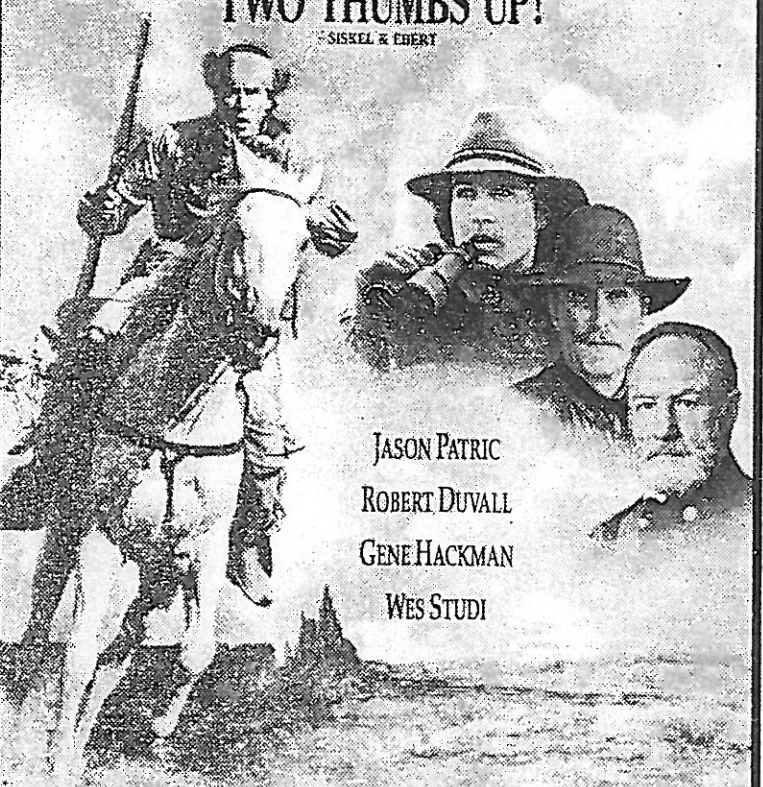


ENLARGED - 12 PAGES - EDITION

"FIRST-RATE HOLIDAY ENTERTAINMENT!"
 'GERONIMO' THUNDERS ACROSS THE BIG SCREEN
 LIKE A HERD OF WILD HORSES!"
 - Jeffrey Lyons, SNEAK PREVIEWS/CNBC

"TWO THUMBS UP!"
 SISKEL & EBERT



JASON PATRIC
 ROBERT DUVAL
 GENE HACKMAN
 WES STUDI

GERONIMO
 AN AMERICAN LEGEND

COLUMBIA PICTURES PRESENTS
 A WALTER HILL NEIL CANTON PRODUCTION A WALTER HILL FILM JASON PATRIC ROBERT DUVAL GENE HACKMAN AND WES STUDI IN GERONIMO
 "GERONIMO - AN AMERICAN LEGEND" BASED UPON THE BOOK BY RICHARD COCKER STORY BY JOHN MILDUS SCREENPLAY BY JOHN MILDUS AND LARRY CROSS PRODUCED BY WALTER HILL AND NEIL CANTON DIRECTED BY WALTER HILL
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In this issue:

70mm
Promotion Tour
Los Angeles October '94

65mm test reel
discovered at the
Amsterdam
Filmmuseum!

70mm cinemas
in Denmark

A BRAND NEW
CINERAMA FILM

The International 70mm Association

70mm promotion tour

Los Angeles October '94

Secretary **Johan C M Wolhuis**, Arnhem, The Netherlands
Projectionist and publicist **Thomas Hauerslev**, Copenhagen, Denmark

In collaboration with
Robert G Dickson, documentary filmmaker in Los Angeles
and
Albert Bert, chairman of directors of the Kinopolis Group, Belgium

"What has happened to the use of 70mm prints, or how to *dramatically* improve picture quality in the cinema before the year 2001?"

"The International 70mm Association" will launch a "70mm promotion tour" to Los Angeles. Our goal is to tell american filmproducers and directors how enthusiastic their European counterparts are over original 70mm films such as "Oklahoma!", "Cleopatra" and "2001: a space odyssey". New 70mm films as "Far and Away", "Baraka" and "Little Buddha" from the present age attract huge audiences because of the narrative content, but also because of the stunning cinematography. People like Ron Howard and Ron Fricke are to be applauded for their decision to use 65mm. Our hope is to persuade filmmakers to use 65mm negatives in cinematography more frequently. We hope to arrange appointments with a filmproducer, a director, a cinematographer and a marketing executive in Los Angeles. Furthermore, we naturally intend to keep the local press informed about the subject. There are three major points we want to address to the filmmakers:

- * An increasing number of European cinemas is able to show 70mm prints. A decreasing number of 70mm prints is available, however. Is it because the industry thinks the audience is not aware of picture quality and only cares about sound quality?
- * Why improve the sound quality of the films alone, and not the image quality? Increasingly, the quality of prints shown in Copenhagen is awful. The local laserdisc shop in some cases presents image quality more impressive than a new 35mm print. Why is that?
- * An effort must be made to restore old 70mm films. Have any american exhibitors been asked about their interest in showing restored 70mm films?

