

STAR TREK
THE FINAL FRONTIER
THE ENTERPRISE IS BACK. THIS TIME, HAVE THEY GONE TOO FAR?



(70MM)

WESTWOOD THEATRE 445 N. W. 10th St. Mon-Wed 7:30-10:30, Thu-Sat 10:30-1:30, Sun 1:30-4:30. HOLLYWOOD THEATRE 445 N. W. 10th St. Mon-Wed 7:30-10:30, Thu-Sat 10:30-1:30, Sun 1:30-4:30. COBENA MESA THEATRE 1400 S. GARDEN ST. Mon-Wed 7:30-10:30, Thu-Sat 10:30-1:30, Sun 1:30-4:30. ORANGE THEATRE 1400 S. GARDEN ST. Mon-Wed 7:30-10:30, Thu-Sat 10:30-1:30, Sun 1:30-4:30. UNIVERSAL CITY THEATRE 1400 S. GARDEN ST. Mon-Wed 7:30-10:30, Thu-Sat 10:30-1:30, Sun 1:30-4:30.

70MM AT 24 THEATRES

INDIANA JONES
and the
LAST CRUSADE



PG-13 PANAVISION DOLBY STEREO A PARAMOUNT PICTURE
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NOW PLAYING

(70MM)		SIX TRACK DOLBY STEREO PRESENTATION	
WESTWOOD THEATRE Mon-Wed 7:30-10:30 Thu-Sat 10:30-1:30 Sun 1:30-4:30 SPECIAL ENGAGEMENT NO GROUP ACTIVITY DISCOUNT TICKETS	HOLLYWOOD THEATRE Mon-Wed 7:30-10:30 Thu-Sat 10:30-1:30 Sun 1:30-4:30 SPECIAL ENGAGEMENT NO GROUP ACTIVITY DISCOUNT TICKETS	ORANGE THEATRE Mon-Wed 7:30-10:30 Thu-Sat 10:30-1:30 Sun 1:30-4:30 SPECIAL ENGAGEMENT NO GROUP ACTIVITY DISCOUNT TICKETS	INVERSIDE THEATRE Mon-Wed 7:30-10:30 Thu-Sat 10:30-1:30 Sun 1:30-4:30 SPECIAL ENGAGEMENT NO GROUP ACTIVITY DISCOUNT TICKETS
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HUNTINGTON BEACH THEATRE Mon-Wed 7:30-10:30 Thu-Sat 10:30-1:30 Sun 1:30-4:30 SPECIAL ENGAGEMENT NO GROUP ACTIVITY DISCOUNT TICKETS	MISSION VILLO THEATRE Mon-Wed 7:30-10:30 Thu-Sat 10:30-1:30 Sun 1:30-4:30 SPECIAL ENGAGEMENT NO GROUP ACTIVITY DISCOUNT TICKETS	PALM DESERT THEATRE Mon-Wed 7:30-10:30 Thu-Sat 10:30-1:30 Sun 1:30-4:30 SPECIAL ENGAGEMENT NO GROUP ACTIVITY DISCOUNT TICKETS	WOODLAND HILLS THEATRE Mon-Wed 7:30-10:30 Thu-Sat 10:30-1:30 Sun 1:30-4:30 SPECIAL ENGAGEMENT NO GROUP ACTIVITY DISCOUNT TICKETS

(70MM)

70MM BATMAN

LAWRENCE OF ARABIA
NEWLY RESTORED DIRECTOR'S CUT IN 70MM DOLBY STEREO
A COLUMBIA PICTURES RELEASE
SPECIAL LOS ANGELES ENGAGEMENTS
70MM SIX TRACK DOLBY STEREO PRESENTATION
LOS ANGELES: Cineplex Odeon Fairfax 653-3117 Today at 1:30 & 7:30 PM
CENTURY CITY: AMC Century 14 553-8900 Today at 10:00 AM & 7:50 PM
SORRY NO PASSES OR COUPONS ACCEPTED FOR THIS ENGAGEMENT.

DEAD POETS SOCIETY

70MM
WESTWOOD THEATRE 445 N. W. 10th St. Mon-Wed 7:30-10:30, Thu-Sat 10:30-1:30, Sun 1:30-4:30. HOLLYWOOD THEATRE 445 N. W. 10th St. Mon-Wed 7:30-10:30, Thu-Sat 10:30-1:30, Sun 1:30-4:30. Advance tickets on sale daily. Equipped for the hearing impaired.

ROBIN WILLIAMS

THE ABYSS
TWENTIETH CENTURY FOX GALE ANNE HURD JAMES CAMERON THE ABYSS ED HARRIS MARY ELIZABETH MASTRANTONIO MICHAEL BIEHN ALAN SILVESTRI
LESLIE DILLEY MIKAEL SALONON GALE ANNE HURD JAMES CAMERON
SPECIAL 70MM 6-TRACK DOLBY STEREO ENGAGEMENT BEGINS AUGUST 2.

70 MM - DEAD or ALIVE ?

In the early fifties the motion picture industry became aware that they had to do something in the struggle against the upcoming television!

In 1952 "This is Cinerama" started in New-York and became an enormous success.

One of the financial backers of the process however, Michael Todd, felt that the Cinerama system was not suitable for storytelling motion picture releases, because of its complicated technique and he went searching for another process!

