

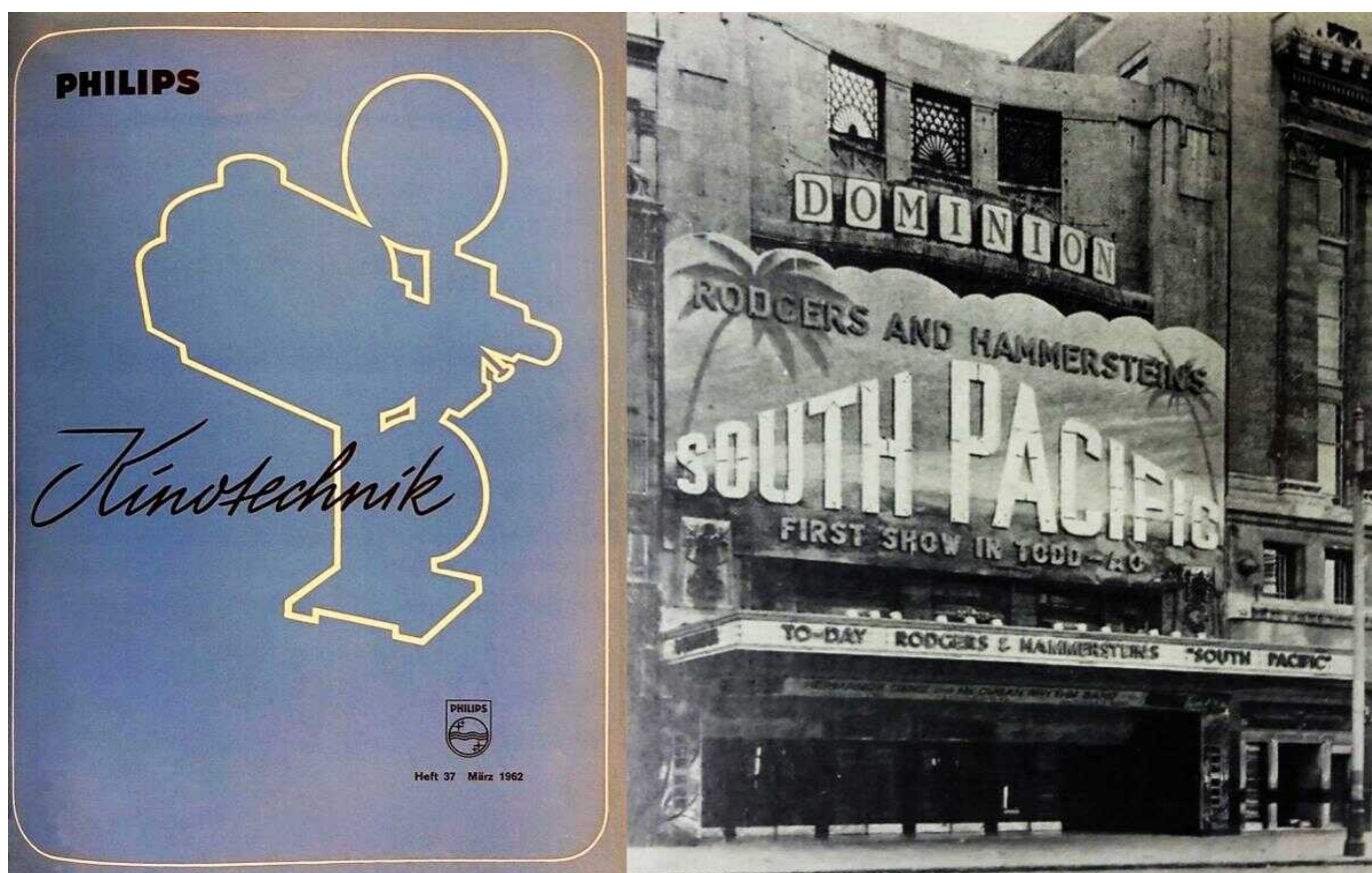
PDF attachment to the Report: The successful Norelco Universal 70/35mm (Philips DP70/35) Film Projector

... as it had been, for example, demonstrated with the long-term runs of the films
A) "South Pacific" and B) "Spartacus".

Written, compiled and partly translated by Gerhard Witte (Berlin, Germany) in winter 2020/21
– also with the help of the impressive non-profit library "Internet Archive"
(especially from the collections of the "Library of Congress" in Washington D.C.)

A) **SOUTH PACIFIC** (USA, 1958)

The European premiere of **South Pacific** (USA, 1958)
took place at London's "Dominion Theatre" on 21st April 1958.



On the right the façade of London's "Dominion Theatre" at 268-269 Tottenham Court Road with the advertisement of **South Pacific**. This film marked the begin of the 70mm widescreen projection era in England. The image and the following article are taken from the German trade magazine "Philips-Kinotechnik" (No. 37) dated March 1962.

The festive London Premiere of **South Pacific** on YouTube (no sound):
['SOUTH PACIFIC' PREMIERE - NO SOUND - YouTube](#)

On Thomas Hauerslev's website – London's "Dominion Theatre":
[Dominion, London English Birthplace of Todd-AO \(in70mm.com\)](#)

April 1958 saw the English premiere of the Todd-AO film **South Pacific** at the "Dominion Theatre" in London on Tottenham Court Road. (Author's note: the screen of the theatre had a size of 46 by 21 feet and was 5 feet deep – measured from the chord at the center)

The first release print ran for quite a long time. By the time it had reached 1,000 runs, there was already a reason to report on it. But the print kept going. In the autumn of 1960, the rental company thought it appropriate to send this theatre another, less played, print. The projectionists of the "Dominion Theatre" looked at the "new" print and decided to stay with their "old" one. It was decidedly better, even though it had been played well over 1,000 times by then.

Even after 1,382 runs, the print was still good. While this number in itself is a record for the playing time of a film in the same theatre, this is even more astonishing given that it was achieved with the same print. The film **South Pacific** still dominated the programme of this theatre. However, a decision was finally made to use a new print. The distributor preferred to have the old print played in other theatres, and to ensure that the new print would also have a long life by using it in the "Dominion Theatre". By the way: by this time, **South Pacific** was soon to complete its fourth year at the "Dominion Theatre".

Author's note: **South Pacific** ran at the "Dominion" from 21st April 1958 to 30th September 1962 – a season of 4 years, 5 months, 1 week and 2 days or 232 weeks.

3rd GREAT YEAR
AND STILL GOING STRONG!

DOMINION THEATRE
London
(CURRENT GROSSES EXCEED FIRST WEEKS)

GAUMONT THEATRE
Manchester

RODGERS & HAMMERSTEIN'S
SOUTH PACIFIC

TODD-AO
A MAGNA PRODUCTION

SHATTERED EVERY EXISTING RECORD FOR A MOTION PICTURE IN THE UNITED KINGDOM!

GENERAL RELEASE
35 m. m. Bookings SOON AVAILABLE THROUGH YOUR
20th CENTURY FOX EXCHANGE

THE WESTERN HEMISPHERE SCORED RECORD BREAKING ENGAGEMENTS ALSO!
ONE YEAR OR LONGER... New York City - Vancouver, B. C. - Omaha, Nebraska - Chicago, Illinois - Toronto, Ontario - Milwaukee, Wisconsin
FORTY WEEKS OR LONGER... Cincinnati, Ohio - Cleveland, Ohio - Indianapolis, Ind. - Miami Beach, Fla. - Montreal, Que. - Salt Lake City, Utah
AND MANY, MANY OTHER LONG RUN ENGAGEMENTS

RODGERS & HAMMERSTEIN'S
SOUTH PACIFIC

IN
TODD-AO
ESTABLISHES WORLD RECORD!

No other picture has ever played this long in one theatre

4th HISTORY MAKING YEAR!...

...and still going strong!

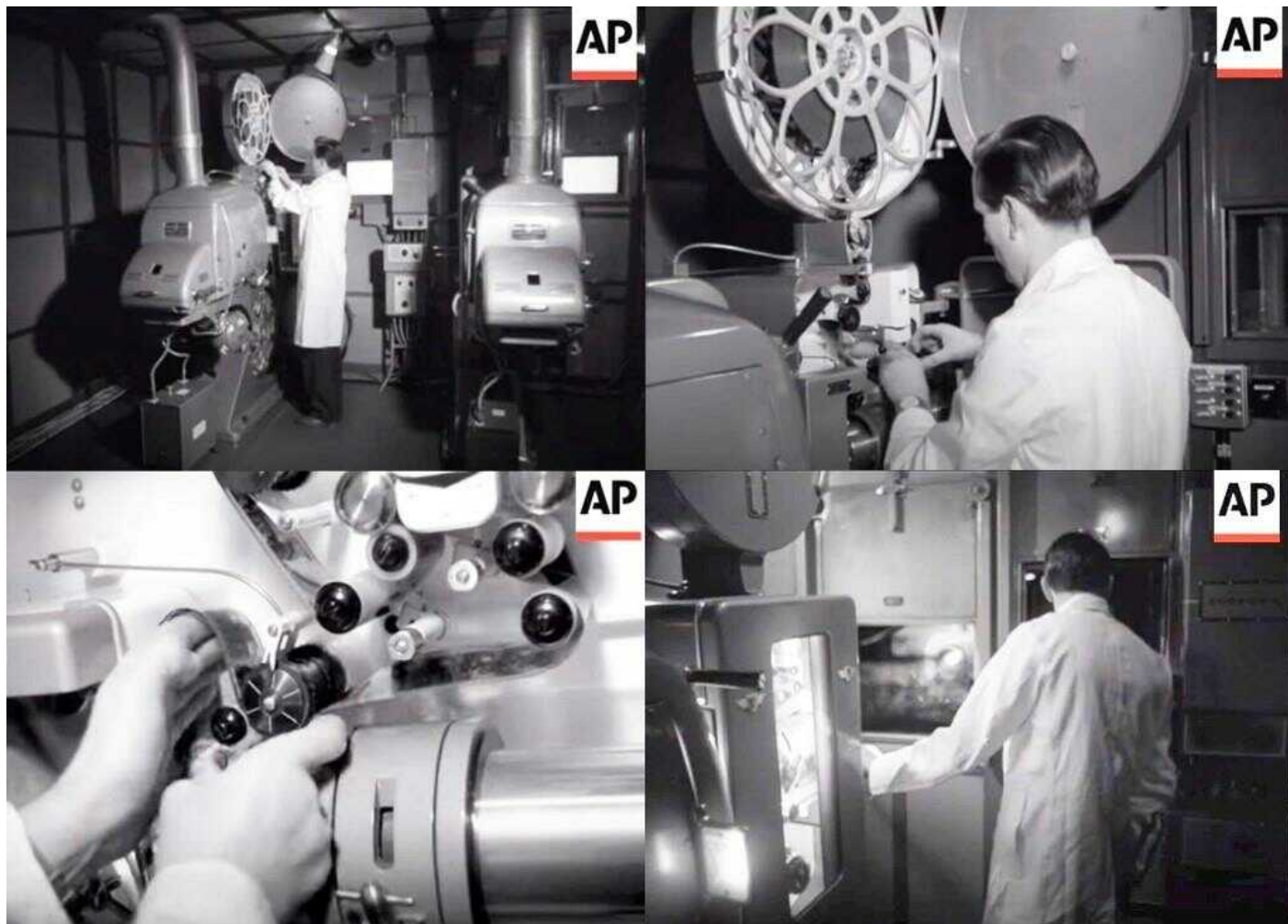
History-making engagements currently playing in AUSTRALIA!

MAYFAIR..SYDNEY..124th WEEK • ESQUIRE..MELBOURNE..118th WEEK
ST. JAMES..BRISBANE..48th WEEK • PLAZA..ADELAIDE..77th WEEK • PLAZA..PERTH..26th WEEK

Advert on the left from the trade magazine "Motion Picture Exhibitor" dated 25.05.1960, and advert on the right from "Boxoffice" magazine dated 16.05.1961. **South Pacific** now in its 4th year at London's "Dominion Theatre".

Of course, there are several factors involved in such excellent utilisation of a single print. First of all, the print remaining in the same hands is a conservation measure. For understandable reasons, each projectionist made sure that their own print for the next day, week and month could be used just as reliably as today. They likely would look after it more than a print they would pass on to the next playing site in three days – or even the next day.

Secondly, this long service life is also proof that the projectionists of the "Dominion" really took the utmost care in their work. This factor can certainly not be under-estimated. Without intending to diminish the performance of the projectionists in the slightest, the most important factor in this record was the perfection of the projector. The "Dominion Theatre" was equipped with two Philips DP70 Universal Projectors.



The two new "Philips DP70" projectors in the projection room of London's "Dominion Theatre", and the operator – here most likely with the 70mm print of the demonstration film *The Miracle of Todd-AO* (USA, 1956).

(Images from the film's YouTube premiere clip above)

[The Miracle of Todd AO presented in Ultra-Curve and 30fps - YouTube](#)

The second print in the "Dominion" completed well over 300 runs without any problems. In the "RKO Pantages Theatre" (in Hollywood, Los Angeles, at 6233 Hollywood Boulevard), **Spartacus** ran for 61 weeks with the same print, which the rental company was pleased to announce. Walter Beyer, chief technician at Universal, reported on this in the American film press. He explicitly attributed this achievement to the quality of the DP70 Universal Projector, the conscientious film handling by the projectionists and the careful monitoring by the chief projectionist.

The German projectionists told us a similar story. A 70mm print of **Ben-Hur** is now running at the "Savoy" in Hamburg in its 63th week since the local premiere (author's note: the film ran at the "Savoy" from 15th December 1960 to 20th March 1963 = 118 weeks), and at the "Royal" in Munich now in its 67th week (author's note: the film's German premiere took place there on 14.10.1960), which means about 800-900 runs in each cinema.

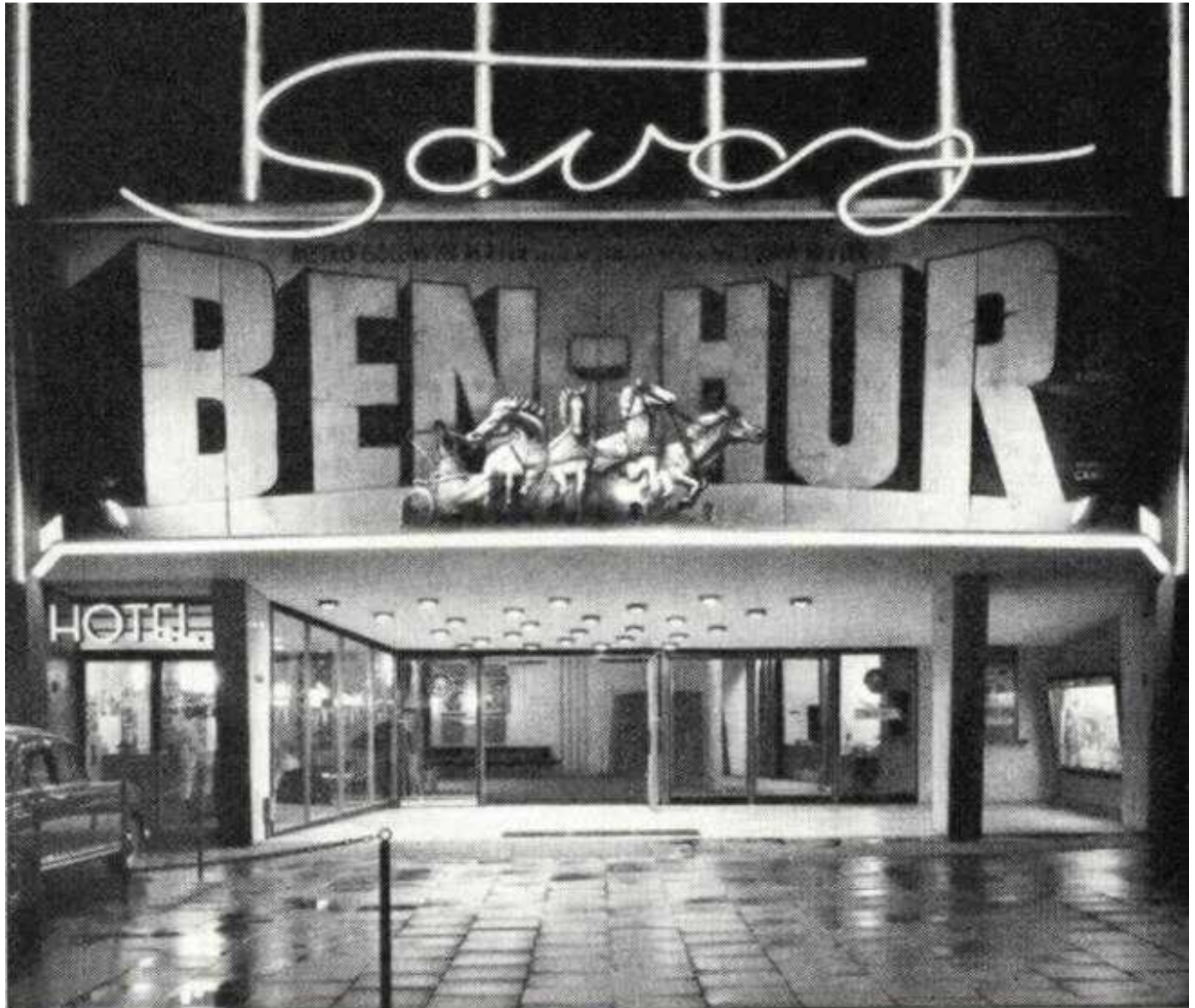


Foto: Heibett Wedemeyer

William Wyler's epic **Ben-Hur at Hamburg's "Savoy-Theater" – Europe's first purpose-built Todd-AO cinema. Image from the brochure "Filmtheater in der Freien und Hansestadt Hamburg". (Season 1961/62)**

The gentle handling of the film in the projector ensures the distributor a long service life and good utilisation of the print. At the same time, this gave the owners of these projectors the peace of mind that their performances could run night after night without worrying about an interruption. This ensures that their visitors have the same good image and sound on the last evening of the contract period as on the first day. When one considers the consequences of having to refund the entrance fee – or the dissatisfaction of the audience – when a performance was interrupted, one can see how this contributed decisively to the profitability of the theatre. The **Philips Universal Projector DP70** was a great choice in this respect.

