

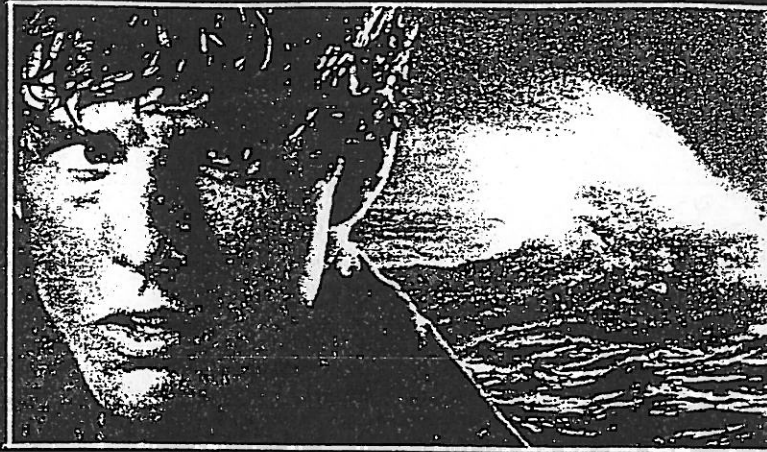
70 MM

NEWSLETTER

No. 19
MAY 1992

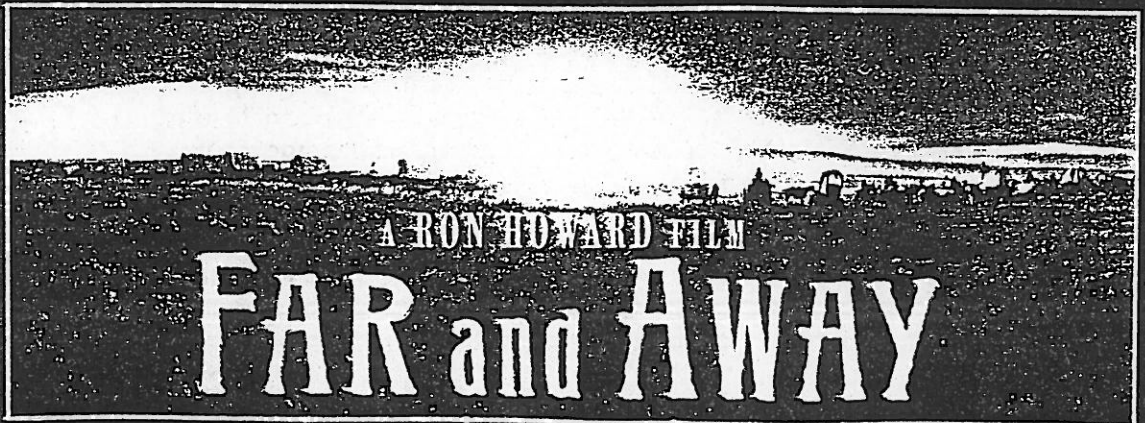
FILMED FOR THE FIRST TIME IN PANAVISION SUPER 70MM

What they needed was a country big enough for their dreams.



T O M
C R U I S E

N I C O L E
K I D M A N



A RON HOWARD FILM

FAR and AWAY

IMAGINE FILMS ENTERTAINMENT PRESENTS A BRIAN CRAZER PRODUCTION "FAR AND AWAY" MUSIC BY JOHN WILLIAMS
COSTUMES DESIGNED BY JOANNA JOHNSTON OF LARRY DEWAYNE BOB DOLMAN FILM EDITORS MICHAEL HILL DANIEL HANLEY PRODUCTION DESIGNER JACK T. COLLIS
ALLAN CAMERON DIRECTOR OF PHOTOGRAPHY MIKAEL SALOMON, A.S.C. EXECUTIVE PRODUCER TODD HALLOWELL STORY BY BOB DOLMAN & RON HOWARD
IMAGINE DO READ THE REALITY BY RON HOWARD SCREENPLAY BY BOB DOLMAN PRODUCED BY BRIAN CRAZER AND RON HOWARD DIRECTED BY RON HOWARD

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

PANAVISION SUPER 70

COMING SOON

A UNIVERSAL RELEASE
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RON HOWARD'S "FAR AND AWAY"
the first 65/70 mm production since years !

