



25th edition

- * "BARAKA" in TODD-AO 70mm
"Words can't do justice to the visual masterpiece. BARAKA, a smashingly edited, superbly scored, wild world tour that speaks volumes about the planet without uttering a word!"
- * "LITTLE BUDDHA" filmed with ARRIFLEX 65mm CAMERAS to be released januari 1994
- * "THIS IS CINERAMA" with original restored 3 strip film premiering in the PICTUREVILLE CINEMA BRADFORD, ENGLAND on JUNE 16, 1993

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ARRIFLEX

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FAX

ARRIFLEX CORPORATION

To: International 70 mm Association:

Gentlemen:

"Little Buddha" just completed principle photography. Mr. Storaro used 35 mm Arria, 65 mm Arris (535/765) and also some Vistavision cameras. For further information please contact Mr. Horst Bergmann.

* The "70 MM NEWSLETTER" is published 6 times a year and sent *
* free to members of the International 70 MM Association : *
* Secretary: J.C.M. Wolthuis, Katwoudehof 36, 6843 BX Arnhem, *
* The Netherlands. Tel. ++ 31 85 815 950 Fax ++ 31 85 458 108 *

Editorial

Although it looked as if the year 1992 had left us with only one 70 mm project, it was encouraging to receive the announcement of the first screening of the new "TODD-AO" 70mm film "BARAKA", which had its premiere at the end of last year in Montreal in Canada. On the bottom of this page you can read what Thomas Hauerslev from Denmark writes about "BARAKA"! He was able to see this film already in December, the lucky fellow! And on pages 6 & 7 you can read what Dr. Richard Vetter writes about it.

Then some weeks ago we received the confirmation that director of photography Vittorio Storaro has indeed used the new Arriflex 65 mm cameras for "LITTLE BUDDHA", the new project of Bernardo Bertolucci ! Work on this large production started in Nepal last September and it is expected that the premiere will take place around the end of this year. Our expectations for this project are of course very high, based as they are on Bertolucci's other films. We are looking forward to hearing more about it.

Something totally different was the announcement of the opening of a unique Cinerama film theater in Bradford, England this coming June 16th! On that day for the first time in 30 years a restored 3 strip original Cinerama film will be shown in all its glory with 3 projectors on a louvre screen, etc. The Pictureville Cinema in which the Cinerama system has been installed, also has 35 mm and 70 mm facilities and even Dolby Digital Sound. But the most important fact of this restoration is that a small group of very enthusiastic people succeeded in bringing back a lost visual attraction to a new generation !

Still missing in this summary is any word of a new restoration project of an old famous 70 mm film, such as was done with "Lawrence of Arabia" and "Spartacus". Here in Europe all newly built cinema complexes often have more than one auditorium equipped for 70 mm projection; some have even six or seven 70 mm auditoriums ! But at the moment, no 70 mm prints are available not even any new "blow-ups". What a pity ! And what a missed opportunity to get 70 mm again "on the road" and to bring better images and sound in the cinema . We surely hope this will change.

And on the next pages you can read what other members of the "70 MM Association" think about the future of this film process !

Johan C. M. Wolthuis

I was very impressed about "Baraka". It is one of the most beautiful 70mm films I have ever seen. The stunning 70mm images added dazzling reality to the many layers in the film. "Baraka" is an outstanding motion picture which gave me a lot to think about. 90 minutes of music and a visual tour-de-force all over the globe. In it's way it is a masterpiece not to be missed.

Thomas Hauerslev
Kong Georgs Vej 12, st
DK-2000 Frederiksberg
Denmark

"I think films presented in seventy millimeter with plenty of soundtracks is the best and only route to the survival of the cinema. The audience today can easily get motion pictures from everywhere. There is no need to go to the cinema anymore. For less than 10 dollars a videocopy of the latest films can be bought and watched at home. However, people are NEVER going to experience films on video as they would do in the cinema. For the very simple reason they cannot see or hear the film on the box at home as intended by the filmmakers. Any film on video is only a funny small souvenir of the real thing.

