

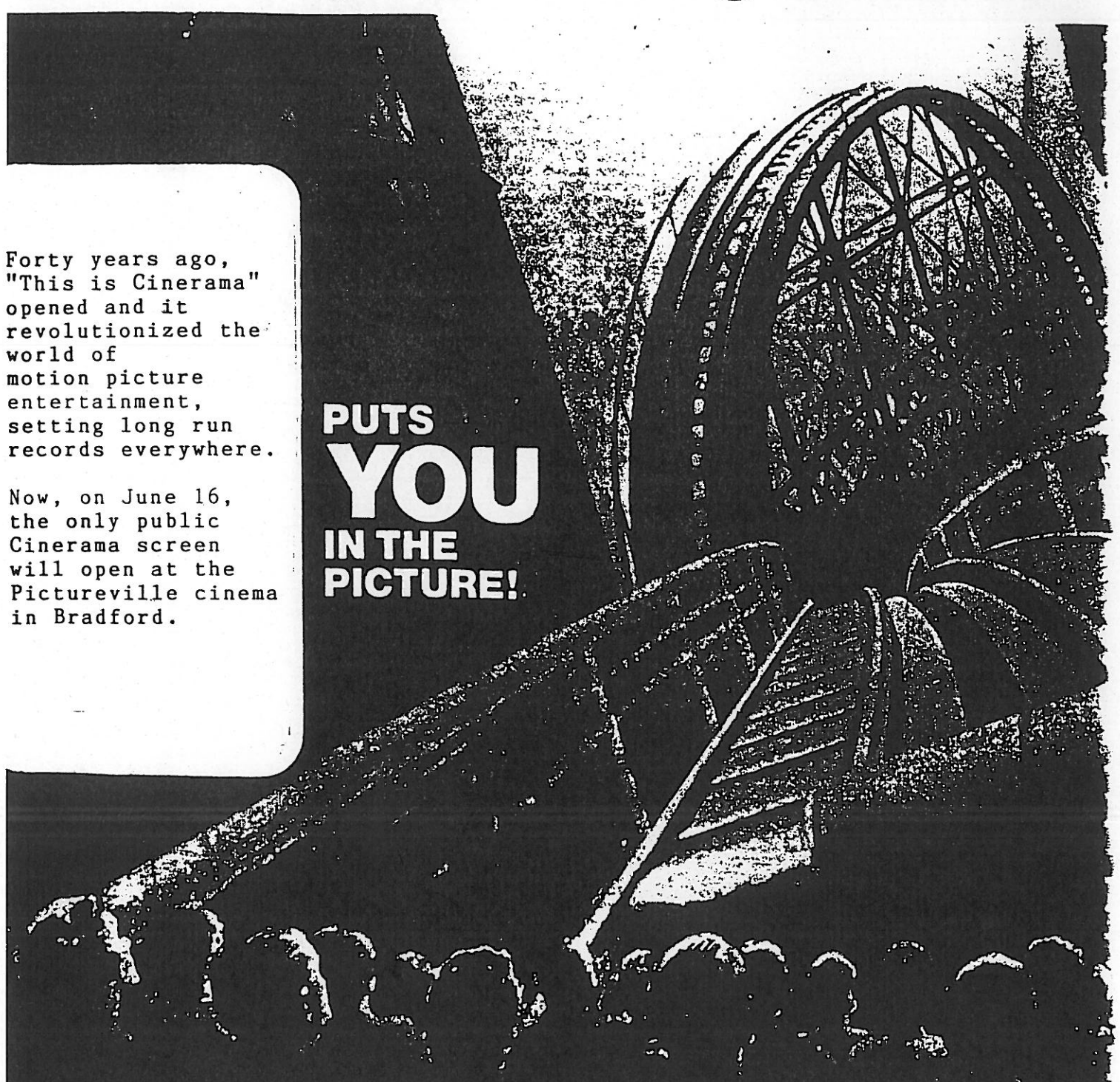
THE INTERNATIONAL 70 MM ASSOCIATION
70 MM

NEWSLETTER

No. 26
JUNE 1993

IS CINERAMA[®] IS BACK!

Entertaining a whole new generation.



