

70MM

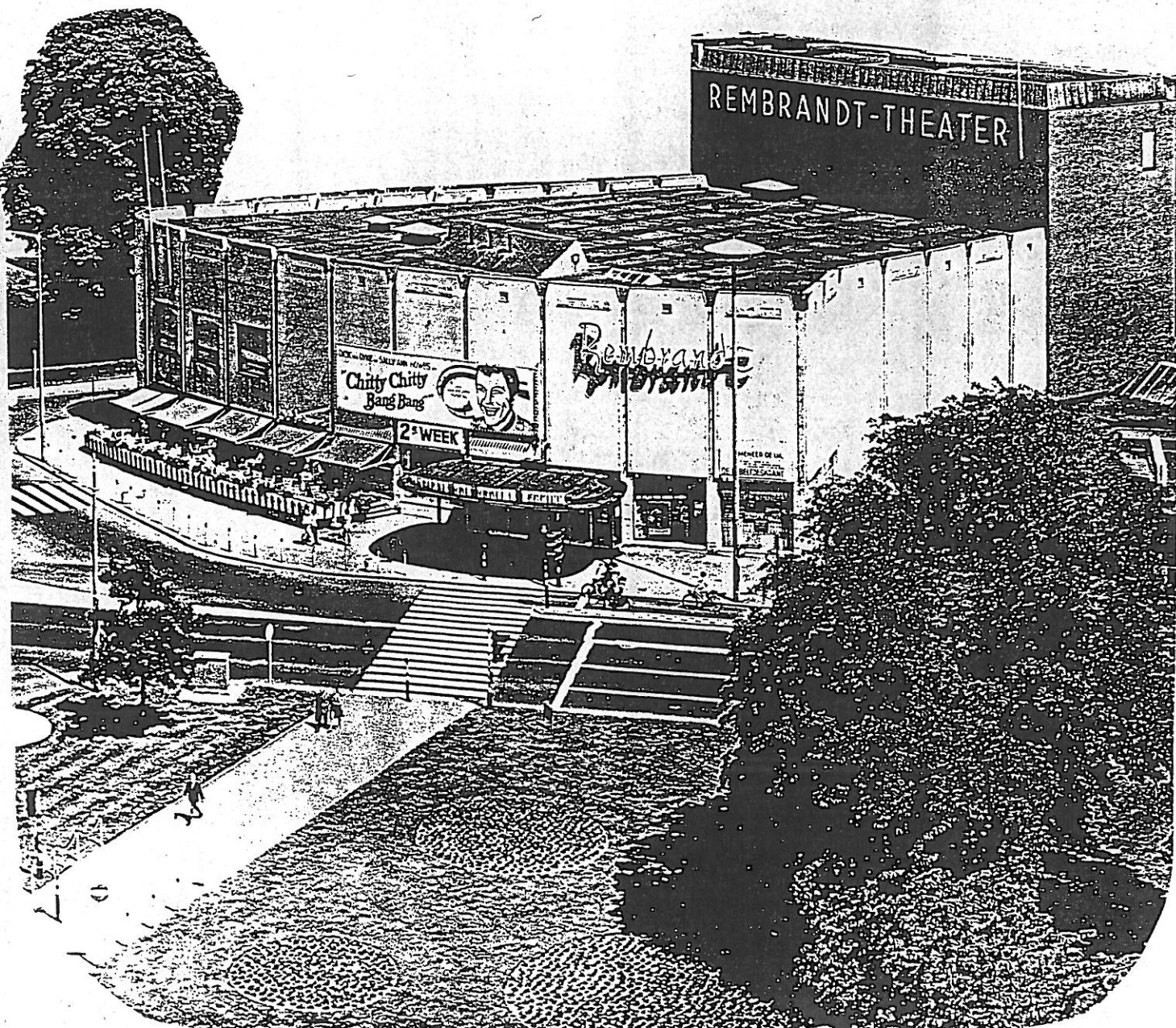
Newsletter

no. 6 December 1989

ailed on January 5th !

- * 70 MM in 1930 !!
- * Showscan in Omnimax theatre.
- * 70 MM Format, Why not ?
- * Freddie Young, BSC: violence.

Will this be a 70 mm museum ?



Rembrandt Theatre, Arnhem, The Netherlands.

A 70 MM FILM MUSEUM IN ARNHEM , THE NETHERLANDS ?

In connection with preventing the demolition of the REMBRANDT Theatre in Arnhem, The Netherlands, a plan has been made to install an educational 70 MM Film Museum in a part of the building !

The main auditorium with 800 seats, in the shape of an amphitheatre, has a 70 MM projection equipment which is in good condition.

On the first floor are large spaces, which are not in use at this moment. We intend to use this space for an educational museum in which 70 MM projection and other processes will be explained. Sound systems, such as Dolby Stereo, Dolby Spectral Recording, THX and the difference between optical sound and magnetic sound will also be explained.