Upon our return to Europe a full report will be written by The International 70mm Association and published later in the "70mm Newsletter". The report will include our discussions with american filmmakers and their opinions about the future of 70mm. We will try to provide information about the four different standard 65mm cameras available, i.e. Todd-AO's Cinespace 70, ARRI's System 765, Panavision's System 65 and Cinema Product's CP65. It has quite often been said by industry people in the past two years that "70mm is dead". That statement is often repeated when digital sound on 35mm is discussed. It is not true, however. The International 70mm Association is of a different opinion altogether. It is our impression that many people do see "70mm" on the marquee as a special added attraction. And those people who do not know about 70mm will leave any 70mm presentation with a very strong impression, a sense of reality they will never get from any other medium. Even if it is 35mm multi track Dolby or DTS digital THX sound. It seems to us that the reason why Todd-AO appeared in the first place 40 years ago has been forgotten.

"...a motion picture system with a quality so perfect that the audience would be a part of the action, not just passive spectators".

Dr Brian O'Brien about Todd-AO in 1953:

The difference between a home theatre and the cinema is fading increasingly as home theatre systems are getting better. In fact today there is no need to attend the cinema. The digital sound in a home theatre very often is far more impressive than in any theatre. The point is, there are only three major issues left for the cinema: "70mm with 6-track stereophonic sound", a big curved 70mm screen and the event of going to the cinema. Their combined effect can never be achieved in the home. Digital sound AND 70mm is perhaps the only hope for the future of the cinema as we know it. 70mm is an artistic potential for filmmakers and may well prove to provide the cinemas with an economic edge and constitute the difference between staying open and closing.

Digital sound on film alone does not ensure succes. Film is a combination of sound and picture. The cinema needs 70mm film once in a while to survive and in order to "fight back" against television and other forms of entertainment. The situation has not changed in 45 years. In those days Cinerama arrived on the scene and people went to the cinema again. A 70mm print has always given the audience an experience that can never be matched by 35mm film. It is therefore necessary to keep showing new films in 70mm, otherwise the audience will slowly forget what the cinema experience is all about. The increase in cost by using 65mm in photography is very small compared to the overall budget in the average 35mm Hollywood film.

"....with Todd-AO (70mm), audience participation now has its fullest and truest expression". Dr Brian O'Brien about Todd-AO in 1953:

Many famous American films from the fifties and the sixties are representative of the cultural heritage of the United States. These films should be restored as it has been done succesfully with "Lawrence of Arabia" and "Spartacus". The International 70mm Association would like to draw special attention to "Around the world in 80 days", "Porgy and Bess" (not shown in public for 30+ years!), "South Pacific", "Ben Hur", "Cleopatra" and many more. There is a growing interest among some cinemas in Europe to show old 70mm films again.

The following material will be distributed to the people and press we hope to speak with.

- * A list of the most important 70mm cinemas in Europe listed by country.
- * Information concerning 70mm films by "The International 70mm Association".
- * A complete list of original 70mm films with production year and 65mm process.
- * Letters from managers of European cinemas requesting more 70mm prints
- * A special edition of "70mm newsletter"

The International 70mm Association

-, is a non profit organization with 75 dedicated members all over the Globe. A "70mm newsletter" is published 6 times a year and mailed free to all members. For more information please contact: The International 70mm Association, Katwoudehof 36, 6843 BX Arnhem, The Netherlands.

Johan C. M. Wolthuis:

Born 1940 in Arnhem, The Netherlands. Enjoyed many films as a kid. Saw "Around the world in 80 days" in Todd-AO in 1957 and has been convinced of the superiority of 70mm ever since. In 1988 he formed "The International 70mm Association".

Thomas Hauerslev:

Born 1963 in Copenhagen, Denmark. Addicted to films from an early age. Became a professional projectionist in 1982. Has since published articles about film and especially 70mm films. Has his own DP70 Todd-AO projector installed in his study and is currently working on a book about the history of the DP70.

For more information about the "70mm promotion tour" please contact:

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Todd-AO

65mm tests revisited in Amsterdam

On Tuesday 8. in the cold month of February 1994 I began a 10+ hour train travel from Copenhagen in Denmark to Arnhem in The Netherlands. My goal was to pay the secretary of the International 70mm Association a visit. Some months earlier in late 1993 some very interesting reels of 70mm films and a reel of 65mm film were discovered at the Nederlands Filmmuseum in Amsterdam. This article contains my notes of what happened on Wednesday February 9. 1994.

Just before 6:30 PM I was picked up on Arnhem station by Mr Johan Wolthuis. Quickly we went to a local restaurant to get something to eat. The conversation was centered around two subjects. The upcoming 70mm promotion tour to Los Angeles in April and the 65mm Todd-AO test reel in Amsterdam. As it had been a very long day I went to bed before midnight. Eager to see what the test reel would show I quickly fell asleep.

The next day we went to the film museum in Amsterdam. After some trouble we finally found the projection room. A very nice spacious room with a large square rewinding table in the middle. There are two cinemas there. Screen #1 has two DP70 projectors and screen #2 two Ernemann X projectors. The friendly projectionist staff greeted us with tea and coffee and soon the 65mm reel was on the rewind table for a closer look. First of all, the 65mm reel had no leaders or tails of any kind attached. The film material seemed to

be in a very bad state. There were many splices throughout the reel. The projectionist Ron Salari was eager to get started and laced up the DP70 projector. Since there were many splices, I suggested that we checked the whole reel by hand first, and then ran it. Naturally there was no sound. The camera was a 23 old vintage 65mm Paramount camera. Here is what we saw, scene by scene:

Scene one:

The 65mm reel started with a purple faded scene. It was a scene with a man and a woman sitting in a 2-horse carriage just like the one used in "Oklahoma!". The actors are unknown to me. There were also two male production crew members in this scene. From this scene it was stated from the clapperboard: (scene) 10X (take) 1, Date 8-3. Prod MGM, Day - Exterior, Director: Zinnemann. Cameraman: (Harry) Stradling. "Test". The lens used was clearly a wide angle lens as trees in the scene are curved. Possibly the Todd-AO 128 degree "bugeye" lens. It was probably filmed August 3. 1953.