The story of "FAR AND AWAY", taking place around the turn of the century, tells about a young Irish immigrant (Tom Cruise) on his way to the new world who falls in love with a beautiful rich woman (Nicole Kidman). It has been filmed in the state of Montana and on location in Ireland, with five Panavision 65 mm cameras and two Arriflex 65 mm cameras.

In the final scene, set in Oklahoma in 1893, the pair face off against hundreds of other settlers - and each other - in a tumultuous land race. They all hope to stake a claim to a small share of the millions of acres that the U.S. government is giving away. It took wild-west courage to film this spectacular land-run scene and culminates in an action sequence in which 800 riders and extras (with 400 horses and 200 covered wagons) were given little more than these simple instructions: "Get on those horses and just go in that direction. Don't hit anybody and don't get hit. And go as fast as you can!"

Ron Howard, anxious about the safety of his cast and crew, had trouble getting to sleep the night before shooting began in Montana. But his fears turned out to be groundless - almost. "We had some broken bones," says producer Brian Grazer. "But nothing horribly serious. No deaths!"

(Premiere, March 1992)

TO : The 70mm Association
FROM : Joost Bert
DATE : 25 March 1992



Dear Sirs:

As you probably already know, on Monday, June 29th 1992, the Motion Picture Industry will be focused upon Brussels, Belgium, for the very first "Cinema Expo International", an international Forum for the Moving Picture Industry. Cinema Expo will include seminars, a full-scale trade show, screenings of major motion pictures that have yet to open in the European Market and sponsored cocktails, dinners,

We are going to screen "Far and Away" - Ron Howard will be in Brussels to promote his film - together with a great number of other important films. We believe that Cinema Expo will be an event that you should attend.

Enclosed is a contract for booth space at the Trade Show along with other important information. Anything we can do to assist you in learning more about Cinema Expo International or making arrangements to attend the show would be our pleasure!

We look forward to seeing you in Brussels !

THE INTERNATIONAL 70 MM ASSOCIATION
Secretary: J.C.M. Wolthuis, Katwoudehof 36, 6843 BX Arnhem. The Netherlands
Telefon .. 31 85 815950 Fax .. 31 85 452 520

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FAR and AWAY

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10156-0612

To qualify, your postmark must match one of
our screening cities and be postmarked by
Friday, May 1. Winners will be selected at
random. Your ticket will be mailed to you.

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

FILMED FOR THE FIRST TIME IN PANAVISION SUPER 70MM

ARRI[®]

UPDATE

BOSS Film Shoots Showscan with Arriflex 765.

BOSS Film director/cameraman Neil Krepela recently wrote and directed a first: three short films in Showscan's 65mm, 60fps format, shot on location on four continents, along with models, blue screen miniatures, matte paintings, computer animation, cloud tank imagery and pyrotechnics - and, to be shown in a special Showscan 360° view theater with multiple screens, a floor broken into sections that move independently with the film, and that isn't yet built! A first.

Neil created the three films for the unique Huis Ten Bosch Village in Nagasaki, Japan, a full scale, historically accurate reproduction of a 17th Century Dutch village that commemorates Japan's age old ties with Holland. "The Theater of Noah," noted Neil, "will have six 70mm Showscan projectors in a 360° surround, broken into six screens, with three independently rotating seating sections that will heave, pitch and roll as programmed. The three films are designed to use the screens and moving floors to make the audience more than traditionally passive observers. We have a young hero who gets in and out of trouble, a Magic Cat who watches over him, exotic locations all over the

world, and the incredible realism of Showscan - all perfect ingredients for this kind of fantasy.

