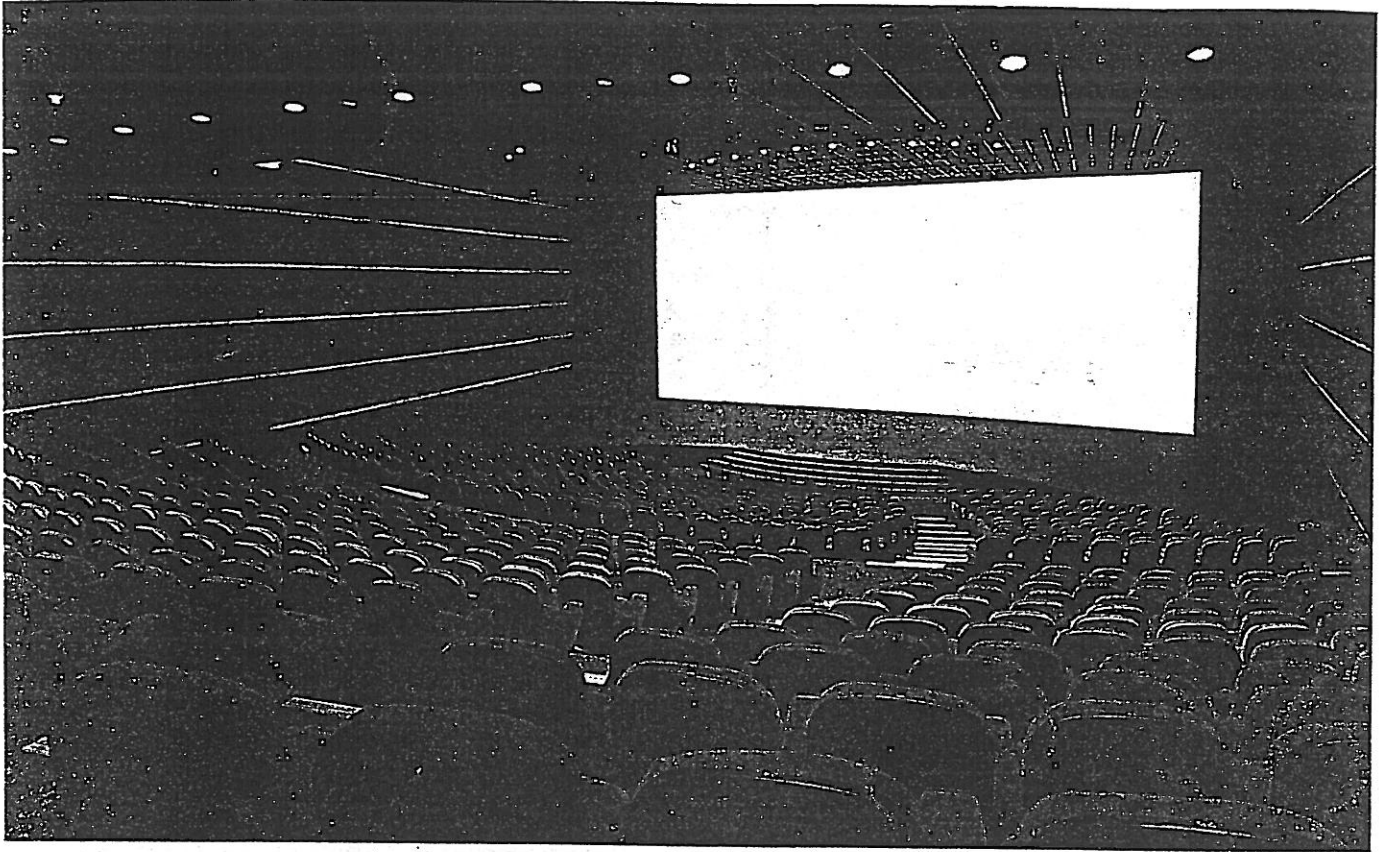


Gaumont



GAUMONT GRAN ECRAN ITALIE

PARIS

With one of the largest screens of Europe.