Forty years ago,
"This is Cinerama"
opened and it
revolutionized the
world of
motion picture
entertainment,
setting long run
records everywhere.

Now, on June 16,
the only public
Cinerama screen
will open at the
Pictureville cinema
in Bradford.

**PUTS
YOU
IN THE
PICTURE!**

Had forgotten how awesome it can be. An incredible, extraordinary experience. SEE IT!

-Harold Green ABC-TV Eyewitness News

C I N E R A M A :

AFTER EXTENSIVE RESTORATION of their precious Cinerama equipment the National Museum of Photography, Film & Television, Bradford, Great Britain, will be opening the only restored Cinerama system in the world today, within the new Pictureville cinema at the Museum, on June 16.

The original Cinerama opened in New York in 1952 and by the early sixties there were a large number of Cinerama theaters around the world. By 1972 they had all gone. One of the initiatives to restore Cinerama was originally taken by Mr. K.H.Swadkins (BKSTS), through the foundation of the International Cinerama Society. The project was subsequently developed in detail by the Museum and the installation was planned to be incorporated in the Pictureville cinema at a very early stage. It took over five years to locate, collect and restore sufficient equipment, including the valuable screen, to reconstruct the system.

The Pictureville is unique in having normal (flat) screening facilities as well as Cinerama installed in the same auditorium. The flat screen rolls up and away into the ceiling and the speakers are also lifted up out of sight to reveal the curved Cinerama screen behind. The two additional projection booths for the Cinerama projectors were built into the cinema at the outset. The restoration, according to the Museum, "will save the most important wide-screen technology in the history of the cinema from extinction", and the opening promises to be one of the most important technical events of the year!

(BKSTS News March 1993)

CINERAMA
METRO-GOLDWYN-MAYER and CINERAMA present
HOW THE WEST WAS WON
FOR THE FIRST TIME ALL THE GREAT MOMENTS OF CINERAMA IN ONE UNFORGETTABLE ADVENTURE!
CINERAMA INC. Presents
THE BEST OF CINERAMA U.
A DECADE OF THE WORLD'S GREATEST ENTERTAINMENT TECHNICOLOR®
LONDON CASINO ROYALTY KINGSWAY
GER. 6877 FULLY LICENSED BARS HOL. 8004

Cinerama - London 1963 !

Re-release of "EL CID"

Miramax Films has acquired all rights in English-speaking territories for Anthony Manns "EL CID", the 1961 epic from Samuel Bronston starring Charlton Heston and Sophia Loren. Together with Martin Scorsese as supervisor the company has bought the negative from Paris based Le Film 26, which is owned by distributor Jean Paul DeVidas. The film and the soundtrack were restored by DeVidas, who released the movie in France last year. Miramax plans to add 16 minutes of restored footage. Of course, in the US the movie will be released in the original 70mm Super-Technirama format too.

(Hans-Joachim Heuel/Variety)

CINERAMA

The return of Cinerama.

Forty years ago Cinerama changed the shape of the cinema. A historic wide-screen format which drew audiences in their millions, it has not been in public since 1972. The idea for Cinerama was conceived in the mid thirties but it was not until 1952 that it was finally presented in New York. Two years later it premiered at the London Casino.

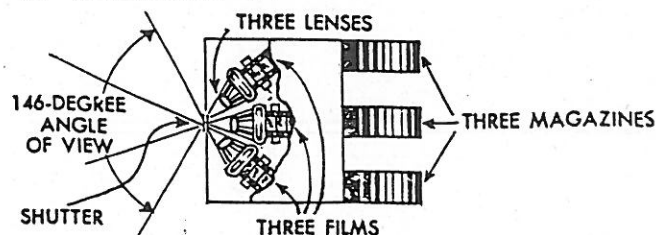
In the words of Alexander Korda, it was "as big a thing as the coming of talkies". Cinerama literally changed the shape of cinema. Since its beginning, the cinema screen had a three by four ratio - the same shape has been retained by television. Cinerama stretched the screen and made it wide and bigger, filling the audience's vision.

At its peak, in the early 1960s, there were hundreds of Cinerama theaters around the world - by 1972 they had all gone. The restoration of Cinerama is an essential step in preserving our our moving image heritage. For the first time in over a quarter of a century, the world will again thrill to the marvel of Cinerama!

