

THE
PERFECTION
OF MOTION
PICTURE
ENTERTAINMENT

Everything

about

70
SUPER
TECHNIRAMA®

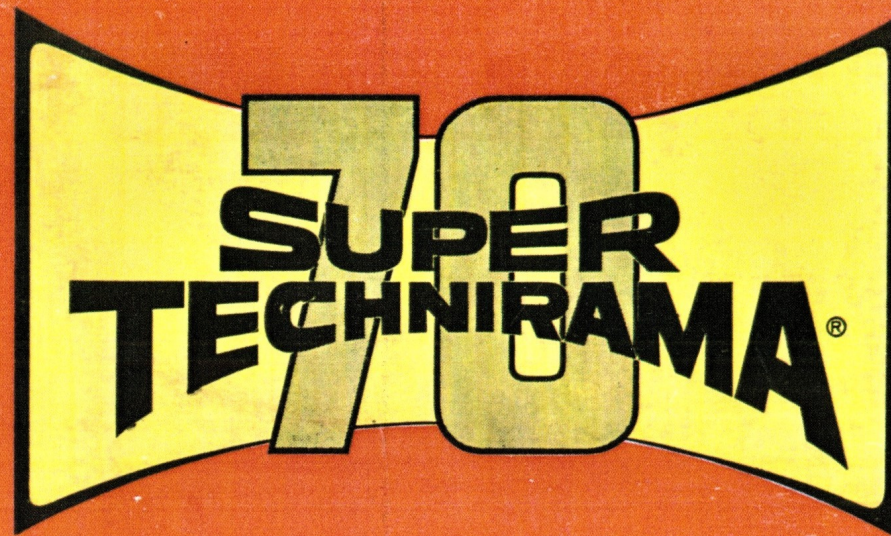
is

NEW

A PRODUCT OF TECHNICOLOR

International
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The Netherlands
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THIS IS *IT...*



A PRODUCT OF TECHNICOLOR



HOLLYWOOD

P.O. Box 38-547,
Hollywood 38,
Calif. U.S.A.



LONDON

Bath Road,
Harmondsworth,
West Drayton, Middx.



ROME

Via Tiburtina

Designed and Produced by:

THE LESLIE FREWIN ORGANISATION LIMITED

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**"THIS MEDIUM TRANSCENDS
ALL OTHERS"**

So say United Artists, famed international
production and distribution house.

Speaking of "Solomon and Sheba" in
Super Technirama-70, United Artists go
on to declare that the beauty of the colour
is something which has to be seen to be
believed.

A great compliment from a great company.

**EVERYTHING
ABOUT
SUPER TECHNIRAMA-70**

IS **NEW** the cameras —

the lenses —

the film printers —

the developing machinery —

the projectors —

the magnetic stereophonic sound system —

the theatre screen — and even the seating

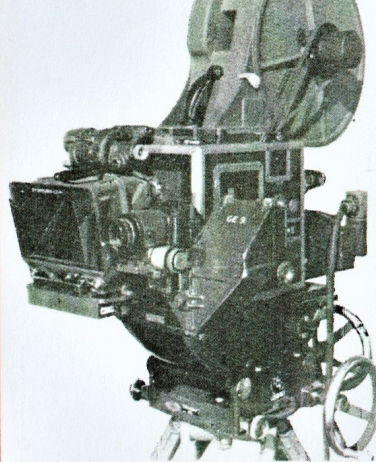


TECHNICOLOR LIMITED — ENGLAND

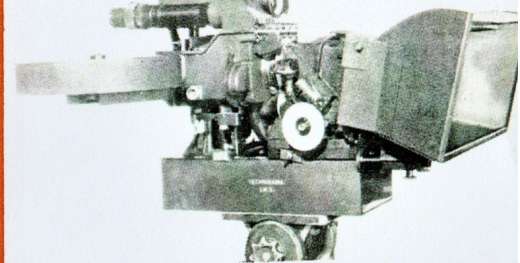
arrangements in the theatres. The various links in this chain embody the work of some of the most brilliant photo-physicists, optical designers, engineers and craftsmen in the world. The process epitomizes the latest developments in these technical fields, and is based upon research and practical experience going back many years. TECHNICOLOR has brought all this knowledge together in producing SUPER TECHNIRAMA-70.

