

The International  
70 MM  
Association

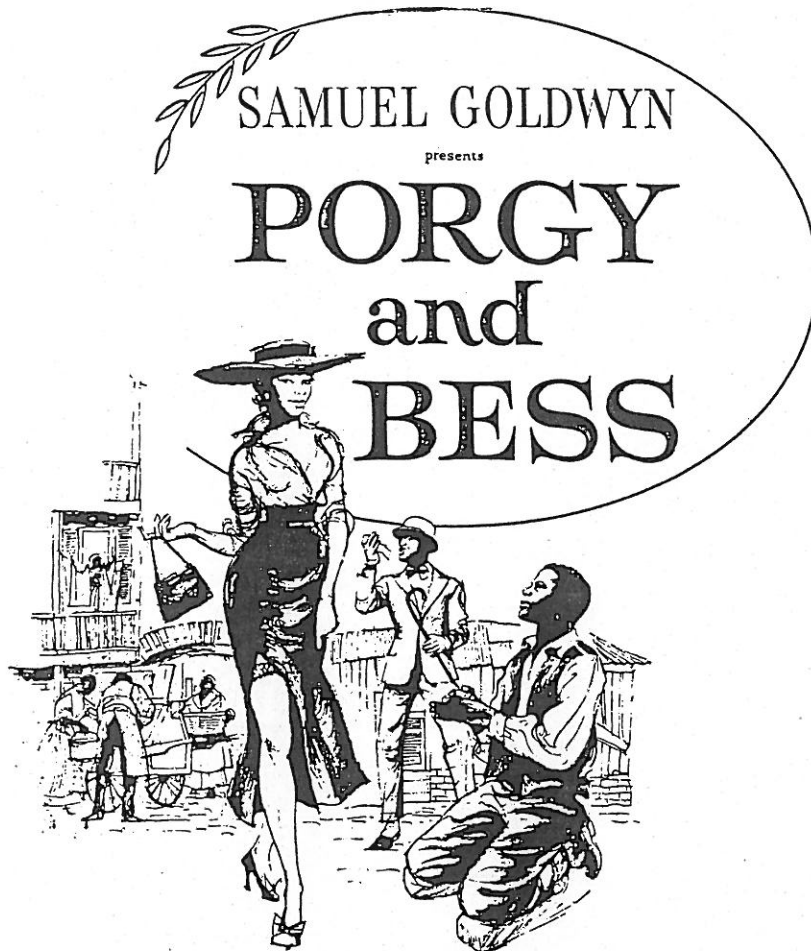
a promotion club for 70 MM systems

About the soundtrack of Lawrence of Arabia .

Newsletter

no. 3 April 1989

Porgy and Bess, an idea for the next 70 MM restoration !



SAMUEL GOLDWYN

presents

# PORGY and BESS

starring

SIDNEY POITIER • DOROTHY DANDRIDGE  
SAMMY DAVIS, Jr. • PEARL BAILEY

Music by GEORGE GERSHWIN • Libretto by DuBOSE HEYWARD

Lyrics by DuBOSE HEYWARD and IRA GERSHWIN

(Founded on the play 'Porgy' by DuBOSE and DOROTHY HEYWARD)

Originally produced for the stage by the Theatre Guild • Screenplay by N. RICHARD NASH

Directed by OTTO PREMINGER • Distributed by COLUMBIA PICTURES

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STEREOPHONIC SOUND

TILL YOU'VE SEEN IT  
ON THE SCREEN!



SIDNEY POITIER is Porgy  
Bess, she is *his* woman now—  
no matter what, no matter  
who. And he'll make them all  
"keep their mouths off her"...



DOROTHY DANDRIDGE  
is Bess

She carries Crown's money in  
her stocking—till a dollar and  
a half divorce and a long look  
from Porgy "change woman  
into lady"...



SAMMY DAVIS, JR. is  
Sporting Life

He peddles "happy dust" and  
ten cent dreams, and there's  
a smell of brimstone about  
him...



PEARL BAILEY is Maria  
Someday someone will give  
Sporting Life what's coming  
to him and she has a feeling  
it'll be her...

