

Device planned to boost 65m filming

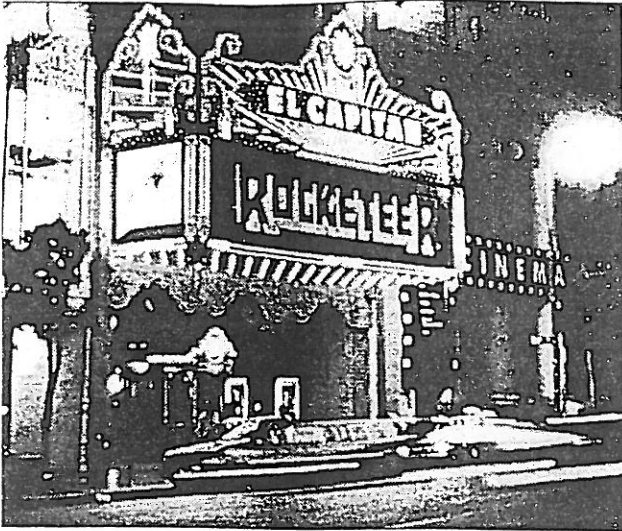
HOLLYWOOD The Technology Council has announced plans to oversee development of a high-speed continuous-reduction printer. Device is designed to bolster 65m film production by making inexpensive but high-quality 35m reduction prints from 65m negatives at high speeds.

Printer will make it possible to "substantially reduce postproduction costs" for pics originated in 65m, per Technology Council president Richard J. Stumpf.

Producers will be able to origi-

nate on 65m, and use the printer to make 35m dailies and workprints for postproduction, and intermediates for 35m release printing. Making 70m prints will not be necessary until the final answer print.

Concept and basic design for the printer, known as Cosharp (continuous optical slit high-speed anamorphic reduction printer) was developed by Richard Edlund, president of Boss Film Studios, L.A.-based special effects house that does frequent work in 65m.



At Age 65, the El Capitan Gets a Major Face Lift

■ **Theaters:** Disney and the Pacific Theaters movie chain have spent two years restoring the structure on Hollywood Boulevard, in time for 'The Rocketeer.'

Wim Wenders

TO THE INTERNATIONAL 70mm ASSOCIATION

Come see for yourself as we present our premiere attraction, Walt Disney Pictures'



THE ROCKETEER

In 70MM THX 6 Track Dolby Stereo

Showtimes daily: 12 noon, 2:30pm, 5:00pm, 7:40pm and 10:15pm. Late show Friday & Saturday 12:45am. Bargain matinees daily and special senior citizen prices for all shows. Advance tickets on sale for all performances.

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FRIDAY, JUNE 21, 1991

Completely restored to its original grandeur and equipped with state-of-the-art features, including:

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- ◆ Spectral Recording Dolby Stereo with THX Lucasfilm sound.
- ◆ Lavish lighting and music prologue preceding film presentation.

IN CELEBRATION OF
OUR GRAND
RE-OPENING
10¢ A BOX POPCORN

\$2.50 Parking available at Sunshine lot directly behind theatre.

At last: New 65 mm production started in Ireland:

"The Irish Story" directed by Ron Howard (Splash, Cocoon 1) with Tom Cruise will become the first new production filmed with new (Panavision) 65 mm cameras, at location in Ireland !!

On the other hand there is an increasing number of 70 mm screenings all over the world from Los Angeles to Chicago and from Paris to Hannover in Germany (see this Newsletter).

Also the answer of producer Wim Wenders on our letter concerning his latest film is very hopeful. (see this Newsletter)

Johan C.M. Wolthuis, editor.

Wim Wenders

Munich, July 13, 91

To THE INTERNATIONAL 70mm ASSOCIATION

Dear Johan Wolthuis.

Thank you for your letter concerning my interview in the Cahiers du Cinema, where we briefly touched the subject of 70mm.

I certainly regret that I couldn't shoot UNTIL THE END OF THE WORLD in 65 mm. I almost would have done it, though, but then it turned out, after a week of test shooting with the newly developed ARRIFLEX 65mm camera (a fantastic new camera) that for certain technical reasons it would have been impossible to shoot our film in that format:

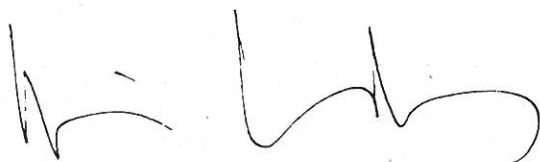
The 70mm lenses available today are not fast enough to shoot under an aperture of f 2.8 or even f 3.5, which meant that we could not have used any high-definition videoscreens in any of our sets, as these screens and monitors need an aperture of at least f 1.8, and that is with fast film. As my film is a science-fiction film, we could not renounce on these high-definition elements. And then: the camera was too big to fit into the back of a car, and as we were doing a road-movie with lots of scenes in cars, there was another serious drawback.

And last but not least you need so much more light to work with 65mm than with 35mm, it would have been impossible for us to stick to our schedule, shooting on 65.

I have not given up the hope, though, to be able to do a project on 65mm, one day, better suited for this fantastic format.

