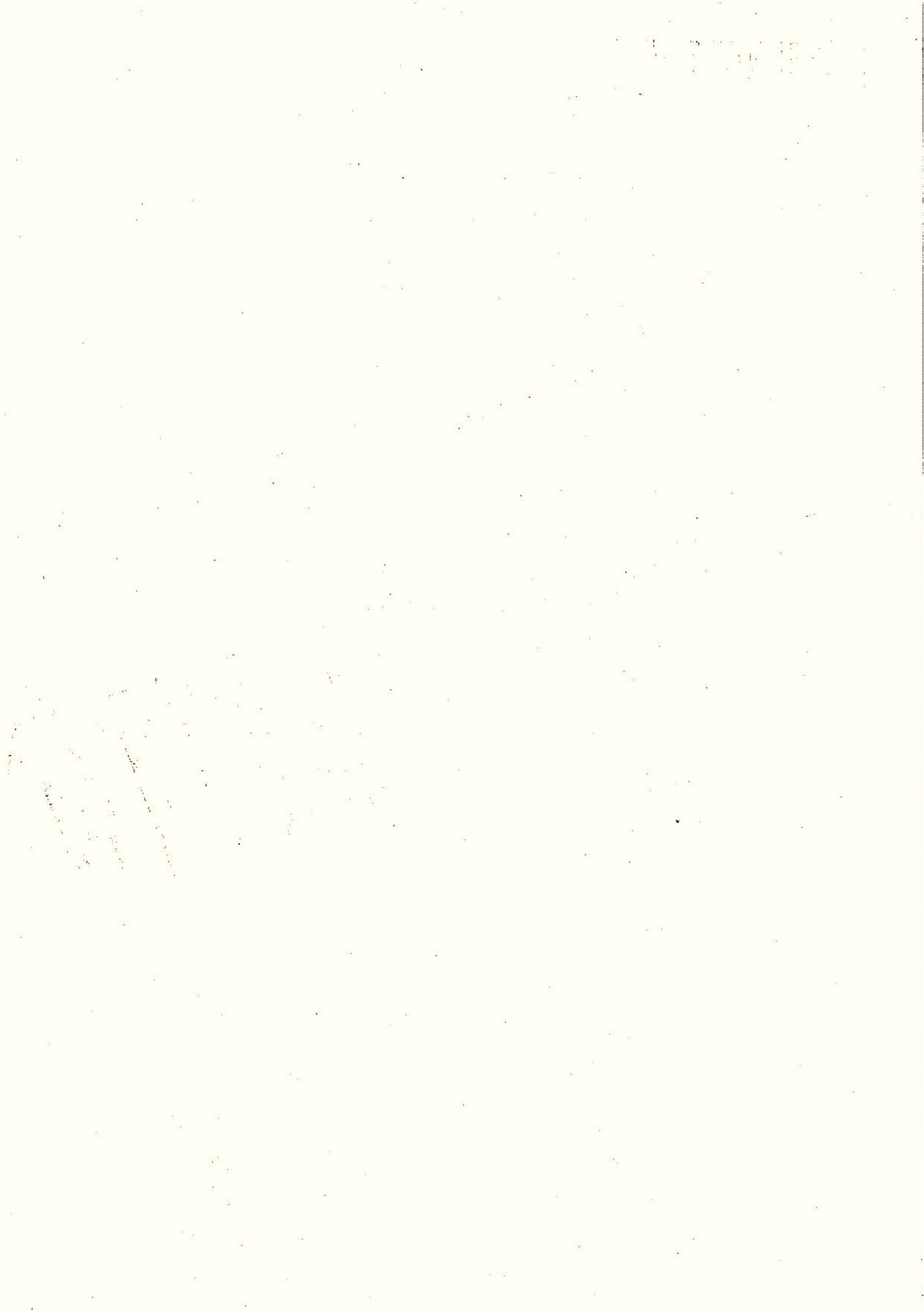


# CINERAMA

PLUNGES YOU INTO A

STARTLING NEW WORLD

WORLD PREMIERE





**CINERAMA** *plunges you into a startling new world...*

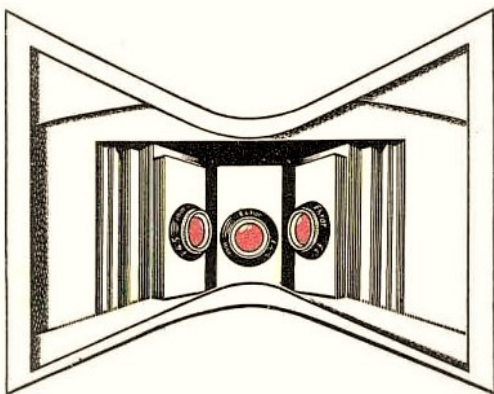
## A WARM "THANK YOU!"

People who have the faith, the courage and the farsightedness to put their financial resources at the disposal of an inventor while he labors to create have made a most important contribution to the progress of the American standard of living. Without them, a very large share of the new developments of the past fifty years would still be nothing more than ideas and plans in the minds of brilliant but frustrated individuals.

Among those who made possible Fred Waller's years of experimentation and hard work, who constantly encouraged him by their confidence in his ideas, were Ralph Walker, one of New York's well-known architects, and Laurance S. Rockefeller. Mr. Walker and Mr. Rockefeller believed that, sooner or later, new technical developments would enable motion pictures to make an even greater contribution to American life, and they had confidence that Fred Waller was on the right road. In the past few years, Time, Inc. and other sponsors have joined in providing the financial resources for Mr. Waller's work. Fred Waller and Cinerama, Inc. unite in an expression of sincere appreciation to these people for their vital contribution which has made Cinerama possible.

★ ★

Fred Waller and Cinerama, Inc. also wish to extend their thanks to Mr. and Mrs. Joseph V. McMullan of Oyster Bay, L. I., through whose thoughtfulness the building which has housed Cinerama's experimental theater was made available.



*"Cinerama is one of the most important inventions in the history of films. It gives the complete illusion of three-dimensional effects in color and sound without use of glasses."*

SIR ALEXANDER KORDA  
The Scotsman  
Edinburgh, Scotland

LOWELL THOMAS, radio headliner, author, correspondent, editor, producer of motion pictures, explorer and world traveler, has lived a life of high adventure. With the phrase, "A Lowell Thomas and Merian C. Cooper Presentation," on the picture titles of "This Is Cinerama," he embarks on his latest and, as he says, probably most exciting adventure.



Ace Williams

## Seeing the world through new eyes

Cinerama is an adventure with a new medium which I believe will revolutionize the technique of motion picture story telling. From the beginning, pictures have been restricted in space. A painting usually is hemmed in by its frame. Conventional motion pictures are confined to a narrow screen. You see only what is straight ahead, while normal vision includes what you see out of the corners of the eyes. Someone has said that movies are like looking through a keyhole. Cinerama breaks out of the sides of the ordinary screen, and presents very nearly the scope of normal vision and hearing.

Similarly with sound. In motion pictures, television, radio and phonograph, the sound comes from one direction, while in life it comes from all directions. In Cinerama, sound has burst from restrictions and has been given the dimension of reality.

With Cinerama you actually perceive more than you would if you were on the scene, strange as that may seem. More sensations pour in, with greater vividness, from both sides of your field of vision. This is the new technique for seeing the world of reality as well as the world of make-believe through new eyes.

*Lowell Thomas*



# *A new kind of hero*

In the days of the silent films, soon after World War I, three documentary pictures appeared which were seen far and wide. One was "Nanook of the North," produced by Robert J. Flaherty, another was "Grass," made by Merian C. Cooper and Ernest B. Schoedsack, and the third was Lowell Thomas' film account of "With Lawrence in Arabia and Allenby in Palestine." Lowell Thomas accompanied this last picture on its travels and, standing in front of the audience, accompanied by music and sound effects, he personally added his comments and description of what was happening on the screen. It was the first attempt to combine narration, music, and motion pictures.

When Lowell Thomas first saw Cinerama, he couldn't help but think back to that early attempt to give the vitality of living speech to his pictorial story of adventure. He couldn't help but think, "What if I could have turned the Cinerama camera on the tremendous pageant in India, on the elephants and brilliantly attired maharajas and the more than a million people whose faces appeared in my second feature-length film? What if I could have opened the three lenses of the miraculous Cinerama camera on Allenby and his men as they swept the Turks from the Holy City of Jerusalem, and the Bedouin Camel Corps under Lawrence in Arabia?"

