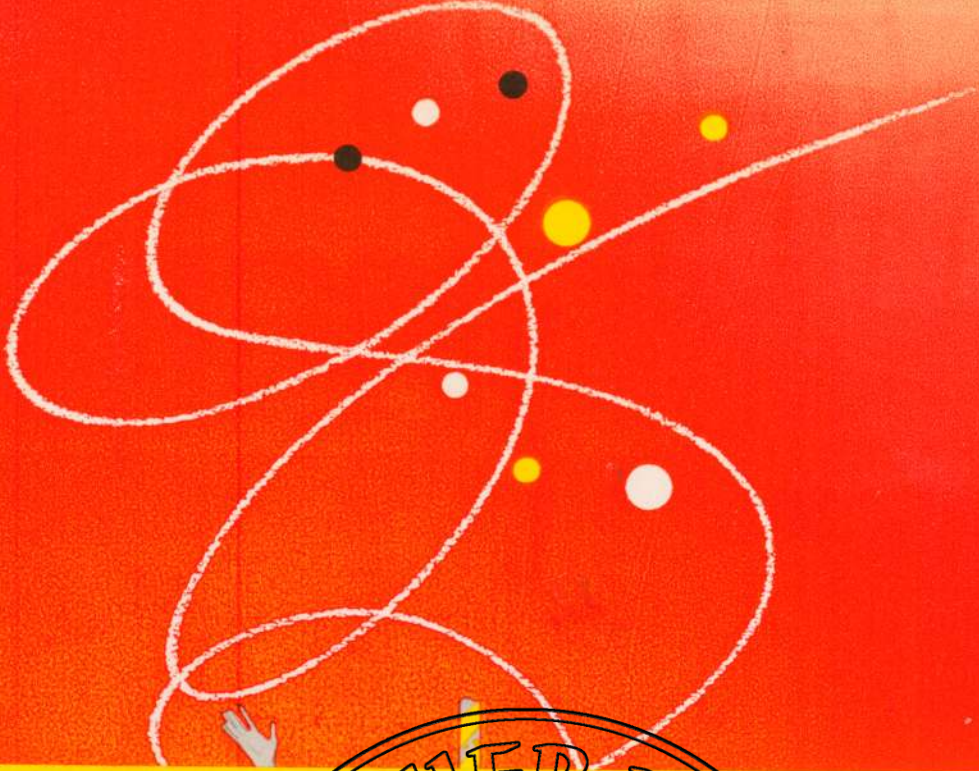
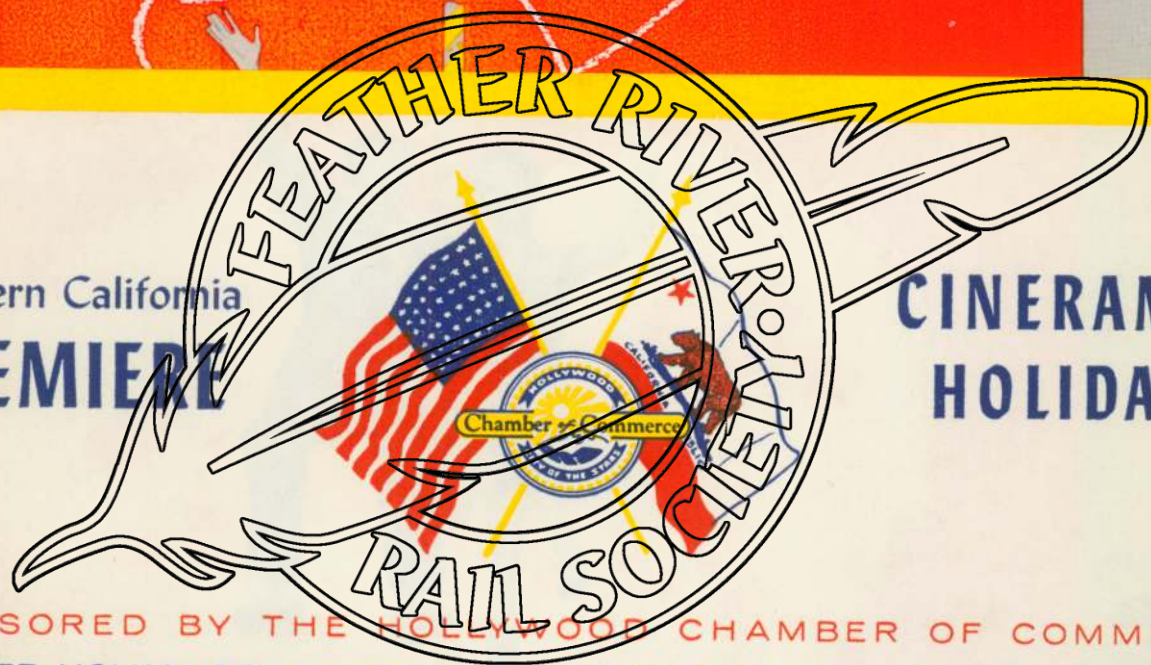


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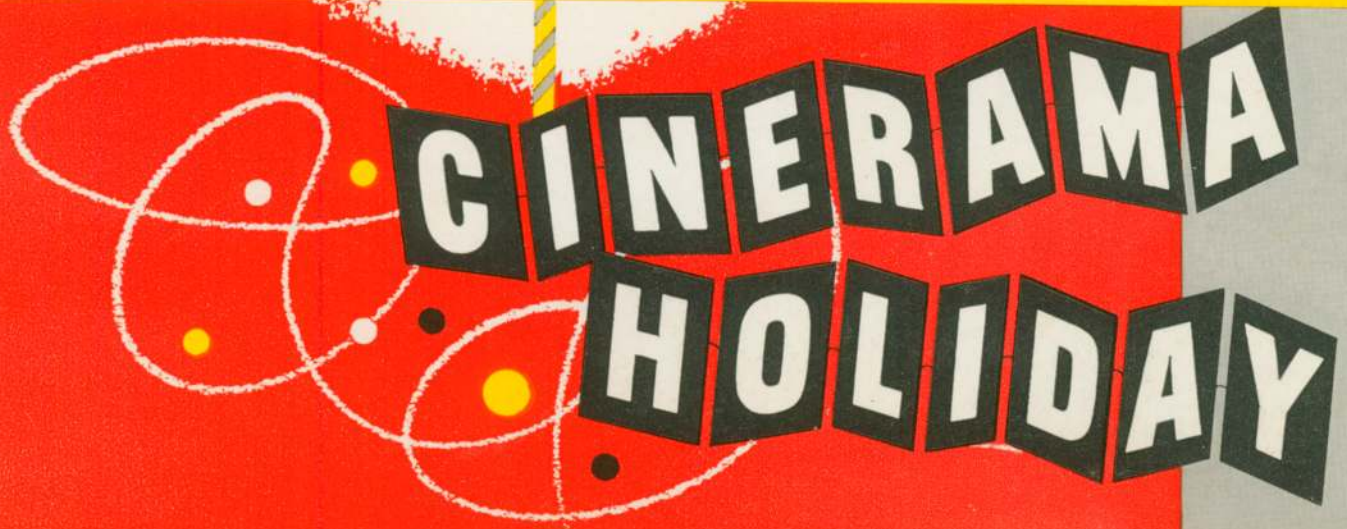


Southern California  
**PREMIERE**



**CINERAMA  
HOLIDAY**

SPONSORED BY THE HOLLYWOOD CHAMBER OF COMMERCE  
WARNER HOLLYWOOD THEATRE · MONDAY EVENING · NOVEMBER 14, 1955





*Kevin*  
7-16-76



THE  
**2<sup>ND</sup>**  
CINERAMA  
PRESENTATION

# CINERAMA HOLIDAY





# CINERAMA HOLIDAY

by  
*Louis de Rochemont*



From its beginning, the making of CINERAMA HOLIDAY has been a real adventure. Not only does the Cinerama process put new means at the disposal of the film-producer, making it possible for him to communicate a wealth of experience and ideas to his audience, but it also is forever suggesting new vistas to be explored.

There were many reasons for undertaking a "holiday" production. First among these is the delight we all take when we have an opportunity to enjoy a real holiday — a delight which sometimes seems to stem purely from the fact that we are doing new things.

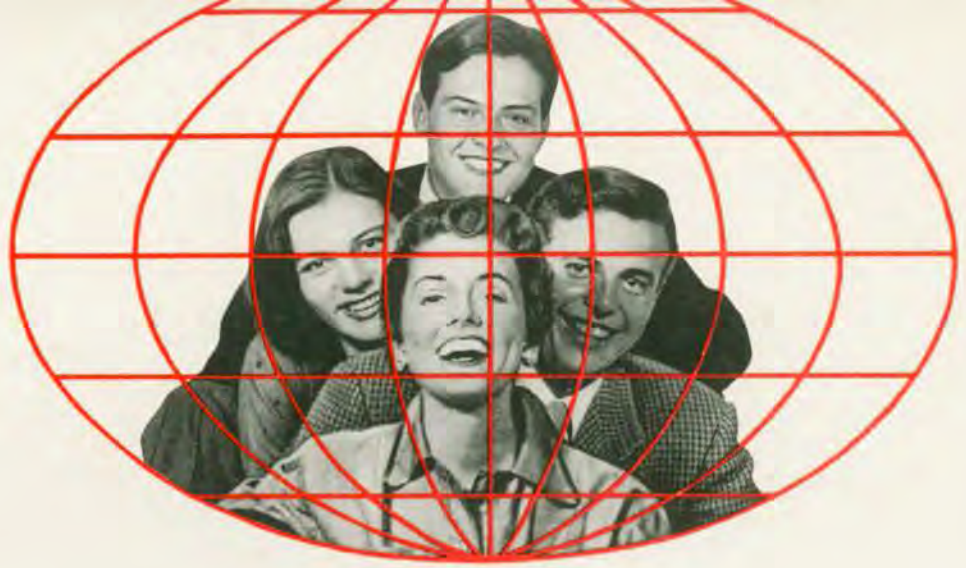
CINERAMA HOLIDAY may be called a tribute to the joys of the world — and it was intended to be this, in part. But like any real holiday, it has its somber and profound moments, when we all sense and come to

understand a little bit more of the world around us.

A holiday may be, of itself, simply one day when all work stops — or it may be a day when we have an opportunity to feel a new experience, to look at a work of art, to be with new people and observe and take part in their customs. In one sense a holiday is fun — a treat and a rest. In another it is a chance to see and enjoy those threads of life which we may be overlooking from day to day.

It is with all of these in mind that I have made CINERAMA HOLIDAY — that each one of us might share an adventure in which we experience new situations and find pleasure and joy in a world which has become unbelievably small, but in a world which is surely worth knowing and understanding.





## The Adventure of the Four Young Lovers

What happens when two young couples are selected by Producer Louis de Rochemont to enjoy a holiday or even honeymoon that represents the fulfillment of dreams? They've never been a hundred miles from home, nor have they ever been before a motion picture camera. Now, the ten million people who are Cinerama's audience are to be their companions. Disbelief in New York, certainly coupled with a thrill and an excitement that was almost unbearable—this was only a beginning.

With an idea to express—how wonderful a holiday may be, how much fun and how much true revelation and discovery were involved, the de Rochemont talent scouts had a stimulating challenge.

Two young people from the Midwest were to be picked for a European adventure that took in Switzerland's country playgrounds in the high snow meadows, the breathless bob-sled runs and ski-slopes, the fireside camaraderie that follows, and then Paris—the Paris of the Parisian, the Paris of the Bohemian and the Paris of the Tourist.

A Swiss couple was to have its holiday in America—a Harvest festival in New England, jazz in New Orleans, gambling in Las Vegas, many of the other things that make up a European's dream of America.

John and Betty Marsh of Kansas City were selected after weeks of patient interviews and tests. John was a capable young dentist, the busy partner of his father in a thriving practice. Betty, his wife, sang in the church choir and had been taking singing lessons and drama instruction. She had modeled, too, in a Kansas City specialty shop and had a flair for clothes. Betty designed and made many of her own dresses. To embark on their once-in-a-lifetime Cinerama adventure, the Marshes said good-bye to work and careers in Kansas City. It was, to them, a vacation and a holiday. Once ended, they would return.

