

70MM

Newsletter

no. 8. April 1990

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Mailed on May 18th

**"AN EPIC OF SWEEP AND INTIMACY...ROUSING THRILLS,
STARTLING BEAUTY AND SEARCHING PERFORMANCES.
IN THE TRADITION OF DAVID LEAN'S 'LAWRENCE OF ARABIA'"**

- Peter Travers, ROLLING STONE

**"A GRAND AND
FASCINATING
ADVENTURE."**

-Dennis Cunningham, CBS-TV

**"FROM SCENE TO
SCENE, THIS FILM
GRIPS YOU AS
FEW MOVIES DO."**

-Jack Kroll, NEWSWEEK

★★★★

**SUPERBLY
ENTERTAINING...
A ROBUST ADVENTURE WITH
EPIC SCOPE AND EXOTIC
TEXTURES."**

-Jack Garner, GANNETT NEWS

**"AN OUTSTANDING
ADVENTURE FILM...
DEEPLY FELT
PERFORMANCES
AND REFRESHING
OFFBEAT HUMOR..."**

**DIRECTOR BOB RAFELSON BRINGS
EXPERT DETAILING TO THE SAGA.
HIS CASTING IS A KEY TO THE
FILM'S SUCCESS. THE
SUPPORTING CAST IS SUPERB!"**

-Larry Cohn, DAILY VARIETY

**"A MASTERPIECE! AN
EPIC TALE...THE MOST
AMAZING TIME EVER."**

-Merrill Shindler, LOS ANGELES MAGAZINE

**"BREATHTAKING!
AN IRRESISTIBLE TRIP."**

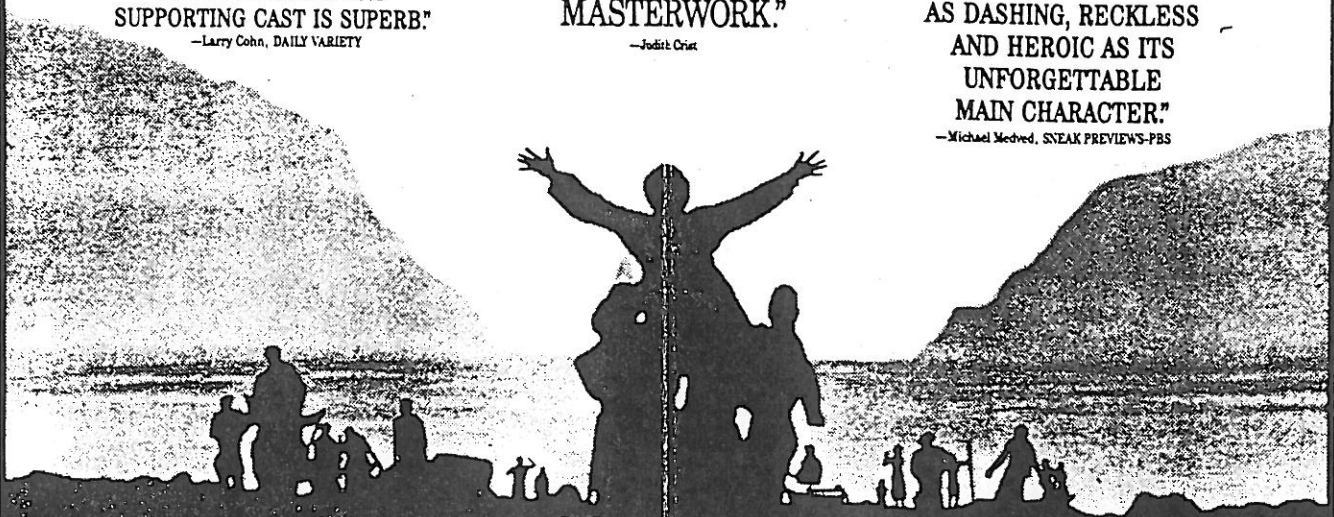
-Joanna Langfield, LBS RADIO NETWORK

**"'MOUNTAINS OF
THE MOON' IS A
MASTERWORK."**

-Judith Crist

**"A REMARKABLE
ACHIEVEMENT...
A STIRRING FILM THAT IS
AS DASHING, RECKLESS
AND HEROIC AS ITS
UNFORGETTABLE
MAIN CHARACTER."**