In October 1955 he proudly announced his TODD-AO 70 MM process with the premiere of Rodgers and Hammerstein's "OKLAHOMA" with beautiful stereophonic sound on six magnetic tracks !

In the following years many great movies were made in 70 mm. After 1970 the 70 mm processes seemed to die out. But that idea was not for Douglas Trumbull, who announced in 1984 his "Showscan" 70 mm theatre (with 60 frames per second); this process is only suitable for specially equipped theatres.

AND THEN, in 1987 Todd-AO/Glenn Glen introduced their new lightweight Cinespace 70 cameras in an attempt to convince producers to use their unsurpassed 70 mm process again! But till today nobody has taken it up.

At the same time Richard Harris started with the restoration of the original 65 mm negatives of "Lawrence of Arabia" (1962). What a great idea !

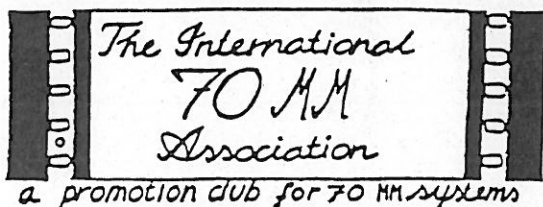
At this moment an increasing number of cinemas are showing 70 mm blow-ups again and a few leading camera factories have introduced new types of 65 mm cameras.

NOW: WE ARE ALL AWAITING FOR the "Michael Todd" of the nineties, who will have the courage (and the money) to produce a new motion picture in 65/70 mm which will surely be on the list for an Oscar for best photography !

The cinema of the nineties will need the 70 mm on its large screen as one of the possibilities of survival in the struggle against video, hdtv and other amusements !

Johan C.M. Wolthuis, Secretary.

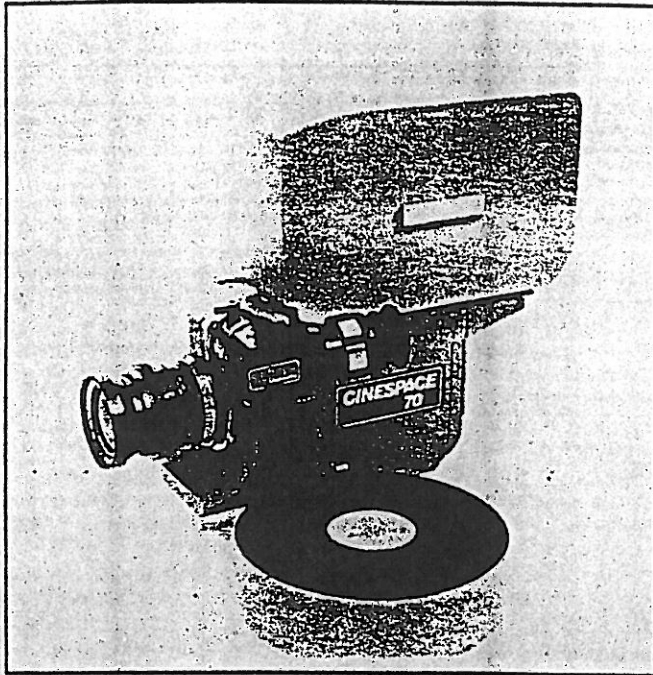
The International 70 MM Association.



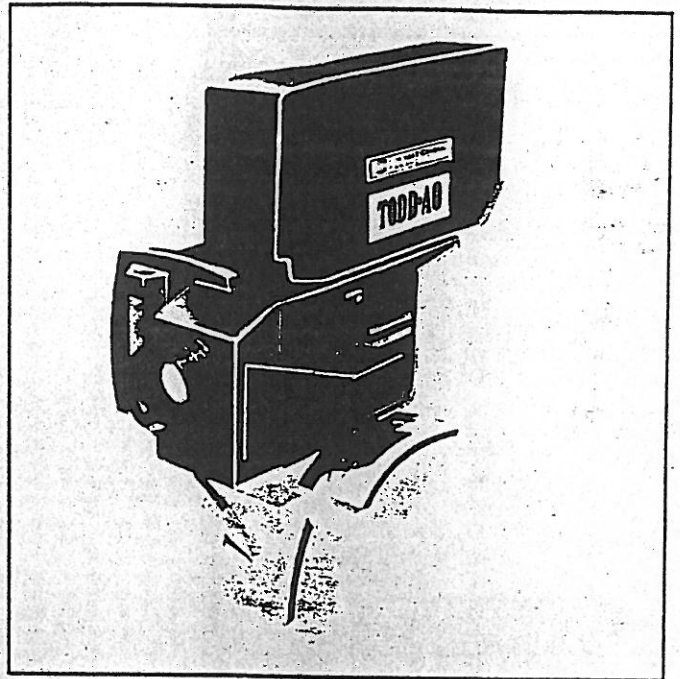
The 70 MM Newsletter is published bi-monthly and sent free to the members of the International 70 MM Association.

65/70MM INTEREST ON RISE

Steven Spielberg may shoot 65mm in the future. New cameras are being designed or built to give the cinematographer the best in new technology.