Within this framework we are thinking of:

Scale models of a Todd-AO 70 MM theatre, a Cinerama 3 x 35 MM theatre, an Imax and an Omnimax theatre.

A scale model of the Brussels Kinopolis cinema complex (27 auditoriums!).

An old model of a 70 MM Camera and a projector.

Posters of the first 70 MM films, etc., etc.

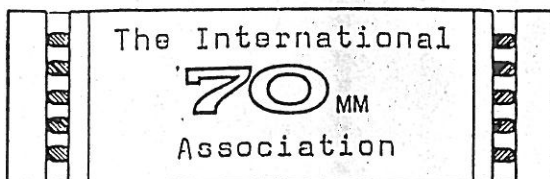
All explanations will be given in the Dutch and the English language.

In the large auditorium of the theatre 70 MM demonstrations can be given during the opening hours of the film museum. In the evenings there will be a "normal" program with a 70 MM film and if possible a "live" performance of a singer in the first part of the programme.

If you should have any suggestions or something else that might be of interest for this museum, please write to the secretary of the 70 MM Association, J.C.M.Wolthuis, Katwoudehof 36, 6843 BX Arnhem, The Netherlands.

D O N ' T F O R G E T T H E I N Q U I R Y O N P A G E 7 ! !

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



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Secretary: J.C.M.Wolthuis, Katwoudehof 36, 6843 BX Arnhem. THE NETHERLANDS .

SEVENTY MILLIMETRES

The First of the New Wide Film Processes Reaches Production

By WILLIAM STULL, A. S. C.

FOR THE past few months the outstanding topic of discussion in cine-technical circles has been *wide film*. Sound and Color are accepted realities, but wide film is generally unknown and yet so inevitable a development that everyone is seeking to learn about it. At the same time, the various firms which have been experimenting with new film standards have been extremely reluctant to reveal the results of their researches.

However, within the last thirty days, announcement has been made by the Fox Company and its subsidiaries, that not only are there several pictures completed or in production on their new *Grandeur* film, but that *Grandeur* apparatus is immediately available on the open market.

This announcement naturally focuses the spotlight on *Grandeur*, and gives rise to the question, "What is *Grandeur*; how is it made, and what are its advantages?"

Grandeur is the trade-name of the wide film standard adopted by the Fox Film Company. The width of the film itself is 70 millimetres, while the frame is 22½ mm. x 48 mm., leaving a sound-track 7 mm. wide in the customary position at the left of the picture.

Grandeur film-stock is no different from the normal 35 mm. stock save that it is cut in wider strips, and that the perforations are of a slightly different pitch. At present the Eastman Kodak Company is the only firm manufacturing *Grandeur* negative and positive stock. This is due largely to the fact that the only existing *Grandeur* perforators are located in their plant. These are actually the property of the Fox Corp., but have been located there for convenience; however, the Rochester organization has lately installed several additional perforators for their own use, as the output of the original pair has become insufficient to

supply the demand for *Grandeur* film. Aside from the matter of perforation, the manufacture of *Grandeur* stock differs not at all from that of ordinary film: the only difference being that the alternate knives are removed from a standard slitting machine to cut the large sheet of emulsion-coated celluloid into 70 mm. strips instead of 35 mm. ones. The price is exactly twice that of 35 mm.

The cameras used in *Grandeur* are also available on the open market today. They are made by the Mitchell Camera Corp., and are simply the standard Mitchell Sound-Cameras enlarged laterally to accommodate the wider film. Wherever possible, the parts are interchangeable with those of the standard 35 mm. Mitchells, and the design has been such that this is possible in a surprisingly large number of cases. Probably the outstanding changes are in the shutter, which, of course, had to be made practically double the size of the old one,

and in the actual film-moving mechanism. The gears of the *Grandeur-Mitchell* are cut somewhat differently, as the pitch of the *Grandeur* perforations is approximately .231" against a pitch of .187" for the standard 35 mm. In every other respect the 70 mm. Mitchell is identical with the latest 35 mm. designs, and is, therefore, no different to operate. Special *Grandeur* lenses, having a greater angular covering-power are of course used. According to Mr. George Mitchell, there are now more than fifteen *Grandeur* cameras completed and in active use, while a hundred more are in process of manufacture.

