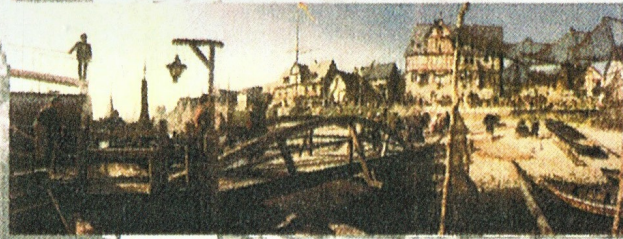
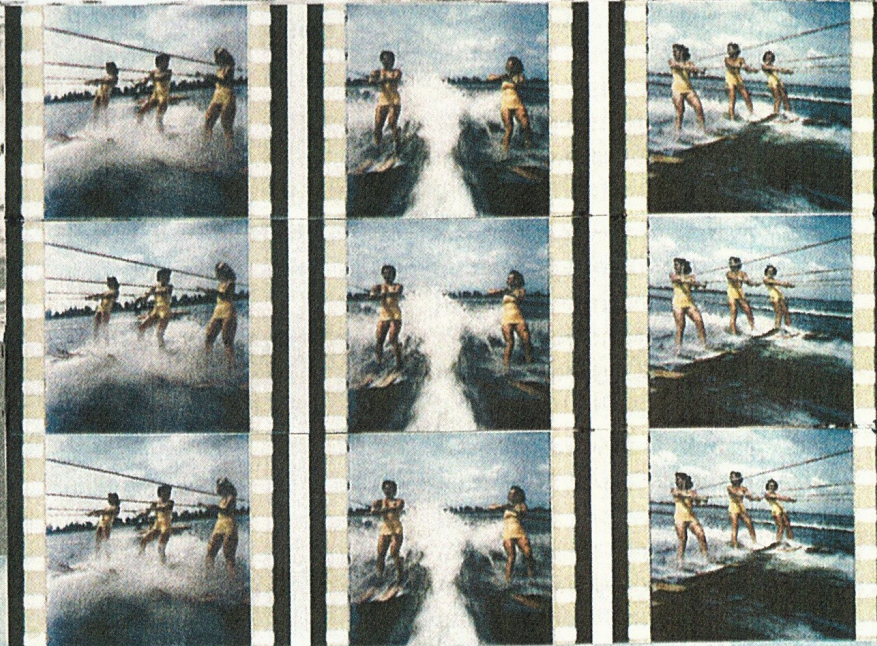


# the CINERAMA story

Cinema without borders



EXTRA SPEAKERS FOR  
OFF-SCREEN NOISES



International 70mm Publishers  
The Netherlands

SIX MICROPHONES  
BACK OF SOUND  
ACCOMPANY

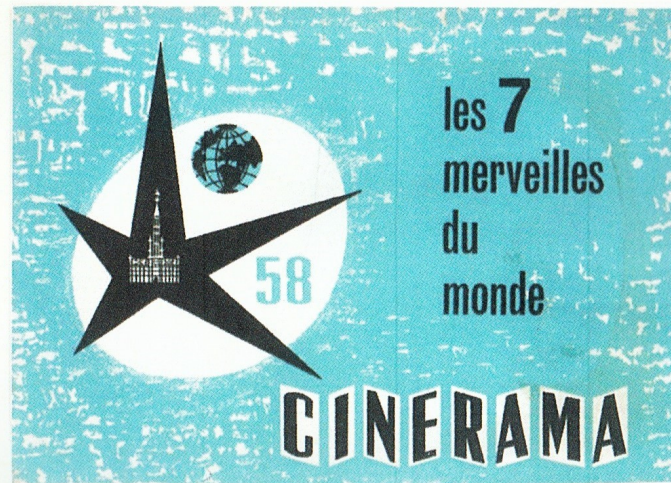
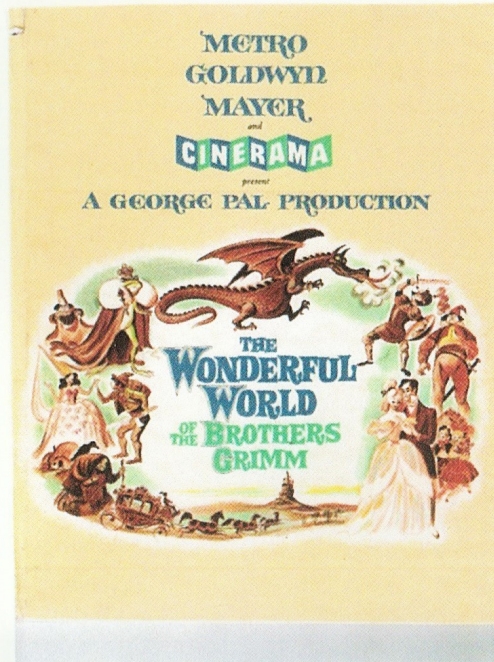
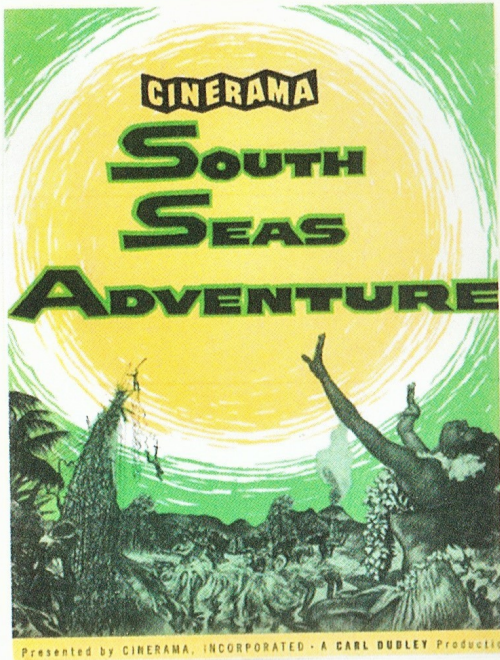
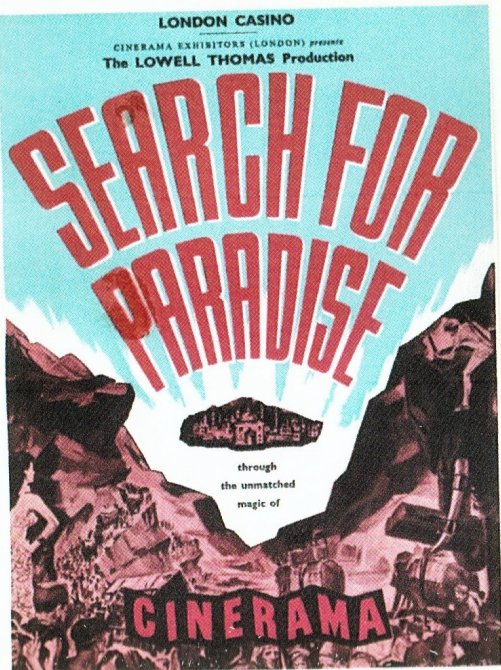
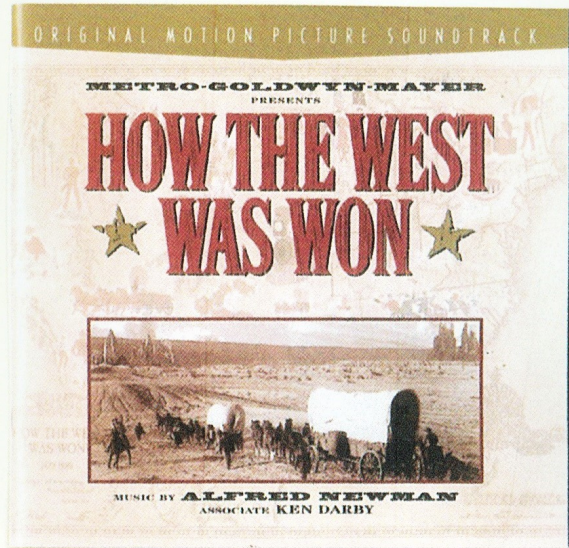
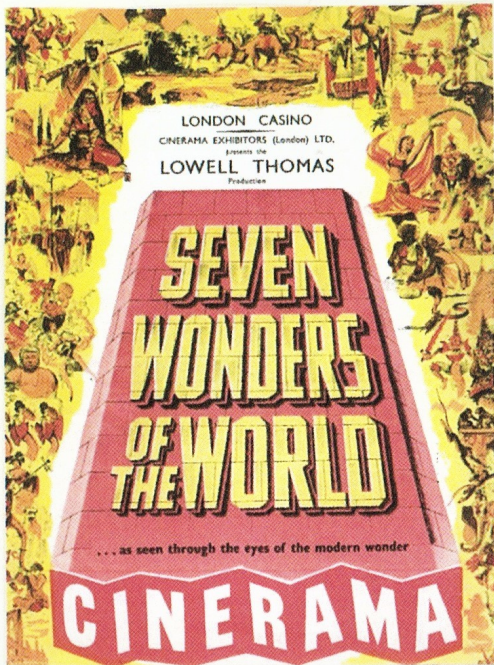
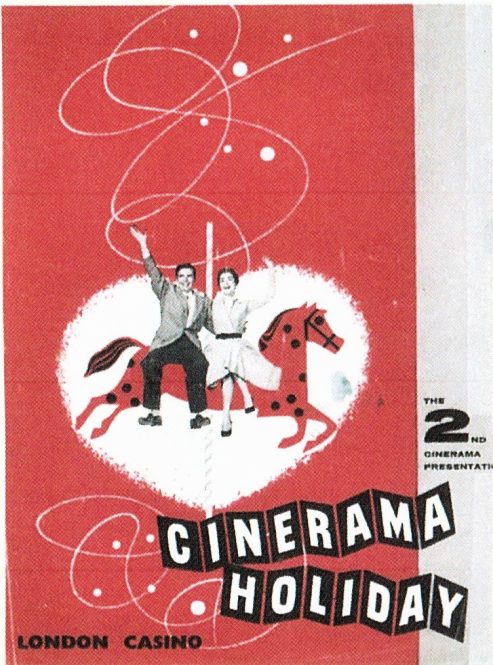
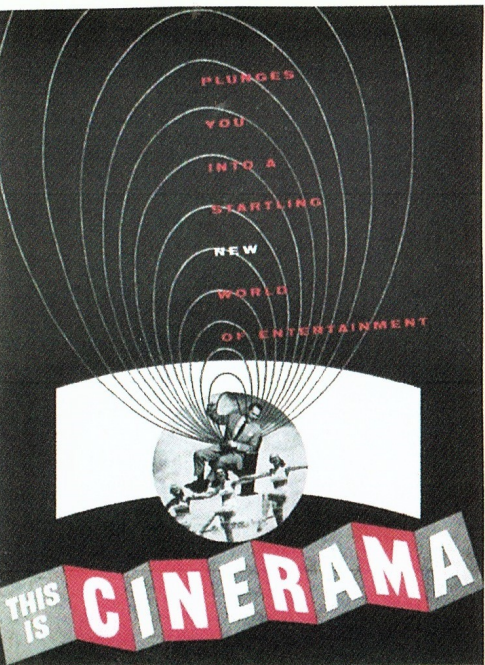
RECORD FROM  
SIX MICROPHONES  
RECORDED ON ONE TAPE

THREE MAGAZINES



1952 1962

THIS IS CINERAMA





# Secret of the film that pulls you out of your seat!

**YOU SEE THREE  
PICTURES..FROM  
THREE CAMERAS**

**T**HIS is the Cinerama, the new large-as-life cinema which is Hollywood's answer to the stay-at-home pull of TV.

It screens full-colour pictures which the audience sees in three dimensions without having to wear glasses. Three dimensional sound heightens the realism.

The illusion is so complete that the audience feels it is taking part in the action.

People ducked to dodge the spray thrown up as a speedboat raced across the screen at the Cinerama's first showing in New York last week.

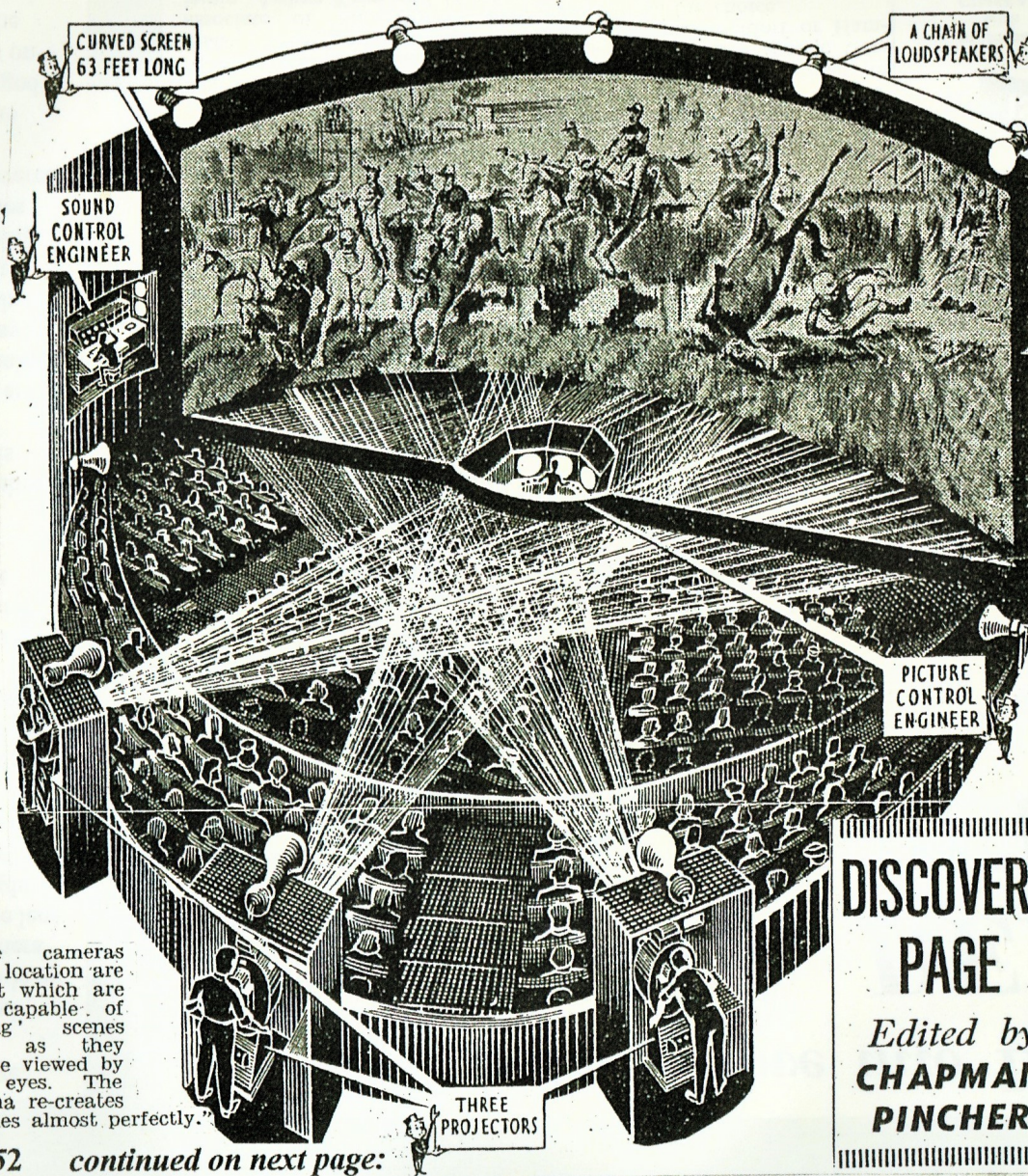
## 15 years

They instinctively leaned sideways in their seats to right themselves as a boat tipped when someone stepped into it.

When a jet-plane flies on to the screen the audience first hears it approaching from behind. The whine follows as it appears to fly across the theatre.

Inventor Fred Waller, who has put 15 years of costly experiment into the Cinerama, explains:

"The cameras used on location are the first which are really capable of 'shooting' scenes exactly as they would be viewed by human eyes. The Cinerama re-creates the scenes almost perfectly."



**DISCOVERY  
PAGE**

*Edited by*  
**CHAPMAN  
PINCHER**

## What they said about CINERAMA

### THE DAILY TELEGRAPH:

Some hours later I am still suffering from eye-strain. On the other hand, the process does suggest the enormous scale of spectacles indoors and out . . . its defects are only too obvious . . . the three sections hardly ever synchronise—Campbell Dixon.

### THE TIMES:

The immediate effect is overwhelming. All that has been boastfully claimed for the latest development of the cinema seems indeed to be true . . . the first impression of the whole programme was that the only value of Cinerama . . . will be to bring inexpensively some of the pleasures of foreign travel to those of us who cannot afford very much of it in reality.

### THE SCOTSMAN:

It is an experience, this first encounter with Cinerama; whether it can be repeated is a moot point.

### BELFAST NEWS LETTER:

More of an experience than an entertainment. The question is, can a story be written for it, or is it just a fascinating experiment?

### THE DAILY EXPRESS:

. . . it is a sideshow—and it takes the motion-picture industry right back to the days when it operated as a novelty next door to the coconut stands and rifle booths on the fairground.

### THE NEWS CHRONICLE:

I report dazedly that the invention has its points. . . . Everything is bigger and slightly more deafening than Cinema Scope, but not yet under as absolute a technical control.—

Paul Dehn.

### THE SUNDAY EXPRESS:

. . . as a freak, an over-blown peep-show, it is extraordinarily impressive.

### THE SUNDAY TIMES:

. . . Cinerama uses stereophonic sound, and efficiently, far better than I have heard it used before. . . . Does Cinerama in its present stage mean an advance in the cinema? Of course not; *The Great Train Robbery* in 1903 was a much better film than *This is Cinerama*. But even in its present stage it can be dazzlingly beautiful.—Dilys Powell.

### THE OBSERVER:

. . . In practice the middle post-card is apt to wobble violently. No stage manager worth his salt would put up with such discrepancies. I have seen nothing more regrettable even at Covent Garden during a Wagner season.—

C. A. Lejeune.

### KINEMATOGRAPH WEEKLY:

Cinerama is showmanship plus.



continued from Discovery Page:

The film is taken in three separated parts by three cameras mounted side by side to cover a wide arc. Each camera records one-third of the scene. The lens of the middle camera points straight ahead. The lens on the left "shoots" the right side of the scene and the one on the right records the left side.

In the theatre the three reels of film are run through three projectors positioned so that they throw the whole scene on to a curved screen 63 ft. long.

A picture-control engineer keeps the three films synchronised and ensures that the joins between them do not show.

#### Tape strips

Upright strips of tape numbering about 1,100 make up the screen, which is about three times longer than an average cinema screen. The tapes are arranged so that they overlap to make a strongly curved screen arched away from the audience—a set-up which gives a stereoscopic effect without distortion. While the picture is being "shot" on location five microphones pick up the sound of the action covered by the cameras.

These sounds are reproduced in the theatre by five loudspeakers arranged behind the screen. Extra speakers on the side walls and at the back of the theatre reproduce more distant sounds.

After seeing the Cinerama film, chief Louis B. Mayer described it as "a revolution as great as the advent of the talkies". Sir Alexander Korda is negotiating for the rights to build and operate Cinerama in Britain.

Daily Express 8 October 1952

## Technicians move into London's Casino

MONDAY, AUGUST 9, 1954

# CINERAMA DEAL FIXED FOR OCTOBER START

**F**ABULOUS Cinerama, the show which claims to put the audience "right in the picture," and which has held New York spellbound for over two years, will be shown to Londoners at the end of September or the beginning of October, when it opens at the Casino in Soho.

It will be the first exhibition of Cinerama outside the United States, and the London Casino installation is destined to be the first of a chain of Cinerama theatres round the world.

Contracts for a long lease of the Casino were due to be signed on Friday afternoon, and as the current show ended on Saturday Cinerama technicians moved in to prepare the complicated installation.

British audiences will see the same programme that has been packing New York's Broadway and thirteen other American theatres in key spots, "This Is Cinerama."

It is a presentation devised by Lowell Thomas and Merjan Cooper, and the performance will last just over two hours. In London completing the deal for the Cinerama are Mr. Sydney Murley, financial executive of the Robin International Corporation, which has secured the world concession of the technique, and Mr. Dan Glass, legal adviser and an associate of Mr. Robert Benjamin, Arthur Krim and Matthew Fox, all of whom are said to be interested in the project.

Import licences have been granted by the British Government for the equipment, and work on its installation will start almost immediately.

#### The opening

Mr. Murley explained to a CINEMA representative on Friday that it was difficult to name a precise opening date yet, for every-

thing depended upon the engineers. "We think eight weeks from now will see its launching," he said.

Cinerama's sponsors are planning now the production of feature films in the process and, depending upon the success of the initial programme, full-length shows will be introduced to Britain. Admission is expected to be at theatre prices. Mr. Murley and Mr. Glass leave for Paris early this week to complete similar negotiations for the lease of a Paris theatre; then it is planned to negotiate for a show spot in Germany; either Dusseldorf or Hamburg will be the choice.

If the London show proves successful, and the sponsors are anticipating a run equal to that of New York, it is possible that cinemas in a number of number one British towns will be equipped.

**TO-DAY'S  
CINEMA**  
NEWS AND PROPERTY GAZETTE.  
The Premier Journal of the  
Cinematograph Industry.



In seconds you're lifted out of your theatre seat, moving breathlessly with the picture, surrounded by adventure, spectacle and thrills. CINERAMA is the greatest NEW entertainment event of the century.

**IT PUTS YOU IN THE PICTURE**

**YOU DON'T NEED GLASSES.**

Print by TECHNICOLOR.

**STARTS FRIDAY, OCT. 1st.**

**3 SEPARATE PERFORMANCES DAILY**  
WEEKDAYS AT 2.30, 6.0 and 8.40. SUNDAYS: 2 PERFS. AT 4.45 and 7.30.

All Seats Bookable  
PRICES: STALLS 15/-, 10/6.  
DRESS CIRCLE 15/-, 12/6 and 8/6.  
**BOOK NOW**  
Write, call or 'phone.

NOTE: Cinerama will not and cannot be shown in any other theatre in the United Kingdom.

**LONDON CASINO**  
OLD COMPTON ST. GERRARD  
6877



International 70mm Publishers presents  
**“The CINERAMA story”**

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Their support is greatly appreciated, all have also provided me with a lot of “antiquarian” advertisements and Robert G. Dickson has to be praised for his Archive research in Los Angeles. Most of the illustrations and pictures are from the 70mm Publishers own archive.

International 70mm Publishers – Katwoudehof 36 – 6843 BX Arnhem ( “A Bridge Too Far”). The Netherlands [www.70mmpublishers.nl](http://www.70mmpublishers.nl)

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THE MONDAY THE

# The fight is on in the wide-mile

THE new battle of the big screens begins next Monday in what must now be called the Showman's Mile from Cambridge-circus up the Tottenham Court-road to Warren-street. The refurbished Dominion Theatre reopens on April 21 with London's first Todd-AO process film "South Pacific."

On May 14 the Tottenham Court-road Odeon (which closed down over the week-end for £25,000 alterations) puts on "Windjammer" with the newer "Cinemiracle" process.

"Cinerama," the first of the super-screen spectacles, is still firmly established at the Casino near Cambridge-circus. "Around the World in 80 Days" is in its tenth month at the Astoria.

## ☆ In addition

These big showpieces, the experts say, are the new sign of the times in the cinema.

Showman's Mile is an addition to the real West End where the money is going to be made.

This kind of movie fulfils the demand that TV can never satisfy for "a night out," an occasion, an experience.

The future of the normal cinema, examples of true movie art, the intimate drama and the polished comedy, lies in smaller, more cheaply run houses.

The late Michael Todd launched "Cinerama," but sold out to

promote Todd-AO. The process was too expensive to set up for the British show of the first Todd-AO film, "Oklahoma," and it had to be projected in the normal way.

"Around the World in 80 Days," another Todd-AO show, is also done by single-film projection at the Astoria. But now, with the support of the Rank Organisation, comes Todd-AO in all its full glory.

## ☆ Wide eyed

What does it do with the colourful musical comedy "South Pacific"?

It gives you a curved screen showing a single film (unlike the three panels of "Cinerama") which fills up 128 degrees of the normal

by JYMPSON HARMAN

160 degrees forward vision of the human eye.

You can sit in the stalls or the circle and see practically nothing else but the lush South Pacific shores of Fiji and Hawaii, where the film was made.

Six loud-speakers spread the sound of the surf and the jolly tunes around you from all points of the auditorium.

## ☆ That man...

Romantic Rossano Brazzi plays the plantation owner who falls in love with Mitzi Gaynor as Nurse Nellie Forbush, trying to wash that man out of her hair.

## ☆ All at sea

The first "Cinemiracle" show is a sea trip travelogue of 40 cadets of the Norwegian windjammer training ship sailing 17,500 miles from Norway to the West Indies and New York.

The giant screen begins at practically stalls floor level. The waves will wash around our feet. And there will be one more loud-speaker than Todd-AO offers.

"Windjammer" had a triumphant opening in New York last week. It has a Norway premiere in Oslo on April 25, with the King and Queen of Norway present.

## ☆ Carnival

London's premiere on May 14 looks like being carnival night in the Tottenham Court-road. Beginning on the rival territory at the Dominion, the street will resound with song and dance from Norwegian accordion bands.

The shops are co-operating in floodlighting the route to the Odeon. All the best people in town will be there, including chiefs of the three Services and political and social notabilities.

## ☆ Reminder

And for the first time London will have a windjammer berthed in the Pool below London Bridge.

Captain Ingvar Kjelstrup, 70-year-old master of the Christian Radich, which made the trip for the film, will bring his ship and full complement of cadets for the premiere.

This is the new pattern of cinema showmanship, emboldened by the expectation of relief from tax in to-morrow's Budget.

It may not have much to do with the true art of the cinema. But I welcome it as an example of what can be done to remind the public that it has never really lost its love of the pictures but has only been flirting with the siren on the hearth.

THE  
**CINEMIRACLE**  
THEATRE  
**ODEON** TOTTENHAM COURT ROAD W  
Telephone: EUston 8451



*In January 1960 the following story was published in a Dutch newspaper:*

#### **Fourth Cinerama film in London: five million visitors in five years :**

(From our reporter in London) LONDON, January - It is five year ago that a London Theatre was equipped for the exhibition of Cinerama-films. Till today these films are not screened anywhere else in England, but that is not a sign of a shortage of success. About one million people a year, of course not only Londoners, are visiting the performances in this sole expensive cinema.

The program is seldom changed. The film, that is presented at the moment: "South Seas Adventure", is just only the fourth one. Again it is mainly a "travelogue", a series of scenes of all the magnificent places which the Cinerama-crew has visited. The owners of this film process - triple projection on a screen that, like a large part of a circle, nearly seems to enclose the audience - are not doing much to make up a story. A painter is followed, an admirer of Gauguin, who is on its way to Tahiti. In Hawaii a boy meets a girl who shows him the island, on which he falls in love nearly as much as with her. An immigrant arrives in the far inland of Australia where the doctor flies to his patients and children get lessons by radio. In New-Zealand a former soldier of the American army enjoys his holiday, catching one of those enormous rainbow-trout which he remembered when he was in the army.

Nothing else other than a few simple ideas seems to be needed to have the three-eye camera in motion. Then we are off with the the great seafarers of former times, in the imaginary wake of our own Abel Tasman and other explorers. We fly over coral islands in the tropics and the memory of those men is renewed. What we have seen in pictures and books, now bursts out in reality. This kind of film, one would say enviously, is the work of some enthusiastic cameraman.. Cinerama probably will never be suitable for normal motion-pictures. Time and again it must be possible to show panoramas. The one moment we sail on a schooner to the Fiji Islands or Tonga, shortly after we fly in the perspex nose of a bomber over the Newzealand Alps. Maybe there are people who like to stay at home? Not us.

The first film, "This is Cinerama", in our memory is still the best of the series. It ran in London from October 1954 for sixteen months . Following this came "Cinerama Holiday" and, two years later "Seven Wonders of the World". After the current production - though probably not until 1961 - there will be another film of the same genre, "Search for Paradise" the commercial-romantic title of a fifth Cinerama documentary which is now ready in America.

In the meantime a film on "William the Conqueror" has been announced, and another called "The Lions". We are keeping our fingers crossed, as is the saying. Humbly we hope it will not be a noisy load of bunk, after we have flown and sailed and bob-sled with Cinerama-on-its-best and every time we stood again on our own legs, we shouted "hurrah" with pleasure and admiration!

#### **Cinerama Premiere Theatres;**

In September 1952 the words "Ladies and Gentlemen, This Is Cinerama" spoken by Lowell Thomas changed the world of movies forever! Lowell Thomas, a media producer and fanatical traveller was convinced of the great possibilities of Cinerama since he saw the first demos. His prestige attracted new money-lenders which the Cinerama dreamers urgently needed and restored the confidence in the project. It was after the premiere in the Broadway Theatre in New York on the evening of September 30, as the audience tore the theatre apart with cheers, that Cinerama inventor Fred Waller seemed totally unmoved by the situation in the auditorium, only a slight smile was visible on his face! When one of his companions asked: "How can you just sit there without any emotion", he replied: "I knew 16 years ago, that it would happen like this!"