“Much greater clarity,
sharpness and depth
of focus”

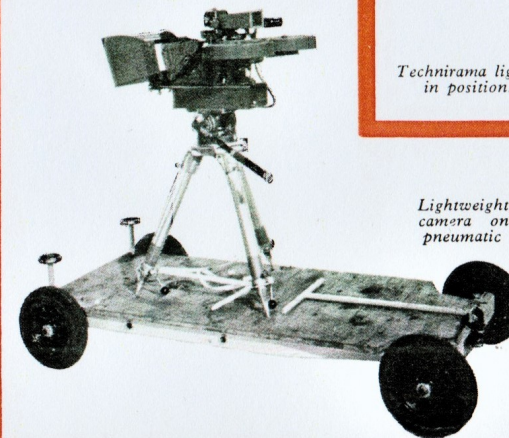
CAMERAS



Standard Technirama camera for
wild shooting.



Technirama lightweight camera showing 1,000 ft. magazine
in position. 400 ft. magazines can also be supplied.



Lightweight Technirama
camera on dolly with
pneumatic tyred wheels.

TECHNICOLOR designed and constructed two types of camera; the standard camera which is used both in and out of the studio for the majority of scenes, and a special lightweight camera which is used mainly on location—in cars, aeroplanes, on mountain peaks and other such uses where handiness and extreme portability are important considerations. The standard camera, when used in the studio, has a soundproof blimp employing the very latest materials which enable it to eliminate the sound of the camera completely when recording sound, and yet the weight is reduced to only a small fraction of blimps used hitherto.

The 35mm negative runs horizontally in the TECH-NIRAMA camera and this enables a large negative frame to be photographed having about two and a half times the area of the ordinary cine frame. This means that much greater clarity, sharpness and depth of focus can be obtained as compared with ordinary cinematography. The pictures are taken at the standard rate of twenty-four per second, but because of the greater size of each frame the film is used at twice the rate of an ordinary camera. This costs more money of course, but it is one of the ways in which extra quality is built into SUPER TECHNIRAMA-70.



Studio type Technirama camera showing new
blimp which weighs only 170 lbs. This camera
is fitted with 2,000 ft. magazines.



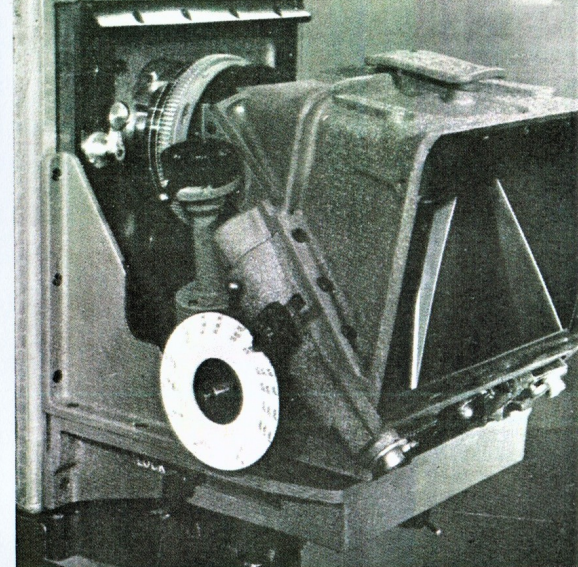
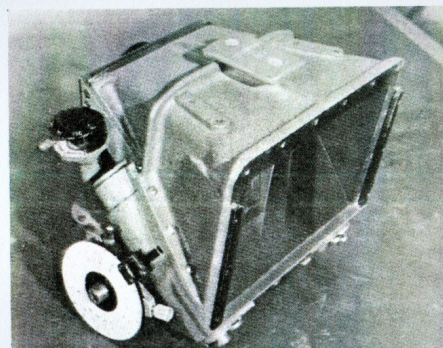
Studio type Technirama camera showing new
blimp with the various doors open giving access
to the camera for lens change, re-loading, etc.

Another view of Lightweight Technirama
camera and dolly.