Model APR-65 manufactured by Fries Engineering



Mitchell/Todd-AO Model AP-65

There is today a resurgence of interest in 65mm original cinematography for theatrical films that will be released in 70mm (and also released in 35mm for theatres not equipped for 70mm projection): many leading cinematographers, like Allen Daviau, A.S.C., have been conducting tests with new 65mm cameras and film stocks; many leading camera manufacturers, like Panavision, Arriflex and Cinema Products, are designing, or have already built, new cameras in the 65mm gauge; leading manufacturers of theatrical projection equipment, such as Simplex, Ballantyne, Century and Kinotone, report new interest in and increased production and sales of 70mm theatre projectors; a few major producers and directors, such as Steven Spielberg, have been "thinking of" producing some of their future projects in 65mm. There are several reasons for this new interest in 65/70mm. But first a little history.

There have been many attempts and some success in using "wide film" almost since the beginnings of the motion picture. Before the world standardization on the 35mm gauge in the first decade of this century, the industry—such as it was then—had almost as many film gauges and formats as it did film studios. The

"Motion Picture Patent Wars" were an early effort by a combine of film equipment makers, raw stock manufacturers and studios to claim "ownership" of certain film gauges and formats, an exercise that was eventually found to be illegal by the courts. By the time that 35mm became the "standard" gauge, filmmakers and promoters were again jumping on various "wide film" bandwagons in an effort to lure customers into their theatres. In 1929 Famous Players Lasky/Paramount came out with their Magnafilm process, with special cameras made by Andre Debrie in France. At about the same time, Fox came out with their "Grandeur" process, which used 70mm film in both the camera and for release prints. Most of the cameras for the Fox "Grandeur" process were built by Mitchell, and were called—appropriately enough—the "Fox Camera," or FC for short. These cameras used 70mm film perforated to the ASA Type I standard (which is still used today for some 70mm equipment used for military, aerospace, time study and other non-motion picture uses). The area for each "frame" in the "Grandeur" process measured 22.5mm high by 48mm wide, which is very close to today's accepted 65/70mm frame size.

Because of the much longer perforation pitch on the ASA Type I film, each "Grandeur" frame was four perforations high, instead of five as in later 65/70mm systems which used ASA Type II perforations. Also around 1929 and 1930 the Fearless Camera Company made a unique 65mm camera that would also shoot standard 35mm. The Fox company had some success with their "Grandeur" process, for which Simplex made the theatre projectors, and there was even a "Grandeur News" newsreel, filmed in 70mm, and released to theatres in 70mm with a 7mm wide optical variable density sound track on the print. But by the early 1930s, with the industry's new interest in "sound movies," more of the "wide film" processes and projects were put on the back burner, and most of them were soon forgotten.

By the late 1940s and early 1950s, another beast raised its head to bother the theatrical film studios and the nation's theatres: Television. Much as the studios and theatre owners of the late 1920s and early 1930s wanted to get the public away from their "new" radio sets and back to the movies, the studios and theatre owners wanted—in the late 1940s and early 1950s—to get the public away from their

Our correspondent BOB DICKSON in Los Angeles :

(continued on page 7 & 8)

"...states that it is highly unlikely to have a revival of Porgy & Bess, because the rights have reverted to the Gershwin estate; it seems that they were unhappy with the production and are unwilling to have it seen."
"The new James Bond "Licence to kill" is the only important movie without 70 mm releases !"

INDIANA JONES

and the
LAST CRUSADE



American Cinematographer June 1989
Douglas Slocombe, BSC, director of photography:

Photographically, of course, Slocombe approached *Indiana Jones and the Last Crusade* as a continuation of the first two *Raiders* pictures. "The three pictures have become one picture," he says. "All three are anamorphic, and all three have a lot of showings in 70mm. The people at DeLuxe told me that the first two films, and the bookings they have for this one, required a larger number of 70mm prints than they have ever needed. So one has to constantly bear that in mind, especially with the amount of special effects. It has to be fairly sharp and clean, so it will blow up well and look good in any type of theater in the country."

"Another consideration with the *Raiders* pictures, and any anamorphic film, is the fact that it will eventually be shown on television, and you'll see exactly half the picture. You can try to keep the action in the middle when you're shooting, but on a really complicated action picture, it isn't always possible to do that. So the scanners and panners will have to do their work. But I've seen *Raiders of the Lost Ark* and *Temple of Doom* on the box, and I think they work. Of course you lose a lot of the impact - I always think the big ball rolling after Harrison loses all its impact on the box - but in general I think they hold up quite nicely."

"In regards to 70mm, to a certain extent one has to consider filling the frame. But actually, the bigger the screen, the more care one needs to take in really directing the eye to the right bit of action. Otherwise, people can get lost, especially when the action is very quick. In a lot of pictures, you have a few seconds to see things rather than minutes. So the eye must be directed very strongly to the correct part of the screen."

THE INTERNATIONAL CINERAMA SOCIETY

15 Dysteleg Road • Disley, Cheshire SK12 2BQ • Tel: 0663 62672

Mr J.C.M. Wolthuis.
The International 70mm Society.
Arnhem,
Netherlands.

14 January 1989.

Dear Mr Wolthuis.

Thank you for your newsletter which I read with interest. I will, of course, include you in our mailing list henceforth.

The I.C.S. is a world-wide group of professional film people who are dedicated to restoring limited exhibition of the original 3-strip Cinerama, Cinerama and Kinopanorama movies. Membership is by invitation.

