

70 MM

NEWSLETTER

NO.21  
JULY 1992

To inaugurate the Leo S. Bing Theater's  
new state-of-the-art projection and sound equipment,  
**the Los Angeles County Museum of Art**  
Film Department presents



A series of classic films  
photographed and/or exhibited in the various  
70 millimeter wide-screen processes, which demonstrates the  
visual clarity and sonic splendor of these formats. Many of these films  
have not been shown in this manner since their original releases.

June 19–August 1, 1992 • Leo S. Bing Theater • 5905 Wilshire Boulevard

Friday, June 19

1 pm & 8 pm OKLAHOMA! (1955)

Saturday, June 20

8 pm LAWRENCE OF ARABIA (1962)

Friday, June 26

1 pm & 8 pm WEST SIDE STORY  
(1961) *Tentative, call to confirm.*

Saturday, June 27

7:30 pm 2001: A SPACE ODYSSEY  
(1968) *Please note starting time!*  
10 pm 2010 (1984)

Friday, July 3

1 pm & 8 pm DR. ZHIVAGO (1965)

Saturday, July 4

8 pm APOCALYPSE NOW (1979)

Friday, July 10

1 pm & 8 pm *To be announced.*  
*Call for information.*

Saturday, July 11

8 pm SPARTACUS (1960)

Friday, July 17

1 pm & 8 pm SUPERMAN (1978)  
3:25 pm & 10:25 pm GREYSTOKE:  
THE LEGEND OF TARZAN (1984)

Saturday, July 18

8 pm THE LAST EMPEROR (1987)

Friday, July 24

1 pm & 8 pm SWEET CHARITY (1969)

Saturday, July 25

8 pm THIS IS CINERAMA (1952)

Friday, July 31

1 pm & 8 pm AROUND THE WORLD IN  
80 DAYS (1956)

Saturday, August 1

8 pm BEN HUR (1959)

INFORMATION: (213) 857-6010

# Do You Have *Far and Away* the Best Projection?

## Howard's Epic Demands High Theatre Standards

by Glenn M. Berggren, Cinema Consultant, Claremont, CA

With a major motion picture such as *Far and Away* in Super Panavision 70 in our midst, is it too late for logical progress? Let's talk about it.



Glenn Berggren

It was another Berggren that started it all nearly 70 years ago, for the mystique and technology of wide-film has been with us that long. Yes, it was John Berggren (no relation) and George Spoor who started

Natural Vision (63mm wide) in 1923, and released short subjects (such as "Niagara Falls" and "Rollercoaster Ride") in 1926. That and much more is in the book *Wide Screen Movies* by Carr & Hayes (1988). They cite the early rush to wide film (anything from 55 to 70mm) between 1923 and 1931, by Fox Grandeur and MGM Realife, plus input by UA and Warner.

You will note in the book that there was a great revival of wide film (55 to 70mm) after 1954 with *Oklahoma!* and other films, right through 1970, followed later by *Tron* (1982) and *Brainstorm* (1983). Still, this is not an historical piece, but a commentary on current affairs.

On the evening of May 31st, we watched with great delight Ron Howard's film *Far and Away* at the one and only Academy Theatre on Wilshire Blvd. The focus was awesomely good, with no grain and no dirt. Through every scene, dark or light, indoor or outdoor, the rendition was simply "future-generation," with outstanding pictorial quality. And excellent cinematography, too. Of course, the Academy claims state-of-the-art in projection, and in 70mm they certainly have it! Not only was focus excellent, but the screen light was truly uniform all across the screen. In the *Oklahoma* land rush scenes, the sky was bright and clear right to the tips of the corners. Of course much of the filming was done on the latest Kodak emulsion for outdoor use (No. 5245), and that image quality showed.

On the other hand, being in the lens business, I was called many times through the month of May by those who had problems with sneak previews, or inspections by TAP. One such call was from a magazine writer in New York (not with *FJ*) asking numerous questions about projection and lenses, who mentioned that he was referred to me by Bob Harris (the recon-

structor of *Lawrence of Arabia*) for the best lenses for 70mm film. On questioning him, it was found that he had taken several writer friends to a sneak preview in New York, and had to apologize to them for the poor focus and low light level in the theatre (a theatre that shall remain nameless). The TAP people also asked questions about which lenses actually work best for 70mm film, which they used in their inspections of the 170-plus locations where the film was to appear in 70mm. That cooperation was great!

One call was from the technical head for a very large exhibition chain, who was in near panic regarding poor focus and dark corners. After half an hour on the phone, it became obvious that he had the wrong lenses, by brand X, in several theatres, based on someone's not-too-technical recommendations. Of course, all lenses for the cinema are made for 35mm, but few have ever been designed strictly for 70mm use. The recommendation and reference above from Bob Harris was in response to the all-new ISCO lenses for 70mm film which were installed at the Academy the very day in February '89 that he showed *Lawrence* to his own staff with great success, excellent focus and light uniformity. Too many installations for 70mm film simply have whatever lens might have been considered for the right focal length, without due regard as to whether the huge diagonal of 70mm film would actually pass through the lens, without loss of focus or vignetting.

To pursue the "dark corners" problem of the panic caller above, I obtained that brand and focal length and found that the lens entrance window had less than half the area necessary for 70mm film (only 1-3/8 inches compared to the proper 2-1/8 inches in the lens for the Academy mentioned above).

