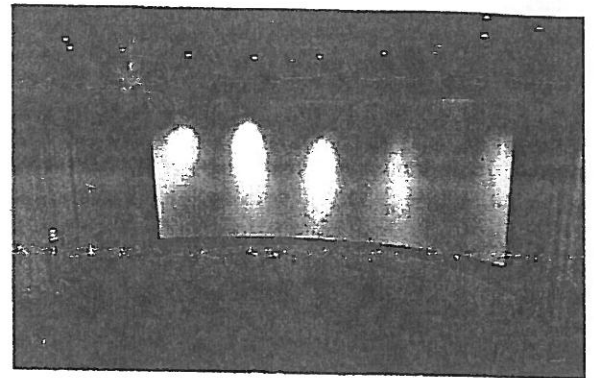
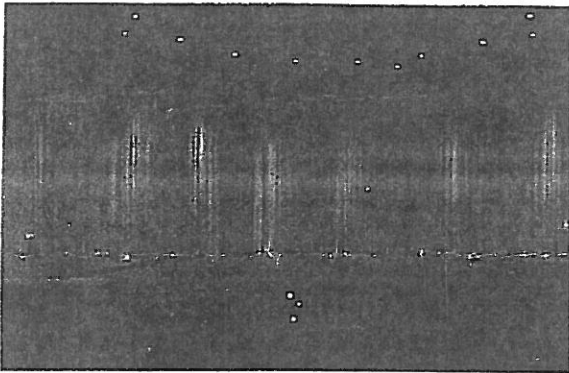


# THE INTERNATIONAL CINERAMA SOCIETY

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NEWSLETTER No: 17.

March 1998.



Photos: Seattle CINERAMA.

This Newsletter is long overdue. You may have thought the I.C.S. was hibernating but, in reality, we have been busier than ever. Whilst the public focus on Cinerama has currently moved to Dayton, Ohio, where John Harvey and Larry Smith are setting the preservation pace, the I.C.S. has continued it's work "behind the screen". The Cinerama season at the New Neon, Dayton, Ohio, continues, John Harvey and Larry Smith having formed a charitable trust, *The Cinerama Preservation Society*, to finance their operation in Dayton. Their aim is to eventually raise enough money for new prints. For information telephone: (001) 937 222 8452 (Afternoon and Evenings E.S.T.).

During a recent visit to Seattle, Brenda and I were invited to spend some time at the SEATTLE CINERAMA THEATRE. Opened in January 1963, this was a state-of-the-art Super Cinerama installation, specially built around a 90ft louvred Cinerama Screen and it survives to this day, virtually unchanged. It is the last survivor of a chain of similar theatres opened during the expansion of Cinerama to coincide with the release of *HOW THE WEST WAS WON* and *"BROTHERS GRIMM"*.

70mm equipment replaced the original Century 3-strip projectors in 1964 and the louvred screen was replaced in 1979 by a single sheet of the same curvature. Amazingly, much of the original equipment is still in the theatre. To this day it retains that ambiance of anticipation when you enter the foyer. That feeling that something special is about to happen. Once inside you are greeted by a huge semi-circle of deep orange curtains. It is currently equipped to play 70mm and 35mm, the latter on a reduced area as shown in the photograph. A veritable time capsule, this beautiful theatre, which prides itself on quality projection, has been under threat from the local multiplexes. The I.C.S. has been working with local groups fighting to save the theatre and it was announced in late February that it had been purchased by Paul Allen, co-founder of Microsoft and will continue as a Cinerama Theatre. A local group, the *Cinerama Society of Seattle* was formed last year which hopes to eventually restore 3-strip Cinerama to the theatre.

The Cinerama revival gathers pace in the U.S.A. where there is talk of possibly reprinting a title and opening an additional theatre. The restoration of the deteriorating sound masters is also underway at an alternative facility following the sad death of Jack Dimmers (*See Overleaf*).

A TV documentary, *THE CINERAMA ADVENTURE*, chronicling the rise and fall of 3-Strip Cinerama, is being produced in Hollywood by LONE PONY PRODUCTIONS. Made with the co-operation of the I.C.S., it features contributions from many of the stars and technicians who worked on Cinerama as well as the current preservation scene. Selected sequences from the 3-strip films have been electronically transferred from the original negatives and are presented as if on a deeply curved screen. Whilst researching the subject, much previously unseen material has come to light including behind-the-camera home movies of Cinerama on location. LONE PONY have issued a sampler video for showing to TV network executives and it is hoped that the programme will receive world-wide exhibition.

Does anyone know if a Breakdown Film was ever produced for *SEVEN WONDERS OF THE WORLD* and *SOUTH SEAS ADVENTURE*? The Breakdown films were short films, in the traditional 4 perf 35mm format, which were loaded on the prologue projector once the main 3-strip performance was safely underway. In the event of a failure of the 3-panel movie, the Breakdown film would be run. They usually featured Lowell Thomas lecturing the audience with anecdotes about the film and contained frequent inquiries to the projection staff asking if they were ready to return to the 3-strip. Prints of those for *THIS IS CINERAMA*, *CINERAMA HOLIDAY* and *SEARCH FOR PARADISE* have survived in private collections.

