



Arriflex Unveils New 65mm Camera

idea for the next 70 MM restoration

VARIETY

June 7-13, 1989

MGM/UA not crazy about 'Mad World' restoration

radio boss Forbes finds dated and unfunny, director Kramer has mixed feelings

JOSEPH McBRIDE

Hollywood Although the successful restorations of Warner's "A Star Is Born" (1954)

and Columbia's "Lawrence of Arabia" were bankrolled by the studios which originally made the films, no such support has been forthcoming from MGM/UA for a film buff's campaign to restore the 1963 Stanley Kramer comedy "It's A Mad, Mad, Mad, Mad World."

Even producer-director Kramer has mixed feelings about the pro-

posed restoration. He initially opposed the cutting of the 190-minute United Artists film when it went into general release after 14 original roadshow engagements, but he recalls that he changed his mind and willingly cut some of the 36 minutes excised from the film.

Undaunted by these problems, Eric K. Federing, 29, press secretary for U.S. Rep. Norman Mineta

(D-Calif.), continues the quixotic campaign he has been waging for seven years. He has spent about \$4,500 of his own money to incorporate 21 rediscovered minutes of footage into a 175-minute video presentation he hopes will spark renewed interest in the film as a big-screen restoration.

David Forbes, president of MGM/UA Distribution Co., was quoted in February by the Wall Street Journal as saying of the film, "It's not a marketable product... It's a dated picture and I don't find it funny."

Sources at MGM/UA confirm that the current management thinks there is no profit potential in restoring a pic which has been in videocassette release for years and doesn't have the critical reputation enjoyed by "Star Is Born" or "Lawrence."

Since MGM/UA and its library are in the process of being acquired by the Australian-based Qintex Group, Federing has started directing his appeals to Qintex, but so far has had no response.

The 21 minutes he found in an abandoned L.A. warehouse came from original Cinerama-version 70m trims. Some of it is in poor condition, faded to pink or subtitled in Japanese. A search for the uncut negative in 1986 by Michael Schlesinger, then manager of classics for MGM/UA, was unsuccessful. "They may still have something they're not aware of," Federing hopes.

Federing is able to use his expertise in press relations to keep a media spotlight on his efforts, and he puts out a regular newsletter on "Mad World" to what he says are hundreds of like-minded fans of the comedy epic. He also spoke at the epic's 25th-anniversary screening last November at the Cinerama Dome in Hollywood.

Among the scenes he has restored are a monolog by Jonathan Winters, which Federing says adds depth and sympathy to the character; a dance scene with Barrie Chase and Dick Shawn; and comic bits featuring Spencer Tracy, Mickey Rooney, Phil Silvers, Buddy Hackett, Jim Backus, Mike Mazurki and others.

Although the film is generally regarded as an overblown misfire whose satire on human greed rendered it more unpleasant than funny, Federing claims it is "a very great film, a unique comedy."

He notes that the reviews for the roadshow version were better than the reviews the film received after it was cut. He contends that "Mad World" not only is a richer film in its longer form, but also that it seems to move faster because it makes more sense.

Wait and see

Kramer has ambivalent memories of the cutting and is taking a wait-and-see attitude toward the restoration.

"I was anxious to see the picture restored," he says, "but on the other hand there were some things I agreed to cut. If you have a roadshow that goes into general release — particularly in those days — you have a problem, so I had to help them solve it, which I did."

Kramer regrets the loss of certain scenes, including a 4-minute telephone conversation between Tracy and Buster Keaton, that Federing has not yet located. He is not so sure, however, of the value of some other scenes that were cut.

"What they might be restoring are pieces I may have cut to keep the pacing going," he says. "The truth may lie somewhere in between."

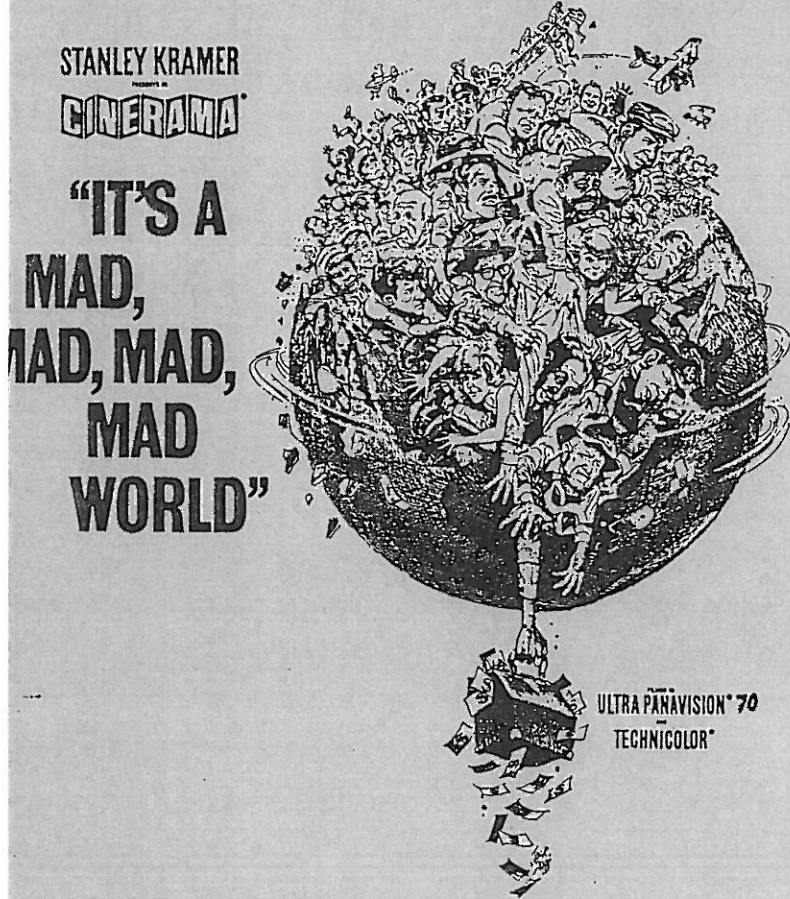
"That's for him to decide," Federing responds. "Obviously, we would seek out his advice. It's his film, not ours. I'm sort of a vicarious guardian."