Lowell Thomas could not help but think also of his two friends, Robert J. Flaherty, who had made "Nanook," "Man of Aran," "Moana" and "Elephant Boy," and Merian C. Cooper who with Ernest B. Schoedsack was responsible for "Grass" and "Chang" and "King Kong," and then scores of films in Hollywood. How many times the scope, the strength, and the impact of the work of these men could have been multiplied if they had had the Cinerama camera.

That's why it was that as soon as Lowell Thomas saw Cinerama he asked Flaherty to come and look at it with him. Flaherty agreed



that it was the greatest thing since sound. Their enthusiasm was boundless, and Flaherty was chosen to direct the first Cinerama production. But within a few weeks Flaherty died.

Then Lowell Thomas got in touch with his friend Merian C. Cooper who was busy in Hollywood. Even before he had a chance to tell him about Cinerama, Cooper said "You know, Lowell, I can't help but think that it's high time for a new and revolutionary development in motion pictures." After that it wasn't difficult for Lowell Thomas to persuade Merian Cooper that he'd better take the next plane East to see Cinerama. Cooper flew East, saw Cinerama, and agreed with Lowell Thomas and Bob Flaherty. This was it—and he, at Lowell Thomas's invitation, took over the production of the first Cinerama picture.

"We talked and planned for days," Lowell Thomas said, "and finally agreed that in our first presentation nothing should be done to take the spotlight away from Cinerama. If, to take an extreme example, in our first picture we had some tremendous attraction, let's say Charlie Chaplin doing Hamlet, the focus of attention would be either on the great clown or on the new approach to Shakespeare. If we had concentrated solely on Aida and all of Aida, our work would have been closely linked with what people thought of *our* Aida.

"We didn't want to be judged on subject matter. This advent of something as new and important as Cinerama was in itself a major event in the history of entertainment. The logical thing to do was to make Cinerama the hero. And that is what we have tried to do. This, our first, is a demonstration. A portion of our show takes place inside Milan's celebrated La Scala Theater and our cast here includes more than 600 players. A portion of it takes place in the famous Cypress Gardens of Florida where boats and water skis defy the laws of gravity. Cinerama's stereophonic sound is demonstrated with a thousand Scotch bagpipes and, in another part of the show, with one of the finest symphony orchestras ever brought together. In introducing our new kind of hero, the Cinerama camera, we have brought to the theater a new kind of emotional experience.



# *Fred Waller, Cinerama inventor, sprouts ideas in all directions*

Cinerama is the result of a brilliant idea, 15 years of untiring research and the expenditure of millions of dollars. Its inventor, Fred Waller, a tall, bespectacled mechanical and photographic wizard, is a full-time inventor with an extremely practical, well-timed sense of the sort of products the world needs. He's the father of such widely different devices as water skis (aquaplanes were too unstable to suit him), and a remote recording wind direction and velocity indicator. He created a still camera to take a 360° picture. When he had trouble with an ornery sail on his boat, he sat down and invented a now widely used adjustable sail batten. The Photo-Metric camera that measures a man for a suit of clothes in a fiftieth of a second is his brain-child.

"Fred," says a friend, "is the kind of fellow, who goes out to the barn to build a kitchen shelf and winds up inventing a better nail, a hammer that does the job better, and a new kind of screwdriver."

## *The Waller Gunnery Trainer*

Most famous of Waller's inventions is his aerial gunnery trainer used by the armed forces in World War II. It saved thousands of American lives. In it, four trainees sat in a large room in front of a huge

spherical screen on which five synchronized projectors threw movies of enemy planes that dove on the novice gunner every which way. In a realistic three-dimensional atmosphere, the gunner fired an electronic machine gun at his adversaries. When he fired, his kicking gun only roared. When he hit, he got a "beep." By the time he climbed into a real plane, he'd had not only realistic target practice but the emotional experience of attacking and being attacked.

The trainer was the final step along the road to Cinerama. The theory behind it dates back to Waller's early days when, as head of Paramount's trick film department, he produced everything from realistic model shipwrecks to convertible carriage pumpkins for Cinderella. Waller began to use wide-angle lenses for special effects. "I noticed that they produced a faint three-dimensional effect," he says "and figured it was a clue." He began to study sight in people, to find out why they saw the things they did. He hung flaps over the peak of a cap, and experimented to see how much he could discern from the sides of his eyes. It was quite a lot. He walked around with one eye patched to see if he still got dimensional vision in depth. He did.

"I learned," he reveals, "that sight is largely an experimental phenomenon. The eye lens paints a crude picture on the ret-



ina, really. It's the brain that fills in details that it knows from experience should be there."

Once Paramount needed a scene of a young couple clutching each other on the bow of a sinking ship. Fred built a model ship, put two tiny objects in the bow and shot the sequence. "Later," he says, "everyone asked me how I got those miniature people to move, wave their arms and gesture so desperately. They hadn't moved at all. They were two shapeless lumps of clay that didn't even resemble people. The brains—not the eyes—of the audience gave them shape and motion."

According to Waller, stereovision is an actuality only for real close work. It exists only in a small area directly in front of the eyes, and for a distance of about 20 feet. One-eyed people, of course, have none. And yet they get usable three-dimensional sight. They drive cars and gauge distances as well as anyone. How? It takes two eyes to get a real stereo effect. "By scores of visual clues that tell their brains where objects are," Waller explains. "One object overlays another and tells them it's nearer; moving objects increase and decrease in size; angular parallax and a host of other things tip them off to the relations of objects to each other."

Waller figured that if he could devise cameras and projectors that would duplicate most of the normal vision as seen by a pair of human eyes, the human brain would do the rest. Anyone looking at such a picture would feel he was standing in the middle of a real scene. He would be the camera. But how to do this on a regular screen? It would have to be hundreds of feet wide for such a big angle.