WORLD PREMIERE  
WARNER THEATRE, NEW YORK CITY, EVENING OF JUNE 24th, 1961

TO BE FOLLOWED BY

CARTHAY CIRCLE THEATRE, LOS ANGELES  
CORONET THEATRE, SAN FRANCISCO  
ASTOR THEATRE, BOSTON

- 1955 • OKLAHOMA
- 1956 • AROUND THE WORLD  
IN 80 DAYS
- 1958 • SOUTH PACIFIC
- 1959 • PORGY AND BESS
- 1960 • CAN-CAN
- 1960 • THE ALAMO
- 1965 • CLEOPATRA
- 1965 • THOSE MAGNIFICENT MEN  
IN THEIR FLYING MACHINES
- 1965 • AGONY AND EXTASY
- 1965 • THE SOUND OF MUSIC
- 1967 • DOCTOR DOOLITTLE
- 1968 • STARI
- 1969 • HELLO DOLLY
- 1971 • THE LAST VALLEY

Super Technirama 70

- 1959 • SOLOMON AND SHEBA
- 1959 • SLEEPING BEAUTY
- 1960 • SPARTACUS
- 1961 • KING OF KINGS
- 1961 • EL CID
- 1962 • 55 DAYS AT PEKING
- 1964 • CIRCUSWORLD
- 1962 • BARABBAS
- 1968 • CUSTER OF THE WEST
- 1964 • ZULU

HGM Camera 65

- 1957 • RAINTREE COUNTRY
- 1959 • DEN HUR

Super Panavision 70

- 1959 • THE BIG FISHERMAN
- 1960 • EXODUS
- 1961 • WEST-SIDE STORY
- 1968 • 2001 A SPACE ODYSSEY
- 1962 • LAWRENCE OF ARABIA
- 1970 • SONG OF NORWAY
- 1964 • CHEYENNE AUTUMN
- 1964 • MY FAIR LADY
- 1965 • LORD JIN
- 1968 • ICE STATION ZEBRA
- 1969 • HACKENNA'S GOLD
- 1969 • KRATOA EAST OF JAVA
- 1970 • RYAN'S DAUGHTER
- 1966 • GRAND PRIX
- 1982 • TRON
- 1983 • BRAINSTORM

Ultra Panavision 70

- 1963 • IT'S A MAD MAD MAD WORLD.
- 1962 • MUTINY ON THE BOUNTY
- 1966 • KHARTOUM
- 1965 • THE GREATEST STORY EVER TOLD
- 1964 • FALL OF THE ROMAN EMPIRE
- 1965 • BATTLE OF THE BULGE
- 1965 • THE HALLELUJAH TRAIL

Dimension 150

- 1970 • PATTON
- 1967 • THE BIBLE

Grandeur 70

- 1956 • THE KING AND I

Smell-O-Vision

- 1961 • HOLIDAY IN SPAIN

The International 70 MM Association

The intention of the 70 MM Association is to get more people involved in bringing back the 70 mm films on to the screens of cinemas, also through international contacts.

By more publicity in papers and magazines we want moviegoers to be informed of the differences between 35 and 70 mm films. Also we want to try to convince producers that one of the ways of getting more people into the cinema is to have a large 70 mm screen with 6-channel stereophonic sound: they have a small screen at home: their television and video!

We shall also make lists of theatres that are still capable of showing 70 mm films, and lists of "reasonable" copies of old 70 mm films, shorts and trailers.

If possible we would like to preserve the original 65 mm negatives of the old 70 mm films.

We should very much like interested people to collect all the advertisements and publications about 70 mm films and 70 mm theatres that appear in papers, etc., and send these to the secretary of the 70 MM Association in the Netherlands.

The membership is for everyone who likes to assist with plans for the re-issue of 70 mm films. Because of the international contacts, all correspondence and the planned newsletters will be in the English language. The address of the Association is:

The International 70 MM Association  
Katwoudehof 36 - 6843 BX Arnhem  
The Netherlands.

Membership : The Netherlands, Belgium and Luxemburg Dfl. 20.- per year.  
Rest of the world Dfl. 25.- per year. Only payable by Eurocheque or by International Money Order to the above address.

## SPONSOR MEMBERS

The Int. 70 MM Association urgently needs  
SPONSOR MEMBERS !

secretary:

J.C.M. Wolthuis  
Katwoudehof 36  
6843 BX Arnhem  
The Netherlands



# BRUPARCK! Village

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	1								
Zaal	Rij	Zit	Datum - Date		Dag - Jour		Uur - Heure		Prijs - Prix
			25.4.89		TUESDAY				1700

