

3-D Finding Its Place

PERIPHERAL VISION OR STEREO,
FILMS SEEM DUE FOR CHANGES

By WINFIELD ANDRUS

Managing Editor, *The Film Daily*

TWO SLUMBERING POTENTIAL GIANTS stirred in the last months of 1952 and as 1953 got underway, the motion picture industry was faced with its greatest upheaval since sound films revolutionized the industry nearly 26 years ago.

Heroes and/or villains of the development are two designations, well-established in scientific circles, but new to most in the film business: peripheral vision and stereoscopic photography. And stereophonic sound hovers in the background ready to support either or both.

While those in the industry quickly tied the two together and dubbed them 3-D, purists argue, and with good reason, that only stereo is true three-dimension and that the wide screen used in peripheral vision methods can offer only an illusion of third dimension.

To which, wide-screen proponents say, "Certainly, but the greater scope and feeling of participation offered by the curved, wide screen more than compensates for not having true 3-D. And you don't need viewers to see the results."

It is further argued that stereo could be added to the wide angle processes, if and when events justify such a move.

Cinerama Is Unveiled

Forerunner of today's wide-screen methods, and the only one used theatrically at this writing, was Cinerama, developed by Fred Waller over a number of years, and finally shown at the Broadway Theater, New York, on Sept. 30, 1952, with "This Is Cinerama," a compilation of short subjects, the initial vehicle.

Cumbersome, but highly effective, Cinerama productions are photographed on three strips of film by a three-lensed camera with picture frames half again as high as standard 35 mm. film. In the theater, the picture is projected by three synchronized projectors which, in the instance of the Broadway, filled a slatted, concave screen measuring 51 by 25 feet.

Three projection booths required are located in the rear of the orchestra level, while a picture control engineer sits at a console in the orchestra pit to see that synchronization is achieved.

An important factor in Cinerama's participation achievement is the stereophonic sound carried on a separate magnetic film strip with seven sound tracks, fed to six directional

speakers located across the front of the theater, the sides and the rear. Another engineer is required to keep Cinerama's sound under control.

The phrase "peripheral vision" became better known with the introduction of Cinerama. As explained by Waller, peripheral vision comes into use with the wider scope of the enlarged screen. In effect, it permits the eyes to encompass vistas not possible in standard films, thus permitting the brain to add an illusion of greater depth as it does in everyday vision.

"This Is Cinerama" was an immediate box office success at the Broadway, with reserved seats sold out for weeks in advance. Cinerama later opened in Detroit and is expected to premiere in some 20 cities by the end of the year. Eventual goal of the Cinerama sponsors is a circuit of about 200 theaters.

An Age-Old Principle

Utilizing a principle older than motion pictures, advocates of stereoscopic films have been attempting to make impress on the industry for many years. Requirements are comparatively simple, with the procedure calling for photography of subjects on two strips of film via camera lenses located sufficiently far apart to produce the results desired.

In the theater, the two film strips are projected through Polaroid filters and superimposed on a metallic screen surface. In order to view the result, the audience must wear Polaroid viewers which permit the eyes to sort out the projected images, while the mind picks up clues which result in a true 3-D picture.

Early attempts to advance 3-D in motion picture were doomed to failure because filter techniques were not sufficiently advanced. Viewers could not watch early 3-D for long periods because headache and other disturbances would result.

Metro's 1924 shorts series, for instance, were projected and viewed through colored filters, good only for short subjects.

Developments in the polarization of light have made 3-D features possible for several years, but the industry at large was not

disposed to further the development. However, Milton E. Gunzburg, president of Natural Vision Corp. of Los Angeles, had been working on an improved 3-D method for many years and had recently been offering it to producers.

No major company was willing to go along with Gunzburg's process, but Arch Oboler, with a background of experimental radio and motion picture production, decided to make a 3-D feature and came up with "Bwana Devil."

Opening in Los Angeles in late November, "Bwana Devil" was scored by the critics, but the public, sensing a new theater thrill, ignored the critical warnings and rushed to the theater.

3-D Blossoms

Dated in other theaters "Bwana Devil" was an immediate success wherever played, achieving in engagement after engagement such box office results as a normal week's return in a day or two. Oboler eventually sold his interest in "Bwana" to United Artists, and the picture goes its merry box office way.

"Bwana's" box office potential quickly stirred the interest of other, and more established producers. Warners, always the pioneer, secured a Natural Vision license and put "House of Wax" into production, Columbia made "Fort Ti" in the same process, and both companies plan further 3-D pictures in NV.

Paramount recalled a camera invented by its Farciot Edouart some years ago for process projection. Easily adapted to 3-D, the camera was utilized for the company's first stereo production, "Sangaree," produced by the "Dollars Bills"—Pine and Thomas.

Metro, too, put a 3-D picture into production using its own stereo process, while 20th-Fox quickly scheduled a pair of 3-D's one in color and one in black-and-white.

Meanwhile, Sol Lesser some months previously had secured an option on a series of 3-D short subjects produced by Stereo Techniques, Ltd., of London for the Festival of Britain. Quickly exercising the option, Lesser booked the S-T program around the country. Later, Lesser formed another company to develop its own 3-D process and to produce.

RKO Radio joined the movement in closing for the stereo camera developed by John A. Norling, another pioneer in stereocopy.

Enter CinemaScope

Late in December, Spyros P. Skouras, 20th-Fox president, returned from Europe and shortly thereafter went on to Hollywood, from where he and Darryl F. Zanuck, 20th-Fox vice-president in charge of production dramatically announced on Feb. 2 that starting with the production of "The Robe," company's most expensive production thus far, all of 20th-Fox's "big" productions would be in a new wide-screen process to be called CinemaScope.

CinemaScope, it was announced, had been developed by 20th-Fox engineers from the

French Anamorphoscope process, which Skouras had purchased from Prof. Henri Chretien while in France.