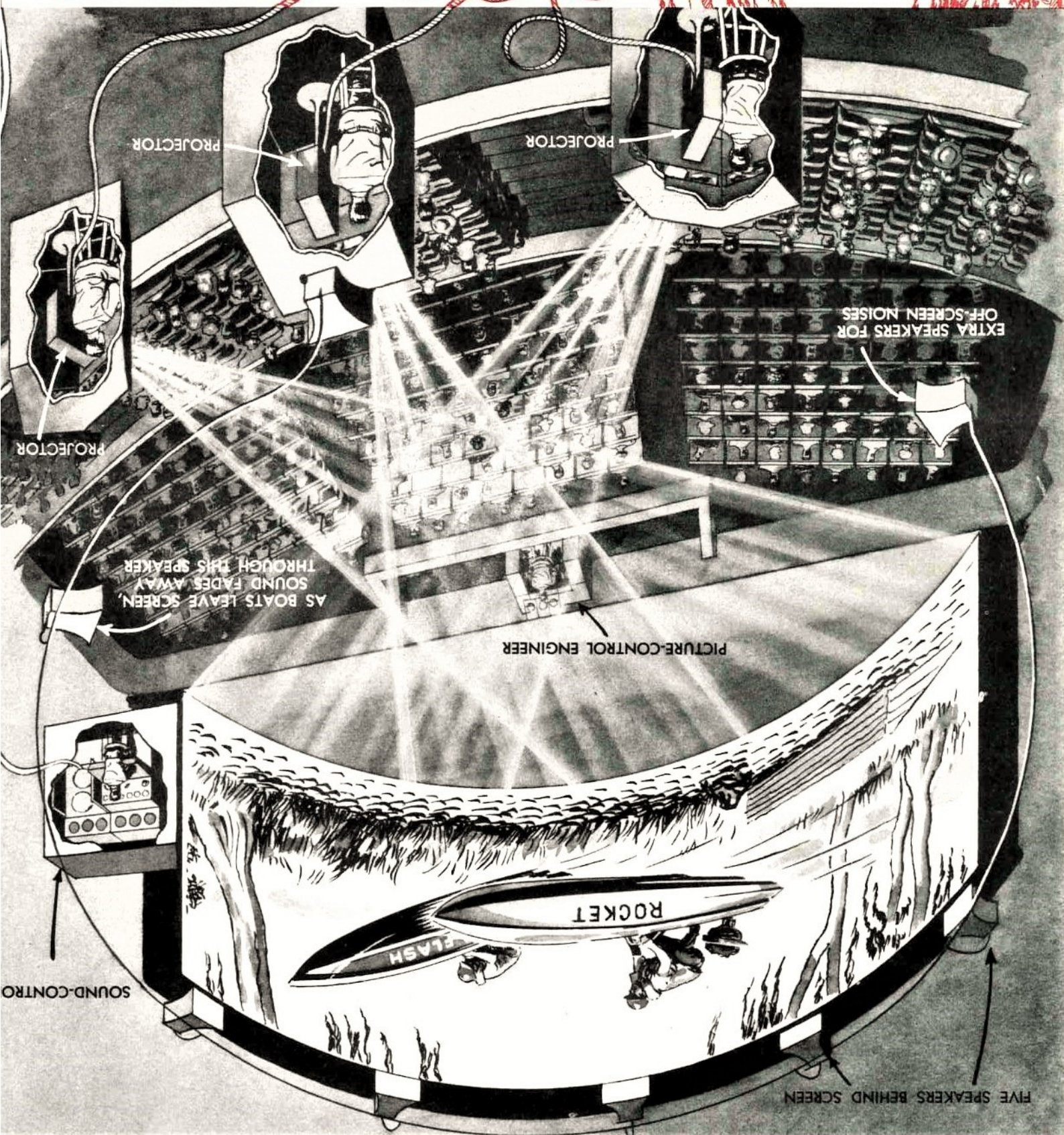
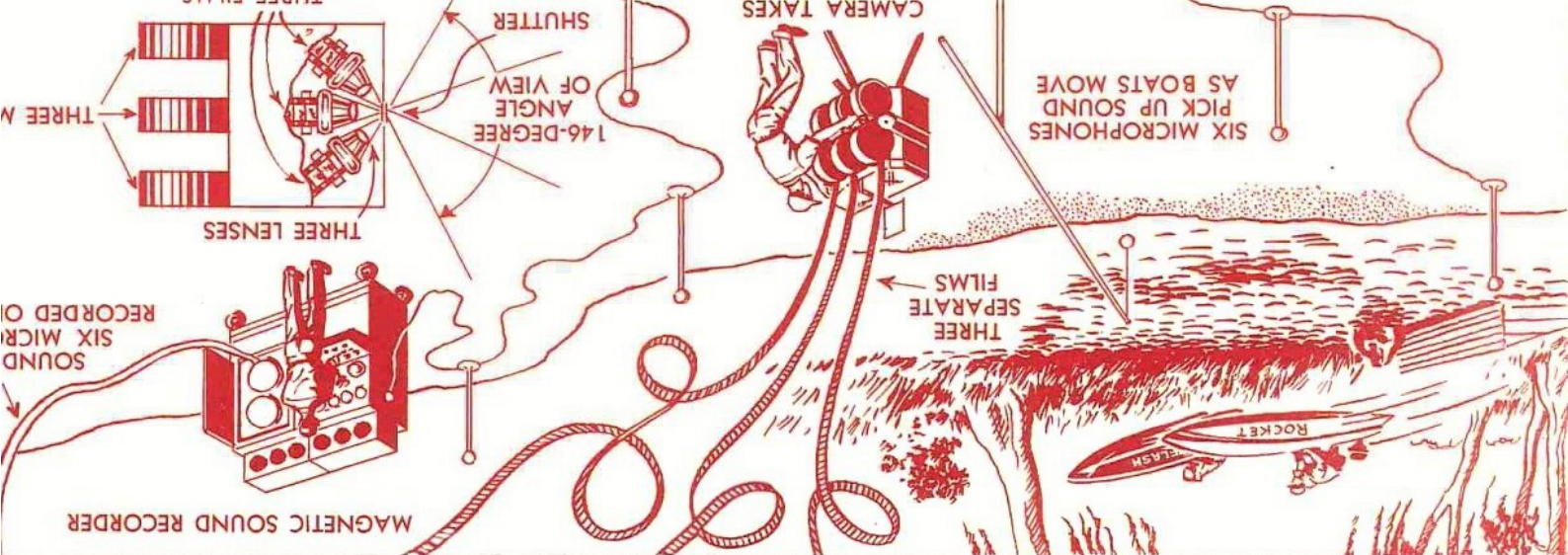
"Then," says Waller, "a famous architect asked me to make him a projected picture display inside a sphere for the New York World's Fair. He had barely mentioned it when I knew I had the answer to my environmental movies. I'd been using flat screens only because I was so accustomed to them. Obviously, a person sees a curved view in real life. The laugh was on me."

Once Waller felt that he had the right idea, it didn't take him long to start work on Cinerama. The first camera was an eleven-eyed monster which produced film for eleven matching projectors to throw on a curved screen. "It was crude," says Fred, "but it gave the audience an experience and I knew I was on my way."

PHOTOGRAPH BY PAUL RADKAI AND HARPER'S BAZAAR









# *Let's go behind the scenes*

The illusion of reality created by Cinerama is closely linked to the function of the retina of the human eye and the drum of the human ear. While a person's attention may be directed primarily at one particular object, his field of vision also encompasses everything on either side of it as far as the corners of the eyes can see. Likewise, a man walking down a city street, for example, hears not only the sounds directly in front of him, but also those on either side, and behind him as well.

The Cinerama film process attains these effects of real life by surrounding the viewer completely with action and sound in an environment.

## *The Cinerama Camera*

The picture Cinerama reproduces is almost a complete half-circle, 146 degrees wide and 55 degrees high—pretty close to two human eyes which cover about 180 degrees and 90 degrees. Naturally, no lens known can cover such a field without horrible distortion. Hence, the Cinerama camera has three 27 mm lenses—no bigger than the lens of your own eye—set at 48 degree angles. Each takes a third of the picture's total width, exposing its own reel of 35 mm film housed in one of the three 1,000-foot magazines that jut from the back of the 150-pound camera.

The lenses are arranged on a mount like a miniature three-section picture frame. The one in the center points straight ahead. Those on each side point in, so that the left lens takes the right side of the picture, and the one on the right takes the left side. A single rotating shutter, that whirls in front of the lenses at the point where their lines of view cross, makes foolproof simultaneous exposures on each of the films. Single focus and diaphragm controls adjust settings on all three lenses simultaneously.

*These four films are the heart of Cinerama. The first three produce the left-hand, center and right-hand sections of the picture when projected side by side on the theater screen. The film at the far right carries the six sound tracks which operate the theater's speakers. Picture frames are half again standard height and are advanced six perforations at a time instead of the usual four.*

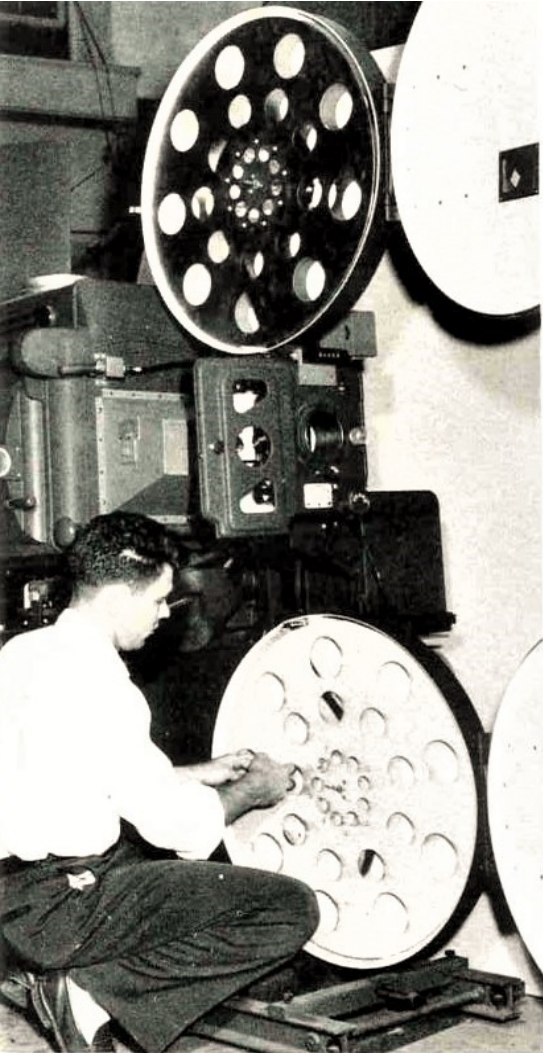
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editorial description of the Cinerama process.