TRIP TO PARISIAN CINEMA'S (20-21 August 1994)

In order to get some more support for the upcoming 70mm promotion tour in the US, Mr. Wolhuis and I visited Paris for the weekend. From our member Mr. Loisel we got a list with the big 70mm theatres in town. First a visit to La Defense and the new Imax Dome theatre, where we had a great welcome by one of our new members, Mr. Texier. After that we visited Forum Horizon, a big cinema complex in Les Halles. Gaumont Grand Ecran was next on our agenda, a huge cinema (screen 24 meters!) at the Place D'Italie, complete with lightshow at the beginning of the main film. The next day we went to the Max Linder theatre, with a 18-meter slightly curved screen, equipped with THX sound system, and cinema Le Rex. Unfortunately no 70mm print was running anywhere, in fact the only 70mm print we saw was the THX-promotion film, running for ... 1 minute! All cinema's helped us, they enthusiastically showed us their projection booths and offered us their help and support. They also complained about the lack of 70mm prints.

We hope we'll receive some letters of support from them, so we can show the States that the interest in 70mm not only stems from film enthusiasts, but also from the big cinema's in Europe!

Wouter de Voogd, Amsterdam

URGENT CALL FOR ALL MEMBERS OF THE
INTERNATIONAL 70MM ASSOCIATION.

For our "70mm Promotion Tour" in October we need from every member a few lines about the subject "Why 70mm" Write it in your own words or if you can't, simply write: "I support the efforts of the Int. 70mm Assoc. for the rebirth of the original 65/70mm photography and for the restoration of old famous "epic" 70mm films such as "Around the World in 80 Days", etc. Yours sincerely, etc.

It is better to have for the Special Edition "70mm Newsletter" fifty short letters (with your signature) from members or only a few lines; than 3 or 4 large stories. When you did already do so, don't be ashamed, we use parts of you letter!

So, do it now today and not to-morrow. Write your support for the "70mm Promotion Tour" and sent it by return to the secretary in The Netherlands.

Meanwhile Thomas Hauerslev and I are very busy with making appointments, writing letters to magazines and sending our Press Information around the world. And we are trying to get cinema companies involved (see front page) in our 70mm Promotion Tour. We hope to give you in the next Newsletter, coming around 15 September (!) the last details about our "70mm days" in Los Angeles and San Francisco.

Johan C.M. Wolthuis.

The International 70mm Association. Secretary:
J.C.M. Wolthuis, Katwoudehof 36, 6843 BX ARNHEM. The Netherlands.
Telephone/Telefax : ++ 31 85 81 59 50.

WHY 70MM ? - Because competition is coming.

If cinema remains in the world of 35mm then its position as providing something unique will be diminished. High definition television and laser video projection systems are always improving, and will put doubt in people's minds that cinema does offer an experience that is unattainable in a domestic situation.

Large negative photography released in 70mm format does offer a cinema experience that is unique and memorable.

Fortunately there are still enough theatres equipped for 70mm to demonstrate the superiority of this format to the public, if only they had the releases to do it! It is hoped that a trend towards this will emerge soon, so that new cinema complexes will install 70mm equipment knowing that they will have a supply of new releases in this format to warrant investment.

One can only hope that the solution to the problem will become as clear to production studios as the 70mm image itself, before it is too late !

Brian Walters, Holland Park, Australia

Country Productions Ltd

Pinewood Studios, Iver Heath, Bucks SL0 0NH, UK / tel 0753 651700 / fax 0753 656612

K W Dikstaal,
Mortierlaan 155,
5641, WC Eindhoven,
The Netherlands

23rd June 1994

Dear K W Dikstaal,

Thank you for your letter regarding 'The Son of The Pink Panther' and I apologise for the delay but I've been tied up on another production.