Fred and Beatrice Troller lived in Zurich. Both had been art students. When they married, Beatrice became a housewife. Fred's success as a commercial artist was mounting. He had done designs for the Swiss airline. An airline official recommended the Trollers to Mr. de Rochemont's scout. Tests were made of many couples. Mr. de Rochemont said that no decision was ever more difficult than deciding among the seven finalists. From their home at the foot of the majestic Alps, the huge Swissair plane carried the Trollers, bubbling with excitement and adventure, to St. Louis to meet the Marshes as they, too, took off on their adventure.

Trying to understand each other, the things they had in common and the things in which they differed, occupied their first minutes. The American idea of a short courtship drew little enthusiasm from the visitors from Switzerland. They thought it better to wait, to be sure. Marriage wasn't "like the movies." Beatrice Troller had heard about adoring and hard-working American husbands. "Does John really do the dishes?" she asked. "Well, under pressure and without enthusiasm, he'll do some of them sometimes. Doesn't Fred?"



"I should say not! That's my domain!" Beatrice answered.

That both the Trollers and the Marshes had a wonderful time is as foregone a conclusion as the fact that the Marshes didn't find Switzerland and Paris what they expected it to be and that the Trollers didn't discover an America to match their preconceptions.

Apache Indians in Arizona without warpaint, wearing dungarees and eating canned fruit, startled the Trollers. San Francisco proved a thrilling subject for the sketchbook in which Fred kept a record of personal impressions. The Vista-Dome California Zephyr roaring through the canyons of the Colorado gave them a magnificent sense of the difference in size and scope between America and the tiny picture-book Switzerland.

The Marshes loved Switzerland, the Swiss, the Swiss idea of fun. It was fun that didn't end with the snow and ice sports, but continued to the happy hours around the dining table or before the roaring fire, singing, toasting, laughing over the day's adventures.

Paris was different, with meanings and beauties hidden behind the mists of the centuries. Awed by Napoleon's Tomb, deeply moved by a High Mass at Notre Dame, fascinated by long loaves of newly baked bread as it came out of the old ovens or enjoying traditional onion soup at an all-night restaurant, Paris was a series of never-ending delights. They sat with a French family and, in their home, discovered a Frenchman's and a Frenchwoman's idea of a home and family, and how it differed from an American idea. They saw the chic splendor of a Jacques Fath fashion show and the high-stepping, brightly colored gaiety of a Paris night-club floor show.

And then the two couples met again in New York, to see Cinerama for the first time and to bring to an end a holiday that the couples can never hope to duplicate.

Their future? The Trollers wanted to see more of America, particularly Mexico. Fred wanted to finish his sketch book as a kind of free-wheeling diary of the visit. Then back to Zurich, to pick up where he left off.

John and Betty Marsh married home to Kansas City. Both said they wanted another holiday in Europe, to see it all over again, and to look for the things they missed the first time. But first, John said, his career was dentistry. "I can work all day as a dentist without getting tired," he said. "But in front of those lights, the microphones and the camera, I get worn out!"

There is a truth in the East that an experience is ever complete until it is understood. The Trollers and the Marshes are thrilled that millions of people will see "Cinerama Holiday," and that they can live their adventures over again with them.







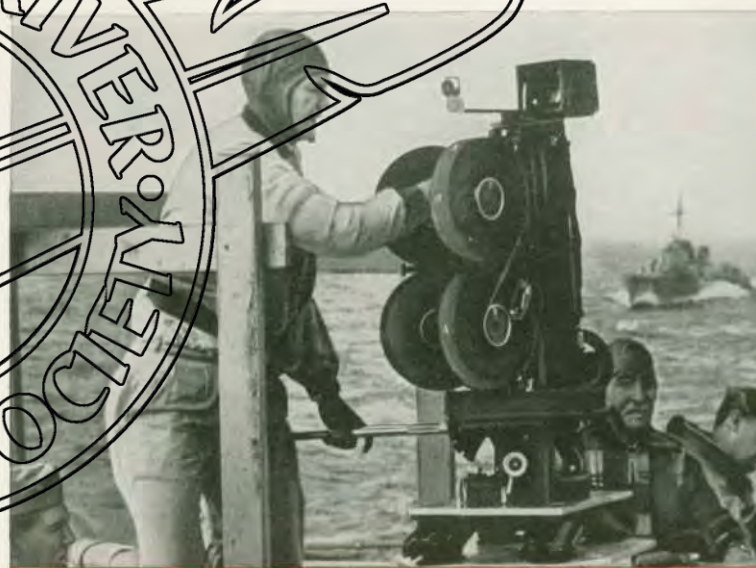
# The Production Story

Producing a picture like "Cinerama Holiday" forced on Mr. de Rochemont and his organization an elaborate planning and experimental procedure that was not unlike running an army. Co-ordinating an European production unit with the American counterpart, getting information from headquarters to the directors of the two units, making quick decisions by transatlantic phone as unforeseen circumstances developed, became the daily routine. Endless experiments with the Cinerama camera, such as mounting it on a bomb sled or in the nose of a jet fighter, swinging it around an ice rink at great speed in the patterns of a Viennese waltz, went on and on. Constantly, the question: will it work?

On one of the very coldest days of the coldest French winter in years, Mr. de Rochemont recalls that they started shooting in Paris by spending 13 hours photographing Napoleon's tomb beneath the dome of Les Invalides. Usually the arc lights and the 10 kilowatt incandescents would raise the temperature of almost any indoor location, but not in Les Invalides. The next day, everyone had colds.

In the Louvre, the curators were worried about the possibility that the heat generated by the Cinerama lights might endanger the delicate surfaces of The Mona Lisa and some of the other of the world's great paintings. "Here," they said, "we have what you might call a greenhouse. We raise great works of art, gently nursing them along through the centuries." Twice, Mr. de Rochemont and his crew were welcomed as they returned for additional shots.

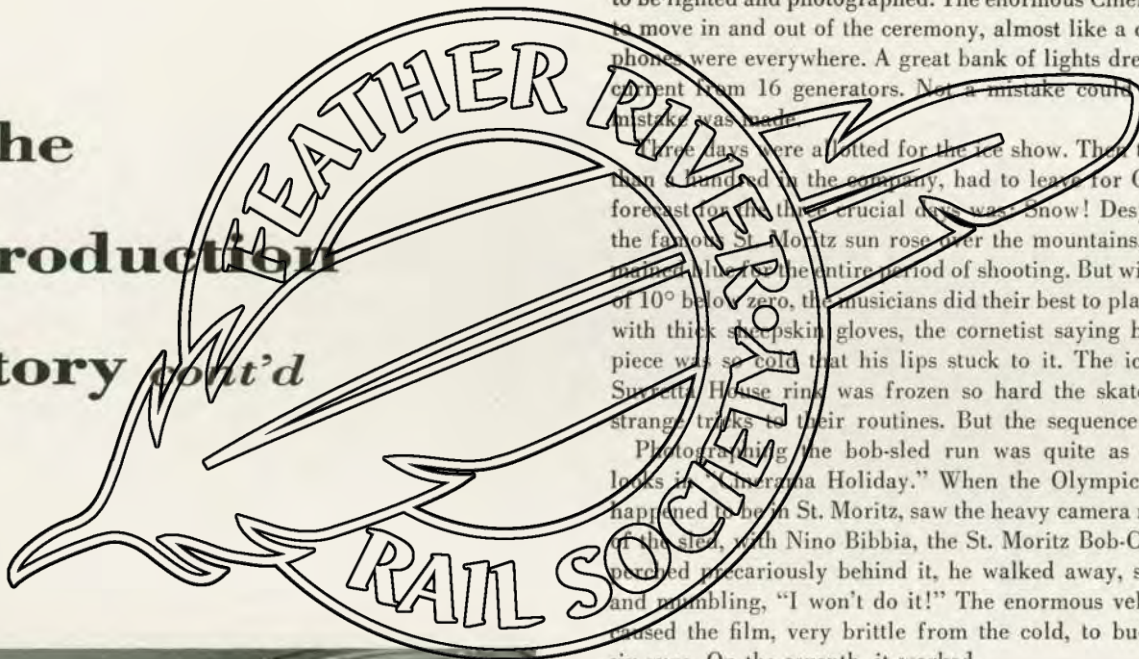
In order to photograph the famous floor show at the Lido night-club, Mr. de Rochemont's staff had to start lighting after the night-club closed its doors, that is, after 4 o'clock in the morning. Furthermore, the rehearsing and the actual shooting,—one of the longest and most spectacular of the whole picture,—had to be completed before the cabaret opened at 5 o'clock the next afternoon. It was a hard day for the chorus girls who had another show that evening.







# The Production Story you'd



The Students' Ball took place in the City Hall of the 18th Arrondissement, which was redecorated for the occasion by a committee from the Cité Universitaire. After the students had worked all day, the Fire Commissioner arrived and quickly made the decision that the very imaginative decor was a fire hazard. Three revisions had to be made before the ball got under way. But once they got started, the students soon forgot there was a camera in their midst. They drank champagne, sang and danced through the night completely oblivious of lights, microphones and the three eyes of Cinerama. Several times, glasses of champagne were found secreted in the housing of the camera for safekeeping.

When the de Rochemont crew shot High Mass at Notre Dame, it had to be the actual ceremony in all its solemnity. There were no rehearsals, no interruptions, and no retakes. A big portion of Notre Dame, which is larger than St. Patrick's Cathedral in New York, had to be lighted and photographed. The enormous Cinerama camera had to move in and out of the ceremony, almost like a celebrant. Microphones were everywhere. A great bank of lights drew 8,000 amps of current from 16 generators. Not a mistake could be made; not a mistake was made.

Three days were allotted for the ice show. Then the skaters, more than a hundred in the company, had to leave for Copenhagen. The forecast for the three crucial days was: Snow! Despite the forecast, the famous St. Moritz sun rose over the mountains, and the sky remained blue for the entire period of shooting. But with a temperature of 10° below zero, the musicians did their best to play—the clarinetist with thick sheepskin gloves, the cornetist saying his metal mouthpiece was so cold that his lips stuck to it. The ice at the famous Suvretta House rink was frozen so hard the skaters found it did strange tricks to their routines. But the sequence was completed.

Photographing the bob-sled run was quite as dangerous as it looks in "Cinerama Holiday." When the Olympic champion, who happened to be in St. Moritz, saw the heavy camera mounted in front of the sled, with Nino Bibbia, the St. Moritz Bob-Club's best driver perched precariously behind it, he walked away, shaking his head and mumbling, "I won't do it!" The enormous velocity of the run caused the film, very brittle from the cold, to buckle on the first six runs. On the seventh, it worked.

Photographing the skiing sequence turned into a real winter safari. Up the magnificent, snow-covered slopes above Davos, they labored. The best territory was discovered to be halfway down the Parsenn slope to Wolfgang, the most famous ski run in the world. The crew was miles from electricity, telephone, heating, warm food and the other accessories of civilization. Skiing looked easy to the crew. After seven accidents in five days, skiing was banned to the crew.

Adventure in America was just as interesting. In Las Vegas during one "take," three people hit the jackpot.

Three months of preparation were required for the California Zephyr sequence. A Vista-Dome railroad car was removed from service and modified to accommodate the Cinerama camera. The tinted plexiglass used in the dome was replaced with clear glass to allow color photography. Special platforms were added to enable the camera to work inside and outside of the train. A special train schedule was fixed six weeks prior to the start of production; the entire system of three railroads was coordinated with that of the scheduled trains. The Cinerama trucks were routed separately to meet the train each evening.







A great many problems of coordination arose during the filming of the Navy jet fighter sequence. The U. S. Navy, the Grumman Aircraft Engineering Corporation and Cinerama technicians joined in working out schemes for photographing from shipboard and from the nose of a jet. The "Lake Champlain" had a training mission to complete. The Cinerama project was not allowed to interfere with the regular schedule. Close cooperation, even in the interior scenes, was essential. While photographing below decks, the Cinerama generator was located on the hangar deck. As one flight of fighters left the ship, the generators would start and the de Rochemont crew would attempt to complete a scene before the return of the squadron.

No string of anecdotes tells the endless heartache of red tape with the Customs, posting bonds, permits and police protection for everything, Swiss government drivers over mountain roads, keeping film on dry ice in Arizona, the problems of getting a Swissair plane to fly to St. Louis and back to Zurich.

Statistics, too, fail to tell the story. There were 201 days of unit shooting; the two companies travelled 30,000 miles; four languages were employed. Some 675,000 feet of film were exposed. More than 5,000 people took part in the picture.