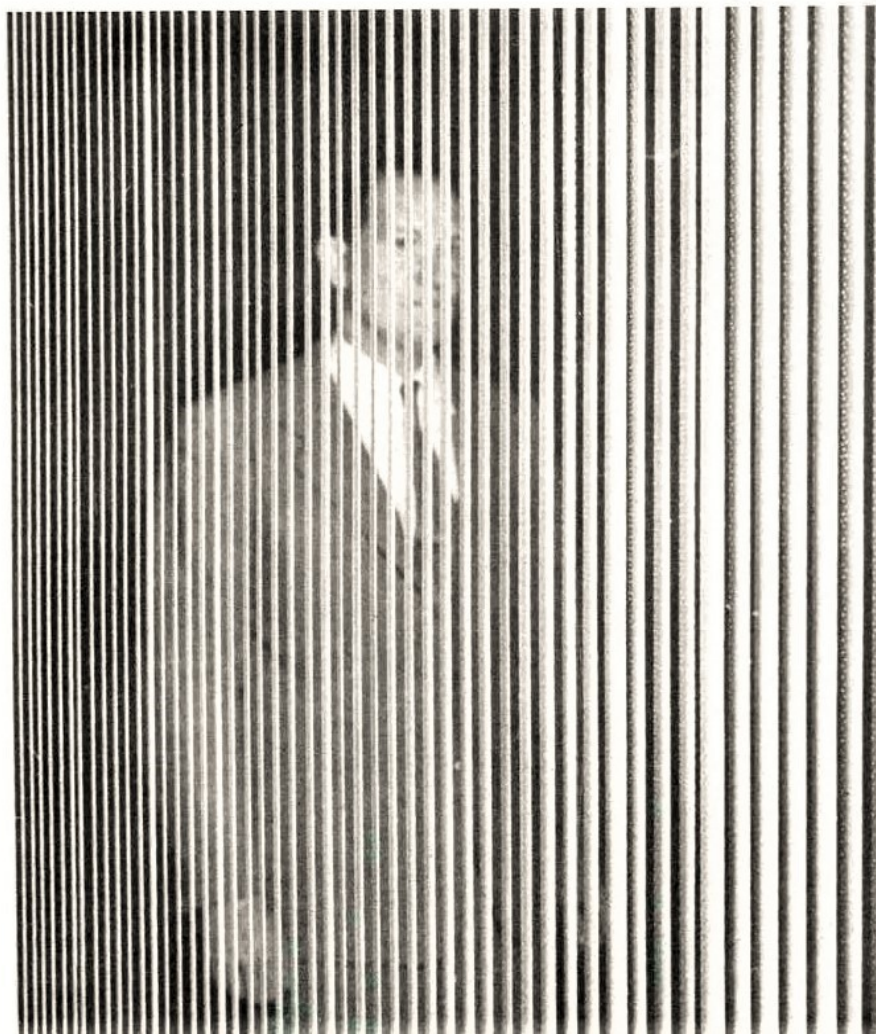
*The oversized reels which feed film to the Cinerama projectors hold 7,500 feet of film which runs up to 50 minutes.*

## *The Cinerama Screen*

To merge the three films into a single picture on the big screen, measuring 51 feet from tip to tip, and 25 feet high, the process is reversed. Three standard projectors in booths throw the images from each film out onto the screen. The projector on the right fills the left third of the screen. The one on the left fills the right third, and the one in the center shoots dead ahead.

Since the screen is curved, there should be distortion and fuzziness, but there isn't. Great depth of focus of the projector lenses keep the picture sharp. Distortion, caused by reflected light bouncing off the screen, has been licked by a Waller trick. The screen is not one great sheet, but is made up of 1100 vertical strips of perforated tape set at angles like louvres of a sideways Venetian blind. Reflected light bounces off a louvre and escapes behind the louvre directly in front of it. You can sit right at the edge of the Cinerama screen, look up at a tight angle, and figures still look round and full—just as they would if you saw them head on.

*The Cinerama screen looks like an unbroken flat surface to the audience but it's actually made up of hundreds of overlapping vertical strips.*





Running three movie reels side by side simultaneously to make one big picture poses some pretty problems. If one projector is a thousandth of a frame off kilter the picture is going to look wiggly. And how do you dovetail the films together? This problem is solved by what the technicians call "gigolos." These are tiny comblike bits of steel that fit in each projector at the side of the film track and jiggle up and down along the edges of the film at high speed. This little saw-toothed "dodger" fuzzes the edges of the three Cinerama films where they join and blends them together so as to minimize the line between them.

## *Cinerama's Fabulous Sound*

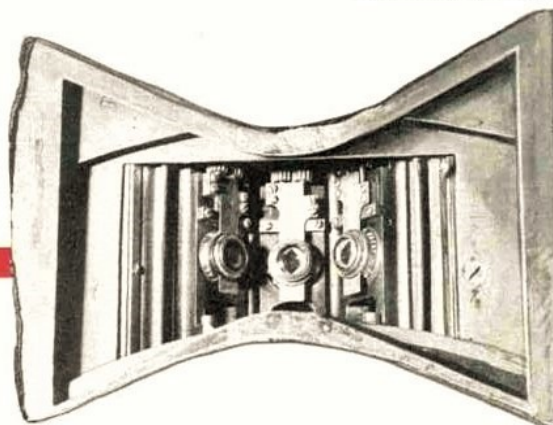
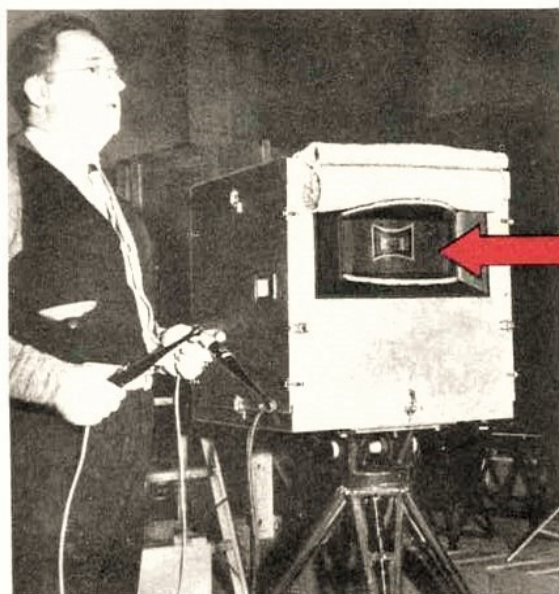
The stereophonic sound that heightens the realistic illusion of Cinerama is as new and unusual as the visual effect. When the shooting crew is out in the field, five microphones are placed to cover all the action that the camera's eyes will see. One to three others are placed well off to one side, or behind the camera, to pick up the sound of people's voices, roaring engines, or whatever may be approaching or leaving the scene. Each mike makes an individual magnetic recording on a special six-track sound film. In the theater, five speakers—one for each of the mikes on the set—are arranged behind the screen. When the sound film is run off with the picture, each speaker reproduces the sounds picked up by the mike that was in a similar position on the set. Three other speakers, one on each side wall, and another in the rear of the theater, repro-



*The Cinerama "sound head" which picks up the sound from the seven iron oxide tracks, carried on a single strip of 35 mm film, and feeds it to the loudspeakers in the theater.*



*The monitoring operator who controls the performance of the Cinerama picture and sound.*



*Three lenses look out through an hourglass-shaped opening in the front of the Cinerama camera. Each lens covers about a third of the camera's 146-degree angle of "vision". A single shutter rotates in front of the lenses at the point where their lines of view cross. A sound-absorbing box which encases the camera muffles the noise of the mechanism.*





The "mixing" console from which the sound from the six individual "pick-up" microphones is controlled on its way to the six magnetic-type tracks.

duce the offstage noises that the extra mikes picked up. Hence, as a motor boat, for instance, roars across the set, the noise of its engine will be picked up by each of the mikes successively. And that's the way the sound comes out in the theater—moving sound that travels across the screen and roars away in the actual direction it's traveling.

## *H*azard E. Reeves, pioneer in the field of sound and electronics

Before Fred Waller had progressed very far down the road toward the successful development of the Cinerama process, he realized that sound such as had never been heard before must be a part of his objective. It had to do the same thing for the human ear that his wrap-around picture would do for the eye.

Fortunately, in the process of doing the Eastman Kodak Exhibit at the New York World's Fair, he had met and worked with Hazard E. Reeves, one of this country's outstanding creative sound engineers. It was only natural that he should show Reeves the progress he was making, and equally natural that Reeves was quick to see the great potentials of Waller's work. Reeves agreed to take on the task of developing the multi-dimensional sound that Cinerama needed. In fact, he did more than that—he invested in the Cinerama process and became president of Cinerama, Inc. when the company was organized several years ago.