-Michael Medved, SNEAK PREVIEWS-PBS



MOUNTAINS OF THE MOON

MARIO KASSAR and ANDREW VAJNA present a DANIEL MELNICK/INDIEPROD production a BOB RAFELSON film "MOUNTAINS OF THE MOON"
 PATRICK BERGIN - IAIN GLEN MICHAEL SMALL EXECUTIVE PRODUCER TERENCE A. CLEGG PRODUCER THOM NOBLE DIRECTOR OF PHOTOGRAPHY ROGER DEAKINS, B.S.C.
 EXECUTIVE PRODUCERS MARIO KASSAR and ANDREW VAJNA based upon the biographical novel "BURTON AND SPEKE" by WILLIAM HARRISON SCREENPLAY BY WILLIAM HARRISON & BOB RAFELSON
 DIRECTED BY DANIEL MELNICK EDITED BY BOB RAFELSON A Tri-Star Release

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^{is not}
Bernardo Bertolucci filming in Morocco:
" The Sheltering Sky " in 65/70 MM!

Two months ago we got an information from Los Angeles that Bernardo Bertolucci was filming in Morocco in 65 MM. A few weeks later there was a large story about him filming The sheltering sky in Morocco, in a Dutch magazine, but no word about 65 MM !

Immediately we tried to get contact with the (Belgian) journalist, who wrote the article. After two weeks we finally got him on the telephone, but he told us that he did not know anything about the photography of The sheltering sky! He advised us however to contact Mrs. Corbett in London, who does all the p.r. for Bernardo Bertolucci.

Three weeks after the mailing of Newsletter 7, we got the answer on our question: "No, Bertolucci is not filming in 65 MM but in 35mm !

WE REGRET very much this wrong information. Meanwhile we got another message that there might be a chance that "Shine Up Uncle" will be a 65 MM production. And David Lean has said in an interview, that he should like to make another 65 MM production. At this moment he is filming in Spain "Nostromo".

Ever and again short messages about Wim Wenders film "Until the end of the earth" in 65 MM, but nobody knows when it will be finished.

Nothing is sure, but 70 MM is still in the news. Here in the Netherlands a second large 70 MM theatre (Casino in Den Bosch) has decided after Imax in Rotterdam to start with continuous performances with 70 MM blow-ups and originals.

Dear Mr Wolthius

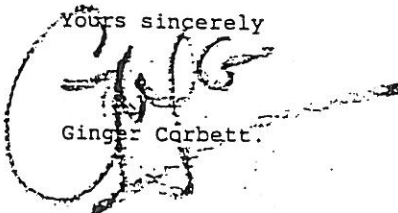
Thank you for your letter regarding THE SHELTERING SKY.

The film was shot on 35mm stock on 185 super ratio and will more than likely have 70mm projection. However, it was not shot on 65/70mm. I do believe that Vittorio Storaro will be shooting a film for Coppola on 65/70mm later this year. I do not have any other details about this film.

THE SHELTERING SKY is scheduled to open in the United States at the end of November and the rest of the world will follow on.

I am sorry I cannot be of more help.

Yours sincerely


Ginger Corbett.

DIRECTORS: SARA KEENE- GINGER CORBETT

From our correspondent, *Bob Dickson* in Los Angeles:

Latest news from here is that Paramount is reissuing some of its oldies - "Funny Face" is currently playing and, on May 18, "The Ten Commandments" opens in 70 MM at the Cinerama Dome in Los Angeles.

" INQUIRY RESULT "

"Which original 70 MM pictures should you like to be restored or re-issued after "Lawrence of Arabia" ?"

It is a pity that only nine people answered this question. But in spite of it, the answers are very interesting and we still hope more people will sent us their choice !