In this case I suggest that our two bodies work in co-operation and to our mutual advantage. As we retrieve, restore and research deeper into Cinerama, we also uncover information on 70mm productions, particularly those made expressly for Cinerama exhibition or specially modified for the 70mm version of the process. This, of course would be of interest to you. In exchange, we need help in searching out ex Cinerama prints and equipment for the restoration project. We currently seek an original Cinerama screen frame complete with its Cinerama louvre guides.

The I.C.S. is recognised by Cinerama Inc with whom we work in close liaison and we have permission to retrieve any ex-Cinerama material which is still the property of Cinerama Inc for our restoration project. We currently have the projection equipment and the screen is our last main hurdle.

Trusting that you will keep in touch with me, I remain

K.H. Swadkins
Keith H. Swadkins, M.B.E.K.S.
European Representative, I.C.S.

Columbia Pictures

Mark Gill
Vice President
Studio Publicity

February 22, 1989

Mr. Johan C. M. Wolthuis
The International 70mm Assoc.
Katwoudehof 36
6843 BX Arnhem
The Netherlands

Dear Mr. Wolthuis,

Dawn Steel's office forwarded your letter to me. Enclosed is the information on "LAWRENCE OF ARABIA" you requested, which should answer most of your questions. In regard to question #6, at this point, there will be a pre-screening of "LAWRENCE" in Cannes, May 10th followed by openings in London and Paris.

Thank you for your interest and enthusiasm and best wishes for The International 70mm Association's continued success.

Best Regards,

Mark Gill
Mark Gill

Thank you for the re-issue of Lawrence of Arabia more.

Thank you for your letter of Okt 10. I enclose 20 glds. as I would like to support the efforts of preserving and re-printing of 70 mm copies and also in order to keep in touch with the news on 70 mm around the world. Unfortunately very few movies are shown in 70 mm in Denmark. "Out of Africa" was the latest movie shown in 70 mm and during the last 10 years "Brainstorm" has been the only other movie shown in 70 mm. Both movies were only imported in one copy.

In Denmark only a few cinemaes are able to show 70 mm correctly and no cinema has installed the DOLBY CP 200 6-track amplifier

Yours sincerely

Bent Svendsen
Bent Svendsen

Sct. Jørgensgade 11,2
DK 9000 Aalborg.

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Johan C.M. Wolhuis
The International 70mm Assoc.
Katwoudehof 36
6843 bx Arnhem
Holland

34 Delorme Street
London W6 8DT

2nd March 1989

Dear Sir,

I read your short article in Image Technology with great interest, and I would very much appreciate any information about the 70mm club and the work that you have done to date, if you could send it to the above address.

I am delighted to hear that someone else is concerned enough to do something about the declining standard of 70mm showprints that seem almost without exception these days to derive from widescreen 35mm blow-ups.

I wish you every success,

Yours faithfully,

T.L.S. Dodd BKSTS, GBCT.

Thomas Hauerslev
P O Lave Allé 16, 1. th
DK-2200 Copenhagen N
Denmark

Dear Sir

70mm promotion club

I have just learned that you have started a 70mm association. How delightful. In Denmark some friends and I share the same passion.

If it is not too much trouble, please send me some information about

"The International 70mm Association".

In Denmark very few 70mm prints are shown. We have had about 75 titles since the first one "South Pacific" in 1958. The latest is "Out of Africa".

Personally I'm working on a referencebook about the 70mm films shown in Denmark. I collect posters, ads, stills etc. etc. It's my hobby and so far I've worked for 9 years.

If there is anything you want to know about 70mm in Denmark I'll be happy to answer any of your questions.

On that note I end this letter and hope to hear from you soon.

Yours faithfully

Thomas Hauerslev
projectionist 70/35

Dear Mr. Wolhuis !

With great interest I have read your letter in the March issue of the AMERICAN CINEMATOGRAFER magazine. In it you are writing that you are planning to have a 70mm film festival in Arnhem, Holland. Since I am a big enthusiast of the format I would be very interested to know when the festival will take place and which films will be shown. Seeing 70mm films has become a rare experience in Germany and therefore I would like to visit Arnhem for that film festival. Of course I would be interested to know whether the films will be shown in German language (with subtitles) or whether they will be subtitled into other languages.

I really hope that this letter will reach you in time and that I have not yet missed the event. However, should the 70mm festival be already over I am wondering whether there exists a program about this event which I could get. For your kind help I would like to thank you in advance and I am looking forward to hearing from you very soon.

Best regards,

Wolfram Hannemann
Goerdelerstr. 18
7014 Kornwestheim
West Germany

to bring back 70 mm photography and presentation. With
and organizations like yours it may come to pass once

Good luck,

Michael Hayes
75 Rumson Rd NE
Atlanta GA 30305 USA

at 26 bis-A
ht
nal 70mm Association
Wolhuis

olhuis,
voor uw informatie. Mijn belevenissen a.b.t. 70mm
tudent Theaterwetenschap aan de Rijksuniversiteit
b ik een grote belangstelling voor alles wat te
t "Hollywood". Naast mijn studie heb ik een
bij bioscooponderneming Wolff als
ijfaleider. Zo wist ik dat het bioscoopcomplex
ne' nog steeds een DP 70 had staan die met een
gen zo kon draaien. Alleen zijn er i.p.v. zes
ersterkers aanwezig.
an studieactiviteiten heb ik tot nu toe drie
voor mijn medestudenten op 70mm georganiseerd,
ounters of the Third Kind', 'That's
en '2010'. Ook dit jaar hoop ik op 30 augustus
70mm film te kunnen vertonen, maar de spoeling is
n mijn bedoeling om op 70mm af te studeren.

riendelijk groot,

Mr. Johan C.M. Wolhuis
International 70MM Association
Katwoudehof 36
6843 Bx Arnhem
Netherlands

September 9, 1988

Dear Mr. Wolhuis,

I received your name and address from Mike Hayes. I hope that the spelling is correct, if not, I apologize. I am quite interested in 70MM films in general, and THE ALAMO, specifically.