It was, as Mr. de Rochemont says, an adventure.





How important is a background score to a film? In most cases it helps to create whatever feeling of atmosphere, mood, suspense, or drama a particular sequence may demand. But with Cinerama's seven-throated directional high-fidelity sound system, with a range of 15,000 cycles, twice that of the ordinary sound system, and complete control of sound direction, the music and sound become a primary factor in the total experience.

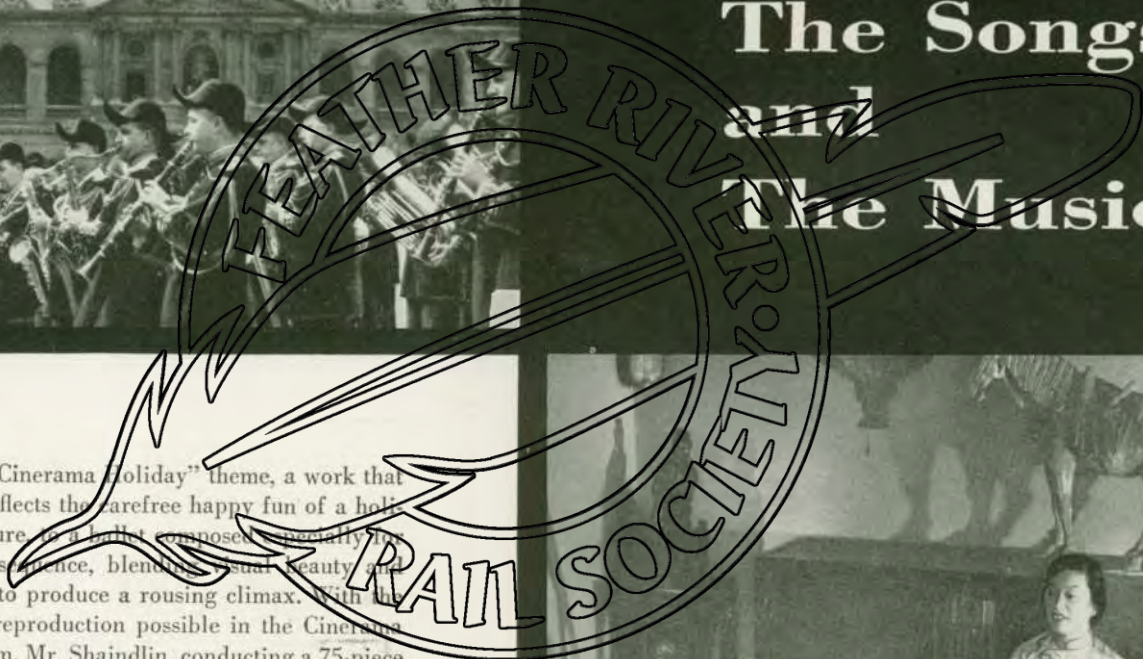
Jack Shaindlin, the musical director, faced with the problem of finding the composer who could best bring to life the spirit of fun and gaiety of "Cinerama Holiday," finally chose Morton Gould, one of America's best-known composers. The variety of his score is enormous, ranging from the infectious



## The Songs and The Music

lilt of the "Cinerama Holiday" theme, a work that perfectly reflects the carefree happy fun of a holiday adventure. In a ballet composed especially for the skiing sequence, blending visual beauty and excitement to produce a rousing climax. With the quality of reproduction possible in the Cinerama sound system, Mr. Shaindlin, conducting a 75-piece symphony orchestra, has been able to give Mr. Gould's music a performance that cannot be equalled by any other recording process.

Paris is many things to many people, and in music and song all the sensations of experiencing the city itself have been expressed. The solemn dignity of a Couperin Mass is captured by the Boys' Choir of Notre Dame Cathedral. The most famous military band in Europe, the Garde Republicaine, plays "Sambre et Meuse" at the Cour d'Honneur of Les Invalides and then is heard again as we review the cadets of St. Cyr, the military school founded by Napoleon. We attend a performance of Jean-Philippe Rameau's 18th century opera-ballet, "Les Indes Galantes," and we are almost immediately transported to the 20th century to see Paris night life and listen to the modern dance rhythms of the Lido show. But Paris would be incomplete if the very quality of the streets, the people, the parks, gardens, even the walks along





the river banks, was not experienced, and Mr. Gould in a charming, nostalgic waltz and in his gay promenade music has evoked all the special quality that Paris represents.

One of the most delightful musical sequences takes place in "La Ferme," in Davos, where we join a group of skiers in the evening at a cheese fondue party, and share the warmth and friendliness of the gathering by participating in the rollicking "Hop-sah-sah Waltz," a number based on an old Swiss folk song. First it is sung by Ernst Berchtold and Bertely Studer, well-known European yodelling singers with the entire group joining in the chorus, and later we hear it in a modern ingenious arrangement by Mr. Gould.

Perhaps the most unusual and exciting musical sequence takes place when Fred and Beatrice Troller, trying to find the heart and origin of American music, go to New Orleans. Here they listen to the congregation of the Second Free Mission Baptist Church sing "Down by the Riverside," watch the Jolly Bunch Social and Pleasure Club and Tuxedo Marching Band play "When the Saints Go Marching In" as they leave the Lafayette Cemetery, and finally sit in on Oscar "Papa" Celestin and the Original Tuxedo Dixieland Jazz Band as they give us an original interpretation of "Tiger Rag." Perhaps we can come no closer to what may truly be called American folk-music. All later composers, both classical and popular, owe a great debt to the music that sprang from such jazz groups in New Orleans.

In San Francisco, the CineramaSound system turned its seven microphones toward the tiny stage of The Tin Angel and listened to Odetta Felious and Larry Mohr sing "Santy Anno," an American sea chanty that dates from the Gold Rush days. In Chinatown, it recorded an oriental orchestra performance of a century-old Chinese love song entitled "The Luminous Pearl and Magnolia." A wide variety is evident once again in the vocal music, ranging from the Dartmouth College Glee Club singing "Men of Dartmouth" and the University of New Hampshire Glee Club capturing the mood of the Deerfield Fair in "Come to the Fair," all the way to the stirring patriotic finale, "Hail to Our Land," by James Peterson and Jack Shaindlin, as sung by the United States Naval Academy Choir.

It is this combination of opera and honk-tonk, ballet and college choir, jazz band and church mass, all blended with a distinctive original music score that makes for a rich, rewarding musical experience and gives "CINERAMA HOLIDAYS" its unique sense of reality, color and vitality.



**Morton Gould**  
Noted composer of  
the lilting score



**Jack Shaindlin**  
Musical Director





FIVE SPEAKER SYSTEMS  
BEHIND SCREEN

THE SYSTEM BEHIND THE MOST  
FABULOUS MEDIUM IN THE HISTORY  
OF ENTERTAINMENT

SOUND-CONTROL

PICTURE-CONTROL ENGINEER

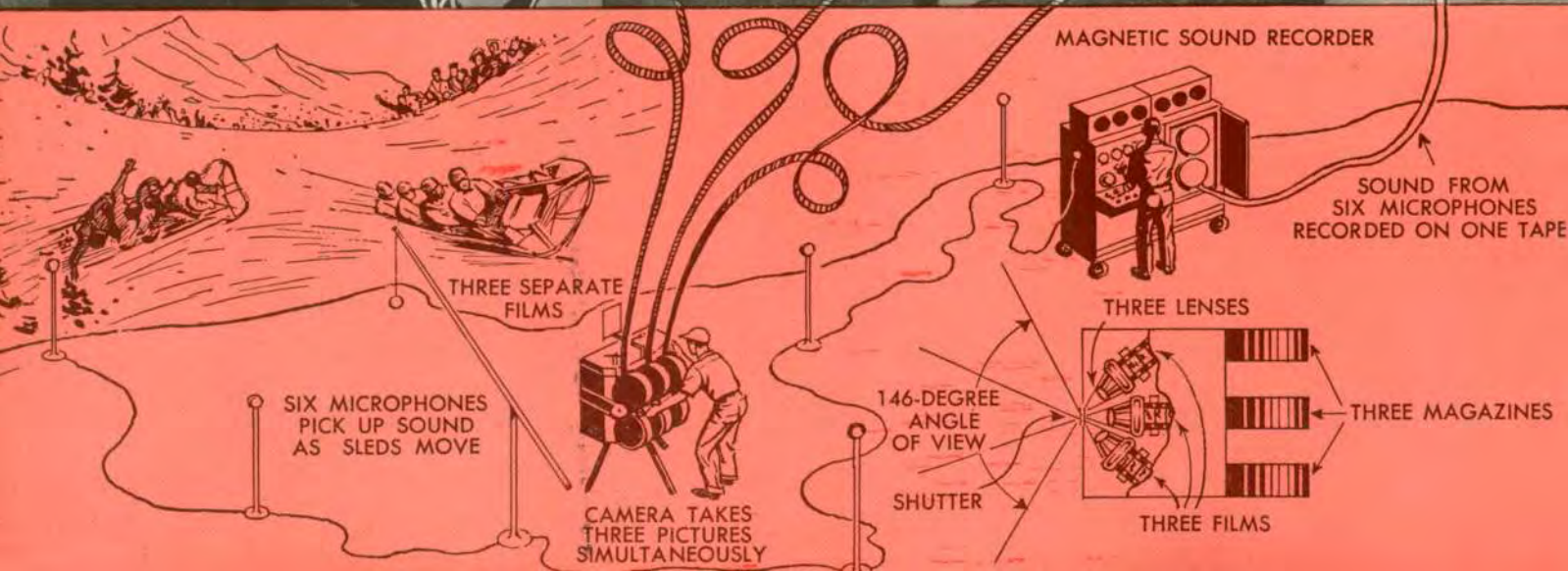
AS SLEDS LEAVE SCREEN,  
SOUND FADES AWAY  
THROUGH THIS SPEAKER

EXTRA SPEAKERS FOR  
OFF-SCREEN NOISES

PROJECTOR

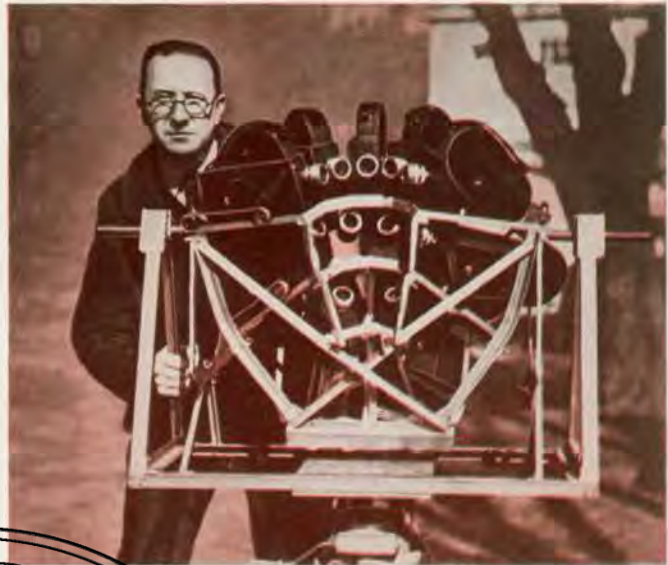
PROJECTOR

PROJECTOR





# Cinerama Moves Ahead



Fred Waller  
Inventor  
of  
Cinerama

Louis de Rochemont's "CINERAMA HOLIDAY" marks a big advance in the use of the Cinerama process. Still present is the reality of experience which sweeps the audience around the United States and across the Atlantic Ocean to Europe. However, the variety of experiences—the gay whirlwind adventure and scenes that are intimate, joy-filled, occasionally somber but always inspired—has been acclaimed by all who have shared a "CINERAMA HOLIDAY."

The Cinerama process first made an audience feel the physical and emotional impact of a filmed scene on September 30th, 1952. That evening when Merian C. Cooper and Edward Thomas presented the "first and frankly experimental" production, "THIS IS CINERAMA," there were only 4100 persons in the theatre. Since then, over ten million people have thrilled to the sensation of "being in the picture."

The idea behind this revolutionary process was born nearly twenty years ago while the late Fred Waller was head of Paramount's special effects department. Always a scientist who was searching for a method of recreating reality, Mr. Waller noticed that a new wide-angle lens sometimes provided him with a very slight three-dimensional effect. He had also once remarked how a friend of his—a woodsman with vision in one eye only—estimated distances by moving his head from one side to the other—ranging across the field of vision that most of us take in with two eyes at once.