THIS IS CINERAMA played at the Broadway Theatre from 30-09-1952 to June 1953. Then WARNER Theatre took over Cinerama screenings in NEW YORK from 05-06-1953 till 17-05-1959, nearly seven years.

The 2nd Cinerama Theatre opened in Detroit on 23-03-1953 till 01-12-1965.

On 29-04-1953 Hollywood Warner opened as the 3rd Cinerama till 10-09-1961.

Then followed Chicago Eithel Palace on 29-07-1953, Philadelphia Boyd Theatre on 05-10-1953 and Washington Warner Theatre on 05-11-1953.

San Francisco Orpheum Theatre from 25-12-1953 till 02-04-1961

LONDON Casino Cinerama from 30-09-1954 till 26-03-1965

Tokyo Imperial Theatre from 05-10-1955 till 16-12-1962

Paris Empire Abel Gance Theatre from 17-05-1955 till 02-07-1972

Sydney Australia Hoyts Plaza Theatre from 17-09-1958 till 02-12-1964

Auckland New Zealand Mayfair Theatre from 05-11-1959 till 28-11-1964

Rotterdam Netherlands Scala Cinerama from 14-07-1960 till 25-10-1972

Bradford UK, PICTUREVILLE CINERAMA Theatre from 16 June 1993 till today

Seattle USA Martin Cinerama from April 22, 1999 till today.

Cinerama Dome Hollywood from 4 October, 2002 till today.

And NOW in 2012 we have the celebration of the 60th Anniversary of Cinerama in Bradford in the National Media Museum with a unique cinema with the greatest program you have ever seen of 3-strip original Cinerama films and Todd-AO 70mm and Digital presentations all together in one weekend !

BUT THAT'S NOT ALL: for the first time in 50 years an original Cinerama camera has been restored and a small 3-strip film production has started in Los Angeles directed by Cinerama promotor David Strohmaier. We can hardly wait to see the first test screenings of this film called: "IN THE PICTURE".

So CINERAMA IS BACK, not in 70mm but in ORIGINAL 3-STRIP FORMAT !!



## The U.S. Theatre Story

Joseph Kaufman, theatre and exhibition head of Cinerama was visiting Chicago, trying to close a deal for acquiring the Palace Theatre for the presentation of Cinerama. The cost of renovations for the new medium in the Palace would be between \$ 40 000 and \$ 50 000 according to William Latady, Cinerama's technical expert, who had surveyed the situation in Chicago before the visit of Kaufman. There was no exact date mentioned for the opening of the theatre, but according to the experience the company had with it's first opening in the Broadway Theatre in New York it would take at least eight to ten weeks to renovate the theatre for the showing of Cinerama. Because of commitments for other film productions it lasted till 29-07-1953 until Eitel's Palace in Chicago could open it's doors as the 3rd Cinerama Theatre. It had a 3-strip presentations till March 1963 with a short intermission from November '59 till July '61 when the booths were removed from the balcony .

In the beginning of January 1953 Joseph Kaufman also visited Detroit accompanied by Zeb Epstein, regional manager for Cinerama, to close the deal for the installation of Cinerama in the Music Hall in that city. The opening of Cinerama's second theatre took place in Detroit on 23 March 1953 and it showed three strip Cinerama untill December 1965. In February 1964, 70mm Cinerama equipment was installed so they were able to show both 3-strip and 70mm till 01-12-65 when 3-strip equipment was finally removed. Before their visit to Detroit, Kaufman and Epstein had visited Boston to prepare for arrangements of the process in that city. The Boston Cinerama opened not before December 1953 as the 9th Cinerama Theatre and 3-strip was shown until 11 November 1963 for a conversion into 70mm Cinerama till 23-04-69 when it was devided in four smaller cinemas.

In the second week of January the company moved to larger headquarters to better fulfil their striving for the installation of Cinerama in 15 more cities within the next three months. In the meantime staff was expanded with John Joseph as publicity director. Between his visits to different cities Kaufman had several meetings with Louis B. Mayer, chairman of the board of Cinerama. Kaufman himself was an independent producer of "Sudden Fear" with Joan Crawford, distributed by RKO Radio Pictures. Meanwhile Max Gendel of Cinerama would leave on a city tour for investigations to instal the process in 20 other cities.

At the beginning of March 1953 another staff member had joined the company: Lester B. Isaac, as assistant general manager of theatre operations. At the end of March 1953 an announcement was made that Cinerama in New York would move from the Broadway Theatre to the Warner Theatre on the 1st of June 1953. As there

by Johan Wolthuis

was a rumour that this had to be done because of problems with the owners of the Broadway Theatre, the Shubert family, a press announcement was given by Dudley Roberts, Jr. president of Cinerama Productions. He stated that the move was only because they wanted a larger seating capacity and that if the first production "This Is Cinerama" would continue to show a strong box-office, they may decide to operate both houses at the same time. But despite this press announcement Cinerama moved on the fifth of June 1953 from the Broadway to the Warner Theatre and there it showed 3-strip up to 17-05-1959.

In the meantime the third Cinerama Theatre had been opened in Hollywood: the Warner Cinerama. It showed 3-strip Cinerama from 29-04-53 untill 10-09-61 when a flat screen was installed and 70mm equipment. For "How The West Was Won" 3-strip was reinstalled from 07-08-62 to 29-11 -64. After that date only 70mm films were screened until April 1978 when the Warner was converted into 3 cinemas.

**TODAY**  
at 2:30  
...7:30  
and 10:30

**All Washington is saying—  
"There's only ONE Cinerama...  
it's the century's greatest show!"**

Cannot and Will Not be presented in any  
other theatre south of Philadelphia!

YOU DON'T NEED GLASSES!

# CINERAMA

Print by **TECHNICOLOR**

**PRICES**  
MATS. (Mon thru Thurs. — No Mat. Fri.)  
\$1.20, \$1.80,  
\$2.40, \$3.00  
SAT. & SUN. Mats. \$1.80, \$2.40,  
\$3.00, \$3.60  
SUN 5:30 P.M. Show \$1.80, \$2.40, \$3.00  
NIGHTS \$1.80, \$2.40, \$3.00

**PERFORMANCES**  
MON. thru THURS. 2:30 and 8:40 P.M.  
FRIDAY 7:30 and 10:30 P.M.  
SATURDAY 2:30, 7:30 and 10:30 P.M.  
SUNDAY 2:30, 5:30 and 8:40 P.M.

**all seats reserved**  
BOX OFFICE OPEN 10 A.M. to 9 P.M.  
...OR ORDER BY MAIL!

WARNER

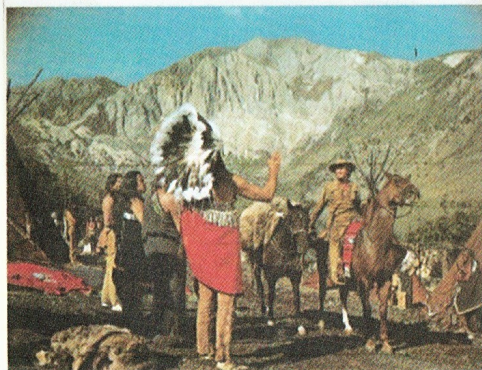
13th and E Sts., N.W.  
Phone: MEtropolitan 8-4425





"...The West was won by the pioneer. He blazed trails, gutted mountains, ran furrows, and planted corn on the prairies..."

William MacFadden Raines: One of the Pioneers

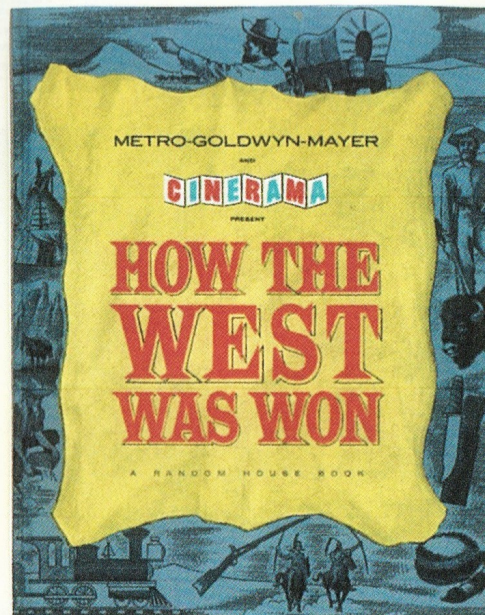


"A million buffalo is a great many, but I am certain that I saw that many yesterday."

Thomas C. Greely, 1895

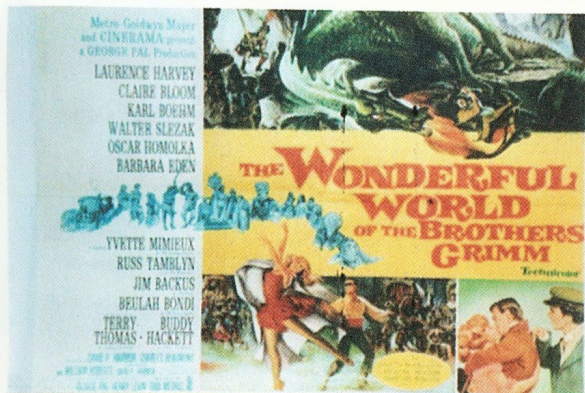


Laborers lay track for railroad to open door to West.

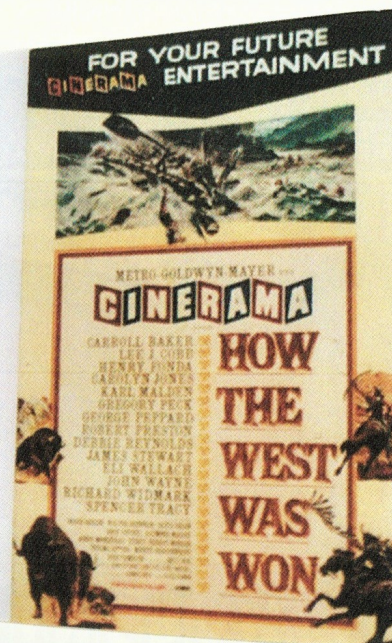


Louis de Rochemont's  
**WINDJAMMER**

a  
modern  
adventure  
in  
CINEMIRACLE

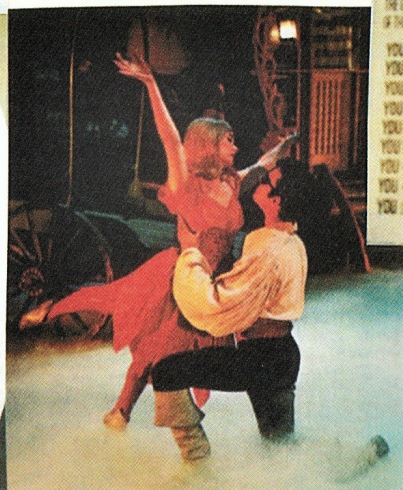


THIS IS CINERAMA



Once upon a time

there were two brothers named Wilhelm and Jacob Grimm. They were learned scholars who filled huge libraries with dusty books for other scholars to read. Secretly however, they wrote fairy stories, the most beautiful, imaginative tales anyone ever enjoyed. By now their husband tomes have been forgotten, but the fairy stories they collected have made them immortal. This is the story of Wilhelm and Jacob, of their fantastic lives, their adventures, their romances and the fabulous tales they told. It is a story for everyone - and a happy story. For in the wonderful world of the Brothers Grimm, everyone lives happily ever after.



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## Louis B. Mayer wants to increase Cinerama production

In May 1953 Cinerama Theatre Operations was taken over by the Stanley Warner Corporation. An agreement was made that 75% of the box-office revenues was going to Stanley Warner and 25% to Cinerama. This development would give Louis B. Mayer and his Cinerama production department more possibilities to increase the company's production activities. So far the delay in these activities had seriously affected the expansion of the whole company. Stanley Warner had to pay for equipment and installation costs to Cinerama Inc., which was the equipment manufacturing department and patent holder of the Cinerama company. One of the terms of agreement between Stanley Warner and Cinerama was to guarantee the outfit of 50 theatres. But insiders doubted if this 50-theatre plan would have a chance to succeed, as they thought 20-25 installations a more likely number, with only 18 to 20 cities with sufficient population to guarantee the long runs that were necessary for successful Cinerama presentation. The deal with Stanley Warner followed on a week of confabulations and hassles among the stockholders of the close corporation Cinerama Productions.

On the top of the company there was a lot of movement with executives going out and coming in. First to leave the company was C. Whitney, stockholder, director and right-hand man of president Dudley Roberts Jr. Following him was Joseph Kaufman, chief of exhibition and Merian C. Cooper, head of production activities. Louis B. Mayer brought in his son-in-law William Goetz as production chief. With Mayer now in a strong position they hoped to stabilize Cinerama, but despite it's reorganisation insiders thought they would face difficult times with the introduction of CinemaScope and other widescreen processes! Hazard "Buzz" Reeves, president of Cinerama Inc, said he was happy with the agreement with Stanley Warner which assured the company of the necessary expansion. He mentioned that the installation costs of installing Cinerama in a theatre would run from \$ 20 000 to \$ 25 000 and the equipment from \$ 50 000 to \$ 75 000, so getting a theatre ready for Cinerama screenings should not cost more than a total of \$ 100 000.

In July 1954 Stanley Warner reached an agreement with Robin International, a world-wide import-export company for the expansion of the foreign exhibition of Cinerama. Matty Fox, a partner in United Artists played a leading role in the negotiations that took several months. Robin International was a multi-million dollar company with offices in large cities all over the world. The president of the company was Nicolas Reisini, who became legendary during his Cinerama years. Reisini, an American citizen of Greek origin, was one of those fabulous business man who could convert all of his trade ventures into money! He had been Greece's commercial attaché to the United States, was the first distributor of foreign films in China and had operated coal mines in the Soviet Union; in fact his business field

was the whole world.

After meetings with Si Fabian, president of Stanley Warner Corporation, Reisini started negotiations for opening Cinerama Theatres in large cities like London, Paris, Tokyo, Dusseldorf in Germany and the Italian cities Milan and Rome. All of these cities were chosen because they had a population of over a million, important for a long run of Cinerama productions. It was reported that Reisini's company, Robin International made reservations of up to \$ 200 000 for equipment and installation costs in each of these cities. The profit to be earned after the equipment and installation costs were recovered, would be split into 50% for operation cost and royalty payments to Cinerama Inc, the patent holder, and the remaining 50% would be divided into 35% for the Cinerama Productions company, for production and exhibition rights to the theatre chain and the final 15% going to Reisini's Robin International Company.

by Johan Wolthuis



LOUIS  
de ROCHAMONT'S

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Cinerama puts YOU in the picture...in the most remarkable  
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You are swept into the picture...actually surrounded with the  
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The only theatre where you can see  
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Cinerama—the film with a new  
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picture and sound. You'll gasp  
as you rise high... then grip  
your chair as you go plunging  
downward. Images come alive on  
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**Washington Premiere of the**  
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**BECAUSE OF ITS  
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Cinerama can be seen **ONLY**  
 in a specially equipped  
 Cinerama theatre and the  
 Warner is the **ONLY** theatre  
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 that CAN or WILL be able  
 to present this matchless  
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Already more than two  
 million people in New York,  
 Chicago, Los Angeles,  
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 have acclaimed it!

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Cinerama will never be  
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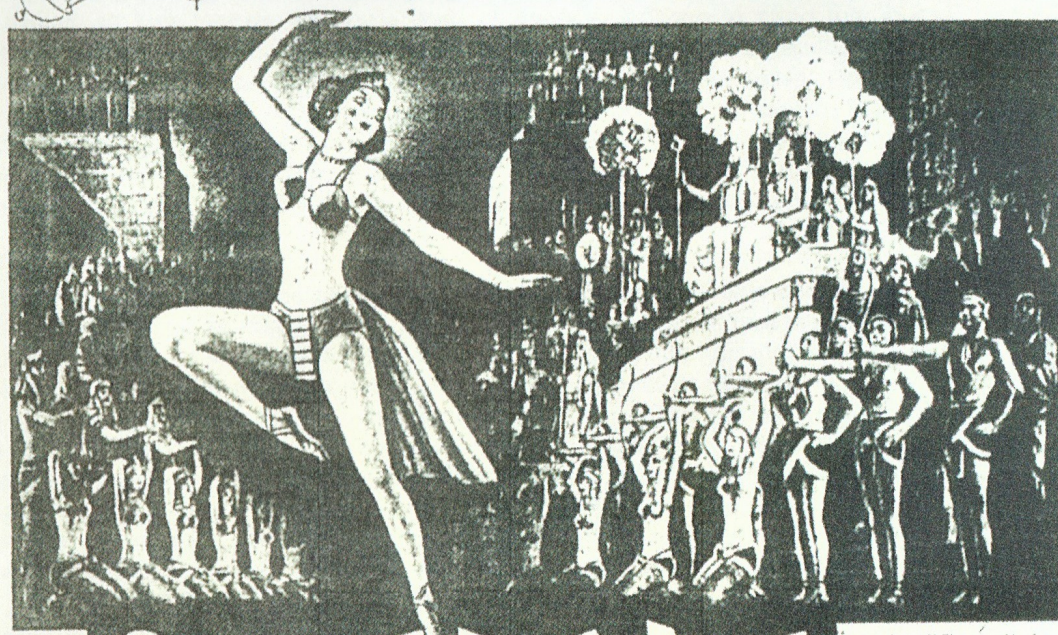
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For the first time, a motion picture reaches out to bring you  
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**Caledonian Pipe Band**  
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MATS. AT 2 P.M., WED., THURS., SAT. Orchestra  
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## 1958 World Fair Brussels

by Johan Wolthuis

**A Dutch Company delivered a cinema for the World Fair for 40 000 GB pounds !**

In 1958 you could buy a complete cinema for less than 400 000 Dutch guilders (40 000 GBPounds), which was very cheap for that time. A cinema with 1 200 seats with the added advantage that you could take it in pieces at every moment you wished and rebuild it again somewhere else, because this cinema was prefabricated! It was a completely Dutch design and construction and there was a lot of interest for it in- and outside of the country.

In 1958, a cinema with 1200 seats normally would cost 1.6 million Dutch guilders (GB£ 160 000) complete with projection equipment, heating installation, seats, carpets, land-rent, etc. So this price, a quarter of the normal price, for a complete cinema was a real sensation. The reason for the construction of this prefabricated cinema by the Dutch company Polynorm was the Belgium World Fair of 1958. Everybody agreed that at the "Expo 58" the latest invention of the film industry should be exhibited. And that was at this time Cinerama that made a record breaking run in London and Paris in spite of the high entrance fee. Cinerama boss Lowell Thomas said it in the following way: "In five years, Cinerama, with screenings in 29 cinemas all over the world (22 in the US and only 7 in the rest of the world), has generated more money than the 40 million dollars "Gone With the Wind" made in 18 years in nearly 50 000 cinemas!" So Cinerama had to come to the World Fair in Belgium which was expected to be visited by 50 million keen-on-world-news people. While several Belgium cinema exhibitors tried to acquire the screening rights for Cinerama, there were rivals in the field, as an official of the World Fair was telling and again the Dutch snatched it away from the Belgians.

And so two Dutch gentlemen - Cornel Dekkers and Herman Ilmer - armed with the rights to show Cinerama but without a cinema, went in search for a solution. A solution for the problem of building a cinema with very large dimensions (because of the enormous size of the Cinerama screen = 25 metres) that could be written off in 6 months (the duration of the World Fair) and taken down at low costs. Every building at the grounds of the World Fair had to be demolished after the last days of the Expo. They searched in Europe and in the United States for prefabricated cinemas that could yield a profit after dismantling and keeping their value, because it could be rebuilt somewhere else. But they did not succeed, prices were too high for them. Then the Dutch factory Polynorm came in the picture, who were able to produce a cinema of a length of 42 metres, a width of 22 metres and a height of 14 metres. Constructed of aluminium profile, with innerwalls of synthetic materials, with the special semi-circle projection screen and the three projection booths which are necessary for the screening of Cinerama. All for less than

GB£ 40 000 ! And three months after the decision to build this cinema, the Cinerama theatre in Brussels was ready! Of course Cinerama experts and cinema exhibitors from both sides of the Atlantic were following these developments of an experimental cinema building very closely. The director of the Polynorm company, Mr. Van Waveren mentioned the following advantages of his revolutionary cinema building: 1. Low in price, 2. low in weight, so the foundation could also be simpler, 3. easy installation of air-conditioning and heating because of the double wall construction, 4. the shape of the building could easily be adapted to new projection systems like Cinemascope, Todd-AO and Cinerama.

The American Cinerama Releasing company, who saw their possibilities limited outside the United States (only 7 Cinerama theatres worldwide outside the U.S.) because of the enormous costs of rebuilding existing cinemas for Cinerama, was also closely following these developments. However, according to people from the Dutch Cinema Association, there was a poor chance that Cinerama would come to the Netherlands because no cinema exhibitor would take the risk because the price of the tickets would be too high for the Dutch standards. And they thought the Cinerama interest would be completely fulfilled at the World Fair in Brussels where every visitor could go and see Cinerama. How could they know that two years later on July 15, 1960 a very successful Cinerama theatre would open its doors in Rotterdam!

Besides the Cinerama Theatre there were a lot of other projection novelties at the World Fair. Nearly every country had its own movie theatre to show the beauty and the details of their countries and a lot of them had unusual projection techniques - you could see movies on the ceiling, on the floor or even all around you. The Russians presented their wide-screen system called KinoPanorama, which was nearly identical with Cinerama. It also used a triple camera to shoot Russian travelogues. This was the first time since its debut in Moscow in 1956 that it was presented outside Russia. The Russian Panorama Theatre at the Expo grounds had a screen of 81 x 29 feet, with a curvature of 145 degrees. The screen consisted of a solid part in the middle and white plastic strips at the left and right side. The projection rooms were concentrated in the back of the theatre. Six projectors were used, two in every booth, so that no intermission was necessary for a changeover of reels. The sound came from a separate film with nine soundtracks: five to feed the speakers behind the screen, three for the surround sound in the theatre and one in the ceiling! The total operation was controlled by an engineer in the centre of the theatre: he controlled the projection, the focus, the sound and operated the curtains and the lights.

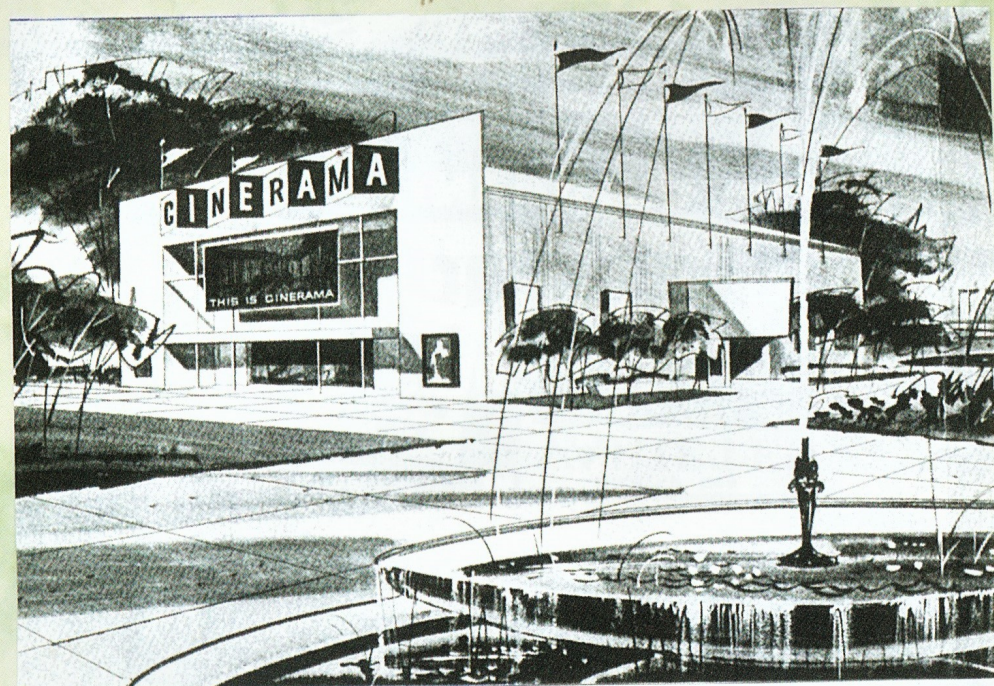


The Italians presented Aviorama on three big screens: one at the feet of the audience, one on the ceiling and one in front of you, all linked together. The screens at the bottom and at the top were curved which gave you the feeling that you were in the picture. The image was simultaneously projected with three projectors; one from the ceiling, one from the back of the theatre and one from the bottom. Aerial views of Italy were taken with three cameras mounted together on a special airplane.

To end this short summary: the American pavilion had a presentation of Circarama: Eleven projectors throwing together a 360 degree panoramic image on a circular screen. Each projector throws its image through a small hole between the 11 screens to one of the screens on the opposite wall. The system was developed in 1955 by Walt Disney technicians and first shown in Disneyland near Los Angeles. To produce the film, eleven 16mm cameras were mounted in a circular frame on top of a motor car or under an airplane. And last but not least: In the American theatre they screened the film musical "South Pacific" in 70mm! It was the first time a Todd-AO 70mm film was screened in Europe.



■ Circarama Theater and Multiple Cameras  
▲ Théâtre du Circarama et diverses caméras  
■ Circarama theater en veelvuldige camera's



One of the most successful entertainment displays at the Brussels World Fair was this pre-fabricated aluminium Cinerama Theatre made by a Dutch company. This theatre was the only entertainment that was open in the evening.





THEATRE DES  
**VARIETES**  
**CINERAMA**  
25, RUE DE MALINES - 17.67.34 - 18.00.35

Pour la joie des petits et des  
grands ils ont créé "BLANCHE-  
NEIGE" "CENDRILLON" "LE  
PETIT POUCE" et bien d'autres  
personnages merveilleux.

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METRO-GOLDWYN-MAYER & CINERAMA présentent une production de GEORGE PAL  
**le Monde Merveilleux  
des Frères Grimm**

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TOUS LES JOURS DE 14 A 19 H.

3 histoires fabuleuses  
"LA PRINCESSE QUI DANSAIT"  
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"LE SAVETIER ET LES ELFES"  
revivront pour vous sur  
l'écran magique du  
**CINERAMA**

le 22 décembre...

★ POUR LA  
PREMIERE  
FOIS EN  
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THEATRE DES  
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un  
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Vertigineux!

**SUPER CINERAMA**

AVEC

**"CINERAMA HOLIDAY"**

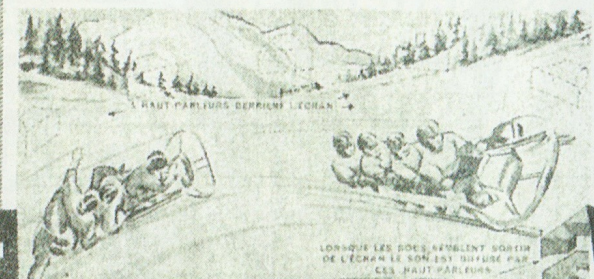
Location ouverte dès aujourd'hui au stand  
Cinéràma au "Bon Marché" (rez-de-chaussée)  
**ENFANTS ADMIS**

CE SPECTACLE NE SERA PROJETÉ DANS AUCUNE AUTRE  
SALLE DE BELGIQUE  
CE SPECTACLE NE SERA JAMAIS TÉLÉVISÉ

SEANCES FIXES

LE 21 DECEMBRE, AUX VARIETES

**LE GALA DU SUPER CINERAMA**



Trois projecteurs, cinq haut-parleurs situés derrière le gigantesque  
écran (30 mètres de large sur 10 mètres de haut) : telles sont, très  
brièvement résumées, les caractéristiques principales du « SUPER  
CINERAMA », le « spectacle total » qui englobe le public dans une  
atmosphère de « vérité visuelle et auditive » jamais atteinte à ce jour.  
Le 21 décembre, les Bruxellois auront la primeur européenne du  
« CINERAMA HOLIDAY » à l'occasion du gala organisé au théâtre  
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Œuvres de Grand Air du « Soir ». Au même programme : GILBERT  
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UN FILM DE LOUIS DE ROCHEMONT EN TECHNICOLOR

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EN SEMAINE : 15 et 20 h 30  
SAM. DIM. ET JOURS FERIÉS : 14 h 45 - 18 h - 21 h  
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PROJETÉ DANS AUCUNE AU-  
TRE SALLE DE BELGIQUE

CE SPECTACLE NE SERA  
JAMAIS TÉLÉVISÉ

LOCATION : TOUS LES JOURS DE 14 H. A 19 H.  
AU THEATRE DES VARIETES



1963

1970



## KRAKATOA EAST OF JAVA

SYNOPSIS:

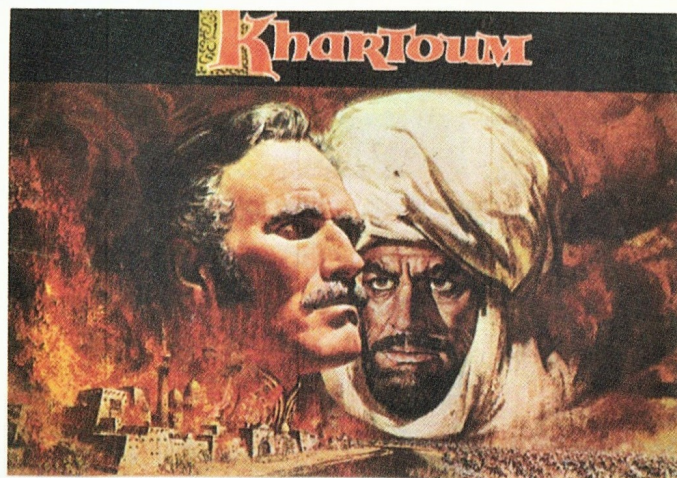
In Singapore harbor, 1945, the British Queen stands the quiet morning light beside a carefully steamed steamer. Aboard the ship is Captain Chris Hunter (Michael Scott) who stands waiting for his passengers to arrive.