It has always been a priority of mine to see films in their original format and length. The shortened versions seen in 35MM, or worse, on television are but pale comparisons to the excitement of a 70MM roadshow presentation.

I have an extensive collection on THE ALAMO, including a 35MM CinemaScope print. I would really like to acquire a 70MM print and/or ultimately, a 192 minute print, in any format. Finances are not a problem, but access seems to be. I've found one 70MM in this country (for sure), but he won't sell. Do you have any leads that you can share with me?

My experience (in the U.S.A.) is that 70MM prints of films shot in the format, are all but extinct. I have been struggling for years to find the missing footage from THE ALAMO, to no avail. I understand that the effort on ITS A MAD, MAD, MAD, MAD WORLD has been equally fruitless. On the other hand, I hope to see the longer version of LAURENCE OF ARABIA this fall.

I would like to join your organization so as to correspond with others who lovingly recall these great big films!

Stanley Ward
9372 Sutton Place
Hamilton, Ont. L4S 0L1
U.S.A.

THE ALAMO

The Audience Is Watching

BY TED DODD

It was sad to see the recent demolition of the old Beverly Hills Theater at Wilshire and Canon. This theater had the best 70mm projection I've seen in any theater, anywhere. *Lawrence of Arabia* made its L.A. debut here in 1962, and when directors like Steven Spielberg and Martin Scorsese talk about how *Lawrence* transformed their lives, I imagine they first saw it in a theater like the Beverly Hills, where 70mm "roadshows" were presented on huge screens, brilliantly illuminated and perfectly focused.

More than anything, the rise of automation in projection has changed the way we physically see film. This was the result of a development unheralded in film history, but with far-reaching consequences: the invention of the xenon bulb. It not only changed the way film looks, but gave rise to the multiplex with its shrunken screens and diminished projection standards. In *Lawrence's* day, movie theaters used a light source known as the carbon arc lamp. This type of lamphouse uses expendable carbon electrodes, made of rare earth materials and coated with copper, that are consumed by an electrical arc of intense brightness.

Few people realize that in a projected picture, color and image come not from the film, but from the light source itself. All the dyes in the print do is subtract certain color frequencies from the light, thereby creating the image you see on screen. The carbon arc was the most perfect light source ever invented, because it contained the full spectrum of natural sunlight. There was a reason *Lawrence's* desert vistas originally looked so shimmeringly real.

The problem with this type of lamp, and the reason theaters could never automate with it, is that it requires constant attention from a projectionist. As the electrical arc consumes the carbon electrodes, they have to be repositioned or replaced between reels. In the newer xenon lamphouse, by contrast, the carbon rods have been replaced with extremely hard tungsten electrodes that are sealed in a glass bulb filled with xenon gas. Since the electrodes last for about 2,000 hours, and never have to be repositioned, it isn't necessary to adjust the lamp every 20 minutes. When xenon came into widespread use in the early '70s, it was a real revolution: it made possible the elimination of projectionists. Thus was multiplexing born.

Unfortunately, xenon doesn't exactly match the quality of either carbon arc or sunlight; it appears slightly cooler and bluer. A subtle difference, to be sure, but one that was so frequently noticed that all labs now balance their prints on the yellow side to compensate. As beautiful as the new print of *Lawrence* may be, the colors don't seem as warm and natural as they did in original screenings.

We've also lost a breed of projectionist that — in the days before automation — was mechanically and technically very sophisticated. In the late 1960s, the SMPTE (Society of Motion Picture and Television Engineers) issued a projectionist's manual, the last it has ever published. What a bizarre sight it is to page through the book and see pictures of projectionists in white lab coats carefully trimming the arcs in their lamphouses, using special light meters to check reflected screen illu-

mination, running special test films to check for jump, weave and shutter timing. Giving this manual to present-day usher-projectionists would be like handing a medical text to a kindergarten kid.

The projectionist used to be responsible for all the variables that result in a superior show. Now, trailers at United Artists Theaters proudly inform the audience that it's *their* responsibility to monitor screen quality. They're supposed to get up and miss part of the show while they inform an usher that something's not right.

In *Lawrence's* day, the show was the thing. It was the quality of presentation that defined the excellence of a theater like the Beverly Hills. Now the film serves as little more than a ruse to get people inside to buy popcorn. Notice how the more lavish of the new multiplexes — the ones that compare themselves to movie palaces of the past — place all their decorative emphasis on the lobby. Shiny marble floors lead up to elaborate candy counters that stretch as far as the eye can see. But walk into the auditorium and it's likely to be the same old drab shoebox. This is because exhibitors only keep 10 cents of every dollar taken in at the box office, as opposed to 60 cents out of every dollar spent at the candy counter. Clearly, their priority is the concession stand.