Can I become a subscriber of your newsletter?

All my best wishes for your work, and good luck.



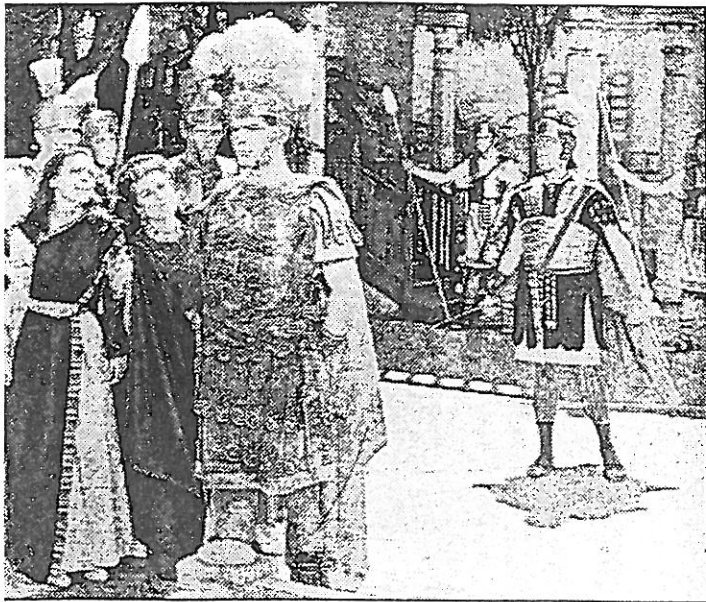
Marshall Ellenstein from Chicago reports:

6 July '91

70 mm is alive and well here in Chicago - at least these next weeks. Enclosed are a few clippings from the Chicago newspapers.

Pipers Alley, a new complex that just opened, is showing "Ben-Hur" for one week in 70 mm. It is a very sharp and detailed picture. The screen is average, not huge like our Eden 2 theater or our Mc Clurgg Court theater. After that Piper's will show "West-Side Story" and "2001 A Space Odyssey". The last presentation in this series is "Fiddler on the Roof" which I thought was filmed in 35 mm so this must be a "blow-up".

Enjoy your Newsletter. Hope you publish for many more years to come. Now more than ever the world needs 70 mm.



"Hur" (1959) will be shown this week in its original 70mm format.

n series presents the big picture

the early '50s, flamboyant way showman Michael Todd d to dabble in the movies. He ong been a fan of the wide-process Cinerama, and felt here had to be a way to over-the flaws inherent to it, mainly join lines" where the three es met on the screen. He was ained to give the moviegoing "a large-scale motion picture ence unprecedented in the his-f of the medium."

did just that with the creation nm and the Todd-AO projec- hich he developed with the of the American Optical Co. ver the next four weeks, movie an see what all the fuss was as the Pipers Alley Theatre, N. Wells, offers four 70mm

wing this week is "Ben Hur"), gargantuan epic set in the days of Christianity and star- Charlton Heston and a sea of s. In coming weeks watch for musical extravaganza "West Story" (1961), Stanley Ku- s unforgettable space epic

"2001: A Space Odyssey" (1968) and the colorful musical "Fiddler on the Roof" (1971). Each movie will run for one week.

What the Todd-AO projector did was double the size of standard motion picture film, using specially designed lenses that allowed details not readily seen in the 35mm version to become sharper. It also allowed for a six-channel magnetic system to be added on the film to augment the sound.

Since only a few theaters were equipped with the projection system needed to show these films, their releases were limited to several exclusive theaters. Eventually, to make the films more available, they were reduced to 35mm size and much of the detail of the original version was lost.

In recent years, these four movies have been relegated to weekend and late-night TV. Now with the opening of the Pipers Alley Theatre and its 70mm screen and state of the art equipment, these films can be seen as originally filmed.

Mary Houlihan-Skilton

LOEWS

PIPERS ALLEY THEATRES
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PRESENTS

THE EPIC ENTERTAINMENT EXPERIENCE OF THE YEAR!

70 MM FILM FESTIVAL

OUR FIRST FEATURE STARTS TODAY:

MGM'S Presentation of
WILLIAM WYLER'S

BEN-HUR

CHARLTON HESTON · JACK HAWKINS · HAYA HARAREET · STEPHEN BOYD · BUCH GRUFFITH · MARTHA SCOTT

TECHNICOLOR

<p>WEST SIDE STORY</p> <p>July 5 - July 11</p>	<p>STANLEY KUBRICK'S</p> <h2>2001</h2> <p>a space odyssey</p> <p>July 12 - July 18</p>	<p>a tradition returns...</p> <p>Fiddler on the Roof</p> <p>United Artists</p> <p>July 19 - July 25</p>
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- Original 70MM studio vault prints of 4 of the all time greatest epic films.
- Presented for the first time in years in 70MM-wide screen - stereo sound, just as they were shown in their downtown, reserved seat road show engagements.
- Each film one week only.
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4 screens - 1700 seats

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70MM Dolby Stereo

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At Age 65, the El Capitan Gets a Major Face Lift

■ **Theaters:** Disney and the Pacific Theaters movie chain have spent two years restoring the structure on Hollywood Boulevard, in time for 'The Rocketeer.'