Several reels of HOW THE WEST WAS WON have recently been retrieved from various non-Cinerama theatres around the UK. Ben Donan discovered 2000ft in a Slough theatre and has donated this to the Bradford Museum. David Page has obtained several reels which are also destined for Bradford. However these reels have created an interesting question. At least one is faded Eastmancolor with no edge numbering, brand new, with uncut original leaders. This raises the question why were these Eastmancolor prints struck when both the LONDON CASINO and the FORUM (Hollywood) had spare, superior, Technicolor IB prints of HTWWW in store. Were they lab tests or, possibly, odd replacement reels, struck for existing prints?

Sadly, since our last Newsletter, Jack Dimmers of Teccon Enterprises, has passed away. In 1993, Jack rebuilt Cinerama Inc's original Cineramasound Machines and made them operational again. He was responsible for recording/restoring several 3-Strip soundtracks and was restoring the master soundtracks for Cinerama Inc when he died. His company specialised in building superb magnetic heads including new 7 track CineramaSound heads. His enthusiasm will be greatly missed.

Two complete KINOPANORAMA prints have been discovered in France and these are now safely in an enthusiasts' hands. Complete with French soundtracks, the two films, TWO HOURS IN THE USSR (1958) and USSR WITH AN OPEN HEART (1961) were originally exhibited at the Paris KINOPANORAMA THEATRE. The former is a compilation of the first two Russian Kinopanorama titles, GREAT IS MY COUNTRY (1958) and THE ENCHANTED MIRROR (1958).

John Lasher's latest KINOPANORAMA NEWSLETTER reports that Swedish enthusiast, Peter Andren, is restoring the original CineMiracle/Cinerama equipment from the Stockholm Vinterpalaset for use in his own theatre. The Vinterpalaset was an interesting installation. Originally fitted with CineMiracle in July 1958, using a new, single projection booth and a 20 metre, 80 degree, screen, in June 1960, Cinerama Inc converted the projectors by fitting jigolos. Subsequently changed to 70mm Cinerama, it closed in December 1977. Now it looks as if the old equipment will roll again. This theatre was unusual in that it played movies in all three 3-strip systems.

John also reports that he is planning a new KINOPANORAMA production with the working title I AM AUSTRALIAN.

RHINO RECORDS have released a 2CD set of the original soundtrack to HTWWW which includes previously unreleased material. Highly recommended for content and superb quality, the two discs contain all the surviving original soundtrack recordings including deleted items.

RCA have re-issued MOON, WIND AND STARS, a mid 50's LP featuring Morton Gould and his Orchestra. This is reported to contain two WINDJAMMER tracks in Stereo though at the time of writing I have still to obtain a copy. The RCA Catalogue Number is 09026-68479-2.

THE MUSIC OF MORTON GOULD [Delos 3166] besides being difficult to obtain, is very disappointing, although it contains two tracks from CINERAMA HOLIDAY newly recorded by the Seattle Symphony.

JEROME MOROSS. Last year, the I.C.S. was approached by Susanna Moross Tarjan, daughter of the late Jerome Moross, for information on the original score for her father's music for the Cinerama film, SEVEN WONDERS OF THE WORLD.

She has now informed us that information on MUSIC FOR THE WHOLE WORLD- JEROME MOROSS is on the Internet at: <http://www.moross.com/>

BRADFORD WIDESCREEN WEEKEND. I only received the official programme on 28th February.

The weekend of 13/16 MARCH features WINDJAMMER and THIS IS CINERAMA in 3-Strip plus CUSTER OF THE WEST and THE LAST VALLEY in 70mm Cinerama.

RYAN'S DAUGHTER, CAN CAN, OKLAHOMA (30fps), THE KING AND I, and THE BIG BLUE will also be shown in 70mm although the programme does not specify which screen will be used for these. There is a lecture CINEMASCOPE AND BEYOND (A History of the development of Widescreen Cinema with particular reference to CinemaScope) and CINERAMACANA (A collection of CINERAMA and 70mm Short Items including the rare RENAULT DAUPHIN commercial).

As always, all details and bookings direct to the Museum on: 01274 770000.

NOTE: The main Museum building and I-Max Theatre are closed until the end of the year for building work involved in extending the Museum but the PICTUREVILLE remains open using a temporary entrance on the main road.

A Mr. J. Lincoln has a set of Cinerama Programmes for sale. If you are interested, contact him direct at: 5 Sussex House, Sussex Way, Telescomb Cliff, Peacehaven, East Sussex. BN10 7EQ.

Phone:01273 585262.

Finally: Please note that the I.C.S. does not have any E-Mail or Internet facilities nor access to same.

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