The production of 'The Son of The Pink Panther' was shot in Panavision 35mm and was not shot in Panavision Super 70 and the new 65mm Panavision cameras were not used for this production. I can only assume that the trailers in Holland had a mistake and that you were the only person who managed to spot this.

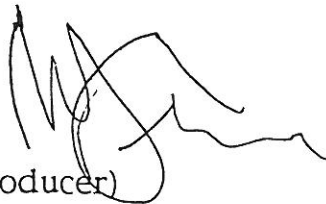
I agree with you that the 70mm/65mm format is by far the best for major productions, however, it is substantially more expensive and most productions in these recessionary times cannot afford it. There are several pictures considering 70mm in the near future but I'm afraid you'll have to wait for Press Releases to inform of which ones.

▽
(Editor)

Many thanks for your interest in 'Son of the Pink Panther' and well done for spotting the unfortunate error.

Best wishes

Nigel Wooll
(Executive Producer)



A BRIEF HISTORY OF FILMHUIS DELFT

(a small cinema-art house in Holland that gained 70mm-projection)

16mm

In Holland, in the early seventies, there was a lack of artistic cinema. Probably due to being a small nation, the Netherlands were not able to screen the work of major artists like Werner Herzog, Jean-Luc Godard, Rainer Fassbinder and others. A few people felt this had to change. With hard work they started a chain of cinema-art-houses to ensure that one was able to watch these films in the Netherlands. To make it possible this was done on 16mm. So, we screened a film like NOVECENTO on 16 mm, wich must be a horrible idea for some of you readers.

It created a strange situation. There were the filmgoers – the cinema-lovers – who went to the cinema-art-house to see 'the real thing' badly projected. And there were the people who were seeking for entertainment and went to the ordinary cinema. It was simply not understood that in cinema art and state of the art could or should be one thing!

Within our organisation, step by step, we realised you have to screen a film on the format it was shot on.

35mm

In the early eighties things were changing. Things went bad for the ordinary cinema's, but the public visiting cinema-art-houses was growing. The ordinary cinemas did cut screensizes to enable them to have more screeningrooms. On the other hand cinema-art-houses were able to screen more and more 'commercial' film, while the ordinary cinema's started to show more 'art-film'. The discrimination between the two became less and less. Also technically. While ordinary cinema's cut their screen-size, art-houses were changing over to 35mm-projection.

In Delft the local sex-cinema was cleared away by non-interest. And we were able to buy it's *Bauer U4* including 'cake-stand' (platters) to give this machine a better life. So at last we entered the world of 35mm-projection.

It is fair to say that the ordinary cinema's and the art-houses programmed more and more alike, while before there was a big difference. But also the projection-quality of the ordinary cinema's decreased, while that of the art-houses was increasing.

70mm

Now we have entered the nineties. Cinema-art-houses and ordinary cinemas have learned to respect each other as they understand they have a main goal: save the cinema!

In Delft we are building a new cinema-art-house wich will enable us to work without subsidy of the local authorities. The art-house will have two screeningrooms. One will be installed with DP7. The other will be installed with DP70. A dream come true. We have bought these machines at an auction in Antwerp (Belgium), and we are going to restore them and bring them back to life, in order to be able to screen 70mm-moving-pictures. It is in our history to show filmhistory. Now we are glad that we are able to show a film like PLAY-TIME on 70mm (with as much love as we will screen a 16mm- or 35mm-production).

As the future will become history we hope that 70mm-filmproduction will be brought back to life, so in future we are able to show more and more 70mm-films. Therefore we support the 70mm-association and it's hard work.

Peter Baaij

The famous CASINO 70mm Theatre in the Netherlands announces the screening of:

"EMPIRE OF THE SUN" on Sunday 2nd October 1994;
"SPARTACUS" on Sunday 27 November;
"FAR AND AWAY" on Sunday 22 Januari 1995 and
"CLOSE ENCOUNTERS OF THE THIRD KIND" on Sunday 19
March 1995. Don't forget!

wanted

A PAIR OF ORIGINAL DP70-LAMPHOUSES

We are a small cinema-art-house in Delft (Netherlands).
We have just bought a set of DP70 at an auction in Antwerp (Belgium). We are very
glad to have gained them, and we want to bring them back to life in original state,
including watercooling and Todd-AO-70mm.