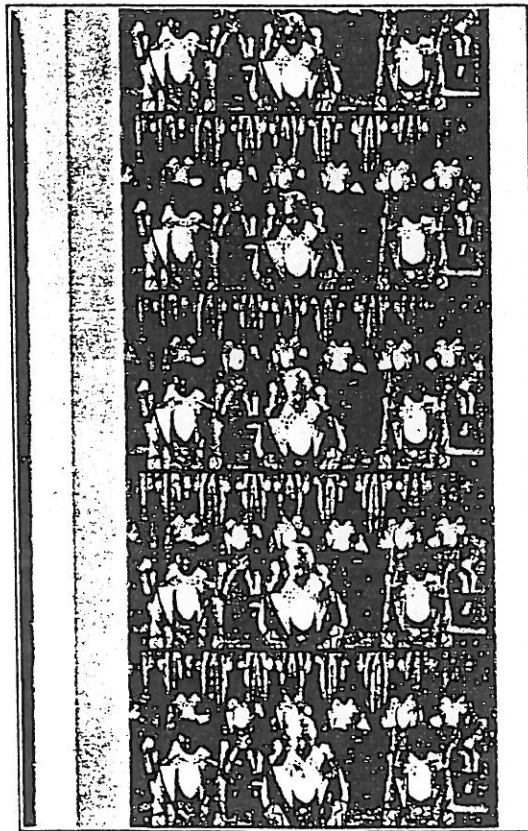
The only laboratories as yet equipped to handle the processing of *Grandeur* film are those of the Fox Corporation itself. These are now crowded to capacity in handling the daily work of the company and the production of *Grandeur* release-prints. The general policy of the commercial laboratories of Hollywood, such as the Consolidated Film Industries' and Roy Davidge's, is one of waiting; they can now, by merely altering the spools on their developing machines, accommodate *Grandeur* for development, but since the matter of printing involves the acquisition of an entirely new battery of printing machines, prudence dictates delay until the industry reaches a definite standard. None the less, the former firm states that they could, on less than two weeks' notice, be prepared to handle such business if a definite demand arose.

Grandeur projectors are now being manufactured in quantity by the International Projector Corporation, who are reported to have more than 1,000 of their new 70 mm. Super-Simplex Projectors in work, and who are making deliveries as speedily as possible. Many of the major theatres of the Fox Circuit are being equipped for *Grandeur*, and all of them will be in the near future.

In the mean time, *Grandeur* production is rapidly progressing at the Fox Hollywood Studios. Parts of a number of recent Fox films have been experimentally filmed in *Grandeur*, and the first all-*Grandeur* picture, *Happy Days*, has been completed and release prints are now being made of it. In addition, several of the other pictures now in production, or soon scheduled, are being made in *Grandeur* as well as in 35 mm., and tests have been made in combining *Grandeur* with the lately-announced Fox-color.

Now, what advantages does *Grandeur* offer to offset the tremendous disadvantages of a change in the established standard of the industry?

In the first place, the present standard film and proportions were arrived at, as Mr. Carl Gregory pointed out before the last S.M.P.E. convention, purely by chance, being largely due to the coincidence that the standards



Actual size *Grandeur* scene from "Happy Days"

Seventy Millimetres

(Continued from Page 9)

independently arrived at by the two most powerful producers of the early days, Edison and Lumiere, coincide to within 1/1000". Now Edison's standard was arrived at in consideration solely of its use in his peep-show Kinetoscope, and with no thought of its ever being used for screen projection. When the Armat-Jenkins designed projecting Kinetoscope was introduced, the 35 mm. standard film was used in it for economic reasons, and was not found too unsuitable for the purpose by virtue of the comparatively small screens and short throws then used. Since then, however, motion picture patronage has grown to a point which demands such theatres as the 6500-seat Roxy, with its correspondingly large screen and colossal throw. This involves a tremendous enlargement of the tiny 18 mm. x 23 mm. pictures. Despite the great advances made with respect to the fineness of grain in modern photographic emulsions, such small films cannot be projected to large sizes without the grain becoming painfully apparent, for it must be borne in mind that projection is merely the enlargement of these tiny pictures to fill the screen, and the images of the silver particles forming the image are enlarged in the same measure that the image they collectively form is, so that sooner or later the enlargement must reach a point where the images of these particles become apparent, to the injury of the picture. That point has now been reached. Attempts to increase the enlargement by means of supplementary projection lenses (notably the Magnascope, with which most large theatres are equipped) have proven it.

At the same time, the exigencies of the soundpicture have increased the demand for larger screens. Firstly, the addition of the sound-track has reduced the width of the picture-area, which was already regarded as somewhat too narrow; secondly, the advent of the stage-revue type of picture has made the need for a roomier format more apparent.

Under the old system—before the addition of the sound-track altered the proportions of the picture—many Directors, Cinematographers, and Art-Directors considered the standard four-to-three proportion of the "fame" too high in relation to its width to be perfect artistically. Now, with the sound-track reducing this already static proportion to nearly a square, even the public feels the need of a more dynamic proportion for the picture. This is plainly evidenced by the numerous expedients used by theatre-owners to restore even the old rectangular proportions by means of reduced projector apertures and shorter-focus lenses.