Eight years after the International Cinerama Society originally conceived the idea of preserving 3-strip Cinerama, the impossible will have been achieved with the restoration of the public exhibition of Fred Waller's original Cinerama process. Years of patience, research and persistence are finally reaching fulfilment with the return of the process that revolutionised the cinema. Cinerama has not been publicly since the last performance of This is Cinerama at the Empire, Paris on the 2nd of July 1972.

The dreams of the Cinerama Society began to attain some substance 5 years ago when the Museum in Bradford heard of our aims and suggested a project to work together to restore a small Cinerama theatre at the Museum. This first, humble, concept has finally matured into the custom built Pictureville Cinema, the only theatre in the world simultaneously equipped with both flat and Cinerama screens and capable of presenting movies in any format. The screen will be a full degree curve, 20ft high (6.5 metres) and 51ft wide (17.5 metres), this is the maximum width the 305 seat theatre can accommodate. A new print and soundtrack are being supplied by Cinerama Inc. The ambiance for Cinerama presentation will be that of an original late 1950's installation but using advances in projection techniques unknown in the hey-days of Cinerama !!

(source: I.C.S. Newsletter)



* The 70 MM NEWSLETTER is published 6 times a year and sent to *
* members of The International 70 MM Association. Secretary: *
* J.C.M.Wolthuis, Katwoudehof 36, 6843 BX Arnhem. The Netherlands *
* Telephone: ++ 31 85 815 950. Fax: ++ 31 85 458 108. *
* Membership: for one year NLG 30.- GBP £ 10.- USD \$ 20.- or *
* BEFR 600.- FRFR 90.- DEM 30.- ESB,1800.- (cash payment) *

THE FIRST STORY EVER TO BE TOLD IN CINERAMA

HOW THE WEST WAS WON



* 1963 *

THE SEARCH FOR CINERAMA bij Willem Bouwmeester technical Consulta
Rep. I.C.S.

How has it been achieved? Where has all the unique equipment for the project come from? It was rather like searching for the Titanic. We knew it was there but we could not find it. It really started at the Museum who already had two Cinerama Projectors from a closed Cinerama theatre, but these had been converted to 35mm 4perf/70mm many years ago and were used to present standard presentations in the Imax Theatre. Luckily the Cinerama Gates had survived. The original Cinerama machine was located in the ex-Rotterdam Cinerama Theatre which too had been converted to 35/70mm. A second machine from that theatre was located in a theatre in Nijmegen, the Netherlands. After some negotiations, these were bought and rebuilt them. One went to replace the Imax Theatre machine and the other was to be used for the Cinerama project. We now had three projectors but the central B machine gate were missing. Again fortune shined on the project as the interlock (selsyn) motors and the special Cinerama selsyn central B machine gate were missing. Again fortune shined on the project as the interlock (selsyn) motors were located in a theatre in The Hague.

During a visit to the 61st annual Photokina Exhibition in Cologne, Germany we made contact with Cinemeccanica concerning the missing parts. Whilst they were they no longer had any of the missing items in store and manufacturing was very expensive. However they contacted all their agents in Europe and asked them to find these essential items. By some miracle almost all the parts on our list were found in Helsinki, Finland.

Now we were only missing a set of sprockets and a few but vital dubbed parts. Cinemeccanica came to the rescue with the original drawings, which they were forwarded to us. The owner of Cine Materiel in Paris, also a Cinerama enthusiast, had the missing set of sprockets to be made. The next year was spent strictly on and restoring the projection equipment to as new condition. Harkness Screens still had a stock of Cinerama screen louvres, and could supply the tower and all the other screen fittings, but one essential item was missing, the Boards. These are metal guides, fitted at the top, centre and bottom of the screen which hold the individual louvres at precisely the correct angles. These were not manufactured since the sixties. As the popularity of Cinerama declined the boards were removed and scrapped but, after a long search, an abandoned board in good condition was discovered by a Belgium Cinerama fan. He knew the former operator from the Brussels's Cinerama Theatre, who remembered that the boards were stored in the basement of the theatre. With some difficulty these were removed in poor condition and set to the wrong curvature and angles. An ex-Cinerama operator advised us as to the correct angles and settings which involved drilling and making nearly 5000 new spotwelds!