Waller's observations suggested that it is perhaps peripheral vision (that we "see" out of the corners of our eyes) which really provides us with the sense of depth. Research with other scientists in the field of depth perception, including Dr. Ames, of Hanover, New Hampshire, convinced Fred Waller that we get very little "depth-information" from the stereoscopic nature of our eyes; nearly eighty per cent of what we perceive as depth and distance is actually derived from our wide angle of vision (more than 160°) and from the spatial relationship of all objects within this field.

Applying these theoretical conclusions he discovered was another matter. In his first experiments, he mounted eleven 16mm. cameras in such a way that they covered a huge field—but there was not a theatre in the world which could house the type of screen necessary for such a process. In 1937, he had an opportunity to do some more experimenting when asked to do a display for the Perisphere at the New York World's Fair.

During the war, his experiments were channeled into a slightly different direction when he developed the Waller Gunnery Trainer for the Navy. Using five projectors, this apparatus projected scenes of attacking fighter planes and simulated actual combat conditions so realistically that the Air Force later credited the device and its inventor with saving thousands of lives.

Further experimentation after the war reduced the original "Rube Goldberg contraption" to three

This schematic drawing tells the Cinerama story from photography on location to projection in the theater.

Stanley Warner Cinerama Corporation acknowledges with thanks the help of the editors of Popular Mechanics Magazine in preparing this pictorial description of the Cinerama process.



cameras mounted as one. Employing three 27mm. lenses (approximately the same focal length as that of the human eye) which cover a field 146° wide and 55° high (as compared with our normal vision of 160° and 60°) Mr. Waller felt that at long last he had something feasible for the theatre.

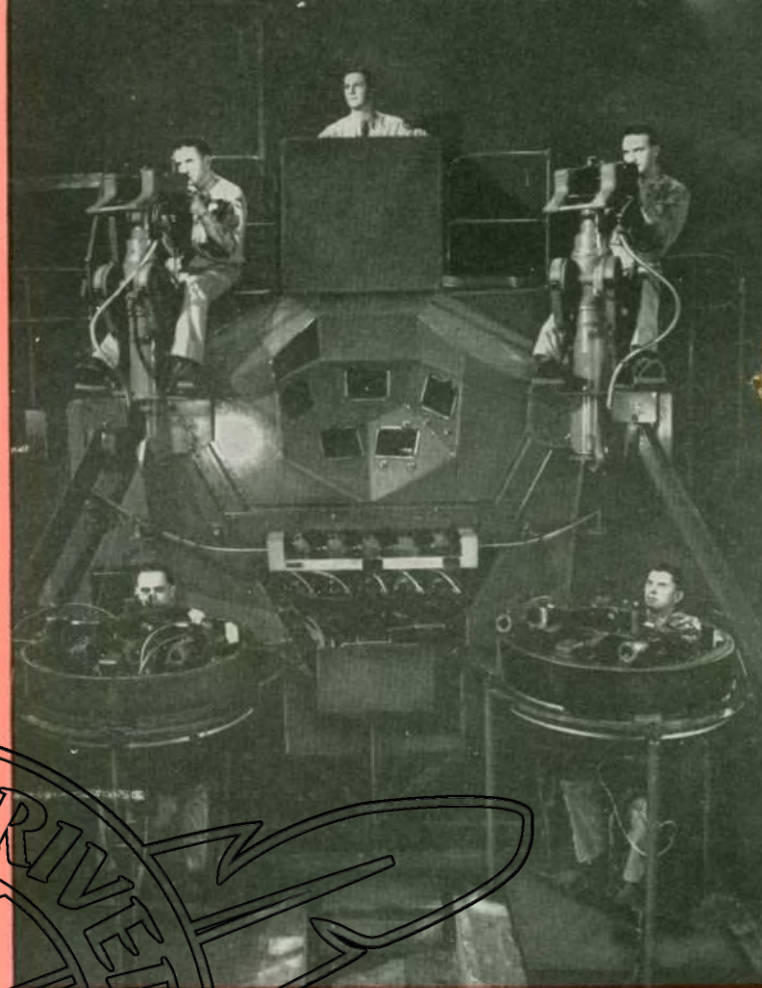
However, as every inventor and artist knows, it is a long path between an idea's creation and its presentation to the public. Cinerama might have remained purely an experiment if it had not been for Hazard Reeves who developed a sound system which matched in its realism the effect of the Cinerama camera.

Ideally, this would mean an infinite number of loudspeakers all over the theatre screen, but Mr. Reeves decided to settle for seven, with an eighth speaker at the back of the auditorium. They were placed so that they duplicated the position of the recording microphones. Now, for the first time, you could follow a plane with your eyes *and* with your ears.

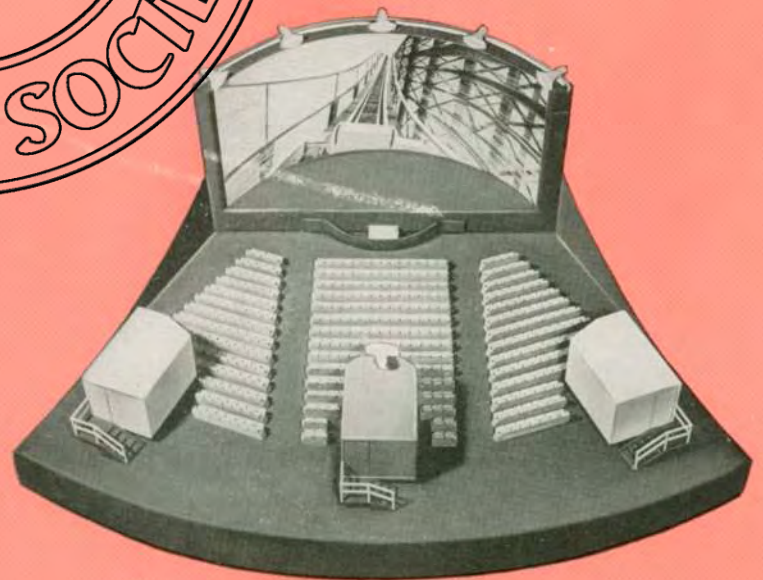
These were the heart of the Cinerama process which Mr. Cooper and Mr. Thomas demonstrated to an unaware and somewhat skeptical audience on that September evening in 1952. As soon as the words "This is Cinerama . . ." were spoken the audience found itself taking part in an experience which was entirely new and different — for it was real.

In starting production on "CINERAMA HOLIDAY," Louis de Rochemont sent one film production unit across the United States, and another to Europe. He prompted them to film memorable experiences—big ones like a Mass at Notre Dame, smaller but no less significant ones like the Deeds County Fair. He reminded them that the Cinerama process enables the audience to evaluate an experience on its own. Nothing would be gained by adding false drama or feeling to a scene. The realism of the Cinerama process would show up such efforts as frauds.

As in most fields of entertainment, the subject matter of Cinerama will be determined by the public and Cinerama's producers working together. The range of possibilities is world-wide, for as "CINERAMA HOLIDAY" has shown, any situation which we might take part in or overhear—from a young couple arguing about going to a Paris cabaret or taking a bobsled ride in St. Moritz—is within the reach of Cinerama.

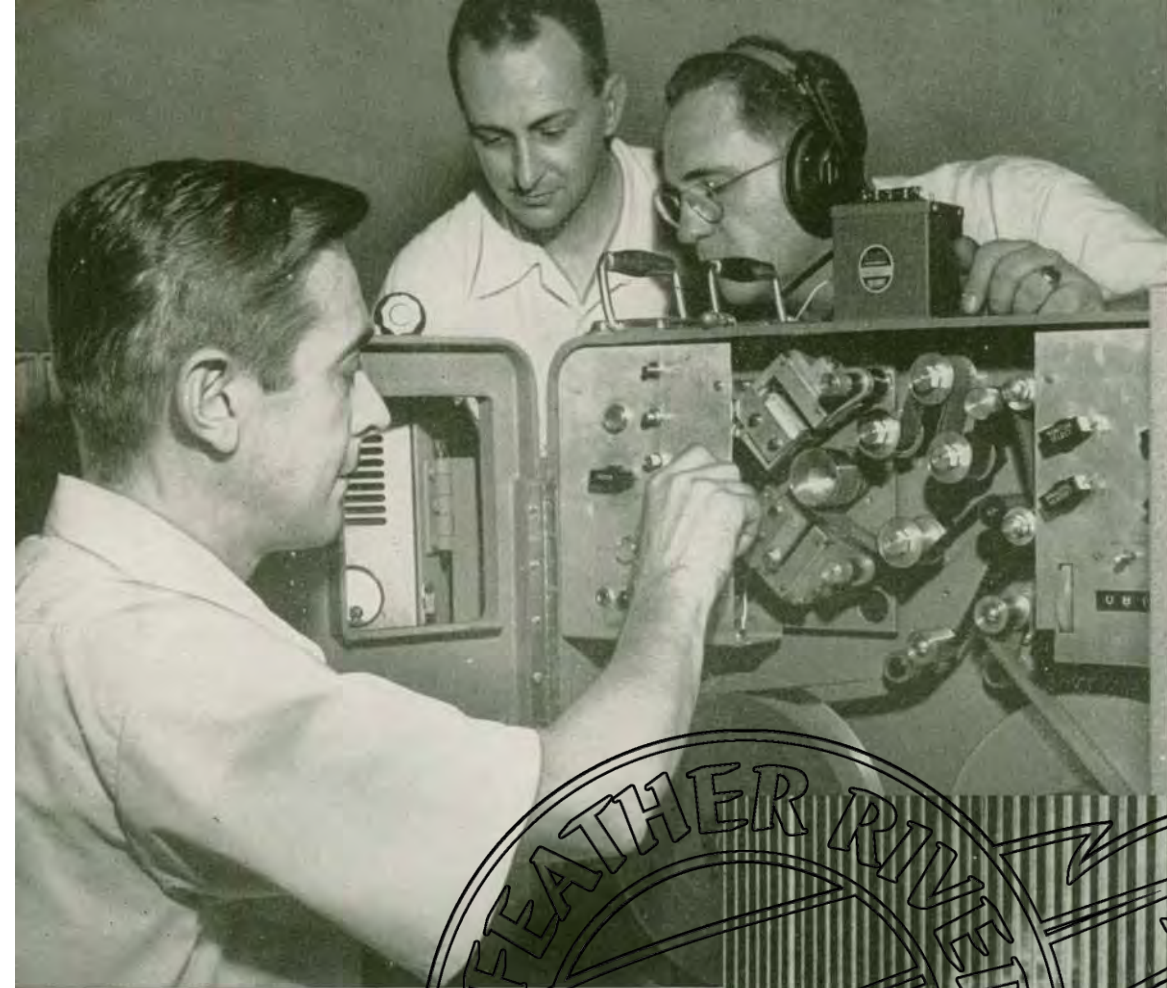


Cinerama went to war in 1941. The Waller Gunnery Trainer utilized the principles of Cinerama to save American lives.



A scale model of a typical Cinerama installation, with its giant, curved screen, several speakers and three projection booths, shows the breath-taking roller coaster scene from "This Is Cinerama."





▲ At the Oyster Bay, Long Island, laboratories of Cinerama, constructed in an indoor tennis court, technicians prepare the unique Cinerama sound head. It is this mechanism, developed by Hazard Reeves, that adds the stereophonic ears to Fred Waller's three-eyed camera.

Cinerama's screen had to be so wide and so deeply-curved that light bounced from one end to the other. ▲ A screen composed of 1100 "venetian-blind" type louvres was developed to let reflected light slip right through.