The first to board is a slim, intense woman. Her name is Laura (Claire Baker). The Captain assures her that the rest of the passengers will be arriving shortly and she disappears.

As the ship is loaded with merchandise and a strong rear-shaped metal diving bell, the others begin to climb aboard. First to arrive are a slim, blond woman and a young, broad-shouldered man. They are Charles (Bill Hays) and Connelly (Brian Keith). She is an expert, week night club singer in town with the rough, an ex-convict Connelly, a diver and explosives expert, at her in the rough corner of the world.

As a scientist Douglas (John Leyton) supervises a "blasting" at his thing for the rise the burning of Krakatoa and Louisville (Burt Reynolds) and Sal Mineo. Between this father and his son there is little love. They are whoremasters-buffooning who have seen to Krakatoa level-but who retain their pride.

When the ship is boarded for an officer who orders it



## 'Khartoum' in Cinerama

was filmed on a heroic scale, reflecting the startling historic events, and the larger-than-life protagonists whose story has been brought to the wide screen. This is the first time that the motion picture medium has recreated the amazing exploits of General Gordon, "Chloe" Gordon and the Mahdi. Both legends and mythical gamblers in their own ways, the Englishman Gordon waged war virtually single-handed against the Arab ruler, who threw his army of 100,000 druids against the Nile city of Khartoum, defended to the end by Gordon and a scattering of followers.

History and the carefully ambient detail of Robert Ardrey's screenplay made it imperative that Blomax and director Basil Deakin film "Khartoum" on the banks of the Nile where the Khartoum battle took place more than 50 years ago.

The main body of the "Khartoum" company flew from London to Cairo, 2,500 miles

by chartered jet, which carried, in addition to the producer, director, screenwriter as principal members of the cast, more than 200 technicians with their tons of mobile equipment. These included cameras, generators and enough fuel and surgical equipment to patch up an army of 10,000.

The entire city depicting Khartoum of the 1880's was constructed on the bank of the Nile and two camps were set up in the desert, one presided over by Basil Deakin and the other by Yakima Canutt.

Canutt, an old Hollywood cowboy and stuntman, famed for his "How He" chris race also starring Huston, trained from scratch an army of horsemen, a camel corps as substitutes for the spectacular land and river assaults in "Khartoum". But without the 20,000 gallons of water trucked in daily by reams of tankers, the valiant efforts of man and beast would have evaporated beneath the blazing desert sun.

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John WAYNE Claudia CARDINALE Rita HAYWORTH

**THE MAGNIFICENT SHOWWOMAN**

Photographed in 70mm SUPER TECHNICOLOR

LLOYD NOLAN RICHARD CONTE JOHN SMITH

Screenplay by BEN HECHT, JULIAN HALEY and JAMES EDWARD GRANT Story by FRED YODAN and MICHAEL RAY

Directed by ROBERT NATHANWAY Music by THOMAS THOMAS

Executive Associate Producer: MICHAEL WASYNISKI Produced by DANIEL BRONSTON

SEPARATE PERFORMANCES DAILY

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PRICES: Circle 17/6, Stalls 17/6, 12/6, 9/6, Upper Circle 15/6, Boxes (2nd Hall Seats) 12/6 per seat

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(Please give date & performance times you require)

Alternative date(s) \_\_\_\_\_

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- The Sinking Iceberg . . .



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70th CENTURY-FOX Presents

**GEORGE C. SCOTT / KARL MALDEN**

As General George & Patton

**PATTON: Lust for Glory**

A FRANK MCARTHUR - FRANKLIN J. SCHAFER PRODUCTION

Produced by FRANK MCARTHUR - FRANKLIN J. SCHAFER Screenplay by FRANK MCARTHUR and ROBERT M. NORTH Music by JERRY GOLDSTEIN COSTUME DESIGNER DE LORE

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A man too big for legend—  
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**CINERAMA**

# ROBERT SHAW as **CUSTER OF THE WEST**

Starring

**MARY URE**

Co-starring

JEFFREY TY KIERON LAWRENCE  
HUNTER HARDIN MOORE TIERNEY

AND

**ROBERT RYAN** AS MULLIGAN

Written by BERNARD GORDON and JULIAN HALEVY Directed by ROBERT SIODMAN

Music Composed and Conducted by BERNARDO SEGALL

Photographed in **SUPER TECHNICOLOR** **TECHNICOLOR**

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A JULIAN BLAUSTEIN PRODUCTION  
Presented by CINERAMA

**Khartoum**

Produced by JULIAN BLAUSTEIN Written by ROBERT ARDREY

Directed by BASIL DEARDEN

**CINERAMA**

filmed in **ULTRA PANAVISION** · **TECHNICOLOR** · Released by **UNITED ARTISTS**

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MICHAEL TODD, Jr.'s  
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20th Century-Fox presents

The  
**DINO DE LAURENTIIS**  
Production of



...In The Beginning  
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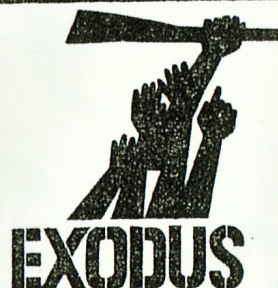
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"Achieves a new breakthrough in cinema technique...  
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# Vandaag 2<sup>15</sup> uur en 8<sup>15</sup> uur

Vandaag / Today = 15 July 1960

beginnen de eerste  
voorstellingen  
in Nederland van

# DIT IS CINERAMA

U zit er midden in!



in het **CINERAMA** theater  
**ROTTERDAM - WESTBLAAK 18**  
*het enige theater in héél Nederland dat CINERAMA kan en zal vertonen*

CINERAMA is een speciale reis naar Rotterdam ten volle waard - zelfs vanuit Groningen, Den Helder of Maastricht.

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Kassa geopend 10 uur v.m. - 10 uur n.m.

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Cultureel gekeurd art. 1

## *Een overrompelend machtig schouwspel!*

U zit in de zaal. De lichten doven. De gordijnen komen in beweging, gaan open... open... steeds verder, eindeloos ver lijkt het wel.

En dan! U grijpt de leuning vast - daar is Cinerama, een vloedgolf van actie en sensatie - 2 1/2 uur lang.

Het ene moment zit u gespannen voorover, uw voeten schrap op de grond. Dan weer springt u omhoog in uw stoel, als u met een stuntpiloot de lucht inschiet, dan weer helt u helemaal naar links (en de hele zaal met u)... zó suggestief is Cinerama.

U beleeft het zelf... u speelt mee... u vaart in een gondel door Venetië... u scheert in een speedboat langs de kust van Florida... u vliegt in een helikopter boven de Niagara... u bezoekt de Scala in Milaan, een stierengevecht in Madrid en de Grand Canyons in Amerika. Cinerama sleept u mee in een wervelwind naar alle delen van de wereld.

En als het afgelopen is? Dan holt niet iedereen, zoals u in een bioscoop gewend bent, naar de uitgang. Men blijft nog even zitten om "bij te komen" van de werkelijk adembenemende sensaties en overstelpende emoties. Een diepe zucht gaat door de zaal - dan breekt het enthousiasme los. Zo'n overrompelend schouwspel heeft niemand ooit gezien.

• 300 m<sup>2</sup> doek • technicolor • superstereofonisch geluid • geheel in het Nederlands gesproken



## The Michael Todd of The Netherlands, Herman ILmer, Cinerama boss in Rotterdam

by Johan Wolthuis

Herman ILmer, a typical Rotterdam business man from the fifties was a man of different professions: he was a radio reporter, he had written radio plays, he had worked as a free lance advertising agent and he traded in all kind of films. One day in 1957 when he was in London to sell films, one of his customers invited him to see Cinerama, which he had never heard of. He was so impressed by the presentation at the London Casino Cinerama that he immediately went to the Cinerama office and what a lucky coincidence: There he met Mr Nicolas Reisini, the highest boss of Cinerama at that moment, who happened to be in London for a few days. He said to him: "I have no money, but I want the rights to screen Cinerama on the continent". And that seemed to impress Reisini, an American of Greek origin like Niarchos and Onassis, in a certain way, because he said to ILmer: "When we start at the World Fair in Brussels, I will do it with you!"

And so Mr. ILmer got the rights to screen Cinerama, but he still had no money. Immediately he put an advertisement in a Belgium newspaper: "Gazet van Antwerpen" and he indeed had some response from money-lenders. But not enough. He needed 120 thousand English pounds. He found 7 thousand which was just enough to form a company: Belgian Exhibitors.

Then he started negotiations with a Dutch company, called Polynorm to build a theatre for him on the site of the World Fair in Brussels. (See also chapter 1958 World Fair Brussels). He had to buy everything on tick: the building, the technical equipment and a lot of other things, because he still had no money. At the opening performance on the World Fair he was seated between ministers and other dignitaries in a hired dinner-jacket and he was very nervous because of a debt of more than 100 thousand English pounds. He was completely broke, he had no money to buy himself a sandwich. And his days were filled with meetings with creditors who wanted their money.

But the problem was that he nearly had no visitors in the beginning! That lasted for two months and he had just calculated that he would never get old enough to pay all his debts. He was at the age of 34, when suddenly the situation changed. The attendance increased and he sold forty thousand tickets a week, proceeds of 30 thousand pounds. That was his luck and that of the money-lenders. He could pay off all his debts and at the end of the World Fair he sold the Cinerama building to a Dutch investment company called Socrates. In total he counted half a million visitors and a profit of 65 thousand English pounds was the result. He went on holiday to the South of France with his wife and children and took the rights for Cinerama with him. After his holidays he returned to the city of Rotterdam and announced that he would open a Cinerama theatre within a few months in that city. He could do so because the rights for Cinerama which he had obtained, applied not

only for Belgium but also for The Netherlands. And why shouldn't he be able to continue the success of the World Fair now in The Netherlands. Besides London there were only four Cinerama cinemas in Europe: in Paris, Berlin, Rome and Milan. In the meantime ILmer had bought five Cinerama films for ten thousand English pounds each, plus 7 thousand pounds for the rights of every film. One of the first important things he managed to do was to convince the Socrates company to buy a large cinema in Rotterdam for 220 thousand pounds, called Scala, a recently built and attractive cinema but, because of its 1200 seats capacity, not really viable as a conventional cinema in the 1960s. After the deal, the Scala cinema was closed, while enormous boxes arrived with the Cinerama projection equipment. A new company was founded: the International Theater Company, with an English nobleman David Van Milford Haven as chairman of the board.

But despite impressive sounding names, a staff of experienced manpower, an attractive cinema and despite a dynamic Ford Thunderbird in which ILmer was driving around, Cinerama couldn't get off the ground. The two leading men in the story Herman ILmer and Nicolaas den Besten, chairman of the Socrates company who owned the building, fell out with each other, so they only talked by way of their lawyers. In the Scala cinema nothing happened, except that the name Scala was covered with wooden board and the boxes with the equipment were taken out of the theatre, because the contract between Mr ILmer and the Cinerama company was broken. The American Cinerama company, however, was prepared to provide him with a new option.

A reconcilliation meeting was organised between Herman ILmer and Nicolaas den Besten, the owner of the building, which took nearly a whole day. At the end of the day ILmer was voiceless, so he couldn't tell the press anything. The day after the meeting the keys of the theatre were missing and investigations showed that they were given to ILmer, who was in England for a few days, by one of the managers of the unemployed staff. The poor fellow was dismissed on the spot by the Socrates company. Another person who lost his job was an employee of the Amsterdam Bank, manager of the credit department, who was involved in the credit accommodation of 300 thousand pounds for the Socrates Company to buy the Scala cinema in September 1958. In the meantime the theatre had already been closed now for more than a year and a stay of 12 men were unemployed. Happily most of the time their salaries were continued by the Socrates company.

But after months of negotiations they made some progress and at last on the 15th of July 1960 the Rotterdam Cinerama could open its doors, nearly two years after the first announcement.



The Rotterdam Cinerama was the last cinema in the world that showed 3-strip films till 25 October 1972. The last Cinerama screening was a re-issue of "Search for Paradise". Then the theatre was closed for a few days and equipped with 70mm to be able to show all the new 70mm Cinerama films starting with Samuel Bronston's "Circusworld" (The Magnificent Showman). The Cinerama Theatre in Rotterdam still remains, but has been divided into four smaller auditoriums and all the Cinerama reminders are taken away, except the name which is still on the front of the building and used in advertisements for normal 35mm film screenings.


**NA NEW YORK**

**LONDEN**

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en vele andere wereldsteden

vanaf 15 juli in **ROTTERDAM** WESTBLAAK 18

**CINERAMA**

*Het enige theater in heel Nederland dat CINERAMA kan en zal vertonen*

**CINERAMA: NU OOK IN NEDERLAND: IN ROTTERDAM!**

# Zó werkt CINERAMA

in het enige theater in heel Nederland dat Cinerama kan vertonen!

**ROTTERDAM - WESTBLAAK 18**

**Dagelijks reserveren aan de kassa.**

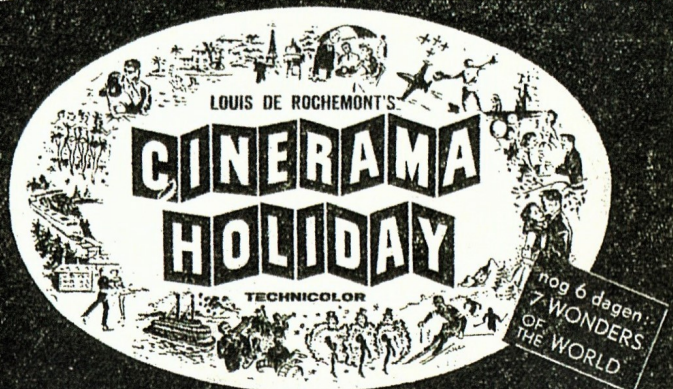
Schriftelijke of telefonische (010 - 11 53 00) reservering is ook mogelijk.

Kassa geopend van 10 uur 's morgens tot 10 uur 's avonds.

## U ZIT ER MIDDEN IN!!



14 september a.s. 20.30 uur  
**GALA-PREMIERE** van



Een nieuw  
CINERAMA  
avontuur:  
Een ongelofelijke vakantie naar Zwitserland, Frankrijk en Amerika.

Een zeer beperkt aantal kaarten à f 15,- vanaf maandag a.s. aan de kassa verkrijgbaar. Avondkleding gewenst. In de toegangsprijs van de galapremière is alles inbegrepen, dus ook: koud buffet, exquisite Zwitserse gerechten en wijnen. Optreden van diverse muziekensembles en topartisten (tot 4 uur 's nachts).

**CINERAMA**

Westblaak 18  
ROTTERDAM  
Tel. 010-115300



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presenteert het enige echte Cinerama  
op het gigantische ronde doek met 3  
projectoren en 8 stereo geluidskanalen



DAG.  
1.45 EN  
7.45 UUR

**24 TOPSTERREN**

onder wie SPENCER TRACY / JAMES STEWART / JOHN WAYNE / GREGORY PECK  
RICHARD WIDMARK / HENRY FONDA / GEORGE PEPPARD / ELI WALLACH  
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de grootste speelfilm ooit voor Cinerama gemaakt.



een METRO GOLDWYN MAYER film uitgebracht door CITY-FILM

Regie: HENRY HATHAWAY, JOHN FORD, GEORGE MARSHALL

Nog slechts enkele weken

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Een fascinerende reis naar de eilanden in de Stille Zuidzee: Tahiti, Hawaï, Tonga en Fidzji. En na de pauze het leven van onze emigranten in Nieuw Zeeland en Australië.

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Zond. 2.30-5.00-8.15 uur

**CINERAMA**

9e week  
Reductiekaarten  
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Verwacht: De eerste MGM-CINERAMA speelfilm

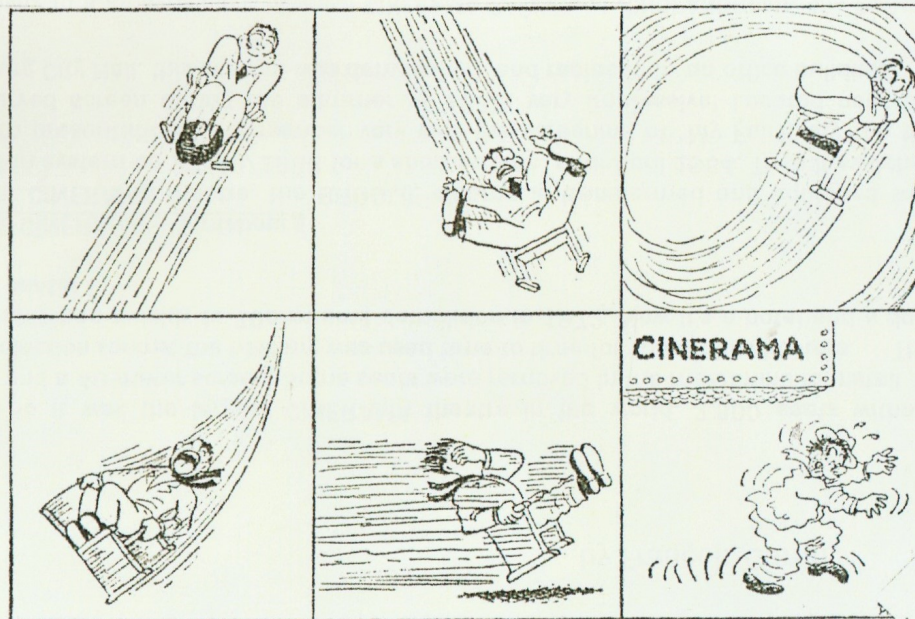
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met 24 topsterren

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BESTE  
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CINE-  
RAMA**





## 1 – CINERAMA Theatres in France

### EMPIRE CINERAMA – Paris

CINERAMA arrived in France on May 18th, 1955. This first theatre, a former stage, Soldaten Theatre during World War II, usual cinema, was transformed quickly to present 3 panel films successfully. Closed and demolished, from 02/11/1960 to 04/02/1962, it was rebuild as a typical SUPER CINERAMA theatre and opened again on 05/02/1962, with the French version of “WINDJAMMER”. Nicknamed Kingdom of Curved Screen, it screened 3 panel films and 70mm\* until last re-issue of HTWWW in 1971, GRIMM & THIS IS CINERAMA in 1972. It was used as TV studio from 1975 to 2004. Destroyed by a mysterious explosion on Sunday February 13<sup>th</sup>, 2005, early morning, it was demolished again. Now it's an office and hotel building.

### A.B.C. CINERAMA – Marseilles

The second French CINERAMA opened in Marseilles on 30/01/1957. Owned by Mr. Jean-Marie Voulard, a widescreen enthusiast, it screened CINERAMA & 70mm until definitive closure during summer of 1965. According to some sources it was probably the busiest theatre in the world, able to screen on the same performance a 35mm-4 mag. tracks short subject, a 70mm trailer and a CINERAMA feature. With a special commercial trade agreement, during some months in 1961 it screened KINOPANORAMA programs.

Another commercial trade agreement was used in 1964 with ODEON theatre, along La Canebière, to show “It's a Mad, Mad, Mad, Mad World” and “The Fall of the Roman Empire”. For these presentations, ODEON was authorized to use the CINERAMA logo.

The A.B.C. building was demolished, now it's a modern building with apartments and a saving bank. ODEON still exist, it's a stage.

### PALAIS DES CONGRES CINERAMA – Lyon

The third French CINERAMA theatre opened on 18/04/1963. A giant theatre – 1,000 uncomfortable wooden seats ! – owned by the city of Lyon and managed by the Lapouble Brothers, also owners of LE COMEDIA.. A successful theatre; as many 3 panel theatres in the world it switched to 70mm during spring of 1964, until definitive closure during summer of 1980. You can see two pictures of the 70mm projection room on the site of in70mm.com. This building was demolished and now it's the headquarters of International Police Organisation INTERPOL !

### RIALTO CINERAMA – Nice

The fourth CINERAMA theatre opened on 04/07/1963 with “The Wonderful World of the Brothers Grimm”. Located on Rue de Rivoli, near the famous – and expensive – NEGRESCO hotel, this well designed theatre screened 3 panel films until transformation to 70mm in January 1964 and then played many 70mm features. Transformed into a little multiplex (5 theatres), it still exists.

### GAUMONT PALACE CINERAMA – Paris

At the same time, during summer of 1963, the Place Clichy largest cinema in France was transformed in CINERAMA, the fifth in France, by the famous architect Georges

Peynet. So it was the largest CINERAMA theatre in the world, 2,800 seats without balcony and a 40 meter screen. Some seats were removed in the mezzanine to install the 3 projection rooms; the balcony was used time to time for some blockbusters. This theatre switched quickly to 70mm until demolition in 1972. Now it's a hotel and a do it yourself center !

### BROGLIE CINERAMA – Strasbourg

The sixth CINERAMA theatre, the BROGLIE cinema is transformed and equipped with CINERAMA system on 22/10/1963 for a short season, until April 1964. Then it switched to 70mm presentations. I remember very well the screening of “My Fair Lady” on the giant curved screen during the summer of 1965: very impressive! Located near the Strasbourg City Hall, this cinema was demolished and replaced by an office building.

\*( According to a an agreement between CINERAMA France and KINOPANORAMA, the Parisian KINOPANORAMA was renamed CINERAMA RIVE GAUCHE for a temporary season (about one year) for screening of “KRAKATOA, EAST OF JAVA” and other films).

## 2 – The French Mobile CINERAMA

In 1961, a trading company – Spectacles & Programmes – was founded by Images & Son-Europe- N°1, a popular radio network in northern and eastern France and Maurice Dollfus group. Main office was located in Monte Carlo with a Paris agency.

During the first six-month period of 1961 an agreement was signed between this company and CINERAMA Inc. to exploit CINERAMA travelogues in a road-show in Europe, Africa and Asia. Only one restriction: this road-show cannot be set-up within a determined area around cities which already had a CINERAMA installation !! In 1961 there were only two CINERAMA theatres in France: EMPIRE in Paris under reconstruction and ABC CINERAMA in Marseilles.

The CINERAMA-EUROPE - N°1 program started at 5 p.m. during afternoon and 7 p.m. in the evening by a ball, then a radio show and at last the CINERAMA film. This program was showed under a giant dark blue plastic tent, 64 x 44 x 19 (height) meters, with 3,000 seats and a 450 sq. meters curved screen, without masts. This plastic tent was manufactured by the BESSONNEAU Company in Angers(Loire Valley) under National Security Commission regulations and inflated by 8 blowers.

This show premiered in the city of Mantes-la-Jolie, North-West of Paris, along the Seine Valley, on Monday September 4<sup>th</sup>, 1961. Then this ITINERAMA travelled toward the East by Beauvais, Compiègne, Reims, Strasbourg and some other cities. It was scheduled for 2 or 3 years but unfortunately it was destroyed by a storm in Lunéville (near Nancy) a month later, on Tuesday October 17<sup>th</sup>. The company, probably under bankruptcy, was dissolved. That was the end of the French ITINERAMA .....



# FESTIVAL CINERAMA

GAUMONT-PALACE  
1<sup>er</sup> PROGRAMME



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POUR LA PREMIÈRE FOIS :  
*Une fabuleuse aventure dramatique en Cinerama*  
LE FILM DE 8 MILLIARDS DE FRANCS

# LA CONQUÊTE DE L'OUEST

LE PLUS GRAND WESTERN DE TOUS LES TEMPS

METRO-GOLDWYN-MAYER-CINERAMA

Réalisation de HENRY HATHAWAY, JOHN FORD, GEORGE MARSHALL

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## Re-creating the BRADFORD Cinerama Theatre

At the moment there are three Cinerama 3-strip theatres in the world: Pictureville Cinema, Bradford, UK, Seattle Cinerama and the Cinerama Dome, Los Angeles.

In June 1993 the first 3-strip theatre since 1972 opened in Bradford UK. Willem Bouwmeester, the driving force behind that project tells us about the enormous problems they had re-creating a Cinerama theatre. Read his story:

When the ICS (International Cinerama Society) decided to proceed with the Cinerama theatre re-creation, we found that there was quite a bit of cinematic sleuthing to be done. While the National Museum of Photography, Film and Television (now the National Media Museum) already had two Italian Cinerama projectors converted to 35/70mm, only the Cinerama gate blocks were with the used projectors. In Rotterdam, Holland there was a third Italian projector, but it had no sprockets or Cinerama gates and no trace of a Cinerama sound reproducer. With the help of the Italian projector manufacturer, we found a sound reproducer in Helsinki, Finland, together with the typical Cinerama gate or aperture blocks with the gigolos. Sprockets were a problem. The special-sized sprockets just weren't available anymore. Fortunately, an ICS member in Paris knew of a little machine shop where the sprockets could be reproduced. With the help of drawings from the files of the Italian manufacturer, all the missing parts were replicated by hand!

The louver screen supports and the louvers themselves were missing pieces of the puzzle. A Belgian ICS member knew of some louver screen supports, moldering in the cellar of Brussel's closed Cinerama theater, (Theatre des Varietes), and he retrieved them. The supports had to be rebuilt to complement the museum's stage dimensions, so we enlisted former Cinerama technicians to overcome this problem. To our surprise, an English screen manufacturer still had louvers in stock, souvenirs from the heydays of Cinerama.

Locating the actual negatives and soundtracks required following a Sherlock Holmesian string of clues. ICS members armed with lots of patience, went to the library to research phone numbers. That led us to Gunther Jung, the owner of Pix Fix, a film cleaning company in the USA. He was involved with Cinerama Inc. at the time of its demise. In 1978, he persuaded the company to preserve negatives, master soundtracks and camera/sound equipment. Gunther Jung, along with Jack Dimmers (president of Teccon Enterprises, a manufacturer of magnetic record and playback heads), retrieved three Oyster Bay Cinerama dubbers and rebuilt them at their own expense. Now we could listen to the deteriorating soundtrack of This Is Cinerama. Actually, Cinerama Inc. in the USA, was not too happy about all this digging around at first. It took several meetings between the president and vicepresident of Cinerama Inc., and ICS for them to understand and approve our goals and give us permission to continue our search.

Internegatives had been made for all three-strip Cinerama films, as well as

by Willem Bouwmeester

protection separation negatives. The internegatives for This Is Cinerama were badly faded. A lot of lab color matching went into creating an acceptable release print.

There is an expression: two steps forward, one step back. While the museum approved of the Cinerama theatre idea, we had no notion where we could physically put one. The only space available was a small, unsatisfactory storage gallery. Then the Bradford (England) city council came up with the plan for museum expansion by creating a commercial development on the site of the museum's parking lot with added exhibition space, as well as shops and a cinema. The bottom line was: Who is going to pay for this? Our plans were suspended as we awaited an answer. In the meantime, the storage gallery was converted into a television news station.

A new city council was elected in Bradford. A new council with new plans. Adjacent to the museum was a stage, used mainly by amateur theater groups. The new Bradford council decreed that live performances on that stage would no longer be supported by the city, because it was too expensive. The museum instantly focused on the space as a potential Cinerama theater. However, the amateur groups were not willing to part with their stage. There was another delay. Finally, we got down to the business of designing. With the help of old Cinerama theatre design drawings, we designed a space suited for Cinerama projection. In the midst of the conversation, we discovered that the dimensions in the old drawing were wrong – a problem that had to be rectified without going over budget.

After two years, we could claim success. The Pictureville cinema opened on April 6th 1992. The main screen is flat, but it can be wound up into the ceiling, revealing the 146-degree Cinerama louver screen behind. The screen frame and louvers haven't been purchased yet, although a deeply curved Cinerama sound wall is in place. The "Able" and "Charlie" projection boxes\*) are completely and wired, awaiting the fitting of the projectors, which are already restored and on the site. A Baker box is fully equipped to control the main projection equipment and contains the Cinerama sound reproducer. Only the fitting of the B projector is needed to complete the Cinerama installation. Cinerama Inc., has reprinted "This Is Cinerama" having overcome horrendous difficulties with the soundtrack. On June 16, 1993 the 3-strip installation was ready and used for the first time with "This Is Cinerama!"

One question remains: Why has Cinerama been restored in England and not in the USA?

After all, it was an American invention!

\*) The three projection booths are named Able (A, right), Baker (B, center) and Charlie (C, left).

Willem Bouwmeester, living in The Netherlands, is the Technical Advisor for the International Cinerama Society (ICS) and the retired European Customer Support Representative for the Imax Corporation. (Reprinted by permission).