Meanwhile, Federing continues his search for missing footage, which he has broadened to Europe. He's also looking for elusive entr'acte and walkout musical tracks (he has found three minutes of overture music), and for a 12-minute audio sequence of police radio simulations which was played during the intermission.

Kramer naturally disagrees with MGM/UA's bleak view of the film's playability with contemporary audiences, contending that there would be "much greater interest" in the unusual pic now than there was when it was released.

Like David Lean, who became involved in the reediting of "Lawrence" for its restored version, Kramer indicates a willingness to view his film with a fresh perspective.

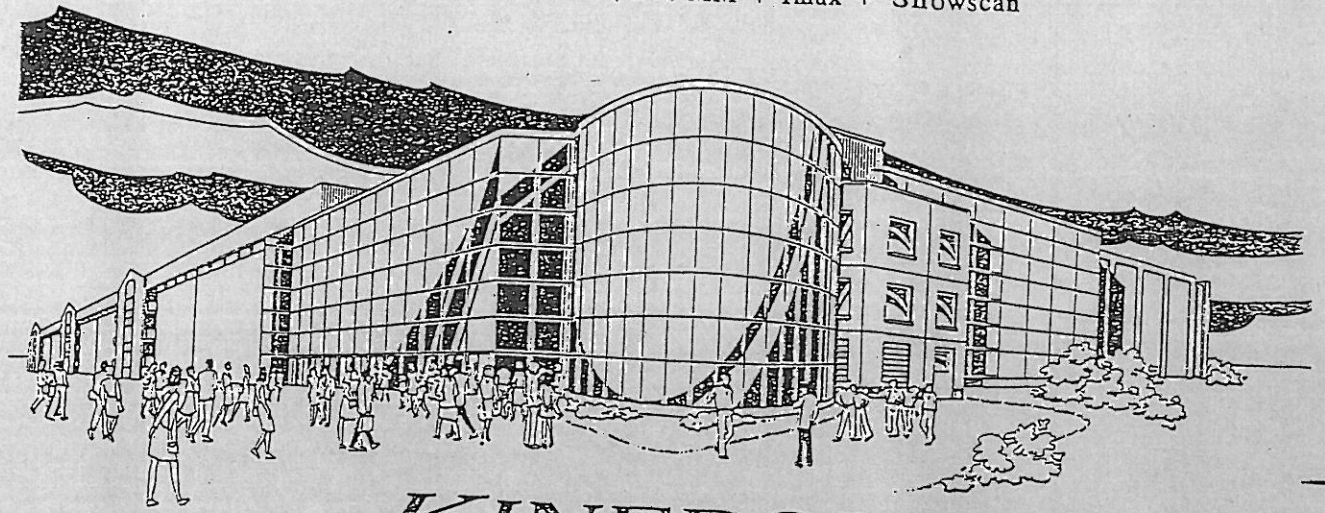
The bottom line for the restoration, he feels, is that "they should put back what's funny."



* MAD WORLD UPDATE IS THE JOURNAL OF THE MAD WORLD CAMPAIGN, WHICH IS DEDICATED TO THE RESTORATION AND THEATRICAL RE-RELEASE OF THE 1963 FILM IT'S A MAD, MAD, MAD, MAD WORLD.

* FOR MORE INFORMATION, WRITE: MAD WORLD CAMPAIGN, 2630 ADAMS HILL ROAD, NW, #202, WASHINGTON, DC 20009-2153. TEL: 202-265-5746

