connections coincide with motor leads.

Secure one end of cross line to aisle seat until you are ready to splice to aisle line. Having fastened the aisle line and matched the terminal snap connections, stretch the cross line tightly and secure the other end of the cross line to the leg of the last seat to which a pair of motors has been attached (by winding the excess wire around the leg and taping it securely). Match and attach motor wire terminal snaps to cross line terminal snaps.

Tape terminal snaps to leg of theatre seat, *not* to floor, with 1" black masking tape so that they cannot be stepped on (Illust. 10).

BEFORE MASKING CROSS LINES AND AISLE LINES TO THE FLOOR, BE SURE TO CHECK THAT THE TAPE WILL HOLD TO THE FLOOR!!

Mask cross line to floor with 2" redface green back mystic tape (Illust. 10).

4. Having connected all the motors to their cross lines and masked them to the floor, proceed to connect the cross lines (no more than two cross lines of 10 motors each for each aisle line) to the aisle line by splicing them hard to the aisle lines (Illust. 11, Diag. 1), being sure to insulate each connection, so that it does not short out.

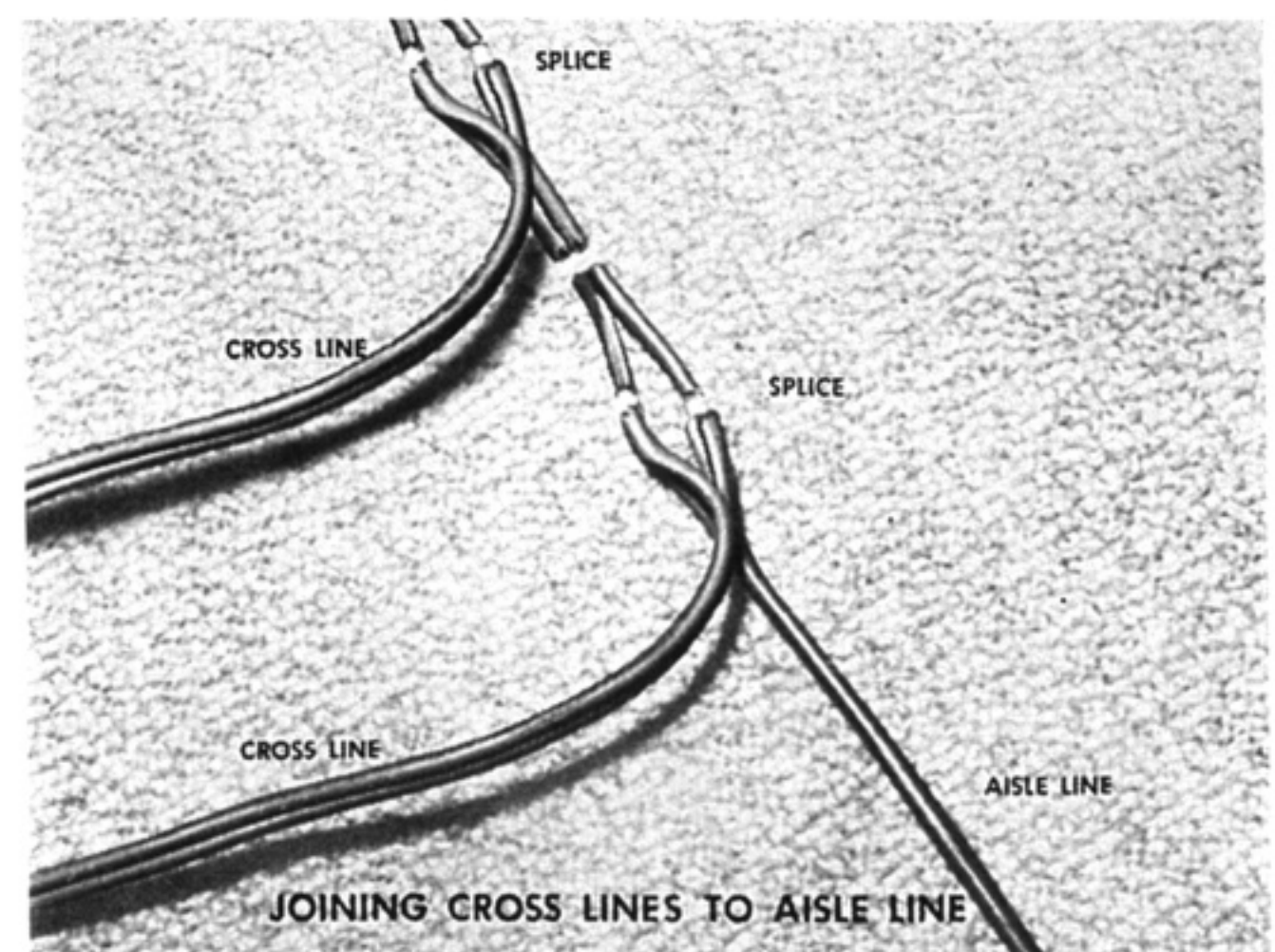


ILLUSTRATION 11

Now check that all the cross lines have been connected to their aisle line(s) and that you have run all the aisle line(s) backstage to the timer (Illust. 12) (Diag. 1), being sure that the aisle lines are as close to the rows of seats as possible.

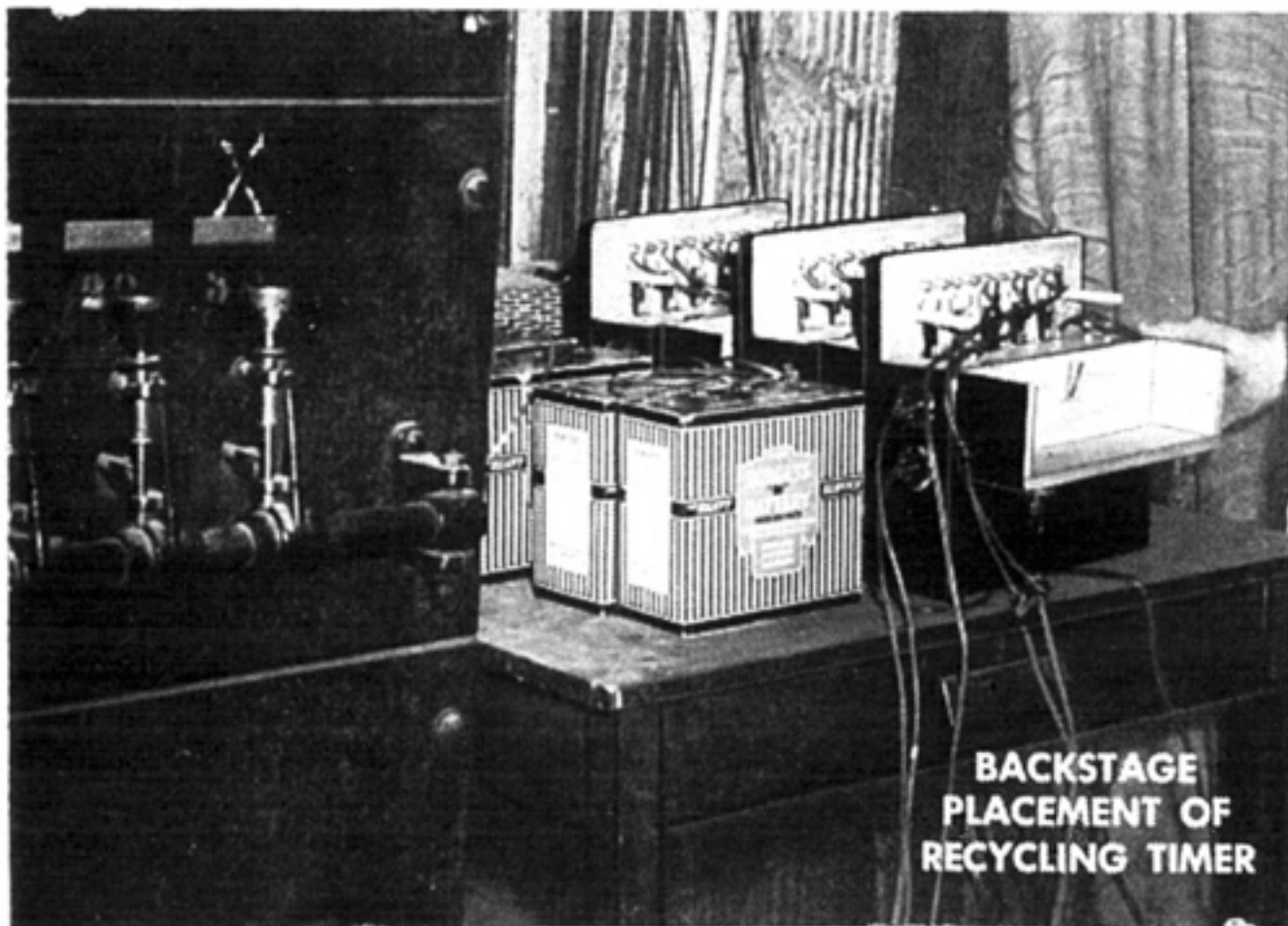
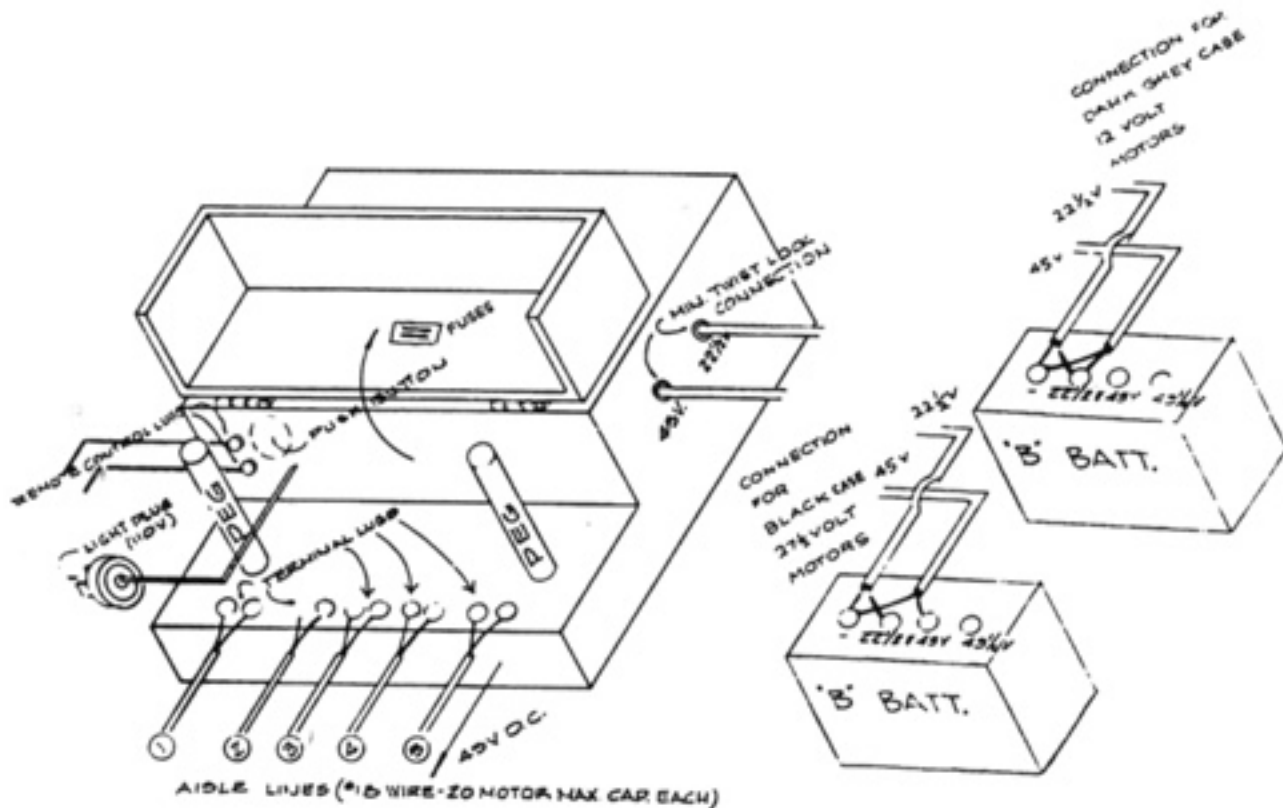