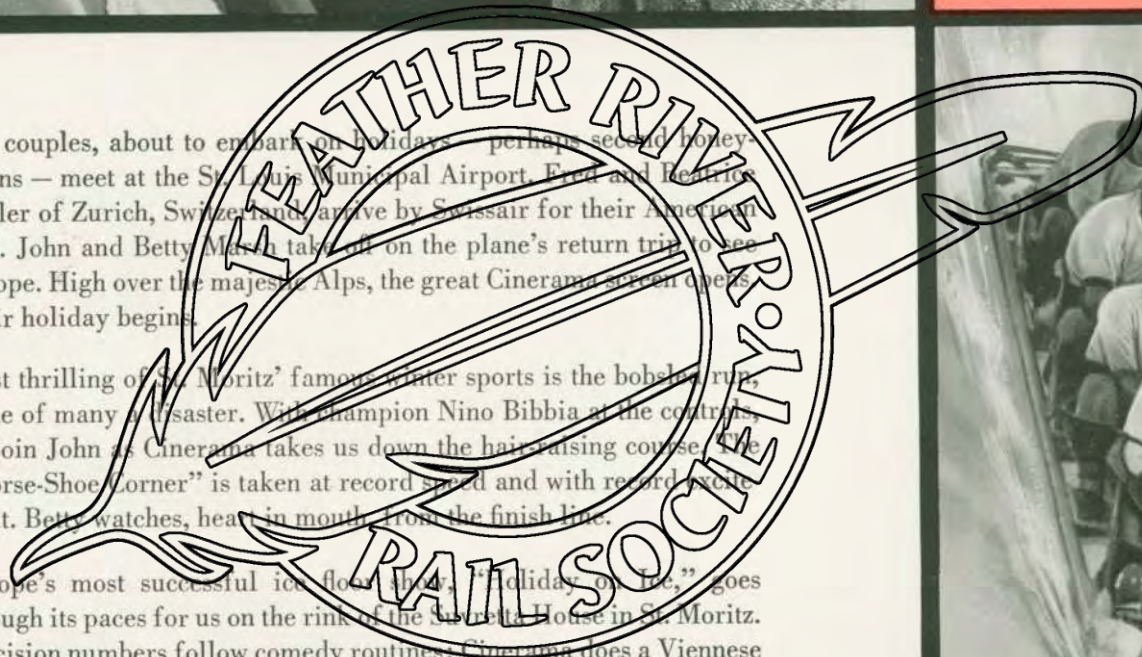
▲ Two giant panda bears from the "Holiday on Ice" troupe keep the Cinerama camera company at the rink-side of the Suvretta House at St. Moritz, Switzerland. The three eye-pieces jutting from the back reveal together almost the full range of human vision.



# Program



- Two couples, about to embark on holidays — perhaps second honeymoon moons — meet at the St. Louis Municipal Airport. Fred and Beatrice Troller of Zurich, Switzerland, arrive by Swissair for their American visit. John and Betty Mason take off on the plane's return trip to see Europe. High over the majestic Alps, the great Cinerama screen opens. Their holiday begins.
- Most thrilling of St. Moritz' famous winter sports is the bobsled run, scene of many a disaster. With champion Nino Bibbia at the controls, we join John as Cinerama takes us down the hair-raising course. The "Horse-Shoe Corner" is taken at record speed and with record excitement. Betty watches, heart in mouth, from the finish line.
- Europe's most successful ice floor show, "Holiday on Ice," goes through its paces for us on the rink of the Casella House in St. Moritz. Precision numbers follow comedy routines, Cinerama does a Viennese waltz on ice that is as thrilling as it is beautiful. The picture-book Alps form a background of unforgettable splendor.





● Wilbur Clark's Desert Inn in Las Vegas, with its Olympic-size pool and its floor show that matches anything on Broadway, is one of the Trollers' first glimpses of the American scene. Many varieties of gambling are present, the most persistent of which is the slot machine that is everywhere, from beauty parlors to gasoline stations.



● The country of the Apaches is peaceful and beautiful. The once warlike tribesmen are now dungaree-clad herdsmen, tending their herds of prize white-faced Herefords, and hospitable to the Trollers when their motor scooter fails to negotiate a mountain stream.



● The vastness of the American continent is seen from the Vista-Dome of a California Zephyr, speeding eastward over the Western Pacific Railroad, up the Glenwood Canyon of the Colorado on the Denver and Rio Grande Western, and on into Chicago on the Chicago, Burlington and Quincy.



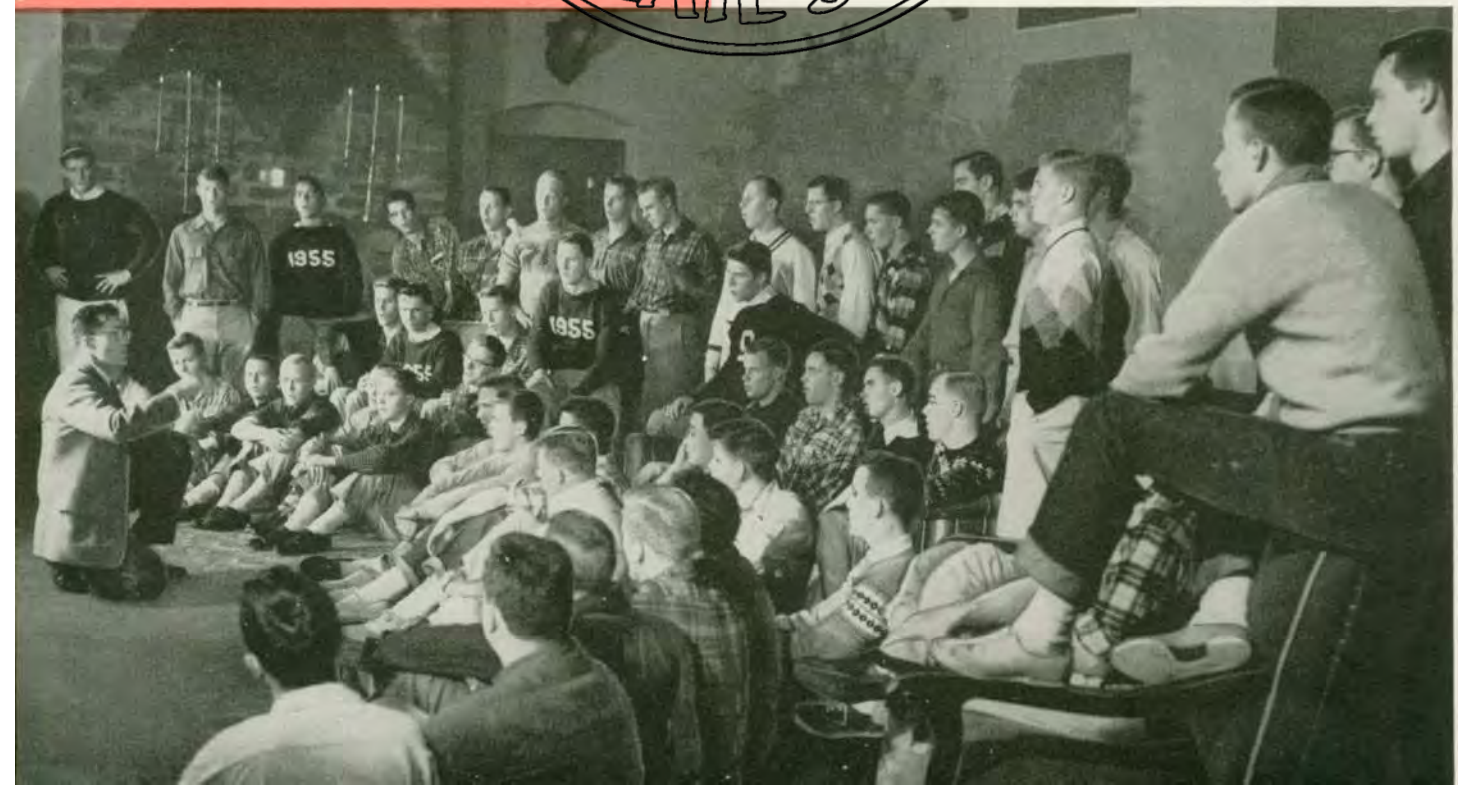


## Program *cont'd*


- In New Orleans, where jazz was born, we join a Negro congregation in a traditional hymn and then, continuing Cinerama's search for true native song, we return from the Lafayette Cemetery to the rhythms of "When the Saints Go Marching In" — rhythms that mount as we approach the city. The climax is at the Absinthe House, where Papa Celestin and his band do "Tiger Rag." "

- "Come to the Fair" is a new call, to Deerfield, New Hampshire. We see the New England countryside in the glory of its fall colors. We see the people gathered in the traditional meeting of the harvest festival, matching their produce, the speed of their horses and their strength, parading, singing, joyful and proud and glad. It is the kind of Festival that the world knows in Switzerland.

- At Dartmouth College in Hanover, New Hampshire, the Trolls see—and hear—"Men of Dartmouth" and are introduced to a college campus and college life and learn its special sights and sounds in American life.





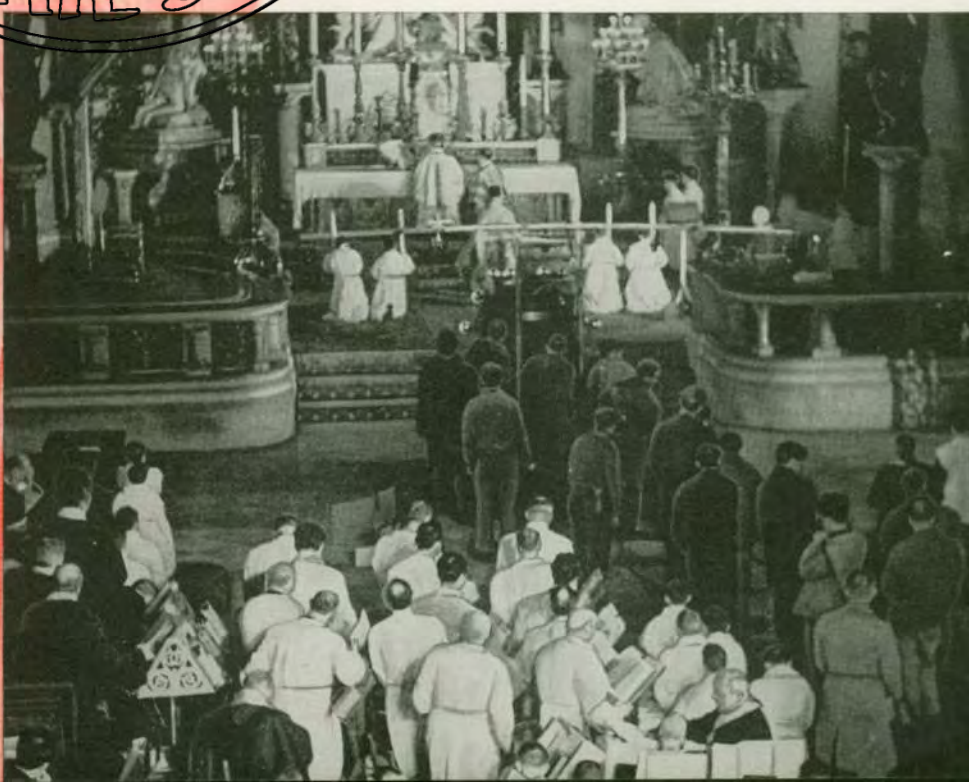


- From Davos, up the funicular railway to the Alpine heights from which the Parsenn ski run begins, we travel in the dedicated company of hundreds of skiers. Thrill and spill alternate as the Marshes cascade down the glistening white slopes.

- With Cinerama, we join the Marshes as they take the breathless jumps, leaving the snow-bound earth beneath us. We "brake" in a spray of snow and ice. Finally, the bottom, safe and alive.

- Like the 19th hole, after-skiing rituals can be more fun than skiing, itself. The adventures are relived over wine and the traditional Swiss cheese fondue. At "La Ferme," The Farm, of Tony Morosani's Belvedere Grand Hotel, our happy adventurers gather, to hear Ernst Berchtold play his accordion, and to add our voices to the old folk song "Hop-sah-sah." It is easy to agree that the Swiss have a wonderful way of enjoying themselves.

- Paris in the spring! Its proud Arc de Triomphe, its wide boulevards shooting out in every direction, its never-ending streams of traffic. Its architectural magnificence, its sculpture monuments to the human spirit, its sidewalk cafes, its files of children on their way from school to play. Its laughter, its fight, its joy of living! It is a Cinerama Holiday in Paris.