Introduce *Lawrence* into this environment, and there's no way you'll see it the way it looked at the Beverly Hills. In addition, 70mm automation possesses a quirk all its own. As oxide flakes off the magnetic soundtracks it clogs the soundhead, which is impossible to clean until the whole feature has finished. Often, as a 70mm presentation progresses, sound fidelity diminishes until some of the channels drop out altogether.

So where, in 1989, would be the best place to see the restored *Lawrence*? Following are notes on some of our bigger and better-known 70mm houses:

The Samuel Goldwyn Theater, Academy of Motion Picture Arts and Sciences. The Academy has a large and properly masked screen (with moveable top masking that goes up for 70mm), xenon lamps that are adequately bright and very "flat" (evenly distributed), a superb and much fussed-over sound system, and

The projectionist used to be responsible for all the variables that result in a superior show. Now, trailers at United Artists Theaters proudly inform the audience that it's *their* responsibility to monitor screen quality.

three Norelco AA-II projectors — the Rolls-Royce of 70mm equipment.

Cinerama Dome, Hollywood. Many people love the dome for its big screen. Unfortunately, the Dome was designed for a single-projection format that is now extinct: Ultra Panavision (anamorphic

70mm). For any other format, the screen is way too deeply curved, resulting in exaggerated keystoneing. (Keystoneing happens when the projection beam is thrown from a steep down-angle onto a curved screen. Horizon lines curve up at the corners and credits sag in the middle instead of reading straight across.)

The Chinese (main room), Hollywood; the National, Westwood. These are both beautifully designed auditoriums, with large screens, moveable top masking for 70mm, a good rake (the seating angle that keeps heads from being in your way), and projection booths that are almost perpendicular to the screen (to prevent keystoneing). Unfortunately, neither house ever seems to have everything perfectly "tweaked" (everything brought up to optimum standards), and the lamphouses appear to be underpowered. The sound quality at the Chinese could be much, much better.

Avco and Village, Westwood. Screenings in these houses are always dependable, never spectacular. All have flat screens, resulting in brightness fall-off at the sides, and the screens aren't large enough in relation to the auditoriums.

Directors Guild of America, Hollywood. Another sad story. Until several years ago, the Guild was the only place in town where you could see state-of-the-art carbon arc projection, with four perfectly maintained Hy-Candescent (a very big lamp for this size theater), displayed in a perfectly flat, white light that looked exactly the same no matter where you sat in the auditorium. The projected image in this theater was probably the best in town — absolutely perfect, in my opinion. Then, in a misguided effort at modernization, the Guild yanked out the Hy-Candescent and made other changes in the booth. The result is a depressingly ordinary picture that would look at home in most multiplexes.

Studio theaters: Cary Grant Theater (Lorimar), Zanuck Theater (Fox) and Disney Main Theater. All these theaters double as mixing rooms, which ensures that the sound will be perfect. Disney's theater, recently remodeled, is a beauty, with the steepest rake I have ever seen. (The Cary Grant, by contrast, has no rake at all in the front.) Screens in these rooms are all huge and have moveable top masking, and the image is flawless. Even bad films seem more interesting in these theaters.

The Cineplex Century City Theaters (formerly the Plitt). The restored *Lawrence* opened in Theater One of this complex, which used to be the smaller of two auditoriums. Unlike most multiplexes, Theater One runs 70mm on two projectors, with two reels spliced together at a time. Even so, despite a leisurely 40 minutes between changeovers, the screen goes black on numerous occasions. Theater Two — originally the larger theater — would have been an ideal place to show *Lawrence*, but now it has been carved into three theaters, and I haven't had the heart to check it out.

Basically, the only decent places to see the newly restored *Lawrence of Arabia* are a few studio theaters and the Academy, venues not open to the public. While everybody's busy restoring old prints, maybe somebody should get busy restoring old theaters. □

living rooms and the family "boob tube." The decade of the 1950s saw more new ideas, formats and technological innovations presented than happened even with the coming of sound. Almost every studio had a cinematography or projection format, with a bunch of different names, usually ending in -scope, -vision or a similar suffix. Some studios and theatres, wanting to get in on the "wide screen" act, merely released their films with the instructions to "project with a wide-angle lens and chopped aspect ratio plate" in the projector: there were lots of chopped-off heads and legless tables in those films! The major effort was by Fox, who introduced their anamorphic process, CinemaScope, in 1953 with the film *The Robe*. Shortly thereafter, we had Superscope from RKO, and VistaVision from Paramount (which used standard 35mm film but moving horizontally through the camera or projector, with a frame 8 perforations wide: yes, Virginia, Vistavision was initially planned to be a projection format too, and a dozen or so theatres in the U.S.A. actually did install the Century-built horizontal Vistavision projectors). All of the above systems, and their cohorts, depended on 35mm film. But there were a few visionaries in Hollywood that decided to "re-invent" wide film in the mid-1950s.

There were two major forces behind the 1950s 65/70mm resurgence: Showman Michael Todd, and a combined effort made by MGM and the fledgling Panavision Corporation under Robert Gottschalk to introduce a new MGM "wide film" process for "presentation" or "road show" type theatrical films: Both of these plans met with great success.