A second peripheral vision method, CinemaScope features a screen two and a half times larger than normal screens and, while curved, the maximum bend is five feet, thus eliminating reflection problems which had dictated a slatted screen for Cinerama.

Only one camera, film strip and projector are required or the system, which employs the anamorphosis principle and, via a special lens compresses a wide vista onto a standard 35 mm. frame, with a matching projection lens permitting the compressed images to be projected to their normal proportions.

Added to this is stereophonic sound on four magnetically-recorded tracks — which 20th-Fox plans to put on the same film as the picture—to be reproduced through three speakers located behind and on both sides of the screen.

Parenthetically, it should be noted that the Anamorphoscope process was not unknown in the country, having been demonstrated in New York before an optical society convention back in the 1930s. Like stereo, Anamorphoscope was developed long before the industry was ready to accept it.

It is also recalled that CinemaScope is not the industry's first excursion into the field of wider screens. The late William Fox, then president of Fox Film Corp., in 1929 attempted to promote the Grandeur process, featuring a 75 mm. film, while Paramount about the same time was working with a 65 mm. film process. These efforts, however, foundered because of the problems of standardization and the complete changeover required in both studios and theaters.

Announcement of CinemaScope brought out that Loew's, too, had been working on a similar project. Company toppers, however, decided to drop their project and throw in with 20th-Fox and its CinemaScope, thus opening the way to standardization for the industry. Loew's early in the year was planning to make two pictures in CinemaScope.

Todd-A. O.

Another wide-screen method was revealed early in 1953 by Todd-A. O. Corp., which will handle a single lens system requiring 65 mm. film and special projectors. Development is tied to the American Optical Co., with pictures to be made by Magna Productions, of which Joseph M. Schenck, late of 20th-Fox, is a principal figure.

Meanwhile, the problem of screen aspect ratio—for years set at 1.33: 1—became increasingly important. Early in the year, announcements of processes included CinemaScope with its 2.66: 1 ratio; Paravision, developed by Paramount, 1.66: 1, while Universal and Columbia's Vitascope entail the use of a 1.85: 1 ratio. And, for the future, both Paramount and Universal contemplate a 2:1 ratio, probably with stereo. Cinerama is even wider than CinemaScope's screen, but its use is to be restricted to a comparatively few theaters.

3-D—Past, Present, Future

EFFECTS OF 3-D ATOM BOMB

TOUCHED ALL FILM BRANCHES

By **VERA BERCH GUNZBURG**

Executive Vice-President, Natural Vision Corp.

THE ATOM BOMB OF 3-D having exploded over the entire motion picture industry, its far reaching effects are now being analyzed by every production, exhibition and distribution company in the business.

I am now willing to drop any pretense of false modesty and say that I am proud to be part of the Natural Vision Corp. because if it had not been for NV, this bomb would not have gone off. My husband, M. L. Gunzburg, my brother-in-law, Dr. Julian Gunzburg, and a small group of fine technicians were all participants in the birth pangs of this mighty contribution.

At the same time, a special vote of thanks must go to Arch Oboler, whose courage in producing the first feature film in 3-D, "Bwana Devil," using Natural Vision, was the modus operandi for this forerunner of a revolution in our industry.

There seems no point in recapping the historical past of 3-dimensional movies. We are all familiar with the very early pioneers and with the later use by M-G-M of the red-green system of Audioskopiks. But then comes the great hiatus from 1936 to 1952, when "Bwana Devil" opened. Briefly, that takes care of the past.

The present is now with us. From off the shelves, out of the warehouses, and from the mental past of our industry brains, has come a renaissance of excitement in processes that will approach or simulate 3-dimension. At the same time, thanks to Cinerama, there has been an upsurge of interest in big screen or peripheral vision for production and exhibition. Most of us remember well the use of big screen, as far back as "The Big Trail."

I confess myself incapable of estimating exactly how many pictures have been announced for "immediate" production. Or how many "new" techniques have been unveiled, or hinted at.

Suffice it to say that, for our purposes, we at Natural Vision said we could do it, we did it, and will continue to demonstrate that com-



MRS. GUNZBURG

mercially correct 3-D is with us to stay. At the present time, United Artists is distributing "Bwana Devil," and Warner Bros. has announced that "House of Wax" will be released in April, both filmed in Natural Vision. Columbia is currently shooting "Fort Ti" in NV. We will shortly have eight complete units for production in Natural Vision. With that number of units, we are capable of supplying equipment for no less than 20 feature pictures this year.

The Polaroid Corp., manufacturer of the viewers used in 3-D, have recently increased its production program, and now appear capable of amply supplying the demands of exhibitors and distributors. Natural Vision is the exclusive world-wide distributor of Polaroid viewers.

I am constantly asked: "Will we ever have true 3-dimension without glasses or their equivalent?" Our best advice is that it is remotely possible that the future will see 3-D without glasses, but not today. It is more likely that audiences will come to accept, enjoy and desire the glasses.

What does the future hold? I like to think that the perfect wedding will be between true 3-D, as exemplified by Natural Vision, and big-screen, as in CinemaScope.

I also think there will be some—and I repeat, some — standardization in exhibition. Standardization comes from use. Just as we at Natural Vision originated the system of filming in 3-D, we realized at the same time that if exhibitors were to make money off our process, there had to be a correct and economical method of exhibition and projection.

The Motion Picture Research Council recently described the package put together by the Natural Vision Theater Equipment Corp. as "the best." We utilized the 5,500-foot reels and magazines manufactured by the Wenzel Projector Co. of Chicago. Our technicians worked out the adaptation of the Selsyn motors for an electrical interlock. The same goes for the use of the Staticmaster brush, and the blower fans to cool the Polaroid filters. In brief, we made every effort to put together a projection kit, using existing equipment to the best advantage of all concerned.