## Program *cont'd*

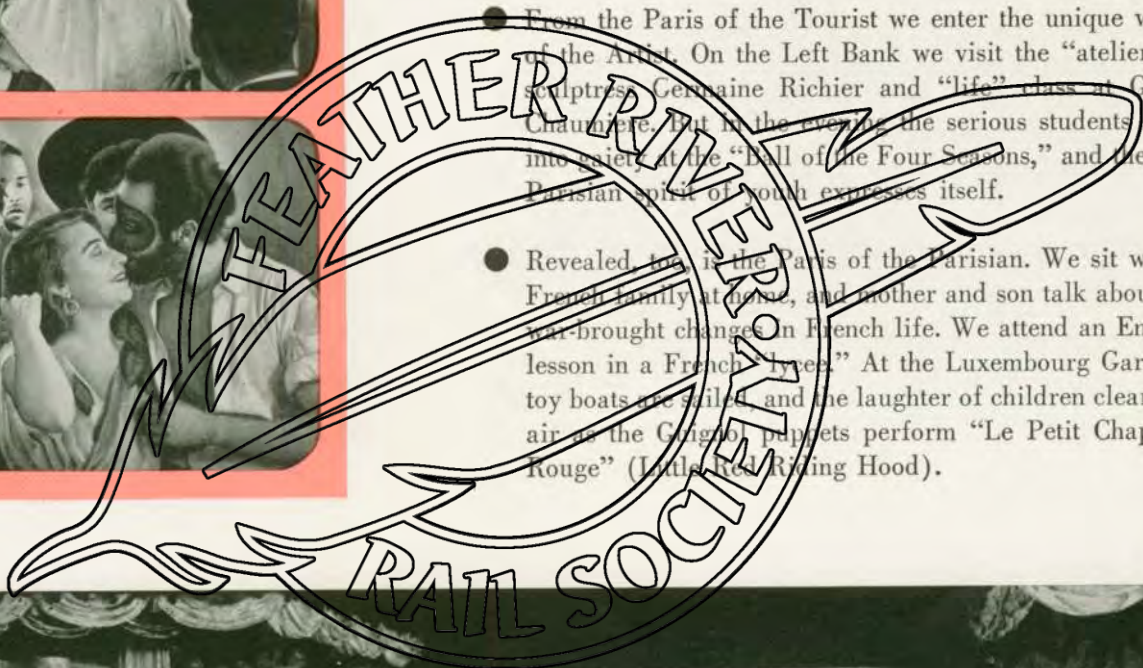


- John and Betty Marsh are visited in their hotel room by Art Buchwald, correspondent for the Paris Herald-Tribune. The young couple, on their first visit to Europe, want to see *everything*, and Buchwald, expert on "The Care and Feeding of Visiting Firemen," tells them that Paris is really many cities-in-one.

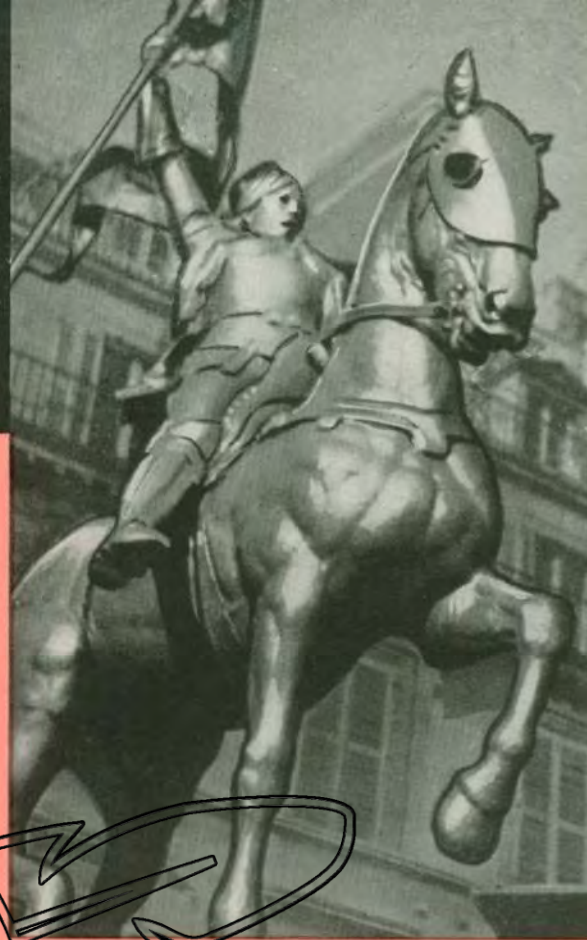
- As in a dream, the young American honeymooners absorb all Paris can offer: the solemn high mass at Notre Dame Cathedral, the most famous art treasures in the world at the Louvre, a performance at *l'Opera de Paris*, the dazzling color, and exuberance of the Lido night-club, the splendor at Jacques Fath's salon.

- From the Paris of the Tourist we enter the unique world of the Artist. On the Left Bank we visit the "atelier" of sculptress Germaine Richier and "life" class at Grand Chaumière. But in the evening the serious students burst into gaiety at the "Ball of the Four Seasons," and the true Parisian spirit of youth expresses itself.

- Revealed to us is the Paris of the Parisian. We sit with a French family at home, and mother and son talk about the war-brought changes in French life. We attend an English lesson in a French "lycée." At the Luxembourg Gardens, toy boats are sailed, and the laughter of children clears the air as the Gigoï puppet performance "Le Petit Chaperon Rouge" (Little Red Riding Hood).







- Vive la France! is the closing cry. The glory of the Republic is unfurled by the marching cadets of St. Cyr. The tricolore floats in the breeze beneath the Arc de Triomphe, doing honor to the memory of Jeanne d'Arc and Napoleon.

- Their holidays drawing to a close, the Trollers visit the nation's capital with its inspiring white monuments. A stirring montage reveals some of the things that make America great—the virgin backwoods, the country school house, the crash of the sea on rockbound coasts.

- Fred and Beatrice see the New York skyline for the first time from the Staten Island ferryboat. Steaming majestically into the harbor is the "Queen Mary," the Marshes aboard arriving from their holiday in Europe. The four young lovers meet at a fashionable hotel and compare impressions of their expanded worlds. Together, they see and enjoy the experience that has held them for six months—Cinerama.

- Through Cinerama, we join the Blue Angels, the famous Navy flight of jet planes, roaring across the Caribbean sky at speeds close to supersonic. We thrill to the take-off on a jet flight and, with the rest of the audience, sigh with relief at the perfect landing on the carrier, "Lake Champlain."

- The brightly lit spectacle of a great International Fireworks display at Alton Bay, N. H., matches the shooting fires of a giant Bessemer furnace of the Bethlehem Steel Company to fill the night sky as a motion picture is completed. For the Trollers and the Marshes, a story is brought to a close, a holiday ended. Out of it, they had fun; they learned something of the world.







# CINERAMA HOLIDAY IS A PARTY!

If "Cinerama Holiday" is a tribute to the joys of vacations—to the holiday spirit—it offers no greater revelation than the picture of the fun people have in Switzerland. From the moment we step into the luxurious Swissair plane with its club-like atmosphere of friendly companionship, one experience after another follows to illustrate the Swiss idea of enjoying oneself.

In the land of the Alps, everything is done in neighborly groups. Skiers come from all over the world. It is an international companionship. They may have been strangers yesterday, but today, as they ski down through the high snow meadows or tear through space on the St. Moritz bob-sled run, they are friends. And as friends, they enjoy doing things together and learning things to the accompaniment of laughter and the trouble that everyone shares.

In this warm camaraderie, there is a special kind of pleasure in the gatherings that follow a day of skiing and skating. Dozens of tired athletes gather informally in the mountain inns—of which Jakob Kessler's restaurant in Wolfgang is one, and La Ferme is another. At La Ferme, the diners not only listen to the yodelling but join in its responses and refrains. Everything, including yodelling, is a participating, not a spectator, sport in Switzerland. The singing is an accompaniment for the serving of Swiss cheese fondue, which is another of the pleasures of the country that is fun for the whole party. Made in an earthenware pot at the table, every member of the group "dunks" his bread crust into the savory molten cheese. Whether the cheese fondue increases his thirst for the dry white wine of the countryside with which it is served, which in turn increases the resonance of one's yodelling, or the reverse, has never been explained satisfactorily or conclusively. Like everything else in Switzerland, it's fun together.

## SWISS CHEESE FONDUE

### FOR THIS DISH YOU WILL NEED:

1 earthenware casserole holding about 4 cups, or a chafing dish (or a similarly shaped cooking utensil with a handle), 1 alcohol stove (the flame of which is easily adjustable); or any electric plate, with an asbestos pad, that will hold the cooking utensil securely.

### THE INGREDIENTS: (Serves 2)

½ lb. Switzerland Swiss, shredded, or finely cut  
1½ tablespoons flour  
1 clove fresh garlic  
1 cup Neuchatel wine (or any light dry white wine of the Rhine, Riesling or Chablis types)  
salt, pepper, nutmeg to taste.

1 loaf French or other white bread with a hard crust (or at least four hard rolls), cut into bite-size pieces each of which must have at least one side of crust.  
(Optional) 3 tablespoons Kirschwasser or 2 tablespoons of any non-sweetened fruit brandy such as apple jack, slivowitz, cognac, etc., or light rum.

### THE PREPARATIONS:

Dredge cheese with flour. Rub the cooking utensil well with garlic. Pour in the wine and set over very slow fire. When the wine is heated to the point that air bubbles rise to the surface (never boiling point), stir with a fork. Add the cheese by handfuls, stirring in a rhythmic up-and-down motion, taking care each handful is completely dissolved before another one is added.

Keep stirring until the mixture starts bubbling lightly. At this point add a little salt and pepper and a dash of nutmeg (optional). Finally add and thoroughly stir in the Kirschwasser (or other brandy). Remove the bubbling fondue from the fire and set immediately onto your preheated table heating element.



STANLEY WARNER CINERAMA CORPORATION

presents

LOUIS DE ROCHEMONT'S

# CINERAMA HOLIDAY

Color by **TECHNICOLOR**

introducing

**BETTY and JOHN MARSH and BEATRICE and FRED TROLLER**  
(of Kansas City, USA) (of Zurich, Switzerland)

An actual adventure derived in part from "America Through a French Looking Glass"

by Renee and Pierre Gosser (published by REALITES, August 1953)

*Adaptation by*

Otis Carney, Louis de Rochemont III

*Narration by*

John Stuart Martin

*Directors of Photography*

JOSEPH BRUN, A. S. C., HARRY SQUIRE, A. S. C.

*Operative Cameramen*

Jack Priestley, Gayne Rescott

*Technical Assistants*

Coleman T. Conroy, Maurice Doherty, Marcel Gilot,  
Harvey Jenkins, Raymond Lemogne, Michael Mahony,  
Martin Philbin, Marcel Policard

*Sound Engineers*

RICHARD J. PIETSCHMANN, ROLF EPSTEIN

*Assisted by*

Fred Bosch, Ray Sharples

*Technical Supervision for Cinerama, Inc.*

WENTWORTH D. FLING

*Cameras*

Erik M. Rondum, Richard C. Babish

*Sound*

Avery Lockner, Richard Vorisek, Stuart Rodger

*Cinerama Sound*

by Cinerama Laboratories, Oyster Bay, Long Island  
I.A.T.S.E.

*Art Direction*

JOY BATCHELOR, JOHN HALAS  
Herbert G. Andrews

*STANLEY WARNER CORPORATION Executive Committee for Cinerama*

S. H. Fabian, President, Samuel Rosen, Executive Vice-president, Harry M. Kalmine, Vice-president in charge of theatres, Nat Lapkin, Vice-president in charge of production, Arthur Rosen, Assistant to Mr. Lapkin, Lester B. Isaac, National Director of Exhibition.

*Film Editors*

JACK MURRAY, LEO ZIEHLING

WILLIAM Y. STELLI, A. C. E.