With regular film, one was quite satisfied with 500 runs, and 800 runs were rarely achieved. It is all the more astonishing that these 70mm prints easily achieved 800 to 1,000 runs, even though the film was subjected to much higher stress due to the advance by 5 perforation holes and the large spool diameter.

An article from "Motion Picture Exhibitor" dated 22.08.1962:

South Pacific Ends Four Year London Run

South Pacific Ends Four Year London Run

LONDON—The record breaking London run of "South Pacific" at the Dominion will end on Sept. 30 after 4½ years and 2551 performances.

Selected suburban theatres will then be played on a hard ticket basis. Though there seems little likelihood of this record being challenged there is plenty of life still in the picture. In its 224th week (July 29), a non-holiday period, it took \$15,688 and in the August holiday week the take exceeded \$20,000. No one has found the secret of the phenomenal London success, but after seeing it 60 times, a Mrs. Hacquoil of Ealing claims that each time she finds something new and exciting. On Oct. 2, "Porgy and Bess" will have its British premiere under the sponsorship of the Variety Club.

London – The record-breaking London run of **South Pacific** at the Dominion will end on 30.09.1962 after 4 ½ years and 2,551 performances. Selected suburban Theatres will then be played on a hard ticket basis.

Though there seems little likelihood of this record being challenged there is plenty of life still in the picture. In its 224th week (July 29), a non-holiday period, it took \$15,688 and in the August holiday week the take exceeded \$20,000. No one has found the secret of the phenomenal London success, but after seeing it 60 times, a Mrs. Hacquoil of Ealing claims that each time she finds something new and exciting. On 02.10.1962, **Porgy and Bess** will have its British premiere under the sponsorship of the Variety Club.



... in Sydney (Australia) successful too. Here a short article from "Kinematograph (Kine) Weekly" dated 26.01.1961:

South Pacific enters third year in Sydney

HOYTS THEATRES has repainted the entire façade of the "Mayfair Theatre", Sydney, Australia, to proclaim that **South Pacific** has entered its third year at the theatre.

By last November total attendances for **South Pacific** reached two million throughout Australia. After two years in the "Mayfair Theatre" (Sydney) some 925,000 people, representing almost 50 per cent of the total population of the metropolitan area, saw the picture in that theatre. Admissions for **South Pacific** in Australia are far ahead of its nearest competitor among the marathon record-holders. Ernest Turnbull, managing director of Hoyts Theatres,

describes South Pacific as: ... *a phenomenon in entertainment without parallel in the annals of cinema history.*

Author's note: **South Pacific** ran in Todd-AO at Hoyts' "New Mayfair Theatre" from 26.12.1958 to 05.06.1962 - a season of 179 weeks, 4 days. (Source: Doug Loudon, Australia)



B) **SPARTACUS** (USA, 1960)

On the occasion of the festive West Coast Premiere of **SPARTACUS** on 19.10.1960 a remodeled "RKO Pantages Theatre" in Los Angeles.

Here some words about the theatre's history – The "Pantages Theater" was designed by architect Benjamin Marcus Priteca (1889-1971), and built by vaudeville impresario Alexander Pantages (1867-1936) at 6233 Hollywood Boulevard at a cost of about \$1.25 million – the most spectacular theatre in the Pantages circuit. At the time of its construction, it had been Hollywood's biggest theatre (2,812 seats), built at the epitome of the Art Deco era. It was opened by Alexander Pantages' sons (Rodney and Lloyd as managers) and 'West Coast Theatres' on 04th June 1930. Shown were: (a) MGM's music film **The Florodora Girl** (USA, 1930) with Marion Davies, and (b) a special Fanchon and Marco 'Idea' – a stage show that featured the Sunkist Beauties as aerialists. At the time of the theatre's festive opening, Alexander Pantages was in the county jail.

Back then, the theatre's screen had a special masking device that could be used for standard Magnascope and wide film as it was 56 feet wide and 27 feet high. The stage itself was 145 feet wide, 70 feet deep and 50 feet high at the proscenium arch (source: the article "*A House Built for Wide Films*" from "Motion Picture News" dated 07.06.1930). During the first years of its operation, there were also alternating shows with Vaudeville Life Acts on the theatre's huge stage.

In summer of 1949, all Pantages stock was acquired by RKO (Radio-Keith-Orpheum). The business magnate Howard Hughes purchased the building and incorporated it into his "RKO Theatre Circuit". At the beginning, Rodney Pantages still continued to supervise the house's operation – for RKO. From 1950 to 1960 the now named "RKO Pantages Theatre" (with the name 'Pantages' retained due to a contractual stipulation) had been the place of the annual Academy Awards ceremony, including **the very first telecast** of the ceremony in 1953.

Actor Ronald Reagan, who later served as the 40th President of the United States (between 1981-1989), can be heard as announcer for the 25th Academy Awards.

Here a YouTube clip about: "The first televised Oscars opening in 1953"
[The First Televised Oscars Opening in 1953 - YouTube](#)

From 1965 the theatre was initially rented by "Pacific Theaters" and then purchased in 1967. Some refurbishment had been undertaken, including the removal of the curtains in the seating areas, which were installed for the **SPARTACUS** premiere – this allowed the auditorium to be fully viewed again. The "Pantages Theatre" continued to be a major venue for road show movies into the 1970s. The venue closed as a cinema in January of 1977. "Pacific Theatres" teamed up with the "Nederlander Organization", and the theatre was restored to nearly its original seating capacity (2,703 instead the initial 2,812). To date, the "Hollywood Pantages Theatre" is considered one of the leading (music) theatre stages in Los Angeles, and is designated a Historic Cultural Monument.

Two short articles from "Motion Picture Daily" dated 18.08.1960 and below 22.09.1960:

A) 70mm for 2 Theatres – The sale of NORELCO 70/35mm projectors, as well as are lamps and 6-channel stereophonic sound equipment, to "RKO Pantages Theatre" in Hollywood and the "RKO Grand Theatre" in Cincinnati, Ohio, was announced by Todd-AO Corp.

B) New Policy, Capacity for "Pantages Theatre" HOLLYWOOD, Sept. 21. – The seating capacity of the "Pantages Theatre" here will be reduced from 2,812 to 1,506 for choice viewpoints in a \$125,000 face-lifting job to prepare for premiere of **SPARTACUS** on Oct., 19, which will be launched as a charity event sponsored by the 'Women's Guild of the Cedars of Lebanon Hospital'.

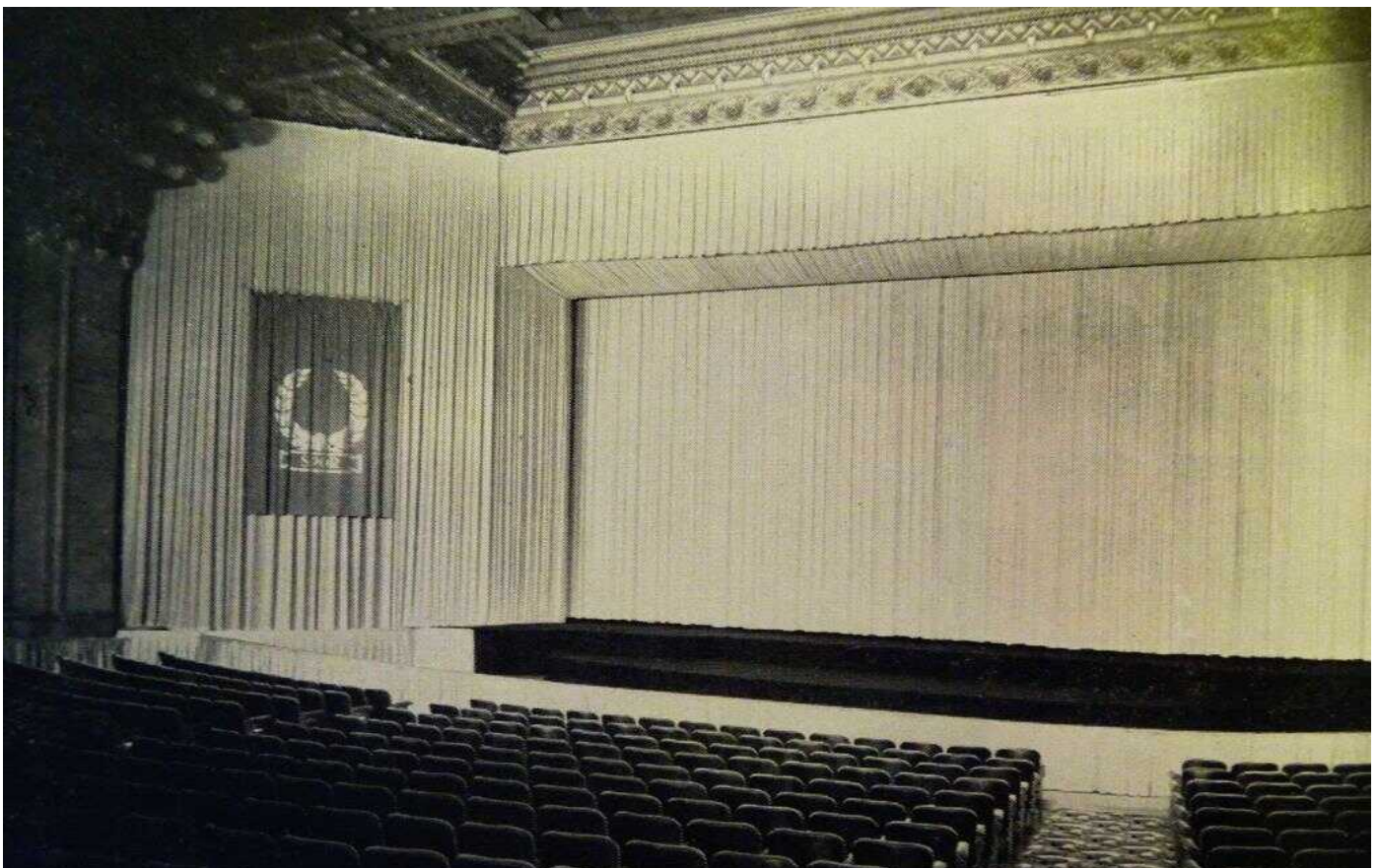
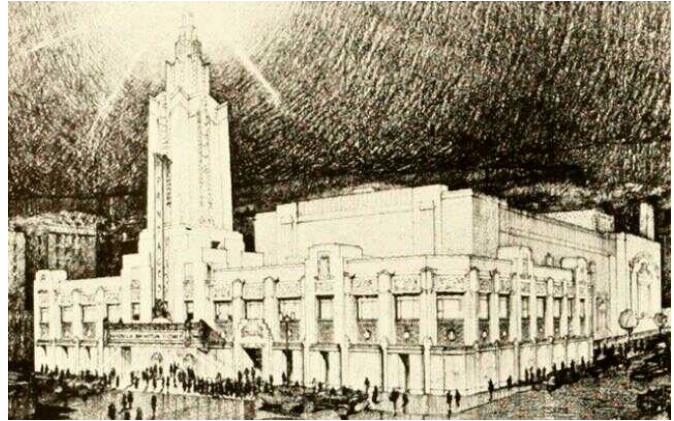


Image above: The specially for the **SPARTACUS** premiere remodeled "RKO Pantages Theatre" in Los Angeles. Gold fabric effects a new screen opening proportioned to picture, with stepped platform. Universal Pictures had booked the theatre for an exclusive 70mm Roadshow run, and insisted on several improvements being carried out – a remodeling program for the perfect presentation of the film that exceeded \$120,000 prior to the movie's opening. (Image from "Motion Picture Herald" dated 03.12.1960)

Right a drawing of the Los Angeles
"Pantages Theatre"
from "Motion Picture News"
dated 07.06.1930.



Below an article from "Motion Picture
Exhibitor" dated 15.02.1961:

Well known Los Angeles house spruces up for **SPARTACUS**

The "RKO Pantages" in Los Angeles, one of America's best known motion picture theatres, has again experienced extensive alterations, this time for the perfect presentation of ...

- **SPARTACUS** -

Less than a year ago the "RKO Pantages Theatre" acquired a new front, marquee, outer-lobby, box office, a newly carpeted and decorated inner-lobby, rest rooms and an ultra-modern concession stand.

With the opening of **SPARTACUS** the auditorium of the "RKO Pantages Theatre" was completely overhauled. Its 2,800 seating capacity was reduced to the present 1,500 chairs. There are 1,000 choice seats on the orchestra floor with perfect views of the screen. The balcony has remained intact with 504 seats in the front mezzanine. An attractive room divider arrangement utilizing rust-colored drapes was carried out on both floors to cut off the unused seating sections.

This decorative scheme blends in excellently with the general architecture of the theatre. Decoration pieces, in keeping with the **SPARTACUS** presentation, were used along the top of the new walls. The picture screen area is treated with a gold drapery that covers the entire front wall of the theatre and can be illuminated and colored by a battery of floodlights located within the balcony railing.

The base of the screen is formed by the orchestra pit and the band platform, adjusted to correct heights and the entire area then covered with fitted removable black coverings. The new Hurley Super-Optica screen is installed in a flyable frame, and the projected picture is 54 feet wide by 20 feet high.

The projectors are Philips Norelco 35/70mm; the sound, Ampex high level mixing with Altec loudspeakers, and the lamphouses are Ashcraft Super-Cinex. The projection lenses were made especially by Bausch and Lomb for the "RKO Pantages Theatre", and are the result of a series of new developments.



**The scheme of seat partitions in the general rear view and the side view.
Flood lights in the balcony fascia illuminate the drapery.
(Images from the trade magazine "Motion Picture Herald" dated 03.12.1960)**

Another article on this subject from "Motion Picture Herald" dated 03.12.1960:

Drastic reduction of audience area has been contrived by RKO Theatres without structural changes at the "Pantages Theatre" in Los Angeles, by a system of drapes and barriers that not only avoids obtrusion but even harmonizes well with this famous theatre's ornamental style of auditorium architecture. The primary objective was adaption of the large seating capacity (2,800) to one more compatible with a reserved seat policy for the engagement of ...

- SPARTACUS -

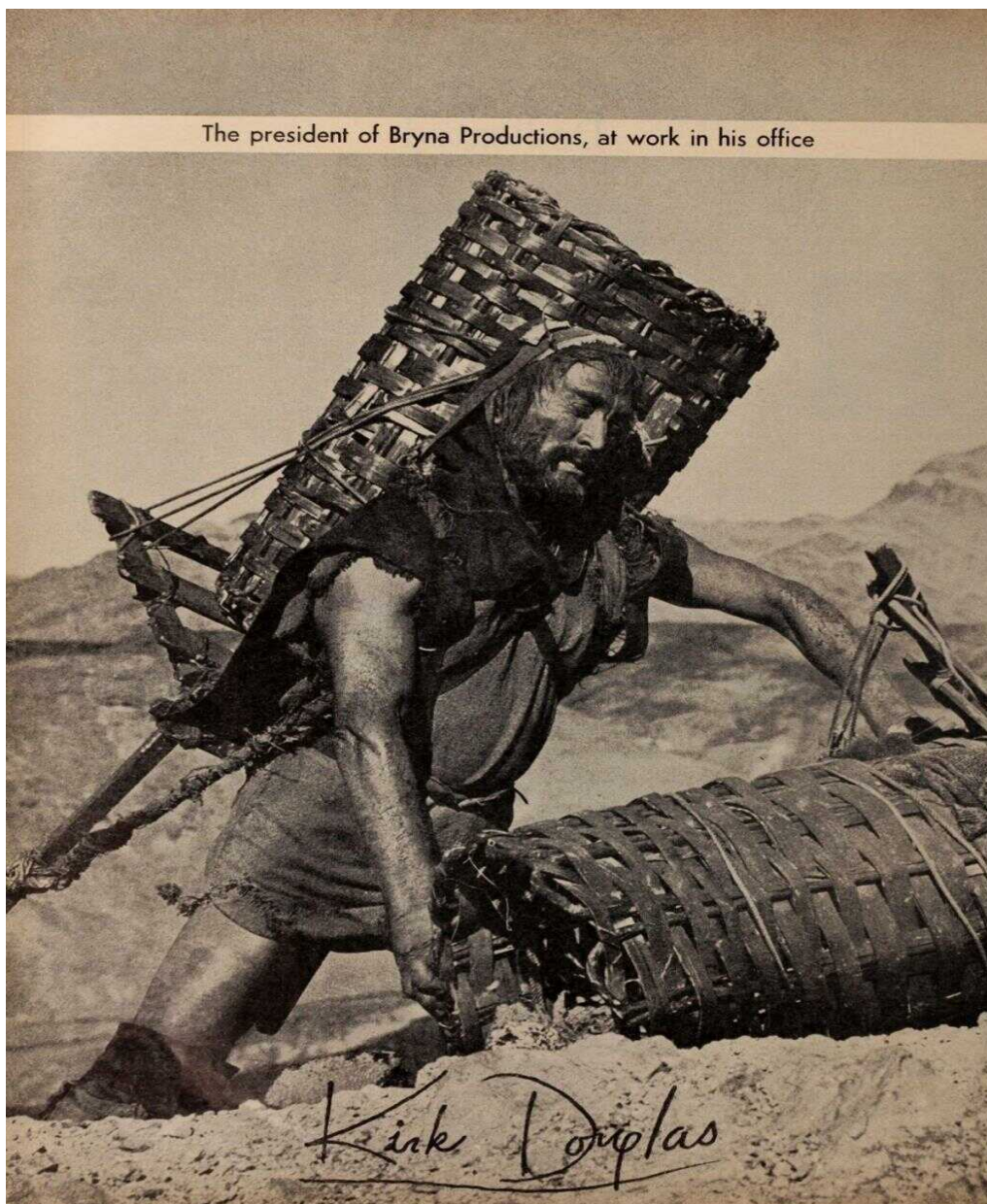
Curtaining off two extreme side banks and the rear of the balcony, leaving only the mezzanine, brought available seating to 1,500 – a thousand on the main floor. All viewing positions are now, of course, at small visual angles and at distances from the screen allowing optimal acuity and presence. The screen is 54 x 20 feet. The front and the lobbies of the "Pantages" were comprehensively modernized early this year. The auditorium, however, was left in its original design of Oriental inspiration. Rust-colored fabric in full drape now partition off the unwanted rows, and on the main floor it falls behind paneled wood rails with tops broad enough to support vases of artificial flowers, classical statuary and other art objects suggested by the theme of the Universal International epic.