For such a new 70mm film made by Ron Howard, who insisted on the Super Panavision 70 camerawork, and with TAP monitoring the situation, how could there be a problem? Why would people call and ask why the picture was fuzzy at the XYZ theatre in some town? Was sabotage involved?

Back to the Carr & Hayes book: On page 8, they say of the wide-film concept, "The attempt by Hollywood to improve the screen image was killed by the exhibitors." They were referring to an era of 60 or more years ago, but is that technical roadblock still true now? Today, do those who show films wish to save money and destroy the

super-expensive filming system developed for a May 1992 release? With the huge cost of 70mm equipment in the projector, lamp-house and sound system, why would they scrimp on the lens, a lens that is available off the shelf.

We fully enjoyed the film story. We expected a great, sharp display of cinematography and it was there on the film in spades. The challenge was to get it off the film and onto the screen for all to see without loss of image quality. Apparently, the Academy could do it well. Others around the country also did it and some didn't!

There is more technology *now* for 70mm filming and projecting than at any time in the history of filmmaking. There are new camera negatives like 5245, only two years old. There are new test films like RP-91, less than ten years old. There are new curved and concave screens, less than five years old. There are new projection lenses such as those mentioned above, available only in the past three years. There are even new sprockets to reduce sideweave for 70mm films. And Ron Howard produces an excellent film that seems to be "hard to handle" for an industry where nearly half of all U.S. movie auditoriums are less than 15 years old. Where did we go wrong? Do we owe Ron Howard an apology?

With the amount of money spent in the past 15 years on new auditoriums and new projection equipment, how can these problems surface? There have been 70mm films (blowups from 35mm) in each of the past several years: the *Superman*, *Star Wars* and *Indiana Jones* series, *Batman*, etc. The various problems should have been solved. How can we get to mid-1992 and have problems with a wide-film technology which should have been understood any time after 1955 with Todd-AO, after so many upgrades in film, cameras and lenses? With 170-plus prints in use, there should be 170-plus places with awesome picture quality on the screen.

This author and dozens of other specialists work on voluntary committees such as the SMPTE Projection Technology Committee to write and update industry standards and test films for 35 and 70mm film usage. Tell us, what are we are doing wrong, please?

This is an earnest request for comments by any who can advise us and point out where the "system" is in error, where the technology is missing. If you wish, call me at ORC's 800 number.

FILMED FOR THE FIRST TIME IN PANAVISION SUPER 70MM

PRESENTED IN PANAVISION SUPER 70MM

James Ulmer

## In Transit

# Uni still hoping for a hit 'Far' from home

**Pollock's ponderings:** It wasn't long ago that news of the foreign marketplace carried about as much weight as Dan Quayle's take on Murphy Brown. No longer. Moguls such as MCA mo-pix chief Tom Pollock know all too well that even a bomb in the States can mutate into b.o. dynamite abroad, and powerfully impact a studio's bottom line.

"Last year 43%-44% of our total income came from overseas," Pollock reported over *petit dej* recently. "But that number is a little misleading, because there's still more room for (the exploitation of film) libraries here than libraries there. Pay services aren't established enough to take many films, and there still aren't enough private channels overseas."

As for Universal's latest release, the Tom Cruise vehicle "Far and Away": "I suspect the film will do substantially better abroad than here" (a safe bet since that's the trend of almost all Cruise pix). In Japan, for instance, Pollock reported that within a week of its opening in the states, "Far and Away" had already achieved "a 48% awareness level" among the Empire's citizenry, thanks partly to a Japanese stopover by the film's stars. And by two weeks ago — still well before its July 18 Japan bow — that figure had already jumped to 75%. "We didn't even have 50% awareness in this country," Pollock reported — where, incidentally, he anticipates the film will reap "about \$50 (million) to \$60 million."

About EC quotas, Pollock predicted that all the European brouhaha on the urgent need for import quotas on foreign TV fare will ultimately die down. "Eventually when there are hundreds of channels overseas, ratings will be king — and the governments will do whatever the stations want."

**Cox cops a 'tude:** Hollywood has many loyal fans, but one of them sure ain't Aussie director Paul Cox. "Often I come out of those films, and they just insult my senses — I don't even want to be part of the filmmaking community," said the man who has directed 15 features, including 1991's "A Woman's Tale." "We should all be impressed with 'Terminator 2' costing \$60 million? It disgusts me!" (Cox often shoots his films for under \$1 million). But Cox's *contra mundum* never gets in the way of his films; his newest opus, the comedy "The Nun and the Bandit," is in postproduction, and in September, he'll head to Moscow to work on a film about the dancer Nijinsky's life. "Film is a very abused medium," he concluded. "It should provoke a dialogue — and make you think."