It was to meet this condition that, several years ago, the engineers of the Fox Company decided to devise a more practical film standard. After long experimentation, with literally hundreds of different frame-sizes and proportions, they finally determined upon the present Grandeur standard as the most suitable artistically and economically. Viewed from the mechano-artistic viewpoint, the proportions of the Grandeur frame are midway between the static root four rectangle (2 x 4 units), and the dynamic root five proportion (2 x 4.5 units). The actual dimensions of the Grandeur frame are as stated, 22 1/2 mm. x 48 mm.

Viewed from a practical viewpoint, the Grandeur proportions offer many advantages to all concerned. The director can film his spectacular scenes and stage or dancing numbers to their best advantage, with fewer cuts—and no need of closeups. The cameraman has greater scope in his composition, and considerable advantages in his lighting. For instance, the present disproportionately high sets necessitated by the more nearly square picture, have made such things as backlighting increasingly difficult; in fact, in many cases, true backlighting is impossible, and what passes for it is really top-lighting, which must be very carefully counterbalanced by skillful arrangement of the floor lighting units—and is even then unsatisfactory. Similarly, Art-directors are confronted with grave problems in the design and artistic ornamentation of the higher sets.

Now, however, in Grandeur, all of these problems are reduced. Direction of expansive scenes is simplified, for the proportions of the 70 mm. frame are such as to give ample scope for all movements with, at the same time, adequately large figures. The Cinematographer's task is lightened inasmuch as the sets do not have to be made nearly so high, allowing the back-lightings to strike at more effective and natural angles. Dance scenes need

no longer be 'followed' as there is ample room in a normal long-shot for all the lateral movement used in most dances. In practice, composition in the new format does not present nearly the difficulty that would be expected at first thought. Naturally the angular field of view of the various familiar lenses are different for the new standard. The following comparison of the angles included by representative lenses used on standard film, with a frame 19 mm. x 25 mm. (Silent standard), and Grandeur, with its 22 1/2 mm. x 48 mm. frame, is enlightening.

Focal length of Lens.	Standard Film.	Grandeur.
40mm.	42 52'	65 28'
50mm.	34 52'	54 26'
75mm.	23 38'	37 50'
100mm. (4")	17 50'	28 50'

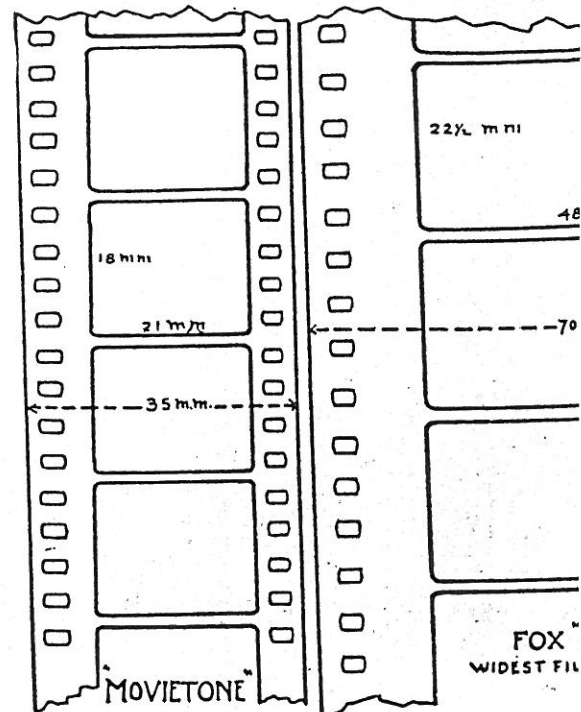
In actual practice, the various cinematographers who have photographed Grandeur pictures recommend the use of a lens of approximately 2/3 longer focal length in Grandeur to secure an angle corresponding with that of any given lens in normal film. Otherwise, the apparatus and manipulations for photographing Grandeur are identical with those for the accepted standard. Naturally, Grandeur cameras are perfectly adapted to use with the Multicolor process.

To the sound man, Grandeur offers the very considerable boon of a sound-track 7 mm. wide as against 2 mm. now standard. This wider track permits a much greater volume-range in recording and gives better quality, with a correspondingly greater volume and tone in reproduction. These benefits are evident in either the Variable Density or Variable Area processes, though they should be especially evident in the latter.

To the projectionist, Grandeur also offers much. In the first place, the new 7mm. Super-Simplex projectors, which were designed for Grandeur, have, aside from greater stability and ruggedness, numerous features of importance, chief among which is the new location of the shutter between the light-source and the film. This enables the film to be run far cooler, and with much stronger lights. At a recent showing of a Grandeur picture which this writer witnessed, before the last reel had been rewound, the aperture of the projector from which it had been taken was cool enough to touch with one's bare hand, and the operator was nonchalantly cleaning it. The lamp used in this particular machine was a 150-Ampere high-intensity arc, considerably more powerful than would be considered necessary in normal theatre use. By virtue of this cool running, and other things, such as a curved projection-aperture, Grandeur projection is entirely free of buckling or weave.