We shot in 65mm, of course, at 60 frames-per-second. We used the Arriflex 765 for most of our work in the United States, and shot more footage with it than any other camera on the job. We found it easily the quietest 65mm camera at 60 fps of them all. We even shot sync sound with it at that speed! From the production side, one of its most valuable abilities was that it ran so long and so consistently at 60fps. We've used 65mm cameras for years, and at speeds up to 120 fps, but 60 fps from a production camera was incredible. We shot

(Continued on first column, pg.6)



BOSS Film's Neil Krepela with
an Arriflex 765, setting up a
shot for THEATRE OF NOAH.

BOSS Film

(Continued from page 3)

10,000 feet a day on cranes and odd mounts, and we had NO down time with it. It was rock-steady.

65mm is the High Fidelity system. It has so much more negative, such high resolution that it easily gives audiences that something extra that no other for-

mat, HDTV included, can possibly provide. 35-to-70mm blowups always had an advantage in higher quality sound but with today's sound systems that's no longer true. Shooting in 65mm has been impractical - the cameras were antiques. We've never had state-of-the-art 65mm until ARRI's 765. Production in 65mm is now as easy as in 35mm.



“Jesus was his name”

Superior Camera technology for a new dimension of theatre

BY JOCHEN THIESER

A project of superlatives: “Jésus Était Son Nom”. Technical designers for the French director, Robert Hossein's newest theatre show faced the difficult challenge of visually combining a back-projection on a giant screen - 24 meters long and 8 meters high - with live actors moving about on a stage in front of it. After a large number of tests worldwide the most sophisticated filming and projection techniques were selected: 65 mm film format was chosen for best image quality. A “state of the art” camera system, the ARRIFLEX 765, gave the film an incomparable high definition and precision.

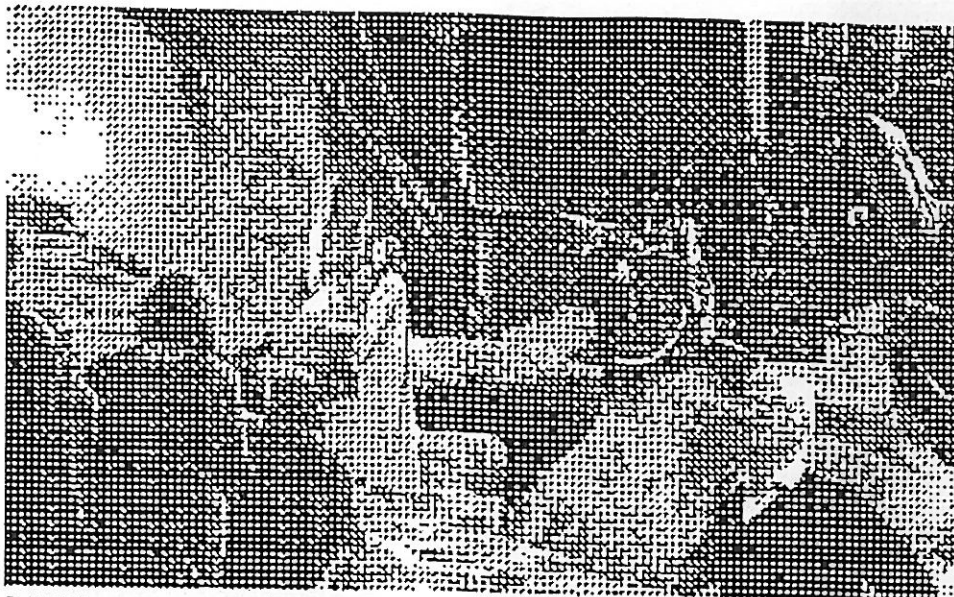
To maintain these quality standards and to achieve perfect luminosity during projection, a new system of back-projection was created. Without disturbing either the actors on stage or the audience, a specially designed 10.000 watt projector and a new lens ensure a definition and contrast, seldom seen on such a large screen before.

To reduce risks during the show as much as possible, two identical projectors each with a 70 mm copy of the film run simultaneously throughout the show. If the film breaks in one projector, the second immediately cuts in. Any accident will remain undetected on the screen.