Like all happy endings in the movies, we now come to the credits. Cinemeccanica, Milan for help and assistance in finding thirty year old Cine Materiel, Paris for making missing parts Harkness Screens, Herts, England, for the louvres, screen frame and equipment Pix Fix, Los Angeles for the restoration of the print. Sound Associates, London for the cinerama sound equipment for the theatre. Teccon Entreprises, San Dimas, California for restoring the original Cinerama making superb new 7 track magnetic heads and painstakingly restoring the original Michael Foreman and James Hudson of Cinerama Inc. who went along with a few Cinerama enthusiasts.

And a very special thanks to the Museum and the members of the International Cinerama Society who have together made it possible to once again say:

LADIES AND GENTLEMEN, THIS IS CINERAMA!

European

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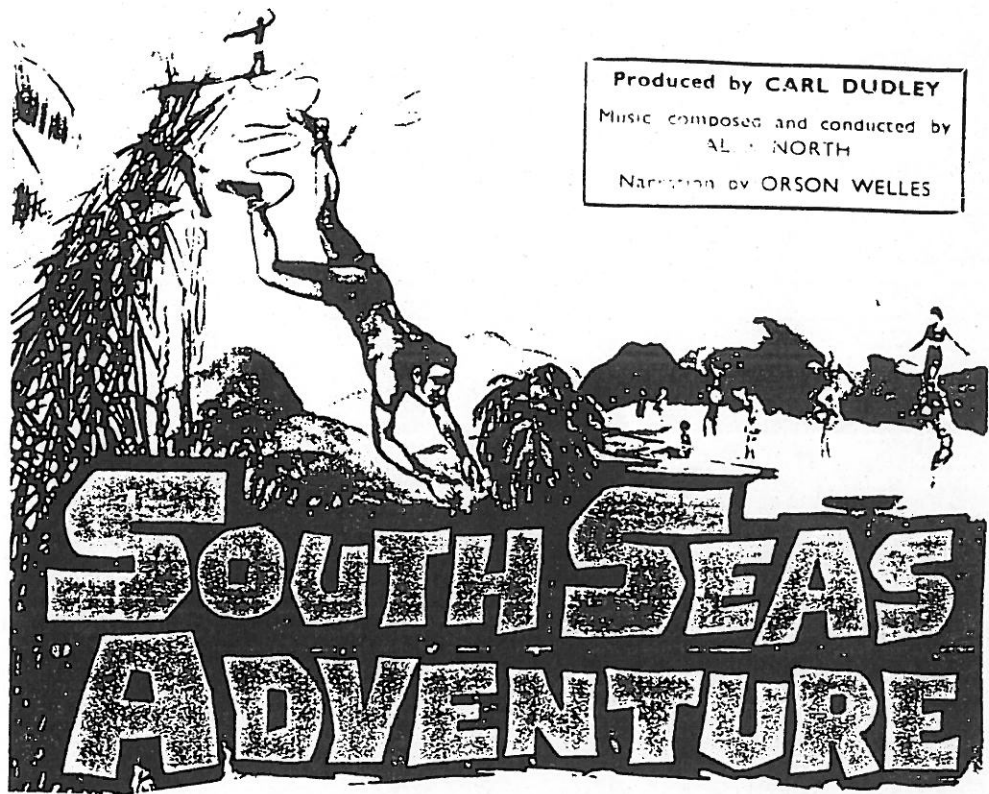
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Produced by CARL DUDLEY
 Music composed and conducted by
 AL NORTH
 Narration by ORSON WELLES



- *****
- 1952: "This is Cinerama" : 3 x 35 mm on a curved screen - 146° !
 - 1953: First "CinemaScope" 35 mm anamorphic film : "The Robe" .
 - 1955: "Oklahoma" first motion picture in Todd-AO 70 mm.
 - 1970: IMAX 70 mm horizontal at the Toronto World Fair.
 - 1984: Showscan 70 mm, with 60 frames per second !
 - 1987: Todd-AO/Glen Glenn introduces new 70 mm cameras.
 - 1988: Opening Kinopolis Brussels: 70mm + IMAX + Showscan !
 - 1989: Restoration of "Lawrence of Arabia" in original 70 mm.
 - 1989: Arriflex introduces their new lightweight 70 mm cameras.
 - 1990: Introduction of Digital Sound, on 70 mm film.
 - 1991: Restoration of "Spartacus" in Super Technirama 70.
 - 1992: Ron Howard's "Far and Away" in Panavision Super 70 mm.
 - 1993: Opening Pictureville CINERAMA theatre in Bradford, U.K.
- *****

'Mountain': Intimate Look at Gorillas

By MICHAEL WILMINGTON
SPECIAL TO THE TIMES

The world often destroys or misperceives beauty. Art can sometimes reclaim it. And so, less often, can movies.