By DAVID J. FOX
LINES SEAT WRITER

After building an artificial Hollywood in Orlando, Fla., the Walt Disney Co. has turned its attention to the real thing.

A partnership of Disney and the Pacific Theaters movie chain invested an estimated \$6 million in the restoration and relighting of a Hollywood legend: the 65-year-old El Capitan Theatre, on the real Hollywood Boulevard, in the real Hollywood, California—faded glamour district in the city of Los Angeles.

It took nearly two years of restoration to strip away the years of neglect and the pseudo-modern interior remodeling from the 1940s and 1950s to find the original decor.

But workers restored virtually all the architectural features created by theater designer G. Albert Lansburgh, who also designed Los Angeles's Wilvern and Orpheum (now the Palace) theaters, as well the Shrine Auditorium interior.

The El Capitan's original decor is said by historians to represent Italian Baroque on the facade and in the lobby, English Tudor in the wood-paneled lower lobby, and East Indian in the main auditorium.

In an interview Monday before a preview at the theater of Disney's "The Rocketeer," Dick Cook, president of Disney's Buena Vista Distribution, said Disney will make the El Capitan a showcase where the studio will debut its major feature films. Disney and Pacific Theaters already had jointly revived the much smaller, aging Crest Theater in Westwood, altering its decor to a Hollywood fantasy-land motif.

Disney and Pacific Theater officials originally planned to divide the theater in two and install an Art Deco interior. But they were persuaded by the landmark status of the El Capitan and such groups as Hollywood Heritage, the Los Angeles Historic Theatre Founda-

tion and the L.A. Conservancy to go back to the original.

The effort has received enthusiastic support from the neighborhood. On Monday, Hollywood area and Los Angeles leaders announced the creation of a Cinema District along the boulevard in an effort to promote moviegoing. The district includes Mann's Chinese, the Egyptian and the still-under construction Galaxy Theaters complex, among others.

Guests at Monday's screening got a preview of the glitzy show Disney has planned for tonight's world premiere of "The Rocketeer." They entered under the splashy new rainbow-colored marquee and into the brightly gilded theater, with its oversized urns and purple, green and yellow carpeting.

In a Disneyland-like touch, ushers dressed in '30s style uniforms and caps swept up any popcorn that might have fallen on the new carpet.

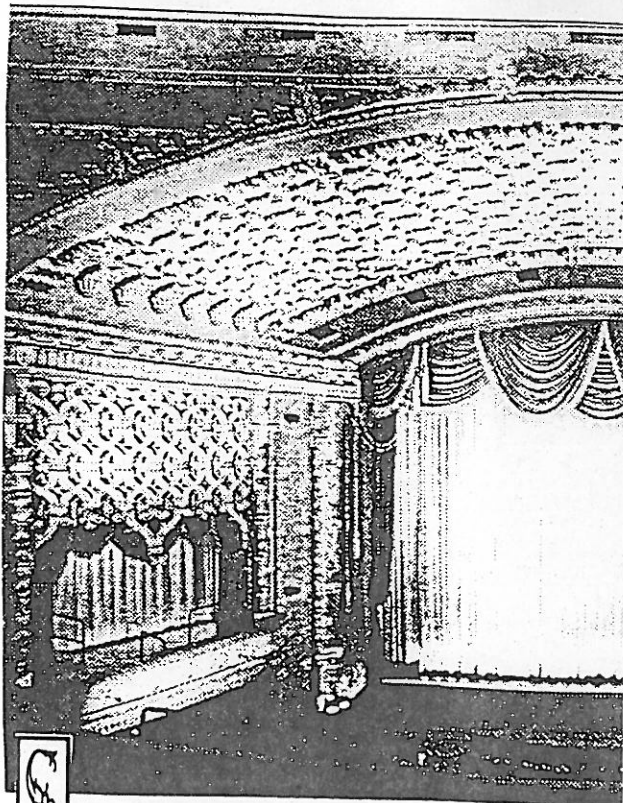
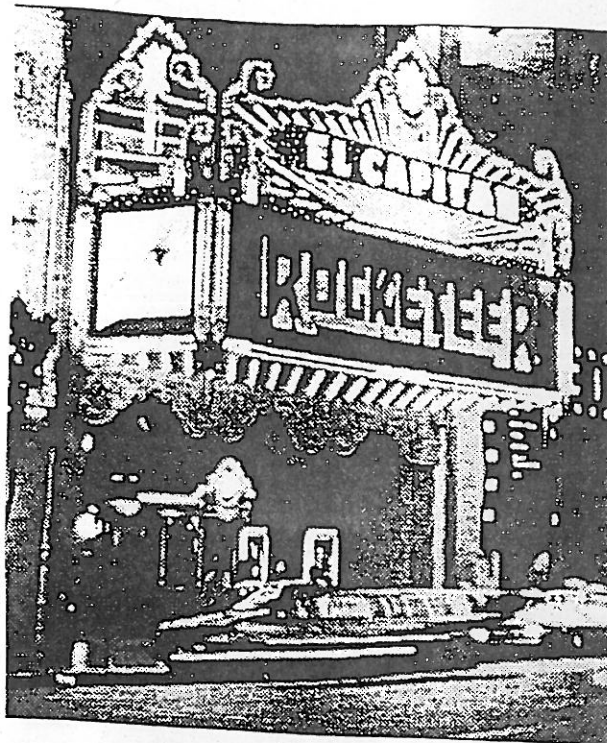
On stage, a troupe of singing and tap-dancing ushers greeted the preview audience with a special show, to be presented only this week during previews.