Scene two:

Rollercoaster. The camera faced the people in the rollercoaster. This piece of film was flipped so everything was mirrored. To my amazement this sequence had outstanding color. Considering it is supposed to be more than 40 years old it has not faded at all. There were no markings on the 65mm stock used. The exterior scene was marked: Todd-A.O. lens test 6/15/53, 12-1, 65mm 24F - 28. Michael Todd is clearly seen in the shade to the right at the very end of this scene looking into the camera. He is wearing a red-white-black lumberjack T-shirt. Probably the rollercoaster in Rockaway Playland.

Scene three:

Exterior scene. Sunny day on a beach. Michael Todd is here seen beside his assistant who holds a plate with the text: Todd-A.O. lens test 17 -2, 65mm 30f - (?). There were two people on a blanket on a sunny day. Three beautiful young women dressed in 1953 bathing fashion stand next to them. The sequence was also flipped. There were several short sequences from the same beach set up. Apparently also filmed June 15. 1953 (a very busy day for the Todd-AO crew).

Scene four:

Carriage scene. Faded to the same color as scene #1 and included more footage with the young couple in the carriage. This scene was dated August 3. Probably 1953. This time it was a well focused close-up of the happy couple. It was marked "11 take 1".

Scene five:

Rockaway Playland. Static scene. Filmed in 65mm 30 fps, day - exterior. Merry-go-rounds are moving at both sides of the scene. Plenty of people move back and forth in front of the camera. All actors are unknown to me. The colors were very good. Seemed unfaded.

Scene six:

Rollercoaster. The sequence had color and was marked: 65mm 24 fps, 15/6/53, 11 - 3 lens test 128. Please note that it is the same couple of people in the scenes from the beach, the rollercoaster and in Rockaway Playland. They look different from the couple in the carriage. Most likely at the Rockaway Playland.

Scene seven:

Carriage scene with happy young couple. Faded too, as sequence #1. There were close-ups as well as totals of the carriage moving fast from right to left while the camera followed the action. Filmed in 24 fps. Prod: MGM. Probably filmed August 8. 1953.

Scene eight:

Airial view of Niagara Falls. It was a magnificent sight. The colors were fair and this sequence was repeated three times. The right side of the frame was heavily vignetted (almost 6% of the 65mm frame area is black). Apparently there were no differences in each scene. One might have expected a shift of lenses.

Scene nine and ten:

More carriage scenes like scene #1. The lenses used were both long and short. The last sequence was marked: Take 3. 30 fps.

The running time was approximately 17 minutes. As there were different framespeeds (both 24 fps and 30 fps) mingled, it was very difficult to time

it correctly. Additionally the projector speed began at 17 frames per second because of the poor state of the reel. It was later increased to circa 27 frames per second. I would guess the whole reel, if projected at the right speed, would play 14 minutes. The whole reel was heavily scratched in both sides of the frame and there were many splices as if the reel had once been longer. This 65mm reel apparently came from the Philips plant in Eindhoven in 1991. A good guess is, that it was used as junk film to align the DP70 projector which was developed during 1953-54. Incidentally, the DP70 featured here (serialnumber 2394) had no problems at all running a 65mm print through a 70mm gate. In early advertisements the DP70 was also promoted as being suitable for 65mm film. The reel was then forgotten for nearly 40 years at Philips. The sequences were probably some of the scenes used on the night of August 14, 1953 in the Regent Theatre in Buffalo (NY) USA which were the first performance of Todd-AO recorded. Consolidated Film Laboratories in Fort Lee (NJ) developed 65mm in those days. Perhaps that explains why the colors are so good in some sequences. I don't know if this laboratory still exists. Both Johan and I were very happy and excited afterwards. Not many people have seen these sequences for nearly half a century. It is history

now and these sequences were among the arguments to sell the idea of Todd-AO to Rodgers and Hammerstein and thereby secure the rights to "Oklahoma!". Among the many questions regarding these early Todd-AO tests are: Where are the negatives stored today? Ted Turner may have the negatives in his collection of MGM negatives. Who are the actors featured? Only 3 people are known by name in connection with this. Producer Michael Todd, director Fred Zinnemann and cinematographer Harry Stradling, ASC. Who are the rest of the crew members? Can they be located today? Reel number two contained a very short sequence in 70mm black and white. Something like a net with very large squares and three men could be spotted. Each person held a large piece of black beaverbord with the text "15", "50" and "90". This could be something like a focus test for a Todd-AO lens. Maybe the 128 degree lens. It was silent and there was a parking lot in the background. The numbers "15", "50" and "90" could very well be the distance in feet from the lens. It may even be photographed in front of American Optical's research centre.

That is pure guesswork, however. We then saw two sequences from "The Miracle of Todd-AO".