From the audience standpoint, Grandeur offers a series of spectacular surprises. In the first place, the new size and proportions of the screen are astounding. The screen, for instance, in the Fox Studio projection-room—the only Grandeur installation so far made on the Coast—is eighteen feet high by forty feet long; in a close long-shot, human figures are about fifteen feet tall, but with no apparent distortion, nor any sense at all of being ill-proportioned. Then, the wide proportion selected is almost exactly that of natural vision, and removes from the consciousness the dead black borderline which haunts the smaller

screens. The a pseudo-ster image upon th the grain is n screen. While while the view with Grandeur the screen bel more, there is than is the ca As has bee both as to vol Western Elect Many peop the screen, a proportions o decidedly too



Comparative size of Grandeur and Standard M

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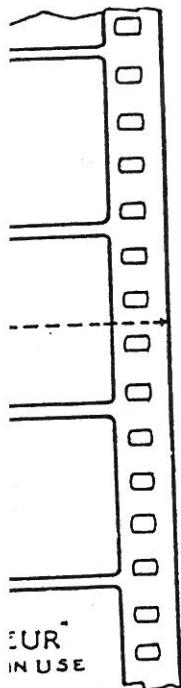
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this borderline gives the large pictures an effect which is very pleasing. The feature is the fact that, due to the larger and its lesser proportionate enlargement, it until one approaches very close to the 70mm. film the grain becomes apparent at a considerable distance from the screen. The approach to within six or eight feet of the screen gives an appreciable graininess. Furthermore, there is no distortion when viewed from the side in 70mm. pictures.

As before, the sound is vastly improved. The quality, although the standard four-horn system is used.

Having seen an example of *Grandeur* on a screen, I do not seem to be prejudiced against the peculiar picture. Viewed off hand, they do seem to be of the height. Viewed actually on the screen, this is not so.

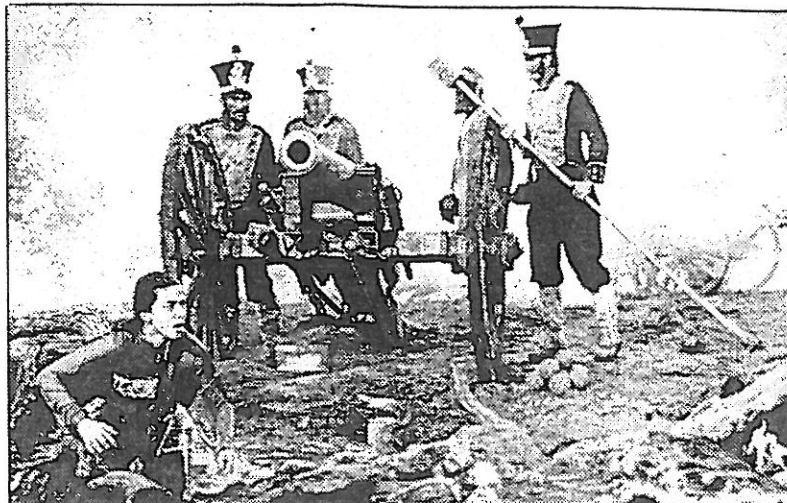


The proportion is so close to that of the normal angle of vision that *Grandeur* is, after the first few acclimating minutes, a most satisfying experience. There is a small area of the retina, called the fovea, wherein the image of what we see consciously falls; the remainder of the image formed on the retina we see only subconsciously; but we see it just the same. Now, in normal film, this larger image is bounded by the dead black border around the screen, and a certain amount of mental concentration is required to exclude this image from our consciousness. With the stage-filling picture of *Grandeur* on the other hand, we do not sense any boundaries, for we see the whole screen just as we see the wide, low field of

view. In each case, focus our attention on the subject as long as the director and cinematographer take care in arranging their action and do not waste space at the edges of the screen, but instead trick ourselves into seeing a depth on the flat screen.

Color, *Grandeur* will undoubtedly prove a step of perfection in present-day cine-methods. Tests are now being made with the new *Grandeur* film; similarly many of the existing films can easily be adapted to it. While the plants and firms are now strained to the utmost to meet the demands of 70mm. color-films, they are by no means lacking in possibilities of color in the wider sizes. Both of the outstanding color firms, Technicolor and Eastman, while admitting that their full resources to handle today's 35mm. business, are agreed upon as the industry adopts a definite standard by their processes will be forthcoming, for the industry wish for?

The government is reported to have secured a contract with the Emelka Film Co., of Munich. It is reportedly wished to avoid the Emelka Newsreel's products of a different group.