Then the lights were lowered and the audience applauded as the elaborate curtains—three tiers of ornate tassels and silver tinsel—parted to fanfare music and revealed the giant 42x20-foot screen. The new sound system in the theater features THX and Cinema Digital Sound systems.

In the refurbishing, the number of seats was reduced from 1,500 to 1,100, providing more leg room for persons on the main floor.

The balcony area with its tiered seating has excellent sight lines, but leg room is limited, according to a number of guests.

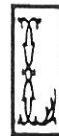
Disney has moved the projection booth from the balcony to the first floor to improve projection capability and features for the hearing impaired and seating for handicapped were installed.



Some people will look at the renovation of the reminder of those glamorous days when the movie was shown in this wonderful theatre, and I see a commitment to have their movies seen in theatres like this."



Hollywood is more than a place on the map. For everyone who dreams about making great film the El Capitan theatre is such a tremendous gift to the community, we thank Disney. Their gift is a com-



Like an archeological dig, the process of uncovering the El Capitan's original beauty has been a painstaking and sometimes baffling process.

In 1989, The Walt Disney Studios, in conjunction with Pacific Theatres began plans to renovate the building and create a twin movie theatre with a new art deco interior. But during the demolition of the 1942 interior, workers made an exciting discovery. Large areas of the original historic plaster ceilings and walls were intact. When concurrent engineering studies determined that twinning the theatre would give less than ideal optics, Disney changed its plans. The certified national historic site would be fully restored to its 1926 splendor.

Under the supervision of the Department of the Interior, and with guidance from conservator, Martin Weil, architect, Ed Fields, and renowned theatre designer, Joseph J. Musil, the architectural search and rescue mission began.

First, new mechanical systems, including a THX sound system, plumbing, wiring and air-conditioning brought the theatre up to today's safety codes and entertainment standards. Then, the hard work started. Armed with only a few sheets of original building plans, a handful of historic photos, and his own knowledge of historical theatre architecture, Musil began designing the restoration and recreation of the interior.

The job was immense. The lobby ceiling, severely damaged by the 1942 suspended ceiling, needed extensive repair, as did the proscenium ceiling and sidewalls. New opera boxes were built, using old photographs for authenticity, and the original stage line was restored to bring the screen closer to the audience.

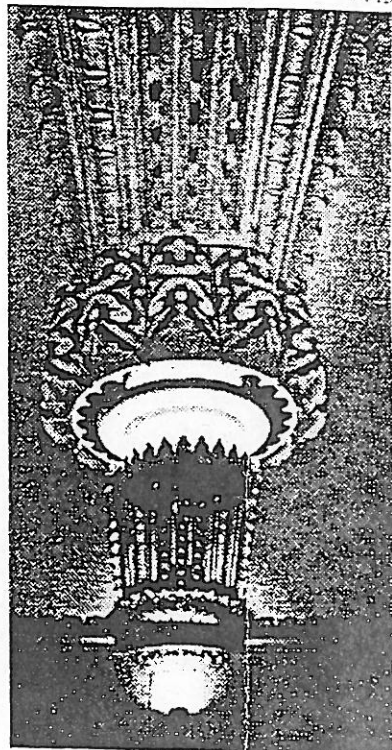
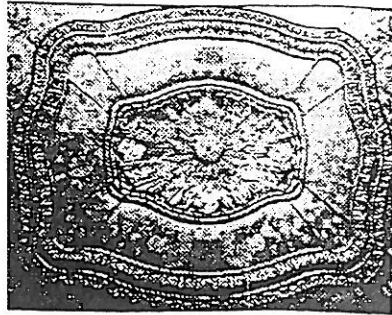
Molds of the existing plaster ceilings were used to create replicas for broken areas. Acoustical tile covering scored masonry walls was removed and the walls were restored to their earlier finish. Sixty-five years of dirt and what seemed like as many coats of mustard-gold paint covered the polychromed balcony ceiling. Underneath, workers discovered the rich greens and blues of the original paint. Paint scrapings were analyzed so that the original colors could be duplicated and the interior meticulously repainted in its original patterns by Restoration Project Manager, Ron Reed. Rosettes on the balcony ceiling were regilded in three colors of gold, while other plaster molding was regilded in bronze. Replicas of the original chandeliers were created for the lobby, while the chandeliers in the lower lounge were restored. Wood paneling in the lounge was repaired and recoiled as well. The magnificent handpainted peacock fire curtain was lost long ago. To duplicate its enchanting effect, a handpainted slide of peacocks at a fountain was created and is projected onto a waterfall curtain.