* Kinopolis Brussels: 7 x 70 MM + Imax + Showscan



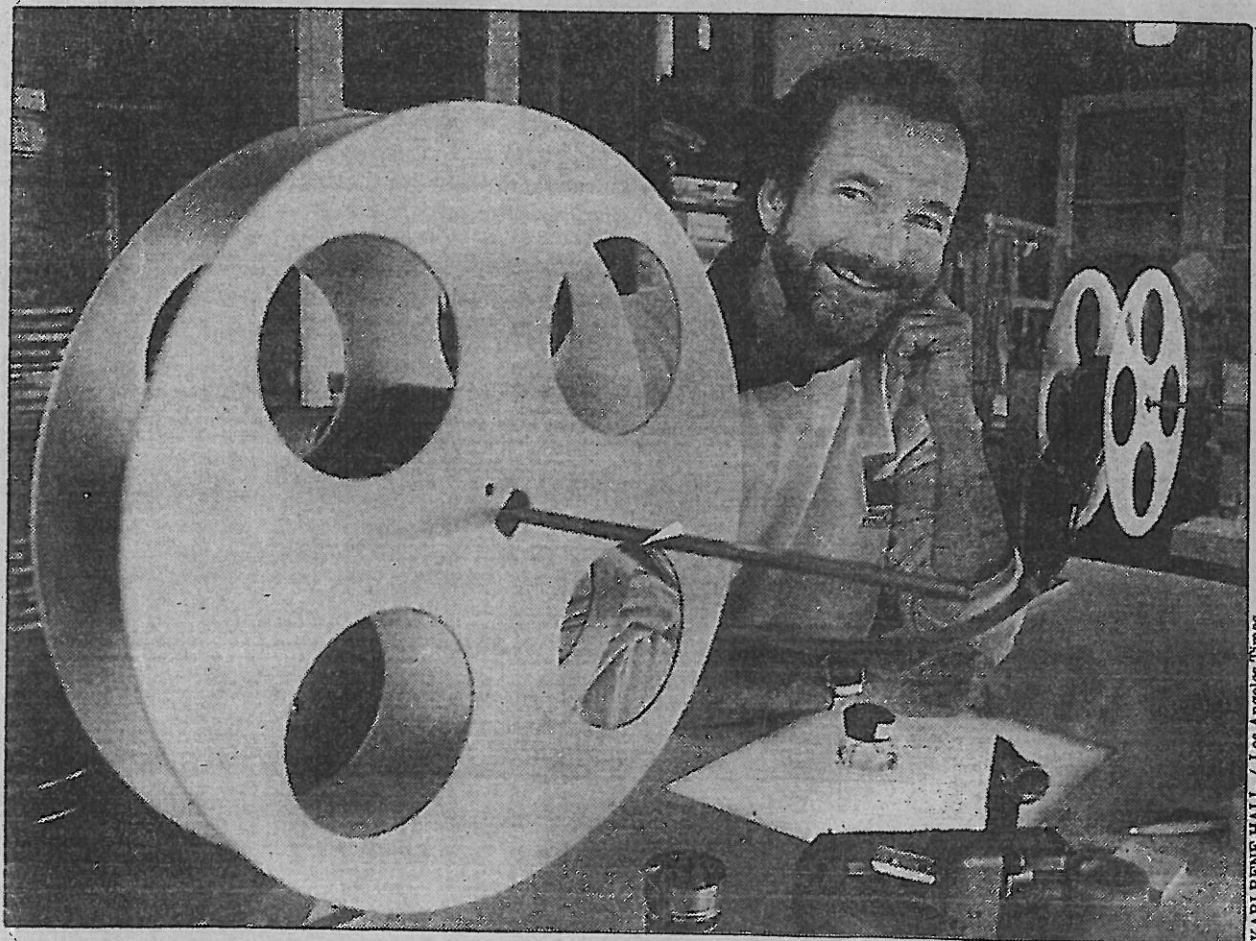
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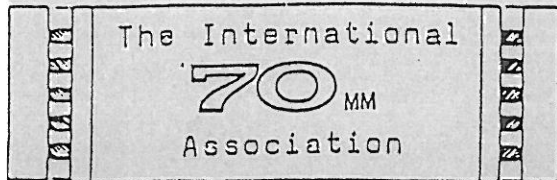
11 October 1989 : First showing of "LAWRENCE OF ARABIA" in restored 70 MM !

12 October 1989 : Première night of " SHOWSCAN " with 60 frames per second .



KARI RENE HALL / Los Angeles Times

"Limit" director Greg MacGillivray at his Laguna Beach editing table: "The most interesting filming experience I'll ever encounter, especially having gone there [to the Soviet Union] now."



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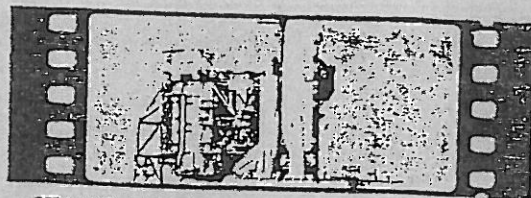
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WHAT IS SHOWSCAN?

howscan™ is the most visually accurate film technology available today.

The Showscan process utilizes standard 70mm film, photographed and projected at 60 frames per second. The resultant "effect" is one of intensified sensory illusion, visual clarity, and color saturation.

The optimum Showscan theatre package is multi-purpose and compatible with conventional 35mm and 8mm film formats. Key elements include: a floor-to-ceiling, wall-to-wall curved screen, tiered seating within a square configuration, and a discrete six-channel sound system. Showscan services include theatre planning guidelines and equipment specifications.



STANDARD 70 mm

IMAX Film Maker and His Pursuit of Achievement

In ballet there is no winning or losing. There is only the search for the impossible goal—perfection.

—Bolshoi ballerina
Nina Ananiashvili in "To the Limit."

By ZAN DUBIN

A rock climber scales the face of a treacherous cliff like a human fly. A skier hurtles down a slope at 60 m.p.h. A Russian ballerina leaps effortlessly into the air. Sweating and panting, speeding and soaring, the stars of the new giant-screen IMAX movie push themselves "To the Limit."

Designed to explore how the human body works and proclaim its potential, the 38-minute film opens today on the five-story-high screen at Mitsubishi IMAX Theater at the California Museum of Science and Industry.

The movie's producer-director, Greg MacGillivray, had to meet a few challenges of his own, such as filming champion rock climber Tony Yaniro suspended thousands of feet up and making audiences feel as if they were racing down a hill like Olympian skier Maria Walliser.

But getting to Moscow to film 26-year-old Bolshoi Ballet ballerina Nina Ananiashvili proved to be a nearly insurmountable obstacle.

"It was a road fraught with tremendous red tape, almost endless red tape," MacGillivray said. The whole process took about 2½ years for what resulted in less than 10 minutes of footage.

MacGillivray, who has produced "To Fly," "Speed" and six other IMAX films, wanted to include ballet to broaden the \$2.8-million film's scope beyond sports and science.

"I wanted this to be about [the] pursuit of achievement in any endeavor," he said in his Laguna Beach office recently. Sequences that switch repeatedly from exacting rehearsal to polished performance at

the Bolshoi Theatre are among those intended to show the effort required to excel in ballet, to make the difficult look easy, he said.