Drapery also obliterates the existing proscenium arch and adjoining walls. Here the fabric is gold, forming an open-RKO Theatres' technical department, was, of course, adjusted to provisions for projection and surround speakers. These speakers are at the upper edge of the partition drapery, while the projection beam just clears the balcony fabric at an angle of about 12 degrees. Projectors are Norelco equipped with 4 ¾-inch lenses.

The installation, made under the supervision of Charles Horstman, head of represent recent developments for 70mm projection by Bausch & Lomb. Projection light is by Ashcraft Super-Cinex lamps with related rectification. The sound amplification system is Ampex mixing with Altec surround speakers and Altec-Lansing screen complements. The screen is a Hurley Super-Optica mounted on a flyable frame.



Image above: from a German 4-page advertising leaflet on the film (dated 12/1960 – size 35 by 26 cm) *"The most expensive Hollywood film ever made, with a unique star cast. Seven world stars in one film – SPARTACUS – watch the film in your movie theatre."*



From the trade magazine "Boxoffice" dated 06.03.1961 ('Barometer' section).

and now:

AMERICAN NORELCO UNIVERSAL 70/35MM FILM PROJECTOR ADVERTISING



Do you NEED 70mm?

You don't have to be a prophet to know which way the motion picture industry is heading. It's toward bigger pictures and sharper, brighter projection. And, as always with progress, you either keep pace or fall behind. There's no standing still.

Because 70mm projection is so dramatically superior, many producers are insisting on the exhibition of their products via 70mm film. Thus not only the prestige of your theatre is affected by this move to 70mm, but the vital receipts brought in by these tremendous attractions could be lost if you are not equipped to show them! Get on the 70mm bandwagon now and get your share of the big boxoffice grosses on the way.

Almost every leading theatre with 70mm projection has chosen the great Norelco Universal 70/35 Projectors... the finest and only projectors designed specifically for 70/35mm projection!

NOW BUY Norelco® 70/35mm PROJECTORS FROM YOUR LOCAL SUPPLY DEALER!

A change in distribution policy means Norelco projection equipment is available through the supply dealer of your choice. See him today for prices and delivery!

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Leading Science and Industry
UNIVERSAL 70/35mm PROJECTORS

This is the one

and only projection machine, specially built for and selected by Todd-AO for their process, suitable for all 70 and 35 mm formats!

In every 70 mm equipped theatre—throughout the U.S.A., Canada, England, Australia, New Zealand, Germany, Italy, Japan, Denmark, Sweden, Norway, France, Spain, Venezuela, Argentina, Brazil and many other countries—exhibitors have now found proof of PHILIPS leadership in design and performance just as in the thousands of 35 mm theatres, spread all over the world, where the **PHILIPS** *Crema* emblem is a guarantee for **PERFECTION IN SOUND AND PROJECTION.**

PHILIPS *Crema* **EQUIPMENT**

DESIGNED FOR THE FUTURE, AVAILABLE TO-DAY!

FP 7 Enclosed projector	FP 56 Standard projector	FP 3 Small projector	Portable 35 mm Complete mobile unit	Professional 16 mm Complete mobile unit
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N.V. PHILIPS' GLOEILAMPENFABRIEKEN — ELA DIVISION — EINDHOVEN, HOLLAND

Sales & Service Organisations everywhere!

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April 6, 1960

MOTION PICTURE EXHIBITOR—1960 THEATRE CATALOG Edition

PE-4 PHYSICAL THEATRE • EXTRA PROFITS DEPARTMENT OF MOTION PICTURE EXHIBITOR August 17, 1960

The two adverts about the Philips Norelco Universal 70/35mm projector are from the trade magazine "Motion Picture Exhibitor" dated 17.08.1960 and right 06.04.1960.

More detailed information on the famous projector is available on Thomas Hauerslev's website:

[DP70 / Universal 70-35 / Norelco AAI - The Todd-AO Projector \(in70mm.com\)](http://in70mm.com)

Do you NEED 70mm? You don't have to be a prophet to know which way the motion picture industry is heading. It's toward bigger pictures and sharper, brighter projection. And, as always with progress, you either keep pace or fall behind. There's no standing still.

Because 70mm projection is so dramatically superior, many producers are insisting on the exhibition of their products via 70mm film. Thus not only the prestige of your theatre is affected by this move to 70mm, but the vital receipts brought in by these tremendous attractions could be lost if you are not equipped to show them! Get on the 70mm bandwagon now and get your share of the big box-office grosses on the way.

Almost every leading theatre with 70mm projection has chosen the great **Norelco Universal 70/35 Projectors** ... the finest and only projectors designed specifically for 70/35mm projection!

This is the one and only projection machine, specially built for and selected by Todd-AO for their process, suitable for all 70 and 35mm formats! In every 70mm equipped theatre (throughout the U.S.A., Canada, England, Australia, New Zealand, Germany, Italy, Japan, Denmark, Sweden, Norway, France, Spain, Venezuela, Argentina, Brazil and many other countries) exhibitors have now found proof of PHILIPS leadership in design and performance ... just as in the thousands of 35mm theatres, spread all over the world, where the PHILIPS Cinema emblem is a guarantee for ... **PERFECTION IN SOUND AND PROJECTION.**

Projectionists` Choice

The only projector designed especially for 70/35mm ... time-tested and proven in over 200 theatres ... trouble-free ... long print life-runs as high as 1500 per print ... change from 70mm to 35mm in less than 4 minutes ... most advanced features for years ahead quality performance. For these, and many other reasons, more projectionists prefer the Norelco 70/35 to any other projector!

Advert right from "Motion Picture Exhibitor" dated 14.09.1960.



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Norelco
Serving Science and Industry
UNIVERSAL 70/35mm PROJECTORS

The only projector designed especially for 70/35mm ... time-tested and proven in over 200 theatres ... trouble-free ... long print life—runs as high as 1500 per print ... change from 70mm to 35mm in less than 4 minutes ... most advanced features for years ahead quality performance. For these, and many other reasons, more projectionists prefer the Norelco 70/35 to any other projector!

Norelco projection equipment is now available through your favorite theatre supply dealer

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MOTION PICTURE EQUIPMENT DIVISION
100 East 42nd Street, New York 17, N. Y. • OX 7-3600

Advert left from "International Projectionist" dated April 1960 (No. 35).

In 41 Major Theaters showing Ben-Hur...

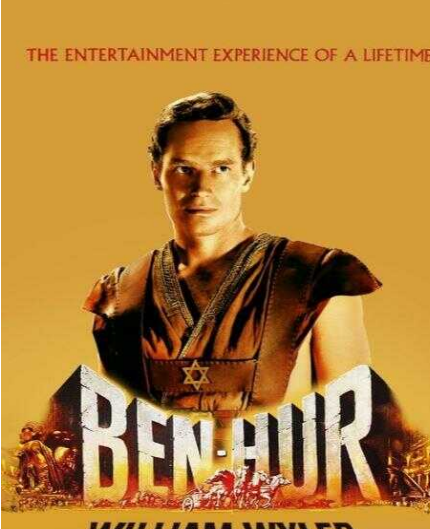
36 of them are equipped with

Norelco **UNIVERSAL 70/35mm PROJECTOR**
the original PHILIPS/TODD-AO

The Norelco Universal Projector has built an outstanding reputation for dependable performance in over 200 major theatres throughout the world.

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New York 17, New York

THE ENTERTAINMENT EXPERIENCE OF A LIFETIME!



BEN-HUR

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CHARLTON HESTON · JACK HAWKINS
HAYA HARAREET · STEPHEN BOYD · HUGH GRIFFITH · MARTHA SCOTT
CATHY O'DONNELL · SAM JAFFE · TECHNOLOGICAL CONSULTANTS KARL TUNBERG · SAM ZIMBALIST

THE EPIC YEAR of

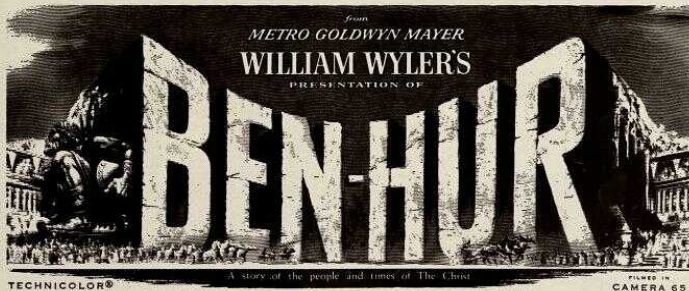


THE FACTS FOR THE FIRST YEAR OF THE CONTINUING
SUCCESS OF THE WORLD'S MOST HONORED PICTURE . . .

SEEN BY . . . **16,943,257**

THEATRES
PLAYED IN . . . **286**

SHOWINGS . . **35,345**



* IN ADDITION TO CONTINUING ITS LONG RUN ENGAGEMENTS IN NEW YORK, PHILADELPHIA, CHICAGO, BOSTON, LOS ANGELES, SAN FRANCISCO, TORONTO, AND IN MANY OTHER KEY CITIES THROUGHOUT AMERICA, "BEN-HUR" IS ALSO CURRENTLY AN INTERNATIONAL TRIUMPH IN SUCH CITIES AS LONDON, ROME, PARIS, BRUSSELS, AMSTERDAM, BOGOTA, HIROSHIMA, ANTWERP, TOKYO, BERLIN, CARACAS, SYDNEY, MELBOURNE, BOMBAY, BUENOS AIRES, SANTIAGO, LIMA, MANILA, LISBON, JOHANNESBURG, GENEVA and many others.



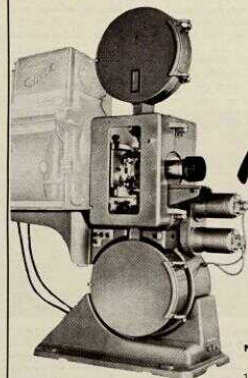
'Ben-Hur' on 1st Birthday Has 40 Million in the Till

NEW YORK—Friday, November 18, was an important day in the recent history of MGM for it was on that day in 1959 that Charlton Heston first drove his team of matched white horses to victory in the spectacular chariot race which was the audience-winning climax of "Ben-Hur". On the same date in 1960, Heston drove his chariot across the 3040 foot screen of Loew's State Theatre for the 439th time. Since that time in 1959 "Ben-Hur" has opened in 225 cities throughout the world and has already amassed over \$40,000,000 at the boxoffice, \$39,000,000 of that total representing the 276 U. S. and Canada grosses engagements. "The figure of \$40 million has been con-

which teach recalcitrant youngsters. Incidentally, the latter proved to be the quietest and best-behaved of all the high-spirited youngsters who have seen "Ben-Hur".

Mrs. Ruth Purst, in charge of group sales, has arranged theatre parties for more than 300 organizations since "Ben-Hur" opened at Loew's State. In addition, "Ben-Hur" opened at Loew's State in many families, attended en masse, the prize for cleanliness going to a patriarch from New Jersey who held a family reunion of 116 relatives, going through four generations, for a performance of "Ben-Hur". On March 4, when New York experienced one of its most blasting storms, Loew's State was not sure whether to open its doors but some 18 customers bravely

The tremendous visual
impact of this great motion
picture is heightened by the
equipment selected to show it



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70/35mm
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MOTION PICTURE EXHIBITOR

17

A successful year for **BEN-HUR** (the film's World Premiere took place at New York's "Loew's State Theatre" (USA) on 18.11.1959) – adverts from the trade magazine "Motion Picture Exhibitor" dated 30.11.1960.

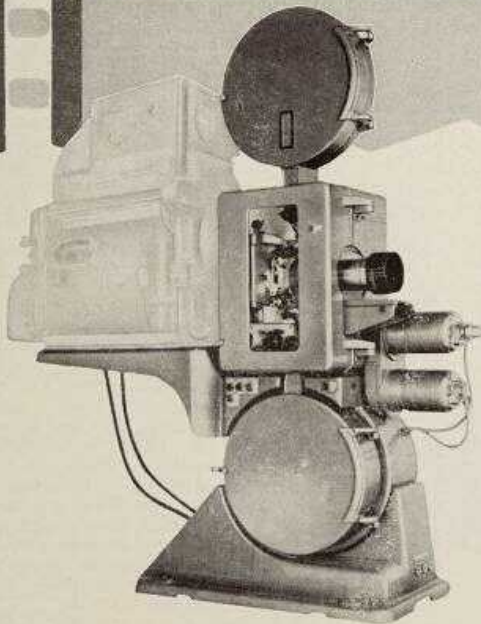
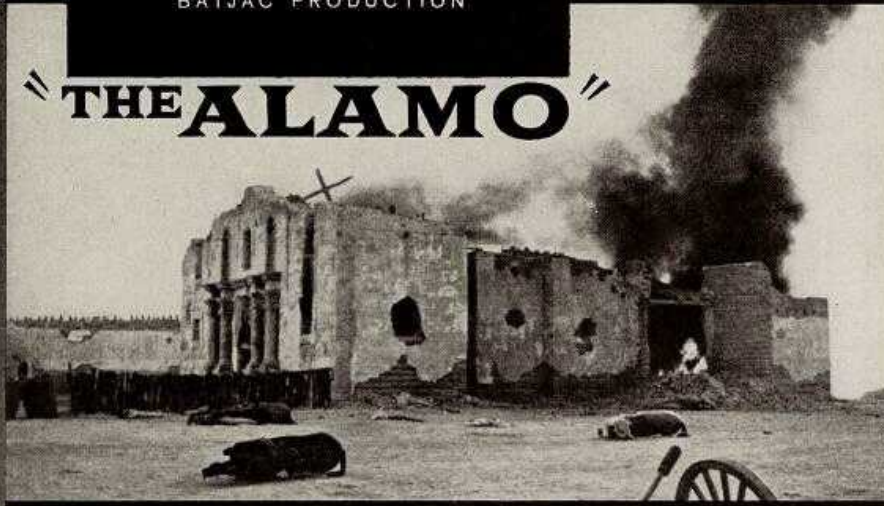
ONLY THE
Norelco[®]
UNIVERSAL
70/35mm
PROJECTOR

could do full justice to the
color and brilliance of

JOHN WAYNE'S
\$12,000,000

BATJAC PRODUCTION

"**THE ALAMO**"



...that's why *Norelco* was selected
for the **WORLD PREMIERE** showing
at the **WOODLAWN THEATRE**
San Antonio, Texas • October 24th

NORTH AMERICAN PHILIPS COMPANY, INC.
MOTION PICTURE EQUIPMENT DIVISION
100 East 42nd Street, New York 17, N.Y. • OX 7-3600

Advert from the trade magazine "Motion Picture Exhibitor" dated 12.10.1960.
ALAMO World Premiere at San Antonio's "Woodlawn Theatre" (USA) on 24.10.1960.

**ANOTHER GREAT MOTION
PICTURE RELEASED IN...**

70 MM



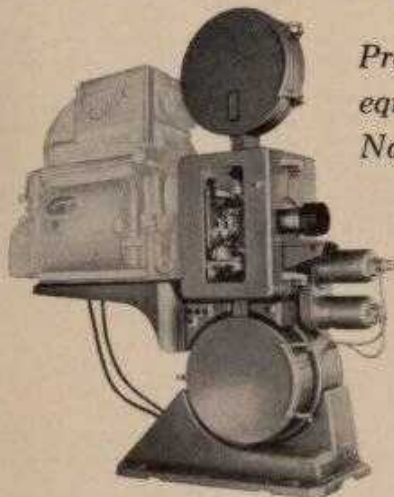
EXODUS

6-CHANNEL STEREO SOUND BY TODD-AO

WORLD PREMIERE

THE WARNER THEATRE

NEW YORK



*Projection
equipment?
Naturally...*

Norelco[®]

**UNIVERSAL
70/35MM PROJECTORS**

NORELCO projection equipment is now available
through your favorite theatre supply dealer.