Michael Todd wanted to produce and release, and exhibit under controlled conditions in theatres that met his company's approval, "road show" type films that would awe the audience—and keep them coming back to movie theatres instead of sitting at home glued to their 12" TV sets of the day. The same can be said of the efforts by those at MGM and Panavision who were involved in their "wide film" project, although they were no where near as flamboyant as Mike Todd!

Todd contracted with the American Optical Company to produce the optics—both camera lenses and projection lenses—for his new process, which—because of the American Optical contribution—became known as Todd-AO. It utilized spherical lenses throughout, depending on the aspect ratio of the aperture to also be the projected aspect ratio, rather than depending on the then-slightly-inferior anamorphic optics. For cameras, the Todd-AO system used several, including one of their own making, as well as the Mitchell-made models FC (Fox Camera), BFC (Blimped Fox Camera) and AP-65 (All Purpose 65mm, which was built by Mitchell for Todd-AO). The old FC cameras from the "Grandeur" days were modified to accept 65mm ASA Type II film instead of 70mm ASA Type I film, plus some new FC and BFC cameras were built from the ground up as 65mm cameras. For the theatre projectors, Todd contracted with the

Philips Company of the Netherlands to manufacture a Todd-AO projector. Early models of this projector would run only 70mm prints, but later models could run either 35mm or 70mm with a simple conversion kit. Many of the original Todd-AO machines, with the 35mm conversion kits, are still in daily use in such theatres as Mann's Chinese in Hollywood. (This machine would later become known as the Philips Model AAI Universal Projector, and was marketed to U.S. theatres under the Norelco trade-name). Among the features that were photographed in 65mm Todd-AO are: *Hello Dolly, Airport, Around The World In 80 Days, The Sound of Music, South Pacific, Oklahoma, The Alamo, Porgy and Bess, Doctor Doolittle, Star, Those Magnificent Men in Their Flying Machines, The Agony and The Ecstasy, and Can Can*. Meanwhile, over at MGM, plans were afoot to also "go the 65/70mm route" for their roadshow and presentation-type films. MGM contracted with the Panavision Corporation, under Panavision President Robert Gottschalk, to "develop a wide screen, wide film system." Instead of using spherical lenses as the Todd-AO process, MGM and Panavision opted for a system in which there was a slight anamorphic squeeze on both the camera negative and on the 70mm release prints. This squeeze was on the order of 1.25-to-1, which slightly widened the aspect ratio and made for a slightly "bigger" picture than the Todd-AO process. Basically, the film mechanisms for both cameras and projectors were the same for the Panavision system as for the Todd-AO: the same 65/70mm ASA Type II film was used, the aperture size was virtually identical, and the release prints were the same 70mm specs with 6-track magnetic sound tracks. The only difference basically was the slight 1.25/1 anamorphic squeeze. This first process was initially called "MGM Camera 65" and was first used to film *Raintree County*. However, the second-to-be-filmed "MGM Camera 65" production was actually the first to be released to the theatres, and it made motion picture history, winning more Academy Awards than any previous film: that film was 1959's *Ben Hur*. Cameras used for "MGM 65" were—in the main—Mitchell FC models in special Panavision-built blimps and with the Panavision optics. After MGM relinquished the process name "MGM Camera 65," the process was re-named "Ultra Panavision" and it was used under that process name thereafter.

Soon, however, Panavision themselves also developed a 65/70mm process that utilized spherical taking and projection lenses (a la Todd-AO), and this new "non-squeeze" Panavision 65/70 process was named "Super Panavision," which was used early on to film such masterpieces as *West Side Story* and *Lawrence of Arabia*. Some spherical-process Panavision 65/70mm films use the name "Panavision 70" in place of "Super Panavision." Panavision went on to manufacture an entire series of 65mm cameras for their various 65mm processes: these include the following:

- First "MGM Camera 65" model: Converted Mitchell 65mm FC camera body within a square black non-streamlined Panavision-built blimp;
- Second "MGM Camera 65" model: Same Mitchell 65mm FC camera within streamlined Panavision-built blimp, with later having the logo "Ultra Panavision" on side of blimp'
- Silenced Studio Model SC: Large but silent (26 dB) studio camera, non-reflex, rackover type focusing. SC means Studio Camera;
- Non-silent Model AC: Similar to Mitchell 35mm NC, rackover focusing. AC stands for Auxilliary Camera;
- Speed Camera Model SPC: Similar to the Model AC but runs to 72 frames per second. SPC stands for Speed Camera.
- Model HH. hand-held reflex: Non-silent, portable; (also made in a non-reflex version)

In 1962 a technological development by Panavision would signal the demise of much 65mm original cinematography. In that year, Panavision developed and introduced a special deanamorphizing optical printing lens which enabled film laboratories to make spherical 70mm release prints from a 35mm Panavision negative, with little loss in quality and no apparent "another generation" look, due to the quality of the 70mm print stock. With the advent of this process, and the success of its use, came an almost overnight stop to original 65mm cinematography. One of the first films to be released in this new technique was *Dr. Zhivago*. *Close Encounters of the Third Kind* and *Ryan's Daughter* were two of the last films to be photographed in 65mm gauge.