However, with time proven technology, 40 years old, 70mm film gives any audience a high impact experience for less than 10 dollars. But bad movies will never attract people even if billed "in 70mm". Movie makers must make good movies to get people in the cinema. Junk films like "Under Siege" and "Double Impact" will never get my mother into the cinema. Why should she? She has better things to do than watching plotless movies for two hours. Films like "Amadeus", "The Bear" and "Howards End" are three perfect examples of films which drew a very large audience in 70mm. There is no doubt in my mind, that a lot more people would go to the cinema if the films were better and were filmed in 65mm AND presented on large curved screens in SEVENTY MILLIMETER!!.

Thomas Hauerslev
projectionist, Imperial bio, Copenhagen, Denmark

Thomas Hauerslev

Future of 70mm

In my opinion the future of 70mm film lies with those filmproducers who are willing to invest the extra money needed for the use of the (expensive) 70mm equipment during production. Furthermore certain directors who are used to make films on an epic scale have to be encouraged to film on the wide format again. If you consider the fact that most films of directors like for instance Spielberg, Attenborough and Bertolucci already receive the 70mm blowup treatment, why can't they make their films op 70mm straight away?

And last but not least: cinema-owners must build more and larger auditoriums with large screens! A lot of multiplex cinemas with 70mm facilities have been built already in countries like the USA, Great Britain, France, Belgium and Germany, but the cinema infrastructure in the Netherlands is extremely poor at the moment. There is an enormous lack of initiative to build new cinemas, although there have been plans waiting in the drawer for many years, there is still not any building activity in sight....

Any cinema that is able to show 70mm-films must have the possibility to show 70mm on a larger screen than the regular 35mm "scope" format otherwise I'm afraid that 70mm will stop to impress people any longer like it did in the sixties and the seventies! Systems like Imax & Omnimax must not be considered as being very important for the future of the film in general and the 70mm film in particular: these are only systems suitable for showing short documentary films and I very much wonder if these systems, as a showcase for film will survive (neither did Cinerama, Cinemiracle, Dimension-150, etc,etc) There are just a few theatres around, people have to travel far to get there and they have to pay a lot to get in...

70mm as a medium in it's own right must get a new chance and although a film like "Far and Away" has been made in 70mm recently, it didn't give me the impression altogether that this was really the most promising start of a new 70mm-era! (Partly because of the fact that the film wasn't a big commercial succes and partly because the 70mm-system had not been used to it's full advantage!). But hopefully more films will follow and at the same time more facilities to show them!

Klaas Dikstaal, Mortierlaan 155, 5641 WC Eindhoven, Holland

The Future of



Regarding your request to write you about the future of 70 mm movies I only can point out, that the 65 mm format for 70 mm prints can be the unique system to match new electronic home systems like 16:9 TV-screen and HDTV. As we know 70 mm prints were released in the US and UK last decades very often; in Germany and other European countries unfortunately seldom. All of these films were shot on 35 mm with the exception to "Far and Away". Of course, some of these 70 mm blow ups have had a satisfied visual impression, but also many of them were many bad. The part of 70 mm prints shot onto 65 mm film stock must be grow.

The 70 mm format can be used for all genres, although I don't like Horror-, SF-, and Fantasy films. But all movies should show less violence. I would prefer a renaissance of great epics; Ron Howards "Far and Away" was the right direction.

By the way, in the small box of side 7 about WideScreen in the 50's there are two mistakes. The projected CinemaScope aspect ratio is not 2,06 : 1, but 2,68 : 1. Each of the 35 mm three-panel-process have had a proportion of 0,895 (high) : 1 (width). Regarding Camera 65 Lisa Vincenzi mixed the various 65/70 mm systems. Camera 65 and Ultra Panavision are identical using a squeeze 1,25 factor to reach an aspect ratio of 2,75 : 1, while Super Panavision have a format of 2,2 : 1. All these formats and different names (Panavision 70, Panavision 65 etc.) will be exactly explained in a new book which will be published next month here in Germany by Gert Koshofer, a well-known expert of color films and color processing. This book is planned for a retrospective for widescreen movies during the Berlinale International FilmFestival in Berlin in February 1993. I'm the lector and co-author of the book and will send you a copy after publishing. Probably the retro will unfortunately cover only old CinemaScope films of the 50's, although in Berlin do exist 9 cinemas with 70 mm equipment.