<p>Michael Zoblinski; (West-Germany)</p> <ol style="list-style-type: none"> ① Oklahoma, ② South Pacific, ③ Porgy and Bess. 	<p>Jürgen Poerske; (West-Germany)</p> <ol style="list-style-type: none"> ① Zulu, ② The Hallélujah Trail, ③ It's a mad, mad, mad world. 	<p>Erwin Naumzik; (West-Germany)</p> <ol style="list-style-type: none"> ① War and Peace, * ② Oklahoma, ③ Tron.
<p>Rainer Nau; (West-Germany)</p> <ol style="list-style-type: none"> ① It's a mad, mad, mad world, ② Cheyenne Autumn, ③ Grand Prix. 	<p>Thomas Hauerslev; (Danemark)</p> <ol style="list-style-type: none"> ① Cleopatra, ② 2001 A space odyssey, ③ Camelot (Blow-up). 	<p>Adriaan Bijl; (The Netherlands)</p> <ol style="list-style-type: none"> ① My fair lady, ② 2001 A space odyssey, ③ West-Side story.
<p>Klaas Dikstaal; (The Netherlands)</p> <ol style="list-style-type: none"> ① West-Side story, ② El-Cid, ③ Patton, ④ Spartacus, ⑤ 2001 A space odyssey. 	<p>Ashley F.Ward; (U.S.A.)</p> <ol style="list-style-type: none"> ① The Alamo, ② Oklahoma-30 fps! ③ Around the world- 30 fps! ④ Mutiny on the Bounty, ⑤ It's a mad, mad, mad world. 	<p>Robert G. Dickson; (U.S.A.)</p> <ol style="list-style-type: none"> ① Raintree County, ② Those magnificent men in their flying machin ③ Funny girl.

RODGERS & HAMMERSTEIN'S



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WAR AND PEACE (USSR)

Awards (4)

Best Foreign Language Film
Best Foreign Language Film
Best Foreign Language Film
Grand Prix

American Academy Award, 1968
New York Critics, 1968
National Board of Review, 1968
Moscow, 1965

Sergei Bondarchuk's massive adaptation of Tolstoy's classic novel, following the fortunes of four aristocratic families during the period of Napoleon's invasion and subsequent retreat from Moscow. Life, death, love and war, plus lavish settings and incomparable spectacle are just some of the ingredients in a film lasting 8 hours 27 minutes. The Moscow Festival prize (shared with *Twenty Hours*) was awarded for the first part only (3 hours 40 minutes), the rest of the picture still being filmed at the time of the festival. The American awards three years later were for the complete version, reduced for English language audiences to 357 minutes in two 3-hour parts. Complicated, but great stuff whichever way you look at it!

A Mosfilm Studios Production, directed by Sergei Bondarchuk. Screenplay by Sergei Bondarchuk and Vasily Solovyov, based on the novel by Leo Tolstoy. Photographed in Sovcolor and 70mm by Anatoly Petritsky, Dmitri Korzhikhin and A. Zenyan. Music by Vyacheslav Ovchinnikov. 507 minutes.

Starring Ludmila Savelyeva, Sergei Bondarchuk, Vyacheslav Tikhonov, Anastasia Vertinskaya, Vasily Lanovoi, Viktor Stanitsin, Oleg Tabakov, Anatoly Ktorov.

Imax: Big is beautiful

Film company isn't resting on its laurels

By SUSAN YELLIN
Canadian Press

TORONTO — The modest Victorian home that houses the head office of Imax Systems is a quirky contradiction to the leading-edge technologies created by the internationally renowned film company.

"This is our conservative side," grins an amiable Graeme Ferguson, the company's president and one of three co-founders.

But in his spacious front office, the results of innovative ideas that brought Imax from a small town in southern Ontario to global status are proudly displayed.

Two Genies stand alone on the mantelpiece; a blow-up of earth, shot by NASA astronauts, hangs above it; trophies from around the world are placed through the room.

Always looking ahead

But Imax isn't resting on its laurels.

A new, as-yet unnamed projection technique using innovative 3-D viewing, computer graphics and live animation, will premiere in Osaka, Japan, in the spring.

"We think it's the next major step in the development of film," said Roman Kroitor, another of the company's founders.

Imax (from "maximum image") began with an idea in the mid-'60s from three men in what was formerly Galt, Ont., now Cambridge. The three turned a concept into a Toronto-based corporation with offices in Japan and Europe, two subsidiaries in the United States and a staff of 250.

Ferguson, along with Kroitor, his brother-in-law, and Robert Kerr, currently Imax's chairman emeritus, joined a small band of fellow film-makers and entrepre-

neurs at Montreal's Expo 67.

Visitors stood in line for hours outside the Bell Canada pavilion and others to view films created by the group, which experimented with multiple projectors. Images of sparkling clarity shown on large screens brought the audience into the picture and spurred the fledgling firm to go one better.