The final result combines as much of the original Lansburgh interior as could be fully restored with new architecture that replicates what was damaged or lost over the years. The seamless blend recreates the El Capitan's "glory days" for contemporary audiences.

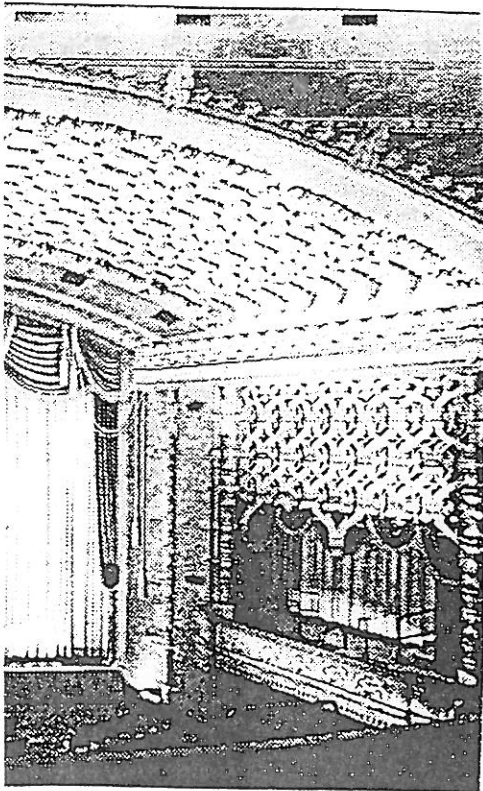
BACKGROUND

The El Capitan Theatre originally was designed as a venue for live performances, opening on May 3, 1926, with the musical, "Charlot's Revue," starring Jack Buchanan, Gertrude Lawrence and Beatrice Lillie. In the 1940s, when theater in general fell victim to hard times after the Depression, the El Capitan became a movie house. Orson Welles' "Citizen Kane," was premiered there in 1941. It was later remodeled by covering the decor with curtains and features such as the box-seat balconies were removed. It reopened as the Paramount Theater in 1942, screening Cecil B. DeMille's "Reap the Wild Wind."

Restored El Capitan Theatre on Hollywood Boulevard combines architectural styles from G. Albert Lansburgh's Italian Baroque on its exterior, left, to East Indian in its main auditorium, below. Lansburgh's original Baroque influences also appear in the lobby ceiling, right, and in light fixtures.



JIM MENDENHALL / Los Angeles Times



tan theatre and see a nostalgic
ry was in its Golden Age. I look at
ure. It's the dream of every filmmaker

e of mind and the ultimate destination
why the renovation of the historic El
id community. As residents of this
to the future of Hollywood."

Joerg D. Agin
Vice President
Eastman Kodak Company

Gary L. Borson
Regional Manager
Eastman Kodak Company

- ABYSS * 70mm/THX
- ALIENS DIE RÜCKKEHR * 70mm/THX
- AMADEUS * THX
- ANGEL HEART * THX
- BEN HUR * 70mm/THX
- DER BLADE RUNNER * THX
- BLUES BROTHERS * 70mm/THX
- CLUB DER TOTEN DICHTER * THX
- DIRTY DANCING * THX
- DOKTOR SCHIWAGO * 70mm/THX
- GEFÄHRLICHE LIEBSCHAFTEN * THX
- GRAND PRIX * 70mm/THX
- HAIR * THX
- HARRY UND SALLY * THX
- IM RAUSCH DER TIEFE * 70mm/THX
- INDIANA JONES UND DER
- TEMPEL DES TODES * 70mm/THX
- JENSEITS VON AFRIKA * THX
- JESUS CHRIST SUPERSTAR * 70mm/THX
- LORD JIM H 70mm/THX
- 9 1/2 Wochen * THX
- RAINMAN * THX
- SPIEL MIR DAS LIED VOM TOD * THX
- TOP GUN * THX
- UNHEIMLICHE BEGEGNUNG
- DER DRITTEN ART * 70mm/THX
- VOM WINDE VERWEHT * 70mm/THX
- THE WALL * 70mm/THX
- 2001 - ODYSSEE
- IM WELTRAUM * 70mm/THX
- 2010 - DAS JAHR IN DEM WIR
- KONTAKT AUFNEHMEN * 70mm/THX

By the way some informations regarding cinema situation in Germany. The time of small theatres in over, in many cities new cinemas and multiplexes will be opened or scheduled. United Cinemas International, a joint venture of Paramount and Universal and United Artists Entertainment, has opened in Cologne and Bochum two Multiplex cinemas, in Bochum with 70 mm equipment too. But the design and size of the screen is not very impressive. Warner has opened a Cineplex in Gelsenkirchen, but I don't know it. Here in Germany we have two great cinema chains: the greatest is Ufa with more than 400 screens, many of them very bad, but last time many will be restored and some are build new. The second great chain is the group of Hans-Joachim Flebbe with more than 100 theatres. Flebbe has opened two months ago in Hannover Germany's finest and best cinema center called "Cinemaxx": 10 screens on two levels are established with Dolby SR, 4 theatres added with THX sound, and 3 theatres have 70 mm. Two cinemas are flagships with more than 700 seats and screens of 10 x 22 m. The screens are a little bit curved. Two cafeterias, a cinemorabilia shop for posters, soundtracks and books, an own parking lot are included. In this time there are a festival of "best films of the world", many of them in 70 mm. A folder is included.