Peter Bacherich—*Editorial Administration*

Lowell S. Ellis—*Sound Effects*

Angelo Pass—*Music*

*Production Staff*

Charles Baron, Philip Donoghue, Robert Fabian,

William Hocker, Waring Jones, Francis Keenan,

Marion McIney, Francois Mesliere, Jean Pages,

James Parris, Georges Regnier, Michael Roemer,

Stanley Schneider, Hans Sommer, John Walsh,

John Wingerter

*Original Music Score by*

MORTON GOULD

*Additional Music by*

Van Cleave

*Musical Director*

JACK SHAINDLIN

Robert McBride, Assistant

*Narrator*

MARTIN WELDON

*Special effects for finale by*

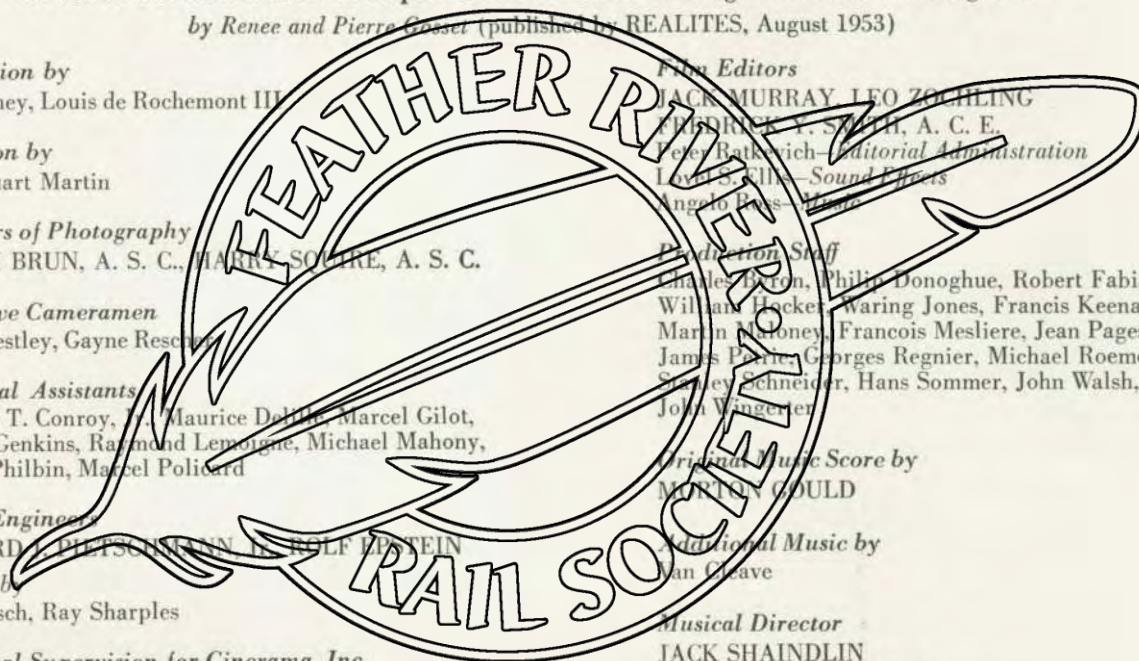
International Fireworks Company and  
furnaces of Bethlehem Steel Company.

*Associate Producers*

OTIS CARNEY, BORDEN MACE, THOMAS ORCHARD

*Directed by*

ROBERT BENDICK and PHILIPPE de LACY





# musical numbers in

# CINERAMA HOLIDAY

Original Music Score — Morton Gould

Additional Music — Van Cleave

## act I

### LAS VEGAS

- 1 "FANDANGO"  
Johnny Bradford — Frank Perkins  
Performed at Wilbur Clark's 'Desert Inn'

### SAN FRANCISCO

- 2 "SANTY ANNO"  
A sea chanty of the gold rush days, sung at the 'Tin Angel'  
by Larry Mohr and Odetta Felious

- 3 "LUMINOUS PEARL AND MAGNOLIA"  
One-hundred-year-old Chinese song played by traditional  
Chinese orchestra

### NEW HAMPSHIRE

- 4 "MEN OF DARTMOUTH"  
Sung by the Dartmouth College Glee Club
- 5 "COME TO THE FAIR"  
Easthope Martin — Helen Taylor  
Sung by the University of New Hampshire Glee Club

### NEW ORLEANS

- 6 "DOWN BY THE RIVERSIDE"  
Sung by Henry A. LeRoy Jr. and the congregation of the  
Second Free Mission Baptist Church

- 7 "WHEN THE SAINTS GO MARCHING IN"  
Performed in the Lafayette Cemetery by the 'Jolly Bunch  
Social and Pleasure Club' and the 'Tuxedo Marching Band'

- 8 "TIGER RAG"  
Original Dixieland Jazz Band  
Played and sung in the 'Absinthe House' by Oscar "Papa"  
Celestin and the Original Tuxedo Dixieland Jazz Band

### SWITZERLAND — Part 2

- 9 "BALLAD OF THE SKIS"  
Composed by Morton Gould  
Orchestration by Van Cleave
- 10 "SCHNITZBERG JODEL"  
Famous Swiss mountain yodel sung by Bertely Studer  
and Ernst Berchtold
- 11 "HOP SAH SAH WALTZ"  
Performed in 'La Ferme' by Bertely Studer and E. Berchtold  
The Entracte Music is the "Hop sah sah Waltz"  
orchestrated by Morton Gould.

## act II

### PARIS

- 12 Solemn High Mass by Couperin sung by the Boys' Choir of the  
Cathedral of Notre Dame
- 13 "SUR LE PONT D'AVIGNON"  
Old French folk song played at Students' Ball, as  
arranged by Frank Engelen
- 14 "LES INDES GALANTES"  
Jean-Philippe Rameau  
"Les Fleurs" sequence of this opera-ballet, as adapted by  
Henri Busser and Rene Fauchois
- 15 "LES MARRONIERS DE PARIS"  
Claude Bolling  
Played at Maison Jacques Fath

- 16 PRINCIPAL "LIDO" MUSIC BY GARNI KRAMER  
"Holiday in Rio" Terig Tucci

- 17 "SAMBRE ET MEUSE"  
Played by the Band of "la Garde Republicaine"

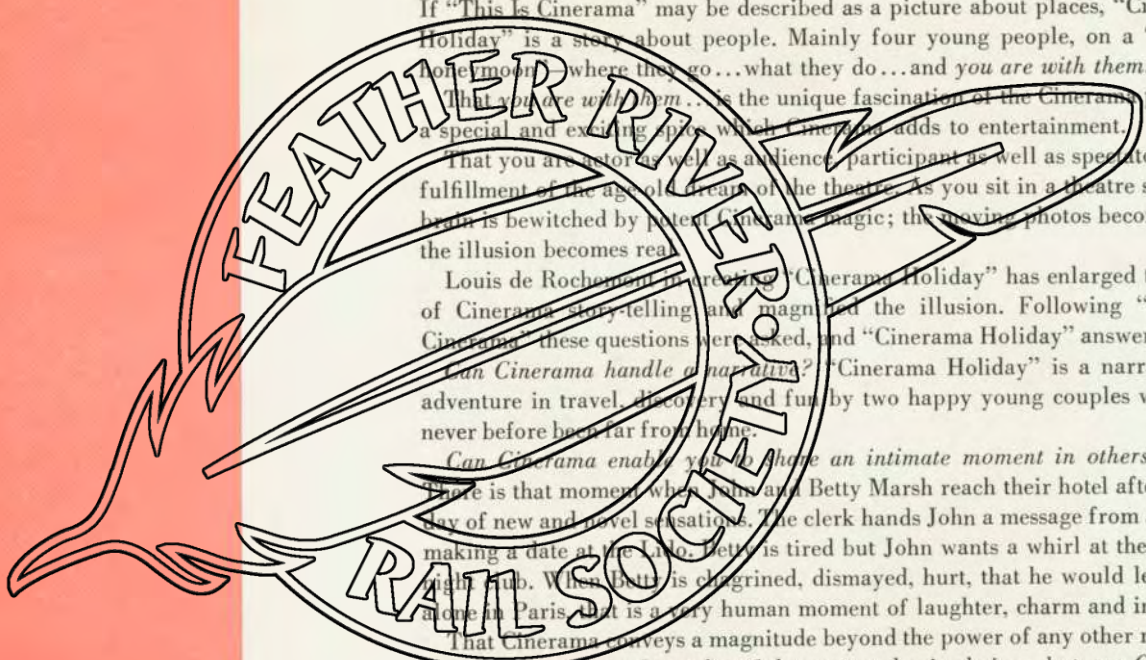
### JET PLANE Sequence

- 18 "HAIL TO OUR LAND"  
James Peterson — Jack Shaindlin  
Sung by the United States Naval Academy Choir  
The exit music is a medley of the "Ballet of the Skis" and  
the "Cinerama Holiday Theme," by Morton Gould, which  
also appears frequently throughout the picture.





By S. H. Fabian  
President,  
Stanley Warner Corporation



If "This Is Cinerama" may be described as a picture about places, "Cinerama Holiday" is a story about people. Mainly four young people, on a "second honeymoon" where they go...what they do...and *you are with them.*

*That you are with them...* is the unique fascination of the Cinerama process, a special and exciting spot which Cinerama adds to entertainment.

That you are actor as well as audience, participant as well as spectator is the fulfillment of the age-old dream of the theatre. As you sit in a theatre seat, the brain is bewitched by potent Cinerama magic; the moving photos become fact, the illusion becomes real.

Louis de Rochemont in creating "Cinerama Holiday" has enlarged the area of Cinerama story-telling and magnified the illusion. Following "This Is Cinerama" these questions were asked, and "Cinerama Holiday" answers them: *Can Cinerama handle a narrative?* "Cinerama Holiday" is a narrative of adventure in travel, discovery and fun by two happy young couples who had never before been far from home.

*Can Cinerama enable you to share an intimate moment in others' lives?* There is that moment when John and Betty Marsh reach their hotel after a full day of new and novel sensations. The clerk hands John a message from a buddy making a date at the Lido. Betty is tired but John wants a whirl at the famous night club. When Betty is chagrined, dismayed, hurt, that he would leave her alone in Paris, that is a very human moment of laughter, charm and intimacy.

That Cinerama conveys a magnitude beyond the power of any other medium, that it is supreme in the realm of the spectacular is obvious, but *can Cinerama bring to you—and bring you into—the drama of people's lives?* You will recall that afternoon in a French home; when the elder son is telling about the family portraits on the table, three generations of French youth who died on the battlefield. This is high drama with French history summed up poignantly in a minute of dialogue.

Thus Cinerama can not only roam the world but also explore the mind and enter into the affairs of the human heart. As each additional Cinerama production comes to life, it brings life to you—the wonders of the world and the wondrous variety of human experience. Since "it puts you in the picture" and you share every moment of its revelations, Cinerama adds to your own personal experiences. Thus once or twice a year when the new Cinerama comes to the one Cinerama theatre in your section of the country, you can look forward to its entertainment as a special event long to be cherished and remembered.

S. H. FABIAN  
President,  
Stanley Warner Corporation



Chas. H. ...



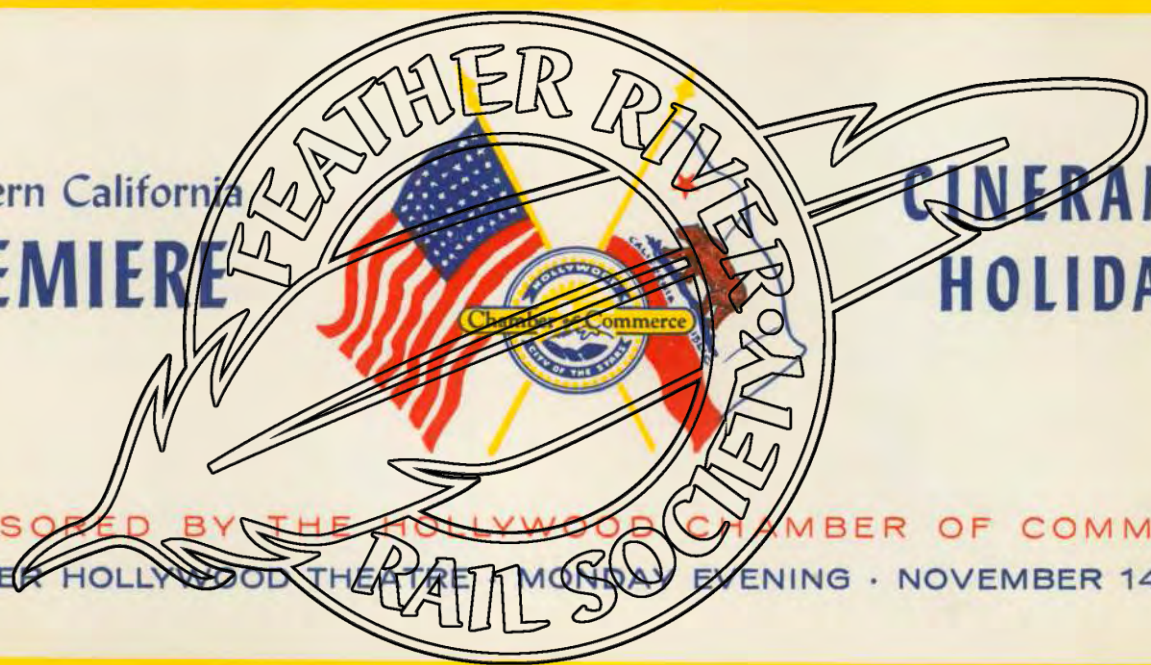
THE  
**2**<sup>ND</sup>  
CINERAMA  
PRESENTATION