The digital sound is mixed “in situ” - in the actual theatre -, then added as a backup to the prints of the film on a special 8-track Dolby SR magnetic sound track, and broadcast over a 28.000 watt multi-dimensional sound system. Sound-tracks are recorded in every language.

62 actors and 34 technicians will tour worldwide for three years in theatres with 6000 seats. Easy to understand that every decision involving the technology used in the show was based on criteria of reliability and autonomy.

But first, the production required the construction of the biggest studio now existing in Europe: 4300 square meters of surface area and 25 meters of ground clearance. The only one which was high enough for the stage-set. Then, there was the decision for the appropriate technology...



DoP Bob Paynter shooting “Jésus Était Son Nom”

photos: J. Thieser

Preparing this “big shot”, we spoke with technical adviser/production adviser Luc Héripret of Pax Productions, Bob Paynter, Director of Photography, and Thierry Tronchet, Focus puller in the new build studio during the production:

Luc Héripret: The initial idea was a play that had been staged already eight years ago in 1983. It was a big success in Paris - about 800.000 admissions. Robert Hossein was asked and wanted that project to go on tour all the time. But the problem was the set. It looked almost like our's now and it was impossible to transport it.

Then this new concept arose, to shoot part of the stage play, and to carry the screen rather than to carry the set. Pax production was founded for this project.

Official start was 1st of April 90, but I work on this project since December before.

PROFESSIONAL PRODUCTION: You did extensive tests before shooting?

Luc Héripret: We have done about 10.000 meters of different tests. The first test was in February 90 before the end of the stage-play, at the Palais des Sports. We went there to shoot a one minute sequence of the stageplay in three different formats: Full frame 35, Scope and 65 mm.

Two weeks later, we screened these tests in the Palais des Sports in real life size with the actors playing in front of the screen. This was simply to see the effect on the screen and to decide whether we go on with the project or not.

But second it was our first film format test, on which I insisted in that early stage. We got 70 mm prints of all the Negs. This way, we also decided about the size of the screen, the ratio of the frame - 1:3 - and a lot of other things. It was rather interesting.

The next test was in June. We constructed a small set with rocks. This time we shot on 30 fps for new comparisons. Before we were on 24 fps. Again 35 mm full frame format, Vistavision and 65 mm was used.

Internegatives were made of everything to see what happens after one generation. The screening was done again in 70 mm. At that time the 65 mm difference became really obvious. Vistavision was not bad, but still could not compare. This test was not only a film-format test, but also a small light test as well.

In September we felt insecure again. Everybody was still afraid to go on 65 mm because of the costs, the labs, the camera, the aperture of the lenses... Sure the screening in June convinced us of the 65 mm's quality, but as the months went by, still everybody was discussing 35 mm for practical reasons. So we



Superior camera-technology for a new dimension of theatre - the ARRIFLEX 765

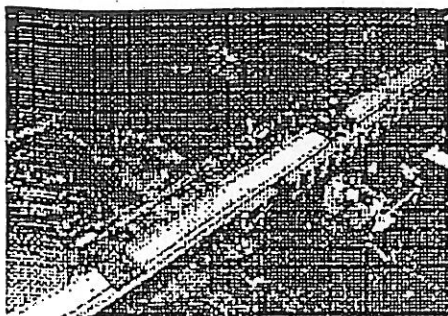
did some new tests in Super 35. But these were definitely not sharp enough.

Finally we ended up testing the ARRIFLEX 765 against the Panaflex 65 for a whole week, beginning of December 90. This was also supervised by Bob and Thierry. They are with the project from October 90 on.

It was very difficult to bring both systems together for the testing. We called Panavision France, and because their system was so brand-new, it was hard to bring it over from the US. They preferred us, to do our test in their new building. So I called ARRI and finally they agreed that we do the tests at Panavision's place in France.

The test itself was really a suspense. The Panavision came fully equipped: Studio-camera, hand held camera from the 60ties, zoom... Initially there was no zoom available for the ARRIFLEX, by that time. They were working hard on it, to satisfy our needs, and in the middle of our test week they called from ARRI to tell us that their brand-new zoom was going to be send immediately.