In Spring 1992 in Cologne will be opened a center called "CineDome", the finest and modernest cinema in the world, how the advertising notes. The CineDome will be build by Warner together with Neue Constantin Film of Munich. But also in Hamburg, Frankfurt, Freiburg and other cities new cinemas are under construction.

Hans-Joachim Heuel


70 mm 6-KANAL MAGNETTON



So.30.6.+Mo.1.7.
13:30+17:00+20:30Uhr

2.-DM Aufschlag wegen Überlänge
Kubricks visionäres Sternenabenteuer, das erstmalig die Grenzen vom Kino erweiterte - ein Erlebnis!

70 mm 6-KANAL MAGNETTON



2001: odyssee im weltraum

GB 1965; 149 Min.; Regie: Stanley Kubrick, mit Keir Dullea, Gary Lockwood u.a.
Ein Geniestreich, ein phantastisches Kinoerlebnis über die Welt von gestern und morgen.

Di.20.8.+Mi.21.8.
13:00+15:30+18:00+20:30+23:00Uhr

Luc Bessons (NIKITA) brillant fotografiertes Unterwasser-Melodrama "schillernd in den phantastischsten Schattierungen des Blaus mit einem mythologischen Schluß. "Herausragend." (Tempo)

70 mm 6-KANAL MAGNETTON



IM RAUSCH DER TIEFE
— THE BIG BLUE —

Frankr. 1987; 121 Min.; mit Rosanna Arquette, Jean Marc Barr (EUROPA) u.a.

So.7.7.+Mo.8.7. 70 mm 6-KANAL MAGNETTON
15:30+20:00Uhr

3.-DM Aufschlag wegen Überlänge
David Leans äußerst publikumswirksame Inszenierung schweigt in monumentalen Stimmungsbildern und beeindruckt durch ihren langen Atem in der Abfolge lyrischer und dramatischer Momente. Ausgezeichnet mit 5 OSCARS und 4 GOLDEN GLOBES!



DOKTOR SCHIWAGO

USA 1965; 200 Min.; Regie: David Lean (LAWRENCE VON ARABIEN), mit Omar Sharif, Geraldine Chaplin, Julie Christie, Rod Steiger, Alec Guinness u.a.

Sa.27.7.+So.28.7. 70 mm 6-KANAL MAGNETTON
15:00+20:00Uhr

3.-DM Aufschlag wegen Überlänge - 10 OSCARS!
Das breitangelegte Epos war einer der größten Kassenerfolge der Kinogeschichte.



VOM WINDE VERWEHT

USA 1939; 230 Min.; Regie: Victor Fleming; nach dem Roman von Margret Mitchell, mit Vivian Leigh, Clark Gable, Olivia De Havilland, Leslie Howard u.a.
Der Film fasziniert immer noch durch hervorragende schauspielerische Leistungen und die fesselnde Schilderung von Schicksalen vor dem Hintergrund der Bürgerkriegswirren.

Di.23.7.+Mi.24.7.
14:00+17:00+20:00+23:00Uhr

1.-DM Aufschlag wegen Überlänge
Anders als in gewöhnlichen "Invasionsfilmen" entwirft Spielberg die Utopie einer von Harmonie und Freundlichkeit erfüllten außerirdischen Welt, die den Menschen "guten Willens" und "reinen Herzens" offensteht.



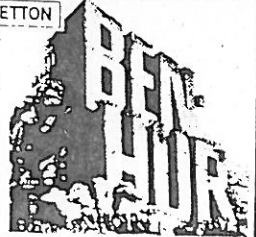
70 mm 6-KANAL MAGNETTON

WIR SIND NICHT ALLEIN UNHEIMLICHE BEGEGNUNG
DER DRITTEN ART

USA 1977; 135 Min.; Regie: Steven Spielberg, mit Richard Dreyfuss, Francois Truffaut, Terri Garr u.a.
Auf einem Taleberg in den USA kommt es zur BEGEGNUNG DER DRITTEN ART zwischen Menschen und außerirdischen Lichtwesen

Fr.16.8.+Sa.17.8. 70 mm 6-KANAL MAGNETTON
15:30+20:30 Uhr

3.-DM Aufschlag wegen Überlänge
Das berühmteste Wagenrennen der Filmgeschichte. Mit 11 OSCARS die am meisten ausgezeichnete Hollywood-Produktion.



BEN HUR

USA 1959; 213 Min.; Regie: William Wyler, mit Charlton Heston, Stephen Boyd u.a.
Der bewunderte Höhepunkt des Films: das Quadrigarenrennen im Zirkus, mit dem der römische Tribun Messala und der unterjochte israelische Prinz Ben Hur ihren jahrelangen Kampf zwischen Despotie und Freiheitsgeist beenden.