**Writer's c(r)amp:** Don't be surprised if you trip over a few pup tents when you dash to your screenings at this year's Venice film fest. It's all part of fest director Gillo Pontecorvo's grand scheme "to promote a great meeting of writers' minds" in celebration of the fest's 60th anniversary (Sept. 1-12). About 200 winners of a national essay contest for collegiate filmmakers (subject: "Cinema and Its Future") will be invited to camp out at this year's fest, "half in tents and half in hotels" (anyone for drawing straws?). "We want to discuss how to stop the degradation of writers' work in this country because of commercial concerns," said the dapper director, who himself won Venice's Golden Lion for his "The Battle of Algiers" (1966). "For 40 years the quality has been going down, down, down." *Moving up...*

From our correspondent  
Bob Dickson  
in Los Angeles:

### "FAR AND AWAY"

is a rather tedious story and apart from the opening sequence and Oklahoma land rush sequences doesn't really "sell" 70 mm particularly well.

Both of the sequences cited are exteriors where, of course, the lens can be stopped down and everything in sight is in focus! There are too many interiors in this particular story where the depth of field is limited.

Audiences are seeing the film on the same sized screen they have been seeing the blow-ups on and I wonder if they recognize the difference in visual quality — perhaps — only subconsciously.

However, it is a nicely designed production! It is doubtful that "Far and Away" has "legs" — i.e. that it will hold up for a long run which these days is usually more than five or six weeks.

.....  
The  
70 MM NEWSLETTER  
is published bi-monthly  
and sent free  
to the members of  
The International  
70 MM Association  
all over the world.  
.....



# Many Players in Cast That Helped Ref

The Los Angeles County Museum plans a 70-mm film series at the 600-seat hall, starting Friday.

By PATRICIA WARD BIEDERMAN  
TIMES STAFF WRITER

In Iowa, when you want to raise money, you hold a bake sale.

In Los Angeles, you send invitations to potential patrons and invite them to pay for the privilege of appearing in a major motion picture.

That is how Robert Altman's "The Player" helped the Los Angeles County Museum of Art refurbish its Leo S. Bing Theater.

As Ronald Haver, head of the museum's film department, explained, it was "The Player" that raised the final dollars for the \$500,000 renovation. Last year, the museum invited its A list of supporters to contribute to the theater renovation and to buy a nanosecond of film immortality at the same time. "Supporters who paid \$150 were extras in the movie's big party scene; shot at the museum, the one where Cher shows up in a red dress. For a contribution of \$1,000, the extras got an autographed script, as well as a videotape of their faces in the celluloid crowd.

Haver got to play someone very much like himself in the movie. He appears fleetingly as a museum film director, accepting a gift of movies from the studio of ruthless protagonist Griffin Mill. Haver was originally asked to devise a little acceptance speech for the scene. In it, he tells the assembled movie makers to be mindful that, the next time they go to shoot a rape scene or a car crash, their work may end up in an archive someday. The speech made it into the rough cut but disappeared from the final version.

"The Player" project raised about \$75,000, Haver said. The family of the late Leo S. Bing also contributed to the renovation, as did the Ahmanson Foundation.

According to Haver, the refurbishment of the 600-seat theater, which was built in 1965, began in 1987. Initial improvements were made with a gift from Columbia Pictures after Ray Stark arranged to have the theater present the Los Angeles premiere of Bernardo Bertolucci's "The Last Emperor." (It has since been the host for the local premieres of "Dirty Rotten Scoundrels" and "L.A. Story.")

At that time, a new screen and a four-track Dolby sound system

were installed. Since then, state-of-the-art projection and sound equipment have been added, the theater seats have been reupholstered and a \$20,000 electronic organ, a gift of the Stanford Theater Foundation, has been installed.

"It's just a little jewel box now," Haver said. "We don't have THX, but we have just about everything else. It's probably the finest non-commercial theater open to the public for viewing classic films in Southern California."

Haver explained that THX, the Lucas sound system, requires a fixed installation behind the screen. The Bing is used for activities other than screenings, which precludes the use of THX.

Haver enthuses about the theater's five sub-woofers and its projection-booth amenities. These include a digital speed control system that allows film to be shown at anything from 10 to 30 frames per second. As a result, the theater is able to run silent films at their correct speed, once someone eyeballs the film and determines what that speed is.

The theater is also equipped with sprinklers and other safety equipment that allow it to screen highly flammable nitrate film.

The museum will showcase the revamped theater Friday with a series of spectacular 70-mm/six-track films, starting with "Oklahoma!"

The capacity to screen films shot in this wide format is important to Haver, who believes "film preservation is not just transferring nitrate and silent film. For me, one of the great periods of filmmaking is the Cinemascope and 70-mm filmmaking of the '50s into the 1960s." The lavish musicals and other large-format films of the period have been largely neglected by film preservationists, he said.

Movies made in 70-mm have unmatched scope and clarity, he said, pointing to such 70-mm masterpieces as David Lean's "Lawrence of Arabia," "one of the great films of any decade," which will be screened Saturday.

Haver recalled that the first film shot in 70-mm/six-track was Fred Zinnemann's "Oklahoma!" Released in 1955, the musical retains "its astonishing sound quality," he said, as well as its visual richness. Even the tiny tails of the cows are

To inaugurate the Leo S. Bing Theater new state-of-the-art projection and sound  
**the Los Angeles County Museum**  
Film Department presents



A series of classic films photographed and/or exhibited in the various 70 millimeter wide-screen processes, which demonstrate visual clarity and sonic splendor of these formats. Many have not been shown in this manner since their original

June 19-August 1, 1992 • Leo S. Bing Theater • 5905 Wilshire Blvd.

visible swinging in the distance as the cowboys kick up their heels at the train station during the "Everything's Up to Date in Kansas City" number.