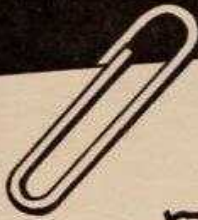
NORTH AMERICAN PHILIPS COMPANY INC. MOTION PICTURE EQUIPMENT DIVISION

100 EAST 42ND STREET • NEW YORK 17, N. Y. • OXFORD 7-3800

BOXOFFICE :: January 9, 1961

15

Advert from the trade magazine "Boxoffice" dated 09.01.1961.
EXODUS World Premiere at New York's "Warner Theatre" (USA) on 15.12.1960.



70 mm release report

Released to date

OKLAHOMA
AROUND THE WORLD
IN 80 DAYS
SOUTH PACIFIC
PORGY AND BESS
THE BIG FISHERMAN
BEN-HUR
SLEEPING BEAUTY
SOLOMON AND SHEBA
SCENT OF MYSTERY
CAN-CAN
THE ALAMO
SPARTACUS
EXODUS
THE WEST SIDE STORY
EL CID
KING OF KINGS
THE KING AND I
BUDDHA
BLACK TIGHTS
LAFAYETTE

Announced or shooting

CLEOPATRA
MUTINY ON THE BOUNTY
BARRABAS
LAWRENCE OF ARABIA
THE GREATEST STORY
EVER TOLD

MY GEISHA
MADAMOISELLE
THE LAST DAYS OF POMPEII
DENTS DU DIABLE
THE SAVAGE INNOCENTS
ALI BABA & THE 7
MIRACLES OF THE WORLD
THE QUEENS GUARDS
THE KING MUST DIE
DE LUXE TOUR
IN THIS SIGN
MUSIC MAN
THE HELLIONS
THE WAY WEST
ISLANDIA
TRAVELS OF
JAMI McPHEETERS
CHARLEMAGNE
THE REASON WHY
WILLIAM THE CONQUERER
JOHN BROWN'S BODY
TRIAL OF OSCAR WILDE
DEAR & GLORIOUS
PHYSICIAN
NIGHT RUNNERS OF BENGAL
MARCO POLO
CARTHAGE IN FLAMES
THE CARDINAL
I SAW THE AMERICAN FLAG
INNOCENTS ABROAD

THE SOUND OF MUSIC
SIMON BOLIVAR
CARMEN
THE STORY OF PAUL BUNYAN
OLIVER CROMWELL
CAIN & ABEL
THE LONG SHIPS
OWYNEE
HAWAII
FLAMING YEARS
SODOME ET GOMORRHE
MONTEZUMA
55 DAYS AT PEKING
THE FALL OF THE ROMAN
EMPIRE
THE FRENCH REVOLUTION
THE CITY THAT LIVED
I MILLIE FUOCHI
EMPEROR MEIJI
THE BLUE DANUBE
MEETING AT A FAR MERIDIAN
RED LILY CORPS
HERCULES CONQUERS
ATLANTIS
TAIHEIYO SENSOTO
HIMEYURI BUTAI
VENUS IMPERIAL
CIRCUS MAGNIFIQUE
TOILERS OF THE SEA
EMPEROR CHIN

Surprised, aren't you? Bet you never thought so much 70mm product has been released or is planned! By equipping with Norelco Universal 70/35mm projectors, you'll be ready to cash in on these great attractions . . . and you'll also have the most modern, rugged and trouble-free 35mm mechanism on the market! No matter how you look at it—for today or tomorrow—the Norelco 70/35 is your wisest investment. Ask your favorite theatre supply dealer for complete information and prices or write for free technical brochure.

*The world's most widely used,
thoroughly proven 70mm projector*

Norelco[®]

MOTION
PICTURE
EQUIPMENT
DIVISION

UNIVERSAL 70/35mm PROJECTORS

NORTH AMERICAN PHILIPS COMPANY, INC., 100 EAST 42nd STREET, NEW YORK 17, N. Y. • OX 7-3600

Advert from the trade magazine "Boxoffice" dated 08.10.1962
... although some of the announced films were later not released in 70mm
(or even not published at all) or came under other film titles into the cinemas.

Another Great 70mm Release



"LAWRENCE OF ARABIA" is an epic film in the tradition of "Ben Hur" and "Around the World in 80 Days". After 4 years of work and 19 months of shooting, Sam Spiegel and David Lean call it "the most exciting film they've ever produced." Every shot in the picture was conceived specifically for the tremendous impact of the big 70mm screen. And it will be available only to those theatres equipped to show it as it is meant to be shown.

A Columbia Pictures release, "Lawrence" is one of many great attractions released or planned in 70mm. To cash in on them, you must be equipped to show them in all their spectacular brilliance. With Norelco Universal 70/35 projectors, you not only have the world's finest and most thoroughly proven 70mm equipment—but in less than 4 minutes you also have the most modern, rugged and trouble-free 35mm mechanism, too!

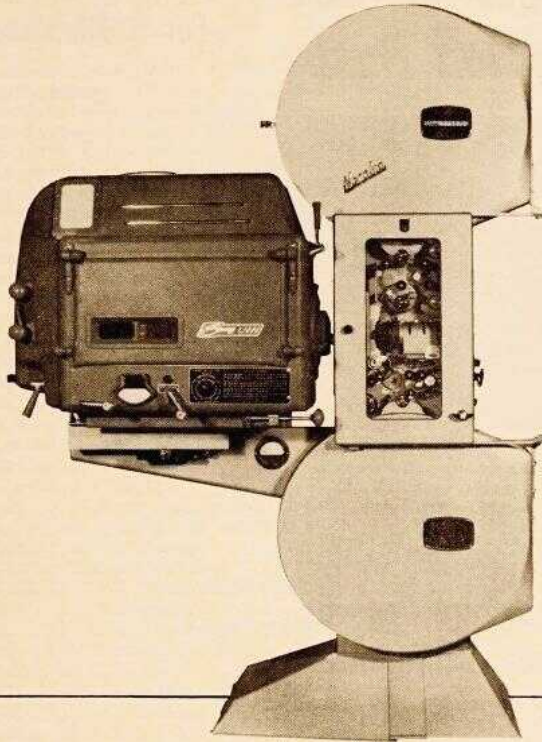
For today and tomorrow, Norelco 70/35 is your wisest investment.

Norelco®
MOTION
PICTURE
EQUIPMENT
DIVISION

NORTH AMERICAN PHILIPS COMPANY, INC. 100 EAST 42ND STREET, NEW YORK 17, NEW YORK • OXFORD 7-3600

The MODERN THEATRE SECTION

Advert from the trade magazine "Boxoffice" dated 07.01.1963.
LAWRENCE OF ARABIA World Premiere at London's "Odeon Theatre" (UK)
on Leicester Square on 10.12.1962.



CONGRATULATIONS *Norelco*[®]

FOR YOUR CLASS 2 SCIENTIFIC AND TECHNICAL AWARD
BY THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

The Academy's award for the Norelco Projector marks the highest recognition of Norelco's precision, design and engineering. Norelco combines into one mechanism a complete projector with optical and magnetic reproducers, upper and lower magazine geared and interlaced as one intricate unit. Every possible consideration has been incorporated for simplicity and ease of operation.

WE ARE PROUD TO DISTRIBUTE
NORELCO 35 MM AND NORELCO 70/35 MM PROJECTORS

Norelco Projectors join Ballantyne's complete selection of indoor and drive-in theatre equipment. Ballantyne has long offered finance plans ideally suited to the theatre industry. Now, keeping pace with modern business conditions, Ballantyne offers complete theatre equipment leasing programs, including a seasonal payment plan for drive-in theatres.

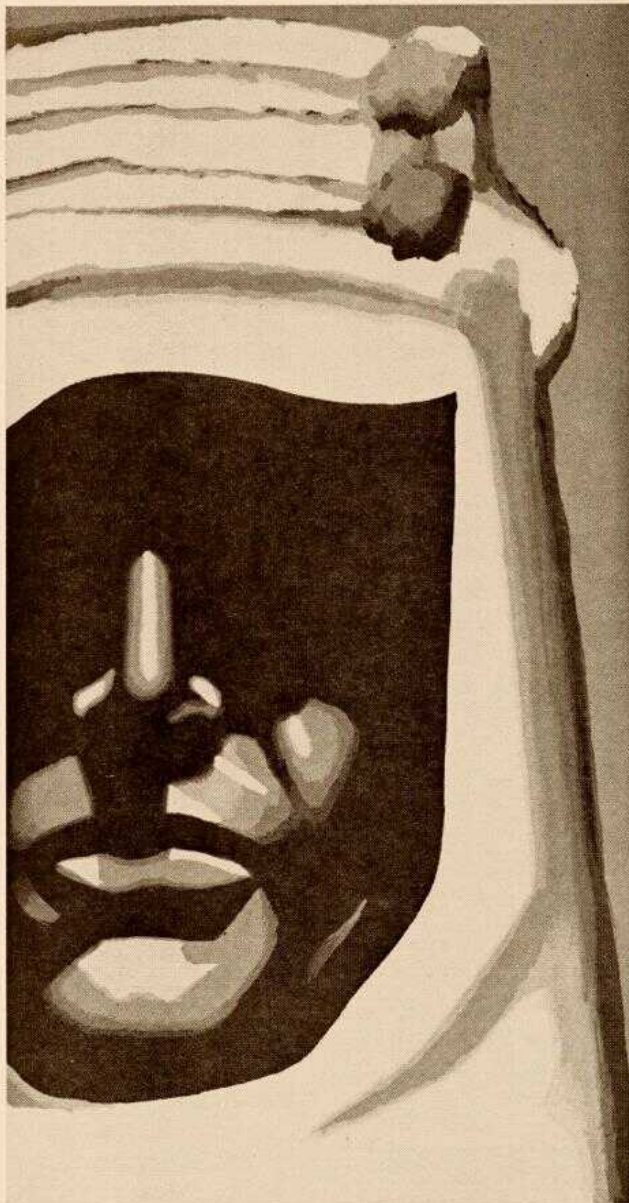
BUY — LEASE — FINANCE COMPLETE THEATRE EQUIPMENT

Ballantyne

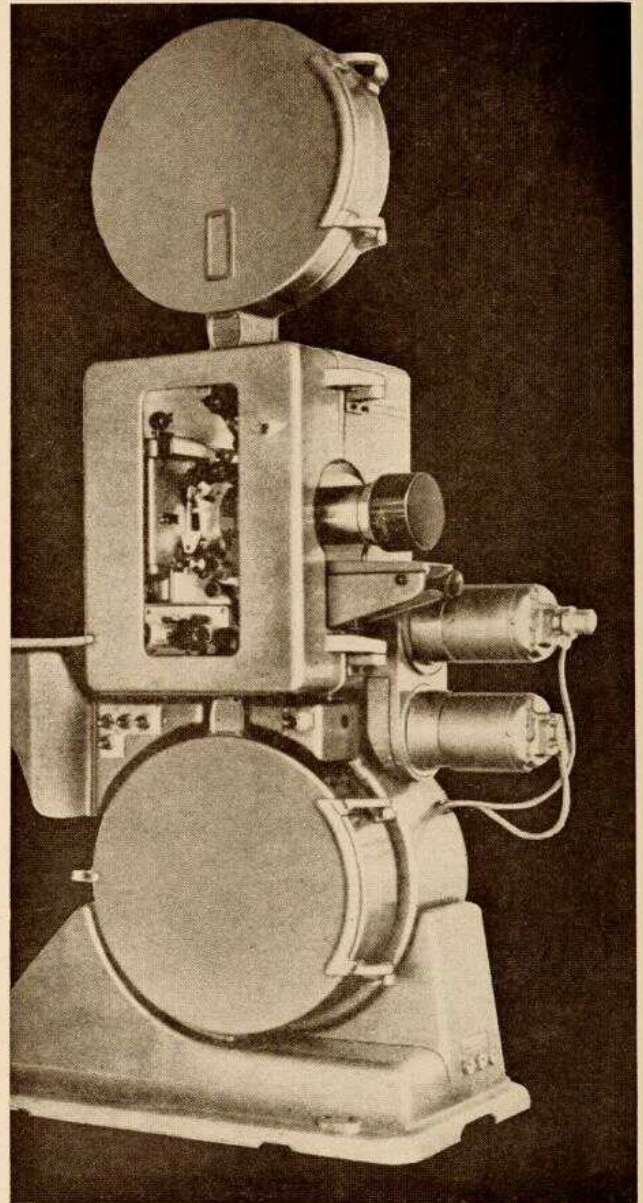
BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC VENDING CORPORATION
1712 JACKSON STREET OMAHA 2, NEBRASKA

*Also distributed by Ballantyne... – advert from the trade magazine
"Motion Picture Exhibitor" dated 10.04.1963.*

‘Norelco’s 70/35’ Award on Thomas Hauerlev’s website:
[55th Anniversary of the DP70 Academy Award \(in70mm.com\)](http://in70mm.com)



winner



winner

Three of the past four winners of the Academy Award for Best Picture have been 70mm releases. "Lawrence of Arabia," this year's winner, was conceived specifically for the tremendous impact of the 70mm screen. Thus it is understandable why the Academy for Motion Picture Arts and Sciences has made a special award this year "to the North American Philips Company, Inc., for the design and engineering of the Norelco 70/35mm Motion Picture Projector."

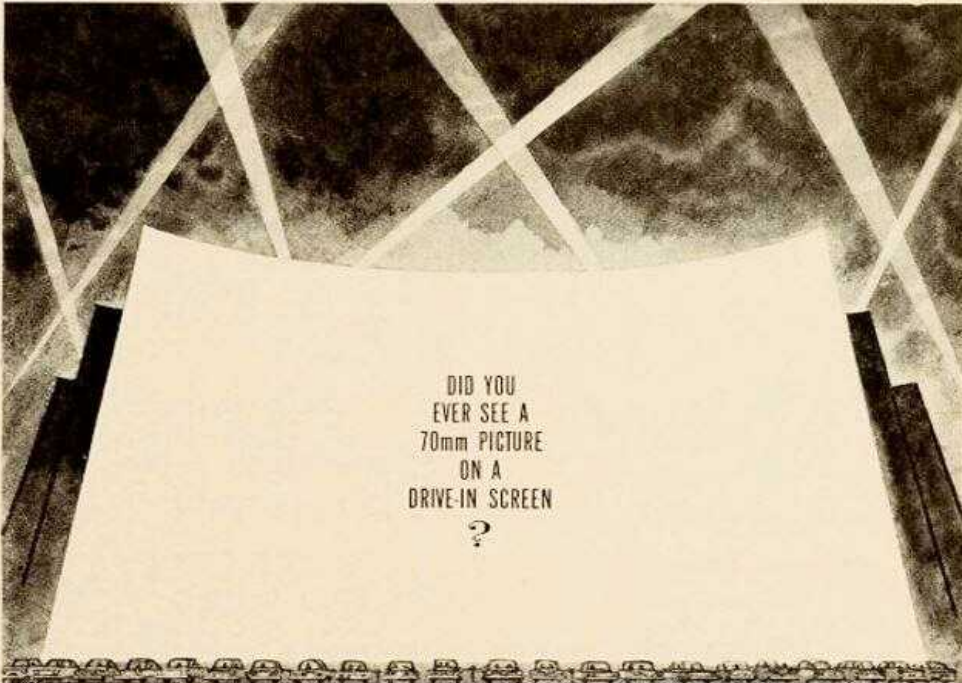
With all the great 70mm boxoffice attractions in release or being planned, Norelco 70/35 projection equipment is your wisest investment ... for today and tomorrow.



Norelco® MOTION PICTURE EQUIPMENT DIVISION

North American Philips Company, Inc. 100 E. 42nd St., New York 17, N.Y.

The three 70mm films (Best Picture) are: **LAWRENCE OF ARABIA** (awarded in 1963), **WEST SIDE STORY** (awarded in 1962) and **BEN-HUR** (awarded in 1960).
Advert from the trade magazine "Motion Picture Exhibitor" dated 17.04.1963.



DID YOU
EVER SEE A
70mm PICTURE
ON A
DRIVE-IN SCREEN
?

DRIVE-INS NEED 70^{mm}

Let's face it. Most drive-in screens are just too big and too far away for 35mm projection. It's like using 16mm film in a big indoor house. You just can't get the kind of bright, sharp picture on the screen that is essential to exhibiting modern motion pictures. ■ The solution is 70mm. Why? Because the larger aperture of a 70mm projector allows over 4 times as much light to pass through. And because the 70mm picture is at least 4 times sharper due to the reduced magnification. ■ This vast superiority in projection quality makes it just plain common sense to have 70mm projection in drive-in theatres. Pretty soon it will be an economic 'must'. Already more than 50 great boxoffice attractions have been released or are being planned in the 70mm process. ■ Some 70mm pictures have been released to drive-ins, more are expected. Get set for next season by checking your favorite theatre supply dealer now. Learn the facts about the Norelco 70/35 ... the world's most widely used, thoroughly proven 70mm projector. Write, wire or call for information today!

Norelco
UNIVERSAL 70/35mm PROJECTORS

NORTH AMERICAN PHILIPS COMPANY, INC. MOTION PICTURE EQUIPMENT DIVISION
100 EAST 42ND STREET, NEW YORK 17, NEW YORK • TELEPHONE: OXFORD 7-3600

HERE'S WHY DRIVE-INS NEED *Norelco* 70mm PROJECTION



- **BRIGHTNESS** The Norelco 70 allows 3 or 4 times as much light to pass through as a 35mm projector.
- **SHARPNESS** The 70mm film image is far sharper because it is blown up only a fraction as much as the 35mm image.
- **ECONOMY** Projectionists report runs as high as 2,000 per print with the Norelco Universal 70/35.
- **FLEXIBILITY** Complete conversion from 70mm to 35mm takes less than 4 minutes with the Norelco.
- **RELIABILITY** The Norelco 70/35 is the most widely used, thoroughly proven 70mm projector in the world.
- **PROFIT** The dramatic superiority of 70mm projection pays off! The best of the great boxoffice attractions are being released on 70mm prints.