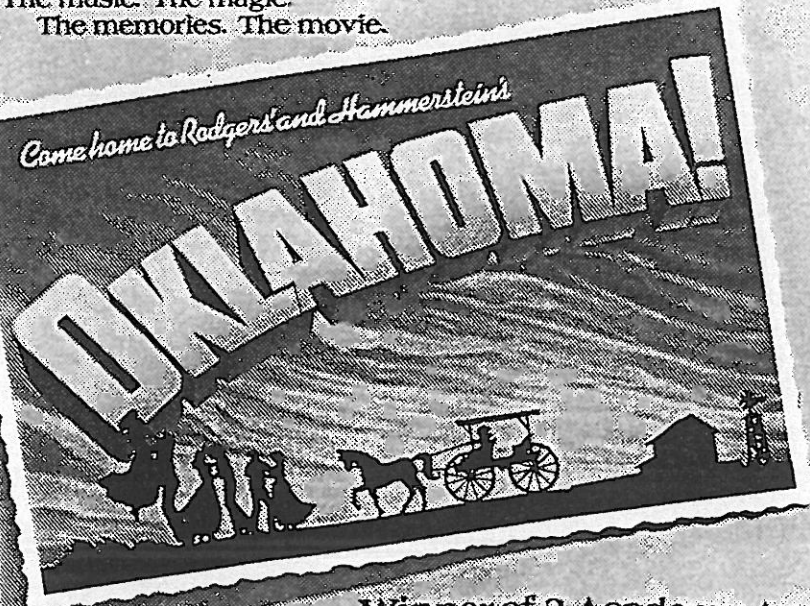
The sequence with people on ski in Sun Vally in Idaho and the Harley Davidson motorcycle ride from San Francisco PD. It ended with 4 different cinema facades featuring "Oklahoma!". Then the beginning of "Oklahoma!" appeared. All main titles had been removed, however, the late Gordon MacRae sung "Oh, what a beautiful mornin'" and "The surrey with the fringe on top" in magnetic stereophonic sound. At the edge of the film it said "Kodak . (one black dot) S.safety film" indicating this 70mm stock was made in the United States in 1956. It was so faded and fragile that the emulsion nearly was about to come off the film base. The "Oklahoma!" reel had neither a tail or an end attached.

We were then joined by another member of the 70mm Association Mr Wouter de Voogd of Amsterdam. Our day ended in a restaurant where we had dinner and a good talk about the test reel and 70mm film in general. I returned to Copenhagen shortly afterwards. Personally I would like to thank Jan Ewout Ruiters and Ron Salari from the Nederlands Filmmuseum for making this screening possible for me, and Johan Wolhuis for making all the arrangements.

Thomas Hauerslev, projectionist
Copenhagen, Denmark

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The memories. The movie.

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Now in 70mm 6 track
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GENE NELSON CHARLOTTE GREENWOOD
EDDIE ALBERT JAMES WHITMORE ROD STEIGER Book & Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS Produced by ARTHUR HORNBLOW JR. Directed by FRED ZINNEMANN

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Dances Staged by AGNES DE MILLE Color by TECHNICOLOR CINEMASCOPE

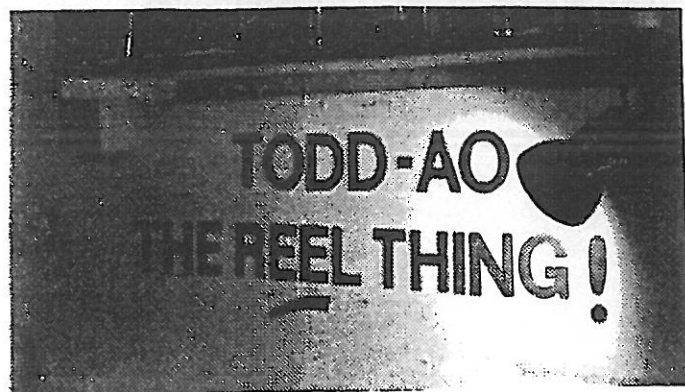
"Oklahoma!"
ad
for
its
rerelease
in
1982 !

In the following article I shall go through all current 70mm cinemas in Denmark. Even though Denmark is a small country there have been an substantial number of 70mm cinemas over the years. More than 75 cinemas have shown 70mm films to exited crowds. Today, however, there are only 8 cinemas left with 70mm projection equipment. There are no more than 150 cinemas in Denmark. This is a quick guide if you are visiting Denmark and want to see our remaining 70mm heritage.

For some strange reasons 70mm films are not very popular with the filmdistribution companies in Denmark. During the period after "Star Wars" until now, only 9 titles have been released in 70mm in Denmark. In the United States nearly 300 titles were released in 70mm in the same period. 5 of the 9 titles have been released since 1990. Denmark is a very "70mm starving" nation as you can imagine. People like me who are engaged to bring "the word in the streets", are treated as being "a little crazy". But, as the late sir David Lean were, we are convinced of it's (70mm) superiority. 35mm print quality deteriorate and it is only a question of time when all this digital sound craze is over. The audience want to see 70mm again. The demand for large sharp pictures will increase.

