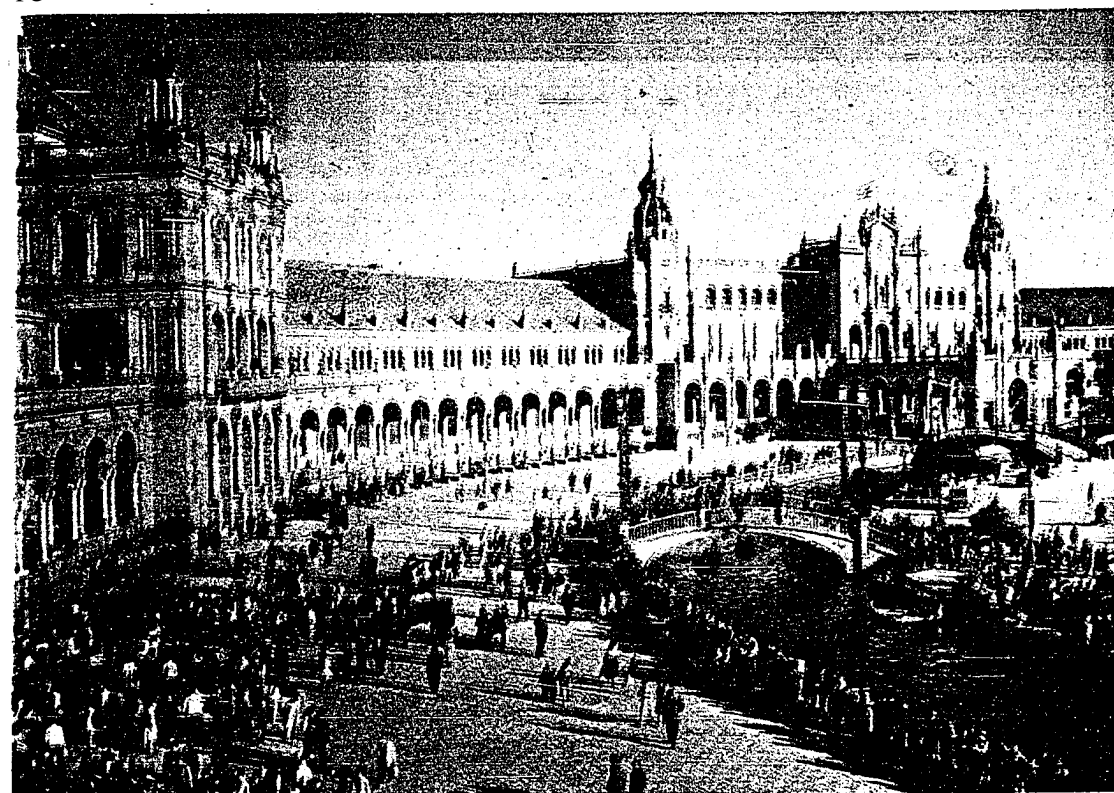


NOW, MOVIES YOU CAN SMELL!

Gordon Gould
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Seville's famed Plaza de Espana is one of many Spanish backdrops used in world's first "smellie."



Rolling wine casks in blind alley spell murder in Malaga.

NOW, MOVIES YOU



Two stars of "Scent of Mystery," Denholm Elliott and Beverly Bentley, soak up sun between shots in Malaga.



← Audiences will smell incense when Denholm Elliott (left) and Peter Lorre play a deadly game of hide-and-seek among the moorish arches of Cordova's impressive cathedral.

Actress Diana Dors banter with Mike Todd Jr. on beach at Marbella where one of film's "olfaction scenes" was shot. Audience will sniff salt sea air.



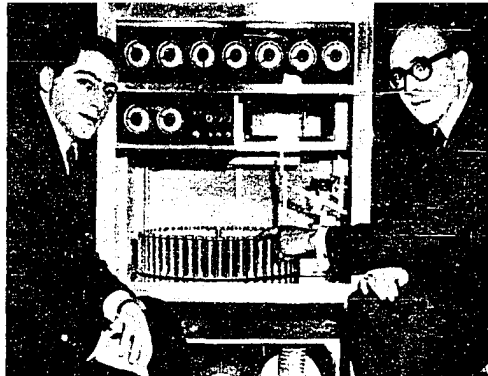
By Gordon Gould

FIRST CAME the movies — pictures that move. Then came the talkies — pictures that talk. Now, along comes Michael Todd Jr. with a startling new wrinkle: *the smellies*— pictures that. . . Well, you get the idea.