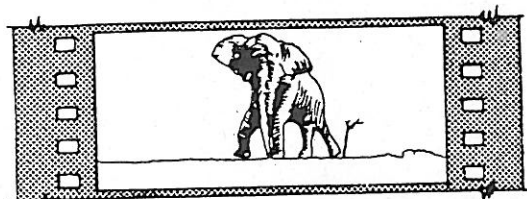
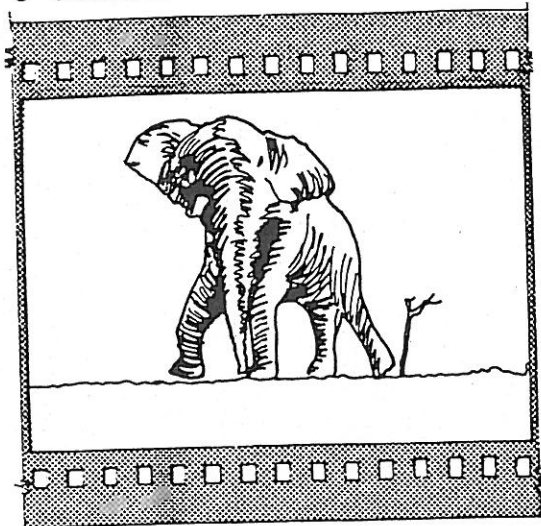
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Zaal	Rij	Zit	Datum - Date		Dag - Jour		Uur - Heure		Prijs - Prix
			25.4.89		TUESDAY				1430

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35 mm mostly  
with two  
optical  
soundtracks



16 mm mostly with  
one soundtrack



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The only internationally established laboratory, with major facilities in Hollywood, New York and Rome - in addition to our London, Heathrow plant.

### IMAX Breakthrough Film

Imax Systems Corporation, inventor and developer of the large film format IMAX®/OMNIMAX® motion picture systems, announces a new film which will premiere at the 1990 World's Fair in Osaka, Japan.

Using both computer graphics and live action, the film will be the first in the world to present ultra high quality full color stereoscopic images in a wide-field, wrap-around screen theatre.

The 15-to-17-minute film, sponsored by Fujitsu Limited (who are also producing the leading-edge computer graphics sequences), will follow the transformation of energy from the sun to the miracle of human and animal movement. It shows how plants use water, carbon dioxide and sunlight to make sugar, a "storage battery" of energy, which muscles use to produce physical movement.

Producer Roman Kroitor, senior vice president of Imax Systems Corporation, predicts that "the computer graphics sequences will be even more sensational than in the monochromatic 3D *We Are Born of Stars*, one of the hits of the fair at the 1985 exposition in Tsukuba, Japan. The color images - including an introduction by humorous puppets and some live action - will be almost touchable. You'll have no sense that you're watching an image on the screen. It will be like entering a new universe."

The film will demonstrate the prototype for a new system for Imax Systems Corporation. While the system is based on the company's 70mm 15-perforation film format, it incorporates many innovations to dramatically advance the state-of-the-art of three-dimensional cinema with a wide field of view.

For more information: Imax Systems Corporation, 38 Isabella Street, Toronto, Canada M4Y 1N1, (416) 960-8509.

### RESTORATION HOUSE FILM GROUP INC.

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Manufacturer, owner, and distributor worldwide of the "DRYPUR®" Film and Tape Cleaning System. Owner/developer of the "REDIMENSION" process for the treatment of shrunken and brittle motion picture film. Enquiries and Sales: Arnold Schieman and John Schieman.

Direct all enquiries to above address.

### New 360° System

Torus Films Systems (TFS) headquartered in Glendale, California, announces the revolutionary Ultra Toruscope™ 360° motion picture process has added a new development to its format...Ultra Toruscope XD.™

This unique 360/3D format allows the audience to view added depth into the screen. Nothing jumps out at spectators as in other 3D systems. In addition, if the patron chooses not to wear the special 3D glasses, there is no distortion or double images on the screen, as in other 3D formats.

Ultra Toruscope has no dividing lines between the panels, as in other systems, thereby giving the 'seated' audience a breathtaking, uninterrupted 360° view of film productions. This hi-tech motion picture process uses six 35mm Panaflex cameras and Primo lenses by Panavision.® Other cameras were tested and considered, but only the Panaflex cameras consistently demonstrated high quality, and an ability to withstand continued use in all types of conditions without fail.

Ballantyne of Omaha and Strong International, represented on the West Coast by Patrick Moore, will provide the six Pro 35 projectors for this unique presentation format which are all to be driven by a unique 'stepper' motor array that is being designed by Anaheim Automation exclusively for this system. Schneider lenses and 'Perspective Control' devices will project the image onto the large floor-to-ceiling screen.

For further information: Torus Film Systems, (818) 244-7786.

"...ONE OF THE SEVEN  
WONDERS OF THE  
CINEMATIC WORLD!"