The challenge was tight. So we were really curious about the ARRIFLEX Zoom.



15 meters of crane extension

Part of the negatives was then sent to ARRI Lab in Munich and part of the negatives to Technicolor in Los Angeles on Panavision's request.

A week later Bob, Thierry and I looked with microscopes at all the negatives. Finally we made a list of all the advantages and disadvantages of the different cameras, reliability, weight, steadiness... and we finally decided on the ARRIFLEX 765. Probably the Panavision was too new, and almost two more years of practical experience helped the ARRIFLEX a lot.

At that time we were not shure if the ARRIFLEX can go on a remote head, because of their weight. So we checked that at the same time to be shure. Now its working really fabulous. The 765 is mounted to a remote "Hot Head" that was attached to our crane upside down.

PROFESSIONAL PRODUCTION: You are using a crane with a very long extension. What is the reason for this kind of setup?

Luc Héripret: This set was constructed by stageplay people. They didn't construct it for movie. You can't move anything on this set. It is the complete opposite of Hitchcock's style, where anything can go. Nothing can move here. Therefore the camera had to be as flexible as possible.

If you want to do a closeup for instance of Jesus standing on top of the hill, there are two ways: You leave the camera on the crane, or you construct a platform. That takes you one and a half days of working. So, obviously it makes a lot of sense to use a crane.

PROFESSIONAL PRODUCTION: What about the very long extension?

Bob Paynter
Director of Photography

I had worked with other 65 mm systems before. But the ARRIFLEX is really easy to handle. Not too heavy and not too big. It operates almost like a 35 mm camera. On this project we used it with a zoom lens, T 6.3 at f stop 8. Since we didn't do any sync sound recording the good sound level was not important for us.

Lighting this stage is different, because it was built by theatre craftsmen, not by film architects. You could not take a single part away. This is where most of the lighting difficulties come from. It is a different style of lighting.

Naturally, we had to use more light for the bigger negative, the f-stop etc.. Currently we use about 500 Fresnels. The difference between 24 fps and 30 fps adds only some 2-3 percent on top. But my philosphy is to set as little light as possible and as much as necessary. I used to say: 80 percent of my job is let other people do their job. This means, to make things possible. And it worked very well here.

Bob Paynter was Director of Photography for productions like: Little Shop of Horrors (Director Frank Oz), Spies like us, Into the Night, Thriller (Michael Jackson Promo) (Director John Landis), Superman II and III (Director Richard Lester) An American Werewolf in London (Director John Landis), Saturn III (Director Stanley Donen) and about 8 films for director Michael Winner.

Luc Héripret: A 15 meter arm is very difficult for the gripmen to use. Full length the crane is 3 tons in weight. And the longer the crane on the camera-side is, the smaller is the movement you can do on the other side. The crane was modified too. We have asked to build that big middle-piece to avoid using several little pieces. Two rings on each side were added to put cables on for stabilization.

You naturally don't do very fast movements with this kind of setup. But combining the zoom and the crane we achieved some really tricky things.

In the beginning Robert didn't trust us. When he asked us for some movements he said, "you'll never succeed". Then we started with a close-up, traveled about 50 meters back with the crane, and in the end you see the whole set floating in a starlight sky. We

Thierry Tronchet
Focus Puller

The ARRIFLEX 765 was mounted on a hot head onto the crane and we had to control focus, iris and zoom remotely. Therefore we had to create a complete remote control for all camera functions for this project.

The readout of the actual settings was done with two separate video cameras that were attached to the camera's rods. We used two b/w control video-cameras and a color-video for the regular video-adaption. The scales on the zoom were illuminated by little work-lights.

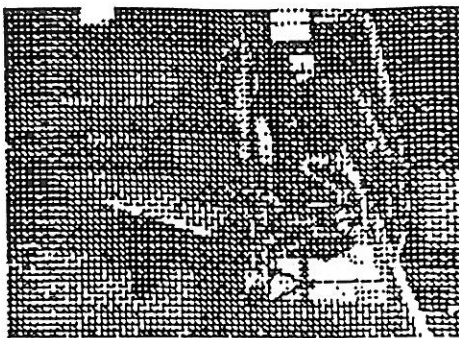
Connected via almost 70 meters of cable, we achieved a real control center: There is one big monitor for Robert Hossein, to see the camera's video adaption on the screen. We cropped that to our actual aspect ratio 1:3. On another monitor I was able to see my actual settings from the video readout, and had instant control.