See your favorite theatre supply dealer today. Write for free descriptive brochure

Norelco
UNIVERSAL
70/35mm PROJECTORS

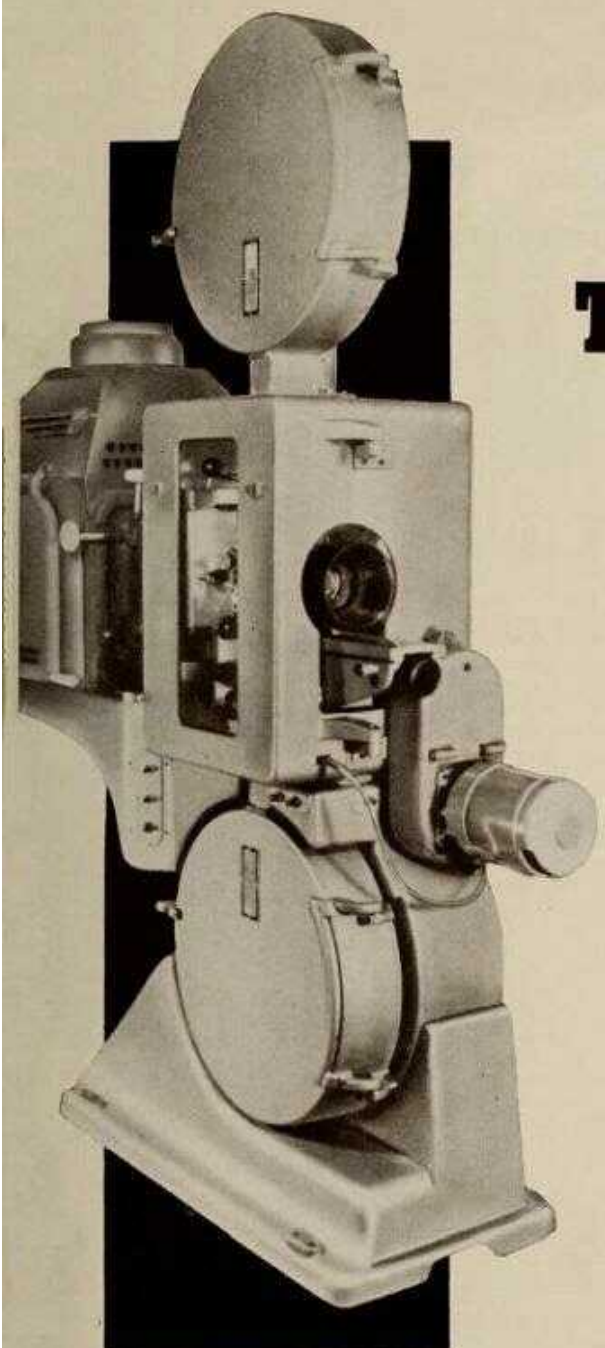
NORTH AMERICAN PHILIPS COMPANY, INC.
MOTION PICTURE EQUIPMENT DIVISION
100 EAST 42ND STREET, NEW YORK 17, N. Y. • TEL 7-3600

**Advert left from "Motion Picture Exhibitor" dated 14.02.1962,
and right from "International Projectionist" dated August 1962.**

Text in the advert left: *Did you ever see a 70mm picture on a drive-in screen?*

DRIVE-INS NEED 70^{mm}

Let's face it. Most drive-in screens are just too big and too far away for 35mm projection. It's like using 16mm film in a big indoor house. You just can't get the kind of bright, sharp picture on the screen that is essential to exhibiting modern motion pictures / The solution is 70mm. Why? Because the larger aperture of a 70mm projector allows over 4 times as much light to pass through. And because the 70mm picture is at least 4 times sharper due to the reduced magnification / This vast superiority in projection quality makes it just plain common sense to have 70mm projection in drive-in theatres. Pretty soon it will be an economic 'must'. Already more than 50 great box office attractions have been released or are being planned in the 70mm process / Some 70mm pictures have been released to drive-ins, and more are expected. Get set for next season by checking your favorite theatre supply dealer now. Learn the facts about the Norelco 70/35 ... the world's most widely used, thoroughly proven 70mm projector.



This is the one

and only projection machine,
 specially built for and selected by Todd-AO for their process,
 suitable for all 70 and 35 mm formats!
 In every 70 mm equipped theatre—throughout the
 U.S.A., Canada, England, Australia, New Zealand,
 Germany, Italy, Japan, Denmark, Sweden,
 Norway, France, Spain, Venezuela, Argentina,
 Brazil and many other countries—
 exhibitors have now found proof of PHILIPS leadership
 in design and performance . . .
 just as in the thousands of 35 mm theatres,
 spread all over the world,
 where the **PHILIPS** *Cinema* emblem
 is a guarantee for
 PERFECTION IN SOUND AND PROJECTION.

PHILIPS *Cinema*
 EQUIPMENT

DESIGNED FOR THE FUTURE, AVAILABLE TO-DAY!

Advert from the trade magazine "Motion Picture Exhibitor" dated 06.04.1960.

...nimm doch **PHILIPS**

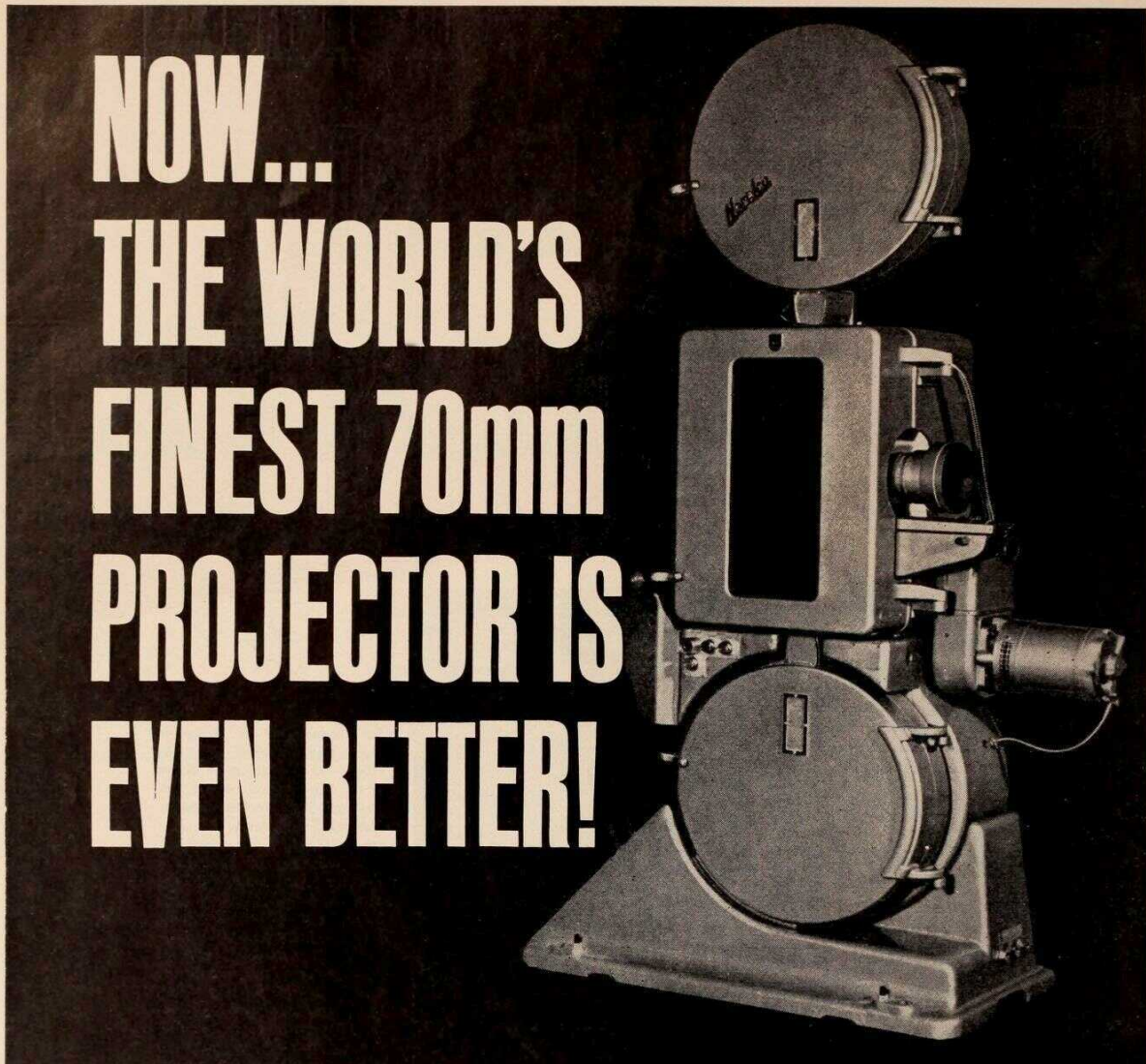
Kino-Technik
 Qualität in Bild und Ton

PHILIPS

German advertising ... just take Philips Cinema Technology
 – Quality in Picture and Sound –

Below an advert from the trade magazine "Boxoffice" dated 08.07.1963 that informs about the projector's improved successor model (launched in the U.S. in 1963):

The ... *Norelco* AA II UNIVERSAL 70/35



**NOW...
THE WORLD'S
FINEST 70mm
PROJECTOR IS
EVEN BETTER!**

presenting the NEW *Norelco*® AA II UNIVERSAL 70/35

Leave it to famed Norelco engineering to take a projector that has just received an Academy Award for design and engineering... and improve it!

That's right... the new Norelco AA II 70/35 projector has 18 major technical improvements including: new dual-split magazine shafts that eliminate need for special 35mm reels with 70mm flanges; new intermittent assembly; new single motor dual drive; new adjustable lamphouse bracket for moving lamp without realignment; new threading guards; new oil vapor leak protection; new reduced torque motor; and others.

Most of today's top boxoffice attractions are 70mm releases. Even more are coming. By equipping with Norelco AA II 70/35's you'll be able to show them in all their spectacular brilliance and cash in on their tremendous drawing power. What's more, in a quick 4-minute changeover, you also have the most modern, rugged and trouble-free 35mm mechanism!

No matter how you look at it...for today and tomorrow, Norelco AA II 70/35 projectors are your wisest investment. Get all the facts from your theatre supply dealer or write Norelco today.

The Academy of Motion Picture Arts and Sciences presented this award for outstanding achievement to the North American Philips Company for the design and engineering of the Norelco Universal 70/35mm motion picture projector.



©REG. UNITED STATES PATENT OFFICE BY NORTH AMERICAN PHILIPS COMPANY, INC. NORELCO IS KNOWN AS PHILIPS IN CANADA. 100 E. 42nd Street, New York, N.Y. • Phone: 212-OX 7-3600

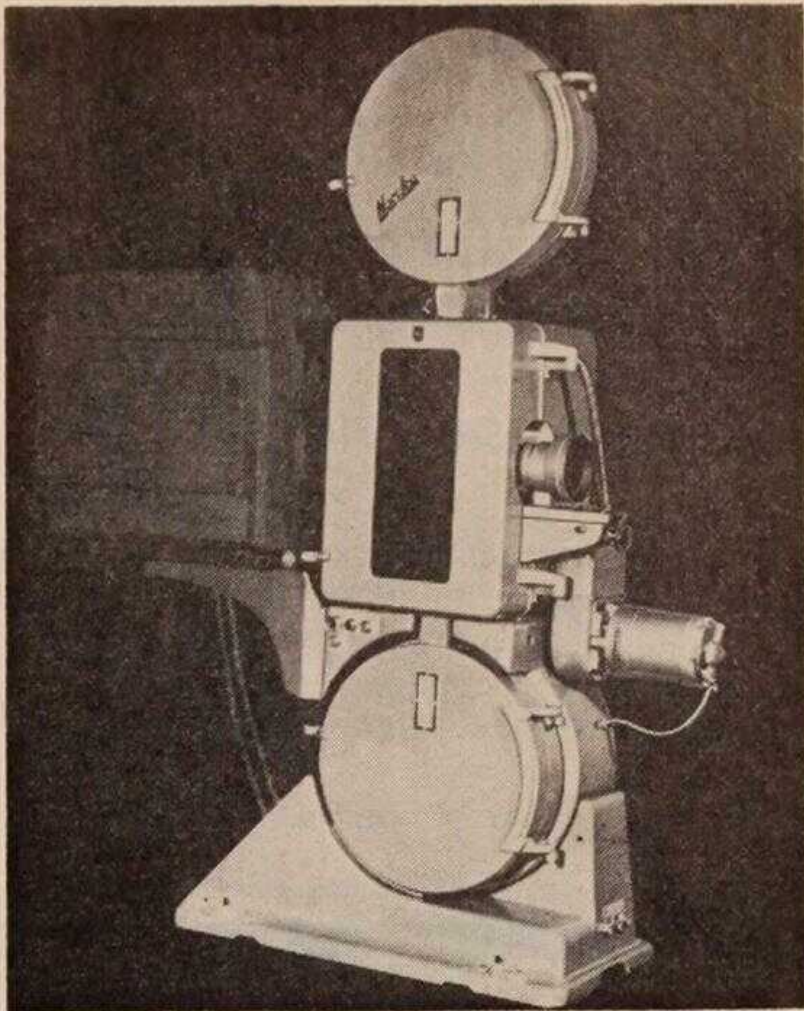
An article taken from "International Projectionist" dated July 1963 (No. 38):

Norelco Introduces Improved 70/35mm Projector – the Model AAll Universal

NEW YORK – The North American Philips Company has announced the development of a new, improved 70/35mm motion picture projector to be known as the **Norelco Model AAll Universal 70/35** projector. This projector provides many new features that have been added to the popular and highly successful equipment first introduced for the Todd-AO system in 1955.

Orders for the new projectors have been accepted by theatre supply dealers in all parts of the US. In fact, installations of the new Model AAll 70/35 are in progress in Pittsburgh (Pa), Portland (Oregon), San Juan (Puerto Rico), and Poughkeepsie (N.Y.).

In a joint announcement from Niels Tuxen, general manager of Norelco's motion picture equipment division, and Fred Pfeiff, technical manager, it was stated that more than 18 important technical improvements have been incorporated into the equipment by the famed engineering section of the North American Philips Company.



North American Philips Co.'s new Model AAll Universal 70-35 motion picture projector which incorporates more than 18 technical improvements into the already successful Norelco 70-35mm projector.

"The increasing amount of 70mm product in release and in production, plus exceptionally large box office grosses these pictures have experienced, heralds a bright future for 70mm projection", Norelco states.

With over 150 theatres in the US, and some 300 others throughout the world equipped with Norelco 70/35's, Norelco's experience in this field is extensive.

In April of this year, the Academy of Motion Picture Arts and Sciences presented a special award (author's note: an Oscar Class 2, a plaque) for outstanding technical achievement to the North American Philips Company for the design and engineering of the Norelco 70/35mm motion picture projector.

The image left is from the trade magazine "Boxoffice" dated 08.07.1963.

Another Great 70mm Release



Never in motion picture history has any picture had so many people pay so much money to see it in so short a period of time! Already called "the top grosser of all time," Cleopatra, a Todd-AO release, opened at 44 theatres in the U.S. and Canada through August. All 44 theatres are equipped with 70mm projectors...and 30 of them have Norelco 70/35's.

"Cleopatra," "Lawrence of Arabia," "Ben Hur" and "Around the World in 80 Days" are some of the many fabulous 70mm attractions already released. Many more are coming. The best

way for your theatre to share in their boxoffice power is to be equipped to show them in all their spectacular brilliance.

A NEW NORELCO AAII UNIVERSAL 70/35 PROJECTOR has just been developed. Incorporating 18 major technical improvements, the new AAII is world's most advanced 70mm projector. What's more, in less than 4 minutes, it converts to the most modern, rugged and troublefree 35mm mechanism, too!

For today and tomorrow... Norelco 70/35 is your wisest investment.

The 1962 Academy of Motion Picture Arts and Sciences presented this award for outstanding achievement to the North American Philips Company for the design and engineering of the Norelco Universal 70/35mm motion picture projector.

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BOXOFFICE :: September 9, 1963

13

Advert from the trade magazine "Boxoffice" dated 09.09.1963.
CLEOPATRA World Premiere at New York's "Rivoli Theatre" (USA) on 12.06.1963.

NOW AVAILABLE FOR DRIVE-INS IN 70mm!



"BEST PICTURE OF THE YEAR"
Winner of 7 Academy Awards!

LAWRENCE OF ARABIA

... the fabulous Sam Spiegel-David Lean Academy Award winner, has been released to drive-ins. This first general release of a 70mm film to outdoor theatres is setting the trend for similar availability of other 70mm attractions now ready or being planned. The reason for this is obvious. Nothing less than the 70mm process can show these films the way they are meant to be shown. After all, if 70mm is so thrillingly brilliant on the big indoor screen—think how much more effective it is on the even bigger outdoor screen! 70mm projection is actually 4 times brighter and 4 times sharper than 35mm. No wonder the future of drive-in projection is increasingly and inevitably to the larger process. With Norelco's advanced model AAll Universal 70/35 projector, you not only have the world's finest 70mm equipment—but in less than 4 minutes you also have the most modern, rugged and trouble-free 35mm mechanism. **For today and tomorrow, Norelco 70/35 is your wisest investment.**

The 1962 Academy of Motion Picture Arts and Sciences presented this award for outstanding achievement to the North American Philips Company for the design and engineering of the Norelco Universal 70/35mm motion picture projector.