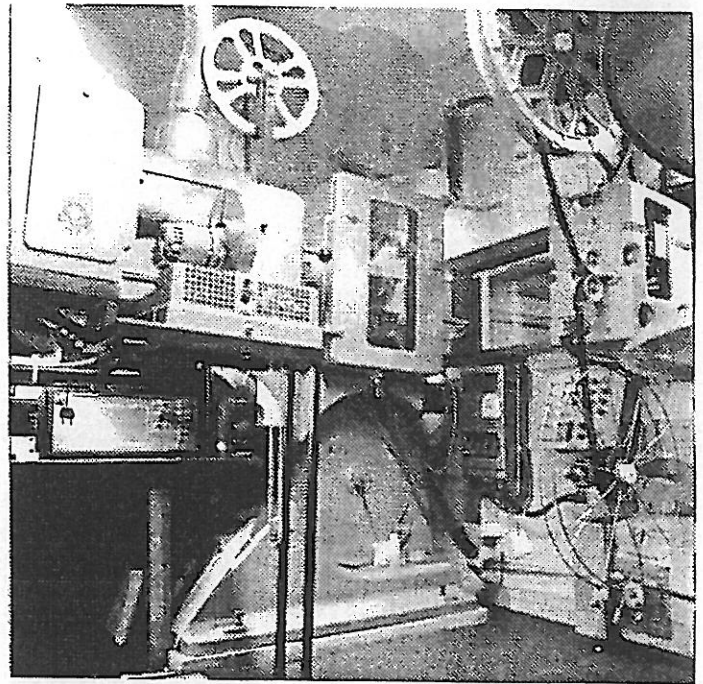
Malling Bio, Malling.

A few enthusiasts does keep the fire burning here and there. Most well known 70mm enthusiast in Denmark is cinema manager Per Hauberg in Malling just 6 kilometres south of Århus. He owns his own 70mm house called Malling Bio and he lives in the flat above it. He has an enourmus dog called "Donze". With only 104 seats it has been the smallest 70mm theatre for many years. Per Hauberg bought two Philips DP70 projectors (from Palladium, Copenhagen) in 1974. On the evening of 21. November 1974 "Where eagels dare" opened in 70mm and stereophonic sound. A life long dream came through for Per. Since then Malling Bio has shown every available 70mm print in Denmark. Audiences comes from miles around today because Malling Bio is the only place left in that part of Denmark where to see a film in 70mm. Malling Bio has a Dolby Stereo CP65 processor installed and "Hook", "Far and away", "Baraka" and "Spartacus" have all been shown in 70mm in the past year. Malling bio has phonenumber +45 8693 1111.



From the box at Malling Bio. Picture: T Hauerslev

Some 200 kilometres north of Malling is Aalborg. In Aalborg cinema manager and cinematographer Orla Nielsen has set up the most luxurious 70mm cinema imaginable. With only 51 seats and a 17 feet curved wall to wall screen, Biffen offers the most exclusive 70mm presentation in Denmark. In the (very cramped) projection boot you will find a rare selection of Philips projectors not found anywhere else. A EL5000 16mm projector, a FP3 portable 35mm projector and the projector that suits every household; The Philips DP70. Biffen opened 2. April 1989 and has shown plenty 70mm titles since then. Usually Orla shows a 70mm film in the spring and one in the fall. Last year "Baraka" was the most wanted film on his screen. Biffen is an artcinema and have had many Aalborg premieres. It is located at Aalborg University and draws a good crown from the students. A Dolby Stereo CP65 sound processor is also installed here. Some years ago Orla and his crew built their own platter system. This system is compleatly different from Kinotons ST270. First of all it spins the opposite way around. No need to say it has been custombuilt for 70mm and 35mm films. If you are ever in Aalborg then treat yourself with a visit to Biffen. Last fall the auditoria was painted black after Orla had paid a visit to Max Linder Panorama in Paris. 70mm films are a true high impact experience at Biffen. You can get in touch with Biffen by phone: +45 9816 9977.



From the box at Biffen. Picture: T Hauerslev.

Cinema 180, Tivoliland, Aalborg

Also in Aalborg you will find Tivoliland and a Cinema 180 cinema. Although the films are quite entertaining, the standart is very low. With plenty of scratches and poor sound this installation is not very interesting. It is only mentioned here for the record. The 70mm projector is a worn out Ballentyne.

Biocenter, Odense

Then we go south, bound for Odense, birthplace of Hans Christian Andersen. 25 years ago Odense was the most 70mm equipped city in Denmark compared

to the number of cinemas. The story is totally different today alas there is only one cinema left with 70mm equipment. Biocenter or Folketeatret as it was once known offers 70mm film from its two Cinemecanica Victoria X projectors. The cinema is run by MGM/Nordisk Film Biografer in Copenhagen. There is no Dolby sound for 70mm so basically you can listen to true magnetic stereo here. "Spartacus", "Far and away" and "Baraka" have all been shown here in the past years. Biocenter is considered the best cinema in Odense by locals. It has 348 seats and can be contacted via phone +45 6612 2680.

Biografen, Slagelse

The next cinema is located in the town of Slagelse where cinema manager Jens Erslev runs Biografen with great enthusiasm. He bought two Philips DP70 projectors nearly 10 years ago and installed them in his cinema. However, not before last fall did any 70mm films hit his giant flat 30 feet screen. In less than one month he ran whatever was available in 70mm in Denmark. Mr Erslev has a Cinemecanica non-rewind system for both 70mm and 35mm. The only of its kind in Denmark. An industri romour says that his ex-girl friend left him in favour of the local videostore owner. So much for 70mm in Slagelse. Not much is known about this cinema but anyone interested can contact it via this number: +45 5850 0301.