Another tricky point was to measure the distances for exact focus. As long as the camera is high up on the crane, a tape-focus was too difficult, and too insecure. That's why we mounted a little ultrasonic measuring-device to the camerabody in the place, where the filmplane is marked. A receiver held close to the actor gave us a precise readout of the distance to set.

Still this left us with the problem of correct markings. So we also mounted a little Laser to the camera, facing straight downward. Precise little spots could then be marked on the floor. A camera assistant watched the Laser-spot and was able to give clear instructions via Walkie-Talkie for the gripmen who operated the crane.

The whole setup worked that good, that we were able to shoot only one f-stop down from the initial aperture opening of the zoom. F-stop 8 was used almost throughout the film. We really loved that camera - no problems, easy loading and handling. Its better than any 35 mm. Hard for us to imagine working with another one after.

used 800 meters of black silk, with reflecting scotchlite-tape on it and a ring of lamps around the lens to create the sparkling sky effect and it became a tremendous vision. During the movement we had to take away all the tracks and the ramp very quickly.



The ARRIFLEX 765 fully setup

PROFESSIONAL PRODUCTION: How many people worked on this shot?

Luc Héripret: I think there were 25 people working. We only had 30 seconds time to take almost 30 meters away. And the shot was perfect. The camera didn't move. It was really ok.

I also insisted that we have to do long shots to avoid cutting because of the stage play aesthetic. Too much cutting looks more like a film, not like a stage play. All motions are very slow and smooth. The camera just follows the actor. We wanted to avoid having a stage play on one side and a film on the other.

Some of our shots were lasting for 6 minutes - another reason, why we urgently needed a reliable and service-free camera-system.

PROFESSIONAL PRODUCTION: You are shooting at 30 fps, what was the reason for this filming speed?

Luc Héripret: CST (Comm. Technique Supérieure du Cinéma) - a group of French movie technicians called me and invited me to their meeting. They first suspected us going for an American standard that fits their 60 Hz currency. Also the Japanese are using 30 fps for HDTV.

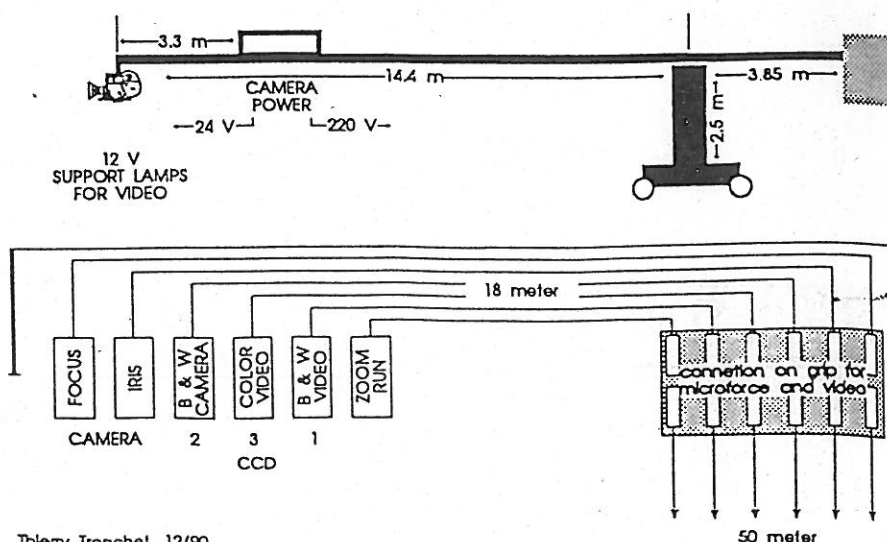
But first our project is not a film. It will never go into the cinemas. And second, we have a very precise reason for doing 30 fps:

I have checked curves of SMPTE four years ago about flicker impression and speed. And it really decreases a lot between 24 and 30 fps.