Alas. The machines are provided with Bauer lamphouses, while we prefer
the original setting.

Therefore, whoever can help us, write or call! Thank you for your help.



Peter Baaij
Filmhuis Delft
Kromstraat 27
2611 EP Delft Netherlands
tel. 31 (0)15 140226
fax. 31 (0)15 145182

WHY DON'T YOU SHOOT YOUR NEXT PRODUCTION IN

The California of Europe: ANDALUCIA - SPAIN!

For further information call in Sotogrande:

Ad van Loon/ACS
34.56.794724//fax: 34.56.796102
or Donnie Masters/Filmed
34.56.795543//fax: 34.56.794862

70MM ADVERTISING:

WANTED:

May 1994 American Cinematographer:
The filming of "Little Buddha".
(Or just the pages about the filming of "Little Buddha")

Johan C.M. Wolthuis, Katwoudehof 36, 6843 BX Arnhem.
The Netherlands. Telephone/telefax: ++ 31 85 815 950

Metro-Goldwyn-Mayer Inc.
Attn. Mr. Larry D. Gleason
2500 Broadway Street
Santa Monica, CA 90404-3061
USA

"Blown Away" in Digital Sound

Dear Mr. Gleason,

with great interest I have read your advertising in "Variety" regarding your new movie "Blow Away", the first film your company released in digital sound.

Please allow me some notes. I'm not involved in the motion picture industry, I'm a movie goer and have interest in all technical processes of this medium. Of course, digital sound is very important for your business, and as you know studios and cinemas have invested much money last years in the improvement of sound quality. But sometimes I think the movie industry forget the visual quality. In a time HDTV and greater 16:9 TV-equipment will be introduced for cinemas it's important to match home entertainment with good sound and optical quality. There are a lot of 70 mm blow ups released last time in your country, and although companies like Todd-AO/Glen Glenn and Panavision meanwhile have developed new lightweighted 65 mm cameras, this negative format for original 70 mm theatrical prints will be not used as the public and the audience wished. As member of the International 70 mm society, a Netherlands based non-profit organisation to promote "original" 70 mm films, shot onto 65 mm film stock, I may to remember you at the 60's, as the old MGM was very innovative concerning the introducing new widescreen formats like the first storytelling Cinerama films and various 70 mm systems. The example of "Far and Away" shows that filming in 65 mm is not a great calculation factor in the whole budget of a film. Today's audience in the normal case don't know what 70 mm prints really can reach, because they know only 70 mm blow ups.

Therefore my request to think about more regarding possibility using 65 mm cameras for 70 mm prints.

Thank you very much for your understanding.

Kind regards

Hans-Joachim Heuel
Badener Str. 71.
33659 Bielefeld.
Germany



LARRY D. GLEASON
PRESIDENT
WORLDWIDE THEATRICAL DISTRIBUTION

MGM / UA DISTRIBUTION CO.
An Affiliated Company of
METRO-GOLDWYN-MAYER INC.

Dear Mr. Heuel:

Thank you for your letter concerning MGM and 70mm.

I share your sentiments completely that the only way to properly present the format is not the blown up 35mm process.

Unfortunately, the filmmakers of today are not big supporters of 65mm. Their training background gives them very little experience. In addition, there are very few cinemas equipped for 70mm projection.

We are encouraging our directors to consider this format. Any information you have concerning 65mm would be appreciated so that we can pass it along to our filmmakers.

Thank you for your interest in our company.

