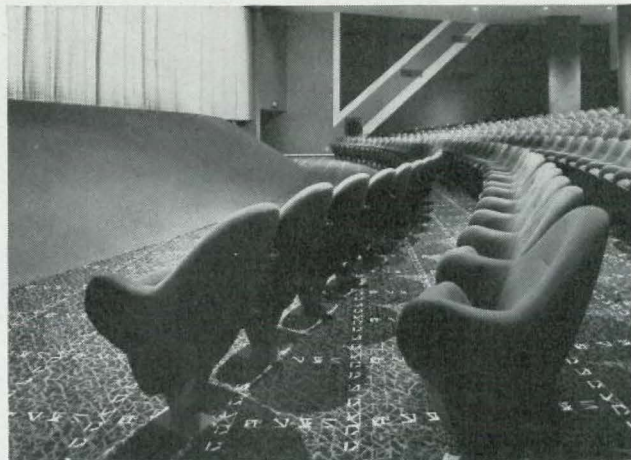


various formats demanded today—dead entertainment in the liveliest way.

It is a long haul from the old Bloomsbury Cinema's carbon arcs to these $2\frac{1}{2}$ kW Xenon Cinemeccanica Victoria 8 projec-



tors with their 1,800 ft. spool boxes carrying just 60 minutes of show before push-button changeover. Also, just as remarkable in its way, is the development of projection lenses which allow such a wide screen to be covered with a clearly defined picture at such short range. If optical projection of pictures is good, one thing is certain, optical production of sound on film is not. Now at last the hiss and plops can be removed and the top end put back to make Hi Fi possible inside the cinema as well as in the home. Rank Strand have world rights outside U.S.A. for the Dolby Cinema system to make quiet passages quiet and silent ones silent whatever the vintage of the film.

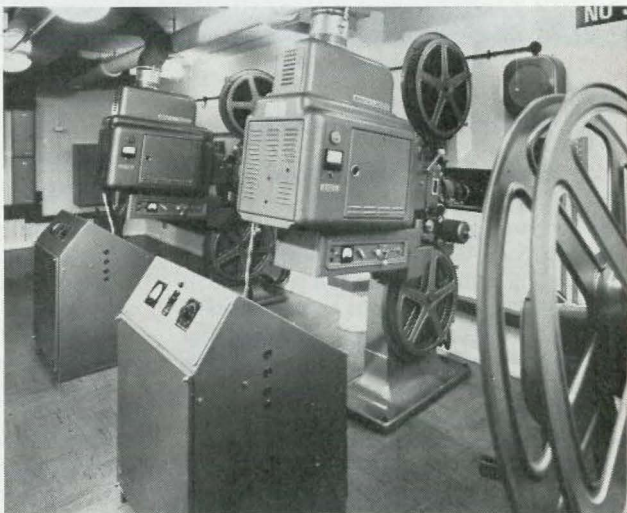
Live theatres themselves are no strangers to film projection; many of the latest make provision for British Film Institute and other cinema activities as part of the benefits they confer on their neighbourhood. Just occasionally

film is used as part of a stage production—not always very happily, and it has not been unknown for a projector to arrive for such a purpose only to be slung out when the Director realised for the first time

how big a full-sized professional projector is. In at least one instance a part of the film projector (in the shape of a 4 kW Xenon lamphouse and optical system) has actually been joined to scene projection optics as for the production of *The Knot Garden* and of *Tristan* at Covent Garden.

A better way of handling cinema projection as part of the on-stage lighting effects may be to use 16 mm projectors as has been done for example, using two of them, in Kenneth MacMillan's

ballet *Anastasia* at The Royal Opera House. However *Jumpers* which opened at the National last month uses 35 mm film to allow the audience to share with its heroine the day's T.V. Newsletter. All these pro-



jectors were of course supplied by the same firm that we have been talking about throughout this article, and if you don't know who this is by now our *love's labour* is indeed *lost*.