"Oklahoma!" was shot in a Todd-AO process that required the film to be projected at 30 frames per second. The Todd-AO process was adapted for showing at a standard 24 frames per second after the making of "Around the World in 80

Days" (1956), to be aired July 31.

"Visually, there's never been anything like it," Haver said of 70-mm/six-track. He pointed out that Ron Howard's "Far and Away" is the first major film to be shot in 70-mm, which is much more costly than standard 35-mm film, since David Lean's "Ryan's Daughter" in 1970.

Among the other classic films in the series is "Spartacus," to be

screened July 11, which Haver described as "one of the most beautiful and certainly one of the most intelligent spectacles" ever made. "The Last Emperor," which he called "one of the great, great films of the last decade," will be screened July 18.

Haver noted that this year is the 100th anniversary of the invention of the motion picture. With the updating of the Bing, he said, "We finally have a state-of-the-art theater devoted to the moving image."

The LACMA series opens Friday with screenings of "Oklahoma!" at 1 and 8 p.m. It ends Aug. 1 with William Wyler's "Ben-Hur." For a complete schedule and ticket information, call (213) 857-6010. The theater is located at the Los Angeles County Art Museum, 5905 Wilshire Blvd.

EL CAP  
Hollywood B  
West of Hwy  
\$2.50 Parkin  
Sunshine Lo  
Behind Thea  
213/757-4F

CINERA  
DOME  
Sunset W of  
213/757-4F

Advance T

# bish Leo S. Bing Theater

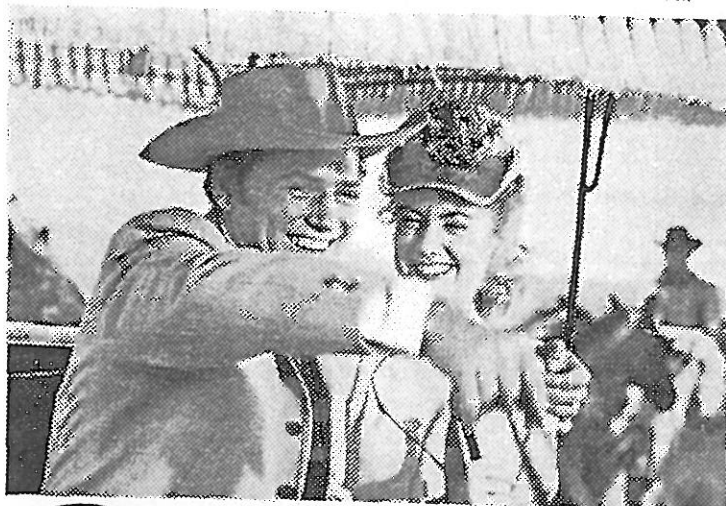
*You're in the show with*

# TODD-AO

# 70 MM

ment.  
f Art

... WILL LIVE AS LONG AS THERE'S A SCREEN TO SHOW IT ON!  
—HEDDA HOPPER



# RODGERS & HAMMERSTEIN'S OKLAHOMA!

IN MAGNIFICENT NEW EASTMAN COLOR

The first motion picture produced in

## TODD-AO

TODD-AO makes a miracle out of a motion picture... no distortion... no seams in the giant screen... it is deeper, clearer, greater... the most revolutionary of all screen inventions!

## TODD-AO OPENS REVAMPED UNIT

**HOLLYWOOD** Todd-AO last week unveiled its \$3 million renovation of an advanced scoring stage at CBS Studio Center in Studio City. The new facilities complement Todd-AO's 11 movie and television mixing stages and three ADR/Foley stages in Studio City and Hollywood.

The post-production sound company also has hired scoring mixer Shawn Murphy to be supervising sound mixer. A consultant on the renovation, Murphy most recently scored "Batman Returns" and "Far and Away."

Founded in 1953, Todd-AO is the largest post-production sound company in the U.S. It employs more than 150 people and sports total assets exceeding \$30 million.

**EXCLUSIVE 7 DAY 70MM FILM FESTIVAL**  
 EXPERIENCE THE WONDER OF THESE GREAT FILM CLASSICS ON THE GIANT  
 DRAMA DOME CURVED SCREEN **LIMITED ENGAGEMENT** **PACIFIC'S CINERAMA DOME**  
 (Budget new Vine, Hollywood • 486-3400)

**STANLEY KUBRICK'S 2001: A SPACE ODYSSEY** **WINNER OF 10 ACADEMY AWARDS WEST SIDE STORY** **Rodgers' & Hammerstein's OKLAHOMA!**  
 The memories. The movie.