'53

the

biggest year

in

united artists

history

**MORE
UA
BIG
ONES**
from one
of the screen's
biggest money
producers
EDWARD SMALL

and by
MICKEY SPILLANE

**THE FASTEST
SELLING MYSTERY
WRITER IN THE
WORLD TODAY!**

RAIDERS of the SEVEN SEAS

starring John Payne ▶ Color by Technicolor ◀

BANDITS OF CORSICA

starring Richard Greene

WELLS FARGO EXPRESS

starring George Montgomery • Tab Hunter

▶ Color by Technicolor ◀

NEANDERTHAL MAN

CROSSTOWN • starring John Payne

SAVAGE FRONTIER

▶ In Color ◀

plus **7** more coming up

VICTOR SAVILLE
presents

I, THE JURY

KISS ME, DEADLY

20,000,000 readers are eagerly awaiting the first appearance of Mike Hammer, their favorite "hard guy" detective! The greatest pre-sold stories ever to reach the screen! AND MORE TO COME FROM THE SAME AUTHOR!

Some of this equipment is in short supply. But the supply is meeting the demand. Booths are being equipped for a maximum of \$750. Screens from Walker American are being shipped all over America. And after exhibitors have used this new screen for 3-D projection, they leave it in for their regular "flat" picture projection. There is no fabulous charge or change required. Natural Vision Theater Equipment Corp. is working now to meet the demand.

There are occasional doubts on the part of exhibitors who are worried about the supply of viewers. We have never been late nor short in supply on any booking. No picture has been held up for lack of Polaroid viewers that were ordered in time and confirmed by us. And this is the way it will always be.

If we confirm to an exhibitor, then we will deliver—and on time.

We have chosen the words "Natural Vision" for our trade name because it is completely accurate. Our system duplicates the physiology of the human eye.

As a woman, proud of her appearance and determined to look my best both at home and in the theater, I have heard it said that women will not like the idea of wearing glasses. I say this is not true. These viewers actually enhance the appearance of women, as well as men, who have been educated to wearing glasses in their daily lives. The Polaroid viewers used in 3-D impose no burden.

Technical improvement in 3-D has jumped. We are keeping ahead of the field and will continue to do so.

The Story of Cinerama

WALLER'S THREE-HEADED CAMERA

STARTED AN INDUSTRY EVOLUTION

CINERAMA was invented 15 years ago by Fred Waller. After various backers had tried, without success, to launch the new motion picture medium which photographs with a three-headed camera and utilizes three projection machines to throw the image on a huge curved screen, the process came to the attention of Lowell Thomas.

Thomas sensed greatness in Cinerama which gives the audience a feeling of being in the action and he undertook to bring it to the screen. Toward this end he called upon the services of Merian C. Cooper who already had many production "firsts" in his record. After studying Cinerama for four months Cooper believed he knew how to make it work practically in a theater operation, something no one else had accomplished.

During 1952 he flew to New York on 23 out of 27 weekends, putting in a 36-hour working day on each trip. With Robert L. Bendick he edited the European section of the film that already had been shot. He then devised a simple dramatic prologue for Lowell Thomas and took two solid months off to produce or co-direct the second half.

On the night of September 30, 1952 the demonstration film, "This Is Cinerama," opened at the Broadway Theatre, New York, and began a sellout record which is expected to pass the \$2,000,000 mark in this single theatre.

The screen credits of "This Is Cinerama" record that it is a Lowell Thomas and Merian C. Cooper Cinerama Presentation.

produced by Merian C. Cooper and Robert L. Bendick.

Among the features in "This Is Cinerama" are The Roller Coaster, A Ballet at the La Scala Theatre in Milan, The Fourth Wonder of the World, Handel's "Messiah" sung by the Long Island Choral Society, Venetian Boatmen, Kilts and Tartans, Toreador, Spanish Rhythm, The Vienna Boys Choir, The Finale from Act II of "Aida," America the Beautiful with music by the Salt Lake City Tabernacle Choir.

Other credits include Louis Forbes, musical director; Harry Squire, cameraman; Jack Priestly, assistant cameraman; Richard J. Pietschmann, Jr., sound; Bill Henry, film editor; Mario Larrinaga, paintings; Reeves Sound Studios, sound effects.

European sequences supervised by Michael Todd and Michael Todd, Jr.; prologue, supervised by Walter Thompson; "America the Beautiful" supervised by Reed Rickey, piloted by Paul Mantz; music by Cinerama Philharmonic Orchestra, Salt Lake City Tabernacle Choir, Vienna Philharmonic, Vienna Boys Choir, The Long Island Choral Society.

EDMUND GRAINGER

PRODUCTIONS

1951

"FLYING LEATHERNECKS"
"THE RACKET"

1952

"ONE MINUTE TO ZERO"
"BLACKBEARD THE PIRATE"

1953

"SPLIT SECOND"
"FRENCH LINE" "THE SILVER HORDE" "ARIZONA OUTPOST"
"GLACIER PARK FOREST"



SAM KATZMAN

Producing

For

COLUMBIA RELEASE

Three-Dementia

STEREO PICTURES MUST BECOME

MORE THAN A CIRCUS NOVELTY

By **ARCH OBOLER**

Producer of "Bwana Devil"

PROPHECY IS AN EASY ART, since generally the prophet, at the date of accounting, is much too dead to be called to task.

However, since the prophecies of which I speak are going to happen in a very near tomorrow, I don't particularly expect to be supporting a tombstone, hence, gentlemen call me to account!

First, I foresee that the first 3-D motion picture to follow "Bwana Devil" into the theaters, will be jumping with what I call "three-dementia." Everything will be leaping madly off the screen. This is a great temptation in making a three dimensional picture, having objects, from bosoms to zombies, sticking out of the screen into space.

But, gentlemen of production, this is a false path. False because if audiences begin to look upon three dimensional pictures simply as a circus, the law of diminishing returns can quickly catch up with the entire advance. For circuses are not a weekly habit; the trick once seen suffices for a year!