WHAT THE MOVIES MADE ME DO

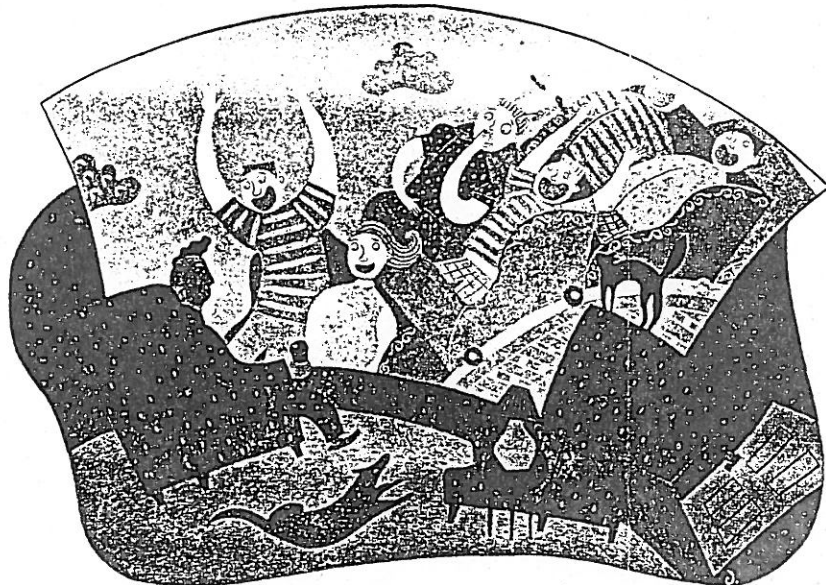
SCREEN DEMON

WHEN JOHN HARVEY HOLDS screenings at his modest ranch home in suburban Dayton, Ohio, he can't offer much of a selection. But he can provide a filmgoing experience unmatched in this country.

An overture swells from seven strategically placed speakers. The lights dim, and a curtain rolls back to reveal a 10-foot-high, 26-foot-wide curved screen. Three huge projectors, each in a soundproof booth, and

When Dayton's first Cinerama theater opened, Harvey finagled a job and, he says, became "addicted." Asking him a question like "Who invented it, anyway?" results in a three-hour discourse.

The abbreviated version: Cinerama was developed as Vitarama in the 1930s by an inventor named Fred Waller, who originally envisioned a peripheral-view, wraparound projection system as a tool for training anti-aircraft gunners. As the system



one sound reproducer whir to life. Harvey's living room is the only place in the United States where you can still see the heart-stopping, mind-blowing, all-but-defunct wonder known as Cinerama.

"It's every bit as incredible to me every time I see it," says Harvey, relishing the infamous roller-coaster ride that opens the 1952 hit *This Is Cinerama*. "The best description anybody ever had was that Cinerama was 'more real than real.'"

There's no denying the visceral appeal of Cinerama—the stomach churning when that coaster car peaks over the first incline, the exhilaration of the airplane ride over the Grand Canyon. *New York Times* publisher Arthur Sulzberger was said to be so impressed when he first experienced Cinerama that he insisted it be made a front-page story—the first time in his career he ever exercised that prerogative.

Harvey knows the feeling. An abidingly polite, admittedly obsessive 53-year-old projectionist, Harvey hung out in drive-ins as a kid and had received his first union card by the time he was a teenager.

evolved, Waller designed a three-lens camera that could record three aspects of a single image—one lens looked straight ahead, with the other two tilted slightly to either side. When the images were projected on a huge curved screen at 26 frames per second, accompanied by stereo sound, it created the illusion that you were actually in the action.

Harvey has gone to great lengths to preserve the magic. Acquiring lenses here and sprockets there, he built his first Cinerama theater in his basement a decade ago. But after a divorce (which he insists had nothing to do with his addiction) and the discovery of three near-perfect Cinerama projectors in Kentucky in 1982, he decided he could forsake some of the comforts of home—like, say, a dining room and closets—in favor of Cinerama. At a cost of \$20,000, he remodeled his entire first floor to build the screening area and booths for the four projectors—three to project and one to play the soundtrack—keeping only enough space for a small kitchen with a beer-stocked refrigerator, a cramped study for his original Cinerama sou-

venir books, and a half bath.

"I couldn't imagine that a whole generation had never known the greatest motion picture experience ever," says Harvey.

Even with all this effort and expense, Harvey is able to watch just seven movies on his screen—the only features produced in real Cinerama. The four that followed *This Is Cinerama* were basically travelogues: *Cinerama Holiday* (1955); *Seven Wonders of the World* (1956); *Search for Paradise* (1957); and *South Sea Adventure* (1958). Each played to dwindling audiences. The first conventional feature—*The Wonderful World of the Brothers Grimm* (1962), a tepid biography that incorporated lackluster fairy tales—was a box office failure. By the time *How the West Was Won* was released in 1963, even fans began to complain that the dividing lines between the images were too visible.

Harvey, a defender to the death, attributes most of the problems to projectionists who were not as fastidious as he is. Although he runs all the projectors in his home theater with the assured ease of a ship's captain, he says a professional presentation really requires "four trained men paying constant attention to the equipment and screen."