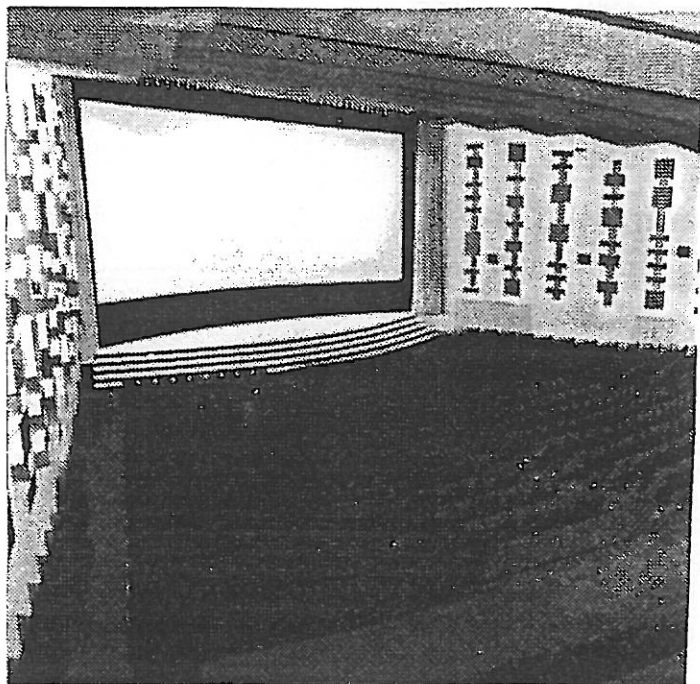
Palads Teatret, Copenhagen

We end this journey in Copenhagen. The capital of Denmark. The oldest of the 70mm houses in Denmark is 19 screen Palads Teatret in the center of Copenhagen. In screen 9 a Bauer U3 projector can show 70mm film but is rarely used. It was installed with the purpose of taking over 70mm prints from Imperial bio across the street. However, only "Lawrence of Arabia", "Hook" and "Spartacus" went there. "Far and away" and "Baraka" were shipped to Odense. Screen 9 has a Dolby Stereo CP200 processor, Kinoton ST270 platters and 324 seats. The cinema itself is not very interesting. A large flat screen without tabs. MGM/Nordisk Film Biografer is running this cinema which is quite succesfull all in all. It is a very large house with cinemas everywhere and with films to suit every taste. The cinema can be contacted on phone: + 45 3314 7606.

Imperial Bio, Copenhagen

Opposite Palads Teatret you will find Imperial Bio. Imperial bio is the only cinema left in Denmark from the supercinema 70mm era 35 years ago. The cinema opened 3. November 1961 with "Exodus" in 70mm and 6-track stereophonic sound. The cinema has a very large curved Todd-AO screen (52 feet along the curve). The projectors are two mint condition Philips DP70. Every soundtrack can be played and any film-format can be shown. Imperial Bio is also operated by MGM/Nordisk Film Biografer and large amounts are spent on keeping it up to date. Projector one is equipped with both SR.D and DTS digital sound. The heart of the cinema is a Dolby Stereo CP200 sound processor installed in 1989. It is always a treat to visit this cinema. There are 1179 spacious Quinette seats and air condition. The theatres biggest succes was "Out of Africa" in 70mm. It ran 8 months and 10 days in 1986. The speakers and amplifiers are JBL and there are a lot of them securing the best sound in Copenhagen. There is also a Kinoton ST270 non rewind installed. The cinema can be contacted on phone +45

3311 1821 (box office) or directly in the projection room via phonenumber +45 3314 7211 local 69. Chief projectionist René Pfaff has been with this theatre for more than 20 years. Call him or me up for a grand tour when you are in Copenhagen. You can also use our projection room fax +45 3391 9488.



Imperial Bio, Copenhagen. Picture: T Hauerslev.

Tycho Brahe Planetarium, Copenhagen

The last 70mm cinema in this article is the Tycho Brahe Planetarium in Copenhagen. Here 70mm Omnimax films are shown every day on a very large screen. There are 273 seats and a 76 feet dome. Since opening in 1989 18 Omnimax films have been shown here. Currently showing are: "The dream is alive", "Blue Planet", "We are born of stars", "Fires of Kuwait", "At the Max" and "Antarctica". It is a great joy to watch Omnimax film at the TBP. Some titles are shown in IMAX digital sound. The crew there are very nice. When you are visiting Copenhagen you can probably find a film of your taste. The cinema can be contacted via phone: +45 3312 1224.

Please note that the most used 70mm projector is still the Philips DP70 all-purpose projector. The only original Todd-AO projector. Comming soon to these pages are articles about the Philips DP70 projector and 70MM films in Denmark. If you have any further questions about 70mm film in Denmark I will gladly answer you. Just drop me a note.

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projectionist, Imperial Bio, Copenhagen

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DK-2000 Frederiksberg
Denmark

THE GREATEST SHOW IN TODD-AO

The Chicken and The Egg

by John Hora, ASC

Recently I attended a demonstration of one of the new digital sound systems currently being promoted and used for theatrical motion pictures. During the presentation, the likelihood of this system being directly compatible with home theater and video presentation was emphasized. Achieving good, loud sound in the home is much cheaper and easier than achieving a big, sharp picture.

Since this system's sound track is contained on a CD-ROM separate from the film, we asked about plans to implement its use

in 70mm release.

"This will kill 70,"

the man said.

"There's no need

for 70 anymore!"

The implication

was that the only

reason for 70mm

release would be to secure a better

sound track. But what about the picture?

No need for 70mm? Is there any need for

a better picture at all?