L E N S E S

“Marvellously Ingenious”

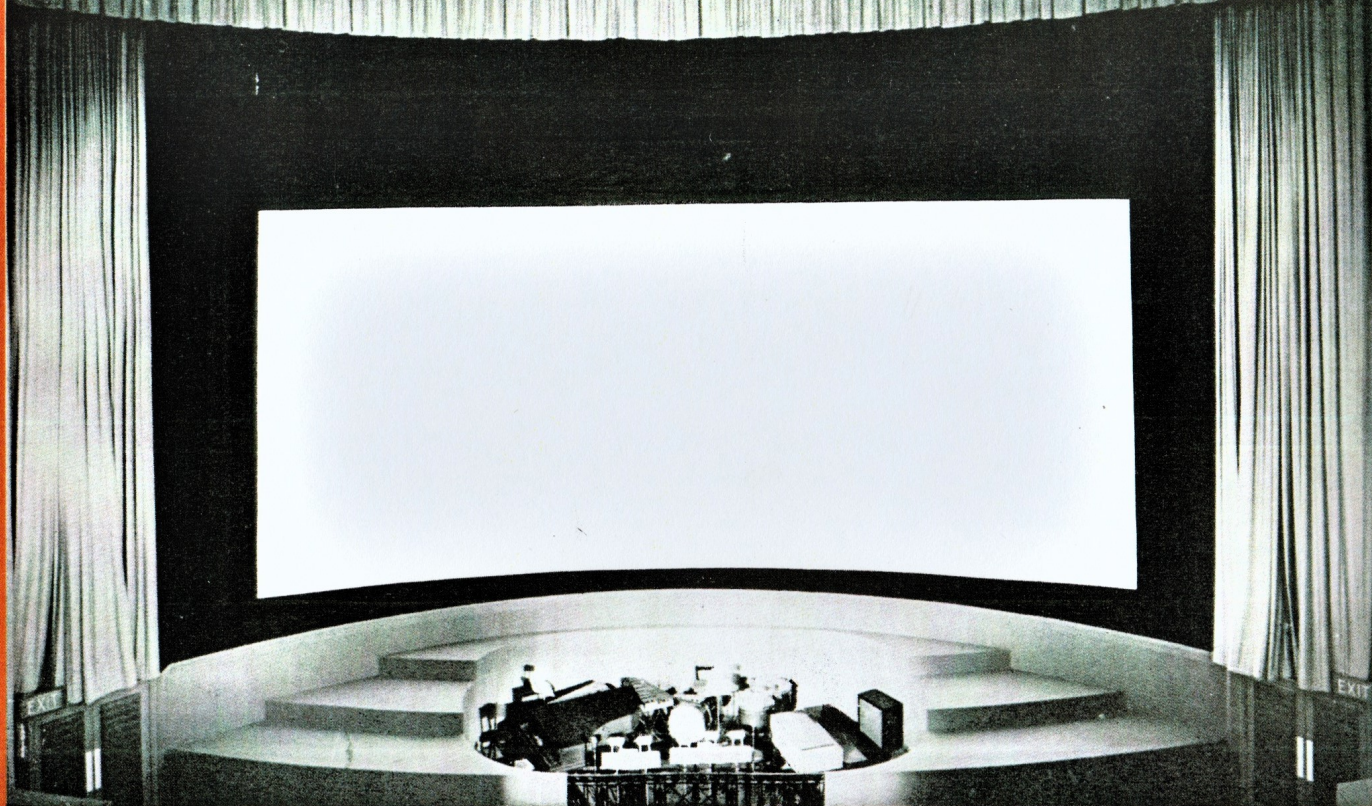


The lenses of the TECHNIRAMA cameras incorporate an anamorphic device designed for TECHNICOLOR by one of the most brilliant optical designers in the world, Professor Dr. A. Bouwers of Oude Delft, Holland. This consists of an arrangement of glass prisms and mirrors which compresses the wide panoramic view sideways before recording it in the large negative frame. This device is marvellously ingenious, and eliminates the distortions and losses which are common to other camera optical systems used for making wide screen motion pictures. It is a unique feature of SUPER TECHNIRAMA-70.

It is well-known by motion picture engineers that whilst it is desirable to have a larger negative frame than that which has been used for many years for ordinary motion pictures, there is a point at which an increase in the size of the frame produces diminishing returns in terms of definition of the image, visibility and depth.