I do not mean to say that these excitement devices of bringing action off the screen should be completely deleted from forthcoming three-dimensional motion pictures; I simply mean that there is a great danger in overdoing the spectacular. For the spectacular becomes the ordinary very quickly once it has become familiar.

I am reminded of horror plays on radio; we quickly found that the law of diminishing returns caught up with us when we tried to compound horror on horror. The audiences simply began to turn the dials. Not that they were frightened. Simply bored.

All of you are familiar with similar experiences in the horror motion pictures; at first it was Frankenstein alone, then Dracula, then Frankenstein and Dracula, then Frankenstein, Dracula and the Wolfman. And soon there wasn't room enough on the screen for

all the horror men, but there was plenty of room in the empty theater seats.

Three dimension, as ideally used, then, is a frame through which the audience looks into reality. Hyperstereo, that is stereo photography, carried to an extreme, with objects poking through the frame of the screen in a distorted manner, is a special effects touch to be used with discretion.

I underline this because I believe that three dimensions in motion pictures can be more than today's bonanza at the box office; it can be a bright financial stabilizer tomorrow and tomorrow to the business.

But there must be self-policing in the industry re: 3-D; above all a sense of personal responsibility.

For example, I do not believe that it helps the industry or the future of three dimension at the box office to lead an audience to believe that it is seeing a full, feature 3-D picture when actually all that is screening are bits and pieces of three-dimension experiments. I do not believe it helps the industry to take amateur type 3-D movies and show them in the professional theater at regular prices. This sort of quick dollar not only harms the particular exhibitor, but it ruins the taste of the ticket buyer for future three-dimensional pictures.

I am told that at a recent showing, for full admission prices, of a collected group of three-dimensional shorts, an irate ticket buyer, after seeing that he had been short-changed by less than a full feature picture, walked up and down in front of the theater shouting to the passersby to stay out of this gyp theater.

Let not the motion picture industry gyp itself out of a three dimensional financial future.



OBOLER

RAOUL WALSH

DIRECTOR

"CAPTAIN HORATIO HORNBLOWER"

Gregory Peck — Virginia Mayo
Warner Brothers

"DISTANT DRUMS"

Gary Cooper
Warner Brothers

"WORLD IN HIS ARMS"

Gregory Peck — Anne Blyth — Anthony Quinn
Universal-International

"THE LAWLESS BREED"

Rock Hudson — Julia Adams — John McIntire
Universal-International

"THE SEA DEVILS"

Yvonne DeCarlo — Rock Hudson
RKO Radio

"A LION IS IN THE STREETS"

James Cagney
Warner Brothers

TAY GARNETT

DIRECTOR

More Than A Novelty

3-D SEEN DESTINED TO BECOME

AN INTEGRAL PART OF FILMS

By **SOL LESSER**

*President, Sol Lesser Productions,
and Vice-President of Stereo-Cine*

RIGHT NOW IT IS THE GREAT NOVELTY of 3-D that has fired the imagination of film makers and film goers alike.

The prospect of seeing musicals, spectacles, super-Westerns, romantic dramas, jungle thrillers, swashbucklers, real-life adventures, science fantasies, outdoor action epics, chiller-dillers and travelogues in three dimensions on a theater screen is as exciting to the industry that will produce them as it is to the millions who will patronize them.

Fortunately, 3-D is more than a novelty. It is an innovation, destined to become as permanent and integral a part of motion pictures as sound. The horizons revealed by this added dimension on film are limitless and challenging. Today Hollywood is rushing to satisfy the noisy demand for anything on celluloid, so long as it's three dimensional. Tomorrow, after immediate orders are filled, the studios will settle down to exploring 3-D's enormous possibilities.

When exploration begins, it will be along two fronts: artistic and technical. Since technical advances in Hollywood customarily precede the artistic, there is no reason to suppose they will not continue to do so where 3-D is concerned.

One of the first developments to expect is a standardization of three dimensional systems. In their present scramble, the studios are turning up new 3-D processes, equipment and accessories daily. A good lot of these will be junked or mothballed. The remaining systems will be practical, versatile, inexpensive, and available to the industry at large.

Aimed at becoming one of the latter is Stereo-Cine, a method of three dimensional photography perfected by Raphael Wolff, advertising and industrial film executive. Stereo-Cine's cameras and devices are accessible to producers on a non-exclusive basis. The process is being used by Sol Lesser Productions, in filming "The Three-D Follies," a five-unit variety show in color nearing completion.

Stereo-Cine is described as "a perfected

method of light-polarization photography, brought to perfection by absolute space-control stereoscopy." It is the result of four years of development by Wolff and his associates.

The contest between polarized three dimension and its curved-screen opponent appears weighted in favor of the former. No compromise seems possible. Optics experts insist that the illusion of a third dimension on the screen can be obtained only with the assistance of Polaroid eye glasses. Continued improvements in polarized stereoscopy are certain to remove whatever mild objections have been raised to glasses. The relatively low installation and operational costs of polarized 3-D will settle the issue.

There is a sound psychological reason for the tremendous reception being accorded three dimensional pictures. Action on the 3-D screens seems to transform audiences from spectators into participants. Responses to the Stereo-Techniques 3-dimension variety film, which is being roadshowed throughout the country, confirm this. Cards testifying that objects "seemed close enough to touch" and "gave the impression of solidity and proximity" are received after every performance.

On that basis, there is going to be a mighty to-do when fans experience their first 3-D contact with Marilyn Monroe, Lex Barker, Lili St. Cyr, et al. And the demand for flights into outer space, expeditions around the world, explorations beneath the sea, and adventures near and far by means of the three dimensional screen can only increase as time goes on.

So with a rosy future for 3-D pictures practically guaranteed, Hollywood is on the threshold of what may well be its greatest era.

Unlike previous technological revolutions in the film industry, 3-D threatens no one. On the contrary, the new techniques, equip-



LESSER

CURTIS BERNHARDT

DIRECTOR

LEWIS J. RACHMIL

Producing for

Columbia

ment and production that three dimension requires must create employment and give fresh impetus to careers.