Sherrie Krenn, left, stars as Jacqueline, whose journey through time is the subject of the film "Call From Space" screened at Caesars Palace.

Film offers trip through time and space

"Call From Space" is a new Showscan movie featured nightly through Dec. 15 in a futuristic film festival at Caesars Palace.

Starring James Coburn, "Call From Space" takes the viewer on an adventure through time and space.

Volunteer time traveler Jacqueline (Sherrie Krenn) hears the voice of an outer space alien (Charlton Heston), and is persuaded to undertake the journey. She

is thrust into dangerous situations in different historic periods, including a confrontation between prehistoric cave dwellers, Napoleon's Battle of Austerlitz and a 1920s mob car chase scene being filmed for a movie.

Showscan films are shot and projected on 70mm film at 60 frames per second, which is faster, brighter and larger than the feature film standard of 35mm film at 24 frames per second. The process approximates the eye's natural perception of reality, providing the audience unprecedented interaction with the events on the screen.

Made for a rectangular curved surface, the films project an image 70 feet wide.

The process also features a six-track digital soundtrack, amplified through stereo-surround speakers located behind the screen and in the back of the theater.

"Call From Space" is one of eight Showscan movies featured seven nights weekly in the Caesars Palace Omnimax movie theater.

Other Showscan movies are "Night of the Dreams," "Big Ball," "Let's Go," "Kiwi Magic," "Celebrating Us," "Discovery" and "New Magic." Two films are shown at each seating, scheduled on the hour from 6 to 11 p.m.

Tickets are priced at \$4 for adults, \$3 for children. For information, call (702) 731-7900.

American Cinematographer, November 1989.

These two letters have appeared in the last issue of the American Cinematographer and there is no doubt they speak for themselves!

70 Format: Why Not?

In an article published in the June 1989 issue of American Cinematographer by Rune Ericson, Swedish filmmaker, Claes Fellbom wished to preserve his visual ideas for *Aida* on the best medium possible, the 65/70mm format with 6 track magnetic sound. The article states that he was "realistic enough to understand that it would be economically impossible." So, the filmmaker decided to opt for what the industry considers the cheap and easy method of 3-perf 1.85 35mm.

Let me start by saying that it has become increasingly apparent that Hollywood's addiction to mediocrity is going to be its swift downfall. High ticket prices cannot mask the reality of dropping attendance figures. So all movies are being shot with the video market already in mind.

Camera manufacturers are deluding themselves that smaller is better. I don't understand how making a motion picture frame smaller is going to improve image quality. Simple physics tells us the larger the frame the better the color reproduction and the greater the sharpness. So let's lose 1.85 and Techniscope (aka Super 35). The 65/70mm format (i.e. Super and Ultra Panavision 70 and Todd-AO) proved in the Fifties that it was the most effective medium with which to tell motion picture stories.

As a child, the films that changed my perspective on the cinema were: *Ben-Hur*, Ultra Panavision 70; *Patton*, Todd-AO/Dimension 150; *Lawrence of Arabia* and *2001: A Space Odyssey*, both Super Panavision 70. Sir David Lean, Stanley Kubrick and Franklin J. Schaffner used the 65/70mm systems effectively. All of the aforementioned films were both critical successes and astounding financial successes. So what's the problem? The conversion of widescreen movies to television, that's what! The black demon of the Fifties that brought about 70mm and CinemaScope is

killing the movie industry again.

So now the myths and hearsay about 65/70mm run rampant. Contrary to popular belief, 65/70mm is not more expensive to shoot than 35mm. I just completed the opening five minutes of my feature "Warriors of the Wasteland" in Super Panavision 70, out of pocket! I built sets, paid and fed a large crew and shot on location. I had no problems with excessive production cost.

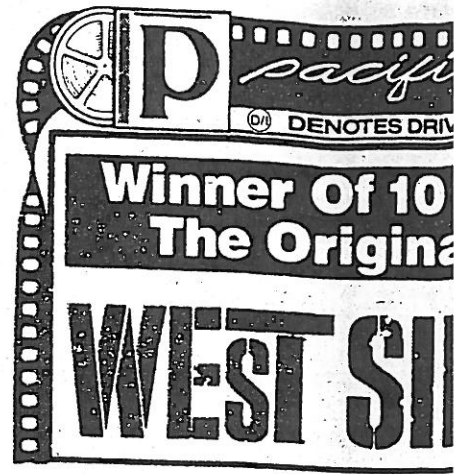
Actually, in many ways, I've found Super Panavision 70 cheaper than any form of 35mm. True, the film stock is more than 35mm, but it's not twice the cost, it's more like a third more. And let's face it, film stock is a minimal cost to a large feature production. The cameras, depending on where you go, are also inexpensive. Super Panavision 70 cameras rent for 30% less than the 35mm Golden Panaflex used in *Aida*. The whole array of Super Panavision 70 cameras and optics are the most reliable and high quality I've seen.