**THE SUPER TECHNIRAMA-70 NEGATIVE FRAME HAS BEEN
DESIGNED TO GIVE THE OPTIMUM RESULTS IN THIS RESPECT**





SCREEN OF THE ASTORIA THEATRE, CHARING CROSS ROAD, LONDON
(Courtesy of The Rank Organisation)

“Surpasses in
beauty, realism,
and dramatic
impact anything
that the
public has
so far seen”

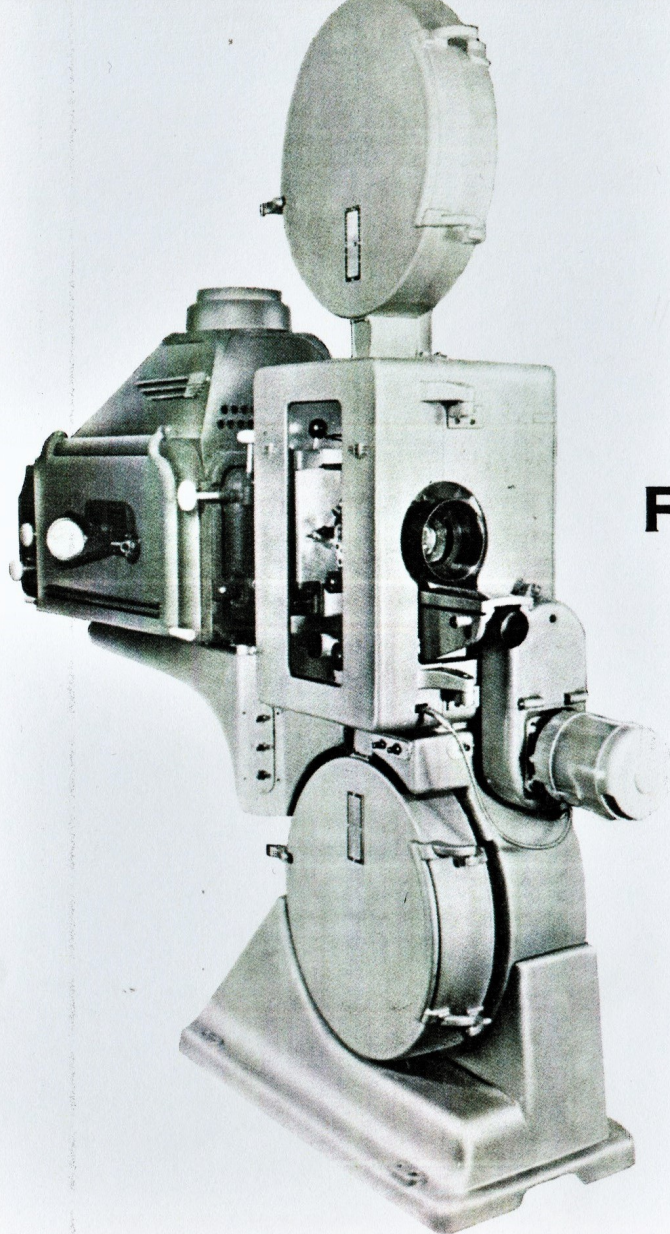
At the ASTORIA theatre in London which was specially prepared for the world premiere of “SOLOMON AND SHEBA,” the Todd-AO screen was replaced by an even larger screen having an amount of curvature calculated to produce a completely realistic field of view from every one of the 1,400 seats in the auditorium. The picture, gloriously high, wide and handsome, surpasses in beauty, realism and dramatic impact anything that the public has so far seen.

THE SCREEN

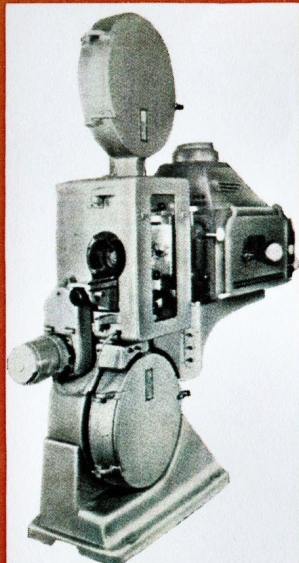


PROJECTORS

The projectors are a development of the type designed by Philips of Eindhoven for showing the 70mm films produced by the late Mike Todd. They are made to a precision hitherto considered to be impracticable for film projecting machinery. The lenses and the focusing arrangements, to name only one feature, are made to the kind of accuracy that one associates with astronomical instruments. Such accuracy is necessary at every stage of a process like SUPER TECHNIRAMA-70, in which the transmission of picture and sound information from one point to another has to be achieved with as near to no loss as human ingenuity can devise.