Every player can look forward to a lively new public reception when he makes his debut in 3-D. Writers, directors, producers and cameramen will find endless opportunities to flex their talents. The extent to which picture makers can exploit 3-D is limited only by their imaginations. Every location will at-

tain heightened values on the three dimensional screen. Every bit of action, every change of scene, every nuance of expression will compel an intensified interest because of the added dimension.

Three-D, even now, has demonstrated its magic ability to infuse every foot of film with unsurpassed eye appeal. This is what Hollywood needs and audiences will buy.

More power to 3-D!

CinemaScope: Industry Boon

MASS PILGRIMAGE OF EXHIBS.

ATTENDED HOLLYWOOD SHOWINGS

By **SPYROS P. SKOURAS**

President, 20th-Fox

IN THE HISTORY of the motion picture industry, there has never before been such a mass pilgrimage as that made recently to Hollywood by exhibitors from not only every part of the United States but from such distant lands as Australia, New Zealand, the Middle East, Great Britain, France, Germany, and many South American countries.

They came for an historic event — the advent of CinemaScope, the latest and truly one of the greatest innovations in an industry that has brought to flower in the interests of entertainment and service to humanity every gift that progressive science could devise for it.

This latest gift of science is based upon a lens invented by Professor Henri Chretien, a member of the Optical Institute of France and honorary professor at Sorbonne University in Paris. Under an agreement recently made with Twentieth Century-Fox for a 10-year period, Professor Chretien has re-established an optical factory in France for the manufacture of these lenses and other lenses will be manufactured by leading optical firms in other parts of the world.

All those who witnessed the demonstrations in Hollywood — and this included exhibitors, producers, writers, directors, hundreds of newspapermen and business and financial leaders — acclaimed it unhesitatingly as the greatest medium of improvement to the screen to date and were literally overwhelmed by its effect. CinemaScope, with its impressive stereophonic sound, and with the new curved miracle-mirror screen, can hardly be compared in impact to any other medium of entertainment.

From the reactions to these initial demonstrations, it may be truly said that never before have we, of the motion picture industry, had an opportunity to present entertainment so realistically, with such magnitude of expression and with a good, third-dimensional illusion giving a sense of audience participation just as impressively in the small theaters as in the large ones. All agreed that it will provide an opportunity for the theaters to recover prestige and patronage.

It might be appropriate to recall some of these comments.

Producers, for example, had this to say:

DORE SCHARY: "It's wonderful and startling."

JESSE LASKY: "I studied it very carefully and liked it so well that I am placing my order for the new lenses and will shoot 'The Big Brass Band' in CinemaScope."

JERRY WALD: "The greatest boost the picture business has gotten since it discovered sex. There's a Chinese proverb that says, 'A journey of a thousand miles begins with a single step.' CinemaScope is a step toward opening new horizons for the film industry."

Even more important were the comments of exhibitors — the men with their finger on the public pulse:

FRED J. SCHWARTZ: "How many CinemaScopes can I get, and how fast?"

SI FABIAN (Warners-Stanley Circuit): "CinemaScope is the greatest standard for motion picture entertainment in the market. I sum it all up by saying it's terrific."

JOHN H. HARRIS (Harris Amusement Co.): "This is the answer to TV. It makes you feel you are there. It's not a novelty. I was as enthused over the intimate scenes as



SKOURAS

LASLO BENEDEK

Director



HUGO HAAS

Producer - Writer - Director - Actor

I was over the spectacular."

ED ROWLEY (United Theatres, Dallas): "Think this is the greatest thing since sound. It is just terrific."

LOUIS SCHINE (Schine Circuit): "I've seen many great changes and improvements in the motion picture business. To me, CinemaScope is the greatest thing since the coming of sound."

M. A. LIGHTMAN (Malco Theatres): "Just as vital as sound. I've already ordered the first CinemaScope installation in the South."

JACK BLUMENFELD (Blumenfeld Theatres): "I think the scope of CinemaScope is tremendous. The public will take to it terrifically."

GEORGE MANN (Redwood Theatres): "All I can say is that the new process will increase seats 25 to 100 per cent."

GEORGE DUNLAP (M-G-M Theatres, Buenos Aires): "Wonderfull Really Wonderful!"

H. J. FITZGERALD (Wisconsin Amusement Co.): "This has the same constructive impact that sound had and that unquestionably means new horizons for motion picture theaters. CinemaScope is completely revolutionary and a tremendous improvement."

Such universal acclaim from the men who are on the front lines of our industry has seldom before been given so freely.

3 In Production

Earl Sponable and I first saw CinemaScope on December 18 last, in Paris. In the latter part of January we made it available to our studio for tests. By March 18, our studio had already started the production of three pictures in CinemaScope, including "The Robe" from Lloyd C. Douglas' world-renowned book; "How to Marry a Millionaire" and "Twelve Mile Reef," in which last-named picture, CinemaScope will be used for the first time to show under-water sequences, and had changed over our studio facilities and techniques to conform to the new medium. By virtue of this, we were able to include in the awe-inspiring demonstrations, which began on that date, actual scenes from the films in process of CinemaScope production.

This is one of the most remarkable feats in all the annals of industrial and artistic endeavor and the achievement of our production, creative and technical people won the unqualified admiration of all those who saw the results.

After such an accomplishment, no one had the slightest doubt about the greatness of this medium or of our Studio's ability to adapt itself to CinemaScope's methods and styles.

On returning from these demonstrations, I am full of gratitude that it has been the privilege of this corporation to restore the morale of our industry and quicken its pulse by showing how it can widen the horizons and increase the enjoyment of motion picture audiences.

In production, since CinemaScope requires

no studio structural changes or changes in equipment, I have been given assurances by the studio that substantial reductions in production costs eventually will be effected through this medium. No other method in the field today can make this claim. This is of profound importance.