-Sheila Perout, LOS ANGELES TIMES



-Mike Clark, USA TODAY  
-David Edelstein, NEW YORK POST  
-Kathleen Carroll, NEW YORK DAILY NEWS  
-Jack Garner, GANNETT NEWS

## LAWRENCE OF ARABIA

NEWLY RESTORED DIRECTOR'S  
CUT IN 70MM DOLBY STEREO

PG A COLUMBIA PICTURES RELEASE

70MM

SIX TRACK DOLBY STEREO 5.1 PRESENTATION

<p>● CENTURY CITY Cineplex Odeon Century Plaza Cinemas 553-4291 Today at 1:30 &amp; 7:30 PM IHX</p>	<p>● UNIVERSAL CITY Cineplex Odeon Universal City Cinemas 818/508-0588 Today at 1:30 &amp; 7:30 PM IHX</p>
<p>● NEWPORT BEACH Edwards Newport Cinema 714/644-0760 Today at 1:30 &amp; 7:30 PM</p>	<p>● ORANGE Cinedome 714/634-2553 Today at 1:15 &amp; 7:30 PM</p>

SORRY, NO PASSES OR COUPONS ACCEPTED FOR THIS ENGAGEMENT

# 'Lawrence' Restored: Nothing Can Touch It

By SHEILA BENSON,  
Times Film Critic

From the suppressed excitement in its overture to the last moments as that prophetic motorcyclist overtakes Lawrence's open car in the desert, David Lean's "Lawrence of Arabia" (Cineplex Odeon, Century City), restored to its full clarity and magnificence, is one of the Seven Wonders of the cinematic world.

Nothing to come along since "Lawrence's" release in 1962 has diminished the power of cameraman F.A. (Freddie) Young's desert vistas. Stretched out in 70-millimeter Super Panavision vastness, the movie's most pungent memory has lost nothing to time as a shimmering pin point in the center of the screen becomes clearer and clearer and can finally be read as a man, all in black, on camelback, riding straight toward the camera. It's still the greatest actor's entrance in movies, the one that launched Omar Sharif into American movie-going consciousness.

But Lean never makes haunting pictures for their own sake; he uses scale to sculpt character, and as our themes shrink along with our screens, the joy of storytelling on this epic scale is thrilling. It couldn't have been an easy story to shape. Thomas Edward Lawrence was a scholar, a soldier, a hero with notable flaws and a man whom Lowell Thomas said had "a genius for backing into the limelight."

In his literate, subtle screenplay from Lawrence's autobiography, "The Seven Pillars of Wisdom," Robert Bolt has kept all of Lawrence's complexities: his reticences and his flair for bravura; his compassion and the blood lust that came on him after his capture by a Turkish Bey at Deraa. And in fleshing out the man, Peter O'Toole has fatally colored our vision of Lawrence; the 5-foot-4 "El Aurens" will forever live as a 6-foot 2 gold-blond demigod.

What has changed? We're finally able to take O'Toole's unwavering charisma for granted and look beyond him to the film's uncommonly compassionate and shaded portrayal of these Arab leaders. They emerge as proud, brave, ancient, honorable: Alec Guinness' elegantly ironic Prince Feisel or Sharif's firebrand Sherif Ali, fascinating alternatives to the all-purpose villainy that has been the Arabs' lot on screen for so long.



Peter O'Toole as the enigmatic Englishman and Omar Sharif, left, as his Arab friend in the newly restored "Lawrence of Arabia."

The intensity of Lawrence's exchanges with these sinuous, seductive men make us forget completely that it is a film without women.

Bolt has been only moderately successful in explaining what was taking place historically: a revolt by the Arabs against the occupying Turks during World War I. Bolt is better at laying out Lawrence's passion to create an Arab nation.

Bolt and Lean are best at change-ups, at shifting down from scenic vastness to intimate, highly charged moments between two or three characters. Wonderful vignettes emerge: Claude Rains at his Cheshire-cat best as the foreign office politician Dryden; Jack Hawkins' shrewdly manipulative Gen. Allenby, and Jose Ferrer's indelible Turkish Bey, whose beating of Lawrence reveals to the Englishman two sides to himself that he finds unendurable: a human side and a streak of masochism.

That last trait, of pleasure in punishing his body, has been hinted at in a reinstated early, crucial scene between Lawrence and his fellow soldier-cartographers in Cairo. Sliding his fingers up a match to put it out, Lawrence says: "Of course it hurts. The trick is not minding that it hurts."