The multiple system was just too cumbersome.

The trio, along with Australian Ron Jones, put together a unique, single-projector system with images 10 times larger than a standard 35mm frame, wrapped the film in six-track sound and projected on to screens six or seven storeys high.

The process was a watershed in cinematography.

Although it premiered in Japan, the first permanent Imax system was installed at Ontario Place's Cinesphere, part of a government-run amusement centre along the Toronto waterfront.

The 1971 film *North of Superior* gave the audience a taste of something new as their senses were assaulted by a stomach-turning ride on an airplane and a massive forest fire that seemed to engulf the viewer.

Two years later came *Omnimax*, the dome-screen version of Imax. Together, the two systems have been installed in some 65 permanent theatres in 15 countries. The company estimates over 20 million people see films in both Imax and Omnimax systems each year.

The company has grown at a rate of about 25 per cent a year for the last 22 years, estimates Ferguson, who is awaiting the next space shuttle launch for further footage for his new film *Blue Planet*.

"We're proceeding at about the right speed."

Imax, still a private company, does not release annual revenue figures.

Ferguson credits the company's longevity and creativity on the philosophy of entertainment entrepreneurs like P. T. Barnum, or Canadian theatre impresarios Ed Mirvish and Garth Drabinsky: give people something they've never seen before.

"We are show-business people and the decisions we make are show-business decisions," Ferguson says.

"The essence of that is a gut feeling of what the public wants — that's what show business is all about. When we set up this company we had a gut feeling that the public would line up to see these shows. By the second day at Cinesphere we were proven to be right."

Strong links

Strong patents, equally strong research and development and links with companies producing the latest in precision cameras and advanced lenses, have also given Imax a foothold, Ferguson says.

Expo '90 in Osaka will have three Imax films, while a fourth is being produced by a Japanese company using an Imax system.

One of the 3-D Omnimax presentations will be *Echoes of the Sun*, dealing with the biochemistry of photosynthesis.

"With the original Imax you are in the action emotionally. With this film you are physically in it," Kroitor says. "You feel you are physically inside the plant."

"It's a visual experience you can't get on TV or from 35mm theatre," adds production manager Greg VanRiel.