By the end of the year, we hope to have sufficient camera lenses available for all the producers who would like to produce in this medium and sufficient theater equipment from the theater suppliers we are marshalling to serve the exhibitors. In exhibition, the CinemaScope package adds two elements greatly needed in a majority of theaters, improved sound and a more brilliant screen, factors of vital importance to the movie-going public and, therefore, to the exhibitors.

We are assured that by December 31, we will have over 1,500 CinemaScope sets ready to be installed in theaters of the United States and over 500 sets for all principal cities of the world. Thereafter, beginning with the month of January, 1954, we are also assured that we can install as many as 1,000 sets per month throughout the United States. Thousands of requests for equipment have already been received from all over the United States and all parts of the world, and hundreds of commitments have already been made.

Naturally, CinemaScope promises accelerated activity in all branches of our industry, the theater equipment and supply branches, as well as the theaters. It will give a new stimulus to everyone engaged in the production, distribution and exhibition of motion pictures and to the public.

Twentieth Century-Fox has embraced CinemaScope with unreserved faith as a means of combining the creative ability of our industry with scientific achievement to present finer pictures in a compelling new medium. We are so convinced of its greatness that we have staked our reputation and prestige upon it by deciding to produce all of our future pictures in CinemaScope and in color beginning with "The Robe." Twenty pictures have now been scheduled for CinemaScope.

Production Lineup

In addition to "The Robe," which is now almost completed, we are producing in CinemaScope, among others, the following pictures: "How to Marry a Millionaire," which is an adaptation of "The Greeks Had a Word for It"; "Twelve Mile Reef," "Prince Valiant," Irving Berlin's "There's No Business Like Show Business," "The Story of Demetrius," which will be a sequel to "The Robe"; "King of the Khyber Rifles," "The Egyptian," "Sir Walter Raleigh," "Queen of Sheba" and "The Story of Jezebel."

Meanwhile, the great attractions we have produced and announced for release for the present screen will be ready between now and October in such fashion as to cause no disruption of theater operations during the period of transition.

MARK ROBSON

DIRECTOR

"RETURN TO PARADISE"

Starring Gary Cooper

For

Aspen Pictures

U.A. Release

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Starring Anthony Steel, Jack Warner
and Introducing Freddie Mills

GEORGE JESSEL

IN

"Yesterday and To-Day"

(a history of the motion picture,
1890-1953)

Three Elements

CinemaScope has three main elements. One is the Anamorphoscopic lens used on both cameras and projectors. The camera lens, with its new attachment, is enabled to compress and record a scene of tremendously increased panoramic scope and with greatly improved perspective. This extended scene is then projected by means of an otherwise standard projector, equipped only with a complementary lens, into a dramatically enlarged picture on the screen. The new picture is over twice as wide as the familiar one and a little higher. When images and action are portrayed on this screen, the effect is breathtaking and the spectator, accustomed to ordinary pictures, has the new experience of feeling that he is participating in the action on the screen.

The second element is stereophonic sound which our engineers have developed to a point where it will be ideally suited for this system. It will heighten the illusion of realism because the sound system is so arranged that the sound always seems to be associated directly with the person speaking, or singing, or whatever other source may be involved. This is accomplished by using three separate sound tracks on the film and through separate groups of loudspeakers appropriately arranged at the center and at each side of the screen. Each speaker is supplied with its appropriate sound from its own sound track through its own amplifier, and the beauty and faithfulness of the sound so reproduced goes far beyond anything in the theater today.

The third element, the Miracle-Mirror screen, is the result of years of painstaking development work on the part of many scientists and engineers.

The physicist has contributed a careful study of the behavior of light . . . the chemist has contributed a knowledge of organic plastics and flameproofing methods . . . the mechanical engineer has contributed his knowledge of controls of manufacturing processes, and the architect has given us information as to what part of the theater the audience requires light to view the motion picture most effectively.

The putting together of all this information and know-how has provided a screen material whose surface is made up of a multitude of tiny, curved reflectors, each one curved in such a way that the light from the projection machine is reflected directly to the audience and none of it lost to the floor, ceiling and sides of the theater where it does no good.

By using this ordinarily wasted light, a picture twice as bright as produced by the ordinary white screen is presented to the theater-goer from the same amount of light in the projector. Alternatively, the size of the screen may be doubled and still have a picture of correct brightness without any change in light.

A fact of tremendous importance regard-

ing this screen is that it is so constructed that it will serve equally as well as the ordinary screen for the projection of pictures of the flat type, for third-dimensional films and others with the exception of Cinerama. This is the only screen that can meet this requirement.

Demonstrations of the system will be resumed in the principal cities of the United States before July 1 and, subsequently, in the principal cities of the rest of the world by September.

Within a short time, it is hoped that every exhibitor, everywhere, at home and abroad, will have seen CinemaScope in actual operation.

In each principal city, outside New York, we will have the demonstrations in two different theaters. In New York, the demonstrations will be held at the Roxy Theater with a seating capacity of 5,872; at the Mayfair Theater, capacity 1,736; the Nemo Theater, capacity 931 (or the Normandy Theater, capacity 587).

CinemaScope will be demonstrated in the small as well as the large theaters in order to enable those who see it to observe its overwhelming effect in the smaller theater as well as the larger one. That is why we are having the demonstrations in diverse types of theaters.

Those who have viewed CinemaScope find that it has other remarkable advantages and simplicity, not only in the projection of spectacle pictures, outdoor films, and other pictures of a spacious nature, but that it gives a sensation of greater reality to scenes of an intimate character.

We regard CinemaScope as bringing about not only a technological revolution but providing a new artistic stimulus to our industry. Therefore, in lending out our lenses to the studios, however, a most important policy will be followed in order that CinemaScope will come to be known by the public as the hallmark of quality. We will make our lenses available to the other studios only for films dealing with important subject matter. This is in keeping with the policy we ourselves are following so that the public will have confidence that when it sees a picture in CinemaScope, it will be seeing the best.