A wonderful picture from the newly restored 'How The West Was Won', by kind permission of Gary S. Hall, co-producer of the documentary Cinerama Adventure

## 'The Wonderful World' of Bradford Cinerama

This year's Widescreen Weekend, part of the 8th Bradford Film Festival, was a weekend of great contradictions. We could see faded old Cinerama prints and brilliantly restored 70mm prints. It started on the Friday afternoon with a screening of the first Cinerama film "This is Cinerama", projected (as it should be) with 3 projectors on the 146° curved screen of the Pictureville Cinema. Most parts of the print were in good condition, though some looked as if they had suffered over the years, this despite the fact this print was from 1993. But that was probably caused by the bad quality of the original negatives dating from 1952!

Since 1993 this weekend has become a tradition and Bradford in the United Kingdom is the only place in Europe to see real Cinerama 3-strip projection and 70mm all in one theatre. It is quickly becoming a kind of pilgrimage place for 70mm and Cinerama fans from all over Europe and beyond.

How was this theatre born? In June 1993 a complete 3-projector Cinerama system was installed in the Pictureville Cinema in Bradford. By that time the National Museum of Photography, Film and Television to which the cinema belongs, was in possession of two

original Cinemeccanica Cinerama projectors, although they were converted from the 6 perforation Cinerama system to normal 4 perf 35mm / 5 perf 70mm. But it was not an easy task to find the rest of the Cinerama equipment! It was only with the assistance of Willem Bouwmeester from The Netherlands, member and technical consultant of the International Cinerama Society (a group of people dedicated to the heritage of Cinerama), that resulted in the finding of another Cinerama projector in the former Cinerama Scala theater in Rotterdam, and a second one in a cinema in

**Wouter de Voogd and  
Johan C. M. Wolthuis**  
report on Widescreen Weekend  
15/16/17 March 2002

the Dutch city of Nijmegen. Mr. Bouwmeester then contacted the Italian Cinemeccanica factory for missing parts, but they had no spare parts in stock anymore for these old machines. However, Cinemeccanica were smart enough to send a message to all their agents in Europe, trying to find the most important parts. The unbelievable happened, and most of the missing parts were miraculously found in

Helsinki, the capital of Finland. However, many essential parts were still missing: the soundmachine, the cinerama louvre screen, etc. etc. But with the help of a lot of people and companies all over the world, the Pictureville Cinerama theatre could at last open its doors in 1993.

Back to this year's weekend: on Friday evening we saw the screening of a new 70mm print of "2001, A Space Odyssey" projected on the large curved Cinerama screen. Large format cinema at its best and a great pleasure to look at these well-known images which are seldom seen projected with this quality on the curved cinerama screen. Compliments for the projection team!

Saturday began with a screening of "Cinerama Holiday". It was a rare print from 1955 on the large semi circular screen, followed by a Cinerama Technical Seminar. Two special guests were flown in from the U.S.: F. Borden Mace, former president of Louis de Rochemont's Productions and associate producer of this Cinerama film, and Dick Babish, a former technician and camera designer at Cinerama. Although both in their eighties, they were in good health and very much enjoyed being guests at the festival. They could hardly believe that there were still so many people interested in Cinerama, with so much enthusiasm. They still had a lot of vivid memories of Cinerama



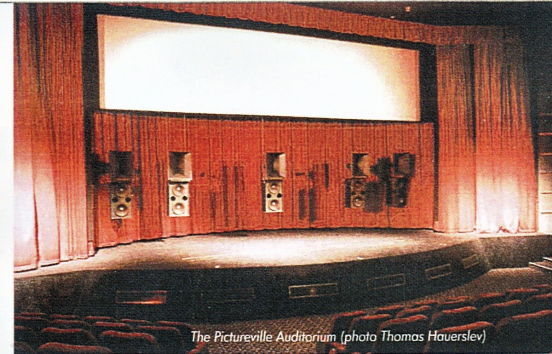
and were tirelessly telling interesting stories about their involvement in the process. Dick Babish was put on stage with the Cinerama camera from the museum's collection and he told us a lot about it. One of his stories was about the roller coaster ride, the beginning of "This is Cinerama": halfway into the shooting of the ride the camera suddenly stopped - apparently the reel with the film was pushed against the side of the camera by the forces of the roller coaster ride. The whole camera had to be retrofitted for the shooting the next day!

In the afternoon we had another Cinerama screening of the famous western epic "How The West Was Won" and the more you see this large piece of American film history, the more you get convinced that this is an important piece of film heritage that should be shown to today's students as part of their history education. There was no time to eat before the next film: "The Big Trail" a black and white 20th Century Fox production from 1930 filmed with 70mm cameras in their so called "70mm Grandeur" system. With a very young John Wayne, in his first leading role in one of the first talkie westerns, which had to be projected at this festival with a restored 35mm copy as there is only one 70mm print, which is in

MOMA in New York and which was not available to the Bradford Museum.

In the evening the curved Cinerama screen was again used for a 70mm screening of a brand new print of "Patton" directly shipped from the United States. "Patton" with George C. Scott in the leading role, was the second film photographed in the "Dimension 150" process. This process was developed by Richard Vetter especially to allow the projection of 70mm films on the large Cinerama screen without distortion. Only two films have used this process: John Huston's "The Bible" and Franklin J. Schaffner's "Patton".

Sunday began with an old print of Cinerama's "Seven Wonders of the World". After some time we had a film break in the middle projector, a problem for the projection team, but not for the audience: now there was time to watch some of the specially made shorts which are made ready in case of a film break or other projection problems. We all enjoyed seeing these shorts, sometimes for the first time, in which Lowell Thomas tells some behind the camera stories with a lot of 1950's humour. It was the first time for us to hear people laugh during a film break! Sunday afternoon brought us the long awaited documentary "Cinerama Adventure" just



The Pictureville Auditorium (photo Thomas Haverslev)

completed by Dave Strohmaier. A 90-minute comprehensive and fascinating documentary about the history of the three-camera, three-projector Cinerama process. It contained a lot of footage on the screen, as well as behind the scenes action and interviews with stars such as Debbie Reynolds, Carroll Baker, Eli Wallach, Russ Tamblyn and Claude Johnson. There were also more recent interviews with many others involved in the Cinerama productions; some of the people who had been interviewed passed away before the documentary was finished, so it had been a race against the clock to conduct these interviews.

But after this documentary, the biggest surprise of this "50th Anniversary Cinerama Weekend" also came from Dave Strohmaier: Some recently restored images from "This is Cinerama" and from

"How The West Was Won" were shown on the large Cinerama screen with three projectors in full new colours according to the latest technique in computer colour upgrading. We hope they will keep things going, and that next year we will see a completely restored version of the 3-strip Cinerama western as it has never been seen before. Americans should screen it on the large screen in the morning for school children - they couldn't receive a better history lesson than seeing "How The West Was Won" on the large Cinerama screen!

To end the Widescreen Weekend, for those who wanted something different, on Monday morning we saw a newly restored 35mm print with digital sound of Barbara Streisand's "Funny Girl". A great musical film and a very good restoration.

All widescreen fans should note that next year will be the 50th Anniversary of CinemaScope, (35mm, sometimes called the "poor man's Cinerama") and Bradford will hopefully see a new print of the first CinemaScope film "The Robe". We also hope for a screening of a new print of Cinerama's "How The West Was Won" !!

Watch the Widescreen Weekend website for details later this year: [www.bradfordfilmfestival.org.uk](http://www.bradfordfilmfestival.org.uk)

Report by:

Wouter de Voogd and  
Johan C. M. Wolhuis  
from International  
70mm Publishers in  
The Netherlands.



The Pictureville Auditorium (photo Thomas Haverslev)



# SEATTLE CINERAMA RENOVATED

Report by Johan Wolthuis

## SEATTLE CINERAMA

The theatre reopened in April 1999 as a real State-of-the-Art cinema, including a restoration of the historic Cinerama process. It is now one of the world's most technologically advanced motion picture theatres and also features the most versatile screen system for 70mm and other widescreen projection systems, and a separate screen for Cinerama 3-strip projection.

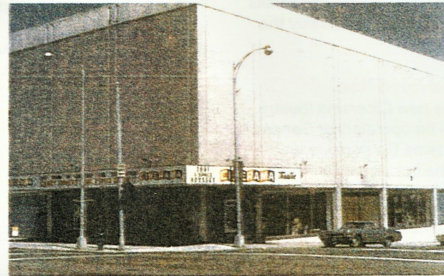
local video store (he signed the petition). One of the most important points for Allen was the restoration of the original old 3-strip Cinerama process.

The instruction from billionaire Allen to his project manager Jeff Graves was as simple as can be: Make the restored theatre look like the days I visited the Cinerama as a kid, but do it with the best available modern technology. And make it completely accessible to the handicapped with

developments in motion picture technology and sound. The Boora architects from Portland and sound engineers have been working close together to try to ensure that the new theatre rivals any symphony hall in the world. They designed a soundwave shaped ceiling with fibre-optic twinkle lights, and the walls are covered with wood and velvet drapes. The original seats were refurbished in red mohair and the big purple carpet has blue dots.

## A double screen construction.

A large curved screen, 68 foot wide from wall to wall, especially designed for all kinds of widescreen projection including 70mm, is constructed in front of the Cinerama screen. When a 3-strip Cinerama film is to be screened the large wide screen has to be removed. Therefore it will be rolled onto a 30 foot high pole to



How it used to be - back in 1968

## The petition

Paul G. Allen, co-founder of the Microsoft Corporation, bought the Seattle Cinerama theatre in March 1998, after hearing that there were plans to tear down the building, for US \$ 3.75 million. He decided to buy it two weeks after he was confronted with a petition for saving the theatre, in a

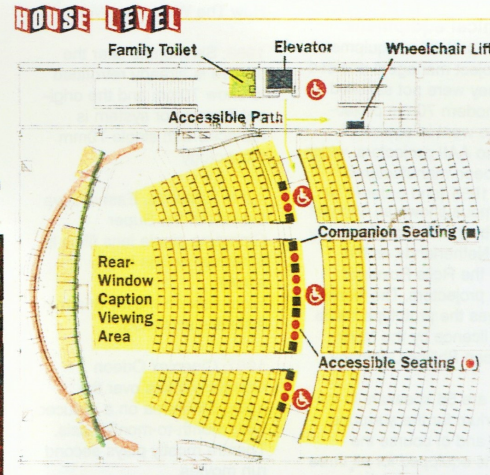
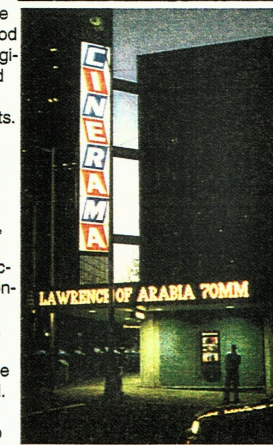
excellent seating for wheelchair visitors. And if possible try to make it a profitable business.

## The restoration.

The multi million dollar restoration of the 808 seat Cinerama is an example of architecture from the sixties in combination with the latest



The newly refurbished 808 seat auditorium



Red: location of Cinerama screen  
Green: curved screen for 35/70mm



one side of the screen, and nine towers with speaker systems, which are then visible, have to be loosened and removed to the back of the screen stage. The louvered Cinerama screen which is then visible consists of three parts, from which the left and right are in front of the middle. These two parts are moved sideways and fixed to the center part to form one complete half circular screen 90 feet long and 30 feet high, constructed of 2000 independently angled louvered strips. These are special louvers, developed to prevent reflection from the opposite side of the screen.

Originally they had calculated that it would take 48 hours for the conversion of one screen to another, which was of course absolutely unacceptable. Now it still takes 8 to 10 hours to remove the "normal" screen to reveal the larger Cinerama screen.

The construction of these screens was a creation of a Portland based company that has experience in designing complex sets for Broadway shows. In the side walls of the auditorium two booths are already built to accommodate the left and right projector for showing three-strip Cinerama films.

#### Technical equipment

For the projection equipment, the project managers decided that they were not satisfied with modern 70mm projectors, so went in search of Norelco AAll projectors, which have been manufactured since 1955 (and ordered by the famous showman Michael Todd) by the Philips Company in the Netherlands as the DP70, the Rolls Royce of 70mm projectors. The Norelco AAll was the prototype made under licence by the North American Philips Company.

There are 56 speakers in the auditorium for the surround sound and of course the booth is equipped for all three digital sound systems. Cinerama 3-strip movies make use of their own separate 7 channel analog sound system on a separate 35mm film strip.



*Lawrence of Arabia on the curved Cinerama screen*

#### History:

**1952:** the original Cinerama 3 strip premiered in New York.

**1956:** Seattle got its first Cinerama theater by Paramount and started with the first 3-strip movie *This is Cinerama*

**1961:** the Martins family of Georgia begins construction of a million dollar Super Cinerama theatre in downtown Seattle.

**1963:** January 24 Seattle Martin's Cinerama opens with *The Wonderful World of the Brothers Grimm* followed by *How The West Was Won*

**1963:** Six months later the theatre is already retrofitted to show 70mm and the original 3 projector system is replaced with single 70mm technology

**1969:** *Krakatoa, East of Java* the last of the Super Cinerama single lens films is screened on the large screen. From now on mostly 35mm films are screened.

**1987:** Cineplex Odeon Company takes over the aging Cinerama on a reduced rent, month-to-month basis. Theatre mostly plays second run movies.

**1997:** Plans are made to turn the Cinerama into a dinner theatre.

**1998:** Paul G. Allen, a frequent visitor of the old Cinerama in the sixties, is confronted with a petition to save the theatre. Two weeks later he decides to buy the theatre.

#### The operation

The new Cinerama theatre will be operated by General Cinema Corporation on behalf of Vulcan Northwest Inc., which was founded by Paul G. Allen in 1986 to manage his personal and professional endeavours, such as the Paul G. Allen Charitable Foundations, Entertainment Properties Inc., Experience Music Project and others.

Allen was already involved in the entertainment industry by his substantial investment in Dreamworks SKG and by the Jimi Hendrix Interactive Music Museum that he is building in Seattle.

A local film critic William Arnold wrote: "It may sound like shameless hype, but there is no other way to say it:

*The survival and restoration of the Seattle Cinerama Theater is simply one of the greatest success stories in the whole checkered history of movie theater preservation in America".*

After the private Grand Opening Gala on April 22 1999, the theatre was officially re-opened for the public on Friday April 23 with a two day screening of a brand new print of David Lean's famous epic of *Lawrence of Arabia*, a most spectacular 70mm performance on the large curved screen.

With four screenings a day, which had mostly full houses, this was the beginning of a two week Columbia Pictures 75th Anniversary Film Festival with brand new prints of 12 Columbia films from the recent list of the American film Institute's 100 greatest movies of all time, including *The Bridge on the River Kwai*, *Close Encounters of the Third Kind*, *On the Waterfront*, *Taxi Driver*, etc.

#### The real Cinerama

Within one year of its re-opening the theatre will become one of the only three theatres in the world that are capable of showing original 3-strip Cinerama films,

Although Cinerama will mostly play first-run films they are also interested to host several special events each year and of course a Cinerama festival is on their list of wishes !





# Cinerama

## The original, three-projector experience is coming again to a deeply curved movie screen near you

By JOHN HART / *Seattle Times* movie reviewer

When Paul Allen opened his remodeled Cinerama theater more than a year ago, he reminisced about the experience that inspired him to buy the theater and restore it.

Allen and his family had seen "How the West Was Won" in its original three-projector Cinerama presentation in 1963.

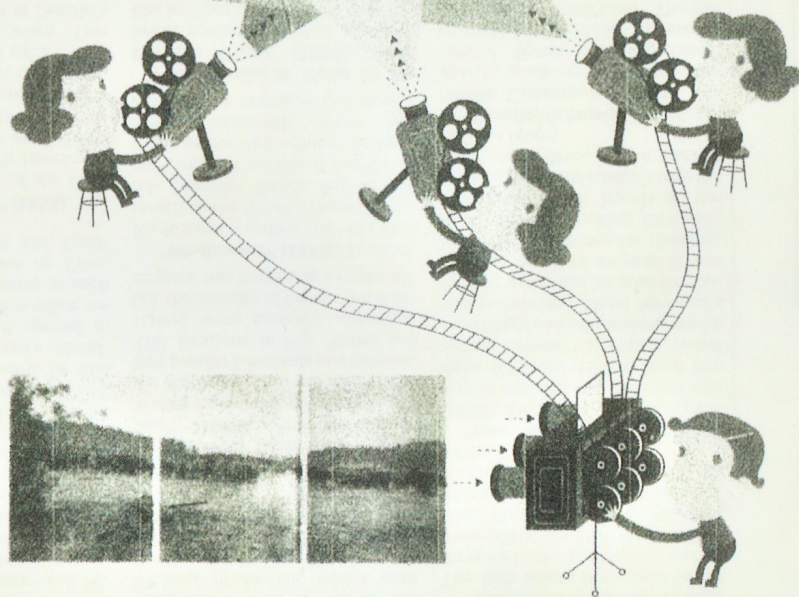
"Back in those days, coming here was a real event," he said. "You stood in line a long time. It was an incredible experience to see a film on the big Cinerama screen."

But the three projectors and the large, deeply curved Cinerama screen have been kept mostly under wraps during the past year, hauled out only for a test run in November. A restored reel of "How the West Was Won" was screened, along with clips from "This Is Cinerama" and "Search For Paradise," and for one afternoon, the old process lived again.

Similar revivals have been taking place in England, Australia and Dayton, Ohio, during the past decade. Next year, three-projector Cinerama will return to the Cinerama Dome in Los Angeles.

Later this week, as part of the Seattle International Film Festival, "How the West Was Won" and three-projector Cinerama will make their first public appearance here since "West" ended its yearlong Seattle run in the spring of 1964.

PLEASE SEE **Cinerama** ON M 3



**3** The six-track stereo sound track must be synced up with the three synchronized projectors, making each presentation something like a live performance.

**2** Several projectionists are required to line up the sounds and images and make the three panels appear seamless and synchronized. If anything goes out of synch, the whole effect is ruined.

**1** True Cinerama technology uses three synchronized cameras to shoot and three synchronized projectors to screen. The three-panel, extra-wide-screen process made its sensational debut at the Broadway Theater in New York on Sept. 30, 1952.

**Friday's screenings** / The Cinerama theater is located at 2100 Fourth Ave., Seattle; phone 206-441-3080.

• "How the West Was Won," 11 a.m. and 8:30 p.m. • "The Cinerama Adventure," 2:45 p.m. • "This Is Cinerama," 5:15 p.m.

## Cinerama was hugely popular in '50s

### CINERAMA

CONTINUED FROM M 1

The three-hour Western will be screened at 11 a.m. and 8:30 p.m. Friday. "This Is Cinerama" plays at 5:15 p.m., and Dave Strohmaier's new 90-minute 35 mm documentary, "The Cinerama Adventure," will be shown at 2:45 p.m.

### Early IMAX?

"Cinerama was the IMAX of its day," said Strohmaier by phone from Los Angeles. It also ushered in the wide-screen, stereo-sound era, after "This Is Cinerama" made its first, hugely popular appearance in New York in 1952.

One year later, the major studios jumped on the bandwagon by

creating their own cheaper, single-projector, wide-screen systems. The first CinemaScope release, "The Robe," became the top-grossing movie of the early 1950s, briefly challenging "Gone With the Wind" for all-time No. 1 status.

By the mid-1950s, Scope was everywhere, yet it didn't wipe out Cinerama, which remained unique. Indeed, the top-grossing movie of 1955 was "Cinerama Holiday," which earned \$10 million (a fortune in those days) in only a handful of theaters.

Like so many Cinerama fans, Strohmaier was introduced to the process as a child.

"My first experience was in St. Louis, at the Ambassador Theater on Cinerama Lane -- the theater is

no longer there -- and we saw 'Seven Wonders of the World,'" he said. Years later, his family tried it again.

"We drove through the Rocky Mountains, and went to the Cooper Cinerama in Denver, which was showing 'How the West Was Won.' It was built the same year (1963) as the Seattle Cinerama. It's been torn down, too."

Strohmaier, who says he normally doesn't do documentaries, was working on an ABC television series when he heard about the Cinerama revival in Dayton.

"I thought this was all dead and gone," he said. "I told my wife somebody ought to do a documentary on that. She said, 'Why don't you do it?' Me?"

"I contacted the people in Ohio, and I thought it was worth an investigatory thing. I'd hire a cameraman there, and put together half an hour, maybe sell it to PBS. I found out that several famous people had been involved, who had hair-raising stories to tell about their experiences."

Debbie Reynolds, Carroll Baker, Russ Tamblyn and Eli Wallach, all from "How the West Was Won," are interviewed, along with filmmakers Otto Lang (director of "Search For Paradise"), Mike Todd Jr. and Lowell Thomas Jr.

"The Cinerama Adventure" will have its world premiere at the Friday afternoon screening.

"My first real audience will be in Seattle," he said. "We've put a nice chunk of money into this. That's my wife's new car down the drain."

### Back to the vaults

Strohmaier probably couldn't have made his film if Pacific Theaters hadn't inherited Cinerama and all its assets.

"They let me go through the vaults, and I've been copying material off the original three-panel negatives of several films," he said. A lab has been helping him remove distorting effects so that certain clips look more natural in a 35 mm format.

"They've bent the images for me. It straightens out some of the bending you see in 'How the West Was Won' on a TV screen. When people see that picture, even on a TV screen, their memories come flooding back."

Strohmaier is still on the lookout for other original material.

"I know there was footage of opening night in 1952 in New York," he said. "Several newsmen said 'I was the cameraman,' but no one can find this footage. I've had to kind of make that up out of (newsreels of) other Cinerama premieres. I've kind of re-created it, but in the interests of purity I'd like to find that original newsreel."

There's not much time left to save some of the earliest Cinerama productions from fading.

"The negative on 'Cinerama Holiday' is on the verge of going pink, but if you did it today you could restore 90 percent of it," he said.

"There's one print of 'The Best of Cinerama' left in Australia. The colors are sort of going, but you could re-create that movie with sequences from the other movies

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### A work-in-progress

For Strohmaier, "The Cinerama Adventure" threatens to turn into "The NeverEnding Story." There's always something to add.

"There's this whole network of former Cinerama crew members, and someone is always asking, 'Have you talked to George yet? He's the guy who did this, etc.' My last interview was in Norway, with the son of one of the Cinerama directors."

"I just got some footage from Russia, of KinoPanorama, which was their version of Cinerama. I've got the strangest stuff from all over the world. People keep calling to say 'My uncle has something in his garage,' so there's another missing piece of the puzzle."

"Everybody I've shown the film to couldn't stop talking about it afterward. It's become a labor of love."



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## Just 10 movies were released in true Cinerama

The last true three-panel Cinerama movie was "How the West Was Won," which closed in 1964. The many "Cinerama" films that followed, including 1968's "2001: A Space Odyssey" (which many people erroneously remember as a three-projector presentation) were one-projector 70 mm productions.

Abel Gance's "Napoleon" (1927) has been called the first Cinerama film, although he used his "Triptych" process to show off the three-panel system only during the film's explosive finale. And his process did not depend on a curved screen to create a sense of peripheral vision.

More than a decade later, Fred Waller used a curved screen and a multiple-projector process, which he called Vitarama, to startling effect at the 1939 World's Fair in New York. The military adapted Waller's system for gunnery training during World War II. When the movie industry was looking for a gimmick to combat television in the early 1950s, Waller's creation fit the bill.

Very few theaters were actually set up for Cinerama, but the system had a lasting impact. As a result of its success, stereo sound and wide screens quickly became standard in first-run theaters, stereo LPs made mere hi-fi systems seem outmoded and wide-screen television sets are now threatening to become the norm.

According to Robert E. Carr and

R.M. Hayes' 1988 book, "Wide Screen Movies: A History and Filmography of Wide Gauge Filmmaking" (McFarland & Company), only 10 movies were released in the United States in the original three-projector Cinerama process:

**"This Is Cinerama" (1952).** Lowell Thomas introduced Cinerama's debut movie, which started with a roller-coaster ride that said everything that needed to be said about the new system's visual-aural extravagance. It opened in September 1952, set box-office records and led immediately to such major-studio imitations as CinemaScope, VistaVision and Todd-AO.

**"Cinerama Holiday" (1955).** The No. 1 box-office hit of its year, Louis de Rochemont's travelogue outgrossed such major-studio movies as "Mister Roberts" and "Battle Cry," yet it played only a handful of theaters during its entire run. The Northwest didn't get a Cinerama outlet until 1956, when "This Is Cinerama" opened at Seattle's Paramount. Five years later, "This Is Cinerama" made its debut at the Hollywood theater in Portland.

**"Seven Wonders of the World" (1955).** Another Lowell Thomas adventure, filmed at Niagara Falls, Hoover Dam, Grand Canyon, the Acropolis, the Dead Sea, the Pyramids and many other exotic locales. Otto Lang, now a West Seattle resident, worked on it.

**"Search For Paradise" (1957).**

Lang directed all of this Lowell Thomas production, which used locations in Ceylon, Nepal and at U.S. Air Force Air Proving Ground, Eglin Air Force Base, Florida. Oscar-winning composer Dimitri Tiomkin did the score.

**"Cinerama South Seas Adventure" (1958).** Although Orson Welles narrated it and Alex North did the score, this was one of the less popular Cinerama productions. The locations in Fiji, Tahiti and Hawaii were certainly appealing, but the novelty of big-screen travelogues was beginning to wear off.

**"Windjammer" (1958).** Louis de Rochemont's sailing epic was shot mostly in the Atlantic Ocean on the S.S. Christian Radish. Not an official Cinerama release, it was filmed in a superior three-camera process called Cinemiracle, which was dubbed "the seamless Cinerama."

**"The Wonderful World of the Brothers Grimm" (1962).** MGM finally produced the first narrative film in Cinerama, a decade after the process made its debut. George Pal's children's movie failed to excite audiences, though it became the first Cinerama movie to win an Oscar: best costume design. Seattle's Cinerama theater was built in 1963 and opened with "Brothers Grimm."

— John Hartl

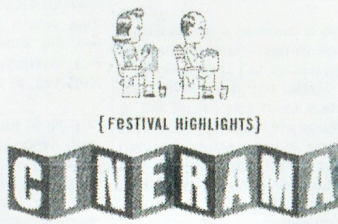
**"The Best of Cinerama" (1963).**

The high points from most of the three-camera travelogue series were edited together for this Thomas/Rochemont co-production, which may be the single best introduction to the Cinerama films of the 1950s.

**"How the West Was Won" (1963).** Everyone's favorite Cinerama movie, this epic Western won three Academy Awards (best film editing, original screenplay, sound recording), earned nominations for best picture and Alfred Newman's rousing score, and became the top-grossing movie of its year. It was later released to regular theaters, in an awkward-looking CinemaScope version that lopped off the dizzying finale and couldn't hide the three-panel flaws, yet it earned millions more.

**"Cinerama's Russian Adventure" (1966).** Cinerama's last gasp was actually made up of footage from several Soviet "Kinopanorama" productions, including "Great Is My Country" (1957) and "The Enchanted Mirror" (1958).

Most Cinerama theaters converted to single-projector 70 mm systems in 1963-64, and a series of 70 mm single-camera "Cinerama" productions were released through the early 1970s.



[ FESTIVAL HIGHLIGHTS ]






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## CINERAMA in Los Angeles

by Michael Coate

- 1953 - Cinerama arrives in Los Angeles at the Warner Hollywood Theatre.
- 1953 - Los Angeles becomes third market in the world to present Cinerama.
- 1955 - THIS IS CINERAMA concludes record-breaking 133-week engagement.
- 1958 - Clone format Cinemiracle arrives with world premiere of WINDJAMMER at Grauman's Chinese.
- 1960 - Return engagements of the first three Cinerama films.
- 1963 - Cinerama re-engineered into a single-panel 70mm format.
- 1963 - The Cinerama Dome, the second L.A. theatre to present Cinerama, opens.
- 1964 - Tri-panel Cinerama is installed at Century Drive-In in Los Angeles suburb Inglewood.
- 1964 - HOW THE WEST WAS WON concludes longest run in the United States.
- 1969 - Final original Cinerama production released.
- 1970 - First of countless return engagements of 2001: A SPACE ODYSSEY.
- 1973 - Re-release of THIS IS CINERAMA, converted to single-panel 70mm.
- 1973 - Cinerama Dome screens compromised, 35mm single-panel print of WINDJAMMER.
- 1988 - THIS IS CINERAMA and 2001 included in Cinerama Dome's 25th Anniversary festival.
- 2002 - Tri-panel projection installed at Cinerama Dome.
- 2002 - THIS IS CINERAMA plays first of numerous semi-regular screenings.
- 2003 - HOW THE WEST WAS WON plays first of numerous semi-regular screenings.
- 2003 - CINERAMA ADVENTURE documentary screened at Cinerama Dome.
- 2009 - Three-day fest includes first ever public screening in the United States of THE GOLDEN HEAD.
- 2012 - 60th Anniversary fest includes IN THE PICTURE, the first new Cinerama production in 50 years.

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### **SEVEN WONDERS OF THE WORLD**

Warner Hollywood - 5 June 1957 - 69 weeks

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### **WINDJAMMER**

Grauman's Chinese - 8 April 1958 (World Premiere) - 37 weeks

"Cinemiracle...Must Be Seen...To Be Believed!"

### **SOUTH SEAS ADVENTURE**

Warner Hollywood - 1 October 1958 - 71 weeks

"You Live A Thousand Wondrous Excitements In The New Cinerama  
Adventure!"