But Harvey ultimately blames Cinerama's demise on MGM, which bought a piece of the company in the early '60s but didn't look out for its interests. At Cinerama's peak, the technology was available in about 80 theaters worldwide. United Artists, eager to play a wide-screen version of *It's a Mad, Mad, Mad, Mad World* (1963) in more theaters than that, insisted that Cinerama abandon the cumbersome three-camera format in favor of Ultra-Panavision, which was essentially glorified 70mm projection. The novelty gone, most Cinerama theaters reconverted. In fact, Hollywood's Cinerama Dome theater, which was under construction at the time, never actually showed films in the format for which it was named.

Harvey's periodic screenings have attracted visitors from all over the country and Europe; besides the one in his living room, the only other extant Cinerama facility is an outdoor theater in Australia. "Some people might see this as crazy. But from the moment I saw this"—he waves to the image on his screen, an illusion of floating in a gondola down the canals of Venice—"I knew I wanted to be part of it. Compared to this, what's a house? I know a lot of people live their lives through movies, but I'm not one of those. This—this is something much bigger."

TERRY LAWSON

AMC CENTURY 14 1991 SUMMER FILM FESTIVAL

Michael Todd's AROUND THE WORLD IN 80 DAYS (1956)

Producer.....MICHAEL TODD
 Director.....MICHAEL ANDERSON
 Screenplay.....JAMES POE, JOHN FARROW and S.J. PERELMAN
 Based on the novel by.....JULES VERNE
 Music.....VICTOR YOUNG
 Director of Photography.....LIONEL LINDON
 Associate Producer and Production Designer.....WILLIAM CAMERON MENZIES
 Art Director.....JAMES SULLIVAN and KEN ADAM (London)
 Set Decorator.....ROSS DOWD
 Sound.....JOSEPH I. KANE and FRED HYNES
 Editors.....GENE RUGGIERO and HOWARD EPSTEIN
 Choreographer and Dance Director.....PAUL GODKIN
 Titles Designer.....SAUL BASS
 Costume Designer.....MILES WHITE

CAST

Phileas Fogg.....DAVID NIVEN
 Passepartout.....CANTINFLAS
 Princess Acuda.....SHIRLEY MacLAINE
 Inspector Fix.....ROBERT NEWTON

and

Charles Boyer, Joe E. Brown, Robert Cabal, Mamie Carol, John Carradine, Charles Coburn, Ronald Colman, Melville Cooper, Noël Coward, Finlay Currie, Reginald Denny, Andy Devine, Mariene Dietrich, Luis Miguel Dominguin, Fernandel, John Gielgud, Hermione Gingold, Jose Greco & Troupe, Cedric Hardwicke, Trevor Howard, Glynis Johns, Buster Keaton, Evelyn Keyes, Beatrice Lillie, Peter Lorre, Edmund Lowe, A.E. Matthews, Mike Mazurki, Col. Tim McCoy, Victor McLaglen, John Mills, Alan Mowbray, Robert Morley, Jack Oakie, George Raft, Gilbert Roland, Frank Sinatra, Red Skelton, Ronald Squire, Basil Sydney, Harcourt Williams, Casey MacGregor, Richard Wessel, Ava Gardner, Ronald Adams, Walter Fitzgerald, Frank Royde, Edward R. Murrow.

Around the World in 80 Days was filmed twice. Both negatives were shot in 65mm, however, one was filmed at 30 frames per second (the Todd-AO version), and the other was at the more conventional 24 frames per second (FPS). When *Around the World in 80 Days* is seen on television, in theaters or on video today, it is always in the 24 FPS version.

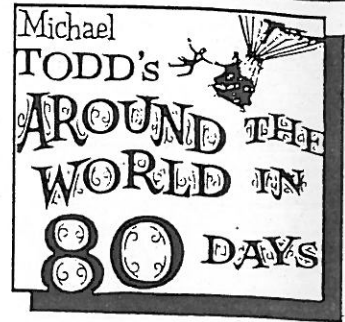
Each dialogue scene was filmed twice. The performances in each are subtly different, and some dialogue varies as well. For example, the meal that Phileas Fogg orders aboard ship differs completely in the two versions.

The only two movies ever filmed at 30 FPS were *Oklahoma!* and *Around the World in 80 Days*. But why did Michael Todd use this relatively cumbersome system? Quite simply, it is visually stunning. There is a clarity, a crispness, a particular look, that is not achievable any other way. Also the sound, since it moves 25% faster through the projector, is of much higher fidelity.

The print that you will see tonight was struck in 1968 from the original camera negative for the movie's reissue. This is the first time that a 30 FPS version has been seen since then. Most prints from that time have faded quite badly. This print, miraculously, has not only survived in excellent physical condition, but has retained most of its color as well.

This is *Around the World in 80 Days* the way Michael Todd meant for it to be seen.

June 2



June 1



July 7



August 4



August 24

Macbeth
 Directed By
 Orson Welles

August 25



August 31

**The Man
 Who Would Be
 King**

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(Holland)