PHILIPS 70/35mm. Multi-purpose Projector.



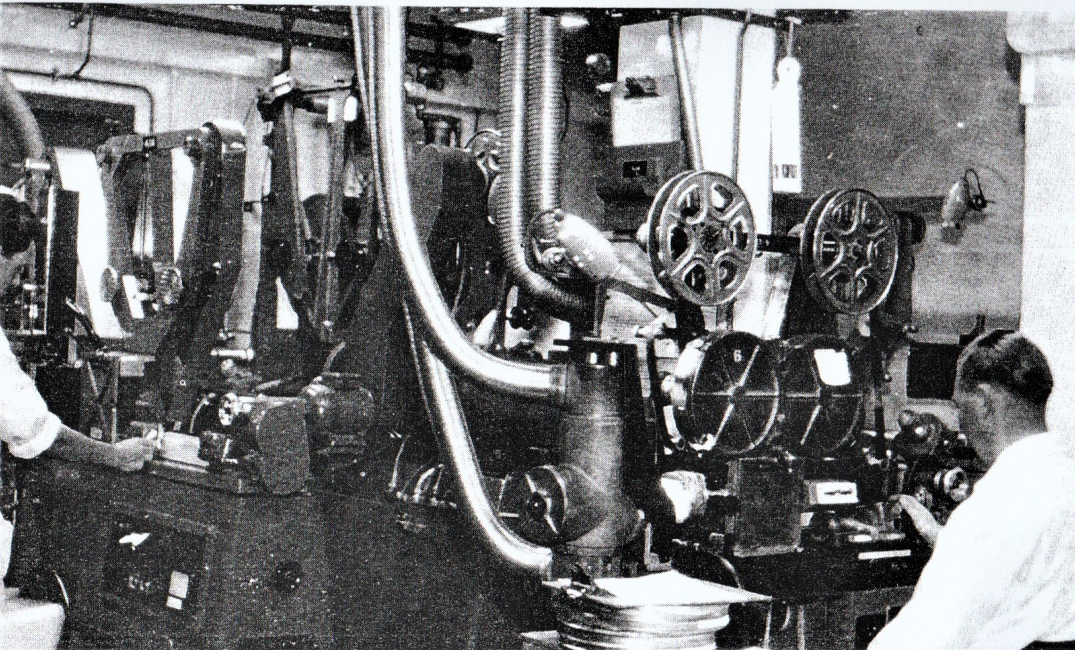
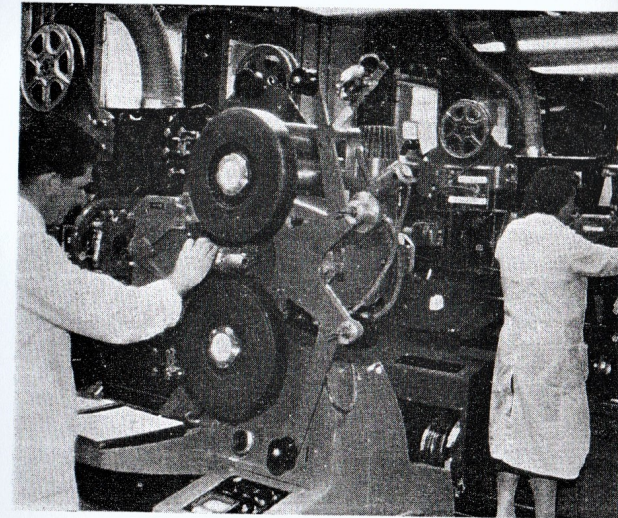
*PHILIPS 70/35mm.
Multi-purpose Projector.*

"MADE TO A PRECISION HITHERTO CONSIDERED TO BE IMPRACTICABLE"