### **WINDJAMMER** (move-over from Grauman's Chinese)

Fox - 25 December 1958 - 15 (52) weeks

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### **SEARCH FOR PARADISE**

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Warner Hollywood - 4 April 1961 - 7 weeks

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### **SEVEN WONDERS OF THE WORLD** (return engagement)

Warner Hollywood - 23 May 1961 - 16 weeks

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### **SEVEN WONDERS OF THE WORLD** (return engagement)

Century Drive-In - 6 May 1964 - 5 weeks

### **SOUTH SEAS ADVENTURE** (return engagement)

Century Drive-In - 10 June 1964 - 3 weeks



### **CIRCUS WORLD**

Warner Hollywood – 18 December 1964 - 16 weeks  
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### **THE GREATEST STORY EVER TOLD**

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### **MEDITERRANEAN HOLIDAY**

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### **BATTLE OF THE BULGE**

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### **KHARTOUM**

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### **GRAND PRIX**

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### **2001: A SPACE ODYSSEY**

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### **ICE STATION ZEBRA**

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### **THIS IS CINERAMA (re-issue)**

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### **THIS IS CINERAMA (move-over from Cinerama Dome)**

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Information referenced from various issues of *Variety* and the *Los Angeles Times* newspaper.



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 Andy Devine  
 Irene Dunne  
 Steve Forrest  
 George Hamilton  
 Charlton Heston  
 Jeffrey Hunter  
 Tab Hunter  
 Carolyn Jones  
 Angela Lansbury  
 Fred MacMurray  
 Karl Malden  
 George Peppard  
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 WARNER HOLLYWOOD THEATRE



## The CINERAMA DOME

Located in the heart of Hollywood on famous Sunset Boulevard lies a unique motion picture theatre: the Cinerama Dome. It was built nearly 50 years ago by Pacific Theatres and the Forman family. Construction began in July 1963 and the building contractor promised to have it ready in time for the World Premiere of "It's a Mad, Mad, Mad, Mad World" on November 7, 1963. By working literally 24 hours a day and 7 days a week the unbelievable happened: construction was completed in an amazing 17 weeks in time for the premiere! The theatre was specifically designed to present motion pictures in what was called the Cinerama process, the name "Dome" refers to the shape of the building. The center of the Dome rises to a height of over 51 feet and the auditorium is 140 feet in diameter. The entire structure weighs 700 tons and has a foundation of 80 caisson piles extending 30 feet beneath the ground! It has a deeply curved screen, measuring 33' high by 89' wide. Originally the theatre had 960 seats, which number was reduced during a 2002 refurbishment to 800 seats.

When it opened the theatre was equipped with 35mm and 70mm projection but not for the 3-strip Cinerama films it was designed for, because of the end of the long run Cinerama screenings in Warner Hollywood Theatre. Behind the screen in the Dome were five speakers and 3 surround speakers along the walls on each side. However in March 2002 the Cinerama Dome reopened after a complete refurbishment and now the three projection booths for original Cinerama films were opened for the first time and equipped with original fully refurbished original Cinerama projectors, salvaged from a defunct Cinerama Theatre on Hawaii. John Sittig, director of Cinerama Inc. has sent these old projectors off to John Harvey in Dayton, Ohio, a former Cinerama projectionist and Cinerama collector, who reworked the projectors and brought them back in the original state.

The three Cinerama projection booths were included in the 1963 construction but never used at the time of the opening. The new installation features 44 surround speakers while the accoustics inside the theatre have been completely redeveloped including the installation of sound absorbent materials. The sound systems have also been upgraded in 2002 and feature now Dolby SRD 6-channel digital sound, Sony SDDS 6 & 8 channel digital sound, DTS 35mm and 70mm digital sound and last but not least the 7-channel stereophonic "magnetic" Cinerama sound from a separate 35mm film.

For the celebration of the 50th Anniversary of Cinerama, Pacific Theatres

presented a completely reconstructed print of "This is Cinerama" in its original 3-strip format for the first time using the 3 restored Cinerama projectors. This exclusive two-week engagement took place at the refurbished Cinerama Dome during October 2002 and it was the first time that an original Cinerama film has been screened in its true format on the large curved screen of the Cinerama Dome, despite the theatre having been designed in 1963 for that specific purpose. Michael Foreman, CEO of Pacific Theatres, said on the occasion: "We have installed the three projector Cinerama capability during the Dome's refurbishment as a tribute to the history of our company and the history of film. While there has been invested a considerable amount of time and money in the reconstruction of "This is Cinerama", we felt it more than worthwhile. I am very excited to see the response of a new generation of film lovers to this innovative format."

In 1963, as Cinerama evolved into a 70mm process, William R. Foreman, founder of Pacific Theatres, gained control of Cinerama and its assets, including the original camera negatives, separations and magnetic tracks of the three-strip films. These elements remained stored and untouched for nearly forty years, until with the refurbishment of the Cinerama Dome Theatre as part of ArcLight Cinemas Hollywood, the decision was made by Michael R. Foreman and Christopher Forman of Pacific Theatres to bring back Cinerama. A new generation of moviegoers, who never had the opportunity to experience the thrill that their parents or grandparents felt when Lowell Thomas proclaimed: "Ladies and gentleman, This is Cinerama!" will be forever grateful to them!

WARNER HOLLYWOOD THEATRE was the home of the long running 3-strip Cinerama films from 1953 till 1964. "This Is Cinerama" played here over 2 years. With 2700 seats it was the largest of all the theatres in Hollywood. Built in 1927 by Warner Brothers (Sam, Harry, Jack and Albert) and was the home of Warner Brothers films until 1953 when Cinerama was installed in the theatre. It was also the first in Hollywood to install sound. Jack Warner had his personal office in the theatre and on the fourth floor were the studios for Warner Brothers radio station KFWB. Last Cinerama film "How The West Was Won" played here for 93 weeks from February 1963 until December 1964. Since that time only 70mm films were screened till April 1978 when it became a 3-screen complex. The theatre was owned by Pacific Theatres when it closed in 1994. (Source: ArcLight Cinema Company, Los Angeles.)



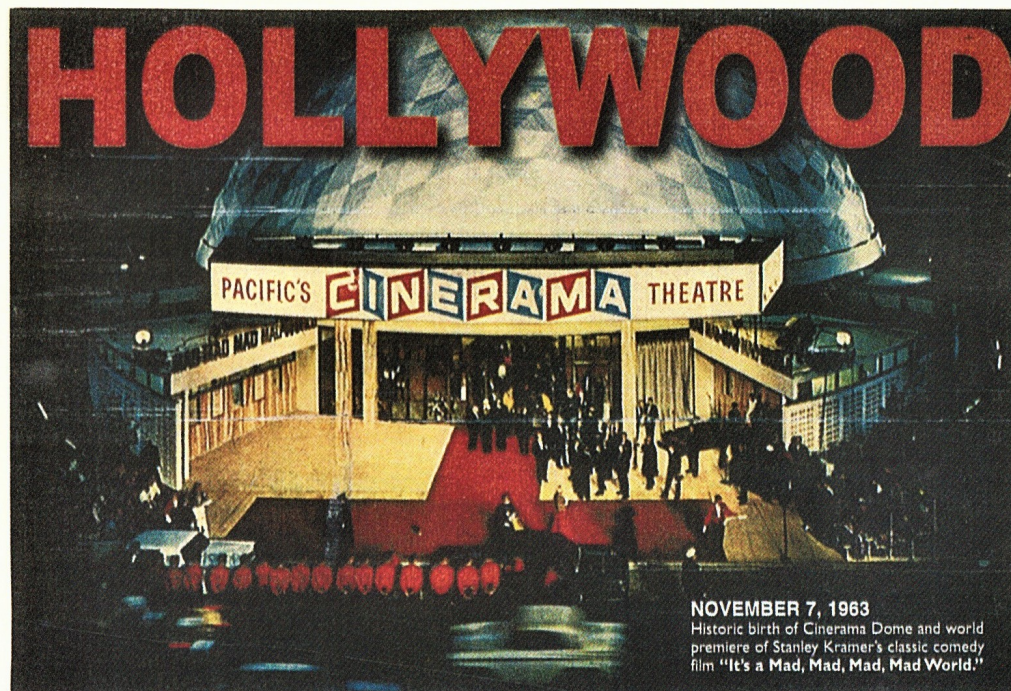
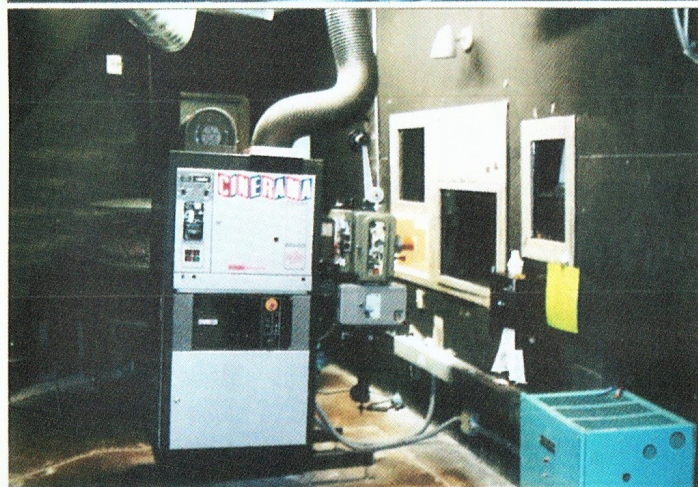


Cinerama  
Dome

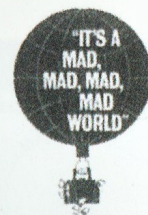
Screen

Cinerama  
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Box Office  
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**NOVEMBER 7, 1963**  
Historic birth of Cinerama Dome and world  
premiere of Stanley Kramer's classic comedy  
film "It's a Mad, Mad, Mad, Mad World."



*Presented by:*



Mrs. Stanley Kramer



## A Hollywood celebration 40 years in the making. You are cordially invited to celebrate the birth of two Hollywood icons:

ArcLight Hollywood's Cinerama Dome and Metro Goldwyn Mayer's 40th Anniversary Special Edition  
of "It's a Mad, Mad, Mad, Mad World" in 70mm and digital sound • Directed by Stanley Kramer

**WHEN:** October 16 • 7:30 p.m.

**WHERE:** ArcLight Hollywood's Cinerama Dome • 6360 W. Sunset Blvd.  
Self-park entrances are off Ivar to the west, DeLongpre to the south and off Sunset,  
just east of the Cinerama Dome.

**TICKETS:** \$30 - Includes admission, popcorn, soda and a free gift.  
Tickets currently available at [www.arclightcinemas.com](http://www.arclightcinemas.com), at the ArcLight Cinemas  
box office and automated ticketing kiosks.



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in Film Directing at UCLA's School of Theater, Film and Television

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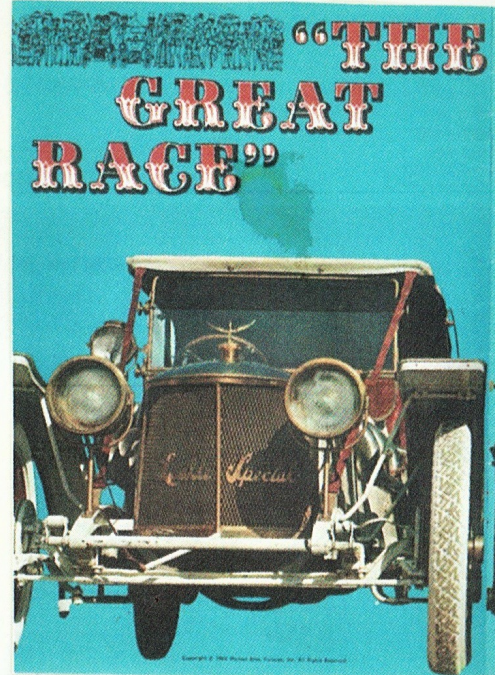
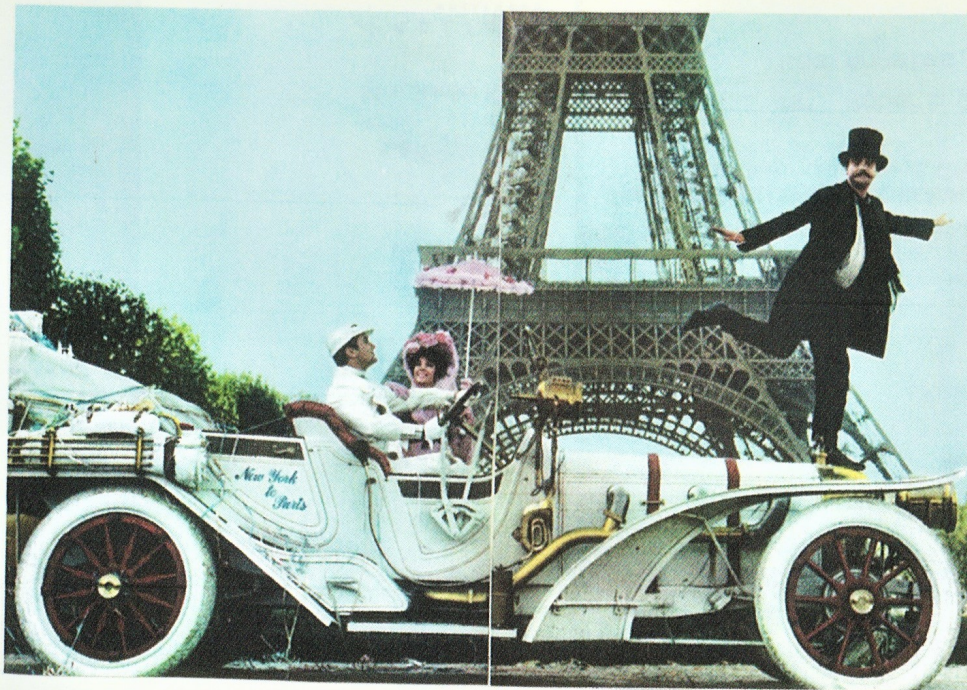
Starring

**GEORGE SANDERS BUDDY HACKETT JESS CONRAD**  
**LORRAINE POWER ROBERT COOTE**

Co-starring  
**DENIS GILMORE CECILIA ESTERGALYOS DOUGLAS WILMER**

Directed by RICHARD THORPE Produced by ALEXANDER PAAL Executive Producer TOM CONROY

Screenplay by STANLEY GOULDER & IVAN DOLIZGAR From the novel "Nepomuk of the River" by ROGER PILKINGTON



**Stanley Kramer** by Phil Silver  
 This man, 58, from Kansas, had a major breakthrough when he wrote the screenplay for the classic film "Twelve Angry Men". That period of his life was devoted largely to being a writer.



**Phil Silver** by Stanley Kramer  
 This man, 58, from Kansas, had a major breakthrough when he wrote the screenplay for the classic film "Twelve Angry Men". That period of his life was devoted largely to being a writer.



**Buddy Hackett** by Phil Silver  
 This man, 58, from Kansas, had a major breakthrough when he wrote the screenplay for the classic film "Twelve Angry Men". That period of his life was devoted largely to being a writer.



**Phil Silver** by Stanley Kramer  
 This man, 58, from Kansas, had a major breakthrough when he wrote the screenplay for the classic film "Twelve Angry Men". That period of his life was devoted largely to being a writer.



**Mickey Rooney** by Mickey Rooney  
 There is nothing in this man's past that is not a part of his life. He is a man who has been in the business since he was a child.



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Los Angeles Times, Oct 4, 2002

Cinerama Dome

Cinerama's three-strip format, which involves three 35-millimeter projectors, allows water skiers to appear ready to engulf the audience.

## Cinerama Returns to Its Own Home Dome

**Movies** • A wide-screen film that seems to put the audience in the middle of the action has been restored in time for a 50th anniversary showing.

By SUSAN KING  
TIMES STAFF WRITER

The best place to sit for full immersion in "This Is Cinerama," which opens today at the ArcLight Cinema's Cinerama Dome, is in the middle of the auditorium. But be warned: It's best not to munch too much popcorn or Milk Duds during the screening of the wide-screen film because you may get a bit queasy.

The wide-screen process makes you feel like you're being pulled into the picture—whether you're riding on a roller coaster or a Ferris wheel or riding the rapids in a rubber raft or flying through the majestic canyons in Utah.

"This Is Cinerama" changed the face of how movies could be presented when it premiered in 1952. For its 50th anniversary, "This Is Cinerama" has been completely restored. It marks the first time a Cinerama film has been shown in its true format on the Cinerama Dome's curved screen, despite the fact that the theater was constructed in 1963 for that specific purpose.

What makes Cinerama different from such wide-screen formats as Imax, says John Sittig, director of Cinerama Inc., is "not what you see in front of you but what you see on the sides."

"Imax, although it is razor-sharp and is really realistic, is basically a square picture. It looks like you are just watching a very big, brilliant,

sharp movie. Whereas with Cinerama, you actually get the feeling of riding the roller coaster or running the rapids."

Cinerama uses a three-strip format that is screened on three 35-millimeter projectors. The middle projector screens the center frame; the right projector supplies the image on screen left; and the left projector screens the image on screen right.

Fred Waller, a special effects technician who worked at Paramount Studios in Astoria, N.Y., created Cinerama.

"During World War II," says Sittig, "he invented something called the Waller Gunnery Trainer. They had a Cinerama-type screen, a big curved screen, and he ran five pieces of 35-millimeter film projected on the screen. They brought in soldiers to practice shooting down enemy planes. They actually installed 70 of these around the country."

After the war, movies began to take a hit at the box office: A little something called television was keeping people at home. Something new and innovative had to bring audiences back to the movies. So Waller adapted his gunnery trainer for features.

"Cinerama was the first modern-day wide-screen process. It opened a full year ahead of 'The Robe,' which was the first CinemaScope picture," says Sittig.

"This Is Cinerama," hosted by journalist and Timex spokesman Lowell Thomas, was an instant hit when it opened at one theater in New York in September 1952. In Los Angeles, it played 122 weeks at the Warner Cinerama Theater at Hollywood and Cahuenga boulevards.

As effective as Cinerama is, the one thing you'll notice is the lines

on the screen demarcating the three projectors.

When two narrative features, "How the West Was Won" and "The Wonderful World of the Brothers Grimm" were made in the early 1960s, directors of cinematography would try to camouflage the lines by having trees and other objects situated where the lines were.

Besides "This Is Cinerama" and the two narrative features, four Cinerama travelogue features were made before the process was abandoned.

### 13 Miles of Film

"At its height, Cinerama only had 290 theaters worldwide that could show the picture," says Sittig. The process of taking the three-strip negative and turning it into a single 35-millimeter for general release was expensive, and the quality wasn't as sharp as a regular 35-millimeter film," says Sittig.

"A release print of Cinerama is about 13 miles of film, whereas a release print on a two-hour 35-millimeter feature is about two miles, so you can imagine the cost of filming something," says Sittig.

"You could not do close-ups in Cinerama because you didn't want to have somebody's face in more than one of the three images. And it was extremely difficult to do any kind of process shots for special effects."

Pacific Theatres, which owns ArcLight Cinemas, bought Cinerama Inc. in 1962. Sittig has been trying to get Pacific to restore "This Is Cinerama" for several years.

When Pacific launched the ArcLight Cinema company a few years ago, Sittig approached it again.

"One of the mission statements of ArcLight was to give the public the transformative powers of mov-

ies, and Cinerama certainly is the definition of the transformative powers of the movies."

Three vintage Cinerama projectors were found in storage backstage at a Cinerama theater in Hawaii. Sittig sent them off to Dayton, Ohio, to John Harvey, a former Cinerama projectionist who over the years has collected Cinerama items and even has built an in-house Cinerama screen. "He reworked the projectors and brought them back to standards," Sittig says.

It was a bit more difficult to bring the film up to standards. The negative was in very bad shape. "Because they had made so few prints, every print of 'This Is Cinerama' was made off the original negative, so there was a lot of wear and tear," he says.

Crest National Labs ran hundreds of color tests on the negative, adding color and taking it away. Crest also had to correct shrinkage of the negative.

Chase Productions restored the audio tracks. The original tracks were unplayable, the restored soundtrack contains 15 of the 20 tracks from the release prints.

"This Is Cinerama" is scheduled to play one week at the Cinerama Dome. Sometime in the future, the theater plans to screen the newly restored "How the West Was Won" and then hold a Cinerama weekend each month featuring the two films.

Sittig would love to restore the four Cinerama travelogues, especially the 1955 hit, "Cinerama Holiday."

"We are a business, and that decision probably is not going to be made until we see what the response is to 'This Is Cinerama.' If we recoup, then there is no reason we can't do another one."



NOVEMBER 7, 1963

Historic birth of Cinerama Dome and world premiere of Stanley Kramer's classic comedy film "It's a Mad, Mad, Mad, Mad World."

STANLEY KRAMER  
presents



Stanley Kramer with the new Cinerama Ultra Panavision lens used for the first time to shoot Mad World on 65mm.



The International Press welcomed by a lot of beautiful ladies and legs!



# Panel OKs Historic Status for Cinerama Dome's Exterior

■ **Preservation:** But board draws criticism for allowing owner Pacific Theatres to proceed with plans to gut the interior. The City Council will have the final say.

By BETTINA BOXALL  
TIMES STAFF WRITER

A city preservation board gave landmark protection Wednesday to the exterior of the Hollywood Cinerama Dome—a one-of-its-kind movie theater—but in a blow to film buffs, it refused to include the interior in the designation.

The fight over the future of the concrete dome has in some respects turned into a quintessential Los Angeles battle. Probably in no other city in the country would so much passion and emotion be expended on efforts to keep the inside of a 35-year-old movie theater intact.

Film lovers and members of the entertainment industry have flooded city offices with letters protesting plans to gut the dome's interior and update it with a new movie screen and stadium seating.

Middle-aged men have recounted in great detail their first trip to the dome as children, how its huge curved screen awed them and how they have returned again and again over the years like pilgrims to a shrine.

But their pleas were not enough to persuade the city Cultural Heritage Commission to defy the

wishes of the dome's owner, Pacific Theatres, which did not object to naming the exterior a landmark but insisted it has to renovate the interior to remain competitive and accommodate today's film technology.

"We can't and should not be able to compel the owner to support a building at their expense that is a money loser," Commissioner Thomas Hunter Russell said shortly before making the unanimously approved motion to name the dome's exterior and marquee a city historic-cultural monument.

He nonetheless expressed reservations about the proposed changes.

"I'm not sure that I'll ever go in the dome theater again if they make the changes," Russell said of the interior renovation plans.

"This will be like 500 other theaters in Los Angeles once you do what you're going to do with it inside, I suspect," he told Pacific representatives. "But you can't continue to keep it if you can't make money on it. None of us likes to compromise, but we're going to have to compromise."

The commission action does not settle the matter. The landmark vote must be confirmed by the City



Los Angeles Times

**'This will be like 500 other theaters in Los Angeles once you do what you're going to do with it inside, I suspect. But you can't continue to keep it if you can't make money on it.'**

THOMAS HUNTER RUSSELL

Heritage Commission member, speaking of Cinerama Dome, above

Council. And preservationists have vowed to press their arguments before the Community Redevelopment Agency, which is negotiating with Pacific over the company's request for a multimillion-dollar city subsidy for a large retail-entertainment complex it wants to

build on vacant land next to the dome on Sunset Boulevard.

The 937-seat theater has attracted the movie faithful since it opened in 1963. It was to be the first of hundreds of such domed movie houses constructed around the country to showcase the wide-

screen Cinerama process. But Cinerama was soon displaced by other formats, and the dome construction proved too expensive to become a theater trend.

The dome remains the only example of its kind, offering what fans consider a wonderfully unique moviegoing experience.

Pacific, which built the dome and has owned the adjacent land for decades, argues that the theater's outdated technology is hurting business and prompting some movie makers to keep their films out of the dome.

Pacific Chairman Michael Forman, who was involved in the dome's construction, said Wednesday that when it was built, the dome "was to be a state-of-the-art theater. Today it no longer is."

He told commissioners that his family loved the dome—his father's memorial service was held there—but professed some amusement at the degree to which every part of the dome, down to a perimeter concrete block wall thrown up in the last days of construction—is now considered untouchable by some.

To counter the preservation campaign, Pacific offered letters from the likes of Steven Spielberg and the president of the Academy of Motion Picture Arts and Sciences, in which they express support for a new screen and seating. The theater company also presented a

petition signed by 1,500 dome patrons backing Pacific's redevelopment plans.

Dome lovers contend that existing sound and image distortion problems could be easily fixed without ripping apart the interior. They also dispute Pacific's arguments that the theater can't make it economically if left unchanged and point to the fact that when "Godzilla" was shown in May, the Cinerama Dome got more phone calls about show times than any other screen in the country, according to an industry ranking.

Pacific's initial plans for the adjacent retail complex also elicited preservationists' complaints that the new buildings would overwhelm the dome. The company has modified the design to answer at least some of those objections, and indications are that discussions will continue about the interior.

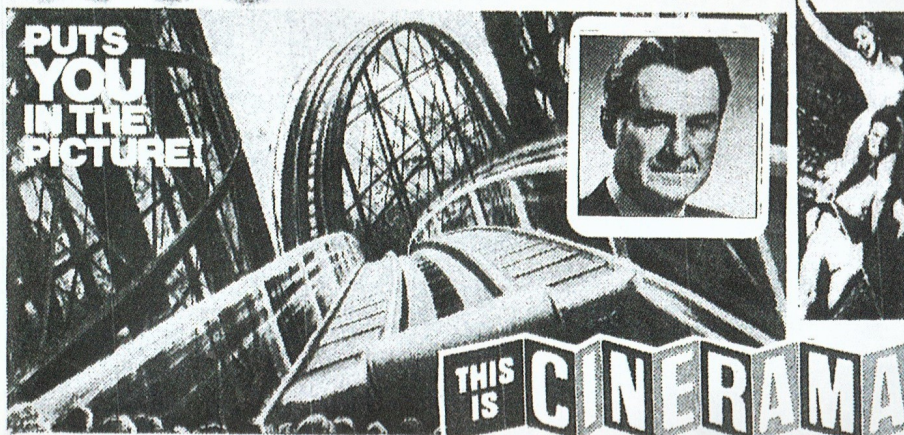
"We very much want to work out a solution that gets Pacific the revitalization project that they and Hollywood deserve and preserves some semblance of the fabric of this great building," said Kenneth Bernstein of the Los Angeles Conservancy, a local preservation group.

In other actions, the heritage commission named as local landmarks the four-story binoculars sculpture designed by Claes Oldenburg for a Frank Gehry building at 340 S. Main St. in Venice, as well as the 1924 Los Feliz Heights steps.

**CINERAMA**

Returns to ArcLight Cinemas at the Cinerama Dome for 2 Performances Only!

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Thursday October 21, 7:00p.m. Saturday October 23, 10:00a.m.

on the same program  
**CINERAMA Oddities**

the "breakdown reel" from  
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Premiere newsreel footage  
County Fair and Ferris Wheel  
from "Cinerama Holiday"  
Indus River Raft Sequence from  
"Search for Paradise"  
and the first American showing  
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presented in 3 Strip Russian  
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ArcLight Hollywood is a movie-lover's paradise. To purchase reserved seat tickets for THIS IS CINERAMA, or to find out what else is happening this fall, log on to [www.arclightcinemas.com](http://www.arclightcinemas.com)

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## CINERAMA Down Under

Taking six years to reach the Southern Hemisphere, 3-strip Cinerama films first opened in AUSTRALIA at the Sydney Plaza Theatre on September 17, 1958 - running nine titles until December 2, 1964. Single-lens Cinerama took over the following day. The louvred screen was the standard 146 degrees 76 x 28 ft. The 'second hand' 3-strip equipment (originally installed at the Roosevelt, Miami Beach, USA) was never reactivated, but remained in place until the theatre closed June 29, 1977. The auditorium has since been a roller skating rink, disco, pinball parlor, church, Planet Hollywood Restaurant and McDonalds.

Much of the original projection paraphernalia found its way into a Sydney suburban back garden where it still occasionally shows the faded, deteriorating prints of those now ancient Cinerama and Cinemiracle attractions.

My fascination with that most cumbersome of widescreen oddities began in 1961 when, age 12, I saw "Seven Wonders of the World" (The third Cinerama film - 1956) at the Plaza. I was quite unprepared for the you-are-there realism of sight and sound created by Cinerama's unique presentation format. From my very first hit (flying over the pyramids) I was hooked. I have tried substitutes: Showscan, 70mm, IMAX 3D, IMAX Dome, Circolorama - but none of them come close to curing my irrational addiction to Cinerama.

Unlike many film fans, I don't remember the first movie I ever saw. My first motion picture memory is of "The Robe" in 1954, when I was 5 years old. My parents tell me that limited seat availability forced us to sit in the very front row of the stalls. All I can recall of this event is a vague image of sandaled feet. The first time I noticed stereophonic sound was "Around the World in 80 Days" in 1958, when an arrow seemed to shoot through the theatre from the back (I have since learned that this was a 35mm Cinestage presentation with 4-track magnetic sound - the effects channel had Perspecta-type encoding allowing this track to 'source' from left, right or rear auditorium).

The first 70mm presentation I ever saw was probably "Spartacus" in 1961. The image impressed me as being particularly sharp, and the film was great, but I was not immediately enchanted by the process. The theatre was not very wide, so the size of the screen failed to make an impact.