MacGillivray selected Ananiashvili when the Bolshoi appeared here in 1987. He cited her arching leaps, later shot in slow motion, and the "joy and excitement about dancing in her eyes." He was also impressed by the rigorous Bolshoi training for which children must enter boarding school. Bolshoi dancer Irek Mukahamedov appears in the film as well, though the focus is on Ananiashvili.

MacGillivray knew that working in the Soviet Union could lead to a bureaucratic bog, but he felt encouraged when the company's artistic director Yuri Grigorovich saw an IMAX movie for the first time in Los Angeles.

Grigorovich came away insisting that the Bolshoi, whose name means "big" in English and is widely considered one of the world's greatest ballet companies, "Must have IMAX!" MacGillivray said.

Still, Soviet government approval wasn't forthcoming. Despite *glasnost*, "the main characteristic of the Russians is that no one wants to make a decision that's out of the ordinary or that they can be blamed for," he said. "We needed a letter of approval from the minister of culture and no one would ask him for it."

Finally however, the OK came with help from Occidental Petroleum chairman Dr. Armand Hammer, whose close ties to Soviet government officials helped rush American medical aid to Chernobyl during the 1987 nuclear-plant disaster. At Hammer's urging, the cultural minister wrote the approval letter. Hammer's documentary film oper-

ation later helped shoot the ballet sequence.

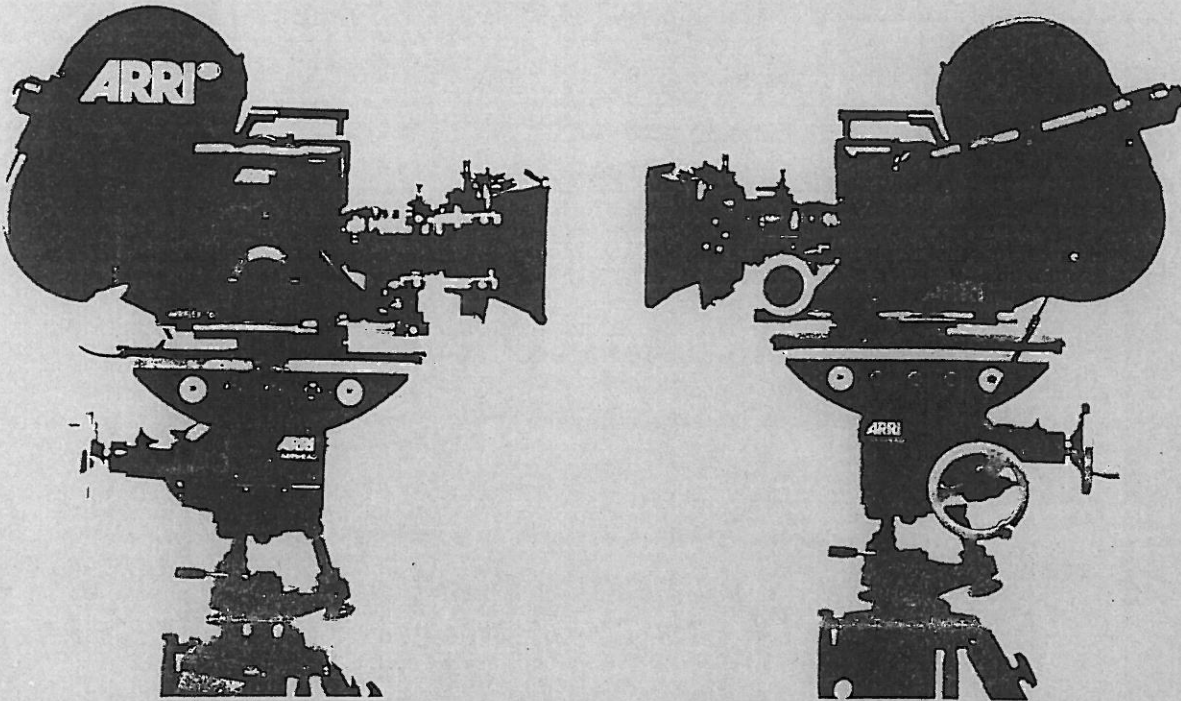
Glitches continued to crop up during three weeks of filming in Moscow, MacGillivray said. For instance, a plan to shoot a full-company, fully costumed performance of the ballet "Don Quixote" fell through. Instead, Ananiashvili appears in short excerpts as Myrta, the queen of the Wilis from "Giselle," as Kitri, the lead in "Don Quixote," and as herself relaxing in Moscow's Red Square.

Still, all went fairly well on the whole, he said. About 80 Soviet film and ballet technicians assisting his 10-member crew were warm and helpful, pledging to work as many hours as necessary to complete the job on time. And, while the film's material essentially confines itself to dance, there was no creative control or tampering from the Soviets.

"They looked at the script and said 'fine.' They had to approve [each site] we wanted to film, but never had any objection to anything we wanted to do. They even allowed us to shoot from the top of one of the highest buildings in Moscow. I don't think that would have been allowed several years ago. There was a whole new freshness about things.

"It was absolutely fascinating to be there," said MacGillivray, 43, who has filmed in nearly every country. "Yes, the red tape was frustrating, but I'm certain it's always going to be the most interesting filming experience I'll ever encounter, especially having gone there now, with people opening up and feeling this new freedom."

Arriflex Unveils New 65mm Camera



Far left: Non-operating side of ARRI 765, with full function LED readout for fps, shutter opening angle, film length, total film consumption, and warning indicators. Readouts are found on both sides of the camera. Near left: Operator's side, with 1000' displacement magazine, viewfinder extender, new two speed follow focus, 120mm Zeiss prime lens, 6.6 x 6.6 swing-away matte box, on ARRI head.