Young in years and appearance, Reeves is a tornado of energy, equipped with a nimble engineering mind and the practical sense of a successful executive. He operates several businesses with one hand while he has his fun developing new ideas with the other. Reeves is never happier than when perfecting a new product, not only to the point where it works, but to the point where it is a sound financial operation.



Reeves came to New York in 1928 with an engineering degree from Georgia Tech. After two or three years of rapid progress in the field of sound—he was Chief Engineer with the Standard Sound Company and consultant to the Harvard University Film Foundation—he opened his own recording studio where he specialized in putting sound on film for motion picture producers and making records for recording companies. The studio grew rapidly and became the largest in the East in a few years. There were numerous offshoots, including a company which built special sound equipment and another which made phonograph recording discs. When the war came along, Reeves, with several associates, founded Reeves-Ely Laboratories to manufacture electronic products. Within less than a year the company had contracts totaling many millions of dollars and had won the Army-Navy "E" Award for merit. During the course of the war, the company won the "E" Award four times. After the war, Reeves-Ely Laboratories was sold and Reeves is now president of his new enterprise, Reeves Soundcraft Corporation, which in a fatherly and very effective manner directs the operations of a number of companies manufacturing a variety of products from color television cameras to magnetic film.

What Reeves wanted for Cinerama was not only sound that would move from place to place with the action on the screen; he wanted sound so good that it would be completely indistinguishable from the real thing.

Using the resources of his own organization Reeves worked for two years with his engineers, experimenting and designing and building the equipment. He came up with a system of six or more microphones, extremely high fidelity amplifiers and six magnetic oxide sound tracks developed from his Magnastripe process, stripped on standard motion picture film. The end result is omni-directional sound of flawless quality. It has what sound experts call "presence," which is just another way of saying it's as good as being on the spot. Sometimes it's better than being on the spot because, in the case of an orchestra for example, engineers can create a better musical balance than if the orchestra itself were present. Reeves sound is no mere adjunct to the Cinerama picture—it's a full-fledged partner.

*Hazard E. Reeves checks the performance of the Cinerama "sound head".*



# PROGRAM

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## “This Is Cinerama”

*A Lowell Thomas and Merian C. Cooper  
Cinerama Presentation*



*Produced by Merian C. Cooper and Robert L. Bendick*

### PROLOGUE

Lowell Thomas, in his famous easy style, goes from early cave paintings to Leonardo da Vinci, to Rudolph Valentino and the Great Train Robbery of the silent picture days, in the fascinating process of explaining how artists, photographers and motion picture cameramen have worked since the dawn of history to give the illusion of depth, dimension and space, and to convey the sense of living motion.

Then, the World Premiere of

### “This Is Cinerama”

*The Roller Coaster*

at Rockaways' Playland

*A Ballet*

at the La Scala Theater in Milan

*The Fourth Wonder of the World*

*Handel's "The Messiah"* sung by the  
Long Island Choral Society

Among other features in this first showing of “This Is Cinerama” are:

*Venetian Boatmen*

*Kilts and Tartans*

*Toreador*

*Spanish Rhythm*

*The Vienna Boys Choir*

*The Finale from Act II of "Aida"*

*Rare Beauty and Fast Action*

*America The Beautiful*

Music by the Salt Lake City Tabernacle Choir



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### *Technical Direction*

Musical Director .....LOUIS FORBES  
Cameraman .....HARRY SQUIRE  
Asst. Cameraman ..... JACK PRIESTLEY  
Sound .....RICHARD J. PIETSCHMANN, JR.  
Film Editor .....BILL HENRY  
Paintings .....MARIO LARRINAGA  
Sound Effects .....REEVES SOUND STUDIOS



### *European Sequences*

Supervised by MICHAEL TODD AND MICHAEL TODD, JR.

### *Prologue*

Supervised by WALTER THOMPSON

### *"America The Beautiful"*

Supervised by FRED RICKEY

Piloted by PAUL MANTZ, Air Speed Record Holder

### *Music by*

Cinerama Philharmonic Orchestra  
Salt Lake City Tabernacle Choir  
Vienna Philharmonic  
Vienna Boys Choir  
The Long Island Choral Society

*No words or pictures on a flat page can begin to convey the scope and the on-the-spot realism of Cinerama. Top-notch writers and photographers have tried and given it up as an impossible assignment. That's why we say . . .*

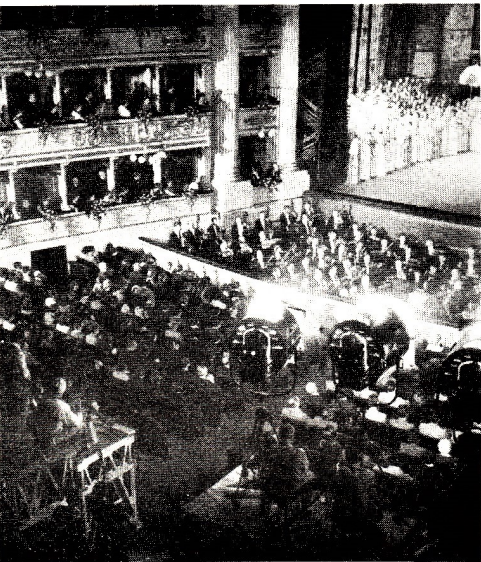
*Turn the page but remember* → → → → →

*This Souvenir Program can show you the Cinerama camera at work, but no attempt is made to reproduce a Cinerama picture.*



# *MILAN—your front row seat at La Scala*

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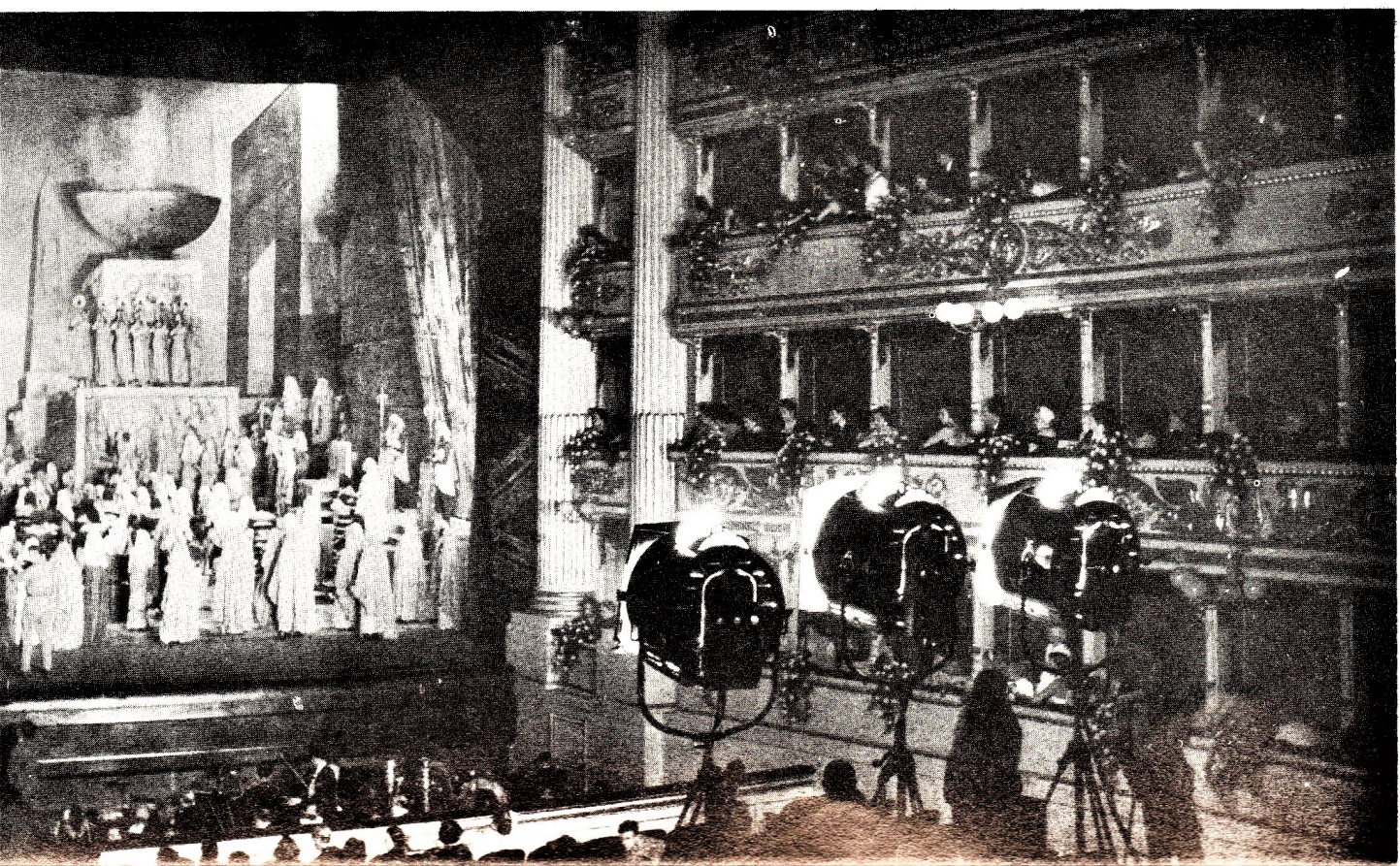