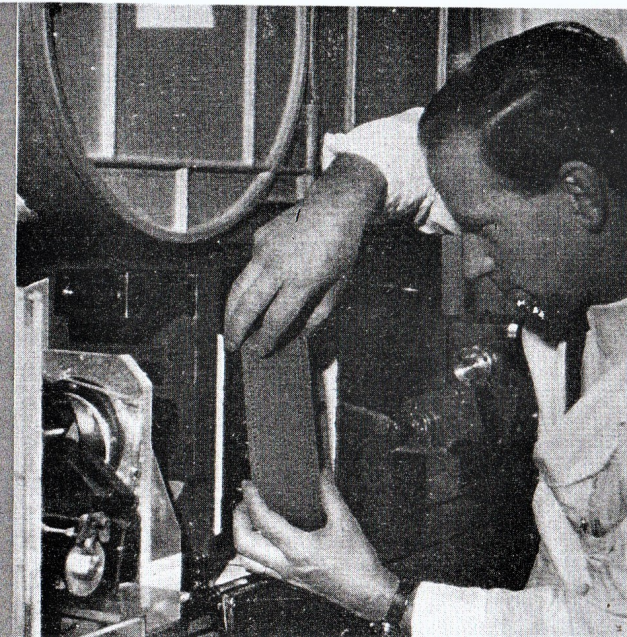
FILM PRINTERS

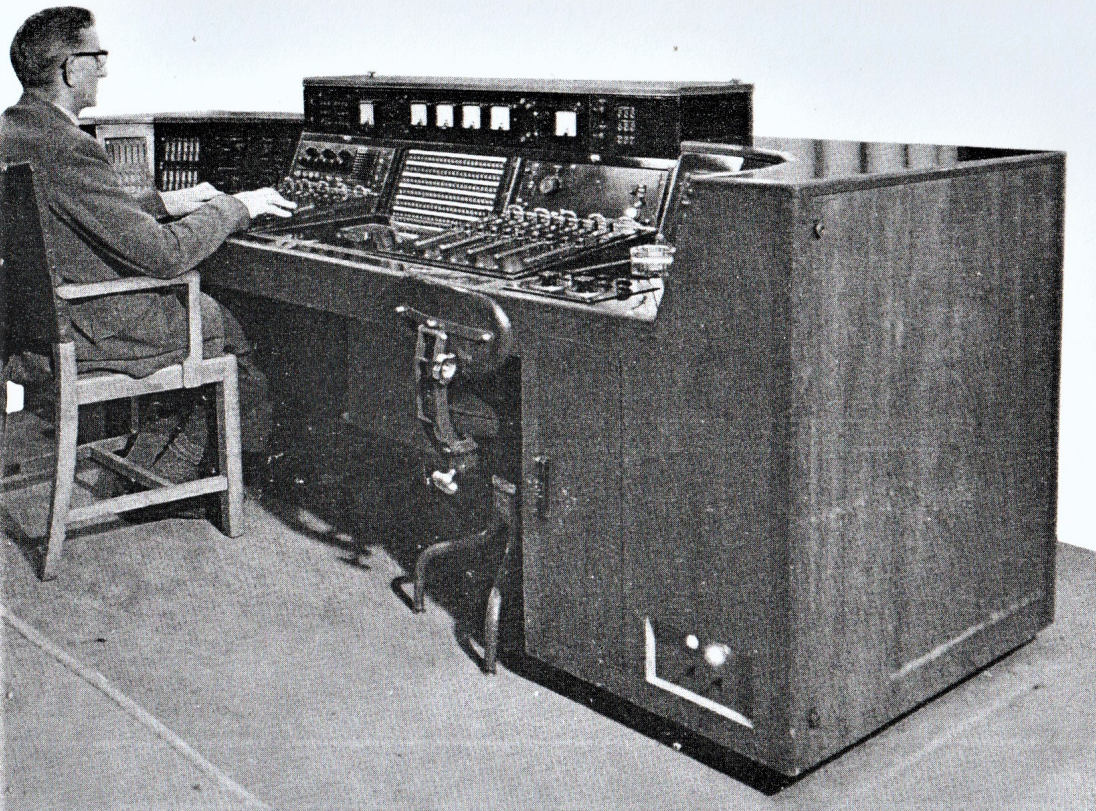
The film printers for SUPER TECHNIRAMA-70 are marvels of precision workmanship. The 35mm TECHNIRAMA negative moves horizontally (as in the camera) through one head of the printer and the image is projected on to a 70mm positive film running vertically in the other head of the printer. At the same time the image is optically decompressed so as to produce on the positive film undistorted pictures having amazing depth and clarity. The 70mm prints are then developed by a new type of machinery, specially designed for the purpose, which produces in the print colour images of hitherto unobtainable quality.