As a filmmaker, the 65/70mm system doesn't restrict you as rumor would have it. The 65mm reflex I used is smaller than an Arriflex BL and a breeze to use. All you have to do is obey a few simple rules that I learned from Freddie A. Young's book: Stop the lens down and watch out for the flutter effect. I think the former rule should be used for 35mm as well. High speed lenses and negatives are a poor excuse for lack of lighting.

Also, in the post-production phase, I have found doing a Dolby 6 track mix cheaper than an Optical Dolby SVA for 35mm. To rent the surround matrix encoder alone would have cost as much as my first 70mm answer print.

So let's put the rumors and fears to bed. The 65/70mm system is better than anything else we've got. In L.A. alone there are almost 100 theaters equipped to show 70mm. If you're making a movie, make it for the big screen. Forget television. Any film can be converted—that's what pan-scanning is for (long live the letterboxed laser-disc). Come on folks, go and see *Lawrence of Arabia* in 70mm and let's get back to real filmmaking.

—John O'Callaghan
Mission Viejo, CA



More Big Stuff

I read with great interest, in the August issue the article about the new Arriflex 65mm camera. I was quietly amused at the implication that more theaters might be exhibiting 70mm prints in the future. Just because a theater is equipped with 70mm equipment, even state of the art 70mm equipment, does not guarantee them a 70mm print. Let me give you an example!

I used to co-manage the Manor East Three Theatres in Bryan College Station Texas. We decided in the spring of 1983 to install 70mm equipment. This included buying a new Century 70/35 projector, a 4000 watt xenon, new Cinelux Ultra lenses, a Dolby CP 200, and a new set of Christie 70/35 platters. We even went so far as to build a THX wall according to Lucasfilm specifications and we enlarged the screen.

Needless to say when we approached Paramount about playing *Star Trek 3: The Search for Spock* in 70mm they balked at the idea. Prior to this we had played *Star Trek The Motion Picture* in 35mm and had grossed well over \$200,000 in a town with a population of approximately 100,000. We also had a student population of 30,000 at Texas A&M University. We had upgraded our theater and fully expected that the film companies would reward us with 70mm product. Fortunately we asked well enough in advance for a print in 70mm that Paramount finally gave in. We grossed \$29,000 our first week.

Since Paramount had paved the way for us to obtain 70mm prints we figured that the other studios would follow suit. This was not the case. Universal obliged us with a 70mm print of *Dune* only because it was going in a wide 70mm release. When we tried to get a 70mm print of Columbia's *Silverado* the stock reply was that we were a college town. No amount of begging or pleading would get Columbia to give us a print. It should be pointed out that we asked for the print in March of 1985 and the movie wasn't to play until that summer. We also had to put up a \$30,000 guarantee just to play the film in 35mm. The guarantee alone should have paid for us to have a 70mm print.

DON'T FORGET THE INQUIRY ON THE NEXT PAGE !!

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The point I am trying to make is that producers only think in terms of New York and L.A. Everybody else is considered the "sticks." Sure Dallas, Austin, Houston, and San Antonio will get an occasional token 70mm print. In reality the studios are not that interested in giving the majority of the movie going public the opportunity to see a film in 70mm. No matter the amount of money an exhibitor in a "B" or "C" market spends to upgrade his theater to 70mm the film companies just don't care to supply a 70mm print if they cannot gross a \$100,000 in a day.

I hope that one day this narrow-minded attitude will go away. But, I doubt it. Thanks for letting me get this off my chest.
 —Mark Brack
 College Station, Texas

Classics on Parade

There's gold in them thar re-issues: "Gone With the Wind" and "The Wizard of Oz," which played Los Angeles theatrically earlier this year, are still touring nationwide—about to be joined by "West Side Story."

"Story" has sold nearly \$28,000 in tickets in less than two weeks here in Los Angeles, not bad for a 28-year-old film available on video and shown repeatedly on TV.

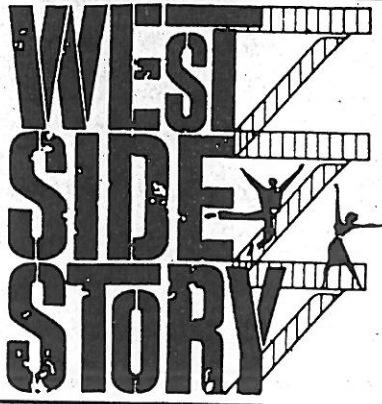
"Especially since the movie came into town quietly—not with the hoopla that surrounded 'Gone With the Wind' and 'The Wizard of

Oz," said Jack Foley, president of distribution for MGM/UA, which is distributing the trio of films. (Foley credits Jim Jeneji, manager of the MGM/UA classics division, with the idea of reissuing "West Side Story.") "We're pretty startled by the reaction of exhibitors."