Arriflex unveiled its new 65mm camera and lens system, the ARRI 765, at the American Society of Cinematographers in Hollywood, and will be delivering 65mm systems to key producers in Los Angeles for evaluation this summer. Designed by ARRI R&D on the latest CAD systems, the 765 is believed to be the most advanced motion picture camera system in any film format ever designed, according to Volker W. Bahnemann, ARRI president.

"Interest is growing in Hollywood in the superior image 65mm origination provides," Bahnemann noted. "Producers know grosses are higher in 70mm release theaters, that their special effects are usually produced on 65mm or other wide formats, and that 65mm will enhance and preserve their filmed investment for the widest possible use in the future. But until now they had to pass on the format because the available camera technology did not provide the production efficiencies they've come to expect in shooting 35mm."

Arriflex created the versatile and quiet 765 camera system to provide these

production efficiencies by integrating advanced microprocessor control technology with sophisticated mechanical design, thus bringing forth a 65mm camera that is effectively two cameras in one. Electronics and mechanical design combine to make a quiet sync-sound camera rated at under 25 dBA, and simultaneously make it a high speed camera capable of operating from 2 to 100 frames per second. This advanced design is complemented by a new series of Zeiss standard lenses, from 30mm to 350mm, designed by Zeiss specifically for the 765's 65mm format.

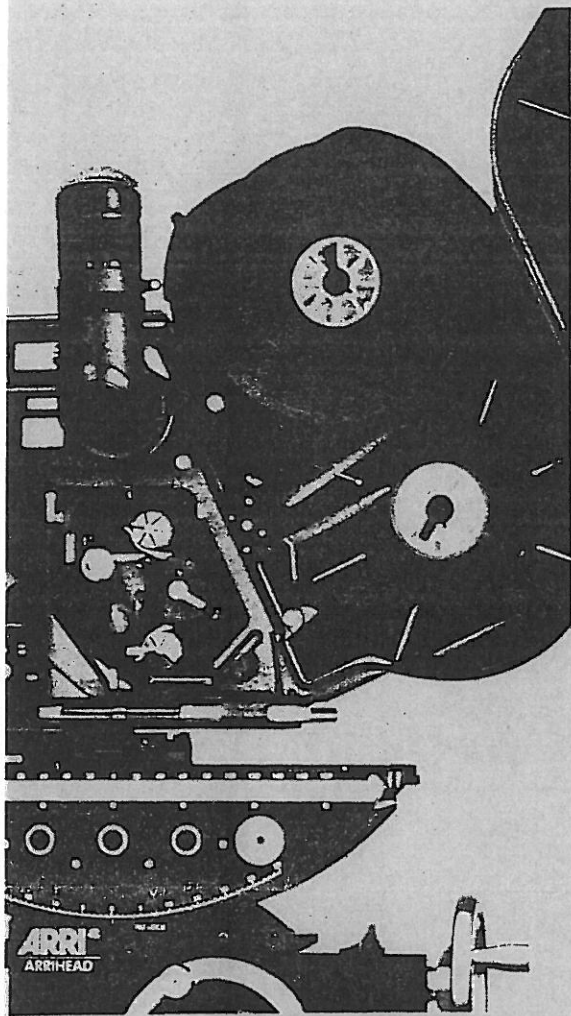
"Given the large number of first run and special venue theaters that feature standard 70mm projection equipment, and the developing base of 65mm production and post-production technology," said Bahnemann, "it will be possible for producers to aim towards a combined release to both first run theaters and special venue-type locations, creating an enormous economic potential for the future."

Bahnemann continues: "In researching the history of 70mm technology, we began a half century ago – specifically,

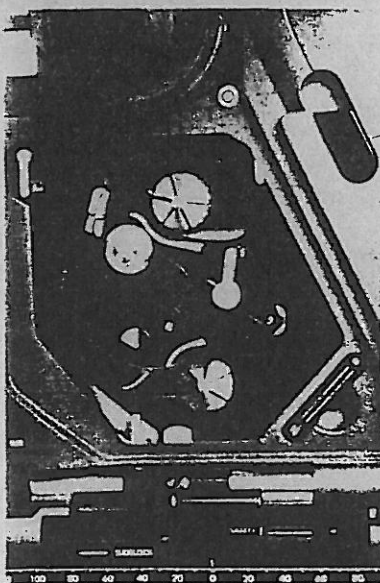
with the February 1930 issue of this Society's journal, the *American Cinematographer*, and an article entitled, "70mm – the First of the New Wide Film Processes Reaches Production," written by William Stull, ASC.

"He begins, 'For the past few months, the outstanding topic of discussion in cinetech 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.'

"He discussed *Grandeur*, a film process developed by the Fox Film Company: 'In this system, the width of the film itself is 70mm with a frame of 22.5mm by 48mm, leaving a 7mm wide sound track in the customary position at the left of the picture. The article deals with many of the arguments still familiar today – grain, light on the screen, and composition, and it ends: 'Then, with the perfection of the modern color processes, combined with the new naturalness of the wider film, what more can the industry wish for?' At approximately the same time, every studio had experi-



Above: Operator's side view illustrating threading pattern, with short viewfinder. Right: Closeup of film compartment. Note angle lever for opening and closing film retainers, and at lower right, built-in threading light.



mented with large formats, and a number of systems were tried and eventually discarded."

It was not until the early 1950's that large format systems came back as

promising production approaches. They included Cinemascope; M-G-M Camera 65; Ultra-Panavision 70; and Todd A-O to name a few. Some were anamorphic, and others spherical. Between 1953 and 1969, these large format processes were used on over 60 features. Starting with *Oklahoma*, they include some of the most memorable films in history: *The King and I*, *South Pacific*, *Spartacus*, *Lawrence of Arabia*, *2001, A Space Odyssey*, and *Patton*.