Last December in Munich Germany's first and once IMAX cinema opened at the German Museum, one of the greatest and finest technical museums in the world. The screen measures 16 x 22 m.

Kind regards

Hans-Joachim Heuel

Hans-Joachim Heuel

Badener Str. 71
4800 Bielefeld 12
Germany

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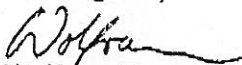
Regarding 70mm in Germany, I think the year 1992 was one of the best since a long time. We had 70mm prints of ALIEN 3, THE BEAUTY AND THE BEAST, SHINING THROUGH, HOWARD'S END and of course FAR AND AWAY. Unfortunately the German distributors are still very reserved with releasing films in 70mm and so it comes that of the previous mentioned films only a very limited number of 70mm prints are distributed here in Germany. All of them are (of course) German dubbed which is a shame. I think if they would just subtitle films this would be much cheaper and so they could afford more 70mm prints...

In the first week of January I travelled to Munich to see Germany's first IMAX theatre which opened in November last year. I quite enjoyed the quality of their presentations although I recognized a slight flickering on the screen. As far as I know they're using this new digital sound technology which utilises 3 synchronized CDs providing the six-track sound. In addition to the IMAX projection booth they do have a second projection booth from which they can run standard 35mm and 70mm films (like at the IMAX theatre in Bradford, England). The size of the IMAX screen in Munich is not that big as in Kinopolis' IMAX auditorium, however. They are currently showing three films in Munich: BEAVERS (in German language), BLUE PLANET (in German language) and RING OF FIRE (in English original).

On Thursday the 21st of January the first German production with the digital Dolby SR-D sound format opens all over Germany. Its title: STALINGRAD. A lot of German theaters were upgraded for this film already so that they can play the film using the six-track digital sound. Unfortunately, there is no theater in my area which has converted to digital sound yet. Hopefully this will change soon! There are already a lot of films in the SR-D format showing in Los Angeles, like THE MIGHTY DUCKS, BODYGUARD, UNDER SIEGE, ALADDIN, MALCOLM X, DRACULA etc. I don't know whether Dolby Laboratories have already adopted the SR-D format for 70mm as well. When I spoke to their engineers in 1991 there was no mention of a 70mm version. I wished they would adopt it for 70mm as well...

Regarding the future of 70mm film production I personally think that this film format should be used more frequently now. If you carefully watch the consumer audio/video market, you will find that one can have a very big picture of acceptable quality for less than 5000 DM already. You can have a sound system at home which sounds better than your average cinema - and this for less than 4000 DM. And that is only the beginning. I am sure that within a short time all these products will become much more cheaper so that anybody can afford buying these toys. And then people will begin to ask questions like "Why should I go to the cinema and pay a lot of money to see a worn print on an average sized screen with a dull sound system when I can have at least the same or even better in my own private home?". To survive a situation like that cinemas should go back to giant sized screens and THX equipped auditoriums. And of course they are then in need for superb prints - there is no way of convincing somebody with a giant screen and a dull 35mm print blown up to 70mm! Cinemas should ask for 70mm prints made from original 65mm negative stock - and not only cinemas should ask for those but the movie-going public should demand that quality as well. The only trouble is that most producers are in the business not because they love films but because they love making money with them. And if a film produced in 65mm does not make extremely more profit than a film done in 35mm then they will not be convinced to shoot in 65mm. After all, producing in 65mm is no longer that more expensive than in the old days, but it still is more expensive. We can only hope that some day a 65mm film will be made that makes more money with the 70mm prints than with the 35mm prints!

Best regards,


Wolfram Hannemann
70mm Film Fan

Wolfram Hannemann
Steinbeisstr. 10
7015 Koratal
West Germany

Moreover, in 1972, Egypt was able to produce a movie in 70mm, thanks to the Soviets, who had lent their cameras and a photography director. This movie was entitled *People from the Nile*, and was directed by Youssef Chahine. This production was started in 1968 but took till 1972 to complete for security reasons. In "Wide Screen Movies" it is listed under the title *Lyudi Na Nile*. The specifications include only Russian names or the notice "adapted."