We want to help recreate the habit of the public of going regularly to see good movies just as it did in the earlier days when the stars attracted it regardless of the subject matter on the screen. We can do this by using CinemaScope for subject matter of a magnitude and importance in keeping with CinemaScope itself.

Again, let me repeat that we feel that CinemaScope will be a boon to all elements of our industry because it will have the advantages described in this statement and, at the same time, will encourage better screen material and finer production in keeping with its importance so that our industry can go forward in its mission of entertaining and serving humanity.

WILLIAM H. WRIGHT

PRODUCER



Richard Goldstone

Producer

Television Developments

INDUSTRY ATTITUDE CHANGING
AS FEAR OF COMPETITION WANES

By **LOUIS PELEGRINE**
Staff Writer, *THE FILM DAILY*

THE ATTITUDE of the motion picture industry toward television underwent a marked change last year. The fear of video competition that once had the industry almost in a state of panic was far less pronounced, and there developed a widely held view that TV could very well be utilized to serve the interests of the industry.

The change of attitude was reflected in the statement of Adolph Zukor on the 50th anniversary of his association with the film industry that in his belief by the end of 1953 "it will have been demonstrated more clearly that television is logically more of a partner than of a competitor with the picture business, including the theaters," and that "in order that each may be healthy and prosperous the two businesses need each other."

The optimism of Paramount's board chairman was echoed by Paul Raibourn, vice-president of the company in charge of budget and planning and its chief of television activities.

Decline in the industry's fear of television was explained largely by the fact that the emergence of Cinerama, developments in the field of third dimension and prospects of other important developments on the scientific side of the business gave birth to new hopes for the future of the business and proved a source of encouragement to producers, distributors and exhibitors alike. As Raibourn noted, these developments had the further result of waking up the people in the film industry, lifting up their spirit and morale and rebuilding their confidence.

Also seen as helping to lessen the fear of TV was the industry's adoption of a new approach to its problems in 1952 and its exercise of powers of self-analysis. "The thinking of the industry has changed for the better," as Raibourn put it.

More Stations On Air

Oddly enough, the increased optimism in the industry's future came in the face of a growing boom in television last year. The beginning of December found 117 television stations on the air and approximately 20,000,000 sets in use, with billings of the four networks totalling more than \$143,000,000 up to the opening week of November.

The year saw the sale of 6,000,000 television sets. The Radio and Television Manufacturers Association looked for an

equal number of sets to be sold this year. Dr. W. R. G. Baker, vice-president and general manager of the electronics division of General Electric, went so far as to predict that 53,000,000 sets would be expected to be in operation by 1960.

Prospects of a rise in television competition developed in 1952 when on April 11 the Federal Communications Commission terminated the freeze on the construction of new video stations. The freeze had been in force since May 6, 1948. The FCC gave the green light to the construction of 2,053 stations in 1,291 communities all over the nation. The commission's action permitted the expansion of UHF and VHF television in this country and its possessions. The FCC's order recognized the value of TV in the field of education by making 242 channels available to institutions of learning. One hundred and sixty-nine new commercial stations had won FCC sanction at the end of 1952.

Theater TV Advances

The potentialities of theater television were more extensively demonstrated last year. There were several notable promotions engineered by Theater Network Television headed by Nathan L. Halpern. One was the telecast of the Jersey Joe Walcott-Rocky Marciano world heavyweight championship fight, which drew a total paid attendance of 120,000 at 50 theaters in 20 cities, the gross running to \$400,000. The other marked the first theater television presentation of an operatic performance. The opera was "Carmen," the telecast of which was piped from the stage of the Metropolitan Opera House into 31 theaters in 21 cities. The event attracted an audience of 50,000 and accounted for a gross of about \$125,000.

A new source of profit for theater operators was revealed when Theater Network Television entered into an arrangement with James Lees & Sons for the telecast of a sales convention of the carpet manufacturing

(Continued on Page 695)

RICHARD BARSTOW

Choreography and Staging of Musical Numbers

"THE GIRL NEXT DOOR"
(20th CENTURY FOX)

Choreography and Staging of Musical Numbers

HARRY RUBY'S NEW REVUE
"BETWEEN TWO RIVERS"

Restaging of

RINGLING BROS. BARNUM & BAILEY
CIRCUS OF 1952
HAYANA, CUBA SEASON

Written - Directed - Staged and Choreographed

GENERAL MOTORS AUTO SHOW
WALDORF-ASTORIA HOTEL
NEW YORK, N. Y.

Staged - Directed and Choreographed

RINGLING BROS. BARNUM & BAILEY
CIRCUS OF 1953

Choreography
CECIL B. DE MILLE'S

"GREATEST SHOW ON EARTH"

Choreography and Musical Numbers

"NEW FACES"
HIT REVUE — THEATRE ROYAL
NEW YORK, N. Y.

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Developments in Color

RECORD NUMBER OF FEATURES
TINTED IN '52: MORE THIS YEAR

By LOUIS PELEGRINE
Staff Writer, The Film Daily

AS NEVER BEFORE color last year was looked to as an instrument for improving the fortunes of the motion picture industry. Since television shows were still in black and white producers and distributors capitalized on the use of color, which they believed to be a powerful factor in higher grosses.

The result was a new record in the production of tinted pictures. It was evident that the call of Dr. Herbert T. Kalmus, president and general manager of Technicolor, for all-out use of color to aid the financial status of the industry was bearing fruit.

That the employment of color was not even greater than it was was due to the fact that facilities for the production of color films were inadequate to meet the demand despite their having been increased considerably compared with the year before. The use of color at the year's end was limited only by the plant capacity for turning out prints. Trouble in obtaining commitments for color cameras and processing film was believed to be holding down the number of color films.

The evidence of the greater reliance placed on color by producers in the quest for bigger box office returns was conclusive.