In "Mountain Gorilla" (IMAX Theater), some dedicated and talented filmmakers, using the technically awesome IMAX camera process, have recorded the intimate lifestyle of the mountain gorillas of the Virunga range in Africa's Rwanda: the same gorillas whom Dian Fossey lived among at the Karisoke Research Station, and who inspired the bio-movie "Gorillas in the Mist."

Nature documentaries, of course—including the masterpieces of Robert Flaherty, Arne Sucksdorff and, more recently, Stefan Jarl—often live or die specifically on the quality of their cinematography. And, in "Mountain Gorilla" the IMAX process (handled by cinematographer Neil Rettig), with its unprecedented sweep and depth, its vast screen-size and razor-sharp clarity, once again elevates a simple-sounding subject to unique, often breath-taking visual grandeur.

IMAX brings us up close and in tight. At startling proximity, we see the apes and their rubbery, dark, strangely sober-looking faces; the hirsute coats; the graceful, four-limbed lope; the formidable crunch as these amiable vegetarians chew into their main diet of bamboo, nettles and wild celery, snapping branches with ease. We see mothers tenderly and carefully cradling their young, salty young bucks swaggering before unimpressed females, a dramatic and surprising duel for control of the pack, and a whole gorilla community bedding down together in the tall grass or patiently waiting out a thunderstorm, coats drenched.

Around them, the towering corona of the Virunga Mountains, robed in mist, and the deep and burningly green forests, plangent with jungle noises, form a spectacular backdrop.

Because of their roles in "Gorillas in the Mist"—and also in "Gorillas in the Midst of Man," another documentary shot by this film's director, Adrian Warren—the apes look familiar. Indeed, one of two simian pack leaders we see here is Mrithi, the same silverback honcho who starred with Sigourney Weaver in "Gorillas in the Mist"—and whom, we learn, was killed shortly after the IMAX filming.

The cause of his death: a rebel bullet, part of the savage, interne-cine human warfare in the area, which now threatens this dwindling little band—perhaps the last 200 or so of them on Earth. Careful husbanding protection over several decades, by Fossey and others—including Fossey's predecessor, George Schaller, whom we see at the beginning—stabilized the mountain gorilla population. Now, extinction, by the end of this decade, is a real possibility.

All the more reason then, for audiences, to take in the latest IMAX documentary: first in a new partnership with the National Geographic Society. It has gorgeous sights and sounds: the rich imagery and visuals of all the best IMAX documentaries, backed with a

evocative percussion soundtrack by John Wyre and the international group Buka.

Most of all, "Mountain Gorilla" (Times rated: Family) has the gorillas, for the time we see them here, still strong, well and living together amicably. That existence is what the vagaries of war, the violence and ignorance of mankind, can take away—and what IMAX, for a precious and absorbing 40 minutes, gives back to us.

'Mountain Gorilla'

An IMAX Corporation Natural History Film Unit/National Geographic Society presentation of a National Geographic IMAX experience. Director Adrian Warren. Producer Sally Dundas. Executive producer Christopher Parsons. Andre Picard. Screenplay by Steve Lucas. Cinematographer Neil Rettig. Editor/post production co-director Barbara Kerr. Music John Wyre. Art director Jordan Craig. Zoological adviser Craig Sholley. Sound Christopher West. Narrator Rebecca Jenkins. Running time: 40 minutes.
Times-rated: Family.

June 1993

to American Cinematographer :

Todd-AO Short

I read with interest Mr. Georges Loisel's letter concerning the 70mm release of *Far and Away*. He states that he was disappointed "when screening the non-commercial short... to promote the new Todd-AO camera: the picture was markedly worse than that of *Miracle of Todd-AO*, shot 35 years ago."