In the Seventies, India and China are also believed to have produced a few films in 70mm which cinema journalists were able to view while travelling in these countries.

I should like to end with a final word about *Far and Away*. When seeing it, I admit I had the same disappointment expressed in Mr. Ward's letter. I had a similar impression when screening the non-commercial short feature film produced by Cinespace to promote the new Todd-AO

camera: the picture was markedly worse than that of *Miracle of Todd-AO*, shot 35 years ago!

However, as opposed to Mr. Ward, I don't believe that the print quality alone is at cause: there may also have been a whole body of know-how at the time which has been lost.

— Mr. Georges Loisel
Chelles, France

TODD-AO
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s t u d i o s

CAMERA DIVISION / RESEARCH & DEVELOPMENT

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March 24, 1993

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

Dear Mr. Wolthuis:

We were pleased to receive your recent fax regarding the upcoming 70mm release of "Baraka", filmed in Todd-AO 70.

As you know, "Baraka" will be distributed by Samuel Goldwyn Pictures in select 70mm theaters around the world. For production details, I suggest you contact the producer, Mr. Mark Magidson, telephone 310/870-9121.

The film actually started production before principal photography began on "Far and Away". "Baraka" was before the Todd-AO cameras for about two years, using almost exclusively our APR 65 lightweight cameras (about 30 pounds). It was filmed in nearly 30 countries around the world. There were no major problems which is quite remarkable considering that the production was the most rugged and lengthy, I believe, in the history of 70mm.

Under separate copy I'm sending you our Todd-AO 70mm brochure. The camera on the cover is the type used in production. Lenses ranging from 24mm to 2000mm were employed.

We have had the pleasure of seeing "Baraka". It is a cinematic and visual "masterpiece". The entire production crew and staff are to be congratulated. We are confident that you, the members of The International 70mm Association and the moviegoing public worldwide will appreciate this new 70mm presentation.

It is interesting to note from the attached reprint from Daily Variety that films produced in Todd-AO 70 (and Dimension 150) have outgrossed the competition. All of us at Todd-AO wish "Baraka" similar success.

Best regards.