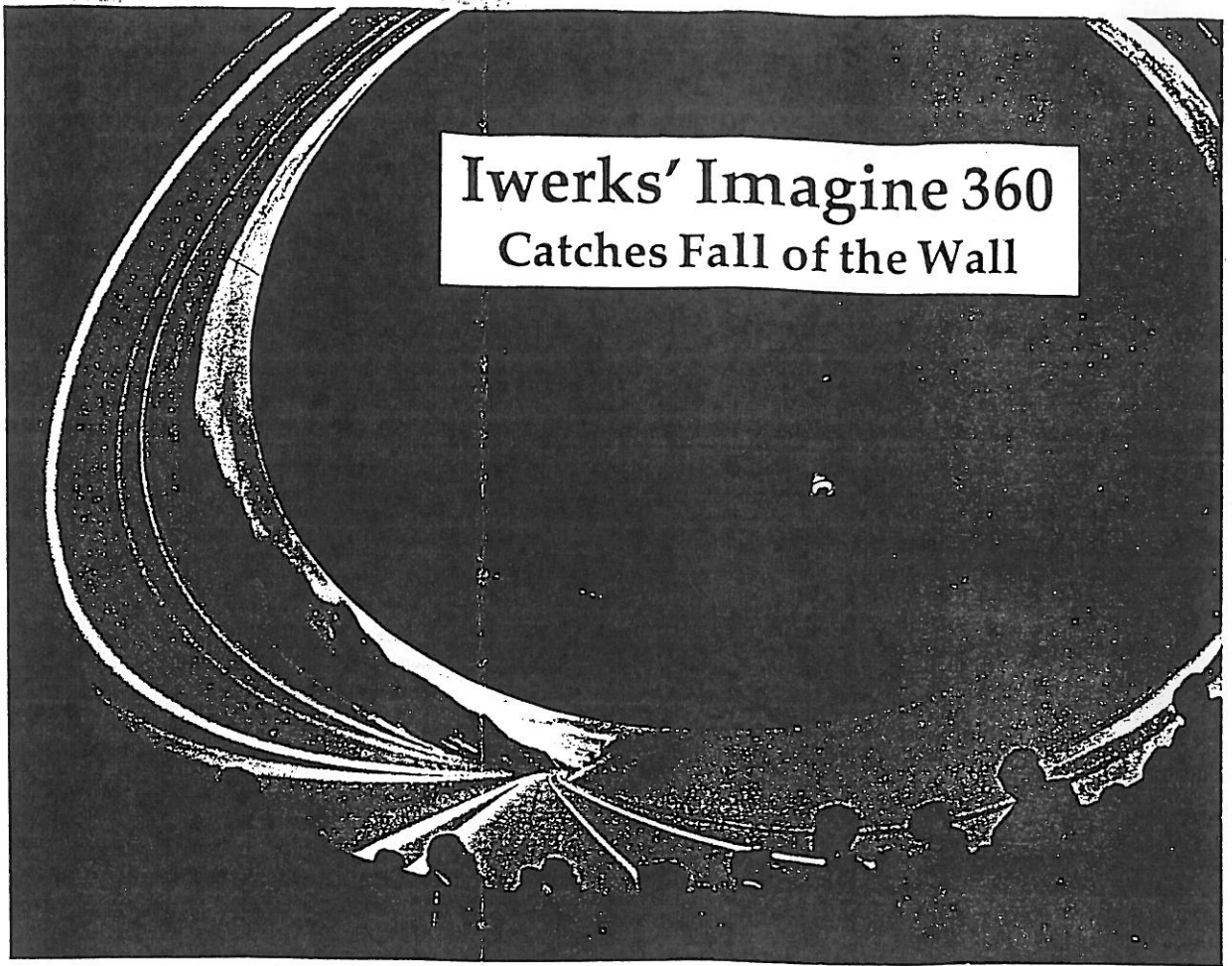
Rolling Stones to rock on Imax screens

Toronto Giant-screenmaker Imax Corp. plans a feature pic of the Rolling Stones' "Steel Wheels" European tour, which begins in April. The project will be in conjunction with Toronto-based Concert Prods. Intl., the "Steel Wheels" tour promoter.

Andre Picard, v.p. of Imax' film division, says a 90-minute running time is planned, twice that of any previous Imax film.

Picard says that until a director is signed, the film's style will not be determined.

Iwerks' Imagine 360 Catches Fall of the Wall



American Cinematographer

March 1990

by George Turner

One of the monumental news events of the century — the joyous celebrations of newfound freedom by the citizens of East Berlin and the fall of the Berlin Wall — was seen on live television last November by millions of people in many countries of the globe. These multitudes were watching history being made, seeing and hearing each moment at the very instant of its happening.

Simultaneously, cameramen were recording these joyous moments electronically and on film, creating a living historical experience for generations yet to come.

One of the cameras at the scene on November 15, 1989, as the torrent of East Berliners poured into the West, was not like the others. The images it captured for posterity have an uncommon sense of immediacy, an incredible "you are there" quality in which the observer is placed in the midst of the action. Instead of looking at an assemblage of views photographed by

several cameramen, the observer is surrounded by the tumultuous sights and sounds. The details upon which he concentrates are of his own choosing rather than those selected by the cameramen. It's the closest thing to being there we can ever experience — unless someone succeeds in inventing a time machine.

The camera in question is the Imagine 360, a product of Swiss filmmaker Ernst Heiniger and Iwerks Entertainment, Inc., a Burbank-based company specializing in the design and manufacture of unique format/special venue systems, films and theaters. The 360-degree scenes at the Berlin Wall are part of *Das Panorama Berlin*, which made its debut last December 20 at the gala opening of Destination Berlin, a remarkable new theater at Europa Center in West Berlin.

Actually, *Das Panorama Berlin* had been completed about six months before the celebration at the infamous Wall began. It was produced by Circle Vision GmbH of Munich, owners and operators of the blue domed Destination Berlin, which is intended as the first in a network of European Imagine 360 theaters.



CP

"visions," Graeme Ferguson says.

After receiving a call from Circle Vision, Iwerks rushed the 360 equipment to West Berlin and the production crew was able to capture unique footage at the Wall. The scenes were cut into the completed film to provide an exciting climax. The six-track sound features a score by Tangerine Dream.