**16** FRIDAY: 11:30 AM • 2:35 • 5:40 • 8:45 PM & MIDNIGHT  
 SATURDAY: 1:00 • 4:15 & 11:30 PM  
**MAY 17 & 18** 1:00 • 4:00 • 7:00 & 10:00 PM  
**MAY 19, 20 & 21** 12:30 • 3:45 • 7:00 & 10:15 PM

**ADVANCE TICKETS NOW ON SALE AT BOX OFFICE, OR CALL (213) 757-4PAC**

**WOOD**  
 70 MM  
 THX 6 Track  
 Dolby Stereo  
 Academy Award Winner  
 Walt Disney Pictures  
**AND THE BEAST (R)**  
 10 • 6:30 • 8:30 • 10:30  
 Tickets On Sale Daily  
**EXCLUSIVE 7 DAY 70 MM FESTIVAL**  
 6 Track Stereo  
 Today and Tomorrow  
**SPACE ODYSSEY (G)**  
 15 • 5:40 • 8:45 • 12:00  
**WEST SIDE STORY**  
 20, 21 **OKLAHOMA!**  
 te For All Performances

**SAN FERNANDO VALLEY**  
**PACIFIC 4**  
 Sherman Oaks  
 Galleria  
 Ventura at Sepulveda  
 Free 4 Hr. Validated  
 Parking  
 818/990-4140  
 12:30 • 2:55 • 5:20 • 7:45 • 10:10  
 Ultra Stereo-Tim Robbins/Robert Altman's  
**THE PLAYER (R)**  
 11:30 • 2:00 • 4:35 • 7:15 • 10:00  
 Dolby Stereo-Peter Berg/Kevin Dilligan  
**A MIDNIGHT CLEAR (R)**  
 12:15 • 2:35 • 5:05 • 7:30 • 9:45  
 Dolby Stereo-Goldie Hawn/Artes Howard  
**CRISSCROSS (R)** 11:50 • 4:25 • 9:20

**LAKELWOOD/LONG BEACH**  
**REGENCY 8**  
 Carson at Paramount  
 213/757-4PAC  
 On 3 Screens  
 THX  
 SR Dolby Stereo  
 Mel Gibson/Danny Glover  
**LETHAL WEAPON 3 (R)**  
 11:30 • 12:00 • 2:10 • 2:40 • 4:45  
 5:20 • 7:30 • 8:00 • 10:15 • 10:40  
 Group Activity Tickets Good At Shows Prior To 6 PM  
 Dolby Stereo-Michael Douglas/Sharon Stone  
**BASIC INSTINCT (R)**  
 1:00 • 4:00 • 7:00 • 10:00  
 Dolby Stereo-Goldie Hawn  
**CRISSCROSS (R)**  
 12:30 • 2:45 • 5:00 • 7:15 • 9:35

**LA MIRADA**  
**GATEWAY**  
 5 Fwy at  
 Valley View  
 714/523-1611  
 SR Dolby Stereo  
 Mel Gibson  
**LETHAL WEAPON 3 (R)**  
 12:00 • 2:45 • 5:15 • 8:00 • 10:45  
 Group Activity Tickets Good At Shows Prior To 6 PM  
 Dolby Stereo-Mel Gibson/Danny Glover  
**LETHAL WEAPON 3 (R)**  
 11:30 • 2:15 • 4:45 • 7:30 • 10:15  
 Group Activity Tickets Good At Shows Prior To 6 PM  
 Dolby Stereo-Michael Douglas/Sharon Stone  
**BASIC INSTINCT (R)**  
 11:30 • 2:00 • 4:30 • 7:00 • 9:30  
 Dolby Stereo-Michael Bleiberg/Matt Craven  
**K2 (R)**  
 1:00 • 3:15 • 5:30 • 7:45 • 10:00  
 Dolby Stereo-Rutger Hauer/Kim Cattrall  
**SPLIT SECOND (R)** 11:45 • 3:30 • 7:15  
**WAYNE'S WORLD (PG-13)** 1:35 • 5:20 • 9:10

**OXNARD/VENTURA**  
**CARRIAGE SQUARE**  
 Oxnard Blvd  
 at Gonzales  
 805/485-6726  
 Dolby Stereo  
 Albert Finney  
 Aidan Quinn  
**THE PLAYBOYS (PG-13)**  
 12:30 • 2:50 • 5:05 • 7:30 • 9:45  
 Dolby Stereo-Goldie Hawn/Artes Howard  
**CRISSCROSS (R)**  
 1:10 • 3:20 • 5:30 • 7:45 • 9:55  
 Val Kilmer/Sam Shepard  
**THUNDERHEART (R)**  
 12:45 • 3:05 • 5:35 • 8:10 • 10:30  
 Dolby Stereo-John Goodman/Kelly McGillis  
**THE BABE (PG)** 1:20 • 5:40 • 10:00  
**STRAIGHT TALK (PG)** 3:40 • 8:00