Sincerely,



Dr. Richard Vetter
Director, Todd-AO Camera Division

domestically in 70mm processes

Title (Distributor, Year)	Process	Domestic Rentals (\$)
Oklahoma! (Magna, '55; Goldwyn, '83 reissue)	Todd-AO	\$7,100,000
*The King and I (20th-Fox, '56)	CinemaScope 55/Grandeur 70	8,500,000
Around the World in 80 Days (UA, '56)	Todd-AO	23,120,000
Raintree County (MGM, '57)	Camera 65	5,962,839
South Pacific (Magna, '58)	Todd-AO	17,500,000
The Big Fisherman (BV, '59)	Super Panavision	3,000,000
Porgy and Bess (Col, '59)	Todd-AO	1,700,000
Ben-Hur (MGM, '59)	Camera 65	36,992,088
Sleeping Beauty (BV, '59)	Technirama 70	21,998,000
Solomon and Sheba (UA, '59)	Super Technirama 70	5,186,170
Exodus (UA, '60)	Super Panavision	8,331,582
Spartacus (U, '60)	Technirama 70	11,100,000
The Alamo (UA, '60)	Todd-AO	7,918,776
Can-Can (20th-Fox, '60)	Todd-AO	4,200,000
Scent of Mystery (Michael Todd Jr., '60)	Todd Process	300,000
West Side Story (UA, '61)	Super Panavision	19,645,570
El Cid (AA, '61)	Super Technirama 70	12,000,000
King of Kings (MGM, '61)	Super Technirama 70	6,520,000
Barabbas (Col, '62)	Technirama 70	2,800,000
Lawrence of Arabia (Col, '62)	Super Panavision	20,310,000
Mutiny on the Bounty (MGM, '62)	Ultra Panavision 70	7,409,783
The Music Man (WB, '62)	Technirama 70	8,100,000
Cleopatra (20th-Fox, '63)	Todd-AO	26,000,000
The Long Ships (Col, '63)	Technirama 70	1,900,000
55 Days at Peking (AA, '63)	Super Technirama 70	5,000,000
It's a Mad, Mad, Mad, Mad World (UA, '63)	Ultra Panavision	20,849,786
Lafayette (Maco Film, '63)	Technirama 70	100,000
My Fair Lady (WB, '64)	Super Panavision	34,000,000
Zulu (Embassy, '64)	Super Technirama 70	200,000
Cheyenne Autumn (WB, '64)	Super Panavision	3,500,000
Lord Jim (Col, '64)	Super Panavision	3,300,000
Circus World (Par, '64)	Super Technirama 70	1,600,000
The Fall of the Roman Empire (Par, '64)	Ultra Panavision 70	1,900,000
The Sound of Music (20th-Fox, '65)	Todd-AO	79,800,000
The Battle of the Bulge (WB, '65)	Ultra Panavision 70	5,100,000
The Greatest Story Ever Told (UA, '65)	Ultra Panavision 70	6,962,715
The Hallelujah Trail (UA, '65)	Ultra Panavision 70	3,000,000
The Agony and the Ecstasy (20th-Fox, '65)	Todd-AO	4,000,000
Those Magnificent Men in Their Flying Machines (20th-Fox, '65)	Todd-AO	14,000,000
Khartoum (UA, '66)	Ultra Panavision 70	2,800,000
The Bible (20th-Fox, '66)	Dimension 150	15,000,000
Grand Prix (MGM, '66)	Super Panavision	9,388,684
Is Paris Burning? (Par, '66)	Panavision 70 (final reel)	600,000
Dr. Dolittle (20th-Fox, '67)	Todd-AO	6,215,000
War and Peace (Continental, '67)	Sovscope 70	1,500,000
Custer of the West (Cinerama, '67)	Super Technirama 70	400,000
Chitty Chitty Bang Bang (UA, '68)	Super Panavision	7,120,217
2001: A Space Odyssey (MGM, '68)	Super Panavision	25,521,917
Ice Station Zebra (MGM, '68)	Super Panavision	4,640,598
Krakatoa, East of Java (Cinerama, '69)	Cinerama	3,700,000
MacKenna's Gold (Col, '69)	Super Panavision	3,100,000
Star! (20th-Fox, '69)	Todd-AO	4,200,000
Song of Norway (Cinerama, '70)	Super Panavision	4,450,000
Hello Dolly (20th-Fox, '70)	Todd-AO	15,200,000
Patton (20th-Fox, '70)	Dimension 150	28,100,000
Airport (U, '70)	Todd-AO	45,220,118
Ryan's Daughter (MGM, '70)	Super Panavision	14,661,421
The Last Valley (Cinerama, '71)	Todd-AO	900,000
Tron (BV, '82)	Super Panavision	16,704,000
Brainstorm (MGM/UA, '83)	Super Panavision seq.	4,750,839
The Black Cauldron (BV, '85)	Technirama 70	9,542,000
At The Max (BCL/IMAX, '91)	IMAX	3,000,000
Far and Away (U, May 22, '92)	Panavision Super 70	NA
Baraka (Magidson, upcoming)	Todd-AO	NA

*Released domestically in 35mm only, but 'King and I' had Grandeur 70 reissue in 1961.

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HOLLYWOOD REVELATION

First Demonstration of Todd-AO Shows Process Is a Challenge to Cinerama

By THOMAS M. FRYOR

FIFTEEN months of speculation over whether the Todd-AO big-screen process, named after Michael Todd and the American Optical Company, could challenge the supremacy of Cinerama ended Tuesday afternoon. At a showing of experimental footage, projected on a huge, curved screen set up on a sound stage at the Metro-Goldwyn-Mayer studio, it was demonstrated that Todd-AO matches Cinerama in its ability to achieve panoramic effects and to pull an audience into the screen. Moreover, it was clear that it also has technical and economic advantages.