There's a slyness to the film makers' presentation of Lawrence;

twice, they set off his superhuman accomplishments with scenes in which a detached observer catches him when he believes himself utterly alone. As he runs to float his silken sheik's robes, given by Sharif as a measure of homage, and to catch his reflection in his dagger, we move sideways to see his preening, mortifyingly, from the point of view of Anthony Quinn, as Auda Abu Tayi, sardonic leader of an opposing tribe.

The film, now 3 hours and 36 minutes long (rated PG, because its language is pure although its scenes are sometimes bloody), is in two unequal halves. The action before the intermission is the upward arc of Lawrence's life, the second half is his tragic unraveling, documented by Arthur Kennedy's Jackson Bentley, a correspondent and resident ugly American.

The first half ends after Lawrence has pulled off a seeming military impossibility, crossing the oven-like Nefud desert and capturing the Turkish stronghold of Aqaba. Lawrence's return is a moment of unabashed theater—Gen. Allenby conferring with his filthy, burnoose-clad lieutenant, equal to equal. It's a little embarrassing to discover how deeply satisfying the scene is.

The shorter second half, as Lawrence's illusions are stripped from him, is almost unendurably painful and oddly unsatisfying. Here, the great visual moments are invariably connected with suffering, like the scene in Allenby's quarters when Lawrence's wounds at the hands of the Turks bleed through his jacket. This stigmata is an eerie, almost Shakespearean device, a bloody witness to his "weakness."

In the year after its debut, "Lawrence's" overwhelming authority collared seven Academy Awards—best picture, director, (color) cinematography, (color) art direction, sound, editing and music. Although it seems shocking that O'Toole and Sharif were omitted, now we can also be grateful for its artful and resourceful restorer, Robert Harris and Jim Painten, to Columbia Pictures and the quartet of Martin Scorsese, Steven Spielberg, Jon Davison and Dawn Steel, who supported the complex restoration.

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# NATIONAL SOUNDTRACK RECORDING



**'LAWRENCE OF ARABIA'**  
 A Columbia Pictures presentation of the Sam Spiegel-David Lean production. Producer Sam Spiegel. Director David Lean. Screenplay Robert Bolt. Music composed by Maurice Jarre, orchestrations Gerard Schurmann. Camera F.A. Young, photographed in Super-Panavision 70. Production design John Box. Art direction John Stoll. Costumes Phyllis Dalton, Editor Anne V. Coates. Sound editor Winston Ryder. Second unit direction Andre Smagghe, Noel Howard. Second Unit photography Skeets Kelly, Nicolas Roeg. Restoration: Reconstruction, restoration Robert A. Harris. Restoration produced by Harris, Jim Painten. Editorial consultant Anne V. Coates. Sound consultant Richard L. Anderson. Rerecording mixer Gregg Landaker. With Peter O'Toole, Alec Guinness, Anthony Quinn, Jack Hawkins, Jose Ferrer, Omar Sharif, Anthony Quayle, Claude Rains, Arthur Kennedy, Donald Wolfelt, Michel Ray, John Dimech, I.S. Johar, Zia Mohyeddin.  
 Running time: 3 hours, 36 minutes (plus overture, entr'acte, exit music).

the efforts of producer Sam Spiegel and director David Lean brought to the screen "The Bridge On The River Kwai", one of the greatest pictures of all time. "Bridge" won Academy Awards and more than one hundred other international honors. It went on to the world "The Colonel Bogey March," the whistling, marching tune which became a world phenomenon.

Within the five years since "The Bridge On The River Kwai," Spiegel and Lean have again screened the romantic, adventure story of T. E. Lawrence, "Lawrence of Arabia," which Winston Churchill wrote: "I deem him one of the greatest human beings alive in our time."

Shot in Jordan, Spain, Morocco and England, "Lawrence of Arabia" emerges as a great adventure story, hailed by critics as "one of the greatest motion pictures ever made."

In "Lawrence of Arabia," Spiegel embarked on a search for a composer that could do justice to the work of the leading men of our time. What was needed was an ability to translate into musical terms the amazing enigma of Lawrence, the loneliness of the nomad beat of the nomad Bedouin tribes led by Lawrence. The music had to capture the allied fighting forces played against the counterpoint of a man leading and following.

Impressed with the selection of young French composer Maurice Jarre. Little did he know that he holds a high place in contemporary French music, both popular and classical. He interrupted his months of work on "Lawrence" only once, returning to the score for his opera, "Les Filles du Feu." His work on films known to American audiences includes the scores for "The Longest Day" and the Award-winning, French import, "D'Avray."