At a recent SMPTE meeting at the Academy of Motion Picture Arts and Sciences, all film formats capable of being screened in the Samuel Goldwyn Theater were reviewed, including the new Todd-AO short referred to by Mr. Loisel. At the conclusion of the screenings, several hundred evaluation ballots were distributed and the new Todd-AO 70mm film received the highest marks by a wide margin (9.8 on a scale

of 10). The results were published in a subsequent issue of the *SMPTE Journal*.

Let none of us abandon 70mm because of a few isolated aberrations.

— Dr. Richard Vetter,
ASC Associate Member
Director, Todd-AO
Camera Division

India in 70mm

In the February *AC* issue, Mr. Georges Loisel mentioned that India is believed to have produced a few films in 70mm. The fact is, so far no true 70mm films have been produced in India using 65mm picture negative. The first film released in 70mm format was *Sholay* in Hindi, which was photographed in Cinemascope by Mr. Dwarakdas Divecha. The 70mm prints were made in London by Technicolor.

The first 70mm release print (blown up from Cinemascope negative) printed in India with 6-track stereophonic sound was *Padayottam* (1983 in the Malayalam language), which was photographed by me and processed and printed by Prasad Film Laboratories, Madras. Since then about seven more films have been printed in 70mm.

Lack of 65mm cameras, processing and editing facilities, and 70mm theaters is the main reason why this format is not opted for. Recently one of our technicians has made a prototype 65mm camera which has reached the testing stage only, for want of financial support and enthusiasm from film producers.

— K. Ramachandra Babu
Madras, India

Availability of 70mm prints in Britain remains a difficult problem and I suspect this is not restricted to the U.K. Bill Lawrence, the Senior Film Programmer of the National Museum of Photography, Film and Television, tells me that even when 70mm prints are promised and programmes are advertised, occasionally a 35mm copy is sent instead - this happened with "Terminator 2". It seems that when a 70mm print comes into the U.K. it is used exclusively in the London and then shipped back to the U.S.A. or on to another territory.

Recent 70mm screenings at Pictureville (the new cinema adjacent to the Museum) were "Howards End" which did well, and "Far and Away" which had disappointing audiences.

In January, however, all three "Alien" productions were screened in 70mm on one day.

There are no 70mm screenings in April (other than IMAX of course in the main auditorium) and Bill Lawrence would dearly love to know how he can get hold of 70mm prints for this prestigious venue and be assured of availability for patrons who come from all over the U.K.

Terry Ladlow
April 1993



CINEMA EXPO INTERNATIONAL

Brussels International Conference
Centre, Belgium

Monday 28th June - Thursday 1st July, 1993

Following the successful event in Brussels in 1992 the second Cinema Expo International Convention will be held at the Brussels International Conference Centre, Belgium, 28 June-1 July. The trade show proper is on between Tuesday 29th June and Thursday 1st July (Tuesday 2.30-5.30pm, Wednesday 2.30-5.30pm and Thursday 9.00am-12.00 noon) and the organisers are anticipating there will be some 200 exhibitors showing a wide range of cinema equipment and concessions, as well as companies offering products or services for cinemas. Following the pattern of last year's convention there will be film previews and sponsored meals, and in response to research the organisers will be providing more detailed and informative seminars "on all aspects of the motion picture experience", including

equipment, concessions, marketing, film, cinema design and operations. Demonstrations of two new digital sound systems are promised. The screenings and seminars will be held in the newly-renovated UGC de Brouckere multiplex and in the huge and famous Kinopolis complex.

The Convention registration fee is 16,000 Belgian francs per person (approximately £335.00) and Cinema Expo is organised by Jimmy Sunshine in New York and Joost Bert in Brussels. Detailed information can be obtained from Cinema Expo International (CEI) at either 244 West 49th Street, Suite 200, New York, NY 10019, or from CEI, Kampioenschapslaan 1, 1 Ave du Championnat, 1020, Brussels, Belgium. The Official Corporate Sponsor for the whole event is Coca-Cola.

THE SYSTEM BEHIND THE MOST FABULOUS MEDIUM IN THE HISTORY OF ENTERTAINMENT