What is believed to be another "first" made its bow at the celebrity-studded premiere: a 360 degree commercial! The brief plug for the picture's sponsor, Beck's Beer, is appended at the end of *Das Panorama Berlin*.

Of the various 360-degree systems that have been developed over the past 90 years, Imagine 360 is possibly the most unusual. Instead of utilizing multiple camera and projection assemblages, it uses only one 65mm camera to record its images and they reach the screen via a single 70mm projector!

The unique camera/projector system began as the brainchild of Ernst Heiniger, who previously had worked with Walt Disney and a famed artist/visual effects master, Ub Iwerks, ASC, on various special projects. After some 10 years of experimentation and development at his own facility in Lucerne, Switzerland, Heiniger introduced his Swiss-orama 360-degree movies. In 1986 he collaborated with Iwerks Entertainment, Inc., of which was Don Iwerks, son of Ub Iwerks, is a co-founder.

Iwerks Entertainment became exclusive manufacturer of the system, which was renamed Imagine 360. In 1988, the first Imagine 360 theater was installed at the Shikoku Bridge Expo in Kagawa, Japan. Following that successful showcasing, Iwerks made minor changes in the camera and redesigned the projection equipment considerably, including a new lens. A brighter, sharper and steadier image was the result.

Imagine 360 is one of several special venue and alternative format systems being produced by the same company. Others are the Iwerks 870, the Iwerksphere 870 (for domed theaters), High Resolution 70mm, Iwerks 3-D, and other custom, fully automated systems. The company to date has created 13 special theaters for such companies as Disney, MCA, Cousteau

and Dentsu in such far-flung locations as Seoul, Tokyo, Kagawa, Osaka, Poitiers, Paris, Gothenburg, Berlin, Jacksonville, Orlando, and Albuquerque.

The custom-made Imagine 360 camera has a 10-perforation pull down and uses a special wide field lens. The lens is mounted *below* the camera, pointing *straight down*, and is fitted into a plexiglas cylinder that supports the camera. The cylinder acts as a circular window for the lens. The field of the lens is such that a view comprising a 30 degree vertical angle of the surrounding vista is transmitted through the outside periphery of the lens. On the 10-perf frames of 65mm film the picture is recorded as a donut-like image.

The camera can be mounted on a tripod, suspended from aircraft, mounted on top of autos or cranes, etc.

The unique projectors are built to Iwerks specifications by Ballentyne of Omaha. It is situated above the audience in the center of the theater, the lens pointing downward so that the circular picture is projected onto a seamless 360 degree screen.

Circle Vision GmbH has reached an agreement with Iwerks calling for the development of theaters throughout Europe over the coming decade. Circle Vision will produce all the Imagine 360 films for their European theaters with Iwerks Entertainment providing production and technical assistance. The next theater installation will begin this year in Spain. Each new theater will feature a different film. Eventually, the theaters will interchange films to give the local population in each city an experience of what it is like in other areas of the world.

Iwerks maintains the international distribution rights of the European films and is talking with numerous potential clients in other parts of the world, especially in the Far East, for new theaters. It is intended that Imagine 360 films from around the globe eventually will be available to people of all cultures. The world may then seem even a bit smaller than it does today. ▲

Showscan

American Cinematographer

by Bob Fisher

Call From Space and *The Magic Balloon* are a new genre of Showscan films with storylines and dramatic content that provoke emotional response. They were photographed back to back by Jack Cardiff, BSC.

Visualize a scene from *Call From Space* where the hero materializes in the middle of battle in the Napoleonic war. Hundreds of soldiers on horse back and foot are locked in a life or death struggle. Cannons are flashing, augmented by echoing booms that rock the theater.

Each time a cannon speaks, there's an explosion which sends a pillar of dust spiraling into the air. Meanwhile the girl is weaving her way through the chaos on the battlefield with the camera following close in her wake. She confronts Napoleon himself, framed in dramatic backlight, motivated by the sun lying low behind a line of trees on the horizon. He, the heroic figure standing firm, shells burst all around him.

It's not like watching a movie. It's like being an invisible spectator at a battle fought many years ago. That ability to expand the realism of movies was part of Douglas Trumbull's vision of Showscan, and it is finally becoming a reality.