# CINERAMA HOLIDAY



Southern California  
**PREMIERE**

**CINERAMA  
HOLIDAY**



SPONSORED BY THE HOLLYWOOD CHAMBER OF COMMERCE  
WARNER HOLLYWOOD THEATRE MONDAY EVENING • NOVEMBER 14, 1955





MR. GILBERT KNEISS

Southern California Premiere of  
Louis De Rochemont's



Hollywood,  
California

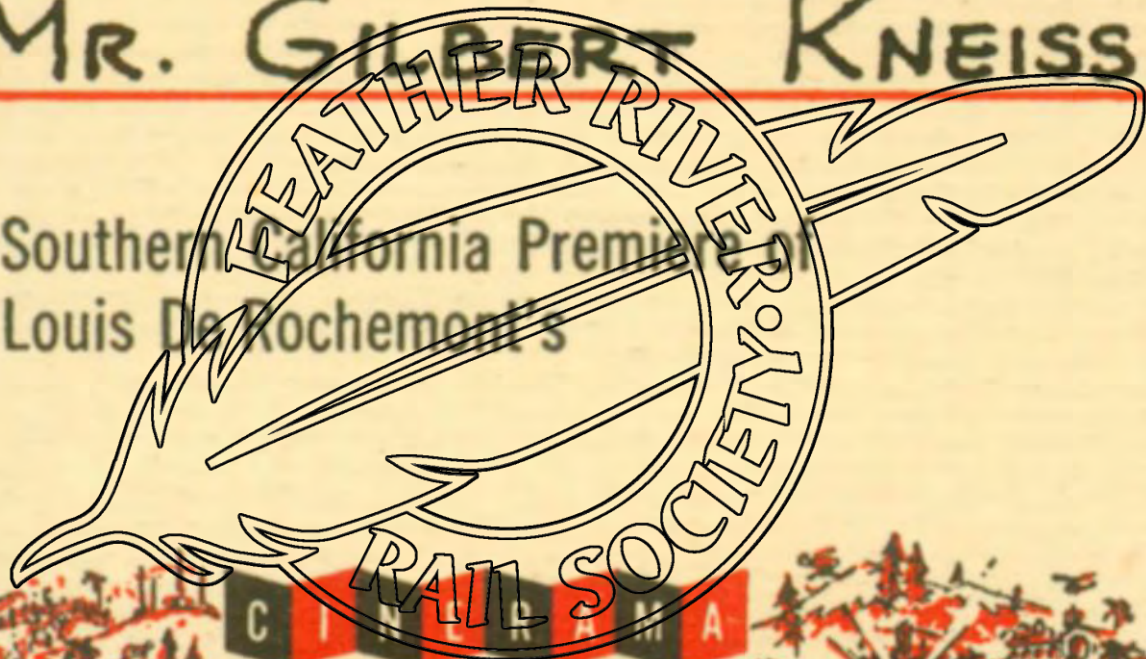
NOVEMBER 14  
1955



W E L C O M E

MR. GILBERT KNEISS

Southern California Premier  
Louis De Rochemont's



Hollywood,  
California

NOVEMBER 14  
1955



### *Information of Importance to our Guests*

We are delighted that you plan to be with us at the Premiere of "Cinerama Holiday" and the dinner in the Grand Ballroom of the Beverly Hilton Hotel.

Due to television and radio timing of the Premiere and dinner it is absolutely necessary for us to adhere to a strict time schedule in which we earnestly urge your cooperation.

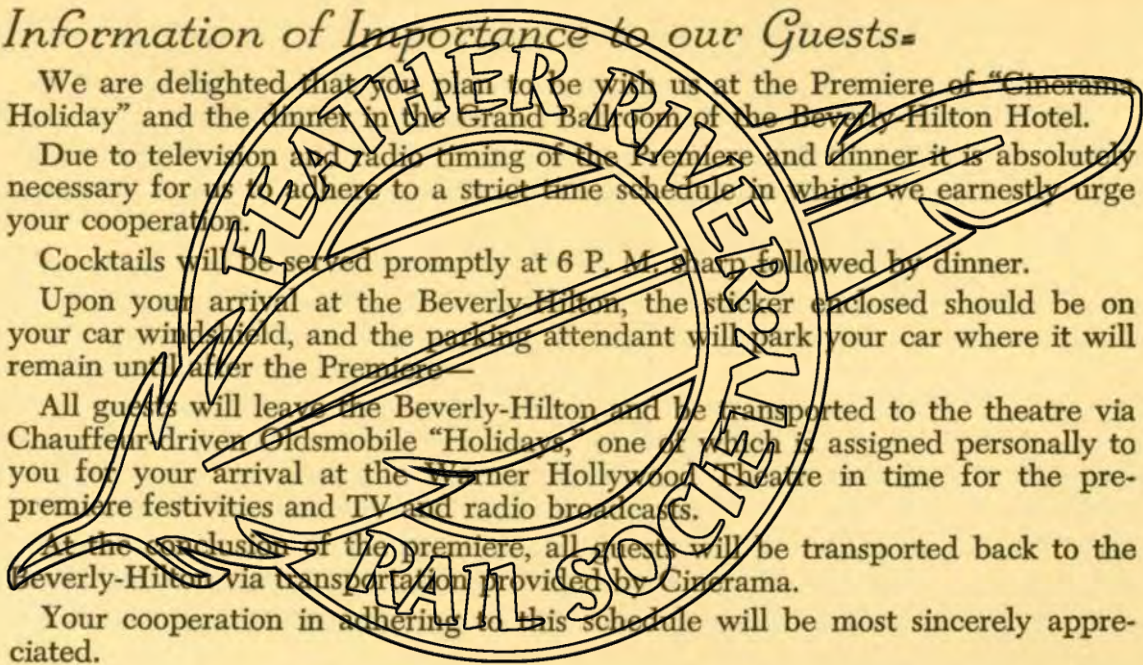
Cocktails will be served promptly at 6 P. M. sharp followed by dinner.

Upon your arrival at the Beverly Hilton, the sticker enclosed should be on your car windshield, and the parking attendant will park your car where it will remain until after the Premiere—

All guests will leave the Beverly-Hilton and be transported to the theatre via Chauffeur-driven Oldsmobile "Holidays," one of which is assigned personally to you for your arrival at the Warner Hollywood Theatre in time for the premiere festivities and TV and radio broadcasts.

At the conclusion of the premiere, all guests will be transported back to the Beverly-Hilton via transportation provided by Cinerama.

Your cooperation in adhering to this schedule will be most sincerely appreciated.







Welcoming "Cinerama Holiday"

**THE WESTERN PACIFIC RAILROAD**

Cordially invites you to a rather unusual

**RECEPTION and COCKTAIL PARTY**

On Thursday, July 28, 1955, at 4:00 P.M.



*Welcoming "Cinerama Holiday"*  
**THE WESTERN PACIFIC RAILROAD**  
*Cordially invites you to a rather unusual*  
**RECEPTION and COCKTAIL PARTY**  
*On Thursday, July 28, 1955, at 4:00 P.M.*





**GUESTS OF HONOR** arriving on the California Zephyr:

Mr. and Mrs. John Marsh, starring in "Cinerama Holiday"  
Mr. Louis de Rochemont, Producer of "Cinerama Holiday",  
and Mrs. de Rochemont

**THE PLACE:** Aboard Western Pacific Vista-Dome  
California Zephyr (also starring in "Cinerama Holiday")

**THE TIME:** 4:00 to 6:00 P.M. Unlike most cocktail  
parties, the starting time is important,  
for you are to board the California Zephyr on its arrival  
from Chicago at the Western Pacific Depot,  
Third and Washington Streets, Oakland, at 4:00 P.M.

R.S.V.P.





*Please!*

In order to meet a very tight schedule of a Market Street Parade, and a broadcast and telecast direct from the lobby of the Orpheum Theatre, it will be necessary to leave the French Parlor of the Sheraton-Palace Hotel promptly at 7:30 p.m.

Special Oldsmobile "Holidays" bearing your name and with chauffeur await you at the Jesse Street entrance. Your cooperation in assisting us to keep our schedule will be greatly appreciated.

We hope you will enjoy your . . .

**CINERAMA  
HOLIDAY**



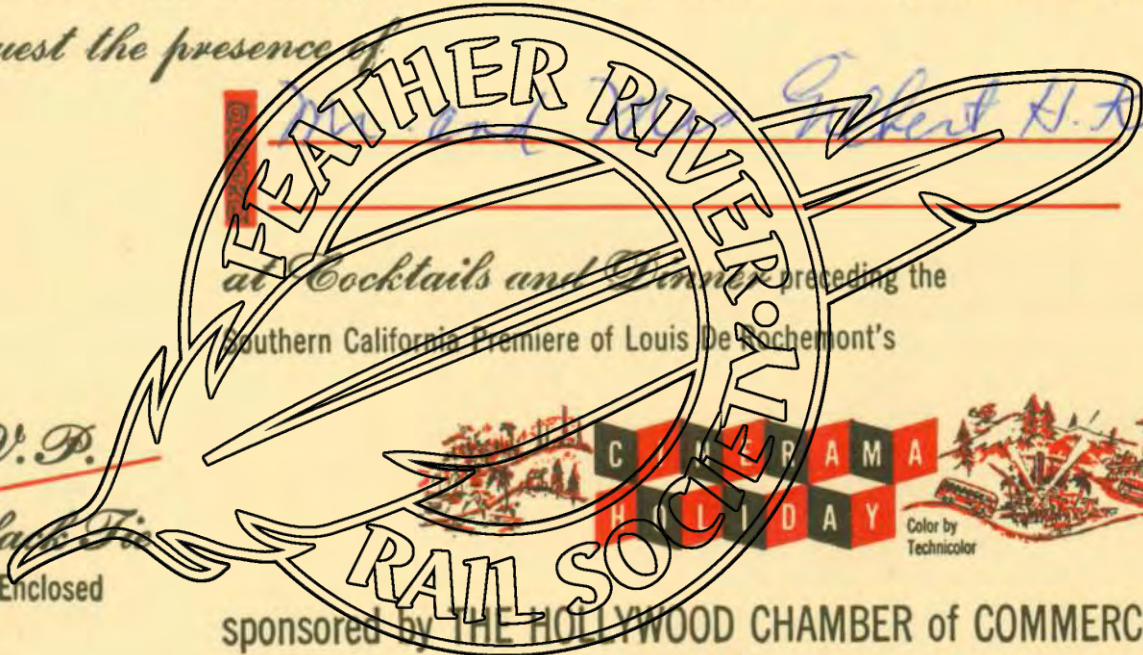
Messrs. J. H. Fabian, president  
and Samuel Rosen, executive vice president of Stanley Warner Corporation  
request the presence of

*Robert H. Kneis*

at Cocktails and Dinner preceding the  
Southern California Premiere of Louis De Rochemont's

*R. T. V. P.*

*Black Tie*  
Card Enclosed



sponsored by THE HOLLYWOOD CHAMBER of COMMERCE

Monday Evening, November 14, 1955 at 6 p. m. sharp

Grand Ballroom, Beverly Hilton Hotel, Beverly Hills



The Hollywood Chamber of Commerce joins



Messrs. *S. H. Fabian, President*  
and *Samuel Rosen, Executive Vice President*  
of *Warner Bros. Corporation*

in requesting the honor of your presence at  
the Southern California Premiere of  
Louis De Rochemont's

**CINERAMA**  
**HOLIDAY**  
Color by Technicolor

8:15 P.M. Monday, November 14, 1955  
Warner Hollywood Theatre, 6433 Hollywood Blvd.

Hollywood, California

*R. I. V. P.*

*Black Tie*