The film shown as a demon-

stration was a 1.85 release. It is good to

remember that the 1.85 presentation

was developed rather quickly as a way to

"convert" existing finished 1.33 produc-

tions to wide screen after the wildly suc-

cessful introduction of Cinemascope in

1953. In terms of quality it is near the

very bottom of all the formats in the use

of negative area. In 1953 they just

cropped off the top and bottom of the

frame along with heads, feet and even

titles and sold it as the "Giant Panoramic

Screen."

Yet it is this 30-year-old format

to which HDTV is most often compared

in demonstration. Its level of quality is

devised in 1953. The screen width for HDTV projection demonstrations is usually quite moderate, sort of good for the home. If theatrical presentations themselves were allowed to consist of only a moderately wide screen of limited size and of limited resolution but with terrific sound, would we not be describing the "Home Theater"? What would cinemas offer that will not be available in the home? Why go out and buy a ticket at all?

Thirty years ago the motion picture industry reacted to the threat of

Today, much of the development is guided by those interested in selling equipment to consumers.

television in the home with very large

and very wide screens. Cinemascope,

Todd-AO, and even 1.85 were meant to

be shown on very large screens. Theaters

ripped out rows of seats and placed the

screen forward of the old proscenium.

They hung new curtains to accommodate

the dramatically larger presentations.

Cinemascope, at 2.55:1, was not only

nearly twice as wide in aspect ratio as

the traditional screens, it also was physi-

cally much wider and taller than the 1.33

screens it obliterated. It used areas of

the negative and print that had been

wasted since the acceptance of the stan-

dard Academy aperture concurrent with

the introduction of optical sound on film.

At a time when most people had never

heard any stereo at all, Cinemascope

was accompanied by discrete four-chan-

nel stereophonic sound recorded live

with multiple channels on the set.

Cinemascope films were originally shot

with relatively wide angle optics and

Todd-AO, in attempting to emulate Cinerama, featured immense, deeply curved screens with a ratio of 2.2:1, 70mm prints running at 30 frames per second, and discrete six-channel sound. The photographed area of the 65mm negative dwarfed the 1.85 aperture. When a conventional film was shown on a Todd-AO screen, it was surrounded on the top, bottom and sides by a sea of emptiness waiting to be filled with a giant, clear image. The contrast to small 16-inch black & white television in the home was of enormous magnitude. There was no possibility that the experience of theater-going would be emulated in the home. This technology was primarily promoted and developed by those interested in selling entertainment for paying theatrical audiences.

Today, much of the develop-

ment is guided by those interested in

selling equipment to consumers. At the

digital demonstration, it was emphasized

that a primary element of marketing was

the ability to use "that magic word, 'Digital.'"

In fact, the logo for the process in-

cludes the image of a CD designed to

imply that the compressed CD-ROM

sound is equivalent to the PCM audio CD

familiar to consumers. Thus the home en-

tertainment experience is used as a goal

to be equalled by the theater.

The image is another story.

Limitations in the ability to manufacture

CRT tubes seem to have been of prime

importance to the establishment of the

16:9 HDTV aspect ratio. Problems asso-

ciated with getting large tubes through

doorways will limit screen sizes until flat

displays become available. For the im-

mediate future the largest screens will have

to be by projection.

The only way the picture in the

home is likely to equal that which can be

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* (Holland). Telephone and fax: ++ 31 85 815 950 . *
* Membership: for one year: NLG 30.- or BFR 600.- DEM 30.- GBP 10.*
* FFR. 90.- USD \$ 20. or ESB 1800.- (cash payment) *

reen images of only 1.85 or 1.66 aspect ratios on small screens.

Since 1953 films have actually been produced in a variety of aspect ratios and not confined to a single predetermined configuration. Painting, photography, and all the visual arts are confined in various frames which are chosen as most appropriate for the subject. Television alone has always been frozen to all its standards; aspect ratio, resolution and frame rate. Now when it is technically possible to use new methods and now video presentation to vary frame rates, the number of scanning lines and aspect ratios, the attempt is to fix on one standard convenient for the manufacturers of the present technology.

The financial success of a film in the home video market is supported and enhanced by a previously successful theatrical release. A really grand pictorial presentation must have at least as much effect as good sound in attracting a paying audience.

Yet many directors refrain from making films in real wide screen because of several related problems. With some exceptions, theatrical presentation often results in the cropping of the sides of a 2.40 Scope film to a narrower 1.85 screen, sort of like pan and scan but without the pan. Difficulties in framing for home video presentation often result in keeping action tightly framed and near the center of the screen, which minimizes the effectiveness when projected in a wide screen theater. Sometimes the wide ratio is retained, and the size is reduced so that the Scope film fits the 1.85 screen on the sides but is even less tall than a 1.85 film. The wide screen film is not only wider but diminished, just like a "letter-boxed" video release. All this is quite different from the original goal of spectacular presentation. The problem is one of the chicken and the egg. Why shoot in large format or wide screen if the presentation is compromised? Why build large screen theaters if the films

look like they're shot for home video? Why go to a theater if in a few months you can see it on a home video setup that approximates your local theater?