Meanwhile, Columbia's crown jewel, 1962's "Lawrence of Arabia," continues to sell tickets around the country—reissue grosses are now in excess of \$7 million.

And "Tom Jones" (1963), currently playing in NYC, opens in L.A. on Oct. 27. According to the Samuel Goldwyn Co., it will go on to play all the major markets.

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Restored 'Lawrence' arrives on vid Oct. 19

The restored version of "Lawrence Of Arabia" is coming out on homevid through RCA/Columbia Pictures Home Video Oct. 19 at a suggested retail price of \$29.95.

!! INQUIRY !!

Which original 70 MM pictures should you like to be restored or re-issued after "Lawrence of Arabia"? (See Newsletters 1 & 3 for list of 70 MM pictures.)

Write on a postcard, with a nice stamp, to the secretary, the titles of three films in order 1,2,3. The results will be published in the next Newsletter.

Non-members are also invited to give their choice on a postcard! Do it right now !!

On this page a rather late reprint of the speech of the distinguished Director of Photography, Freddie Young, 80 years old, BSC, at the opening of the British Film & Sound Exhibition '89, who spoke in my opinion about something essential in many films nowadays: violence, bad language, etc., and I think it is time now for changes on that point! (Editor)

Freddie Young is now over 80, with the wisdom of unrivalled experience in both 35mm and 65/70mm production, who has never lost his enthusiasm and total commitment to the medium. He was just as concerned with content as he was with technology, his succinct overview was given rapt attention and roundly applauded. Speaking clearly and firmly he led off with a bold statement.

"I think technically we have probably reached the peak of perfection in the manufacture of film, cameras, lenses and lighting. You will no doubt think this a very bold, short sighted, old fashioned point of view and of course you might be right. But I have been in the film industry for over 70 years and I have formed a few opinions!

"To me the important things are story content, good dialogue, good acting, controlled by good direction. Then, good photography, good sound and of of course

good production and art design. But all these things can be let down by presentation; the best photography and sound can be spoilt by bad projection and faulty sound reproduction in the cinema. Poor acoustics, bad air conditioning and lack of car parking facilities also matter.

"I think most people would prefer less gratuitous violence, bad language and behaviour and more pleasant decent entertainment on both television and cinema screens. I remember years ago when I was younger, going home after seeing a film, feeling uplifted and happy. Nowadays it's more often in a state of depression.

In the old days, the American westerns were hugely popular, I think mainly for their scenic value and because the goody always triumphed over the baddy. Gangster pictures were also very popular; but again at

the end the bad gangster always came to a sticky end. He certainly was not made into a hero as happens so often today.

"In the 1950s I was sent to Hollywood by M.G.M. (to whom I was under contract as their Chief Cameraman) to have some cameras converted for stereoscopic films. I was there for a few weeks while this was done and meantime the first 3D film "THE HOUSE OF WAX" was shown in the cinema. It was sensational and the younger members of the audience were screaming with excitement as things seemed to be coming towards them from the screen. But afterwards the reaction of most people was that it gave them a headache and they wouldn't want to repeat the experience, and many eye specialists confirmed that the average human eyesight is so varied that it made viewing through special 3D glasses uncomfortable. So M.G.M. cancelled work on the cameras and I had another pleasant two weeks in Hollywood whilst the cameras were reconverted to Cinemascope, when I returned to England to photograph the first Cinemascope picture "IVANHOE" made in this country. Then again there was a period when Cinerama became an interesting event; but none of these things took over from the straight forward filming of a good story, so to me the most basic thing for the future of British films and television is a good script."

Image Technology September 1989

To the members of the 70 MM Association :

At first I would like to thank all the people who have written to me in the last year about their interests in 70 MM. I was not often able to answer those letters through lack of time but they all have had my attention and they are all kept in a correspondence map as a source of information for others !

Especially I want to thank my correspondent in Los Angeles, Bob Dickson, because without his continuous support I couldn't have made the Newsletters !

I also want to thank the Management of the Brussels Kinopolis for their friendly sponsoring of the 70 MM Association.

For the future, I should like to ask my readers to send me advertisements and related items about openings of IMAX theatres and others and reviews, etc., about Lawrence of Arabia and other 70 MM re-issues (also when they are in other languages than English). And when you have ideas about expansion of the Association or other wishes, don't hesitate to write it.

For this Newsletter no. 6 I should like to hear from you on which date you received it. Especially Air Mail to the United States takes often two weeks and I think that has to change. You can write it on the same card with the Inquiry results from page 7. Thanks for your help and support ! All the best for 1990 .

Johan C.M. Wolthuis .