"While the industry seemed to be committed to quality large format origination, there were not enough 70mm equipped theaters to show them in broad release," says Bahnmann. "Therefore, in order to expand the return, many of these large format-originated pictures were optically reduced for 35mm anamorphic release. It did not take long until this method itself was reversed: an optical printing method was introduced shortly thereafter that allowed 70mm release prints to be made from 35mm anamorphic originals. This process was introduced in 1963 by Panavision, and caused an almost immediate reduction in the use of large format camera and lens systems. In fact, with the decline of 65mm original features in the late sixties, and their virtual demise by 1972, the 35mm to 70mm *blowup* release remained as the only application, except for special effects, of this format in feature release.

"The format of 70mm became, then, a presentation and exhibition format, not an original photographic process, as it was once intended. Coincidentally or not, the disappearance of large format origination paralleled the disappearance of the full service major studio system. Eventually, studios withdrew from all technical aspects of the process, and development of technology for the motion picture industry was abrogated to a relatively small, almost cottage industry.

"In this changing environment, and at the same time 70mm origination was disappearing, ARRI and Panavision began to develop revolutionary 35mm cameras – small, quiet, lightweight – that permitted mobility and sync-sound recording on location. These cameras, with their advanced features, operational ease and superior high speed optics, represented a major technical breakthrough when they were introduced in 1972 and 1973. By greatly increasing the efficiency of 35mm production, these camera systems were immediately and enthusiastically embraced by the industry. By comparison, existing 70mm camera equipment was archaic, and as there wasn't any

interest in 70mm, there was certainly no incentive for equipment manufacturers to develop modern 70mm equipment. From then on, with every technological improvement in 35mm technology the gap between it and 70mm grew wider. In fact, these new 35mm cameras seemed to seal the fate of 70mm origination, further entrenching the 70mm blowup process. The number of blowups was steady but not growing, and peaked in 1971 with ten blowups released.

"During this same period, multiplexing and division of large theaters into many 'shoebox-sized' rooms was in full swing.

"It wasn't until *Star Wars* in 1977 that things changed again. George Lucas, during pre-production for *Star Wars*, explored the potential of filming in 65mm. However, he apparently concluded, like so many before him and since, that the existing camera systems were simply too old or too inefficient to be used for *Star Wars*, and opted to use 35mm anamorphic. However, Lucas was able to convince Twentieth Century Fox to strike approximately 50 70mm blowup prints. It is important to note that the theaters exhibiting *Star Wars* in 70mm had markedly higher boxoffice revenue than those showing standard 35mm prints.

"It was, however, not the 70mm blowup per se that brought these higher revenues, but rather it was the enhancement of the overall presentation. First, *Star Wars* was a "big" picture, in the tradition of the "big" picture era of the 1950's and early 1960's. Secondly, theaters exhibiting *Star Wars* blowups were big theaters, and featured large screens and the tremendous size and clarity of Dolby 70mm six track magnetic sound. *Star Wars*, in effect, recreated the flagship-style theater environment so common and so popular in earlier decades. The obvious conclusion is that audiences do respond positively to technology that enhances their movie-going experience.

"While 35/70 blowups have proven themselves to a great extent in the market, we should keep in mind that while 70mm blowups always render a brighter screen image, the size of the original is always the limiting factor to image resolution. No matter how good the blowup or excellent the sound, no 35mm-to-70mm enlargement can match the clarity and overall majesty of originally photographed 70mm widescreen.

"The proof that enhanced presentations are economically potent is in the fact that there are already more than 1,000

screens in North America alone equipped for 70mm. Note that this growth has been supported *only* by 70mm blowups and improved sound! There is a clear trend here. Imagine the economic potential of exhibiting real 70mm films within this already existing technological base.

"But theatrical motion pictures are by no means the only market that motivated us to invest money and engineering talent into the design and construction of the ARRI 765. In fact, to understand our optimism, one must look beyond the traditional motion picture industry itself. Even though large format origination has not been an accepted production approach in movies for over two decades, it has been so in the large and rapidly growing environment of the special venue film market. Most of these special venue theaters operate in conjunction with such attractions as museums, leisure parks, and institutional and commercial complexes, and as such are considered a significant component in their overall pull. You are familiar with the large screen presentations at Disneyland, Epcot Center, and various amusement and adventure parks around the United States, and indeed around the globe. These huge screens are filled with film originated in large formats, including 70mm.

"One of the best known large format presentation systems is IMAX. It was founded as the Multiscreen Corporation in 1967 to produce large screen multi-projector exhibits for Expo '67 in Montreal. The 70mm 15 perforation IMAX frame, when projected at 24 frames per second, uses 336 feet of 70mm film per minute. A half-hour show, therefore, requires over 10,000 feet of film. The tremendous dynamic masses of the format, and the inertial forces generated by its 15 perf pulldown, limited IMAX's camera builders to large, heavy designs that also create a high level of camera noise. IMAX projectors are similarly large, with purchase costs exceeding \$1 million dollars.

"Among the photographic challenges that IMAX faces are the fact that the format's extremely large, bright screens at 24 fps display significant peripheral flicker, strobing and picketing. These problems severely limit how the camera may be moved and panned, and reduce the motion resolution of people and objects even when the camera is locked off. In addition, maximum scene length (1,000 foot magazines hold 3 minutes of film) and large lighting requirements restrict the system in its scope of applications.