Sincerely,

Larry D. Gleason

Miramax's May 25 release in the U.S.A. of Bernardo Bertolucci's "Little Buddha" - on 126 screens, in advance of Memorial Day weekend - took a total of \$ 1,002,854. and helped the film to a four-day weekend gross of \$ 873,983 and ninth place on the chart for that week. Overseas, the film took \$ 3 million from a five week run in Germany, but only \$ 341,675 after five weeks in the U.K. Nine weeks in Italy generated \$ 7 million for Little Buddha and its gross in France since its Dec 1 release is \$ 8.16 m. ! (Screen International June)

Next "70MM NEWSLETTER" Sept 1994;
Mark Magidson tells about the filming of "Baraka",
"My Fair Lady" restored,
Dutch "Sherlock Holmes" discovers another Panavision
Super 70 film : "Map of the Human Heart".

70mm Promotion Tour Los Angeles

1 - 15 October 1994

The International 70mm Association

Secretary Johan C M Wolthuis, Arnhem, The Netherlands

Projectionist and editor of the *70mm Newsletter* Thomas Hauerslev, Copenhagen, Denmark

"What has happened to the use of 70mm prints, or How to *dramatically* improve picture quality in the cinema before the year 2001?"

"The International 70mm Association" will launch a "70mm promotion tour" to Los Angeles. Our goal is to tell American film producers and directors how enthusiastic their European counterparts are over original 70mm films such as "Oklahoma!", "Cleopatra" and "2001: A Space Odyssey". New 70mm films as "Baraka", "Far and Away" and "Little Buddha" from the present age attract audiences because of the narrative content, but also because of the stunning cinematography. People like Ron Fricke, Ron Howard, Michael Salomon and Vittorio Storaro are to be applauded for their decision to use 65mm. Our hope is to persuade film makers to use 65mm negatives in cinematography more frequently. We hope to arrange appointments with a film producer, a director, a cinematographer and a marketing executive in Los Angeles. Furthermore, we naturally intend to keep the local press informed about the subject. There are three major points we want to bring to the attention of film makers:

- * An increasing number of European cinemas are able to show 70mm prints. A decreasing number of 70mm prints are available, however. Is it because the industry thinks the audience is not aware of picture quality and only cares about sound quality?
- * Why improve the sound quality of the films alone, and not the image quality? Increasingly, the quality of prints shown in Amsterdam and Copenhagen is awful. In some cases the local laserdisc shops presents image quality more impressive than a new 35mm print. Why is that?
- * An effort must be made to restore old 70mm films. Have any American exhibitors been asked about their interest in showing restored 70mm films?

Upon our return to Europe a full report will be written by The International 70mm Association and published later in the "70mm Newsletter". The report will include our discussions with American filmmakers and their opinions about the future of 70mm. We will try to provide information about the four different standard 65mm cameras available. Todd-AO's Cinespace 70, ARRI's System 765, Panavision's System 65 and Cinema Product's CP65. It has quite often been said by industry people in the past two years that "70mm is dead". That statement is often repeated when digital sound on 35mm is discussed. It is not true, however. The International 70mm Association is of a different opinion altogether. It is our impression that many people do see "70mm" on the marquee as a special added attraction. And those people who do not know about 70mm will experience any 70mm presentation as a sense of reality they will never get from any other medium, even those with 35mm multi track Dolby SRD, SDDS or DTS digital THX sound. It seems to us that the reason why Todd-AO appeared in the first place 40 years ago has been forgotten.

"...a motion picture system with a quality so perfect that the audience would be a part of the action, not just passive spectators". Dr Brian O'Brien about the Todd-AO process in 1953.

The following material will be distributed to the people and press we hope to speak with.

- * A list of the most important 70mm cinemas in Europe listed by country.
- * Information concerning 70mm films by "The International 70mm Association".
- * A complete list of original 70mm films with production year and 65mm process.
- * Letters from managers of European cinemas requesting more 70mm prints
- * A special October 1994 edition of the "70mm newsletter"

The International 70mm Association

-, is a non profit organization with dedicated members all over the Globe. A "70mm newsletter" is published 6 times a year and mailed free to all members.