*The large company (there were more than 900 in all including the stagehands and technicians and the orchestra), the audience and the Cinerama camera worked together to put the color, the pageantry and the magnificent music of Aida on Cinerama's magic film.*

Including the orchestra, there were more than six hundred people on the stage at one time when the Cinerama camera photographed the La Scala Opera Company's brilliant presentation of the Finale of the Second Act of *Aida*. It turned out that there weren't enough lights in Italy to illuminate the stage; additional lights had to be flown in from England on short notice and generators to supply the current were recruited from all over Italy. A capacity audience was there by invitation to hear an especially arranged performance while they "sat" for the Cinerama camera.

La Scala is the temple of operatic art, not only for Milan, but for the whole world. Almost all of the great names of the past century and a half have sung there. It has been home to such giants as Verdi, Puccini and Mascagni, Caruso, Chaliapin and Gigli. Only someone who has lived in Milan can understand the great pride and deep feeling of possession which the Milanese feel for *their* La Scala.

*A trio of big arcs, among many which were flown in from England to provide sufficient illumination for the color photography of the La Scala Opera Company.*







*A capacity audience filled the famous old La Scala Theater to listen to an especially arranged performance while they were photographed by the Cinerama camera.*

It wasn't easy to arrange to photograph an actual performance at La Scala. The directors of the opera found it hard to believe that any motion picture could do justice to their work. The movies, they feel, have always left much to be desired so far as their ability to reproduce operatic music is concerned. The La Scala directors finally gave their permission, but only with the understanding that they would be among the first to see the results which, if not up to La Scala's high standards, would never be shown publicly. Signor Luigi Oldani, La Scala's impresario, recently flew to New York to see his work reproduced by Cinerama. Admittedly skeptical and in no mood to approve a mediocre presentation, he stood up after the preview, not only ready to give his approval, but to make it an ecstatic approval.

*The Cinerama camera works close in to give American audiences a better-than-front-row seat for the lavish La Scala Opera Company's presentation of Aida.*





# FLORIDA'S CYPRESS GARDENS

## *—a potpourri of rare beauty and fast action*

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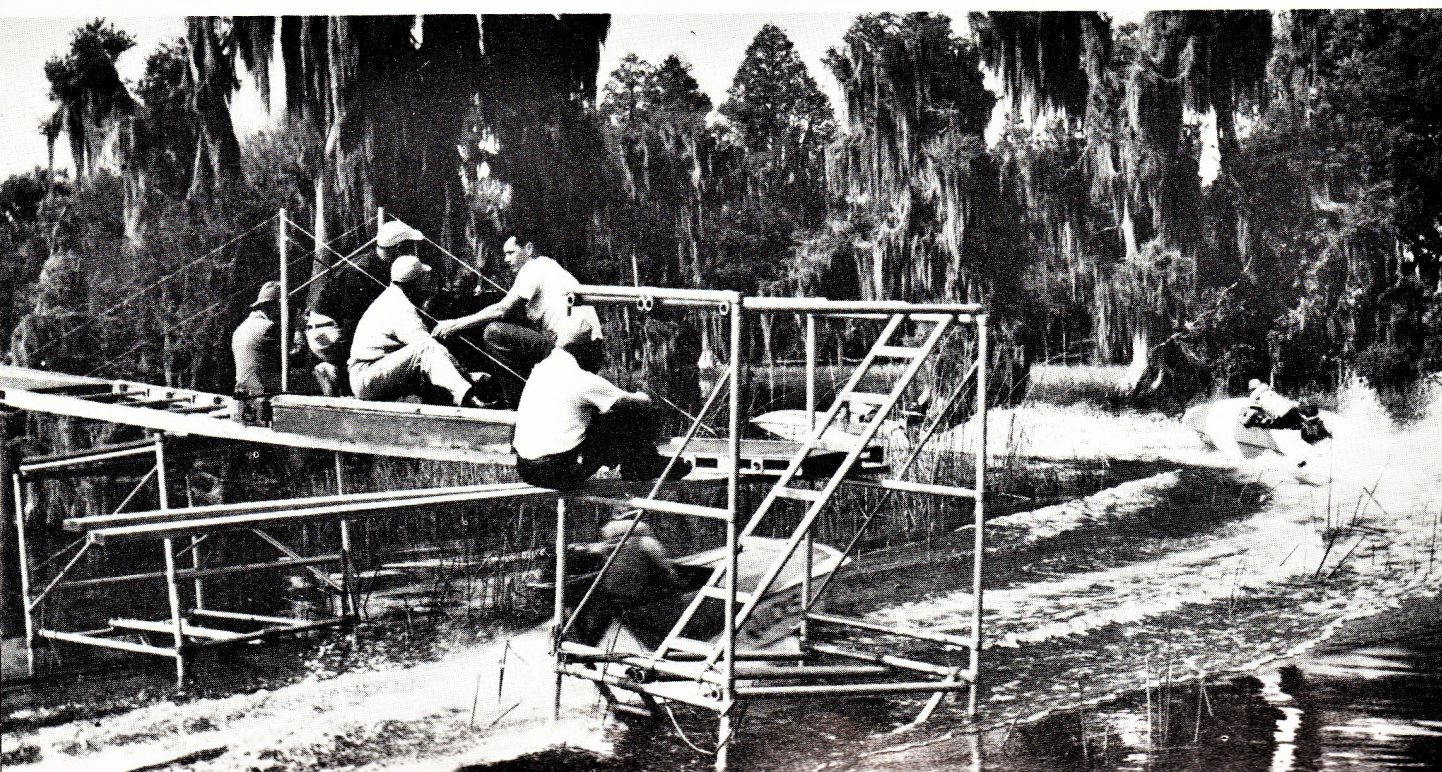


*The Cinerama camera rode on the bow of a speedboat as it crashed through water ablaze with oil.*

Cypress Gardens is just one great big outdoor studio, a dream spot for the man with color in his camera, whether he clicks a box brownie or, like Cinerama's cameraman, Harry Squire, is boss of a big 3-lens 35 mm camera. A spot of exquisite natural beauty where century-old cypress trees grow along the shore and out into Lake Eloise, Cypress Gardens has become a botanical wonderland at the hands of Richard D. Pope and his wife, Julie, who, while adding exotic flowers and plants from all over the tropical world, have carefully followed the laws of nature in their growth and arrangement.

The Cinerama camera crew spent more than three weeks in this photogenic spot making test shots of all kinds with the Cinerama camera. It was an ideal place to experiment with such things as camera angles, close-ups and long shots, traveling shots, scene composition and the technique of establishing primary and secondary interest. Out of these tests came new technical information which will be invaluable in future Cinerama productions.

*Special scaffolding was built in one of the lagoons so that the outboards could come into the scene from beneath the camera.*







*The Cinerama camera crew cut a canoe in half and mounted the camera on a water level platform to get a close-up of one of Cypress Gardens' lovely Aquabelles.*

In spite of the long days of hard work involved, the Cinerama crew had a lot of fun at Cypress Gardens. But it is not likely that they enjoyed themselves any more than the boys and girls who rode the water skis, piloted the agile outboards, staged the water ballet and generally made themselves photogenic against the backdrop of Cypress Gardens' exotic tropical scenery. These youngsters are not professional actors, just teen-agers most of them, who live nearby and have become proficient enough to be a part of Cypress Gardens' regular water show. At the end of the last day of shooting they tossed the whole Cinerama crew into the water, Director Cooper included. "Not much you can do," says Cooper, "when 15 boys and as many girls decide you're ready for a dunking—especially when the girls do most of the dunking."