In "Lawrence of Arabia," Jarre knew that the standard instruments of the classical orchestra would not do, but, in addition, he felt that only through contemporary electronic musical techniques could he recreate the mystery of Lawrence the Man against the background of the void and the solitude of desert stillness.

He brought the Ondes Martenot from his native France to the London scoring stage. The Ondes Martenot is a unique musical instrument with a keyboard like a piano, but capable of an auditory effect like no other instrument in use today. So unique is this instrument that special musicians had to be flown in from Paris. Used primarily in the desert sequences, the Ondes Martenot adds all of the romance and mystery of the desert to the score. The unique electronic instrument with a more idealized tonal quality is also used in the score.

The score depended on three major themes, punctuating them with his electronic degree of percussion to mold the desired mood. The "Lawrence" theme, the love of the desert and his internal, psychological conflicts. The "Arab" theme, the variations suggests the ever-changing moods of the desert people and their isolation. The recurring "home" theme epitomizes the ever-present longing of Lawrence for his birthplace.

As the score opens with a march, "The Voice Of The Guns," composed by Kenneth J. Alford, who wrote the "Colonel Bogey March." This compelling march is likely to exceed "Bogey" in popularity.

The score of "Lawrence of Arabia" bids fair to be the most original and most unusual of any motion picture score.

# LAWRENCE OF ARABIA

1963  
 ACADEMY AWARD WINNER  
 FOR BEST MUSICAL SCORE



Off The Record	
Side 1	
1. OVERTURE	Time 4 : 14
2. MAIN TITLE	1 : 54
3. MIRACLE	3 : 08
4. NEFUD MIRAGE	2 : 20
5. RESCUE OF GASIM	
BRINGING GASIM INTO CAMP	5 : 46
<b>Total Time</b>	<b>17 : 22</b>
Side 2	
1. ARRIVAL AT AUDA'S CAMP	Time 2 : 01
2. THE VOICE OF THE GUNS *	1 : 58
3. CONTINUATION OF THE MIRACLE	2 : 13
4. SUNS ANVIL	3 : 04
5. LAWRENCE & BODY GUARD	2 : 04
6. THAT IS THE DESERT	2 : 51
7. END TITLE	1 : 05
<b>Total Time</b>	<b>15 : 16</b>
THE LONDON PHILHARMONIC ORCHESTRA CONDUCTED BY MAURICE JARRE ALL WORKS EXCEPT* COMPOSED BY MAURICE JARRE Soundtrack Edited And Produced For Records By Jack Lewis Additional Liner Design By Funckler Records	



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FOR TWENTY-FIVE YEARS"**

**6360 SUNSET BOULEVARD • HOLLYWOOD, CA**

**P**acific Theatre's Cinerama Dome is one of the most unique and luxurious motion picture theatres to be found anywhere in the world. Located in the heart of Hollywood on world famous Sunset Boulevard, this is the only completely new theatre which has been constructed in Hollywood over the last 60 years.

It is named the *Cinerama Dome* for two very good reasons. When it was built 25 years ago, it was specifically designed to present motion pictures shown in what was known as the Cinerama process. Secondly, the term "*Dome*", refers to the shape of the building. The more correct term is "*Geodesic Dome*" which describes the architectural design employed.

In its 25 years, the Cinerama Dome has launched and has been the site of numerous World Premieres for many of the industry's biggest boxoffice hits. Some of the pictures shown since the opening World Premiere of Stanley Kramer's *IT'S A MAD, MAD, MAD, MAD WORLD*, are *GRAND PRIX*, *CAMELOT*, *BATTLE OF THE BULGE*, *SONG OF NORWAY*, *THIS IS CINERAMA*, *THAT'S ENTERTAINMENT*, *THE*

*GREATEST STORY EVER TOLD*, *CLOSE ENCOUNTERS OF THE THIRD KIND*, *APOCALYPSE NOW*, *RAIDERS OF THE LOST ARK*, *E.T.*, *WARGAMES*, *YENTL*, *BACK TO THE FUTURE*, *OUT OF AFRICA*, *STAR TREK III*, *STAR TREK IV*, *THE UNTOUCHABLES*, and the World Premiere engagement of *GOOD MORNING VIETNAM*. To give you an idea of just how many people may come to see movies in this theatre, the first week of *E.T.*, over 40,000 persons attended.

**T**he Cinerama Dome was conceived through the vision of William Forman, who was the founder and president of Pacific Theatres, as the future Hollywood home of all movies projected in the then revolutionary process called *Cinerama*. The process was designed to make movie-goers feel as if they were actually involved in the action which appeared on the specially constructed, curved screen. While Mr. Forman's vision to create a theatre just for Cinerama was ambitious, even more impressive was the fact that it was to become the first and only Geodesic dome built entirely of concrete. It was a

huge undertaking which was further complicated by a construction timetable all but impossible to meet.