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Norelco MOTION PICTURE EQUIPMENT DIVISION

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February 12, 1964

PHYSICAL THEATRE • EXTRA PROFITS DEPARTMENT of MOTION PICTURE EXHIBITOR

PE-15

Advert from the trade magazine "Motion Picture Exhibitor" dated 12.02.1964.
Note the hint: ... *first general release of a 70mm film to outdoor theatres (drive-ins).*

Another Great 70mm Release



MY FAIR LADY, the all-time Broadway classic, has arrived as the "most lovely musical event of them all." A super Panavision 70 release from Warner Bros., "My Fair Lady" follows hot on the heels of last year's great lady, "Cleopatra," another 70mm release which is still setting boxoffice records. And what were some of the other 70mm releases before that? A few nice little pictures like "Around the World in 80 Days," "Ben Hur," "West Side Story," "Exodus," "Lawrence of Arabia" and many more of comparable stature. The point is simply this. The big hits . . . the big *profitable* hits . . . are being filmed and released in a 70mm process because it's the only way they can be shown all their spectacular brilliance.

And when it comes to selecting equipment for projecting these films . . . there is nothing comparable to the Academy Award winning

Norelco Universal 70/35. Norelco 70/35's are the most widely used, most thoroughly proven and most technically advanced. They're not only superior for 70mm projection . . . but in less than 4 minutes convert to smooth performing, rugged and trouble-free 35mm mechanisms as well.

Whether you're building a new theatre or modernizing an older theatre . . . projectors are a comparatively small part of the total cost. And an even smaller part is the difference in cost between equipment that limits you to 35mm films and equipment that allows you to exhibit the tremendous new 70mm attractions. Think ahead and you'll agree that *for today and tomorrow Norelco 70/35 is your wisest investment.*

Norelco®
MOTION
PICTURE
EQUIPMENT
DIVISION

NORTH AMERICAN PHILIPS COMPANY, INC., 100 E. 42nd Street, N.Y. 17, N.Y. • Phone: 212-OX 7-3600

October 14, 1964

PHYSICAL THEATRE • EXTRA PROFITS DEPARTMENT OF MOTION PICTURE EXHIBITOR

PE-13

Advert from the trade magazine "Motion Picture Exhibitor" dated 14.10.1964.
MY FAIR LADY World Premiere at New York's
"Criterion Theatre" (USA) on 21.10.1964.

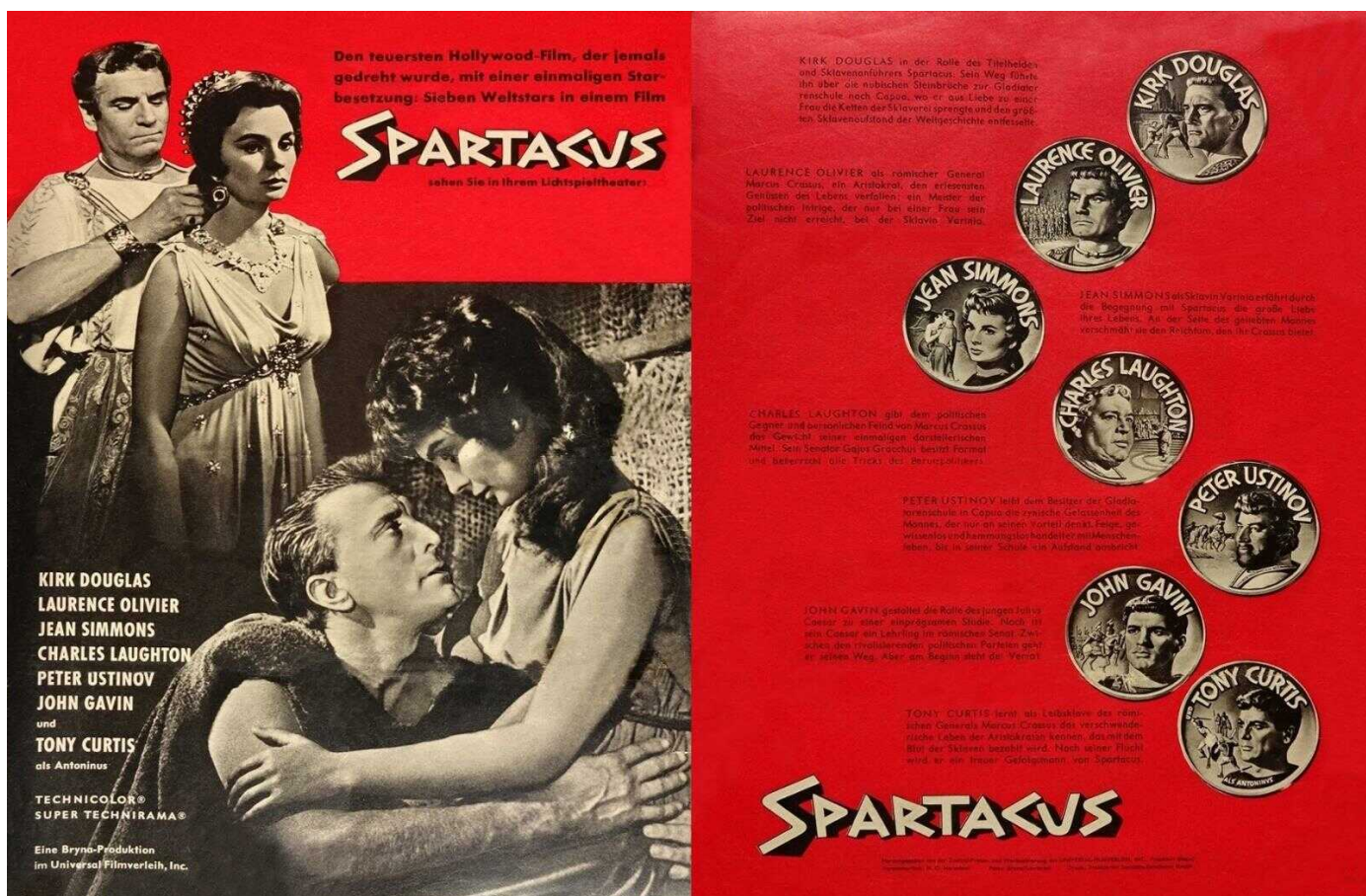
BONUS PART / BONUS-TEIL

(in English and German language)

A **SPARTACUS** advertising leaflet and the movie's Berlin premieres

Ein **SPARTACUS**-Werbefaltblatt und die Berliner Premierens des Films

The West German premiere of **SPARTACUS** took place on 16th December 1960 at Willi Goldermann's "Savoy-Theater" in Düsseldorf, and on the following day (17th December) at Frankfurt's "Film-Palast" under the protectorate of Mrs. Rita Bockelmann, the wife of Frankfurt's Mayor. In Düsseldorf, a speech by the head of the central press for Germany, Mr. H. O. Hermanni, and a filmed greeting by Kirk Douglas initiated the gala performance. The film, which was awarded the title "valuable", left a strong impression on the visitors. More than 16 tons of paper were processed for a four-page, two-color special leaflet (see images) that was sent to all households in the film's premiere cities.



A 4-page leaflet about **SPARTACUS** that had been released in Germany in 12/1960 by the "Zentral-, Presse- und Werbeabteilung der Universal, Inc., Frankfurt (Main)".

Ein 4-seitiges Faltblatt über **SPARTACUS**, das 12/1960 von der "Zentral-, Presse- und Werbeabteilung der Universal, Inc., Frankfurt (Main)" herausgegeben wurde.

Die westdeutsche Premiere des Films fand am 16. Dezember 1960 in Willi Goldermanns "Savoy-Theater" in Düsseldorf und am Folgetag (17. Dezember) in Frankfurts "Film-Palast" unter dem Protektorat von Frau Rita Bockelmann, der Gattin des Frankfurter Oberbürgermeisters, statt. Die Gala-Vorstellung in Düsseldorf wurde durch eine Ansprache des Zentral-

pressechefs für Deutschland, Herrn H. O. Hermanni, und eine gefilmte Begrüßung durch Kirk Douglas eingeleitet. Der mit dem Prädikat "wertvoll" ausgezeichnete Film hinterließ bei den Besuchern einen starken Eindruck. Mehr als 16 Tonnen Papier wurden für ein vierseitiges, zweifarbigenes Falblatt (siehe Bilder) verarbeitet, das allen Haushaltungen in den Premierenstädten des Films zugestellt wurde.

SPARTACUS
Eine Bryna-Produktion im Universal-Filmverleih, Inc.

Sie müssen diesen Film sehen:
Weil „Spartacus“ seit Monaten das Tagesgespräch in allen Städten der Welt ist, in denen dieser Film gezeigt wird.
Weil dieser Film mit den sieben Weltstars Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin und Tony Curtis in den Hauptrollen das erregende Porträt menschlicher Leidenschaft, bedingungsloser Liebe und grenzenloser Häßlichkeit nach Frieden, Intrige und aufopferungsvoller Treue, Todesangst und Lebensgenuss.
Weil dieser Film nach einem in 45 Sprachen übersetzten gleichnamigen Roman von Howard Fast (deutsch in der Rheinischen Verlagsanstalt und im Bertelsmann-Lesering) die Geschichte des größten Sklavenaufstandes, den das klassische Rom erlebte, auf Grund historischer Tatsachen erzählt.
Weil die Filmbewertungsstelle die Länder über diesen Film sagt: „Dem bombastischen Stoff wurde eine angemessene filmische Gestalt zuteil und eine menschliche Nähe, die den Zuschauer gefangen nimmt.“
Weil die Presse schreibt: „Überbeck Monumentalfilm, der bisher über die Leinwand ging. Thematisch und dramaturgisch durchdringt bis aufs I-Tüpfelchen ein lebendiger Anschauungsunterricht einer grandios-grausamen Historie.“ (Abendpost); „Ein Farbfilm von dunkler, aufeinander wirkung. Er müßte Schule machen!“ (Frankfurter Nachtausgabe); „Quantität plus Qualität. Er vereinigt alle Elemente des guten internationalen Erfolgsfilms. Welch eine erlesene Tafelrunde in Texitonima.“ (Düsseldorfer Nachrichten); „Ein durch Reichtum des Inhalts und Überzeugungsgruß der Darstellung gleich überauswunder. Großfilm.“ (Radio Luxemburg).
Weil „SPARTACUS“ mit 4 OSCARS, dem Prädikat „WERTVOLL“ und als „BESTER DRAMATISCHER FILM DES JAHRES“ ausgezeichnet wurde.

IN DEN HAUPTROLLEN

KIRK DOUGLAS als Spartacus · LAURENCE OLIVIER als Marcus Crassus · JEAN SIMMONS als Varinia · CHARLES LAUGHTON als Gracchus · PETER USTINOV als Battatus · JOHN GAVIN und TONY CURTIS als Julius Caesar und Antonius

SPARTACUS in West Berlin

Am 11. April im Berlin Titania-Palast gestartet

Image above: **SPARTACUS** at Berlin's "Titania-Palast" with its 30 metre high light tower. Image from the German trade magazine "Filmwoche" dated April 1961.

Bild oben: SPARTACUS in Berlins "Titania-Palast" mit seinem 30 Meter hohen Lichtturm. Bild aus dem deutschen Fachmagazin "Filmwoche" vom April 1961.

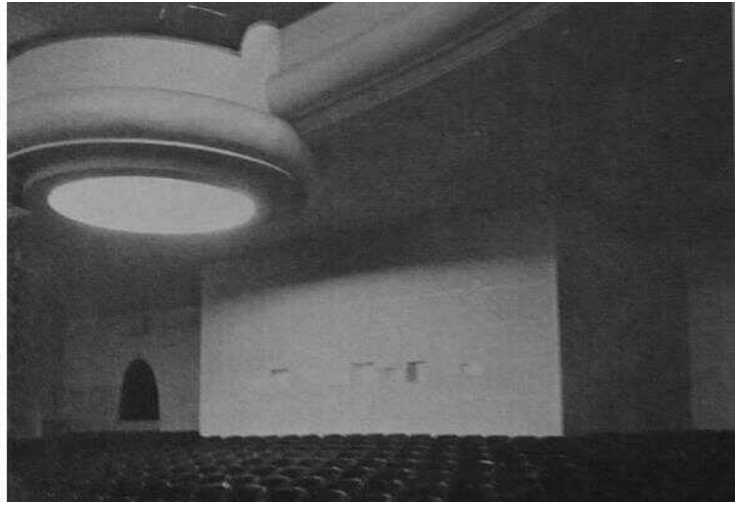
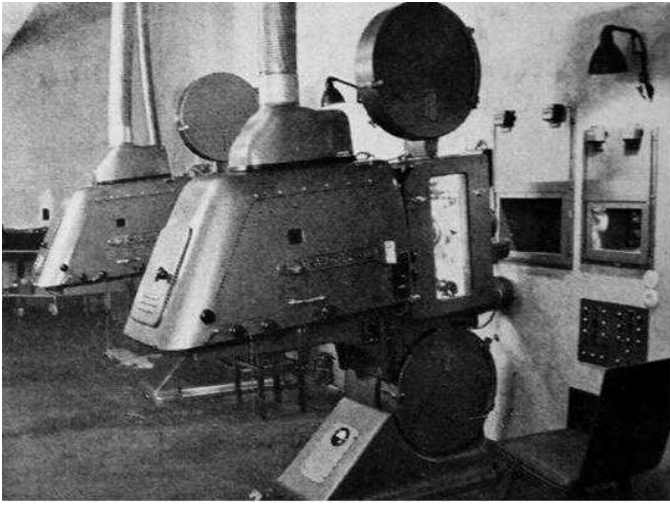
SPARTACUS celebrated its West Berlin premiere at the "Titania-Palast" (located in district `Steglitz`) on 11.04.1961. For this purpose, the cinema was (among other innovations) equipped by Kinoton GmbH (Munich) and Kino-Conrad (Berlin) with Philips DP70 projectors. A 24 x 10 metre (measured along the curve) large, curved screen was installed in front of the existing stage. For further stage shows the foldable screen could be shifted to the side.

The theatre's old projection room had been located above the large, wide balcony, so that there existed a very strong downwards projection. For the **SPARTACUS** premiere, this room was completely abandoned, and was replaced by a new projection booth built at the rear of the theatre's orchestra (main floor) seats. From here there only existed a very weak upwards projection now. For 70mm Todd-AO projections, the first 4 rows of the theatre were blocked off – these seats were too close to the new, wide screen. Consequently, of the hitherto usual 1,875 seats only 1,600 could be used for Todd-AO films. [Information from the German trade magazine "Philips-Kinotechnik" (No. 37) dated 1962]



In West-Berlin hatte **SPARTACUS** im "Titania-Palast" (im Bezirk `Steglitz` gelegen) am 11.04.1961 Premiere. Dazu wurde das Kino von der Kinoton GmbH (München) und Kino-Conrad (Berlin) neben anderen Neuerungen mit Philips DP70-Projektoren ausgestattet. Vor der existierenden Bühne wurde eine 24 x 10 Meter (entlang der Kurve gemessen) große, gekrümmte Bildwand eingebaut. Für weitere Bühnenshows konnte die faltbare Leinwand zur Seite geschoben werden.

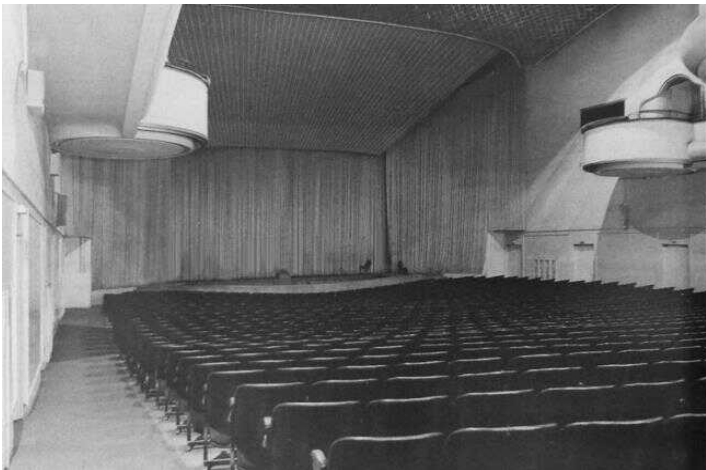
Der alte Vorführraum des Theaters lag oberhalb des großen, breiten Balkons, so dass man von dort aus eine sehr starke Abwärts-Projektion ausführen musste. Dieser Raum wurde für die **SPARTACUS** Premiere nun völlig aufgegeben und durch eine neue Vorführerkabine ersetzt, die hinten in den Parkettlogen und davor neu errichtet wurde. Von hier hatte man nun lediglich nur noch eine ganz schwache Aufwärts-Projektion. Für 70mm-Todd-AO-Projektionen wurden die ersten 4 Reihen des Theaters gesperrt, da sich diese Sitze allzu dicht an der neuen, breiten Bildwand befanden. Somit standen von den üblichen 1875 Plätzen beim Vorführen von Todd-AO-Filmen nun nur noch 1600 zur Verfügung. [Informationen aus dem deutschen Fachmagazin "Philips-Kinotechnik" (Nr. 37) von 1962]



Left the new Philips DP70 projectors, and on the right the newly built projection booth at the rear of the theatre's orchestra stalls.