ILLUSTRATION 12

Begin from the rear of the theatre and work toward the front, making the trunk lines to the floor using 2" tape until you pick up the third aisle line. Then mask the remainder with 4" tape.

In some cases, the cross and aisle lines can be placed under carpet runner and secured with tape. In all cases, wires must be completely covered so that there is no possibility of anyone tripping over them or pulling at them.

5. Connect the five aisle lines to the five terminals of the timer as illustrated (Diag. 2) also (Illust. 4C, Page 5).



RECYCLING TIMER

DIAGRAM 2

6. The timer may be operated on cue either:

- a) Backstage by a stagehand, who presses the push button on the timer, or
- b) By the projectionist by connecting a remote control line to the timer and running it to the projection booth.

If the timer is to be operated from the projection booth, connect #18 wire to the remote control lugs of the timer. Run this wire up to the projection booth being sure that the wire is kept well hidden; the shortest and simplest route to the projection booth should be selected. Tape with 1" tape. Connect the remote control switch (a door

DIAGRAM OF REMOTE CONTROL

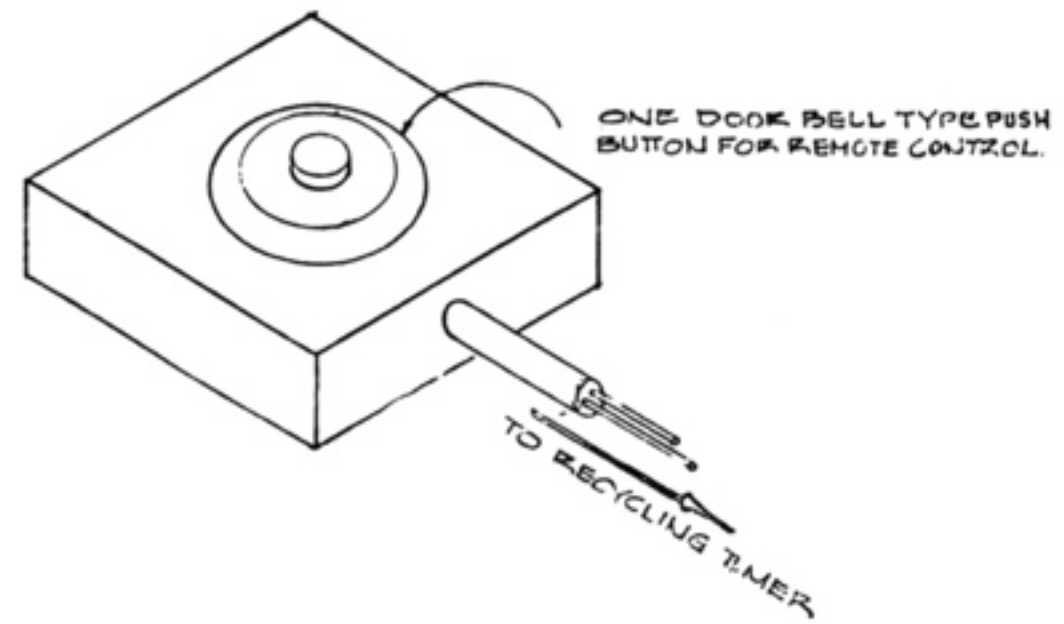


DIAGRAM 3

bell type button not supplied in the kit) (Diag. 3) to the #18 wire.

7. The 45-volt battery is used to energize the Percepto motors (Illust. 6, Page 6). The 2 miniature twist lock connection leads of the timer will be connected to the battery with 3 feet of attached wire (Diag. 2).

Depending on the type of motor in the unit sent you (black or dark grey), the difference being voltage, the following are the connections to be made from the timer terminals (each of which has two leads) to the battery (Diagram 2).

a) *Black motors*—From the terminal marked 22½ volts, place one of the leads in the minus lead of the battery and the other lead in the 22½ volt lead of the battery.

From the terminals marked 45 volts, place one of the leads in the minus lead of the battery and the other lead in the 45 volt lead of the battery.

b) *Dark grey motors*—From the terminal marked 22½ volts, place one of the leads in the minus lead of the battery and the other in the 22½ volt lead of the battery.

From the terminal marked 45 volts, place one of the leads in the minus lead of the battery and the other lead in the 22½ volt lead of the battery.

8. The timer *only* is powered by 110 volts AC. Plug into outlet.

9. Go through the following check list to test:

- a) Check that all motors have been installed and that leads have been taped as instructed.
- b) Check that crosslines have been properly taped and are *not visible*.
- c) Check trunk lines for tape and see that they are *not visible*.
- d) Check that all connections have been made to timer.
- e) Check remote lead.
- f) Check power leads.
 - (1) Battery lead for motors properly connected.
 - (2) Timer plugged in.
- g) You are now ready to test. Push remote control switch or push button on timer (Illust. 4C, Page 5 & Diag. 2).

DAILY INSPECTION OF TINGLER PERCEPTO EQUIPMENT

Experience has found that a daily inspection should be made of your installation to maintain it at peak operating efficiency and to eliminate any possible accidents due to faulty connections.

The inspection of all the rows containing the Percepto motors as well as the aisles in which you have run wires should be made once a day, either after the last performance at night or before the first performance of the day.

The check should be made to determine if:

1. Any motors have been removed or disconnected.

2. There have been any breaks in the wires or whether they have been pulled up.

Having completed the check, remedial action should be taken to correct any discrepancies found.