The one big screen format that does not translate to the home environment is Imax. Because of its large presentation and superior image, Imax is the center of much new activity. Only in Imax is the effect of the home video release not considered. However, good 70mm shot on 65mm negative and presented on screens the size of Todd-AO's or Dimension 150's would result in a presentation so different from the bulk of the current screens that audiences would see the difference. Sell it as "Super 70 Digital" if you must, but get the quality of the image back in step with the advances made in sound, and move beyond the 1.85 image of 1953 and at least equal the Todd-AO image of 1956. ✱

Info from Hans-Joachim Heuel, Bielefeld, Germany

Video and Cinema parameters

American TV-standard NTSC

vertical solution 0.7 x 525 lines 367 lines
 horizontal solution 275 pixel
 total 100.925 pixel

West European TV-standard PAL

vertical solution 0.7 x 625 lines 437 lines
 horizontal solution 331 pixel
 total 144.647 pixel

High Definition Video system

vertical solution 0.7 x 1.125 lines 787 lines
 horizontal solution (width 18 Mhz) 900 pixel
 total 708.300 pixel

16 mm Film projection

vertical solution 60 lines/mm
 7 mm picture height 840 lines
 width 9.6 mm 1.152 pixel
 total 967.680 pixel

35 mm Film projection

vertical solution 60 lines/mm
 15.2 mm picture height 1.824 lines
 width 20.9 mm 2.508 pixel
 total 4.574.592 pixel

70 mm Film projection

vertical solution 60 lines/mm
 22 mm picture height 2.640 lines
 width 48.5 mm 5.820 pixel
 total 15.364.800 pixel

70 mm IMAX projection 33.868.800 pixel

The National Museum  of Science & Industry

National Museum of Photography Film & Television

Dear Johan

Thank you for your fax and help with finding 70mm prints for our Widescreen Film Festival. Fortunately, we were able to get prints of **2001** and **Lawrence of Arabia** through the British distributors but had to import them.

I have just read the latest newsletter of the Association and good reading it makes. Terry Ladlow quoted me as saying before that the state of 70mm distribution in Britain is not good. If anything, it is now worse. Fewer 70mm prints reach our shores and those that do leave again after their London run. The last 70mm release in Britain was **Beauty and the Beast** last Christmas. It was upsetting to see in the newsletter that there are 4 70mm prints of **Gettysburg** in the Los Angeles area alone and another of **Short Cuts**. These will probably not reach Britain.

However, it was clear from our Widescreen Film Festival that there is a great demand for 70mm. The prints of **2001**, **Lawrence of Arabia** and **West Side Story** each played to capacity houses. Unfortunately, the first went on to Australia, the second back to Los Angeles, the third is a restricted print and we were only allowed one show. The D150 print of **Patton: Lust for Glory** was unshowable when it arrived.

We are now working towards our second Widescreen Film Festival in March 1995 and we are looking for anyone who could help us with 70mm prints for that event or for use in the intervening period. Do any of your readers have or know of prints we could use?

Best wishes

Yours sincerely



Bill Lawrence
Senior Film Programmer

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The National Museum of Science & Industry
Science Museum London National Railway Museum York National Museum of Photography Film & Television Bradford
Science Museum Wroughton Swindon

From the Editor

Due to the short time of preparation for April we have decided to postpone the 70mm Promotion Tour to October for the time being. We will have more time now to make appointments in L.A. and to collect all the necessary facts and figures. And we keep asking for the support of our readers! You have more time now to send us your story "Why 70mm ?" and your suggestions.

Keep sending also your ads, articles and reviews of 70mm films such as "Little Buddha", "Baraka", etc. Not only from English speaking countries but also German, Danish, French, Spanish, etc. If we don not use them for the 70mm Newsletter, we use them for our large documentation books about 70mm.

Johan C.M. Wolthuis

RENEW YOUR MEMBERSHIP NOW !

This is the time to renew your membership for 1994 in order not to miss any 70mm Newsletter with news about large screen projection and..... all the facts and results of our "70mm Promotion Tour" (probably in October 1994) to Los Angeles. Don't miss reading it!

Pay your membership now!

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Invoice Membership 1994 NLG 30.- (or equivalent)
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"THE INTERNATIONAL 70 MM ASSOCIATION"

Secretary:

J.C.M. Wolthuis, Katwoudehof 36, 6843 BX Arnhem. The Netherlands. Telephone/fax: ++ 31 85 815 950 Office fax ++ 31 85 458 108

The "International 70 MM Association" wants to improve the interest in 65/70 mm film not only by the audiences, but also by film producers, cinema managements and other people involved in the film industry!

One of the activities among others is the publication of a 70mm Newsletter. *****

The "70 MM Newsletter" is published six times a year and sent free to the members of "The International 70 MM Association". Membership :

NLG 30.- per year. Or BEFR 600.- FRF 90.- DEM 30.- ESB 1800.- GBP £ 10.- USD \$ 20.- Payable only by International Money Order, Eurocheque or Cash to the Secretary: J.C.M. Wolthuis, Katwoudehof 36, 6843 BX Arnhem, The Netherlands. (= Holland)

For all payments from abroad the Dutch banks have new rules:

For accepting foreign cheques they charge NLG 20.- (!!) when cashing and for a transfer from abroad they charge NLG 15.- !! So when you pay with a cheque, you have to order a cheque for NLG 50.- and for a direct transfer to our bank account (ING Bank 65.39.62.762) you have to write out NLG 45.- !!

A simple and cheaper way is to put Dutch banknotes for NLG 30.- (or equivalent, see above!) in an envelop and send it registered to the Secretary in The Netherlands. For Europe only there is a Postal Giro Account 84 9291 (they charge NLG 15.- extra!) on the name of "The 70 MM Association" Arnhem NL.