Todd-AO uses only one strip of 65 mm. film; the screen is in one piece and the special all-purpose projector—it can handle 35 mm. film as well—is operated from the conventional booth at the back of the house. Thus, from the standpoint of practicality, it eliminates some of the costly disadvantages of Cinerama. That system uses a screen with three panels which receive images off three strips of film from separate projectors set up in booths in the orchestra. This reduces seating capacity.

Artistically the Todd-AO picture is superior because it is a smooth entity, unmarred by the separation which occurs fre-

quently in Cinerama when, as a result of vibration and other causes, the side panels dance up and down.

Program

The demonstration showing offered some of the test footage directed by Fred Zinnemann for the Rodgers-Hammerstein musical, "Oklahoma!," the first picture to be made in Todd-AO, as well as sequences on a roller coaster, the bull ring in Madrid and the canals of Venice. These last were photographed by Mr. Todd to dramatize the similarity between the new method and Cinerama, which he also helped to bring before the public.

The Todd-AO roller coaster ride, like the one in the show called "This Is Cinerama," also was photographed at Playland in the Rockaways. The dips and turns taken head-on give the spectator the sensation of actually riding in the cars. However, the most important part of the demonstration in the minds of movie-makers was the showing of the "Oklahoma!" footage.

In dance numbers and a part of the show's smoke house sequence the new process demonstrated its adaptability for the projection of story drama. This had been the big reservation in the minds of dramatists and critics in regard to Cinerama. Moreover, a series of close-ups of

the heads of girls brought them as close to the spectator as though they were being viewed under a microscope. The image was in no wise distorted.

Indeed, the remarkable thing about the system is that, notwithstanding the tremendous size of the picture, there is no noticeable distortion even when viewed from a distance of only one foot from the center of the screen or from the extreme side. In this respect, it has an advantage over even the normal size image.

Dr. Brian O'Brien, who developed the process for the American Optical Company at Mr. Todd's suggestion, explained that the degree of curve in the screen does away with the distortion. The screen used at the demonstration measured 51 by 25 feet. Its curve had a depth of 13 feet at the center. The over-all curved area measured 80 feet.

Dr. O'Brien said Todd-AO pictures could be projected on flat surface screens. However, he added, the images then would be subject to distortion if viewed close up or from extreme side seats. He also pointed out that the curve helped to develop the illusion of audience participation and peripheral vision.

New CinemaScope

By an interesting coincidence, Todd-AO had its first semi-public demonstration only a few hours after Twentieth Century-Fox exhibited a special subject to illustrate advances made in CinemaScope photography and stereophonic sound. (The Todd-AO seven-channel sound source—one is a control track—was not demonstrated.) The new CinemaScope lenses result in photography of superior quality—as different as night and day in comparison with the texture of

"The Robe" and other films made with the early anamorphic lenses. The new picture—"The Egyptian"—is the first to be shot in entirety with the refined lenses—looks infinitely sharper, have more depth of focus and do not fade out at the ends.

The two demonstrations served to point up a marked difference between the systems. Todd-AO is definitely big-screen. As demonstrated, at least, it had a proportion of 2 feet in width to 1 in height. CinemaScope results in a more compressed picture, having a ratio of 2.55 feet in width to 1 foot in height. The added height in Todd-AO helps, in our opinion, to heighten the panoramic effect as well as to add stature to images seen in full figure.

So far, Todd-AO is the only process which employs extra size film both in the taking negative and the prints used for projection. The 65 mm. film has an image area three and a half times greater than that of the 35 mm. film used in Cinerama and CinemaScope. The last achieves its width by squeezing images into elongated form in photography and then spreading them out via a compensating enlarging lens in projection. The Todd-AO image is big to start with.

According to Dr. O'Brien, the film can be reduced to standard size without any loss of quality. Joseph Schenck, head of Magna Theatres Corporation which controls the process and is affiliated with Rodgers-Hammerstein Pictures in producing "Oklahoma," says the picture first will be road shown in some forty-five to fifty theatres. Later, the 35 mm. prints will be distributed in the usual fashion to theatres not equipped for the process.

● June 27, 1954