Showscan was invented by Trumbull during the early 1980s while he was at the top of his career as a visual effects artist. Trumbull had just won an Oscar for his work on *Close Encounters of the Third Kind*. He envisioned an ultimate theatrical experience which touched people in ways that television and conventional movies never could.

After much research, Trumbull settled on 65mm production at 60 frames per second and 70mm print film projected at 60 fps for theatrical display. The images are augmented with channels of Dolby sound. Trumbull also designed a special theater which provides everyone in the audience with an unobstructed view. Images fill a floor-to-ceiling, wall-to-wall screen.

Expands Movie Realism

March 1990

There is no flicker (sometimes detectable with film projected at 24 fps.) There is just one seamless moving image, bigger than life. The pictures are pristine and colors are richly saturated.

Showscan staked its first claim in special venue theaters at destination parks because that's where the interest was. The first nine Showscan films were short features with titillating imagery and sound, but little or no dramatic content.

But the story is changing. Consider the battlefield sequence in *Call From Space*. Cardiff shot the scene in one long take with a CP65 camera on a Chapman crane, rolling over several hundred yards of dolly track.

"It took a full day to set up the shot," said co-producer and Showscan Productions president Peter Beale. "We had many extras and a lot of painstaking special effects work, particularly the explosions which had to be precisely planned and executed. It was like choreographing a ballet. Everyone always had to be in the right place. With someone like Jack Cardiff, you can plan and make shots like this and do them in one take."

In *The Magic Balloon*, there is a scene shot at The Culver Studios in Los Angeles, on a big set replicating a dungeon. Cardiff was working at stop T-5.6 with a 200 slide in his photometer. "That's about three times the light I would need if this was a conventional 35mm film," he said. "Because the screen is so big, you always want to have sharp depth of field on a Showscan film."

This is an adventure film, with two leads played by children who use magic to follow their whims and travel around the world. Though one scene was shot in a dungeon, Cardiff didn't want it to feel threatening. Illumination came from candles and lanterns, so he set his lights to augment those sources. The biggest unit was a 5K, and Cardiff used blue and yellow gels to create the atmosphere he wanted. The CP65 camera was on a Chapman crane, tracking freely through the set.

The Magic Balloon was directed by Ronald Neame, who was once an outstanding director of photography in England, and a long-term associate of Cardiff. Watching them work together was a little like seeing an intricate dance, as they made subtle adjustments while barely exchanging words.

"Because of the big Showscan screen, we are cautious about coming in extremely close for tight shots," Cardiff explained. "You can hang back a little, fill the frame with a 50mm or an 80mm shot, and still have all of the impact of a closer shot because the audience can see everything in such great detail. You can come in tight, but you do it selectively," Cardiff explained.

"One thing that helps is the new Eastman EXR 5296 film, which we are using on this movie," he continued. "It has the ability to go right into the shadows and pick up details without my having to throw fill light into those areas."

Cardiff shot *Call From Space* with Eastman color negative film 5295. That's a 400-speed film, which is somewhat sharper and finer grained than previous high-speed emulsions. However, Cardiff said that the newer Eastman EXR color negative film 5296 is even sharper; it has less apparent graininess; it is a little faster, and it sees details in the shadow areas better.

"In the early days of Technicolor, we needed around 650 footcandles to light a stage with the lens set at F-1.5," says Cardiff. Depth of field didn't matter all that much with the small screens in theaters, so everyone tended to work in tighter, or they allowed the backgrounds to go soft.

"I lit *Black Narcissus* entirely with big arcs placed at very high angles," he said. "On *The Red Shoes*, we were really forcing the light. I think it all happens more naturally today."

Cardiff tells a story about the time he was in Rome shooting a travel film in the Technicolor format. The company had gotten permission to shoot in St. Peter's Cathedral, which was the first time that was done. Film speed was very slow in those days and Cardiff had only five 2K lights,

making shooting in the cathedral quite difficult.

He set up a very long shot, getting as far back as he could, shot 10 feet of film, re-wound it, then exposed the film a second time. He repeated this process eight times. Then he shot the next 10 feet. "In effect, I was shooting a one-second exposure on each frame," he explained. "I did it by instinct, and it all worked out perfectly. We got beautiful footage."