[Images from the German trade magazine "Philips-Kinotechnik" (No. 37) dated 1962]

**Links die neuen Philips DP70-Projektoren und rechts die neugebaute Projektionskabine an der Rückwand des Theaters in der Parkettebene.
[Bilder aus dem Fachmagazin "Philips-Kinotechnik" (Nr. 37) von 1962]**



Images from 1960. The auditorium after its second renovation one year before the **SPARTACUS premiere – here still with built-in boxes (image right) at the rear of the orchestra stalls, and the old projection room located above the large, wide balcony.**

Bilder aus dem Jahr 1960. Das Auditorium nach seinem zweiten Umbau ein Jahr vor der **SPARTACUS Premiere – hier noch mit Logen (Bild rechts) hinten in der Parkett-Ebene des Theaters und dem alten Projektionsraum oberhalb des breiten Balkons.**

SPARTACUS

SPARTACUS

Prädikat WERTVOLL
OST 1:1

Technicolor®
SUPER TECHNIRAMA® -70
Objektive von Panavision
EINE BRYNA PRODUKTION
IM UNIVERSAL FILMVERLEIH, INC.

Ausgezeichnet
mit dem
„GOLDEN GLOBE“

Freigegeben ab 16 Jahren

15.30 und 20.00 Uhr

TITANIA

(Am 16., 23., 25., 26., 27.
und 30.4. nur 20 Uhr)

SPARTACUS at Berlin's "Titania-Palast". Advert from the newspaper "Berliner Morgenpost" dated 14.04.1961.

SPARTACUS im Berliner "Titania-Palast". Annonce aus der Zeitung "Berliner Morgenpost" vom 14.04.1961.

The movie in its 7th week. Advert from "Berliner Morgenpost" dated 26.05.1961.

Der Film in seiner 7. Woche. Annonce aus der "Berliner Morgenpost" vom 26.05.1961.

4 OSCARS und »GOLDEN GLOBE«
BESTER DRAMATISCHER FILM DES JAHRES
PRÄDIKAT: WERTVOLL
OST 1:1

SPARTACUS

KIRK DOUGLAS LAURENCE OLIVIER
JEAN SIMMONS CHARLES LAUGHTON PETER USTINOV JOHN GAVIN
UND TONY CURTIS ALS ANTONINUS

SPARTACUS TECHNICOLOUR® SUPER TECHNIRAMA-70 LINSEN VON PANAVISION

EINE BRYNA PRODUKTION IM UNIVERSAL FILMVERLEIH, INC.

7. WOCH

TITANIA

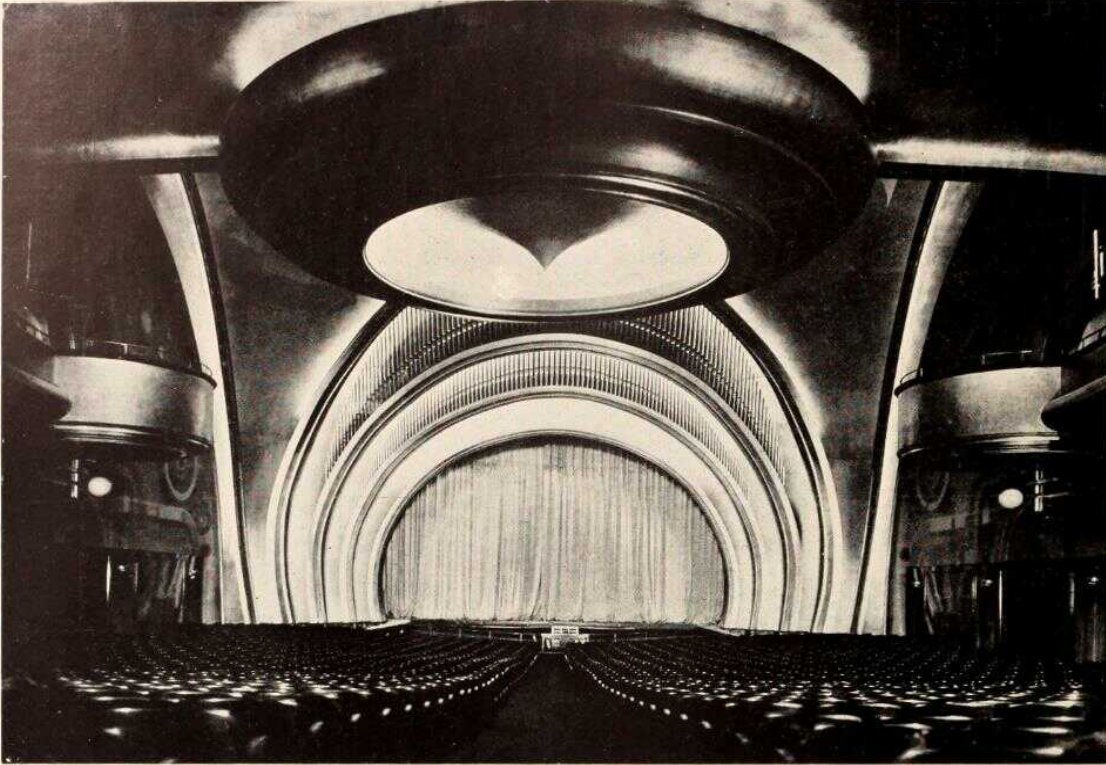
Täglich 20.00 Uhr
(27., 28. und 31. 5. auch 15.30)

Little Information about the Theatre's History
Wenige Informationen zur Geschichte des Theaters

72

Motion Picture News

June 7, 1930



Germany's Newest
Contribution to
Theatre Architecture

One of the most unusual theatres, architecturally, in Europe. This is an interior view of the Titania, a picture house in Berlin-Steglitz. The sweep of the building lines is designed to focus the attention of the audience where it belongs on the screen. The stage arch is fringed with organ pipes which serve the double function of practicability and the striking in decoration. Photograph reproduced by courtesy of the German Tourist Information Office.

**A large advert from the American trade magazine
"Motion Picture News" dated 07.06.1930.
Eine große Anzeige aus der amerikanischen Fachzeitschrift
"Motion Picture News" vom 07.06.1930.**

Text in the advert above: **Germany's Newest Contribution to Theatre Architecture, one of the most unusual theatres, architecturally, in Europe.** This is an interior view of the "Titania", a picture house in Berlin-Steglitz. The sweep of the building lines is designed to focus the attention of the audience where it belongs on the screen. The stage arch is fringed with organ pipes, which serve the double function of practicability and the striking in decorations. (Photographed by courtesy of the German Tourist Information Office)

Text in der obigen Anzeige: **Deutschlands neuester Beitrag zur Theaterarchitektur, eines der architektonisch ungewöhnlichsten Theater in Europa.** Dies ist eine Innenansicht des "Titania", eines Lichtspielhauses in Berlin-Steglitz. Der Verlauf der Gebäude-linien soll die Aufmerksamkeit des Publikums dorthin lenken, wo sie hingehört – auf die Leinwand. Der Bühnenbogen ist mit Orgelpfeifen gesäumt, die die Doppelfunktion der Praktikabilität und der auffälligen Dekoration erfüllen. (Fotografiert mit freundlicher Genehmigung der Deutschen Touristeninformation)

TITANIA
FILMST.
STEGLITZ, SCHLOSSSTR. 5

Das Eröffnungs-Programm:
CARMEN BONI
in
Der Sprung ins Glück
Auf der Bühne:
Bilder aus der Revue
„Wien und die Wienerin“

Carmen Boni
ständig persönlich
anwesend!!

Sonntag: **Geschlossene Vorstellungen**
Beginn: 3, 5, 7 und 9 Uhr / Vorverkauf ab 11 Uhr
ununterbrochen
Ab Montag: Beginn täglich 6.30 u. 9 Uhr

Advert left from "Steglitzer Anzeiger" dated 28.01.1928 / [Annonce links aus "Steglitzer Anzeiger" vom 28.01.1928.](#)

On 26.01.1928, Berlin's "Titania-Palast" was opened with the silent film **Der Sprung ins Glück** – aka **Die Geschichte einer kleinen Pariserin** (La storia di una piccola Parigina / France, Italy, Germany, 1928)

The very first sound film was shown at the "Titania-Palast" from 29.10.1929 – namely Warner Brothers' **Der singende Narr** (The Singing Fool, USA, 1928) using the VITAPHONE sound process. Of course, the house was also often used for various cultural stage performances.

From 6th to 17th June 1951 (award ceremony on 18th June), the 1st annual 'Berlin International Film Festival' was held at the "Titania-Palast". The festival's opening film had been Alfred Hitchcock's **Rebecca** (USA, 1940).

Der Berliner "Titania-Palast" wurde am 26.01.1928 mit dem Stummfilm **Der Sprung ins Glück** – aka **Die Geschichte einer kleinen Pariserin** (La storia di una piccola Parigina / Frankreich, Italien, Deutschland, 1928) eröffnet.

Der erste Tonfilm lief im "Titania-Palast" ab dem 29.10.1929 – nämlich Warner Brothers' **Der singende Narr** (The Singing Fool, USA, 1928) im VITAPHONE-Tonverfahren. Natürlich wurde das Haus auch oft für diverse kulturelle Bühnenvorstellungen genutzt.

Die 1. jährlichen 'Internationalen Filmfestspiele Berlin' fanden vom 6. bis 17. Juni 1951 (Preisverleihung am 18. Juni) im "Titania-Palast" statt. Der Festival-Eröffnungsfilm war Alfred Hitchcocks **Rebecca** (USA, 1940).

More information on this impressive theatre (the old venue was closed in 1966) is available here (only in German): / [Weitere Informationen über das eindrucksvolle Theater](#) (die alte Spielstätte wurde 1966 geschlossen) sind hier erhältlich:

[Titania-Palast – Wikipedia](#)

SPARTACUS in East Berlin / **SPARTACUS** in Ost-Berlin

SPARTACUS opened in 70mm at the "Kosmos-Filmtheater" (located in district Friedrichshain) on 22.04.1966. It ran there successfully as a main feature until 11.08.1966 (16 weeks). Then, until 22.10.1966, the epic was only shown now and then every week (besides other films). Projected with the 'Pyrcon UP700', built by VEB Pentacon, Dresden. (UP = Universal Projector for 70/35mm films)

SPARTACUS Premiere in 70mm im "Kosmos-Filmtheater" (im Bezirk Friedrichshain gelegen) am 22.04.1966. Der Film lief dort als Hauptfilm erfolgreich bis zum 11.08.1966 (16 Wochen). Dann, bis zum 22.10.1966, wurde er nur noch (neben anderen Filmen) vereinzelt jede Woche aufgeführt. Projiziert wurde mit dem 'Pyrcon UP700', gebaut vom VEB Pentacon, Dresden. (UP = Universal-Projektor für 70/35 Filme)



A postcard showing East Berlin's "Kosmos-Filmtheater" – around 1965.

Eine Postkarte, die Ostberlins "Kosmos-Filmtheater" zeigt – um 1965.

The "Kosmos-Filmtheater" (at 131a Karl-Marx-Allee), a premiere cinema with 1,000 seats, was opened with the Czechoslovakian CinemaScope film **Totentanz im Pazifik** (*Smrt na Cukrovém ostrově*, 1961/62) on 05.10.1962. In addition, a Soviet 70mm demonstration film, entitled **Eine Autofahrt** (*A Car Ride*), was shown (info source: "Berliner Zeitung" dated 06.10.1962). The celebrated World Premiere of the film **Die Legende von Paul und Paula** (*The Legend of Paul and Paula* / East Germany) took place in the "Kosmos" on 29.03.1973.

After the accession of the German Democratic Republic to the Federal Republic of Germany in 1990, the Düsseldorf-based "UFA-Theater AG" bought the cinema in 1992, and converted it into a multiplex cinema at great expense with 9 additional halls (situated in the basement) with a total of 3,420 seats now. The opening of the new cinema halls No. 2-9 took place in December of 1996 – the newly renovated main hall No. 1 followed in February of 1997.

In spring of 2004, the "UFA-Theater AG" went bankrupt. Unfortunately, there were no new investors, and the cinema had to be closed forever on 27.07.2005. Since 2006, the building, which has already been listed in the GDR's list of monuments since 1978, is used as a multi-cultural event center, also with the name "Kosmos".

Das "Kosmos-Filmtheater" (Karl-Marx-Allee 131a), ein Premierenkino mit 1000 Sitzplätzen, wurde am 05.10.1962 mit dem tschechoslowakischen CinemaScope-Film **Totentanz im Pazifik** (Smrt na Cukrovém ostrově, 1961/62) eröffnet. Zusätzlich wurde ein sowjetischer 70mm-Demonstrationsfilm mit dem Titel **Eine Autofahrt** gezeigt (Quelle: "Berliner Zeitung" vom 06.10.1962). Am 29.03.1973 fand im "Kosmos" die umjubelte Weltpremiere des Films **Die Legende von Paul und Paula** statt. **Premiere siehe auch:**

[40 Jahre DDR-Kultfilm: "Die Legende von Paul und Paula" - DER SPIEGEL](#)

Nach dem Beitritt der Deutschen Demokratischen Republik zur Bundesrepublik Deutschland im Jahr 1990 kaufte die Düsseldorfer "UFA-Theater AG" 1992 das Kino und baute es kostenaufwändig in ein Multiplexkino mit 9 zusätzlichen, im Untergeschoss gelegenen Kinosälen mit nun insgesamt 3420 Sitzplätzen um. Eröffnung der neuen Kinosäle Nr. 2-9 war im Dezember 1996, der neu renovierte Hauptsaal Nr.1 folgte im Februar 1997.

Im Frühjahr 2004 ging die "UFA-Theater AG" in Insolvenz. Es gab leider keine neuen Investoren und so musste der Filmpalast am 27.07.2005 für immer seine Türen schließen. Seit 2006 wird das bereits seit 1978 in die Denkmalliste der DDR eingetragene Gebäude als multikulturelles Veranstaltungszentrum, auch mit dem Namen "Kosmos", genutzt.

The "Kosmos-Filmtheater" at Berlin´s Kinokompodium:
Das "Kosmos-Filmtheater" beim Berliner Kinokompodium:
[Kosmos UFA-Palast Kino Berlin | Kinokompodium](#)

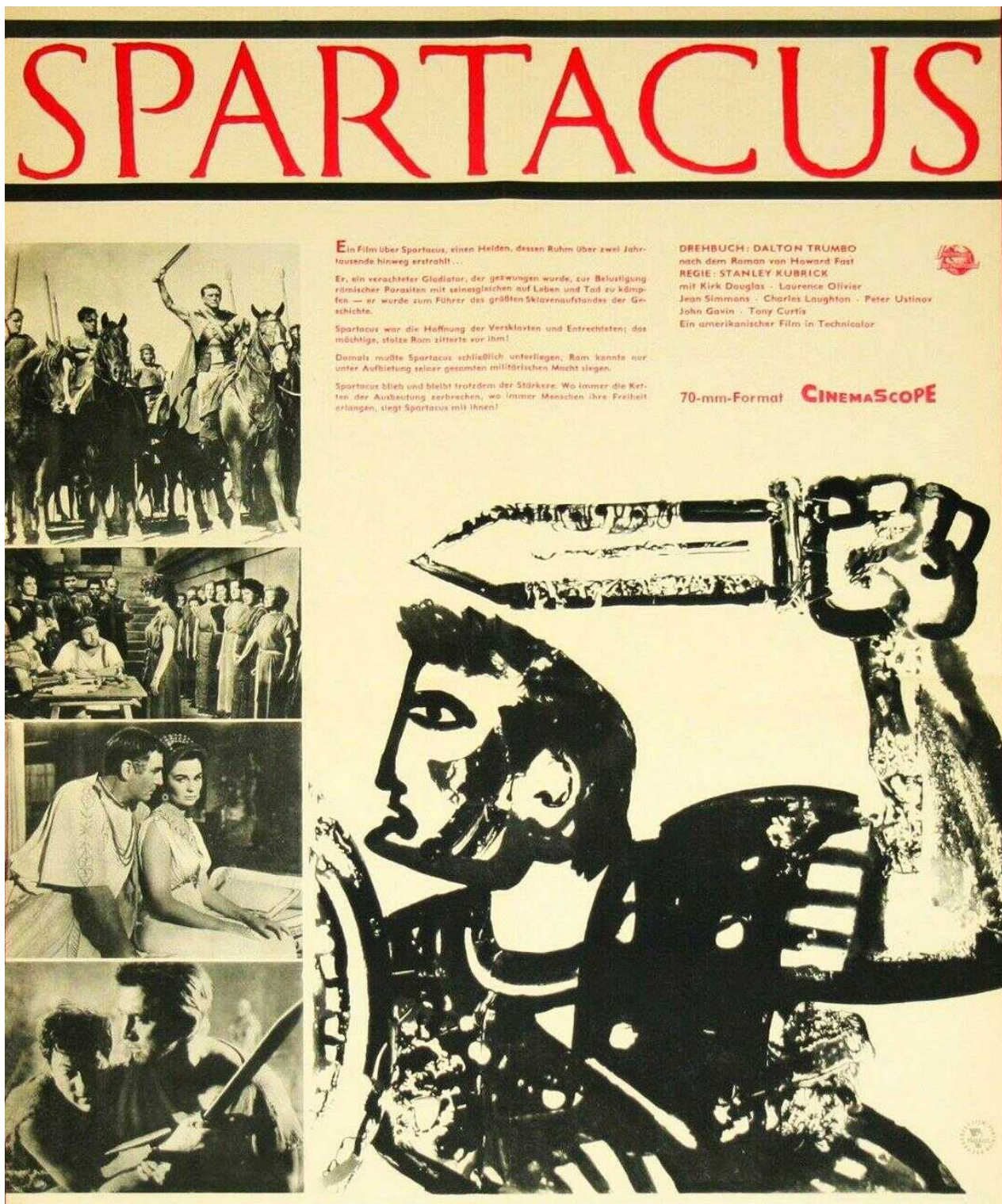


Advert from "Berliner Zeitung" dated 22.04.1966 – East Berlin **Spartacus** premiere.
P 14 means: 14 years and older / **Kosmos (7)** means: the next 7 days at the "Kosmos".