*The Aquabelles race for their water skis before the camera and an audience of hundreds in the natural water theater at Cypress Gardens.*



*Cypress Gardens' flying outboards go through their paces for the Cinerama camera.*



# *"AMERICA THE BEAUTIFUL"*

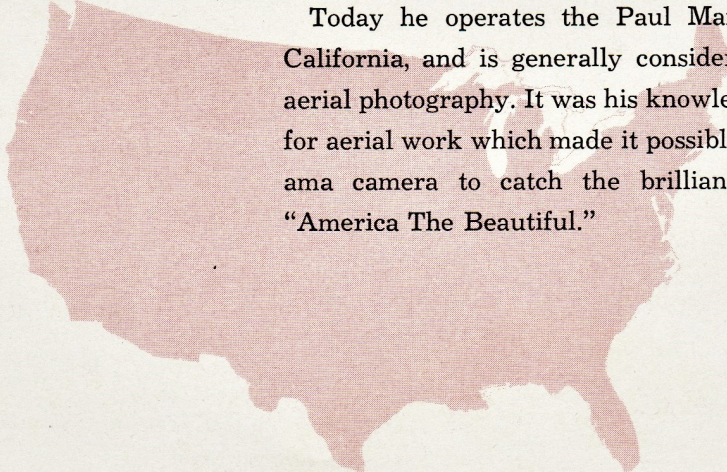
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Harry Squire, the Cinerama cameraman, isn't exactly what you'd call quiet and retiring. He's one of the boys and holds up his end, conversationally speaking, except when it comes to reciting the thrills that have come his way in his work as a cameraman. "It's all routine to me," says Harry. "I've been around the world eight times. I did almost all of Frank Buck's stuff, traveled a lot with Lowell Thomas, went into the Belgian Congo with the Gatty Expedition. It's just another day's work, that's all.

"But, I'll tell you one thing that did get me—that flight in the B-25 with Paul Mantz. I was alone in the nose of the plane with the camera. When he flew down those canyons—that wasn't routine. I sorta . . . well, you'll know what I mean when you see it."

Paul Mantz, who flew the converted bomber which carried the Cinerama camera from New York to California via some of the most magnificent country to be found anywhere in the world, is not an old lady's pilot. In his younger days, he was the stunt pilot in Hollywood who was called in to do the trick flying and stage the crashes that nobody else would have anything to do with. Yet he managed to spend less time in the hospital than his competitors. He graduated from stunt work to speed flying and won the Bendix Trophy Races for three consecutive years, 1946, 1947, 1948. He holds numerous air speed records and no one has topped him at consecutive outside loops—46 of them.

Today he operates the Paul Mantz Flying Service in Burbank, California, and is generally considered the country's crack pilot for aerial photography. It was his knowledge of camera angles and lighting for aerial work which made it possible for Harry Squire and the Cinerama camera to catch the brilliant breath-taking background for "America The Beautiful."





# America, the Beautiful

KATHARINE LEE BATES

SAMUEL A. WARD



1. O beau-ti-ful for spa-cious skies, For am-ber waves of grain, For pur-ple mountain
2. O beau-ti-ful for pil-grim feet Whose stern impassioned stress A thor-ough-fare for
3. O beau-ti-ful for he-ros proved In lib-er-at-ing strife, Who more than self their
4. O beau-ti-ful for pa-triot dream That sees be-yond the years Thine al-a-bas-ter



maj-es-ties A - bove the strain of sin. A - mer-i-ca! A - mer-i-ca! God  
free-dom beat A - cross the land of sin-ness. A - mer-i-ca! A - mer-i-ca! God  
coun-try loved, And mer - it more than life. A - mer-i-ca! A - mer-i-ca! May  
cit - ies gleam In-dimmed by hu-man tears. A - mer-i-ca! A - mer-i-ca! God



shed His grace on thee, - And crown thy good with broth-er-hood From sea to shin-ing sea.  
mend thine ev-'ry flaw, - Con-firm thy soul in self-con-trol, Thy lib-er-ty in law.  
God thy gold re-fine - Till all suc-cess be no-ble-ness And ev-'ry gain di-vine.  
shed His grace on thee, - And crown thy good with broth-er-hood From sea to shin-ing sea,





*The roller coaster at Rockaways' Playland. Cinerama's camera was mounted in front seat.*



## *YOU* RIDE THE ROLLER COASTER *in the breathtaking opening sequence*

You've only settled yourself in your seat when Cinerama lifts you right out of it. Suddenly, you're riding the roller coaster at Rockaways' Playland—thrilled, chilled, and gasping as you hurtle up the track and around a curve, then take a dizzying plunge at the rate of 60 feet a second. The rest of the world is far below the bewildering network of the roller coaster—but you'll hardly have time to notice as you grip your theatre chair and hang on tight.

The sequence was filmed at Rockaways' Playland, the famous amusement park bordering the Atlantic, in New York City. It has four major declines, with a maximum downgrade of 79°.

In filming the ride, the Cinerama camera was mounted in the front seat of the roller coaster car. During the filming, the car ran at full speed, with all the sudden dips, high-speed turns and breathtaking inclines that on-the-spot passengers experience.



*Rockaways' Playland roller coaster as seen from the beach.*



# Who's who in "This Is Cinerama"

## Lowell Thomas

Chairman of the Board of Cinerama Productions Corp.  
and Co-Producer of "This Is Cinerama"

It is estimated that the voice of Lowell Thomas has been heard by more of his fellow mortals than any other voice in history—including Franklin D. Roosevelt, Winston Churchill, Hitler and Mussolini. He recently celebrated his 20th anniversary as a radio headliner, and holds the longevity record for all programs, of all types, in the entire history of broadcasting.

Lowell Thomas first came into the public eye in 1930 as the discoverer and biographer of Lawrence of Arabia, as biographer of Count Luckner, "The Sea Devil," and as historian of the first world flight. "L. T.," the author, has written a shelf of books, 41 in all, including such other well-known titles as "Back to Mandalay," "Pageant of Adventure" and "The Untold Story of Exploration."

A biographer might well single out Lowell Thomas's amazing ability to get things done and cover ground as his outstanding characteristics. While restricted for the past 22 years by a 5-times-a-week, twice-nightly broadcast which circles the globe, and 17 years of continuous work with Fox Movietone News, he has done more writing than most full-time authors, and has managed to maintain his habit, established early in life, of keeping on intimate terms with the ends of the earth.

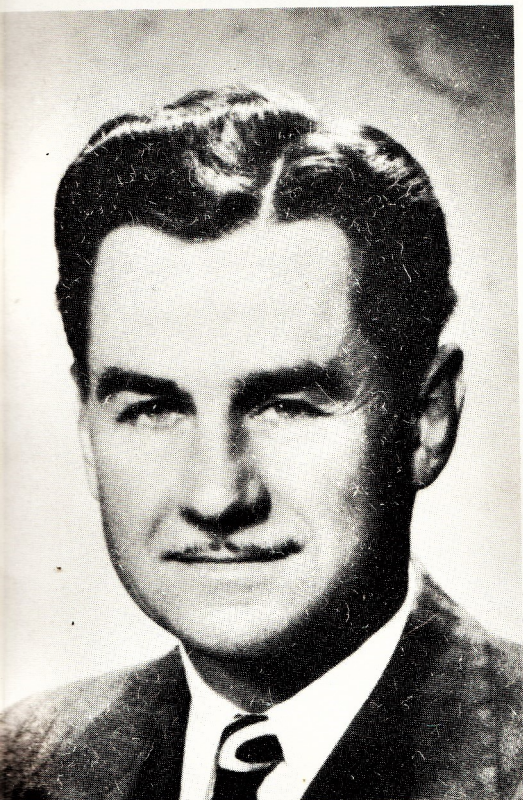
In 1943 he made a radio tour of South America, broadcasting from Rio de Janeiro, Santiago, Lima and elsewhere around and across that continent. In the spring of 1945 he broadcast to America reports on the Second World War from London, Paris, Luxembourg, Rome, and from a mobile truck behind the front lines.

Upon his return from the European Theater he set off on a 'round-the-world flight, over "The Hump" and into Central Asia, to assemble material on the Pacific War. This journey included broadcasts to America from Cairo, New Delhi, Manila, Guam, Iwo Jima, and Okinawa, as well as from Chungking.

Then in the summer and fall of 1949, he and his son, Lowell, Jr., made their Himalayan journey to forbidden Tibet. This visit to the real Shangri-La, Lhasa, the capital of the Dalai Lama, and the near-tragic return journey to India attracted as wide attention as any adventure of our time. Lowell Thomas, Jr., told the story of the trip in his best seller, "Out of This World."