By comparison, shooting in the Showscan format is a piece of cake. "The pace is about the same as it would be on any 35mm film with the same scenes," Cardiff observed. "There is nothing we aren't doing because of the format. We shoot all over the world, in day and night environments. We shot a car chase scene in *Call From Space* that is breathtaking when you see it in Showscan format. The point-of-view puts the audience right in the car." Because the camera is running at 60 fps, there is no strobing effect when a car is panned speeding past a line of trees.

Beale noted that through 1988, Showscan was using 25-year-old 65 mm cameras and lenses. "Ed DiGiulio at Cinema Products was the first to say he could give us what we needed within six months, and the company kept that commitment. Until we had the new camera, it really wasn't practical to shoot a dramatic feature."

Cardiff called the CP65 camera extraordinary. "I have been using the camera for months," he said, "and you would think that with film moving through it at 60 frames per second there would occasionally be some scratches. But I can't remember having a single problem."

Big scenes and action are expected in the Showscan format. What's also interesting is the dramatic impact of smaller scenes. In *The Magic Balloon*, there is a scene shot in a cave — in reality, a set at The Culver Studios — where a single beam of sunlight sends a warm yellow shaft cutting through velvet blackness. As the beam of light bounces around the cave, there is just enough ambience to see the faces of the two children in dramatic half-light.

Cardiff shot the scene in nearly total darkness, in an enclosed black set, sending one beam of HMI light through a

crack in the rocks. Neame had the children poised to catch the light on half of their faces; with the other half barely visible in the blackness. "The blacks you can get in color now are the best I've ever seen," said Cardiff. "This really puts the audience in the cave sharing the children's adventure, and that was the point."

There was a fair amount of blue screen and front projection work on *The Magic Balloon*. There is a flying sequence with one of the children who lands on a beach in the middle of a heavy rainstorm with flashing lighting. The rain sequence was shot on a stage against a blue backing at Culver Studios, with artificial rain, wind and smoke for diffusion. This was composited with background plates shot at the Pacific Palisades, in Southern California.

Beale and Cardiff agree that the blue separation characteristics of the 5296 film are superior for travelling matte work. Because of the speed of the film, blue screen plate shots can be set up faster with less light, yet the image quality is superior.

"Any time you are doing opticals or other work that requires multiple generations of photography, image sharpness and grain are crucial," Beale said. "This is particularly true for Showscan. Because the screen image is so large, any noticeable grain or loss of sharpness is magnified. It would be like sending a signal to the audience that this is a trick shot. That would spoil the illusion entirely.

"With the high cost of making movies today, you must have an idea of what you are going to do," he said. "But, you also have to be willing to take chances and improvise. Very often, it is the small things you do which change the nature of a movie."

There is a scene in *The Magic Balloon* in Venice, Italy, when the two kids are walking down a bright sun-lit street. They go into a restaurant and are

seated at an outdoor table. Unfortunately, clouds rolled in and the sky turned dark. Cardiff purposely over-exposed by a stop, tracking from the brilliant sunlight into the unexpected shadows.

"It was an intuitive thing to do, but it worked beautifully," Cardiff says. "The film has very good exposure latitude."

The movie will open simultaneously at Lotte World in Jamsil, Korea, and at a Showscan theater in Los Angeles this year. *Call from Space* opened in May in a Showscan theater at the Big Bang Schtroumpf theme park in Metz, France.

Cardiff agrees that Showscan is a viable format for dramatic production. "I can see doing movies like *Gone With the Wind*, *Lawrence of Arabia* or *The Red Shoes* with this format," he said.

Beale estimated that the added cost for producing a full-length feature in Showscan format would run about \$1.5 to \$2 million higher below-the-line. He predicted a quick return on that kind of investment.

"The best theater in the world is now in Brussels," he said. "They have 26 theaters under one roof and they are adding six more. They are all equipped to show 70mm prints. Theatrical revenues in Belgium went up by 38 percent after this complex opened. In fact, this complex now sells 60 percent of the movie tickets sold in Brussels. They had 3.5 million admissions last year." Beale noted that all of the theaters in the complex are designed to show movies in Showscan format.

What will it take for a genuine trend toward full-length dramatic film production in the Showscan format? "Give us one big commercial success on a dramatic feature, and everything else will fall into place," they reply. ▲



Mr. Thomas Haverslev
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Denemarken

P R I N T E D M A T T E R

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