Anzeige aus "Berliner Zeitung" vom 22.04.1966 – Ost-Berliner Spartacus Premiere.
P14 bedeutet: 14 Jahre und älter / **Kosmos (7)** bedeutet: die nächsten 7 Tage im "Kosmos".

At that time, in the East Berlin newspapers "Neues Deutschland", "Berliner Zeitung" and "Neue Zeit" there didn't exist special film advertisements for the individual films.

In den Ostberliner Zeitungen "Neues Deutschland", "Berliner Zeitung" und "Neue Zeit" gab es damals keine speziellen Filmannoncen für die einzelnen Filme.



The **SPARTACUS** film poster that was used to advertise the film in East Germany (GDR) – the graphic right is designed by Erhard Grüttner.
(Poster from the author's collection)

Das Filmplakat von **SPARTACUS**, mit dem damals in Ost-Deutschland (DDR) für den Film geworben wurde – die Graphik rechts ist von Erhard Grüttner entworfen.
(Poster aus der Sammlung des Autors)

SPARTACUS

PROGRESS
film
PROGRAMM
50/66



SPARTACUS

Produzent: Edward Lewis · Produktionsleitung: Kirk Douglas · Kamera: Russell Mesity, A.S.C. · Aufnahmeführer: Norman Deming · Klassische Leitung: Alexander Goltzen und Eric O'Bohm · Schnitt: Robert Lawrence, Robert Chitlock und Robert Schuler · Bühnenbild: Russell A. Gouman und Julie Heron · Ton: Walden O. Watson und J. Louis · Regie-Assistent: Marshall Green, Foster Plummer, Jim Welch, Joe Kenny und Charles Scott · Musik und musikalische Leitung: Alex North

DREHBUCH: DALTON TRUMBO nach dem Roman von Howard Fast
REGIE: STANLEY KUBRICK

Rollen:	Darsteller:
Spartacus	Kirk Douglas
Marcus Crassus	Laurence Olivier
Publius	Jean Simmons
Gracchus	Charles Laughton
Publius	Faust Linnhoff
Julius Caesar	John Gavin
Antonia	Tony Curtis
Helena	Neve Feltz
Tigranes	Herbert Lom
Crispus	John Ireland
Glabrus	John Dall
Marcus	Charles McGraw
Claudia Marcella	Joanna Barnes
Draba	Woody Strode
David	Harold J. Stone
Ramon	Peter Bracco
Diogenes	Robert J. Wilke
Offizier	Nikolaus Doms
Leclitus	John Hoyt
Symphodus	Fred Ward
	Dayton Lummis

Synchronisation: Berliner Synchron GmbH
Ein amerikanischer Film der Bryna-Produktion in Technicolor
70-min-Format und Cinemascope
Verleih: VEB Progress Film-Vertrieb

Originalfassung des Regisseurs und des Drehbuchautors, erhalten die spirituellsten Filmpassagen, soweit sie noch vorhanden sind, über Filmstreifen "Cinema" 701 Länge 1, Neumant. Filme haben sie auch die Möglichkeit, alle Filmstreifen bei ihrem Filmbesitzer oder ihrer Spielstätte zu kaufen. Bestmöglich können Sie unsere Programmreihe im Fortbestand zu einem Vierteljahrespreis von 3,25 DM/abheben. Preisänderungen sind in Ihren Filmbüchern oder in die einschlägigen Fachzeitschriften zum Preis von 0,20 DM in Foto erhältlich.

VERKAUFPREIS: 9,15 DM
Herausgegeben von VEB Progress Film-Vertrieb
100 Berlin, Beussstraße 27, Post 42 20 71
Charakteristik: Günther Wulf
Druck: VEB FOTODRUCK 111 18 37
Ag. 302 8.46 (12 855)

The East German SPARTACUS Progress film program (No. 50/1966 – 4 pages).



Rom, in vielen blutigen Kriegen über die alten Kulturnationen als hochmütiger Sieger herangewachsen zur Weltmacht, ließ sich im letzten Jahrhundert vor unserer Zeitrechnung als „Mittelpunkt der Zivilisation“ präsentieren. Rom, das sich zivilisiert und menschlich nennen ließ, handelte mit Menschen als die billigste und gebrauchlichste Ware: Von allen Kriegsschauplätzen, aus allen unterworfenen Ländern zusammengerlaubt, bildeten die Sklaven den größten Teil der römischen Bevölkerung. Ohne ihren Fleiß hätten die Römer weder Speise noch Kleidung. Auf Sklavenerwerb basieren ihr Reichthum und auch ihre Kriegsmacht, weil jeder freie junge Mann in Rom dadurch seine Fähigkeiten einzig der Kriegskunst widmen kann.

In den mühsamen Steinbrüchen oder mühsamen alle Hoffnungen und mehr heimkehren in sein fernes Land; denn wenn die Steine nicht arduen, den erschlagenen Früher oder später die vertierten Sklaventreiber. Dieses Schicksal erwartet auch Spartacus, der sich nicht abfinden will mit dem römischen Leben und sich gewehrt hat mit den einzigen Qualitätsbeweis: Er knaut „Rebellen“ für seine Gladiatorenschule in Capua; denn das gepriesene Rom hat sein Vergnügen von Kämpfen auf Tod und Leben, die wegen dieser abgerichtete Gladiatoren mit Dreisack oder Kurzschwert in der Arena vor einem lächerlichen „stundegebunden“ Publikum austragen müssen. ... Der Thraker Spartacus gerät in den grausamen Rhythmus der Gladiatorenausbildung. Aber er leckt dabei auch zu kämpfen und seinen Verstand zu beherrschen. So wird die blutige Abdringung zum Er-

kenntnisprozess. Er beginnt, seine Kräfte und die Macht der Unterdrücker real einzuschätzen und die Würde und Verantwortung seines Menschentums zu ahnen, bestirnt durch die Zuspäung der schönen jungen Veronia, deren Heimat das unterworfenen Balcannon ist. So kann ihm auch der perverse Ballotus nicht auf die Tierstufe hinunterdrücken. Spartacus wird von achtundhundert römischen Soldaten schon in der Gladiatorenschule für einen Kampf auf Leben und Tod auszuweisen. Und während die römischen Herren Crassus und Glabrus fröhlich um Ritter schmeicheln, muß Spartacus gegen den Negat Draba antreten, der ihn, den unterlegenen Schicksalsgegessen, noch milderem Kampf nicht läßt und dafür selbst umgebracht werden wird.

Als Veronia dem Crassus verkauft werden soll, lehnt sich Spartacus gegen seine Unterdrücker auf. Gemeinsam mit seinem gepanzerten Gefährten bricht er aus der Gladiatorenschule aus, und bald umgibt ihn eine Armee freilichtsdürstiger Sklaven, die auf Rückkehr in ihre Heimatländer hoffen.

Spartacus sieht das immer größer werdende friedliche Gemeinwesen der Sklavenerne durch militärische Ausbildung der Männer. Daneben geht jeder in dem gewaltigen Herdlosen den Beschäftigungen nach, die er erlernt hat. Spartacus stellt sich zum Kampf nur, wenn er dazu gezwungen wird; denn das einzige Ziel ist das Meer, ist die Heimkehr. Das mächtige Rom führt vor der Sklavenerne des Spartacus. Die besten Legionen werden aufgegeben und – von den Sklaven geschlagen. Bei Mactepontum bilden die Römer 19.000 Mann und den Ruf der Unbesiegbarkheit ein.

Der Versöhnliche Crassus, den man später den „Kochtopf der Alben-tum“ nannte, will Rom retten. Er läßt sich zum Oberbefehlshaber machen und wird Roms Diktator.

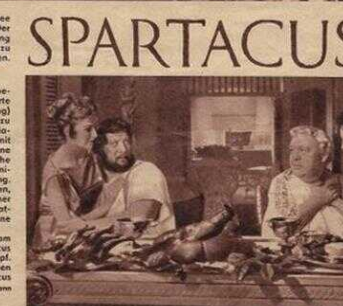


In der entscheidenden Schlacht bei Brundisium gerät die Sklavenerne des Spartacus zwischen drei römische Heere und wird vernichtet. Der blutige Sieger Crassus läßt die 6472 überlebenden Gefangenen entlang der Via Appia bis nach Rom einsperren, um sich dafür zu rächen, daß sie Spartacus in ihrer Mitte bargen, ihn nicht ausgeliefert.

Nur in den Grundzügen folgt dieser Film historischen Angaben, die berichten, daß der von Spartacus vorbereitete, ausgelöste und angeführte größte Sklavenaufstand der Antike (74 bis 71 vor unserer Zeitrechnung) das mächtige Rom entzweit ließ, und daß die Sklavenerne bis zu 60.000 Mann umfaßte. Spartacus hatte als Fuchswespe in der Gladiatorenschule zu Capua eine Verschwörung organisiert und konnte mit seinen Anhängern entfliehen. Dies allerdings verläßt der Film in eine spontane Aktion. Er läßt mit seinem Herz gegen mehrere römische Heere. Unterschiedliche Auffassungen über das Ziel der Erhebung, bedingt durch soziale Gruppierungen, die egoistische Pläne hegeln, führen zu mehrfacher Spaltung des Sklavenerheeres, das so immer wieder geschwächt wurde – auch diesen wesentlichen historischen Teilbestand verstreut der Film – während Rom alle Kräfte auf seine Niederwerfung konzentrierte.

Die von Spartacus geführten Truppen erlitten im Jahre 71 v. u. Z. am Flasse Silurus in Lukonien die entscheidende Niederlage. Spartacus und Zehntausende seiner Anhänger ließen nach heldenhafte Kampf. Sie starben als freie Menschen. Die Überlebenden wurden von den nachdringlichen Siegern ans Kreuz geschlagen. Den Geist des Spartacus aber konnten sie nicht auslöschen.

Heinz Hoffmann



Das ostdeutsche SPARTACUS Progress-Filmprogramm (Nr. 50/1966 – 4 Seiten).

Some other 70mm Films at the "Kosmos-Filmtheater"
Einige andere 70mm-Filme im "Kosmos-Filmtheater"

GOYA – filmed in DEFA 70 / **GOYA** – gedreht in DEFA 70



Kosmos, Karl-Marx-Allee, Goya, 70 mm,
 P 14 (7. 15.30, 19.30)



Left from the newspaper "Neue Zeit" dated 17.09.1971,
 and right from "Berliner Zeitung" dated 17.12.1971.

**Links von der Zeitung "Neue Zeit" vom 17.09.1971
 und rechts von "Berliner Zeitung" vom 17.12.1971.**

The East German (GDR) premiere of Konrad Wolf's 70mm film **GOYA oder der arge Weg der Erkenntnis** (Goya or the Hard Way to Enlightenment) took place at the "Kosmos" on 16.09.1971 – it ran there until 02.12.1971. Previously, **GOYA** had its World Premiere at the 7th Moscow International Film Festival (20.07.1971 – 03.08.1971).

Text below the two images left: yesterday took place in Berlin's film theatre "Kosmos" the premiere of the 70mm film **Goya** – a joint production of DEFA and Lenfilm (Leningrad). The film, shot by Konrad Wolf with actors from seven countries (based on the novel by Lion Feuchtwanger), received a special award at the Moscow Film Festival in 1971. Our picture on the left shows Donatas Banionis in the title role. (Photos: Progress). **And right:** a short festival of successful 70mm films (from 17.12.1971 till 23.12.1971 at the "Kosmos").

Die ostdeutsche (DDR) Premiere von Konrad Wolfs 70mm-Film **GOYA oder der arge Weg der Erkenntnis** (Goya or the Hard Way to Enlightenment) fand im "Kosmos" am 16.09.1971 statt – er lief dort bis zum 02.12.1971. Zuvor hatte **GOYA** seine Weltpremiere beim 7. Moskauer Internationalen Filmfestival (20.07.1971 – 03.08.1971).

Text unter den beiden Bildern links: Gestern fand im Berliner Filmtheater "Kosmos" die Premiere des als Gemeinschaftsproduktion der DEFA und Lenfilm (Leningrad) entstandenen 70mm-Films **Goya** statt. Der von Konrad Wolf mit Darstellern aus sieben Ländern (nach dem Roman von Lion Feuchtwanger) gedrehte Streifen erhielt auf dem Moskauer Filmfestival 1971 einen Sonderpreis. Unser Bild links zeigt Donatas Banionis in der Titelrolle. (Fotos: Progress). **Und rechts:** Ein kurzes Festival erfolgreicher 70mm-Filme (vom 17.12.1971 bis zum 23.12.1971 im "Kosmos").

The Premiere of **GOYA** in West Germany Die Premiere von **GOYA** in West-Deutschland

It took place at Hamburg's "Grindel-Filmtheater" on 14.09.1973.
Most likely even the long, original 70mm Premiere Version
with a runtime of 161 minutes + intermission.

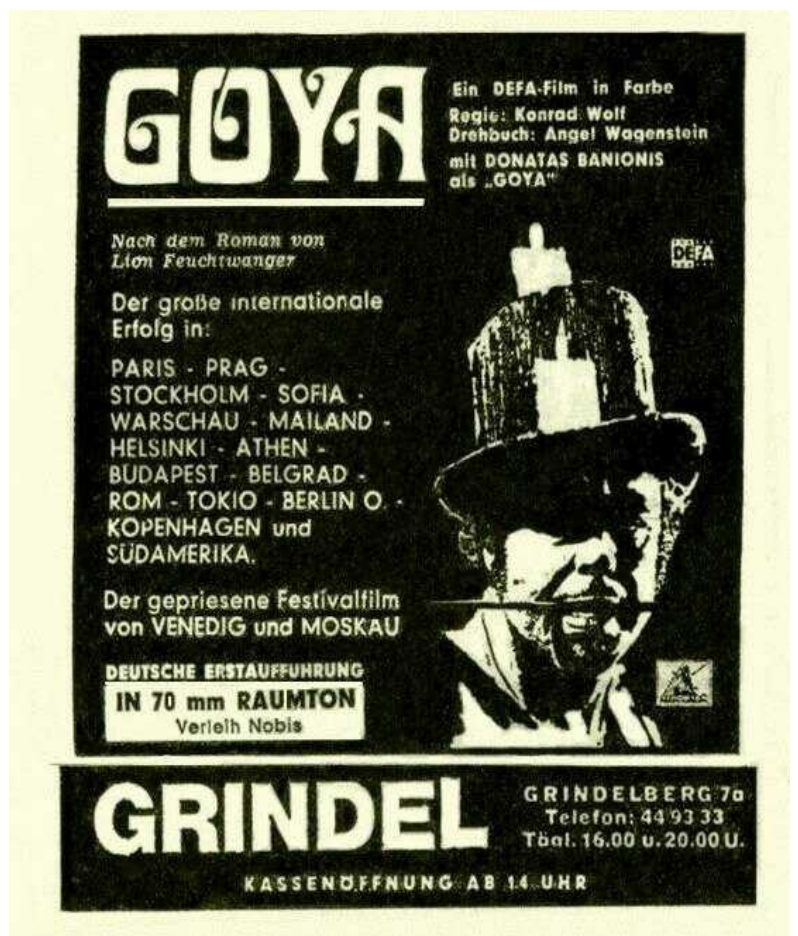
Sie fand am 14.09.1973 in Hamburgs "Grindel-Filmtheater" statt.
Höchstwahrscheinlich sogar die lange, originale 70mm-Premieren-Version
mit einer Laufzeit von 161 Minuten + Pause.

More information about **GOYA** here:
Weitere Informationen über **GOYA** hier:

[Filmdetails: Goya \(1971\) - DEFA - Stiftung
\(defa-stiftung.de\)](#)

Advert right from the newspaper
"Hamburger Abendblatt" dated 14.09.1973.
Annonce rechts aus der Zeitung
"Hamburger Abendblatt" vom 14.09.1973.

For the West German premiere of their film, the director Konrad Wolf (son of the doctor and politically engaged writer Friedrich Wolf) and the Lithuanian main actor Donatas Banionis, who had learned extra German for **Goya**, came to Hamburg. The film initially lasted 161 minutes in its original 70mm premiere version. For a wider cinema use in the CinemaScope format, it was later shortened to 134 (or 136) minutes, which was then the case with the 70mm version too.



Zur westdeutschen Premiere ihres Films kamen der Regisseur Konrad Wolf (Sohn des Arztes und politisch engagierten Schriftstellers Friedrich Wolf) und der litauische Hauptdarsteller Donatas Banionis, der für **Goya** extra Deutsch gelernt hatte, nach Hamburg. 161 Minuten dauerte der Film anfangs in seiner originalen 70mm-Premierenfassung. Für einen breiteren Kinoeinsatz im CinemaScope-Format wurde er später auf 134 (oder 136) Minuten verkürzt, was man dann auch bei der 70mm-Version tat.

A list of the DEFA70 films / eine Liste der DEFA70-Filme: [DEFA 70 \(in70mm.com\)](#)

THE END / ENDE