Consider that of an estimated 123 major productions of all sorts scheduled at the end of 1952 for release this year solely by the Big Five—M-G-M, RKO Radio, Paramount, 20th-Fox and Warners—no less than 71, or nearly 60 per cent, were listed as tints. The 71 were distributed among the five companies as follows: M-G-M, 15 out of 30; RKO, 11 out of 20; Paramount, 15 out of 25; 20th-Fox, 13 out of 24; Warner Bros., 17 out of 24.

Consider, too, that an estimated total of 100 feature films was made by the major studios and independent producers in Technicolor alone in 1952. In 1951 a record 76 Technicolor films were turned out. That figure compared with 70 in 1950. That the number of Technicolor productions had increased 43 per cent over a two-year period was held to be a clear indication of how heavily the film makers were banking on

color as one means of countering the mounting competition of television and of drawing patrons to the box offices of the nation in greater numbers.

The production of films in Technicolor is slated to climb still higher, so great is the demand for color. Dr. Kalmus left no doubt which way the wind was blowing in the field of color when he informed his company's stockholders at their annual meeting that the number of features to be made in Technicolor in 1953 would substantially exceed the 1952 total. It was pointed out by him that every Technicolor customer was calling for a considerably larger amount of Technicolor footage for 1953. Such was the demand for color that he had no doubt that the Technicolor capacity of 600,000,000 feet that had been set for 1953 would be sold out long before the end of 1952.

Nothing could give a clearer picture of what color has come to mean to both producer and exhibitor as a box office stimulant than the fact that Technicolor last year found itself faced with the necessity of boosting its 35 mm. print capacity to the point where volume would be expected to reach nearly 800,000,000 feet some time this year. The company's plans had provided for an increase in capacity from 400,000,000-odd feet per year to about 600,000,000 feet for 1953. It was said by Dr. Kalmus that "an appropriation for expansion of probably less than \$1,000,000" would make it possible for the company to achieve the capacity of nearly 800,000,000 feet, which would compare with the record-busting 392,736,397 feet of positive footage shipped in 1951.

The heavy increase in Technicolor's positive print capacity mean that films made in

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JOSEPH
KAUFMAN

COLOR DEVELOPMENTS

color will have the advantage of being more quickly available for wide distribution than ever before.

Technicolor's dollars-and-cents showing last year provided a good indication of the mounting importance of color as a box-office magnet. The company's net profit climbed to \$2,069,206, which compared with \$1,918,537 the preceding year. Sales for 1952 reached a high of \$33,020,559. This figure represented a hefty increase over sales of \$28,896,344 racked up the year before.

Early this year Dr. Kalmus conveyed the happy news to the company's stockholders in the company's annual report for 1952 that the emergence of third dimension and the wide-angle process would mean an increasing demand for Technicolor services and products.

Technicolor announced during the year that it had decided to discontinue further work on the Geer color television tube to which it had acquired rights. Dr. Kalmus explained that the company was compelled to take that step because research on the tube undertaken in cooperation with RCA and the Stanford Research Institute of Stanford University had "not turned out successfully."

With the demand for Technicolor greater than at any time the company increased its auxiliary camera equipment so that facilities might be available for simultaneously photographing 15 three-strip feature productions in the process.

In an attempt to meet the demand for color Technicolor last year began the installation of equipment to operate under the Ansco or Eastman Kodak color process, either completely or in combination with Technicolor printing.

Warners last year continued to devote a good deal of its technical resources to the perfection of WarnerColor which had been worked out in collaboration with Eastman Kodak, on whose new negative-positive process is based. Many productions on the Warner schedule were listed for production by this color process.

Last year brought reports that various processes offering "one-strip color," as contrasted to Technicolor's three-strip process, were being perfected. The "one-strip" process was hailed as making possible newsreels in color. It was understood that such newsreels were under contemplation.

Work by 20th Century-Fox on lenticulated color progressed in 1952 to the point where the studio was able to set plans for the production of its first feature film in the additive process. Lenticulated color film can be processed by any laboratory. The company was reported to have solved the problem of light intensity which had proved a stumbling block to the use of the process.

Early this year Eastman Kodak was revealed to be making plans to place on the market its improved tungsten-balance color film. The stock was said to need less illumination. Another advantage claimed for the film was that negative and positive could be processed by any laboratory possessing the proper equipment. Pathe, Consolidated and Warners were reported as already having installed the required equipment.

As 1952 expired it was understood that DuPont was making much headway on color development. The company was in the midst of tests of its new color negative and safety stock, before the development of which the firm had only a color positive stock. It was expected that the new color negative and safety stock would appear on the market in Spring of this year.

Pathe Laboratories perfected and launched its new Pathecolor during the year. In the annual report of Chesapeake Industries (formerly Pathe Industries), the parent company, President William C. MacMillen, Jr., told stockholders that Pathe Laboratories had reached a position where it could "provide its motion picture and television customers with complete laboratory services to process both black-and-white and color prints in both 16mm and 35mm gauge at both its East Coast and West Coast plants."

A new financing plan that was designed to place the company in a position to make the most of its opportunities in the fast-expanding field of color motion pictures was adopted last year by the stockholders of the Cinecolor Corp. The plan had been proposed by the Cinecolor management. The California Corporation Commissioner placed his stamp of approval on it.

In August legal control of Cinecolor passed into the hands of the Donner Corp. of Philadelphia through the latter's purchase of the balance of an offering of \$452,350 of five per cent subordinated sinking fund debentures with common stock purchase warrants attached. The Donner purchase marked the completion of the new financing plan.

In Republic's annual report to stockholders President Herbert J. Yates disclosed that the company in 1952 was engaged in expanding its facilities to handle more Trucolor printing to enable it "to take advantage of the definite trend towards color pictures." He said that "as more and more pictures are made in color there will be a decrease in the amount of black and white printing." Yates added that "in line with this trend" Republic each year is producing "more pictures in Trucolor-by-Consolidated."

Whatever may have been said of the motion picture industry last year one thing was certain: it was not afflicted with color blindness.