1. Where motors have been removed, their terminal snaps should be taped to insulate them from short circuiting. They should be taped to the leg of the seat out of sight.

2. Any loose connections should be re-wired and/or taped.

INSTRUCTIONS FOR DISASSEMBLING AND REPACKING PERCEPTO KITS

1. If a remote control line has been run from the recycling timer, you will disconnect this line and wind it up.

2. Disconnect the plug from the 110 volt AC outlet and wind it around the pegs provided in the timer. Next detach the wire from the batteries by removing the 2 miniature twist lock connections (Illus. 4C, Page 5). Remove these plugs from the timer and wind these two wires around the pegs (Illus. 4B, Page 5).

3. Rip up all the masking tape and dispose of it.

4. Detach the cross lines from the aisle line at the splice. Roll up the aisle lines so that they can be used in **THE NEXT ENGAGEMENT**.

5. Work down each aisle and carefully disconnect the terminal snaps of the cross line(s) from the pairs of motors.

6. Pick up the cross lines individually and fold them up.

7. Checking against the list of equipment provided on

Pages 4 and 5 of these instructions, repack all of the materials in Case B. (The only thing which you will not pack in Case B will be the pairs of Percepto motors.)

8. You will now proceed to unscrew the Percepto motors from the theatre seats. **BE SURE THAT THE SCREWS WHICH YOU REMOVE FROM THE SEATS ARE COLLECTED IN THE ORIGINAL BOX IN WHICH YOU RECEIVED THEM.** The screws will be packed with the other materials in Case B (Illus. 3, Page 5).

9. Collect the Percepto motors and check to see that you have 50 pairs (100 motors). Place the Percepto motors uniformly in rows in Case A. Stretch the motor wires smooth and lay them flat between the motors, utilizing the dead space. If necessary, use newspaper to give additional packing (Illus. 1, Page 4).

10. Replace the covers of Case A and B and screw them down.

DISPOSITION OF PACKED KITS

When packing the kits, prepare a list of materials and supplies expended in your engagement which must be replaced. Send this list to the local Columbia Pictures Exchange with your notification of shipment.

CUES for the Operation of Lights, Sound and Percepto Motors

All the reels of this picture, with the exception of reel 5A, have optical track only. Reel 5A has optical as well as magnetic and is released on Research Council Mag-Optical Standard, but still uses the 1.85 lens as in previous reels.

Note: It is imperative that a rehearsal of reel 5A be had the night *before* the picture opens. This rehearsal should be for the projectionist, stagehands, theatre manager, ushers and girls (see Page 12, Auditorium stunt).

A. Cues For House Lights

1. Projectionist Cues

To provide the projectionist with cues for turning the house lights "on" and "off," additional visual cues have been printed on the film, on the opposite side from which the reel change-over cues are normally printed. These cues contain first, a warning, or "alert" cue, followed by the "execution" cue, at which time the theatre lights are turned "on" or "off."

2. Backstage (or Visual) Cue

In theatres where the house lights are worked from the stage, instead of the projection booth, the visual cues for turning the house lights "on" or "off" are that of the action on the screen.

B. Cues For Sound

1. Theatres equipped with Magnetic Stereophonic Sound and Surround Speakers

Thread reel 5A through magnetic "button-on" attachment. Observe proper start mark for magnetic tracks.

Switch to magnetic sound when change-over to reel 5A is made.

As the sound will automatically switch from the stage to the surround speakers, the only cues to be watched are:

- (a) for bringing the house lights up and shutting them off, and
- (b) the cues for operating the Percepto motors under the seats.

2. Theatres equipped with Optical Sound

When switching to reel 5A, the fader should be raised 3 steps to make up for the loss of sound resulting from the super-position of the magnetic track over half of the optical track.

Where a theatre with optical sound has special surround speakers, observe the cues "SOUND." See special note re acquisition of surround speakers locally.

The same projection lens is used for reel 5A as is used for previous reels.

C. Cues For Percepto Motors Under Seats

These cues for activating the TINGLER motors by pushing the control button will be found in the "CUES" under "MOTORS."

The timer (recycling timer) can either be operated from backstage or wired to the projection booth.

CUE I—Alert Cue—295 plus ½ feet

Execution Cue—306 plus ½ feet

The visual picture on the screen is Vincent Price at the light switch. As he pushes the light switch.

ACTION—Lights: On "execution" cue, turn all house lights "ON" quickly. GIRL IN AUDIENCE SCREAMS.