**“ Hitherto
unobtainable
quality ”**



**“ . . . amazing
depth
and
clarity ”**





DUBBING CONSOLE — M.G.M. BRITISH STUDIOS

SIX-CHANNEL STEREOPHONIC SOUND

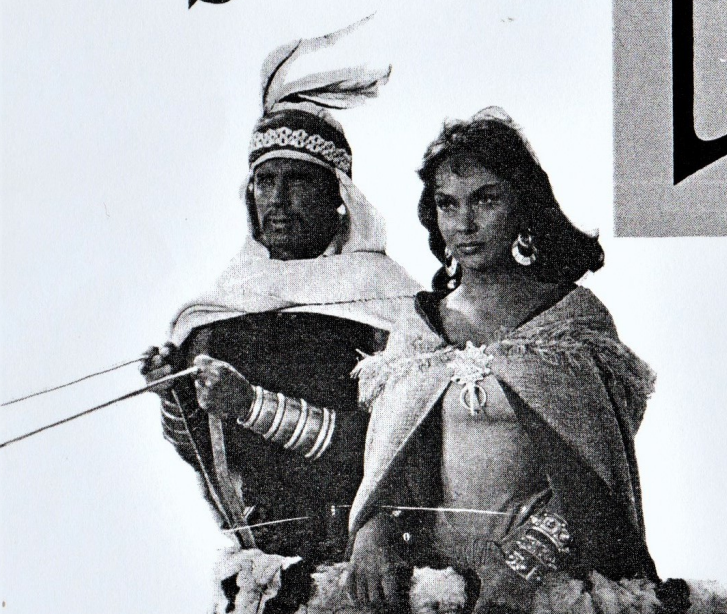
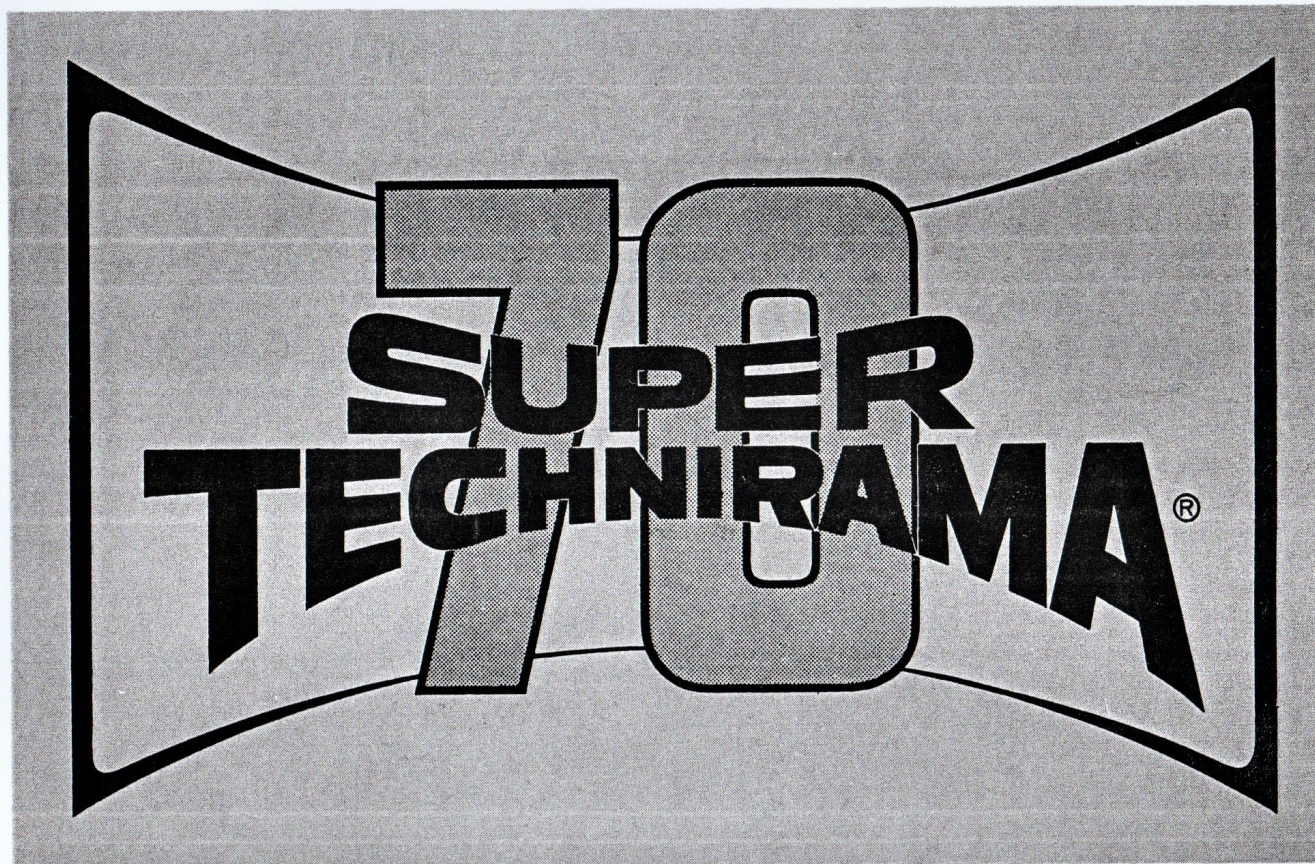
After the colour images have been developed, the prints are striped with magnetic material on which are then recorded six stereophonic sound tracks. These six tracks when reproduced in the theatre fill an auditorium with music, dialogue and sound effects with such fidelity and realism that the audience is completely enveloped in the atmosphere of the scene. This does not necessarily mean that their ears are assaulted and battered by grotesquely "larger than life" sounds, rather that the full dramatic range from, for example, the menacing whine of a death dealing mosquito up to the moving crescendo of a large symphony orchestra or the terrifying noise of a cataclysm, may be encompassed.