1950 took Lowell Sr. to Alaska and the little-known Juneau Ice Cap, with an American Geographical Society expedition, and the following year he was off on another aerial jaunt to Europe, Africa and South America.

As a young man, Lowell Thomas was a gold miner in Cripple Creek, a range rider, a mining camp reporter and an editor. With degrees from four universities, he was on the faculty of Princeton University working for his doctorate in Constitutional Law when World War I broke out. It didn't take him long to substitute the role of foreign correspondent for teaching, and when he read in 1917 of the appointment of General Allenby as the new British Commander-in-Chief in Egypt, his nose for news made him suspect that a drive against the Turks was about to be launched. He pulled the wires necessary to take him to the battlefield of the Near East where he met and later joined Lawrence. This association enabled him to assemble the astounding story which laid the groundwork for his career on the platform, as a film maker, lecturer, news commentator and world-famous personality.



## Merian C. Cooper

Co-Producer of "This Is Cinerama"

The man who, with Robert Bendick, co-produced "This Is Cinerama" is Merian C. Cooper, famed in the motion picture industry for his long list of bold, successful pioneering ventures. Cooper, a man who could shoot films from the exciting pages of his own life, considers Cinerama the greatest and most revolutionary development in motion pictures since sound and Technicolor.

Cooper started out as a "firster" when, with his then partner, Ernest B. Schoedsack, he was one of the first to produce natural films such as "Grass" and "Chang." Again, with Schoedsack, he was the first to tie studio and wilderness together in "Four Feathers."

He pioneered in aviation. Before Lindberg flew the Atlantic, Cooper invested in Pan-American Airways. Along with Juan Trippe and John Hambleton he believed it was entirely sane for planes to fly the oceans with passengers. Most persons thought these young pioneers were crazy.

When three-color Technicolor was young, he got C. V. and John Hay Whitney to bet a fortune on it. He persuaded David Selznick to try the three-color process which resulted in the use of Technicolor for "Gone With The Wind." This forced the film industry to take up Technicolor.

He staged the first radio show with film stars (1933)—Constance Bennett, Irene Dunne and Dorothy Jordan. All producers fought him on this.

In 1933, with E. B. Schoedsack, he produced "King Kong," a bold, imaginative film which brought miniature projection to the screen.

He was the first to advertise a motion picture on television.

At a time when people thought dancing was dead on the screen, he created a dance team, Ginger Rogers and Fred Astaire.

Cooper says, "Cinerama, invented by Fred Waller, is the same kind of bold venture as were sound and Technicolor. Neither the stage nor motion pictures give a comparable feeling of being part of the action. The action bursts out of confinement."





## Robert L. Bendick

Co-Producer of "This Is Cinerama"

Robert L. Bendick began his photographic career by doing documentary picture work for the Canadian and Bermudian Agencies as well as still photography for some of the leading magazines.

In 1940, he went into the field of television, working for CBS. This was interrupted by the war in which, as a captain in the army, he served as combat cameraman with the First Motion Picture Unit in the China-Burma-India Theater. He was the chief cameraman on the first glider invasion into Burma, which set the pattern for all subsequent glider invasions.

After the war, he returned to CBS in a new capacity as head of the News and Special Events Department. During this period, he was producer of a series of shows on the United Nations, sponsored jointly by the Ford Motor Company and CBS. For this series of programs he received the Peabody Award, the highest award in the television field, which is often referred to as the television "Oscar."

Bendick's work with Cinerama is by no means his first pioneering venture. His work with CBS-TV gave him full responsibility for the first television broadcasts of the national Republican and Democratic Conventions in 1948; the first United Nations television broadcast; and the first baseball game that went out over TV, a Brooklyn Dodger game, in 1946. The first pictures to be broadcast from the capitol building in Washington, the opening of Congress in 1947, were under his direction.

He is co-author with his wife, Jeanne Bendick, of "Television Works Like This," and "Making the Movies."



## Louis Forbes

Musical Director for Cinerama

Louis Forbes has been musical director for many of the greatest motion pictures, including "Gone With The Wind." He was called to Hollywood by Universal-International in 1936. He was musical director for David Selznick for six years. Forbes' first picture was "The Adventures of Tom Sawyer." Next came "Intermezzo," starring Ingrid Bergman, followed by many other films. In three years with Samuel Goldwyn he did Danny Kaye's "Up In Arms" and many more Goldwyn hits. When Merian C. Cooper, as co-producer with Robert Bendick of "This Is Cinerama," was asked to select a musical director, his single choice was Louis Forbes.



## Mario Larrinaga

Cinerama Artist

Mario Larrinaga is described by Willis J. O'Brien, the man in charge of special effects for "King Kong," "Lost World" and other unusual films, as one of the finest technical artists ever seen in Hollywood. An all-around artist, Larrinaga had no notion he was going to be in motion pictures when he came to the United States from his native Mexico.

A designer and a master of scenic art, Mario was discovered by Warner Brothers who persuaded him to have a try at the creative art work without which many films could not be made. It was at Warner's that he met O'Brien and they became fast friends as well as a successful team.

A year ago, Larrinaga left Hollywood and built a home in the artist colony of Taos, in New Mexico, where he paints landscapes that the galleries are beginning to find in great demand.

Merian C. Cooper, with whom Larrinaga worked on "King Kong," is endeavoring to persuade Mario to leave his desert retreat long enough to help him with a new novel film feature now in preparation by Argosy Pictures in which Cooper and John Ford are partners.



## Paul Mantz

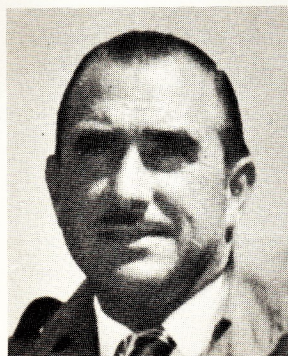
... Flew the Camera Plane for Cinerama's Presentation of "America The Beautiful"

Paul Mantz has been flying since 1924, and has owned and operated the Paul Mantz Air Services for the past 23 years. Catering to well-known businessmen and motion picture people, he has taken more stars to Las Vegas, Reno and Yuma to either tie or untie the marriage knot than any other pilot. He now has the largest individually-owned airplane collection in the world and can provide authentic planes for any period in U. S. history.

Best known as a speed flyer, Mantz is the only pilot who has won the Bendix Trophy Races three consecutive years—1946, 1947, 1948. He holds numerous records, most of them made in the P-51 Mustang which he souped up with surplus plane material. He established the Los Angeles-to-New York record, 4 hours 48 minutes, in 1948.

Equally well known for his spectacular stunt flying in many motion pictures during the past 23 years, Mantz has obtained what were thought to be impossible air shots for some of the biggest directors in the business. He is the first one all the news agencies and television studios think of when there is a "hot" story to be photographed.

Paramount Pictures produced a film, "Blaze At Noon," based on his life, in which he appeared. Some of the most amazing stunt flying ever seen occurs in this film.





"I have just looked at the movies' answer to television, whether or not the movies know it yet... as sound has come to the movies, as color has come, this three-dimensional stuff has got to come."

ROBERT C. RUARK, *New York World Telegram*

"The biggest new entertainment event of 1952."

*Life*

"Truly wonderful to behold...The movies' greatest innovation since sound."

*Newsweek*

"Gives one the startling sensation of being spang in the middle of the screen."

*The New Yorker*

"Moving picture magic...New Yorkers are wild about Cinerama."

WALTER WINCHELL

"The most terrific thing you ever saw in your life."

ARTHUR GODFREY

"Most spectacular and thrilling...Produces sensations that are rousing, intoxicating—and unique."

BOSLEY CROWTHER, *N. Y. Times*

"A captivating experience...brings the world right across the street."

OTIS L. GUERNSEY, *N. Y. Herald Tribune*

"Every moment becomes part of a fascinating and stirring experience."

ALTON COOK, *World-Telegram & Sun*

"Spell-binding...The most important step in motion pictures since the advent of sound."

ROSE PELSWICK, *N. Y. Journal-American*

"Terrific...takes the audience for a thrilling ride of sight and sound."

KATE CAMERON, *N. Y. Daily News*

"The closest thing to actual experience we have ever witnessed.  
... Best picture of the year."

FRANK QUINN, *New York Mirror*

"Incomparably more powerful than anything yet viewed on the screen."

ARCHER WINSTEN, *New York Post*

*People  
are  
saying...*



