

October 5, 1954

Note from London: "Mike Todd left a trail of caviar tins from Fishguard to Eden Roc this summer"

## VistaVision Best, Says Freeman In Hurling Challenge

Paramount studio head Frank Freeman yesterday "challenged any other photographic process in existence to provide the clarity and quality on the screen" that Vistavision offers. He made the dare at a studio demonstration of a new method of Vistavision projection for very large theatres or drive-ins—traveling the special print with oversized frames horizontally through a modified projector.

The new improvement can be obtained only from VV negatives, and the print is made directly from the negative whose frames are almost three times the size of the ordinary standard 35mm frame.

"White Christmas" will be the first film to be shown in the new projection method—at the Radio City Music Hall, New York, which this week is moving in two modified projectors for the premiere Oct. 13. Century Projector Corp. of New York is making several prototype large-frame horizontal projectors for Paramount, and Loren Ryder, Paramount's technical head, said that converting a normal projector to the horizontal method would cost in the neighborhood of \$2000.

The footage from three VV features—"To Catch a Thief," "Strategic Air Command" and "Two Captains West"—as well as one reel of a James A. FitzPatrick travelogue, "VistaVision Visits Norway," were shown at yesterday's demonstration, without sound. Test footage in black-and-white, showing both normal 35mm photography and VV, emphasized clearly the added clarity, definition and quality of Paramount's process. Using the VV large frame print doubles the actual footage over the standard 35mm vertical print.

Ryder explained that the sound for "White Christmas" would be on separate reels, for the initial showings, but an optical sound track would be added to the horizontal prints later.

October 9, 1954

## Mitchell Back to Dancing

James Mitchell, the dancer who turned actor to play a featured part in "The Prodigal" at MGM, has been signed to dance the lead opposite Bambi Linn in the dream ballet sequence of the Rodgers & Hammerstein production of "Oklahoma!" now being filmed in Todd-AO under the direction of Fred Zinnemann.

## Superscope Claims It's Tops; Usable With CinemaScope

Latest step in the continuing "battle of the lens" came yesterday in a statement by C. J. Tevlin, v.-p. in charge of RKO studio operations, that the new Superscope making its world debut Dec. 21 with "The Big Rainbow" at the Fox Theatre, St. Louis, is compatible with CinemaScope projection whether the exhibitor uses a C-Scope lens or any other anamorphic lens in projecting C-Scope films. Tevlin added that Superscope "creates an anamorphic print from straight photography which produces the largest, clearest and most perfect picture ever produced."

RKO is fixing the screen ratio at 2 to 1. Technicolor has cooperated in this latest development of Tushinsky's Superscope and now has delivered final perfected test reels by its imbibition printing process which will be the method employed in making regular release prints, Tevlin said. He added that RKO's "The Big Rainbow," starring Jane Russell, produced by Harry Tatelman, was picked for the debut of the process because of its colorful photography in Hawaii and the Bahamas. New York opening of the picture will be at the Criterion, immediately following the St. Louis premiere, and both the picture and Superscope will get extensive advertising campaigns.

Technicolor soon will deliver 30 test reels of Superscope prints on "Susan Slept Here" and RKO will make these available to exhibitors, who will be invited to screen the reels with their regular CinemaScope equipment and judge the merits in their own surroundings.

It was further disclosed that Superscope, Inc., is negotiating with Hecht-Lancaster for the latter's UA release, "Vera Cruz," to be released in Superscope.

October 11, 1954  
Director Fred Zinnemann tonight starts a week of outdoor shooting at MGM on the Todd-AO version of Rodgers & Hammerstein's "Oklahoma!" The "Shivaree" sequences will be filmed, with Gordon MacRae, Shirley Jones, Gene Nelson, James Whitmore, J. C. Flippen and Roy Barcroft among those taking part.

October 12, 1954

## Mellor on 'Oklahoma!'

William C. Mellor has been engaged by Rodgers & Hammerstein as head cinematographer on "Oklahoma!" while lenser Robert Surtees is laid up by the flu.

October 13, 1954

Rod Steiger reports today to Agnes DeMille to begin rehearsing for his ballet numbers in the Rodgers & Hammerstein production of "Oklahoma!" in Todd-AO, which Fred Zinnemann directs. Steiger, who plays Jud, will be the only cast principal involved in the ballet sequences.

October 15, 1954

## Barbara Lawrence First To End 'Oklahoma!' Role

Barbara Lawrence has become the first member of the cast of the Rodgers & Hammerstein production of "Oklahoma!" filmed in Todd-AO under the direction of Fred Zinnemann, to complete her role.

The screen version of the Broadway classic is now in its final stages of production. The book part of the picture is expected to be concluded within the next three weeks, after which Zinnemann will film a dream ballet, now being designed by choreographer Agnes de Mille.

October 21, 1954

Dr. Brian O'Brien, v.-p. of the American Optical Co. and chief designer of the Todd-AO camera, and Henry Woodbridge, another v.-p., are here to huddle with Rodgers & Hammerstein on the progress of "Oklahoma!" now in production under the direction of Fred Zinnemann.

October 25, 1954

... Mike Todd brought Carol Reed over from London to see Todd-AO, hoping to rope Reed to direct his first film in that process. But Allen-Brocchi got Reed first, for "Safari." Rolls in Africa when April's showers pierce March to the heart.

product . . . Have fun—go watch the scene-stealing antics of Charlotte Greenwood and Jay Flippen on the "Oklahoma!" set.