Chicagoans will be the first to nose this novel movie making process when an olfactory epic aptly titled "Scent of Mystery" is given its world premiere next month at the Todd Cinestage. Filmed in "glorious Smell-O-Vision!" (the exclamation point is Todd's), "Scent" will live up to its name by wafting into the audience some 40 odors, each odor synchronized with the action on the screen.

For instance, when actress Diana Dors makes an appearance on a Mediterranean beach, the audience can sniff the tangy freshness of sea air. When the hero (Denholm Elliott) and his cab-driving sidekick (Peter Lorre) dart into a cathedral in the course of a frantic chase thru Spain (where the entire movie was photographed), incense will pervade the theater.

Producer Todd has overlooked no opportunity to introduce what he calls an "olfaction scene." If a character drinks a cup of hot chocolate in the movie, the audience smells hot



Michael Todd Jr. (left) and osmologist Hans Laube pose proudly with the smell machine.

thru the pipes, driving out the old odor and tidying up for the new. In this way, the entire theater can be suffused with, say, garlic, then thöroly ventilated and re-scented with, say, jasmine in the space of 15 seconds.

Most of the liquid scents used in the picture have been developed by a tall, scholarly looking Swiss named Hans Laube, who is, he tells us, the world's only "osmologist" (osmology being the science of smells). "The parfumeur," he explains, "doesn't make smells. She's just a good mixer. What I do is completely different."

CAN SMELL!

chocolate. If someone has his shoes shined, the audience gets a whiff of shoe polish. In fact, the plot of this comedy-mystery hinges on two important clues, and both of them are smells.

The story concerns a young English tourist whose holiday in Spain is interrupted when he uncovers a plan to murder a beautiful American girl (Beverly Bentley). His only clew to the would-be killer's identity, however, is the aroma of pipe tobacco which lingers at the scene of the first murder attempt. And to complicate matters, the intended victim is known to the hero only by the perfume she wears.

Actually, the notion of supplementing sight and sound with smell is not really new. In the last century, Oscar Wilde toyed with the idea of heightening the effect of one of Swinburne's voluptuous verse dramas by filling the theater with an exotic perfume. And just this year, a New York theater sprayed pine scent into the air to give a lift to the movie "Green Mansions," a forest fantasy.

Until now, tho, the big problem has been not how to get smells *into* the theater but how to get them *out*. Mike Todd Jr. and his cohorts have finally solved this problem by devising a complex Rube-Goldberg-type machine which is connected to each seat in the theater by a network of metal pipes.

Cued by a high frequency pulse carried on the film's sound track, a long hypodermic needle automatically dips into a cannister of liquid scent, one of 50 cannisters fitted into a revolving drum, draws out a pre-arranged quantity of the stuff, and atomizes it into a powerful current of compressed air. The scented air speeds silently thru the pipes and issues thru a tiny hole at each seat, titillating the nostrils of each spectator.

At a second cue, a gust of fresh air is pushed



To demonstrate the difference, Laube produced a little red box filled with labeled vials, each containing an odoriferous essence. "This is absolutely new," he purred, selecting a sample and waving it under the writer's nose. It had the inoffensive sweet-and-sour smell of a stable. "Where would you use a horse smell except in a movie?" he crowed triumphantly.

"I can make you hungry with smells," he continued, waving another sample. The fragrance of freshly baked Italian bread filled the air. The writer obediently salivated.

"I can give you a good feeling," he went on, opening a vial of "steaming coffee." He did. "Or I can give you a bad feeling," he warned, uncorking some "gun smoke." The writer inadvertently cringed.

While the possibility of exploiting the Smell-O-Vision! process for "subliminal" advertising has not been lost on the world of commerce—it has been suggested, for example, that a well timed whiff of frying bacon might boost meat sales beyond a butcher's wildest dreams—Mike Todd Jr. is at the moment content to use his intriguing gimmick simply to boost ticket sales for "Scent of Mystery." "We're not taking ourselves too seriously," he grins. "We're out to have fun."

The movie is expensive fun (cost: \$2,000,000), but osmologist Hans Laube, for one, is confident of its success. "The nose is a better critic than the eye," he proclaims. "The eye can make a mistake, but the nose—never!"