Sound: Optical theatres that have installed surround speakers SWITCH TO SURROUND SPEAKERS.

At this point, there will be no image on the screen for approximately 15 seconds. The house lights will remain on (see Auditorium Stunt, Page 12).

CUE II—Alert Cue—328 plus ½ feet

Execution Cue—339 plus ½ feet

The visual picture on the screen is Vincent Price pulling the light switch down.

ACTION—Lights: On the "execution" cue, turn all main house lights "OFF" quickly.

Sound: Optical theatres that have installed surround speakers SWITCH BACK TO STAGE SPEAKERS.

CUE III—Alert Cue—466 plus ½ feet

Execution Cue—477 plus ½ feet

A. The visual picture on the screen at this point is a large image of the "Tingler" crawling across the white screen.

Sound: Optical theatres that have installed surround speakers SWITCH TO SURROUND SPEAKERS.

B. *Motors:* When the "Tingler" leaves the white screen, the screen goes black and there is about 20 seconds of black leader. A voice from the speakers says "The Tingler is loose! Scream for your life!" At THIS POINT, PUSH THE TIMER BUTTON (RECYCLING CONTROL BOX) TWICE, WAITING NINE SECONDS BETWEEN THE FIRST AND SECOND PUSH.

CUE IV—Alert Cue—528 feet

Execution Cue—539 feet

ACTION—Sound: Optical theatres that have installed surround speakers, SWITCH TO STAGE SPEAKERS.

CUE V—Alert Cue—When Vincent Price leaves the bedroom.

Execution Cue—When the wife raises up from under the bed sheet.

ACTION—Motors: KEEP PUSHING THE TIMER CONTROL BUTTON CONSTANTLY UNTIL THE END OF THE PICTURE, WAITING NINE SECONDS BETWEEN EACH PUSH.

ACQUISITION AND INSTALLATION OF SURROUND SPEAKERS

When a theatre is equipped for optical sound only with a speaker behind the screen in order to get the full effect of the picture, depending on the size of the theatre, it will be necessary to install a small number of surround speakers to cover the orchestra and balcony.

To keep the installation costs for these speakers at an absolute minimum and still get the necessary dramatic effect, three surround speakers can be installed to cover:

- (1) *Center and front of orchestra*—this speaker can be hung from the balcony overhang.
- (2) *Rear of orchestra*—this speaker can be hung on the back wall of the orchestra, center.

- (3) *Balcony*—this speaker can be hung on the back wall of the balcony, center.

These speakers should be obtained locally from any theatre sound supplier such as Altec, RCA, or any other theatre equipment company in your area. Where a supplier is not available locally, contact Mr. William Brennen at Columbia Pictures Corp., 711 Fifth Ave., N.Y.C.

When these speakers are installed, it will be necessary to run a line to the projection booth to pick up the optical sound, cutting into this line with a switch to be operated by the projectionist on cue, as indicated in the "Cues to the Projectionist."

"THE TINGLER" AUDITORIUM STUNT

An essential element of THE TINGLER package is the staging of a special stunt in which a young girl viewing the film screams, faints and is carried out of the theatre by two ushers on a stretcher at a specific point during the showing of the film.

While the actual coordination of the film and the live action is relatively simple, it takes careful planning and rehearsal. The manager of the theatre, in order to reach the full potential of the picture, must call his entire staff together at one time. This includes projectionists, house electricians, ushers, and fainting girls. They must be rehearsed before the start of the engagement until the stunt runs smoothly. The stunt only concerns the last reel—reel 5A.

Two girls should be chosen who can scream and faint; each one relieves the other for matinee and evening performances. The girl sits on the aisle about the third or fourth row. When the character of Vincent Price puts his hand on the

light switch there is a cue mark on the film. The lights must go up at this point. Immediately on the turning up of the house lights, when the picture leaves the screen, the girl in the audience must scream and simulate a faint. She must scream loud twice. The two ushers carrying a stretcher—Army type preferred—come down the aisle, lift her out of the seat and carry her into the manager's office, where she waits. This should be played legitimately; there should be no giggling and smiling and should look real. The house lights stay up for an interval of about 15 seconds; the picture then resumes on the screen. It does not make any difference if the girl is carried up the aisle after the picture has resumed. This stunt should be rehearsed the evening before the picture opens. It is part of the show and is imperative. The stretcher should be kept in the manager's office and at the start of reel 5A, the last reel in the picture, the ushers bring the stretcher back into the theatre and wait for their cue.