# Batman Returns Opens in Dolby Digital Sound

## Ten U.S. Theatres Equipped to Play 35mm SR-D Prints

by Joseph Hull, Marketing Communications Manager, Dolby Laboratories

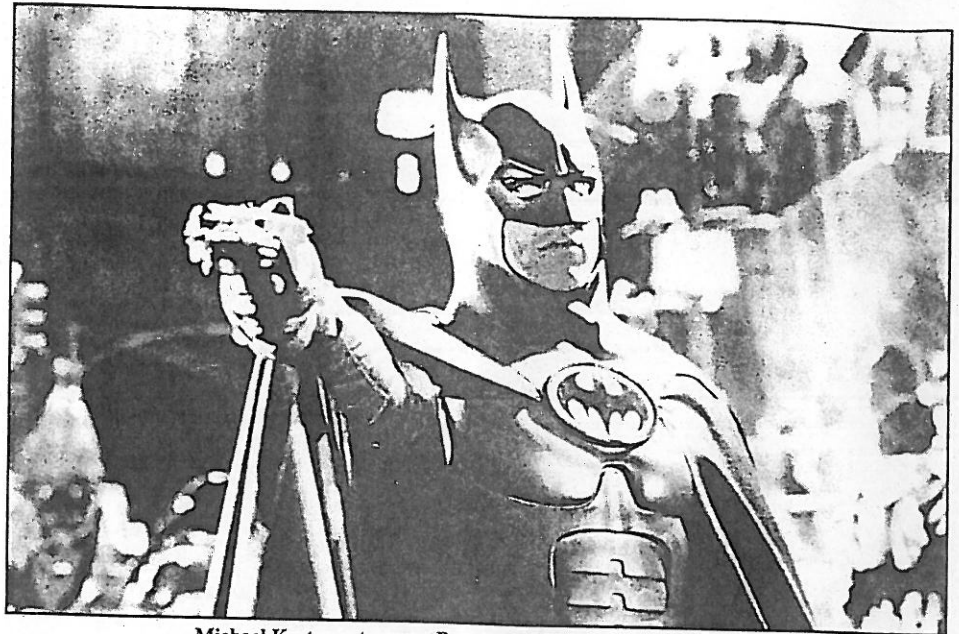
The first announced Dolby Stereo SR-D release, Warner Brothers' *Batman Returns*, opened on 6/19 in the U.S. Ten theatres installed digital playback equipment in time for the film's opening.

Dolby Stereo SR-D is a new 35mm format which provides both six-channel digital and four-channel analog soundtracks printed optically on the same release print. It offers the benefits of a digital soundtrack without significant departures from current production, laboratory, distribution, and exhibition practices. SR-D releases and theatres equipping for digital playback are expected to increase gradually throughout the balance of 1992, and more rapidly next year as production of the theatre decoding equipment reaches full stride.

High audio quality, more channels, and exceptional soundtrack durability have long been promised for digital sound on film. Our objective with Dolby Stereo SR-D was not only to fulfill those promises, but to do so in a way that satisfies the many practical needs of the film industry.

### Compatibility As Well As High-quality Sound

Because Dolby Stereo SR-D prints provide both digital and analog SR tracks, they can be played in any theatre, mono or stereo, digitally equipped or not. In addition, there are no premium print costs. Thus, distributors can provide titles for digital playback without incurring the cost and inconvenience of double-inventory. It also means that the audience will always hear from a Dolby Stereo SR-D print the very best sound, analog or digital, the



Michael Keaton returns as Batman, this time in digital stereo.

theatre is equipped to deliver. In this respect Dolby SR-D releases are like Dolby Stereo SR titles, more than half of which are now released single-inventory.

Overall sound quality of the new digital soundtrack is as good as that of compact discs, professional digital recording formats, and the best Dolby Stereo 70mm release prints. In addition, the digital track provides six discrete channels, previously available only with costly 70 mm magnetic. The six channels are for left, center and right screen speakers; separate left-surround and right-surround speaker arrays; and subwoofers. While this

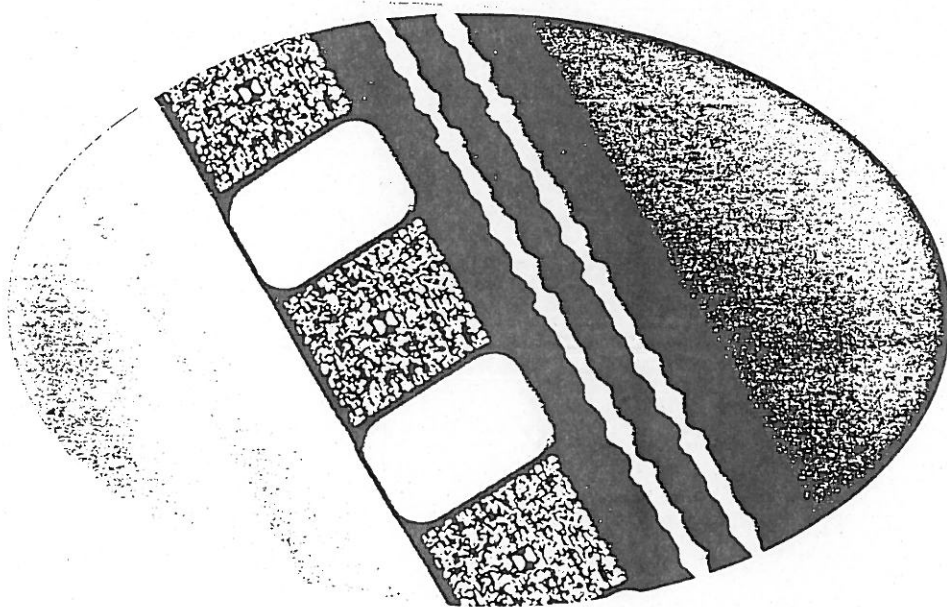
configuration meets the industry's current requirements, should the need ever arise, an additional digital track containing as many as six additional channels could easily be placed between the sprocket holes on the other edge of the film.