Elsewhere in Australia 3-strip Cinerama also screened at the Melbourne Plaza from December 26, 1958 to June 2, 1965 on a smaller 120 degree screen. 70mm single-strip from June 3, 1965 to November 4, 1970 (including conventional 70mm & 35mm attractions). The auditorium (in the basement of the Regent Theatre) has now been returned to its original intended use as a ballroom/function centre.

by David Coles

In NEW ZEALAND the Auckland Mayfair underwent a refit and became the first venue in the world to be renamed 'Cinerama Theatre' (the advertisements never even bothered to mention 'formerly Mayfair'). Three-strip from November 5, 1959 to November 28, 1964. Single-strip equipped from December 3, 1964 to January 23, 1984.

In the South Island city of Christchurch a Cinerama Theatre (also formerly Mayfair) ran 3-strip from May 9, 1963 to October 16, 1965, and then was single-lens capable from October 22, 1965 to June 3, 1985. New Zealand's capital Wellington also had a single-lens Cinerama Theatre from August 19, 1966. Its curved screen was used until April 15, 1972, when a flat screen was installed.

In Australia several other Hoyts theatres in Melbourne, Adelaide, and Perth were equipped for single-lens Cinerama in the late 1960s, but of these only the Adelaide Paris actually ran an official Cinerama season: "Ice Station Zebra" from August 28, 1969 to October 15, 1969.

Todd-AO followed Cinerama down under with "South Pacific" opening at the Sydney Mayfair in 70mm (with "The Miracle of Todd-AO") on December 26, 1958. The 180 week run there is still a record season for any film in these parts.

**TONIGHT!**

Something wonderful  
in entertainment  
comes to Sydney...  
something unique,  
fascinating, completely **NEW**  
and indescribable...

**THIS IS CINERAMA**

TECHNICOLOR

**EXCLUSIVE to Hoyts PLAZA, 600 George St., Sydney**  
The only theatre that can and will present CINERAMA!



## The Story of POLYVISION

by ALAIN DORANGE

### LADIES AND GENTLEMEN THIS IS POLYVISION!

In the evening of April 7th, 1927 at the OPERA in Paris, pretending to have Lowell Thomas attending the premiere of the movie : NAPOLEON VU PAR ABEL GANCE ( Napoleon as seen by Abel Gance) , he might have said those famous words:  
"The CINERAMA is now 60 years old , but 85 years ago a similar concept called POLYVISION did strongly impressed the audience at the OPERA".

POLYVISION was the result of two men : ABEL GANCE a French movie director and ANDRE DEBRIE a camera manufacturer. POLYVISION is the result of shooting with 3 cameras mounted on a vertical axis (with 35 mm film at 16 frames/second) and projecting with 3 projectors mounted on the same platform in parallel. The cameras were the well known PARVO-K manufactured by Andre Debrie and the projectors from PATHE . The 3 cameras were synchronised by one electric motor and the 3 projectors were equipped with their individual electric motor and with a mechanical linkage in order for those projectors to remain fully synchronised together. The aspect ratio was 3.99:1 when the 3 projectors were running together.

POLYVISION was patented by Abel Gance on August 20,1926 for the Panorama screen concept and by Andre Debrie on October 16,1926 for the 3-strip camera concept. Because the 3 cameras were mounted on top of each other there was a misalignment problem mostly when moving subjects were passing through the screen but this was the first TRITYCH effect as it was called then. The system was improved by Andre Debrie on March 27,1928 by using mirrors mounted on the cameras in order to capture the views at the same horizontal level. This might have been the idea for CINEMIRACLE 30 years later? A third improvement was the mounting of the 3 cameras (without mirror) on the same horizontal base and still parallel to each other .We know that CINERAMA was developped around 1943 by FRED WALLER from his Gunnery Trainer called VITARAMA but without any prejudice we can say POLYVISION was the directions for CINERAMA and CINEMIRACLE .

Finally ABEL GANCE was also the genius responsible in 1929 for the beginning of STEREO effects under the name of PERSPECTIVE SONORE (Perspecta sound !!) and used it for his revised "talking" NAPOLEON now called NAPOLEON VU ET ENTENDU PAR ABEL GANCE (Napoleon viewed and heard by Abel Gance) shown at the PARAMOUNT OPERA from May 10,1935.

MGM purchased the rights on October 9,1926 for the distribution of NAPOLEON in Europe and the USA but this movie was at that time "buried" in the US because the reason given was there were already a lot of problems with the starting "TALKING MOVIES", so POLYVISION (Widescreen) was too early for them.

A little more positive note , at the inauguration of the renovated EMPIRE-CINERAMA theatre of Paris on February 5,1962 the actual CINERAMA President at that time : NICOLAS REISINI made a speech in presence of ABEL GANCE and recognized his important contribution for the 3-STRIP concept and his name was given to this theatre "EMPIRE CINERAMA THEATRE - ABEL GANCE". However ABEL GANCE was never allowed to make a movie for CINERAMA INC.

At the premiere in 1927, NAPOLEON was shown with a duration of 3 Hours and 15 minutes. By the end of March 2012 NAPOLEON will be shown at the PARAMOUNT OAKLAND with a duration of 5 Hours and 32 minutes.

### LIST OF POLYVISION MOVIES

It is important to know that POLYVISION movies were only SHORTS and the longest was the 3-strip part for NAPOLEON, lasting 20 minutes.

#### MOVIES FROM ABEL GANCE

April 7,1927 NAPOLEON VU PAR ABEL GANCE (Napoleon as viewed by Abel Gance) shown at the OPERA (Paris) in 2 parts with total duration of 3 Hours 15 Minutes. This was the only time the movie was shown with 2 POLYVISION parts :  
One at the end of part one: DOUBLE TEMPETE ( Two Storms )  
One at the end of part two :CAMPAGNE D'ITALIE ( Italy campaign)

There was a third one but was never used : BAL DES VICTIMES ( Bal for the victims)  
This movie has been extended and mutilated many times but restored under 5 hours 32 minutes by the British Kevin Brownslow and music by Carl Davis.

November 18,1927 NAPOLEON is shown at the MARIVAUX theatre (Paris) with a prologue (like the Cinerama travelogues): LA JEUNESSE DE BONAPARTE A L'ECOLE DE BRIENNE (The youth of Bonaparte at the Brienne school)

February 10,1928: 3 shorts presented at STUDIO 28 (Paris):

MARINE - DANSE - GALOPS ( from rushes of Napoleon)

April 20,1928 CRISTALLISATION ( shown at STUDIO 28)

July 16,1954 QUATORZE JUILLET 1953 (Bastille day 1953) Short of 10 minutes by using the 3 cameras on horizontal base. This short was composed of 3 parts :

PARADE MILITAIRE AUX CHAMPS ELYSEES (Military parade on the Champs Elysees)

DANSES DU QUATORZE JUILLET A PARIS (Bastille day bals in Paris)

LA MARSEILLAISE (French National Anthem)

This short was shown at the famous GAUMONT PALACE (Paris) as complement to the movie ORAGE (The storm).



### MOVIES FROM ABEL GANCE AND NELLY KAPLAN

December 19, 1956 MAGIRAMA (shown at the STUDIO 28 during 8 weeks ) and composed of various shorts as follow:

- 1) AUPRES DE MA BLONDE (Near my blonde gal). Polyvision in colour. This movie was sponsored by RENAULT and the 4CV car was "acting". Then CINERAMA did the same with the RENAULT DAUPHINE short shown during the intermission of SEVEN WONDERS OF THE WORLD at the EMPIRE (Paris)
- 2) FETE FORAINE ( Carousel).Polyvision in colour
- 3) CHATEAUX DE NUAGES ( Castles made of clouds).Polyvision in colour
- 4) BEGONE DULL CARE. Cartoon in black and white from McLaren and Polyvision processed by Abel Gance
- 5) CAMPAGNE D'ITALIE .Extract taken from the Napoleon movie
- 6) J'ACCUSE Some rushes from Abel Gance previous movie and Polyvision processed.

### MOVIES FROM PHILIPPE ARTHUYS

Year 1969: DES CHRISTS PAR MILLIERS (Christs in the thousand)

Year 1972: ET COURIR DE PLAISIR ( Car racing for pleasure)

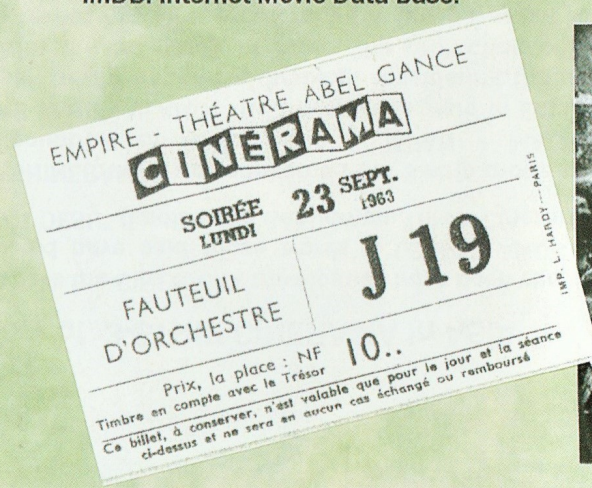
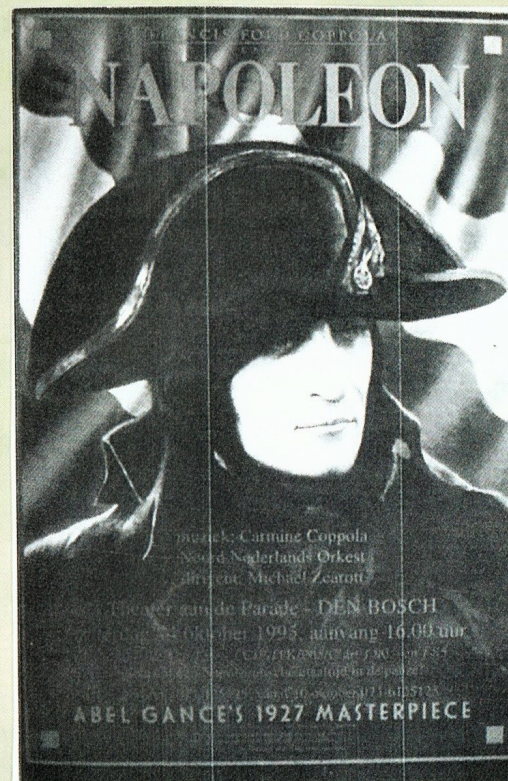
Very little is known about those 2 movies and might have been with the POLYVISION process for the whole movie.

### MOVIES FROM JEAN MITRY

Year 1955 : SYMPHONIE MECANIQUE (Mechanical Symphonie) with a concret music from PIERRE BOULEZ . This movie was conceived in POLYVISION but due to some disputes between JEAN MITRY and ABEL GANCE this movie ended up to be shown in CINEMASCOPE only.

REFERENCES : ABEL GANCE from Roger Icart (1983)

LA POLYVISION, ESPOIR OUBLIE D'UN CINEMA NOUVEAU from Jean-Jacques Meusy (2000)  
IMDB: Internet Movie Data Base.





## The Story of 3-STRIP CINERAMA in ASIA

By Alain Dorange

In Japan where the CINERAMA travelogues have been shown for a long time, Lowell Thomas could have said those words : "LEDI-SU ANDO JENTORUMEN, KOREGA SHINERAMA DESU" (Ladies and Gentlemen, This is Cinerama).

As far as "SHINERAMA" was concerned the 3-strip movies have been playing in the following countries of ASIA: INDIA / JAPAN / MALAYSIA / PHILIPPINES / SINGAPORE and THAILAND. The travelogues were in English in all those countries except Japan having Japanese dubbing, considering the long playing times in this country. With the exception of Japan the promotion of CINERAMA in the other countries was not very strong and the attendance was not very important.

In order to simplify this article we are using the following abbreviations::

|       |                                       |
|-------|---------------------------------------|
| TIC   | THIS IS CINERAMA                      |
| CH    | CINERAMA HOLIDAY                      |
| 7W    | SEVEN WONDERS OF THE WORLD            |
| SFP   | SEARCH FOR PARADISE                   |
| SSA   | SOUTH SEAS ADVENTURE                  |
| WWBG  | WONDERFUL WORLD OF THE BROTHERS GRIMM |
| HTWWW | HOW THE WEST WAS WON                  |
| WIJ   | WINDJAMMER                            |

Some datas in this article have been given to me by my friend David Coles, from Australia, but we are still looking for more upgradings because in Asia very few people are interested in the movie stuff and even less in the CINERAMA process !

INDIA : One theater only : KAPALI in the city of BANGALORE .3-strip movies TIC and 7W (2 only ) were shown from February 16,1968 to December 26,1968. The screen was the 2nd largest for ASIA (after Philippines) with dimensions of 84 by 32 feet. A Cinerama theatre was scheduled for the city of Calcutta but never materialized.

JAPAN : Five theaters in total (and one for KINOPANORAMA) spread in 5 cities:

|  |  |
|--|--|
| City of FUKUOKA : ASAHI KAIKA THEATRE .Started with TIC in July.                 |  |
| City of KYOTO: PALACE THEATRE: 3-strip started in 1963 ( looking for more datas) |  |
| City of OSAKA : OS CINERAMA GEKITO :   |  |
| TIC  | From January 14,1955 to December 22,1955 |
| CH   | From December 23,1955 to March 14,1957   |
| 7W:  | From March 15,1957 to May 30,1958        |
| SFP  | From June 1,1958 to April 24,1959        |
| SSA  | From April 25,1959 to June 30,1960       |
| WIJ  | Running within 1961/196                  |
| HTWWW  | Running within 1962/1963                 |
| WWBG   | Running in 1964                          |

City of TOKYO : ASAKUSA SHOCHIKUZA .This theatre did show a KINOPANORAMA movie in 1961/1962. This Russian 3-strip was called OGINARU RAKUEN (English title : Two hours in Russia / french title :2 heures en URSS)  
This movie was "composed" by using the first 2 KINOPANORAMA movies: GREAT IS MY COUNTRY and THE ENCHANTED MIRROR.

In Japan KINOPANORAMA is called KINERAMA

|   |   |
|---|---|
| City of TOKYO : IMPERIAL THEATRE (TEIKOKU GEKIJO) .                 |   |
| TIC   | From January 4,1955 to December 18,1955                     |
| CH  | From December 20,1955 to March 14,1957                      |
| 7W  | From March 15,1957 to May 30,1958                           |
| SFP   | From June 1,1958 to April 24,1959                           |
| SSA   | From April 25,1959 to June 30,1960                          |
| Then  | CH/7W/SFP/TIC were re-run from July 1,1960 to April 28,1962 |
| WIJ   | From April 29,1962 to December 16,1962                      |
| City of TOKYO : TOKYO THEATRE:                                      |   |
| HTWWW   | From November 29,1962 to March 5,1964                       |
| WWBG  | Unconfirmed dates   |
| Rerun of TIC/7W/CH/WIJ/SFP/SSA from November1,1964 to April 30,1965 |   |

MALAYSIA : One theatre only the :CAPITOL in KUALA LUMPUR and the 5 following travelogues were run:

|     |  |
|-----|--|
| TIC | From July 22,1960 to August 31,1960        |
| CH  | From September 1,1960 to September 20,1960 |
| 7W  | From September 21,1960 to October 17,1960  |
| SSA | From October 18,1960 to November 15,1960   |
| SFP | From November 16,1960 to November 30,1960  |

SINGAPORE: One theatre only called the SKY and the 5 travelogues were run from July 28,1959 to May 29 1960.

Since the 2 theaters CAPITOL in Malaysia and SKY in Singapore did belong to THE SHAW BROTHERS (originally from Hong Kong) the same wheels were first run in Singapore and few months later in Malaysia with the same projectors/equipments.

THAILAND: City of BANGKOK: Firstly TIC was shown at THE CONSTITUTION FAIR in the US Pavilion from December 12,1954 to January 1,1955 and then 17 years later at the INDRA CINEMA which had the "privilege" to run within the shortest period of 4 weeks only from April 1,1972 to April 28,1972 . Needless to say those 4 weeks did not cover the various expenses.



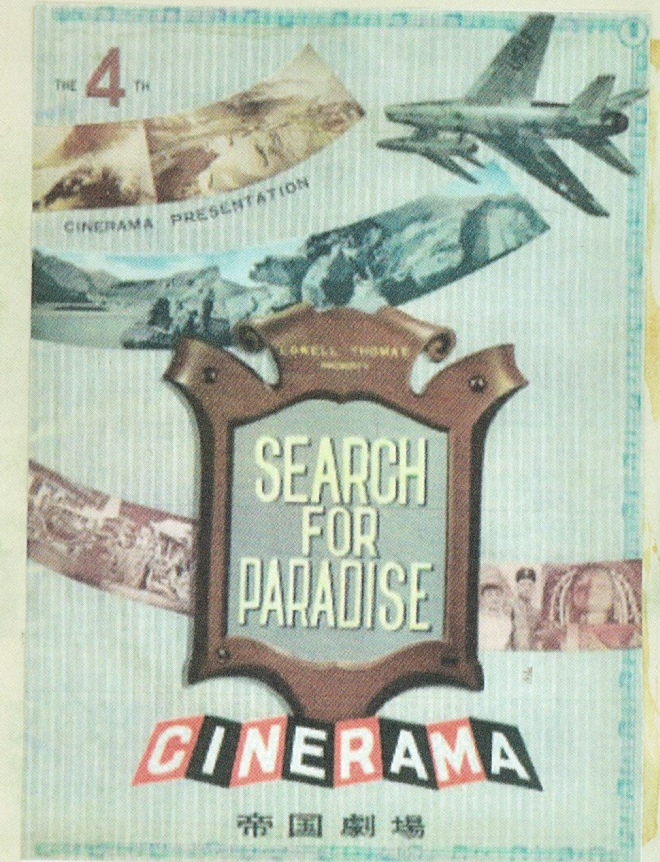
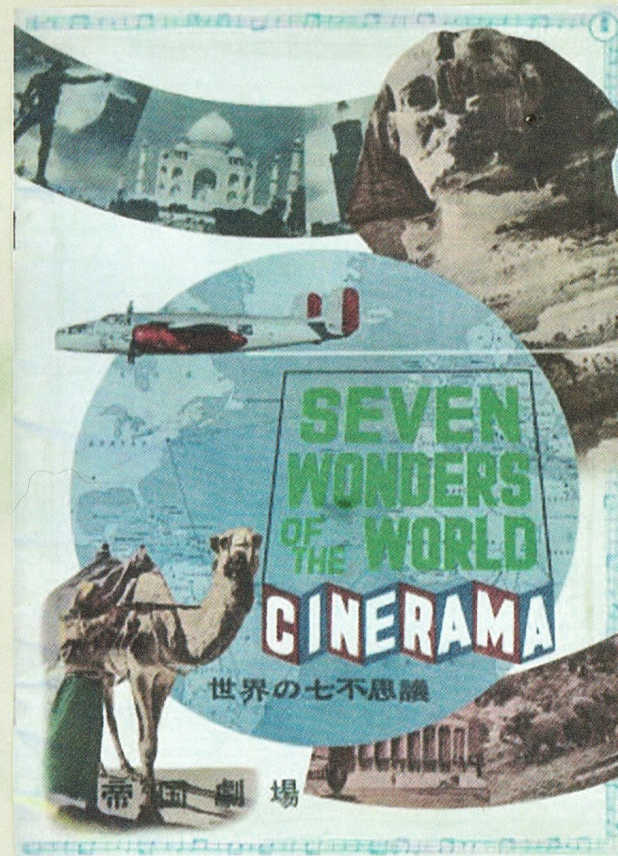
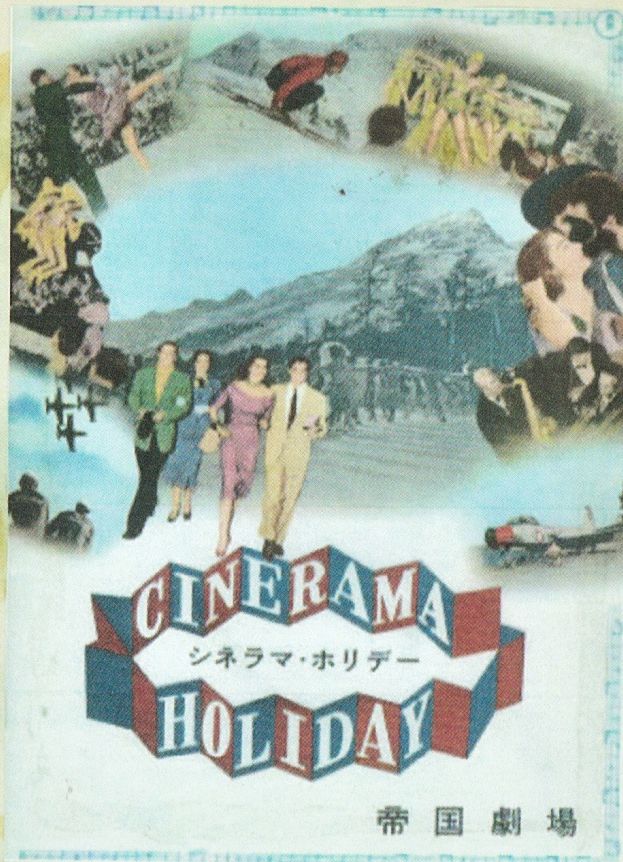
**PHILIPPINES:** City of MANILA .

There was one theater called :ROMAN SUPER CINERAMA (Belonging to the ROMAN FAMILY from Manila) with the characteristic to have the largest CINERAMA screen in Asia .The dimensions were 93 feet by 33 feet.

The travelogues were never shown and only the following movies were run:

HTWWW From December 29,1963 to June 26,1964

WWBG From June 27,1964 to December 26, 1964.





CINERAMA, INC.  
575 LEXINGTON AVENUE  
NEW YORK 22, N. Y.

PLAZA 2-0900

July 18, 1960

JOHN H. HARTLEY  
TREASURER

Mr. J. C. M. Wolhuis  
Jansstraat 28,  
Arnhem,  
Holland, Netherlands

Dear Mr. Wolhuis:

In reply to your letter of July 2nd, I  
am pleased to enclose the following:

The North America Fieldman  
Wide-Screen Motion Pictures

Cinerama's program for its latest  
picture, "Cinerama South Seas  
Adventure".

I am pleased to inform you that Cinerama  
opened in Rotterdam at the Scala Theatre on July 14th. I hope  
you may have an opportunity to see it in the not too distant  
future.

Sincerely,

*John H. Hartley*  
John H. Hartley  
Vice President and Treasurer

dm  
ens.



# THE NORTH AMERICA FIELDMAN

Volume 13, No. 10

December, 1956



*The Atomic Age and  
CINERAMA*

>>> The Cinerama film that was never made ! >>>



North America's \$668,000 Floater Policy  
Covers Photographic Equipment Used  
to Make Pictures of World's Wonders

## The Atomic Age- In CINERAMA

In the high mountainous country of Pakistan, India, bordering on the Himalayas, is the Indus River, the upper part of which is noted for its strong and swirling currents. In the middle of these rapids, last July 20, a boat containing eight men, a three-eyed Cinerama camera and other equipment necessary to "shoot the rapids," photographically, suddenly capsized. One of the men, James Parker, a 45 year old actor and adventurer was drowned. The other seven managed to reach the shore. The \$45,000 camera and the boat were lost in the rushing waters.

On July 23 the story of this unfortunate accident was published in newspapers in New York and elsewhere. The group included, besides Parker, Otto Lang, director; Jack Priestly, cameraman; Michael Zingale, assistant cameraman; Peter Passas, focus man; John Wallace, grip; and two rivermen from the Pacific Northwest, Bus and Don Hatch.

This group of adventurers was engaged in shooting not only the rapids of the Indus, but a picture for Lowell Thomas's newest Cinerama travel feature "Search for Shangri-La."

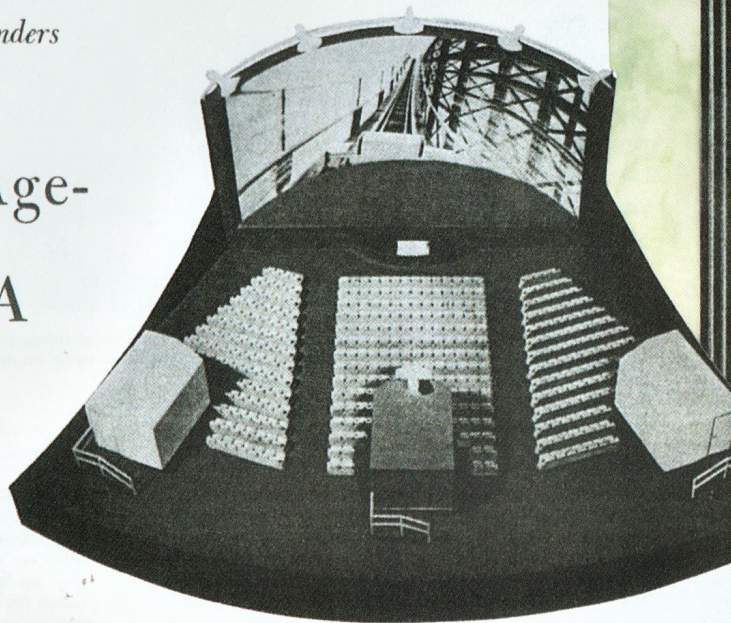
Since 1951 Insurance Company of North America has covered the cameras and other photographic equipment of Cinerama, Inc. under a world wide Floater and other insurance. The schedule, perhaps the largest ever written, now amounts to \$668,877. The policy was placed through Knox, Weaver and Company, Inc., New York City. The insurance first became effective while the Cinerama process was being developed, before the world knew about the revolutionary new process.

Therefore, on July 23, A. H. Smith, manager of North America's New York Marine Claim and Loss Department, cabled James Finlay and Company, Ltd., Karachi, India, North America claims settling agents as follows:

"We insure camera equipment Cinerama, Inc. Representatives located Flashmans Hotel Rawalpindi Pakistan report received boat capsized upper Indus River drowning one man and loss of camera #5 insured forty five thousand dollars please verify with details lost equipment and salvage possibilities if any."

On July 26th, the reply came back, saying in part:

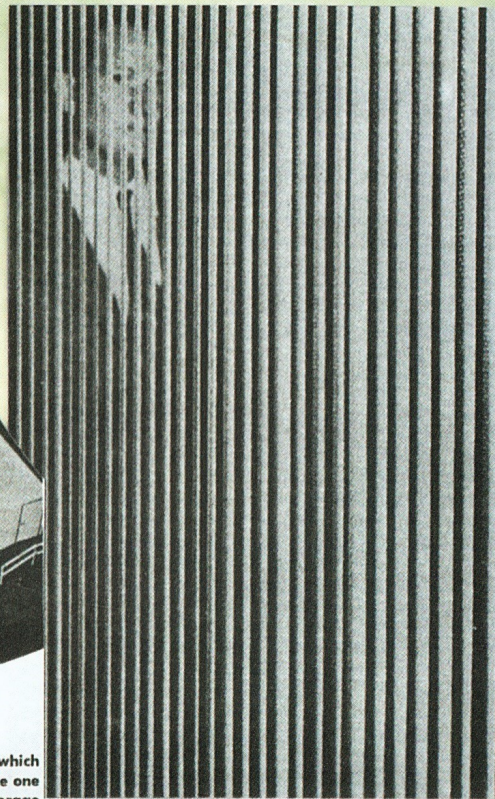
"Your tel relayed our Lahore Office their representative vis-



Scale model of a typical Cinerama installation shows the three booths from which the three 35 mm tracks are projected, perfectly synchronized to reproduce the one huge picture on a semi-circular screen, almost six times the size of the average motion picture theatre screen. The revolutionary stereophonic sound effects are produced by the five horns which, in actual installation, are behind the screen and other sound units on each side of and in the rear of the theatre.



Charles Weaver (right center), Knox, Weaver and Company, presented a check for \$45,000 drawn on the Insurance Company of North America to John Hartley, treasurer of Cinerama, Inc., in payment of the loss of photographic equipment during the filming of "Search for Shangri-La" in Pakistan. Others are Grant Leenhouts (left), vice president of Cinerama, Inc. and John H. Laub (far right), marine manager, Uptown New York Office, Insurance Company of North America.



The Cinerama screen consists of more than a thousand strips of perforated tape arranged like the louvres of a gigantic venetian blind, and presents a solid front.

ited Rawalpindi twenty fifth cabled us quote contacted Evans Manager Cinerama, Inc. accident occurred twentieth July in Upper Indus River Gilgit Valley James Parker drowned seven persons survived one camera number five and accessories lost no salvage possible one very strong current unquote."

The scene now shifts back to New York and the office of John Hartley, Treasurer of Cinerama, Inc. at 304 East 44th Street. The date is July 31st, just ten days after the unfortunate accident in the upper Indus River more than 8,000 miles away. Charles Weaver, of Knox, Weaver & Company, Inc., hands a check for \$45,000 to Mr. Hartley in "partial payment" of the loss, since details of the value of the lost accessories are still missing. Present at that brief ceremony are Grant Leenhouts, Vice President of Cinerama, Inc., John H. Laub, Marine Manager of North America's Uptown New York Office, and an editor of the North America Fieldman.