In fact this filming speed was one of the very first things I've set up because of the back projection I intended, and the amount of light. 24 fps would have had flicker on the screen.

And 30 fps - why not 32 or 28? 30 fps is standard for the projectors. With the first ToddAO films in 65 mm made in the 50ties the standard film rate was 30 frames. So 7 mm projectors are conceived to run on the speed.

The ToddAO system was incredible. "180 Days around the World", one of the first ToddAO films, was shot at 30 fps and in 6 because that was the ToddAO standard. An as long as you shoot at 30 frames, you can never achieve a 24 frame reduced negative. It is impossible. So they made two 65 mm negatives, one at 30 fps and one at 24 fps for reduction purposes. You always find someone with more complicated solution than your own.



Thierry Tronchet, 12/90

Diagram of wiring

OTTI
INTERNATIONAL
(ITALY)

9th March 1992.

The International 70mm Association.
Mr. J.C.M. Wolthuis,
Katwoudehof 36,
6843 BX.
Arnhem. The Netherlands.
Holland.
Tel: 0031 85 815 950
Fax: 0031 85 458 108.

ATT: Mr. JOHAN WOLTHUIS.

Dear Sir,

A good colleague and friend of mine Blake Jones, recently sent me a copy of your newsletter.

I was amazed to read that a 70mm society existed in Europe and would like to join the Association. I will forward my membership fee by post to the above address.

We have designed a developed the only 65/70mm Multi Format Film transfer system. The first of which is operating in Hollywood.

I am also saddened by the extreme lack of technical and commercial interest in 65/70mm. With the advent of HDTV the only solution is large film formats. The wide bandwidth of HDTV makes 35mm appear like 16mm in the present television system, with this in mind there is only 65/70mm film with its superior grain to picture ratio. I lieu of this fact, I am still surprised at the little or no interest shown in the large film formats.


We offered our system as an important part of the whole 65/70mm process. For the first time, with our system it is possible to treat 65/70mm like 35mm in the post production environment. I was under the impression that this capability would excite the film producers and give them an affordable post production capability. But we have had very little help or support from the film industry. I trust that the industry will soon start to take these formats more seriously.

I am including a press release and flyer on our system. There have been numerous articles about our system in some US based magazines, if you would like these or more technical information, I would be more than happy to furnish it.

My Tel Number: 0039 445 66 1965. Fax number is the same.
Address: Phil Kroll. Via Montanaro 12, Pievebelvicino. 36036 Vicenza. Italy.

I look forward to hearing from you.

Yours Faithfully,


Phil Kroll. SMPTE. IEEE.
Design Engineer.

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CINEMA EXPO INTERNATIONAL 1992



JUNE 29TH - JULY 2ND, 1992
BRUSSELS, BELGIUM



From June 29th - July 2nd, 1992, the very first Cinema Expo International Convention will take place in Brussels, Belgium. International in scope, Cinema Expo is a convention that will focus on all facets of the Motion Picture Theatre Industry, complete with a Full-Scale Trade Show, Symposiums, Technical Demonstrations and the Screening of Major Motion Pictures. Cinema Expo International will be the place to be this summer!

Exciting . . . Major screenings of American and European Films
at the world renown **Kinepolis Theatre Complex** and the newly renovated
UGC Brouckere Theatre in downtown Brussels.

We are pleased to announce that Cinema Expo '92 will feature
The Premiere International Exhibition Screening of 20th Century Fox's

A l i e n ³

And will include major releases from: **Buena Vista International, Warner Bros. International, United International Pictures and Major European Distributors.**

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Technical Symposiums
moderated by Max Bell, Bell Theatre Services
and Luc Van De Casseye, Technical Director, Decatron.

Concession Symposium
"Modernization of the Concession Stand"
moderated by Dr. Dieter Buchwald, Theatre Consultant.

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