Dolby Stereo SR-D is made possible by a new, highly efficient form of digital-audio coding called Dolby AC-3. This new technique combines advanced psychoacoustics research with the latest electronics technology to ensure very high audio quality on one hand, and to provide a large bit size on the other. A large bit size reduces the digital track's susceptibility to audible damage, and makes it possible to print the track with minimal changes in laboratory practices.

The useful life of the digital soundtrack is at least the same as the picture. Playing test loops many more times than normally endured by release prints has demonstrated that normal print wear becomes visible in the picture long before there is any audible degradation of the digital soundtrack. In addition to these laboratory tests, actual SR-D release prints were made of two recent releases, Paramount's *Star Trek VI* and Disney's *Newsies*, and played unannounced for their full runs in several U.S. theatres—with 100 percent print reliability. Yet even in the event of severe accidental damage to the sprocket hole area, the show can continue without interruption. Playback will automatically switch over to the analog SR soundtrack for the duration of the damage, then back to the digital track once the damaged area has passed.

### Minimum Changes in Mixing, Printing

The mixing requirements for the digital



track on Dolby Stereo SR-D prints essentially the same as for Dolby Stereo magnetic with stereo surround. Conversion of the final six-track analog mix to the digital format is accomplished by mixers themselves using a digitalizing interface unit supplied by Dolby Laboratories. The interface unit records the analogly converted soundtrack onto stereo-optical computer discs, which are sent to the optical transfer facility.

SR-D uses a single sound negative to store both digital and analog information. Change in existing sound negative development practices is required. Laboratories require the addition of a simple mechanical assembly to print the separate

digital track. The large bit-size causes no alignment problems with current high-speed printing techniques, and no special stock is required. Also, there are no fees associated with SR-D releases; the customary Dolby Stereo service applies. Dolby Laboratories supplies the necessary digital interface unit much as it does the DS4 encoder required for regular Dolby Stereo releases.

**Converted Theatres May Also Require Updating**

In the theatre, playing the digital track on video prints requires the addition of digital decoders for each projector and a digital decoder manufactured by Dolby Laboratories.

The decoder interfaces with the theatre's existing Dolby Stereo cinema processor, which helps minimize conversion costs. Speakers, amplifiers, HVAC systems, break-through from adjacent theatres, and theatre acoustics should all meet the highest possible standards; otherwise many of the benefits of the new format will not be perceived by audiences.

It was inevitable that digital audio technology be applied to motion picture sound. However, the requirements of the film industry have made it necessary first to achieve a level of practicality as high as the digital quality. Like the original Dolby Stereo optical format and then Dolby Stereo Dolby Stereo SR-D has been introduced only after that level of practicality is assured.

**Dolby International**

# Hollywood News Game

## For Movie Stars and Press, It's Kiss and Clash

By Bernard Weinraub  
New York Times Service

**L**OS ANGELES — This town's journalists are in an uproar. "Outrage," "blackmail," "the final insult" — these are some of their milder comments about the latest attempts by movie star handlers to control them.

At issue is nothing less than the spoken words of Tom Cruise. In Hollywood, Cruise's spoken words are viewed as significant, even if they're usually not.

But in this case, Cruise's publicist, Pat Kingsley, one of the shrewdest and most powerful in town, demanded the other day that journalists attending a press junket for the film, "Far and Away," sign a "consent agreement" placing restrictions on them before interviewing the movie star.

The contract has essentially two stipulations: The first is that the interview with Cruise, as well as his co-star and wife, Nicole Kidman, "be printed only during or in connection with the initial theatrical release of the motion picture."

As one of Cruise's associates said pointedly, this would bar "tabloid" television shows like "Hard Copy" from using the actor's comments or photographs in an embarrassing report next year on, say,

"hunks of the year. The second stipulation is that newspaper and magazine reporters not surreptitiously sell their interviews to supermarket tabloids and other journals.

In many ways, the controversy underscores the conflicts of reporting on Hollywood, where stars demand to be treated with kid gloves and many journalists and editors are often too willing to oblige.

The Hollywood Reporter, the trade daily, quoted Jack Mathews, the movie critic for New York Newsday, as calling the contract "the final insult" and Tom Kessler, the entertainment editor of The Dallas Morning News, as terming it "alarming and outrageous."

But Kingsley and Nancy Seltzer, who represents Kidman, ask, essentially, what's all the fuss about?

"Believe me, we're not attempting to control what people ask or what they write," Kingsley said. "But if you say you're doing an interview for Harper's Bazaar or Vanity Fair, we don't want the interview to show up in The Star or The Enquirer. We only ask that they write for the magazine or newspaper or television program that they said they were interviewing for."

**T**HE contract with journalists is probably legally unenforceable and may seem a little silly to the outside world. But within Hollywood, the issue of the contracts has deeply embarrassed Universal Pictures, which is releasing "Far and Away."

Beyond the dispute about the contract, however, rests a more serious issue that is widely discussed in Hollywood. That is, many journalists and their editors have allowed themselves to be controlled,

in subtle, and not so subtle, ways by Hollywood for a long time.

When President George Bush holds a news conference, he often faces very tough questions. During the recent Academy Awards ceremony, however, Jodie Foster and Anthony Hopkins were actually given a round of applause in the press room backstage by star-struck journalists. The first question was, "Jodie, who designed your outfit?"