Many films today, all of which are photographed in either spherical or anamorphic 35mm formats, are "blown up" to 70mm release prints, especially for showing in major theatre centers such as Hollywood, New York, Chicago, San Francisco, etc. (Most cities, however, show these films in 35mm format.) The process has been successful: the larger frame area of the 70mm prints allows more light to be "pushed through the hole" for large theatres, and as the print stock has the same grain structure, regardless of whether it is 35mm or 70mm, there is less apparent grain in the projected picture (although nothing can eliminate any grain problems in the 35mm negative). Plus the 6 track magnetic sound adds a lot to the viewing (and listening) experience. But it still does not match the quality of the days when 70mm prints were made from 65mm negatives! Period.

Now, with the advent of improved television quality, better home receivers, and the soon-to-be-present High Definition Television (HDTV), there is a move to again (for the third time!) "think about" producing films in 65mm gauge. It's the old story of "getting the folks off their duffs" and back into the nation's movie theatres.

On August 10th, 1987, there was a demonstration at the Todd-AO/Glen Glenn facilities in Hollywood of the new Cinespace

promoted by Todd-AO. Basically it is a rehash of the previous Todd-AO system of the 1950s, but with spectacular new lenses, updated 65mm cameras, and the advantage of today's new film emulsions. Like the previous Todd-AO 65mm system with spherical lenses, it is based around 65mm ASA Type II film, a camera aperture of 2.072" x .906" which result in a projection aperture (under ideal studio conditions) of 1.912" x .870". The projected aspect ratio is on the order of 2.21/1. The cameras for the Cinespace 70 process are based around earlier Todd-AO and Mitchell designs, and are being manufactured in three models:

- Model BR-65 (Blimped Reflex 65mm), which is a highly modified Todd-AO design (built in part by both Todd-AO and Mitchell), fitted with reflex viewing and silent operation features. Uses a standard Mitchell 65mm magazine;
- Model APR-65 (All Purpose Reflex 65mm), which is a modified and reflexed camera based on the original Todd-AO/Mitchell AP-65 camera. Powered by a Fries 120M motor, with a displacement-type 500' magazine;
- Model FC-65 Speed, a semi-high-speed non-quiet camera, based around the Mitchell 65mm Model FC.

These camera modifications for Cinespace are being carried out by Douglas Fries and his staff at Fries Engineering. Fries has had a major hand in the original design and engineering of these cameras during his days with Mitchell. The lenses for the Cinespace cameras are mainly conversions of Zeiss lenses originally made for Hassleblad still cameras, although some other optics are also being used for Cinespace 70 lenses. All of the Cinespace 70 cameras are already available for rental from Cinespace 70/Todd-AO.

Ironically, the projectors used to show the Cinespace 70 test films at the Todd-AO/Glen Glenn facility were the original Todd-AO models built in the 1950s.

to "industry insiders" a prototype of their new 65mm silent-operating 65mm studio camera, which features a single-plane film travel and displacement-type magazine. Several sizes of magazines will be available. Arriflex has also just announced that there will be a smaller version of their 65mm studio model, for hand-held and MOS shots. The larger model, although hand-holdable, is slightly heavier than the usual 35mm silent studio-quiet camera. With the arrival of Arriflex into the 65/70mm picture (both through their 65mm cameras, and through their Arriflex-owned Kinotone 70mm projectors), all the majors are "in the act." Panavision is also updating some of their earlier 65mm cameras discussed earlier, as well as working on new models.

All of today's major makers of theater projectors are making 70mm models almost as fast as they can to keep up with the new interest in quality big-screen 70mm projection of Hollywood's product. Most of the nation's ever-growing number of multi-screen complexes now being built include at least one and sometimes two or more screens with 70mm capabilities. At the time of the last theatre survey made in this country, there were 22,721 "screens" in theatres in the United States alone, and somewhere between 8% and 10% of those either already have—or are about to have—70mm projection capability. One of today's largest projector manufacturers is Kinotone, which is now a division of camera maker, Arriflex Corp. Kinotone absorbed all the Philips and Norelco designs, and—although the Old Norelco AAI Universal 35/70mm projector is no longer made (even though it is still in such theatres as the Directors Guild, Chinese, Paramount, Academy of Motion Picture Arts and Sciences, etc)—the company is manufacturing on a regular basis their Model DP-75 35/70mm projector, which has many features of the previous model, plus is adaptable to modern techniques in projection such as automation, Xenon lamps, platter systems,

etc. The company also manufactures a new machine (for which no photos are available yet) which is a "triple-header," in that it can in the 'footprint' space of one projector, project film in either 16mm, 35mm or 70mm formats.

It is now believed that there will soon be some major production activity in the 65mm arena, and this can only improve the desirability of filmgoers to again "go out to the movies."

In this article we have purposely not addressed the "specialized" cinematography and projection processes, such as Showscan, IMAX and OMNIMAX—and other similar processes—which use the same type 65mm and 70mm film stock, but in specialized ways (either extended frame area (horizontally or vertically), very high frame rates, etc. We are addressing here the 65/70mm processes that are used for filming or exhibiting regular Hollywood-type product, for exhibition of full length features in regular motion picture theatres.

So, now in the late 1980s—and probably into the 1990s—we have a second 'rebirth' of interest in "wide film" technique: Born in the 1920s (and killed by the advent of sound films), re-born the first time in the 1950s to fight the "demon TV," and now re-born again in the 1980s, again to counter television. Maybe this time it will hang around for awhile. Benjamin Franklin once said, "Progress is not always improvement," but maybe I'll disagree with him this time around.

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