"SUCH FIDELITY AND REALISM
THAT THE AUDIENCE IS COMPLETELY
ENVELOPED"

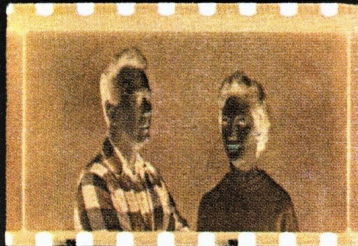


IN THE SWEEPING WONDER OF . . .

SOLOMON
and
SHEBA



TECHNIRAMA



8 PERFORATION NEGATIVE
(ANAMORPHIC FACTOR 1.5)



TECHNIRAMA—70 PRINT



DOUBLE FRAME PRINT
(ANAMORPHIC FACTOR 1.5)



UNSQUEEZED PRINT
(ASPECT RATIO 1.85:1)



CINEMASCOPE TYPE PRINT
(ANAMORPHIC FACTOR 2.0)



16 mm.
UNSQUEEZED



16 mm.
(ANAMORPHIC FACTOR 2.0)

In addition to
SUPER TECHNIRAMA-70,
every other type of release
print can be made from
the original TECHNIRAMA
negative.

**THE
HIGHEST
QUALITY
RELEASE
PRINTS
FOR ALL
TYPES OF
THEATRE**

Producing the maximum earning power in exhibition



EDWARD SMALL

presents

YUL BRYNNER
GINA LOLLOBRIGIDA

in

"SOLOMON
AND SHEBA"

A KING VIDOR PRODUCTION

co-starring

GEORGE SANDERS
MARISA PAVAN

with

DAVID FARRAR as Guest Star

Produced by TED RICHMOND Directed by KING VIDOR

Screenplay by ANTHONY VEILLER, PAUL DUDLEY

and GEORGE BRUCE • Story by CRANE WILBUR

TECHNICOLOR® TECHNIRAMA®

Released thru UNITED ARTISTS

... AND MANY MORE PRODUCTIONS TO FOLLOW