On a more serious level, there are, indeed, some murky facts of journalistic life in Hollywood. The first is that movie stars and their publicists throw their weight around, often successfully bargaining for favorite writers and photographers and barring others viewed as too tough.

Magazines including Vanity Fair and Premiere are sometimes accused of negotiating with a movie star's press agent over writers and photographers. The editors of both magazines deny it.

"They do try to muscle you," acknowledged Tina Brown, the editor of Vanity Fair, a monthly

whose cover is highly prized in Hollywood. "I've had Barbra Streisand ask for copy approval. I walked away from that. It's hard to say no to Barbra Streisand, but I was not going to have that. She did come back."

Susan Lyne, the editor of Premiere, said: "If I think someone's a difficult interview, I will match them with

*Actors demand to be treated with kid gloves, many journalists oblige.*

someone to get them to open up. If someone says we will not do this piece if that person is the writer, then we kill the piece." She added, "It's easy to be blackballed in that world as a writer."

Rewards and punishments are common in Hollywood for journalists. This reporter was barred from the studio's showings of "Lethal Weapon 3," Warner Brothers officials said, because its director, Richard Donner, objected to an article about his critical and financial failure, "Radio Flyer."

The role of journalists is made even trickier by the junkets. Press junkets are held, often in Los Angeles, so that 100 to 200 journalists can show up for a weekend of interviews, movies and fun and games in advance of a film's opening.

This creates ethical questions for journalists accepting freebies while presumably being open-minded.

Many major newspapers, including The New York Times, however, do not allow their reporters to accept studio-paid junkets.

Ethical questions are not restricted to journalists on junkets. Some journalists are trying to peddle screenplays. Others are star-struck. Paul Rosenfield, who covered the movie industry for The Los Angeles Times, recently published a book, "The Club Rules," about the Hollywood "club." Rosenfield acknowledges his infatuation with stars.

For example, he recounts a dinner party where the producer Leonard Goldberg allowed him to wear Goldberg's fancy watch for two hours. Rosenfield wrote that "such was the effect of his generosity that I never wrote an unkind word about Leonard. Not in the 19 years since then that I covered Hollywood for The Los Angeles Times."



BRADFORD - CITY OF FILM:

Bradford, in northern England, proudly announces itself as the City of Film !

With the opening of the Pictureville Cinema, adjacent to the National Museum of Photography, Film and Television, together with two screens at the Bradford Film Theatre, these venues combine to offer the widest variety of film presentation outside of London.

The Pictureville Cinema will be one of the most unique cinemas in the world that is already equipped for video, 16 mm, 35 mm, 70 mm, Dolby Stereo, Surround Stereo and - next year, the only public cinema in the world able to present 3 x 35 mm CINERAMA !!!

As a taster to the future and a determination to show films in the BIG Format, eight films in 70 mm were presented at the Pictureville Cinema during April alone. Admittedly all these were blow-up prints and were shown as matinees having been screened at the neighbouring NMPFT previously - but it shows good intent and a recognition of the impact and importance of 70 mm.

So hopefully next year, all current film formats will be shown in Bradford.

The Imax theatre at NMPFT is the only such venue for the Canadian film format in Britain but plans are now being made to include an Imax auditorium in London at the Museum of the Moving Image. An Omnimax theatre is also planned for the small town of Wrexham near the North Wales border! This will be within reasonable driving distance of the environs of Manchester, Chester and Liverpool.

..... Terry Ladlow, England. ....

Pioneer Technology Corporation Customer Notes :

(London, U.K.) TPS Ltd. and Pioneer Technology reached agreement wherein Pioneer will supply their SHOWSTAR 70/35 mm electronic film projection systems for use in specially designed theatres that will present a variety of simulated thrill films. Each theatre will have three Showstar 70/35 mm Electronic projectors, fully synchronized with each other and to a laser disc sound playback system, providing a 360 degree film experience to the venue patron! The 70 mm projection format is standard 5-perf and 4-perf for 35 mm. Projection speeds will be selectable either 30 fps or 24 fps. Each projector will be mated to 4200 Watt Xenon lamphouse. TPS and Pioneer believe this new venue to be very exciting and look forward to the first to be opened in July 1992 !

(Hollywood, CA.) SONY Entertainment Corporation recently installed a Showstar 35 ES Electronic projector in their HDTV department for use in screening selected films in their new theatre which is to open next March. In addition, the Showstar projector is to be used in Sony's HDTV Film to Video transfer process as the source projector. The Showstar was selected in a test program wherein certain feature films, including the "Last Emperor" were transferred to HDTV using the Showstar 35 ES. The rock steady picture image was a major consideration in selecting the Showstar.

\*\*\*\*\*

"THE INTERNATIONAL 70 MM ASSOCIATION"

A "70 MM NEWSLETTER" is published bi-monthly and sent to the members of "The International 70 MM Association".

Membership:

NLG 25.- per year. Or BEFR 500.-, FRF 75.-, DEM 25.-, ESB 1500.-, GBP 8.-, USD \$ 18.-. Payable only by International Money Order or Eurocheque or Cash to the secretary:

Katwoudehof 36, 6843 BX Arnhem. The Netherlands. (Holland).  
Telephone .. 31 85 815 950

J.C.M. Wolthuis,  
Fax .. 31 85 458 108

or Fax .. 31 85 452 520

\*\*\*\*\*