

# The New York Times

MOVIE REVIEW

Published: February 11, 1953

The so-called "three-dimensional" tempest now buffeting the film industry is likely to continue, to judge by "Triorama," a stereoscopic process developed by the Bolex Company, which was publicly unveiled yesterday at the Rialto. For the program of four short subjects running about thirty-five minutes, which were photographed in Kodachrome and compiled under the aforementioned title to illustrate the Bolex Stereo photographic and projection systems, is largely imitative in its approach and only occasionally effective in achieving images in depth.

Perhaps, as was explained before the showing yesterday, the Bolex 16mm. process was fashioned primarily for amateur use. The sub-standard 16mm. films, viewed through polaroid glasses—as are the Globe Theatre's current Stereo Techniques offerings—and flashed on a narrow portion of the Rialto's screen, left much to be desired in the way of three-dimensional illusion or as an example of a new departure in the motion-picture field. And the need for glasses (provided by the management) does not appear to be an asset. This viewer found them uncomfortable on occasion and an impediment on other occasions in that they cut off some of the light needed for relaxed viewing.

Of the four subjects demonstrated, the last, termed "This Is Bolex Stereo" and filmed by Larry Crolius, Harold Reiff, Ewing Krainin and Prof. John F. Storr, came closest to imparting true optical depth. A travelogue, which skipped from Florida to Maine, Haiti, Nassau, Guatemala and Montego Bay, it made full use of panoramic shots, the natives and flora and fauna. Especially striking were some underwater scenes, filmed in the Bahamas, in which fish and multi-colored underwater rocks and vegetation seemed to approach viewers from the screen.

"Indian Summer," another travelogue filmed in the rugged fastnesses of North Dakota by Ernest Wildi of the Paillard Bolex Company, used such visual tricks as arrows being shot at the camera and a pretty girl on a swing, but arrived at pictorially beautiful effects in capturing a genuinely stereoscopic sylvan scene from behind a waterfall. And a vista of a vast forest area, as momentarily seen from a precipitous ledge, had quality and depth.

However, "Sunday in Stereo," photographed by David Mage and Milton Fruchtman in such areas as the Playland Amusement Park in Rockaway, at a zoo and in other photogenic spots proved only

occasionally that amateurs could invade professional precincts. A ride down a roller coaster, for example, just barely showed traces of three-dimensional illusion. And, in "American Life," also filmed by Ernest Wildi, a baseball or a beach ball tossed at a camera merely transmitted a mild shock effect, an achievement paralleling that of the "Audioscopiks" shorts, released by Metro years ago, as well as the pictures produced by John A. Norling and shown at the World's Fair here.

Since "Triorama" is being offered as a demonstration of the results obtained by Bolex stereoscopic equipment, which has been marketed

to amateurs for several months now, it would be unfair to appraise the pictures dramatically. But as examples of stereoscopic fare they are rarely more stimulating or imaginative than a two-dimensional or "flat" film. The management reportedly intends to enlarge the films to the conventional 35-mm. size any day now. But if the Rialto's present attraction is a yardstick, it is difficult to understand why.

**TRIORAMA;** a program of four short films illustrating a stereoscopic process developed by the Bolex Company and known as Bolex Stereo. Editorial Supervision by Jean H. Lenauer.