Construction began July of 1963, with a promise to have the theatre ready in time for a November 7th World Premiere of *IT'S A MAD, MAD, MAD, MAD WORLD*, a mere 17 weeks later. By literally working 24 hours a day and seven days a week, construction was completed on time.

For the first six years, the Cinerama Dome played what was then known as "hard ticket" or reserved-seat attractions. These were major films, longer than most, and usually shown with an intermission, for which tickets could be purchased in advance and for which seats were reserved. There were quite a few of these during the 1960's, with such films as *DR. ZHIVAGO*, *MY FAIR LADY*, *CLEOPATRA*, *CAMELOT*, *THE GREATEST STORY EVER TOLD* and others, but gradually studios and theatres stopped showing films in this manner.

Standing in the auditorium you can sense the enormity of the theatre. Overhead are 316 precast concrete panels specially designed and formed to create the dome. There are a total of 16 different size hexagon and pentagon

shaped panels, the largest of which measures 10 feet by 12 feet, and weighs over 2 1/2 tons each. The center of the dome rises to a height of over 51 feet. The entire structure weighs 700 tons, and is supported by a circular base 16 feet high and ten inches thick. Underlying the foundations are 80 caisson piles extending 30 feet beneath the ground.

The Cinerama Dome has one of the largest contoured motion picture screens in all of Southern California. When it was first erected, it was the largest screen in the world, and measures 32 feet high by 86 feet wide.

The theatre seats 959, with 508 seats on the orchestra level and 451 seats on the upper tier. The distance from the projection booth upstairs at the rear of the theatre to the screen is 104 feet. The theatre is equipped to run both 35mm and 70mm film with a total of 11 speakers capable of providing six-track stereo sound, and a special theatre noise reduction system, known as Dolby. There are five speakers located behind the screen and three along the walls on each side of the theatre, giving true meaning to the term "surround sound." The sound system is driven by its own 700 watt amplifier.

Special seats were designed to afford optimum comfort. There is almost three-and-a-half feet between each row of seats.

When a film is received from the movie studio, it comes on individual reels, each one holding up to 2,000 feet of film. A normal film would generally consist of 5 or 6 separate reels. Until recently, each reel was run on alternating projectors. When one reel neared the end, the projectionist got ready to start the second projector. The signal to start the next projector was a sequence of two quick flashes of light appearing in the upper right hand corner of the picture on the screen, the first telling him to start the projector, and the second telling him to open the dowsler and let the light project on the screen. You may have noticed these quick "sunburst-like" spots while watching a film. Today, thanks to new technology, the "*Dome*" is equipped to splice all the reels of film together and put it on one giant reel, or "platter" as it is known.

For a film shown in 70mm, which is the largest conventional wide-screen format shown in theatres today, our projectors use a special 7,000 watt xenon lamp. It has a life expectancy of about 500 hours.

**P**acific's Cinerama Dome, while celebrating its 25th Anniversary, continues to remain one of the most unique, luxurious, popular movie theatres anywhere in the world. And, while it is frequently used to showcase many of today's most prestigious motion pictures, to many of our patrons, it is still just their favorite neighborhood movie theatre. It's not unusual to see Charlton Heston, Steven Spielberg, Amy Irving or even Barbra Streisand coming up to the box-office to buy a ticket and enjoy the show.

For *THE MUPPET MOVIE*, waiters costumed as various Muppet characters roller skated their rounds while serving guests. For *MAME*, a special Easter bonnet adorned the crown of the "*Dome*."

Currently being displayed on both sides of the lobby are various memorabilia including photos, posters, souvenir journals and other pertinent information regarding the 25 year history of the "*Dome*."

From our correspondent, *Bob Dickson* in Los Angeles:

---  
a new 70 mm print of WEST-SIDE STORY was screened privately at the Academy theatre recently. But no word yet on its release, if any.

---  
OKLAHOMA !(the first Todd-AO 70 mm film from 1955) has indeed been revived in 1986 with 7 new 70 mm prints x 30 frames p.s. He is going to be running again later this year. One of the prints is at Todd-AO. Unfortunately, none have found their way to Europe. Maybe we could contact Goldwyn re possibility of shipping a print to Europe!

---  
Mr. Joost Bert, president of the Brussels Kinopolis, has bought a short 70 mm Cinespace demo film.