It was particularly appropriate that Mr. Weaver perform this duty, since he was a member of the North America family from 1935, when he joined the company as a trainee in the Ocean Marine Department, until 1946, at which time, after having served as special agent in the Uptown New York Office and in the Westchester (now White Plains) Office, he became a principal in the firm of Knox, Weaver and Co., Inc.

At the meeting there was an opportunity to review the brief but startling history of Cinerama. Here is the story they tell:

The late Fred Waller invented Cinerama as the result of a lifetime study of photography and a dream of recreating reality in such a dramatic way that the viewer would become a part of the picture.

It was Waller's understanding that we judge depth by the sight out of the corners of our eyes. Peripheral vision, he called it. But to bring this to a motion picture theatre, the screen would have to be literally a mile wide. Not until he collaborated on a display for the World's Fair of 1939 with architect Ralph Walker did Waller get a solution for this difficulty. He decided to curve the screen in the same way the retina of the eye is curved.

So with capital from Walker's firm, Voorhees, Walker, Foley and Smith, the Vitarama Corporation was formed to hold the basic Cinerama patents. Not only was the screen curved at this time, it had a dome that hung over the front of the audience. Eleven projectors were combined to throw the image on the screen, compared to the present three.

The World's Fair never used the idea. It was considered too radical for their "world of the future." And before further development took place, Cinerama went to war.

Cinerama principles were adapted into the Waller Flexible Gunnery Trainer. It was described as looking like the end of the Triborough Bridge with four men on it, their feet dangling in air, a console like a church organ, and behind that a whole jumble of wires and electronic equipment. But taken together, it simulated for trainees the feeling of combat conditions. Hits were recorded electronically. Most of these machines were used seven days a week, twenty-four hours a day throughout the war. The Air Force estimated that more than 250,000 casualties were averted through use of Waller's Gunnery Trainer.

Reality, though, is as much a function of the ears as the eyes. This was Waller's conviction. And this was the lifework of Hazard Reeves. When he first saw Cinerama at a prewar test, he was excited. Here was the visual counterpart for his dreams of stereophonic sound realism. After the war, he set to work. He came up with a scheme that used seven sound-tracks. When the film was taken, the sound would be tied to the object photographed. It would come from the place it did originally. Reeves called it "directional" sound.

Finally, by the spring of 1949, the equipment was sufficiently developed to permit the showing of a few short demonstration films which had been made with the, now, three-eyed Cinerama camera. All the established theatre and motion picture people were called in for a look. It seemed too big for them. They were interested in keeping the business the way it was.

Casually, upon return from a trip to Tibet, Lowell Thomas dropped in to pay a social call on Hazard Reeves. He was told about Cinerama. He wanted to make the first Cinerama feature. He felt the tremendous sense of participation Cinerama gave its audience. Here, he believed, was a device for bringing a world of experience to the theatre.

Bob Flaherty, the father of realistic movie adventure, the motion picture genius who made "Nanook of the North," "Moana" and "Louisiana Story," saw Cinerama at Thomas' request. He, too, found the answer to old dreams in Cinerama. But before he could take Waller's camera around the world, he died.

Theatrical producer Michael Todd and his son filled in for him. They went to Europe and took Cinerama to Venice for a ride in a gondola, to the Spanish Bull ring, to Scotland for the Gathering of the Clans, and to La Scala Opera House



in Milan where Cinerama was the first camera viewer of Verdi's "Aida."

B. Wentworth Fling, an electronic genius, was brought into Cinerama, Inc. as executive vice president in charge of research, development and engineering.

Then Merian C. Cooper, the producer of "King Kong," took over the American sequences. The three-eyed camera went to the aquatic wonderland of Florida's Cypress Gardens. Finally, stunt pilot Paul Mantz, the camera tied in the nose of his plane, zoomed across "America, the Beautiful."

On Thursday night, September 30, 1952, "This is Cinerama" opened on Broadway. The moment Lowell Thomas recited the words, "... and now, Ladies and Gentlemen, 'This Is Cinerama,'" the distinguished audience knew it was witnessing the birth of a new era in entertainment. The curtain slowly drew back to reveal the expanse of screen, six times ordinary size. Then the audience was swept into action. It was in a roller coaster, diving and climbing, with thrills in the bottom of the stomach!

The success of the first Cinerama film turned the whole motion picture and theatre exhibition industries upside down. Those who had rejected the process now began to imitate it with scopes and double negative systems and 55 mm film cameras and special magnified optical systems and multi-track sound recording.

"This Is Cinerama," a travelogue without actors, without plot, using many scenes shot only for testing purposes, became and remained the Box Office champion week after week, even though showing in less than a score of theatres.

Successive pictures "Cinerama Holiday," produced by Louis de Rochemont, himself a pioneer in natural life news reel realism, had a thin story line. "Seven Wonders of the World," the current hit, was produced by Lowell Thomas and Stanley-Warner Corporation, which handles exhibition of the films.

During all this time, North America insurance has covered the unique equipment developed for this process, the three-eyed cameras, the camera blimps, the generators, the microphone booms, the view finders, a variable metronome, lenses and, in fact, many items known only to Cinerama because they were devised by the inventors of the process and used only by Cinerama.

During the whole period from the time Knox, Weaver and Company, Inc. first placed the insurance with North America,



Lowell Thomas, who opened the first production in the Cinerama process, "This is Cinerama," is shown in his study at Pawling, N. Y. introducing "The Seven Wonders of the World," which he produced with Stanley-Warner Corporation. Mr. Thomas is currently supervising the production of "Search for Shangri-La."

safety inspection service has been maintained, and many suggestions for safeguarding the valuable and sometimes irreplaceable equipment have been carried out.

Some of these fascinating gadgets are located in laboratories, in an indoor tennis court in Oyster Bay, Long Island, in the sound studios on 44th Street, and in the various theatres where the pictures are being exhibited in the United States and presently in eight foreign countries.

No major catastrophes have occurred due to the vigilance and care of Cinerama's staff and associates, until the recent tragic event in Pakistan. When you consider that airplane stunt flyer Paul Mantz strapped a camera to the nose of his famous twin engine B-25, which has served as a camera ship for the "America, the Beautiful" sequences of the first Cinerama feature and for many other famous shots and the thrilling sequences now being shot for "Search for Shangri-La," this is a remarkable record.

Those in a position to know predict that, in Al Jolson's famous phrase, however, "you ain't seen nothin' yet!"

A fifth Cinerama production, also now under way, will really blast audiences right out of their seats and maybe out of the theatre! Some sequences have already been made on a picture which has as its theme the Atoms for Peace proposal of President Eisenhower.

Grant Leenhouts, Vice President of Cinerama, Inc. is in



Fred Waller, whose experiments with a three-lensed camera and a giant curved screen resulted in the multi-dimensional Cinerama process which achieves the effect of "putting the audience in the picture," died shortly after the premier performance in 1952.

charge of this project. The title will be "The Eighth Day" and it will start where God left off, as related in the Book of Genesis.

Leenhouts was identified with the early development of Cinerama. During World War II he was head of planning and production for the U. S. Navy Motion Picture Division. He has a long record of credits for productions at major studios and is a member of the Academy of Motion Picture Arts and Sciences.

A "story board" in the Board Room at Cinerama, Inc. headquarters was shown to the writer and a tape recorded outline of the sequences was run off. We were assured that the outline had been changed and improved after the tape was made and that further refinements are being made as the shooting progresses.

If no changes whatever are made, it will still be the world's most thrilling motion picture! "The Eighth Day" is the Atomic Age. Its start is the creation of the world with a voice reciting the early verses of Genesis, serving as a prelude to the introduction of the development of and the challenges brought about by the splitting of the atom.

In the sequences that follow, the Cinerama cameras will show atom smashers being used to study the basic nature of matter, the work of nuclear energy for the benefit of mankind and the many applications of radioisotopes—the remarkable tracer atoms so useful in research.

The film is being produced with the full cooperation of the Atomic Energy Commission, which has stated that this film could be a valuable national and international presentation to aid better understanding of the uses of the atom. In addition to being shown in the Cinerama process, the regular size 35 mm prints will be made for showing in theatres not equipped for Cinerama. The AEC is giving assistance to Cinerama within security and operation limitations.

Among the shots already made for the film are the launching of the "Seawolf," sister ship to the "Nautilus," the first atomic reactor-powered submarine, both of which are the subjects of North America Companies insurance protection.

In making these sequences a Cinerama three-eyed camera (insured by North America) was in place on the deck of the Nautilus (liability for damage caused by atomic reactor insured by Indemnity Insurance Company of North America) as the boat submerged. So far the hazards, unusual as they are, inherent in making such pictures have not resulted in loss, except in the Pakistan incident.

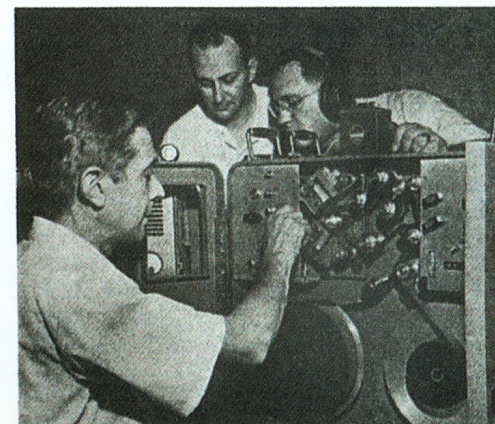
The outstanding thrill sequence of the new film will undoubtedly be the footage already made in the South Pacific Proving Grounds showing the explosion of a thermo-nuclear device during the summer of 1956.



Hazard Reeves, whose seven soundtrack system produced "directional sound" developed the CineramaSound process used in "This is Cinerama."



Harry Squire, Cinerama photographer, filmed many of the most dramatic sequences of "This is Cinerama." He is shown threading the triple magazines of the three-lensed camera which captures virtually the entire range of human vision on its multiple film strips.

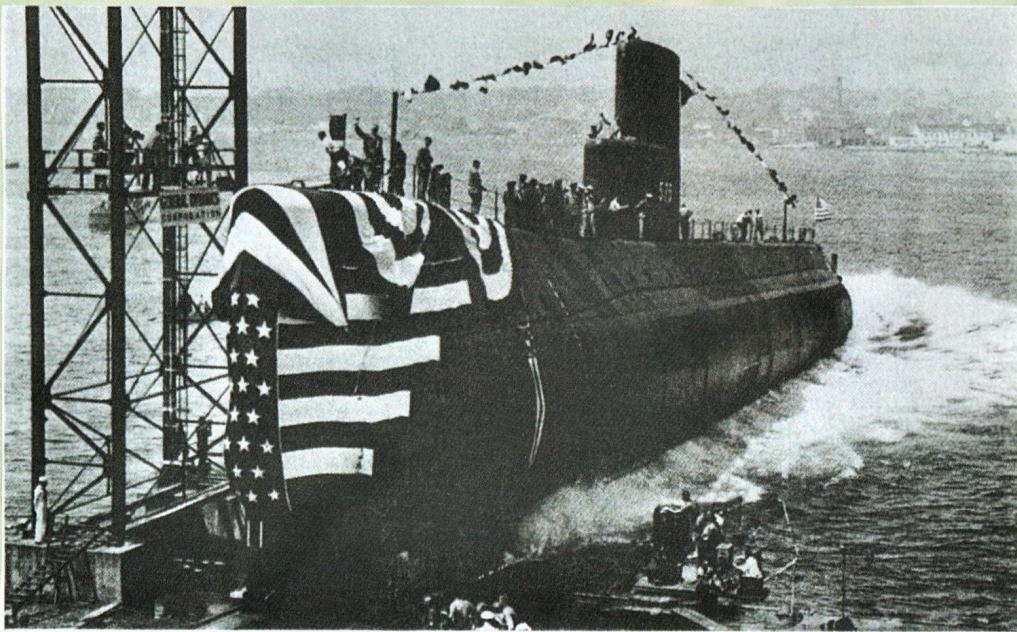


B. Wentworth Fling (center), executive vice president in charge of research, development and engineering, and fellow engineers load a multiple-film Cinerama projector.

Half a dozen microphones strategically spotted around the studio stereophonically recorded the music of an all-star symphony orchestra on a seven-channeled sound track, providing a higher fidelity of music reproduction than ever before achieved in motion pictures.







A Cinerama camera (right foreground) shot the scenes of the launching of The Sea Wolf, sister ship of The Nautilus, as a sequence for the forthcoming Cinerama production, "The Eighth Day." Insurance coverage for both of these atomic-powered submarines is provided by Indemnity Insurance Company of North America.

It has been revealed that the explosion was four miles from the target. This error, however, made the explosion occur four miles closer to the Cinerama three-eyed, seven-eared camera. When projected on the plastic venetian blind type screen in theatres some time next year, it is predicted that the blast will surpass anything yet witnessed by an audience! That is the reason a close-up of an atomic detonation is used as a cover picture on this month's issue of the North America Fieldman.

It is fitting that North America Companies, pioneers in insuring atomic energy risks, should also be the insurers of the Cinerama cameras and equipment being used to film the story of the Atomic Age "The Eighth Day."

Atomic energy is the key to the future. Progress must be made in research, in development of nuclear reactor power

plants and in the use of by-products for medical diagnosis and treatment. This progress would not be possible without insurance—greater amounts of insurance than ever before required, because of the magnitude of the risk.

Just as Cinerama has revolutionized the motion picture industry, so has the Atomic Age already brought about revolutionary changes in the concepts of underwriters with regard to atomic reactor risks.

And as Cinerama has brought about a new dimension, a new audience participation, a new thrill to picture viewing, so the insurance industry must lead the way to enable great inventions, great discoveries, great advancements of science, to even higher achievement under freedom from the worry of loss because of insurable hazards.

#### THE PICTURE ON THE COVER



The picture on the cover is a photograph of an atomic detonation taken at Frenchman's Flat, a part of the Atomic Energy Commission's Nevada Test Site, where nuclear weapons and devices are proof-tested as part of the Government's program of developing a family of atomic weapons which are a deterrent to aggression and a vital part of the defense of the free world.

A Cinerama three-eyed camera, insured by North America, took a view of a similar explosion as a scene for the forthcoming "Atoms for Peace" film. The cover picture is a still photo showing the detonation from the firing of history's first atomic artillery shell from the U.S. Army's 280-mm artillery gun.

Detonations are carefully planned in advance, taking into consideration a variety of weather factors, so that the testing is of no danger to areas beyond the immediate test site.



CINERAMA CAMERAS shoot the world's wonders, and North America policies and specialized service cover its equipment. The same unusual protection is available to your business.

Cinerama has added a new dimension to movies. An audience watches a screen six times wider, curved like the retina of the eye . . . and glides dreamily on a gondola . . . or screams down a roller coaster's clattering track . . . or catches its breath in wonder over snow-blanketed mountains.

North America has added a new dimension, too—to insurance. When a 3-eyed camera is strapped to a diving plane's nose or mounted on the deck of a plunging sub, it faces destruction. Cinerama, touring the globe and tapping its secrets for sequences, needs insurance

rain or shine on its cameras, microphone booms, view finders, lenses and other Cinerama property.

North America insurance, with safety inspection an 'extra value,' is a precaution against loss. Its \$668,000 Floater policy (the largest ever written) covered a \$45,000 camera recently lost, in Pakistan, while 'shooting' the rapids of the angry Indus River. As Cinerama revolutionized its industry, North America revolutionizes insurance . . . to protect the advances of business and science. This is 'extra value'—the quality that makes North America insurance different.

Insurance Company of North America  
Indemnity Insurance Company of North America  
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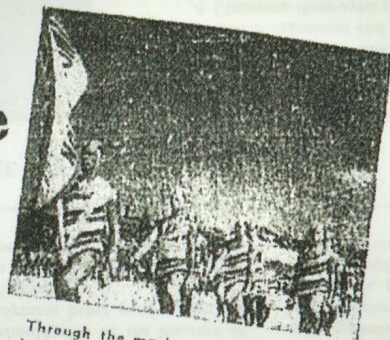
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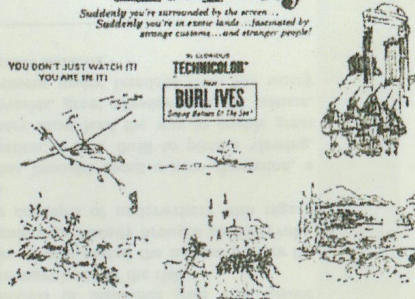
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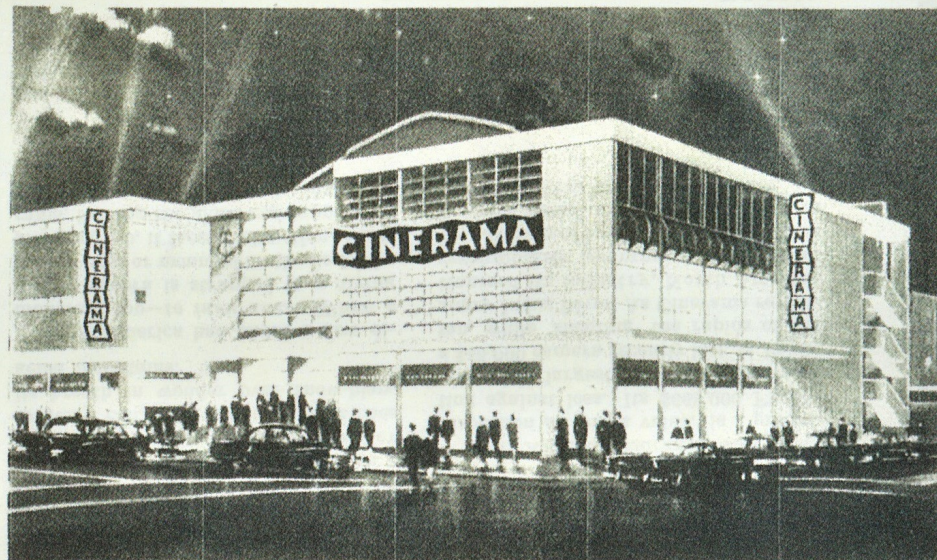
Suddenly you're surrounded by the screen...  
Suddenly you're in exotic lands... fascinated by  
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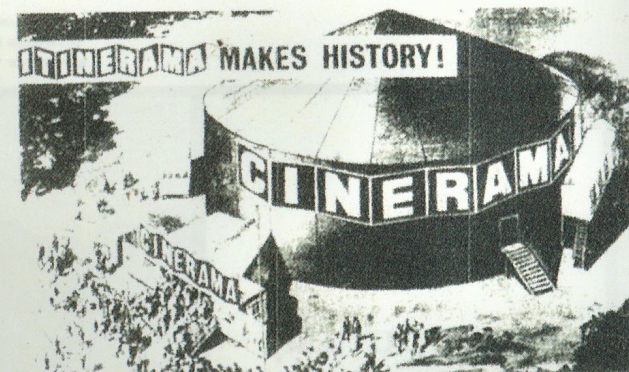
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### 3-lens Soviet KINOPANORAMA Films and CINERAMA'S RUSSIAN ADVENTURE

by Jan-Hein Bal

Kinopanorama was the Soviet 3-lens and 3-strip answer to Cinerama. It was compatible with Cinerama though it moved 25 frames per second and had 9-track magnetic sound, four on walls and ceiling and five behind the single sheet white plastic screen, minimum 90 degrees or more. There was considerable more overlap between the panels.

It was launched in 1958 at the Moscow Mir Kino, with 1220 seats on a giant curved screen of about 150 degrees and 30,6 meter wide. It was incredibly successful and tickets were almost impossible to buy. In 1960 eight more Soviet equipped Kinopanorama cinemas existed in Russia (Leningrad and Rostov), in Ukraine (Dnipropetrovsk, Kiev (still Kiev's most beautiful cinema), Odessa, Stalino/Donetsk, Yalta) and Paris (with curved 24 meter screen). At least in USSR they were 35/70mm equipped too.

USSR produced ten 3-lens films, of which two drama features and eight travelogues, excluding foreign compilations which were mainly seen abroad in Paris. A two hour travelogue was compiled in the USA for international release in 1966 as *Cinerama's Russian Adventure* on 3-strip and mainly on 70mm. It represented seven travelogues, mostly directed by Leonid Kristi (but not with all these episodes):

**\*SHUROKA STRANA MOYA RODNAYA\*** (1958, *Great is my Country*) director Roman Karmen. Shot on locations including Leningrad, Neva and Volga rivers, Ukraine, Baku, Magnitogorsk, Mount Elbrus, Caspian sea, Sochi's Black Sea coast, and Moscow youth festival. It was also screened abroad including Brussels Expo 1958 and New York during the Soviet Exhibition of Science, Technology and Culture in 1959. "They may have been ahead with the sputniks. They're certainly behind when it comes to widescreen" reported Variety.

**\*VOLSHEVNOYE ZERKALO\*** (1958, *Enchanted Mirror*) directors Leonid Kristi and V. Komissarzhevskiy. Episodes included the Siberian taiga and Bratsk power station, Moscow with galloping troika's, Bolshoi ballet with Galina Ulanova in Black Swan, recital by Galina Oleinichenko, Red China engineering and Peking Opera, Brussels Expo 1958 and Piatnitsky Dance Ensemble, with animation interludes on the center panel. It ran too at the New York exhibition. "Much more of a communist tub thumper than the first Kinopanorama offering" according to Bosley Crowther of NY Times. Paris screened a compilation of these first two films as *Deux Heures en URSS* (2 Hours in Paris) with over 800.000 visitors.

**\*CHAS NEOZKHIDANNYKH PUTESHESTVIY V POLYOTE NA VERTOLYOTE\*** (1960, *One Hour of Unexpected Travels by Helicopter*) director Leonid Kristi. Aeroflot helicopter flight with aerial views.

**\*CHETVYORTAYA PROGRAMMA PANORAMIKH FILMOV 'TSIRKOVYE PREDSTAVLENIE' I 'NA KRASNOY PLOSHCHADYU' \*** (1961, *Fourth Programme of Panorama Films 'Circus Performance' and 'On the Red Square'*) director Leonid Kristi. The main section brings the Moscow State Circus including famous clown Oleg Popov. A minor segment includes the Moscow street carnival and fireworks. Paris ran a compilation of this and the previous film as *Un Français à Moscou* (*Frenchman in Moscow*).

**\*SSSR S OKRITIM SERDDEM\*** (1961, *USSR with an Open Heart*) directors Leonid Kristi and Vassily Katanyan. Bolshoi ballet school and theater episodes including famous ballerinas Galina Ulanova and Maya Plisetskaya.

**\*VANTARKTIKU ZA KITAMI\*** (1961, *To the Antarctic for the Wales*) director Solomon Kogan. Polar sea expedition, including underwater shots and "the deck of a whaling ship as you join the crew in stalking and capturing a giant whale" informs the *Russian Adventure* pressbook.

**\*UDIVITELINAYA OKHOTA\*** (1962, *Amazing Hunting*) directors G. Minaichenkova and A. Zhadan. Includes pursuit of wild animals in an Ukrainian game reserve. Both directors were uncredited on *Russian Adventure* (instead Boris Dolin and Oleg Lebedev appeared among the directors).

In an added prologue to *Russian Adventure* narrator Bing Crosby is briefly seen standing besides a Cinerama camera. In the pressbook he declared the hunting sequences among his personal favorites but western critics complained about the cruel boar hunt and whale hunt. NY Herald Tribune's Judith Christ praised the cultural sections and the exhilarating opening with breathtaking landscape travelling shots but missed everyday people's life and ultimately found it superficial. Many critics considered it propagandistic and technically inferior with ugly colours and joints. After long negotiations it was released as part of the Cultural Exchange Agreement between USSR and USA (during which before some 25 films were released in USSR including *Judgment at Nuremberg* and *Some like it Hot*). There were negotiations to exchange some Cinerama films, to be hosted by a famous Soviet actor but probably only *The Best of Cinerama* reached USSR.

Cinerama Amsterdam ran for three weeks in 1968 a poor 70mm print of *Russian Adventure* with uneven colours and much grain. Later in Cinerama Rotterdam the Sovexportfilm company objected to the entrance fees because the film was meant to inform the people, and further screening was discontinued. During rebuilding



Rotterdam projectionist Nico Komen noticed and rescued the print and later donated it to the Bradford Media museum. In 1999 a surviving 3-strip print was discovered in LA. For a digital restoration the soundtracks with vinegar were unuseable but in 2011 the Dutch print was lent to Dave Strohmaier in LA to copy the magnetic tracks and in 2012 the Bradford festival screens the restoration in Smilebox.

Further 3-lens Soviet productions were two drama features and a final travelogue:  
**\*OPASNIE POVOROTI\*** (1961, *Naughty Curves*) directors Kaljo Klisk and Yuli Kuhn. This romantic motorsports comedy was the first drama feature and shot in Tallinn studio and Estland.

**\*TECHET VOLGA\*** (1962, *Volga Flows on*) director Yakov Segel. Drama feature about the final trip of a Volga ship with flashbacks from the captain's life and with a popular tune, shot in Gorky studio and Volga river. In Paris it was shown abridged as *Volga Volga*.

**\*ZIMNIE ETUDE\*** (1963, *Winter Etudes*) director Stanislav Rostotsky. This short travelogue includes the Moscow metro, ballet and aerial views.

Like elsewhere it was soon replaced by Soviet 70mm which became the most successful in the world during many decades. Besides the 3-lens films also existed 1-lens productions which were shot on 70mm negative and afterwards optically split into 3-panels called Kinopanorama-70. This was used for several films including the ballet *SPYASHCHAYA KRASAVITSA* (1964, *Sleeping Beauty*), shown in Amsterdam on 70mm. Kinopanorama-360 degrees was circular multiscreen. Australia produced some Kinopanorama shorts since 1995.

Books: Michael Wysotsky, *Wide-Screen Cinema and Stereophonic Sound*. Links: Film-tech.com (Widescreen Movies Corrections). In70mm.com. Journal.smpete.org. The-kinopanorama-experience.com.au (Australia). Krugorama.narod.ru (Russia). Silverscreens.com (Paris). Thanks to Duncan McGregor in Bradford.

Jan-Hein Bal investigates Soviet 70mm cinema and for Johan Wolhuis' previous book he wrote a chapter on 70mm in Europe and Asia. He is stills librarian at the Amsterdam filmmuseum EYE Film Institute and is also a voluntary independent cinema projectionist. (During the Grand Opening of the New Spectacular Building of the Eye Film Museum in April 2012 in Amsterdam they screened a brand new restored 70mm print of *WEST SIDE STORY* and will screen this print on regular times just as other 70mm vintage prints from their Archive!)