"Another well known large format system, one developed in the early 1970's by Douglas Trumbull, Showscan uses 65mm film running at 60 fps, and is aimed at the same general venue market, along with the very high end theatrical market. Camera speeds of 60 fps with 70mm film make it difficult to design a camera that will operate at an acceptable noise level, and yet still stay within a reasonable size and weight envelope. Independent studies by the SMPTE's "30 FPS Study Group" indicate that a standard speed of 30 fps will virtually eliminate flicker on the screen, and as an added plus, will provide complete compatibility with existing television post-production and broadcast standards. And, looking towards the future at higher definition forms of electronic imagery, the 30 fps-60 Hz phase relationship of film will still support the maximum integration of film and any as-yet-undetermined HD technologies of the future.

"We conclude that the technical environment of the late 60's in which these processes were conceptualized has changed significantly, and the problems they solved no longer exist. For instance, with the constant advances made in new high speed, fine grain film emulsions, we needn't resort to extreme camera speeds or extremely wide camera apertures to get effective grain coverage or eliminate flicker.

"Last, but certainly not the least, a standard, large format production and presentation format for both theatrical motion pictures and special venue product will form a creative and economic bridge between the two markets, allowing special event type presentations to reach the large number of profitable regional theatrical markets, and creating a broader variety of product for special venue exhibitors, freeing them from the limits that current technology imposes on them."

Bahnmann concluded, "We believe that the development of these markets will be greatly enhanced by providing a sensible, high quality, high definition, large format production system. The standard 70mm film format, projected at 30 frames per second with multi-channel CD sound, is that system. The camera is the key technology for transforming the script to the screen, and it must be able to do so by minimizing the technical limitations to dramatic interpretation. With the introduction of the ARRI 765, we believe that we have significantly expanded the envelope of creative possibilities available to producers today." △

American Cinematographer

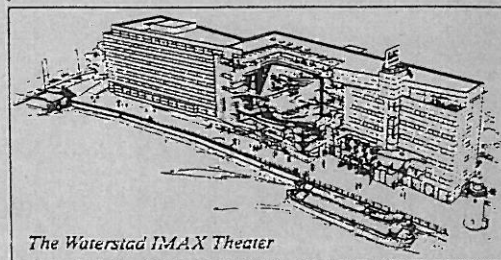
IMAX®

NEW THEATRES

ROTTERDAM

The Netherlands' second IMAX®/OMNIMAX® theatre opened in Rotterdam on May 11 with the Netherlands' premiere of *Grand Canyon: the Hidden Secrets*. The theatre was officially opened by Secretary of State **Evenhuis** and Alderman **Laan**. Theatre Director **Geert Geertsma** is also the Director of the Omniversum OMNIMAX theatre in the Hague.

The 325-seat Waterstad IMAX Theater is located canal-side in the Leuvehaven area, in a mixed-use building near the **Buitenvaart** and the **Prins Hendrik Maritime Museum**. The rest of the complex, still under construction, will contain the Intel Hotel, municipal information centre, restaurants and the National EnoCenter.



The Waterstad IMAX Theater

CANADIAN MUSEUM OF CIVILIZATION

The public opening of the Canadian Museum of Civilization was June 29. The museum, designed by noted Canadian architect **Douglas Cardinal**, reflects the sinuous curves of northeastern Canadian geology. **Dr. George F. MacDonald**, Director of the museum, hosted the opening ceremonies. Speakers at the opening of the CINÉPLUS IMAX®/OMNIMAX® theatre included the Hon. **Marcel Masse**, Minister of Communications and **Roman Kroitor**, co-founder and Senior Vice President of Imax Systems Corporation.

CINÉPLUS is the world's first combination IMAX®/OMNIMAX® theatre. The theatre opened with *Skyward* on June 29, and premiered *The First Emperor of China* on July 4. Over 200,000 people visited the 295-seat theatre in the first month of operation.



The Canadian Museum of Civilization, Hull, Quebec. The museum is located across the Ottawa River from Canada's Parliament.

r. Mark Gill
Vice President Studio Publicity
Columbia Plaza
25 August 1989.

Dear Mr. Gill,

Enclosed herewith I am sending you the third and fourth Newsletters of the International 70 MM Association and I hope you will find time to read them.

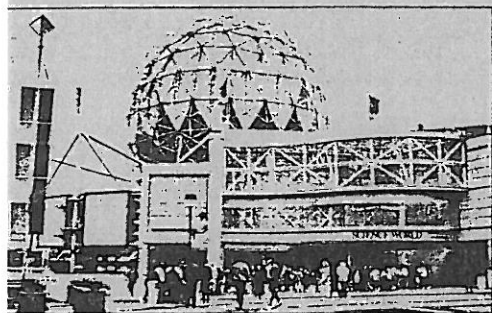
For the fifth Newsletter, which is due to come out in September, I hope, that you can provide me with some information about "70 mm Lawrence":

1) How many 70 mm prints are there at this moment in use in the U.S. and how many in the other part of the world and will this number of prints increase in the near future? Will it be released after that?

SCIENCE WORLD BRITISH COLUMBIA

Science World was officially opened on May 6 in Vancouver, British Columbia, Canada. The opening ceremonies, presided over by Science World President Barbara Brink, had participation from all levels of government and the private sector. Lieutenant-Governor David Lam; The Hon. Mary Collins, Minister of National Defence; The Hon. Stanley Hagen, Provincial Minister of Advanced Education and Job Training; Mayor Gil Blair of Richmond and Mayor Gordon Campbell of Vancouver all attended the opening ceremonies.