---  
Todd-AO/Glen Glenn are currently working on a 70 mm, 8 perf. frame, camera at 30 fps for Imax. It will have greater depth of field than Imax lenses can handle now.

**TODD-AO  
GLEN GLENN**  
s t u d i o s

1849 SAWTELLE BLVD., SUITE 680 • LOS ANGELES, CALIFORNIA 90025 • (213) 479-5020

Mr. Johan C.M. Wolthuis  
Katwoudehof 36  
6843 bx Arnhem  
The Netherlands

Dear Mr. Wolthuis:

Your recent letter has come to my attention and I am taking the opportunity of this reply. Enclosed is a copy of some recent literature on our new Todd-AO systems.

We have various cameras in use for production of films of a specialty venue nature - expositions, Showscan, etc. We are doing our best to convince feature film producers to see the wisdom of again shooting important films in 65mm. Films like THE LAST EMPEROR. The added expense seems to be a deterrent, which, we believe is false economy. We may produce our own film such a was done with OKLAHOMA, to demonstrate the public's enthusiasm and acceptance of the 70mm format.

We appreciate your interest and support.

All best wishes.  
Sincerely,

Richard Vetter  
Technical Director

## Wide Screen Movies

A History and Filmography  
of Wide Gauge Filmmaking

Robert E. Carr and R.M. Hayes

516pp. LC 86-43093 Illustrations, filmography, index  
ISBN 0-89950-242-3 \$39.95 library binding 1988

## V. The 70mm Processes

As movie screens became larger, they required more light as well as improved sharpness and steadiness. The use of 70mm film for projection satisfied all these requirements.

The 70mm projector has an aperture that is approximately four times larger than that of the standard 35mm machines. This larger aperture allows more light to reach the screen. As pointed out by the Phillips Company, manufacturers of the Todd-AO projectors, with a 44-foot picture the rate of magnification for 70mm film is 80,400 times. With standard 35mm film projected on the same screen, the magnification is 406,000 times.

Seventy mm theatrical motion picture film is twice as wide as conventional 35mm with a frame height of five perforations instead of the normal four. At the standard rate of projection of 24 frames per second, the 70mm film speed is 25 percent faster than normal, and at 30 frames per second it is 56 percent faster. This increased rate results in a much steadier image on the screen and, with increased brightness, a picture that is much more pleasant to watch. Using 70mm, a mediocre film can be enhanced considerably; a good film can become a great film. Often, the presentation makes all the difference.

## Todd-AO

This process is one of the most documented in the history of motion pictures, probably because it was the "first" of the new 70mm processes developed in the early 1950s.

Hollywood experienced rapid changes following the highly successful premiere of *This Is Cinerama* in 1952. Television had been a reality for the entertainment of the masses since the late 1940s. Though in its infancy, and still somewhat in the fad stage, the medium provided free entertainment in the home and was overwhelmingly embraced by the general public. It soon became obvious that the motion picture industry had to do something dramatic to entice the public back into the theaters.

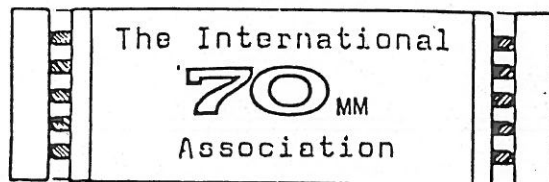
Many different exhibition processes had been developed by Hollywood over the past decades. Most were promptly put on the shelf to gather dust. Wide gauge, cropped wide screen, 3D and stereophonic sound had all

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This unique reference offers enormous detail of systems such as *CinemaScope*, *VistaVision*, *Cinerama*, *Todd-AO*, *Panavision*, *CinemaScope-55*, *Technirama*, *Thrillarama*, *Aromarama*, even *Smell-O-Vision!* Information on stereophonic and special sound processes included.

Filmography section: Part one gives exhaustive credits including notes like first full color feature, first feature in stereophonic sound, etc. The second part is a full listing of all Technirama and VistaVision feature films alphabetically by year of release. Part three is a full listing of all widescreen movies alphabetically by year of release. Much of this information has never before been published. Includes 270 Russian 70mm films!

R.M. Hayes, of Atlanta, has worked in various capacities in motion picture production, post production and distribution, and in television. Robert E. Carr, Chamblee, Ga., has been active in the motion picture industry since 1963 in various production capacities including camera, editing, and acting, and has been involved with Cinerama and Todd-AO processes.



a promotion club for 70 mm systems

secretary:

J.C.M. Wolthuis  
Katwoudehof 36  
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THE NETHERLANDS

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