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 Supervision française: Gérard COHEN  
 avec les voix de Yves ROBERT, Vera BOCCADORO, Joëlle JAMIN, Michel COGNET - Musique de M. FRADKIN  
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# GINERAMA

## BEZOEKT RUSLAND

(RUSSIAN ADVENTURE)



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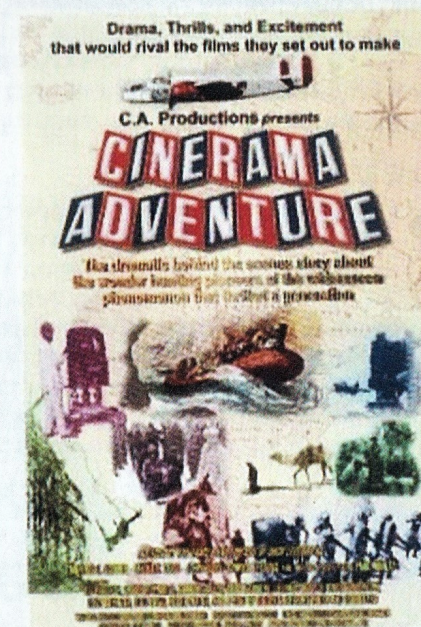
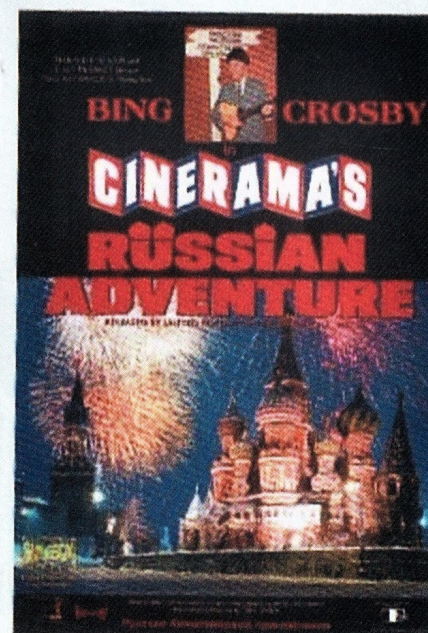
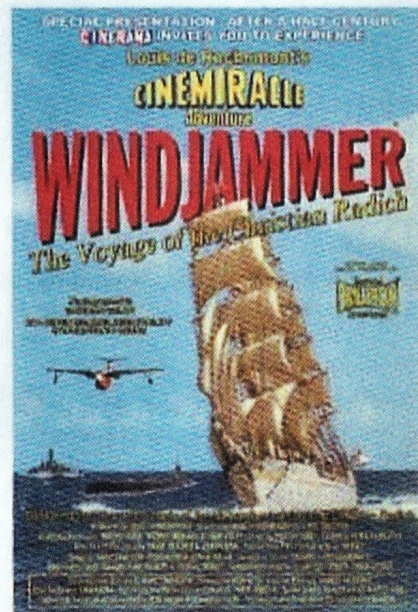
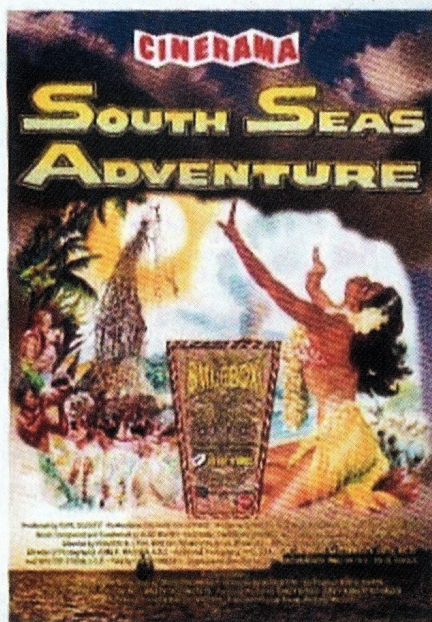
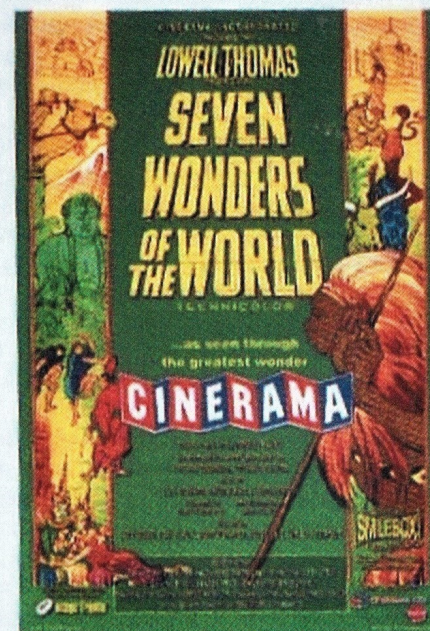
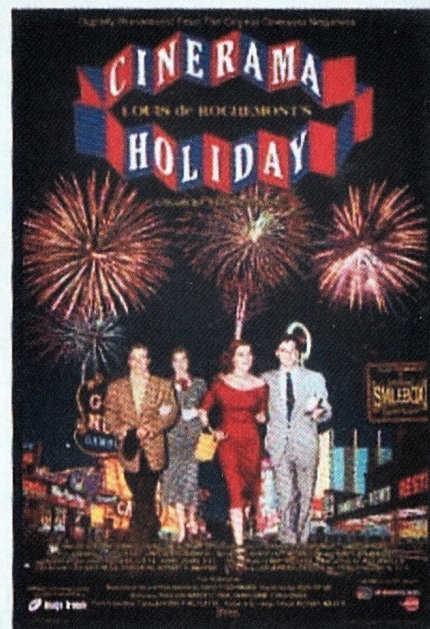
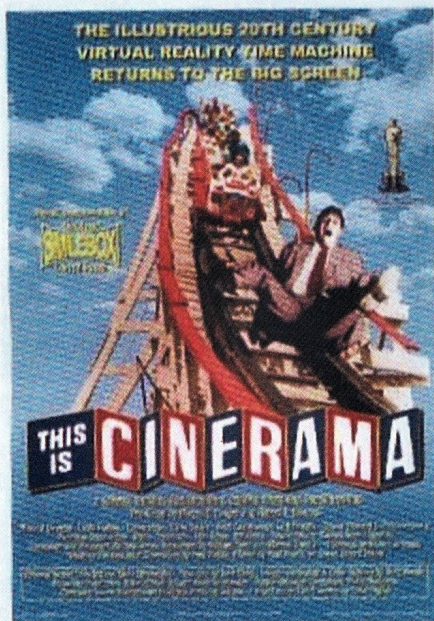
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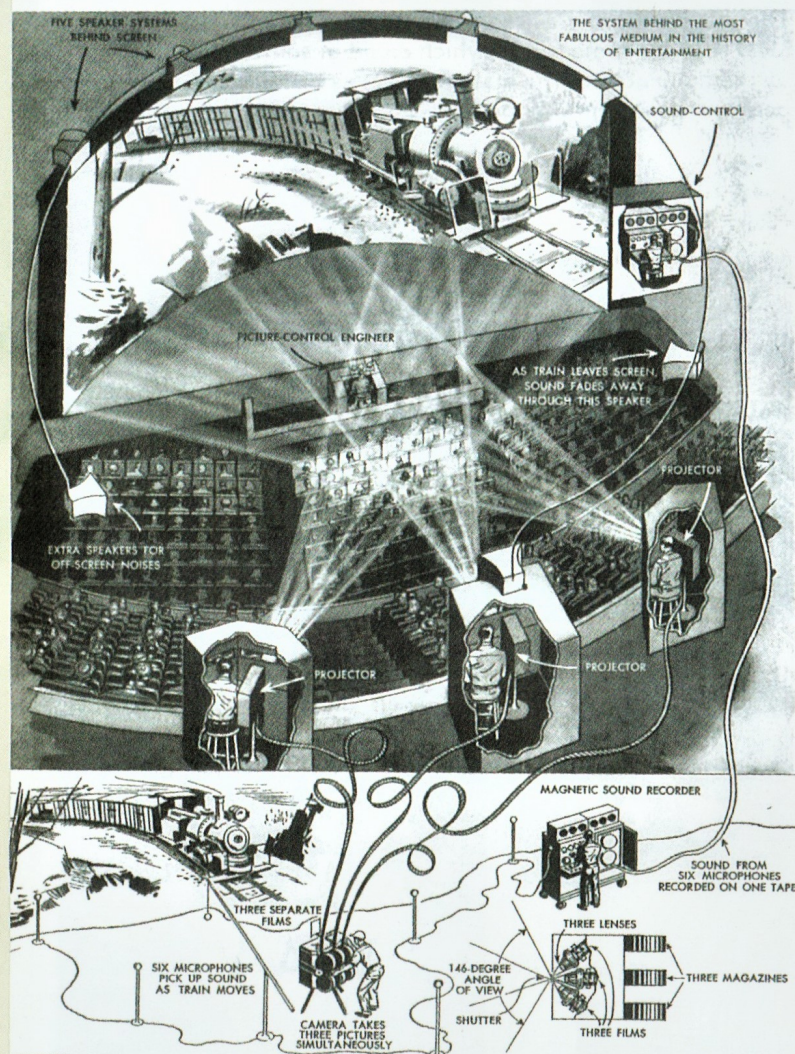
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# And then: 1952 'This is Cinerama' Arrived



*Cinerama* made its debut on September 30, 1952 at the Broadway Theatre in New York. It was the start of a range of wide screen revolutions like *CinemaScope* and *Todd-AO*. For the first time in moviegoing experience the cinema audience was really taking part in the action because of the deeply curved screen, which was six times the size of a normal screen and covered an arc of 146 degrees width and 55 degrees height. (The human vision covers a field of 160 degrees width and 60 in height). While seating in their cinema chairs visitors travelled all over the world visiting places they had never experienced before! *Cinerama* completely surprised the audience by the large images on the huge curved screen while they were surrounded by stereophonic sound from all directions.

The inventor of Cinerama, **Fred Waller**, a former special effects man who was looking to create more reality in motion picture presentation. After years of experimenting he finally developed a screen that nearly covers the human vision. For shooting a film for that extremely wide screen he combined three 35mm cameras on a large sturdy metal frame next to each other. Each camera was shooting one-third of the total image. The cameras were modified 35mm cameras, as every film frame should have six perforations instead of the normal four. And the film speed was changed from 24 normally to 26 frames per second for the Cinerama cameras. Fred Waller found out that a normal screen would give reflections on the opposite side of the screen so he developed a screen that consisted of a thousand of narrow strips (called louvers), vertically suspended from the screen frame. Each strip had to be positioned very carefully in line with one of the corresponding three projectors to avoid reflections from the other side. *Cinerama* uses three projection booths to project the three 35mm film strips next to each other on the curved screen. So every theatre had an operating crew of five men, three projectionists, one for every booth, one chief sound engineer and a fifth engineer to control the lights and the curtains. Only

the Cinerama chief engineer was allowed to start and stop the show. The Cinerama screen size varied from 75 x 26 feet in 'normal' theatres to 90 x 30 feet in a large theatre. Sadly Fred Waller died in 1954 at the height of the Cinerama success. The original Oyster Bay Studio near New York, a former indoor tennis court, where Waller started with his Cinerama experiments, was later used for sound recordings with the *Cinerama Symphonic Orchestra* for various Cinerama productions.

The first Cinerama film *This is Cinerama* started in 1952 in the USA on a glorious trip around the country with millions of visitors. In early advertisements about the celebration of its first Broadway anniversary, only the word *Cinerama* was mentioned without the film title in the advertisements: 'There is only one Cinerama, the *Jazz Singer* introduced sound and Technicolor showed the images in color, but only '*Cinerama*' surrounds you with movement, color and sound so realistic - with such a dynamic impact - that you become part of every brilliant sequence!'

At the beginning of *This is Cinerama* and especially during the premiere the audience was put on the wrong foot when screening started with a prologue, by Lowell Thomas, on the history of the movies presented on a small standard screen with overdone mono sound. But after a few minutes he concluded his story with the historic words: "Ladies and Gentlemen: *This is Cinerama*," while the curtains opened to reveal the full size of the huge screen with large images they had never seen before.

The first Cinerama film was produced by Lowell Thomas and Michael Todd. His son Michael Todd Jr assisted his father in filming the European sequences with the only one existing Cinerama camera at that moment. On the 5th of June 1953, eight months after the premiere in New York, Cinerama moved from the Broadway Theatre to the larger Warner Theatre, where it ran for nearly two years.

2 Pages from **DIGITAL & 65mm:**  
History and Development of 70mm film.  
For sale: see [www.70mmpublishers.nl](http://www.70mmpublishers.nl)



## Cinemiracle

**This is Cinerama** started in Europe on 30 September 1954 in the Casino Theatre (1337 seats) in London where it ran for a period of 16 months. The Casino was the first Cinerama installation outside the USA making it a total of 14 installations worldwide all running that same one Cinerama film.

The 2nd film **Cinerama Holiday** produced by Louis de Rochemont started in New York on February 8, 1955 and one year later in London, on the 1st of February 1956, where it ran for 2 years. The 3rd film, produced by Lowell Thomas, **Seven Wonders of the World** started in New York on April 10, 1956 and in London on 26 February 1958, running there for 88 weeks.

The 4th film **Search for Paradise** again produced by Lowell Thomas, started in New York on September 25, 1957 and in London on 8 March 1961, running for 8 months.

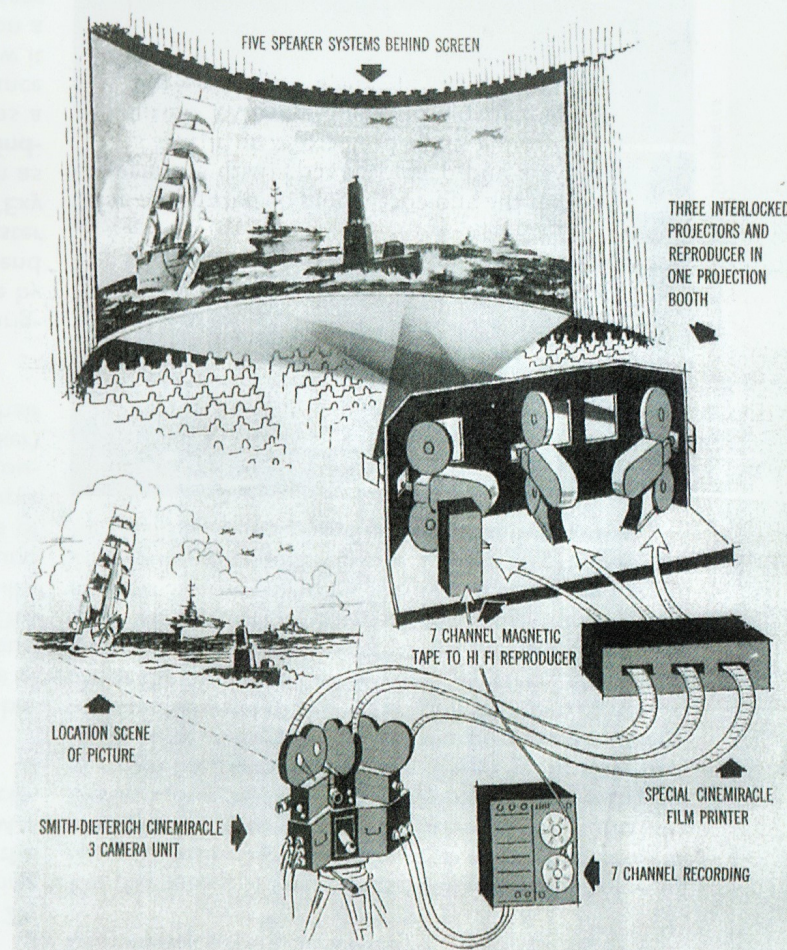
The last Cinerama Travelogue **South Seas Adventure** premiered on July 16, 1958 in the USA and ran in London for 70 weeks from 4 November 1959 on. It was produced by Carl Dudley.

In 1955 Louis de Rochemont left the Cinerama group to develop his own 3-strip process which he called '**CineMiracle**'. The first and only feature he made in this process was **Windjammer**, which premiered in April 1958 at the Chinese Theatre in Hollywood where it ran for 36 weeks. Like Cinerama this process uses three 35mm cameras to shoot a wide screen picture and also three 35mm projectors to compose a huge wide screen image, but there was one important difference that the three projectors were situated in one large projection booth in the back of the theatre. Because of the use of mirrors the image of the right projector went to the right side of the screen and the image of the left projector to the left side, the middle projector composing the three images all together. The use of mirrors also diminished the problem of the join lines which were often visible in the Cinerama image on the screen. Cinerama uses three projection booths with the left projector throwing its image on

the right side of the screen, the right projector on the left side and the middle one straight forward. A few months after the introduction CineMiracle was taken over by the Cinerama company being afraid of competition.

By 1958, six years after the introduction, there were 37 Cinerama theatres worldwide. In 1962 when there were already 85 installations worldwide, MGM got involved in Cinerama and introduced their first Cinerama feature film **The Wonderful World of the Brothers Grimm**. However, 1963 was Cinerama's peak year with the premiere of '**How the West Was Won**' and a number of 127 Cinerama installations worldwide! In the Soviet Union there were 73 Russian type of imitation Cinerama installations called **Kinopanorama** by the end of 1966. The last European 3-strip real Cinerama screenings were in 1972 in Rotterdam.

Nowadays there are only three Cinerama theatres worldwide: one in Bradford, UK which opened in June 1993 (306 seats) thanks to the inspiring work of Willem Bouwmeester, technical advisor for the International Cinerama Society living in The Netherlands in close cooperation with John Harvey, Mr. Cinerama from the USA. It was at that moment the only operating 3-strip Cinerama theatre in the world. In April 1999 Seattle's former Martin's Cinerama theatre was re-opened after it had been bought by Paul Allen of Microsoft and renovated as an original Cinerama theatre with three 35mm projection booths and 70mm projectors in the centre booth. Allen also funded the restoration of **How the West Was Won**. The Cinerama Dome in Los Angeles that opened in November 1962 with the World premiere of the 70mm Ultra Panavision 'Super Cinerama' film **It's a Mad, Mad, Mad, Mad World** was renovated and re-opened in October 2002 as an original Cinerama theatre with three 35mm projection booths and the screening of a restored print of **This is Cinerama**. They had never screened original Cinerama films before.



Cinerama presenteert de Cinemiracle-productie  
Louis de Rochemont's  
**WINDJAMMER**  
de kleurenfilm van een wereldreis met een zeilschipschip  
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De muziek uit de film "Windjammer" wordt in Nederland uitgebracht op een LP  
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# 2012: The Return of Cinerama: 'In the Picture'

A page from the publication WIDESCREEN HISTORY

In the early fifties a revolutionary '**This is Cinerama**' premiered on the evening of September 30, 1952 in the Broadway Theatre in New York, causing gigantic queues on the pavement before the theatre!

Exactly 60 years later on September 30, 2012 a new 3-strip Cinerama travelogue '**In the Picture**' premiered at the ArcLight Cinerama Dome on Sunset Boulevard in Hollywood. It was the fulfilment of a dream for Cinerama addict **David Strohmaier** from Los Angeles, since he started the research on a Cinerama documentary. Already at the age of six David's father took him to the Ambassador Cinerama Theatre in St Louis to see '**Seven Wonders of the World**', some years later followed by a visit to '**How the West Was Won**'. These cinema visits as a young boy were the start of his admiration for Cinerama! He started in 1997 with the research and spent the next five years (!) supported by his wife to locate film prints, cameras and projectors. This all resulted in 2002 with his documentary '**Cinerama Adventure**' a very interesting video film of 96 minutes, about the history of Cinerama.. The making of this documentary introduced him to all aspects of the Cinerama heritage and so he also got involved in the restoration of old Cinerama films. But it took ten years before his dream, to make a new Cinerama film became reality with the support of John Sittig from ArcLight Cinemas and Pacific Theatres, owners of Cinerama, who wanted to organise something special for Cinerama's 60th Anniversary in September 2012.

However, as you can imagine, it was very difficult to find and restore an original camera that had been stored for fifty years and now had to be renovated to produce a new film. In 1962 the original cameras were used for the last time with the filming of '**How the West Was Won**'. It required a lot of work to modify an old Cinerama camera, but thanks to the cooperation of a lot of enthusiastic people all with their own knowledge, among them cinematographers John Hora, ASC and Douglas Knapp, SOC, all wanting to be part of this unique historical project, that finally started in January 2012

under the inspiring leadership of director/editor David Strohmaier.

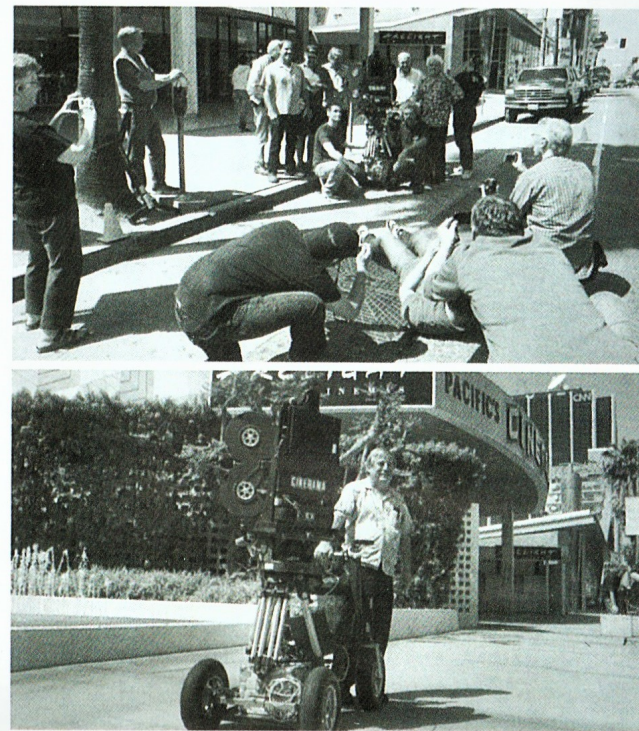
'**In the Picture**' had its European premiere on April 27, 2013, half a year after the Hollywood premiere, during the Widescreen Festival Weekend in Bradford, UK in the Pictureville Cinerama, which is part of the National Media Museum and the only theatre in Europe with facilities to screen original Cinerama films.

Principal photography for '**In the Picture**' was done between January and April 2012 in Los Angeles because of the small budget, which didn't allow them to travel outside the city. Film scenes include the Griffith Park Observatory, overlooking the 'City of Angels' from the hills, the Hollywood Heritage Museum, a merry-go-round at Griffith Park and driving around the boulevards of Los Angeles. The story follows a middle aged couple (Stanley and Paula Livingstone) showing a younger couple (Elizabeth Dominiguez and Matthew Brewbaker) around Los Angeles and meanwhile talking about their memories of Cinerama.

The final images of the film were shot on board the brigantine 'Exy Johnson' a sailing vessel made available by the TopSail Youth Program Organisation. They spend two days on board this ship and another day on a sister vessel to shoot images of the two couples on the 'Exy Johnson'. These were the ultimate shots of the film as they reminded us of the classic Cinemiracle film '**Windjammer**' from 1958! For David Strohmaier this was a heavy kind of improvisation, because he had no chance to storyboard these scenes, as he had no idea how it all would work nor had he any experience filming on a sailing vessel! But despite all these problems the images were really touching! The last days of shooting were in the Cinerama Dome and they were very lucky to meet with famous film star **Debbie Reynolds**, who played Aunt Lillith in '**How the West Was Won**' in 1962. She was born on 1 April 1932, so is already 81 year on this planet! After filming Debbie in the lobby, with fans all around her, the crew finally went inside the Dome's

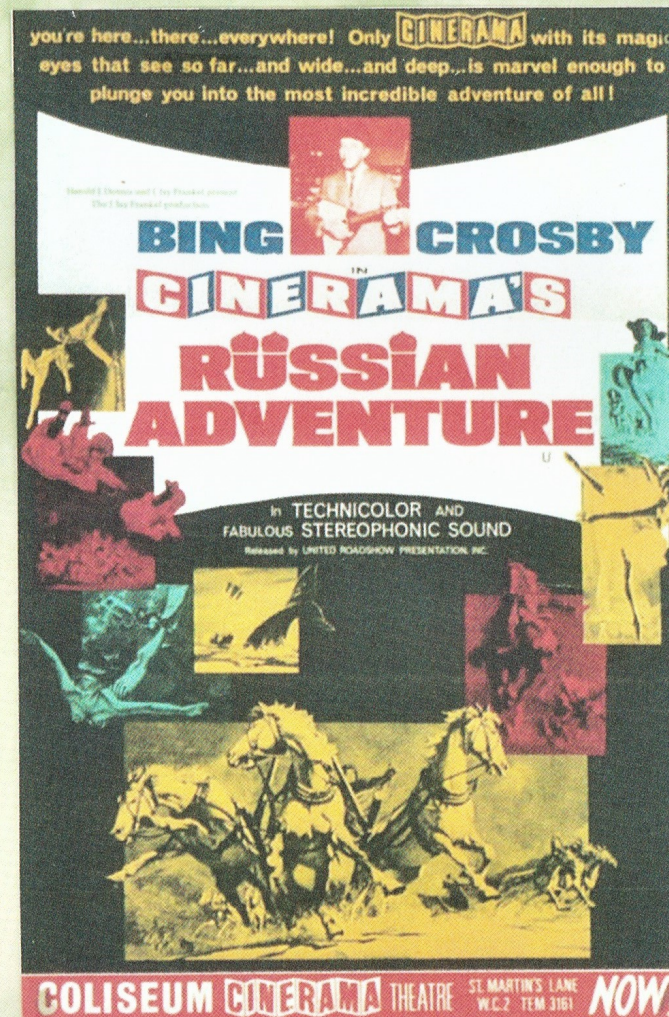
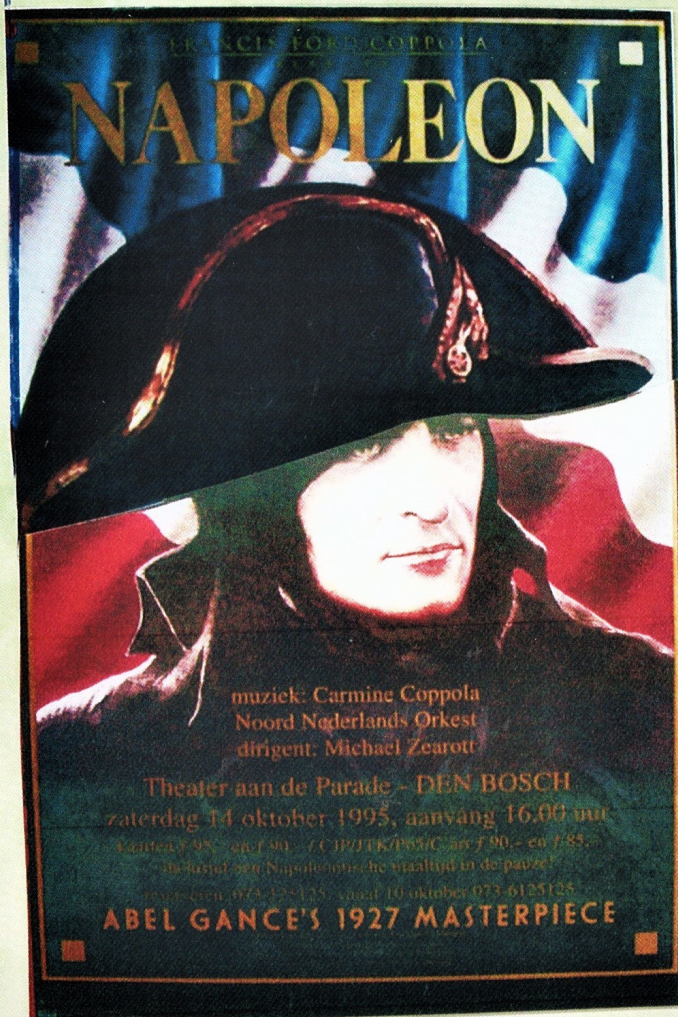
auditorium to shoot some scenes of the two star couples from the film watching their own acting projected on the giant Cinerama screen.

The processing of '**In the Picture**' was done by FotoKem laboratories in Burbank, just north of Los Angeles. The crew was able to screen the dailies in the Cinerama Dome during the time of production together with people from FotoKem. These were often chaotic days having to solve all the problems of sharpness and misframing. Strohmaier had also set up a digital video camera to shoot the projected dailies from the screen, as this was the only way for him to watch the scenes at home and to work out the difficult editorial decisions. But the resulting new 3-strip Cinerama film with a screening time of 26 minutes was amazing and a great accomplishment for David Strohmaier and his enthusiastic team!



Pictures by Tom March and Dave Strohmaier





#### Editorial comment

The making of this CINERAMA Story was an undertaking with different risks from the start. First of all, a time constraint, as we decided on making this publication only 3 months before the celebration of the 60th Anniversary of Cinerama in 2012, in Europe's only 3-strip Cinerama Theatre, Pictureville Cinema in Bradford, UK. Second, a lack of sponsors, which meant that this would be a publication with limited financial resources. No designers for layout or print and a limited quality. Despite these limitations we went forward with the production, since we believed this would be our last opportunity.

Happily six guest writers from locations spanning the globe assisted in making this publication as it is now. The idea for this publication was already many years old and an earlier effort ten years ago was broken of by lack of sponsors, despite a visit to different companies in Los Angeles. There is no way to know the complete and rich story of Cinerama without years of research. In our days you can hardly imagine the large queues in front of the Cinerama theatres with the introduction of the Cinerama process. We kindly ask you that you view this publication with the limitations above in mind, and hope that you find it enjoyable reading on Cinerama stories!

[www.70mmpublishers.nl](http://www.70mmpublishers.nl)

Johan C. M. Wolthuis, April 2012 © international 70mm Publishers, The Netherlands.



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# WIDESCREEN HISTORY

CinemaScope  
Cinerama  
Cinemiracle  
Kinopanorama  
CinemaScope 55  
VistaVision  
Super Technirama 70  
Panavision Super 70mm  
Todd-AO  
MGM Camera 65  
Dimension 150  
Showscan  
Imax/Omnimax

International 70mm Publishers, The Netherlands

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**WIDESCREEN HISTORY.** Book review by Jim Slater, former managing editor Cinema Technology UK.

I enjoyed reading a publication from Johan Wolthuis of International 70mm Publishers, as will anyone with an interest in widescreen and 70mm movies in their various incarnations. 'Widescreen History' is an A4 'landscape' format softback of 62 pages, packed with text and pictures, many of them in colour. The chapters, written by Johan and a selection of widescreen industry 'gurus', include a history of widescreen cinema, a summary of the many widescreen processes and a detailed look at the sound and colour systems that have gone along with them.

Articles on Cinerama, Cinemiracle and Kinopanorama show how these led the way to CinemaScope and its '55' variant, and there are fascinating essays on Vistavision, Technirama, Super Technirama, Cinéorama, Circarama, and Circlorama. The history continues with pages on Grandeur 70, Todd-AO, MGM Camera 65 and Super and Ultra Panavision. IMAX and Omnimax complete the story and bring it up to date.

One of the strengths of the book is that it includes information on some of the cameras and of the projectors used with the different widescreen systems, including the remarkable Oscar-winning Philips DP70. There are lots of pictures of film posters and advertisements in both colour and black and white, from the decades when 70mm thrived, making it a useful historical collection of memorabilia. It is a very personal book in many ways, with lots of instances where Johan's life-long love of 70mm shines through in his stories. There is an interesting piece about David Lean and his 70mm work, entitled 'Master of Epics' and other pieces come right up to date with the authors bemoaning the recent loss of projectionists and their traditional skills. There is even some information about a boothless cinema! This is unashamedly a book for enthusiasts, written by enthusiasts, and I am certain that many readers will want to buy a copy. Full details on the website at [www.70mmpublishers.nl](http://www.70mmpublishers.nl)