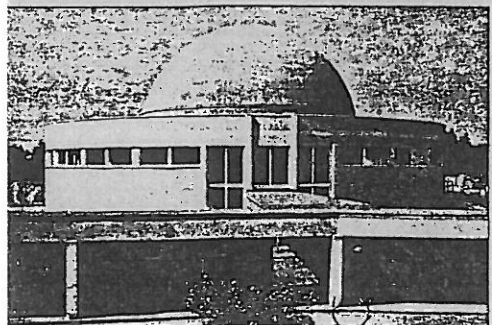
The hands-on science facility is located at the water-side site of one of the most popular pavilions of Expo 86, the Expo Centre OMNIMAX® Theatre. The theatre is now part of Science World, and opened with the OMNIMAX film *Beavers*, directed by Stephen Low. The film is very popular with Science World's family audience, and complements *To the Limit*, playing at Vancouver's CN IMAX® Theatre.



Science World

CINÉ-RAIL OMNIMAX® THEATRE

Le Musée Français du Chemin de Fer is located in Mulhouse, Haute Alsace, France. The museum, under the direction of its President, Jean-Mathis Horrenberger, opened the 92-seat Ciné-Rail OMNIMAX Theatre on May 13, 1989. The theatre opened with the French-language version of *A Freedom to Move*.



The Ciné-Rail OMNIMAX Theatre

Columbia Pictures

Mark Gill
Vice President
Studio Publicity

September 6, 1989

Mr. Johan C.M. Wolthuis
Katwoudehof 36 6B43 BX Arnhem
The Netherlands

Dear Johan:

I wanted to thank you for your letter and to do the best I can to answer your questions.

1) My understanding is that there are 31 70mm prints of "Lawrence of Arabia." And I can only refer you to our international division for some indication of where the prints are currently outside the United States. Please address your concerns to Duncan Clark, Columbia Pictures, 711 5th Avenue, New York, New York 10022.

In the United States, the film is still playing in its thirtieth week on 11 screens.

2) Please also check with Duncan Clark.

3) The results were clearly more than we expected. The film has earned more than 6.7 million dollars in its re-release and has secured considerable positive attention. We are delighted with the results.

4) There is, of course, a chance for other 70mm restorations, based in part on the success of "Lawrence of Arabia," but each film restoration project would have to be evaluated on its own merits.

5) I presume you're asking for the address of Robert Harris. It is: 300 Phillips Park Road, Mamaroneck, New York 10543.

6) I'm afraid we won't be able to meet your request for a sponsorship. We appreciate your interest, patience and understanding.

Best Regards,

Mark Gill

MG:kw

Dear Mr. Wolthuis,

Thank you very much for your letter dated May 16th and please forgive the long delay for replying to it but I was very busy during the last few weeks.

It is very interesting to hear that you're trying to arrange a 70mm screening during this year. As I understand you're trying to get the IMAX Rotterdam or the Kinopolis Brussels. I think that the better solution would be the Kinopolis because the IMAX screen is probably much too large for a conventional 70mm screening. I know that in the IMAX theatre in Bradford, England, they're screening conventional 70mm films onto their huge IMAX screen and the effect is not very good because they cannot mask the IMAX screen to different formats. Therefore I think it would be much better to get one of the 70mm screens at Kinopolis which are intended for conventional 70mm screenings. Anyway, let me know about your plans and especially what film(s) you're going to arrange. By the way: I myself did arrange a 70mm screening a year ago in Stuttgart which is very near to where I live. I ordered a 70mm print of REVOLUTION which was one of the very few 70mm releases in Germany. And the years before I initiated and supported a season of 70mm matinees at the same theatre. They all were a big success.

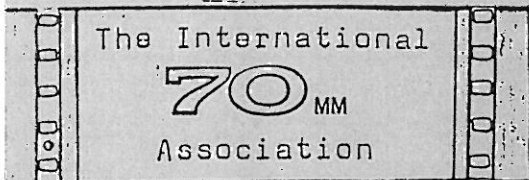
This year I am planning to go to London again (as every year) to see INDIANA JONES III at the Empire in 70mm Dolby Stereo with THX system. I hope that it will still be on in August so that I also can attend the Jerry Goldsmith/London Symphony Orchestra concert which is scheduled for mid-August. Are you interested in film music, too ?

Another trip which I would like to do this year is to Brussels to have a look at the Kinopolis. Do you know when the SPOWSCAN theatre will be open to the public ? Wouldn't this be also a good opportunity to meet ? How far away is Arnhem from Brussels ? I am sure that we would have a lot of things to talk about...

Well, I think I will close this letter for now. I am looking forward receiving the next newsletters. I hope to hear soon from you.

Best regards,

Wolfram Hannemann
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7014 Kornwestheim
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secretary:

J.C.M. Wolthuis
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6843 BX Arnhem
THE NETHERLANDS



Secretary:
Terry Ladlow

Dear Johan,

Many thanks for the 70mm magazine - I always look forward to it!!

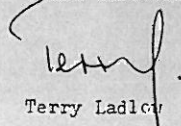
31st August 1989

I'm sorry I do not have a "Lawrence of Arabia" review but if I come across one I will certainly send it on to you. There were several out at the time the film was premiered in London where I saw it on it's second day (i.e. the restored version this year). It was screened at the Odeon, Marble Arch which had a superb curved Cinerama style screen until this summer when David Lean was unhappy about the film being shown on this screen without the D-150 lens which the Odeon do not have now. So the screen has been taken out and a flat version installed - still the largest 70mm screen in the U.K. apparently. A really nice large cinema to see a film in - built in the late sixties on the site of another cinema and entered by an escalator.

Yes, Wolfram Hannemann is correct about Bradford. Our National Museum of Photography, Film and Television does have a superb IMAX screen but it cannot be masked down to 70mm and such prints are shown in the centre of the screen taking up about 50% of the actual Imax size. it still is impressive but you are always aware of the unused area of the screen. I'm sending you their July August programme for interest. We have at least six or seven 70mm presentations every two months as you can see.

Best wishes,

Yours sincerely,



Terry Ladlow

