

THE 70MM NEWSLETTER

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Widescreen Weekend 2004

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From The Editor

Dear Festival Guest, this is a special edition of The 70mm Newsletter published exclusively to coincide with the 2004 Widescreen Weekend in Bradford, England. The 70mm Newsletter originally was a quarterly magazine about 70mm films in all its variations. The most recent printed edition was Issue 67, published two years ago in 2002. Since then, www.in70mm.com has taken over the activities. Being the editor, I felt the urge to make two 4-page issues for the 2004 Widescreen Weekend, in order to print a few new items not seen (yet) on the web site. I hope you will enjoy reading this companion to the web site during the weekend while you engulf yourself with what's happening on the big screen.

2004 Widescreen Weekend Program

March 18

- 19:00 Actor Richard Todd on stage
19:45 "The Longest Day" in 70mm

March 19

- 10:15 "This is Cinerama" In Cinerama
13:30 "Lion In Winter" in 70mm
16:00 Tom Vincent on VistaVision
16:30 "Williamsburg" short film in 35mm
17:00 Reception for weekend delegates
17:50 "Vertigo" in 70mm on the flat screen
20:15 "Lord Jim" in Super Panavision 70

March 20

- 10:30 "Cinerama's Russian Adventure" imported from Argentina in 70mm
13:30 "War And Peace" in 35mm
16:30 Herbert Lom + Jack Cardiff on stage
18:30 John Belton lecture "The Curved screen"
19:15 "It's a Mad Mad Mad Mad World" in Ultra Panvision 70 on the curve

March 21

- 10:00 Cineramacana with Audience on Stage picture and Academy of the Widescreen Weekend
13:00 "Hamlet" in Panavision Super 70mm
17:00 Alex Thompson on stage
18:00 Dion Hanson, Perspecta Sound
18:30 "Forbidden Planet" in CinemaScope
20:30 "Earthquake" in 70mm and Sensurround on the curve

March 22

- 10:30 "55 Days at Peking" in French in Super Technirama 70 on the curve

The Danes And The Windjammers

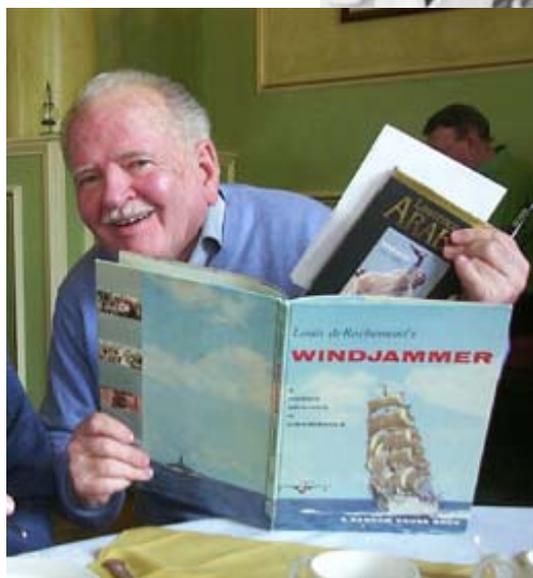
By: Borden Mace

Once Louis de Rochemont Associates and the RD-DR (Readers Digest – De Rochemont) Corporation decided to make "Windjammer" for National Theatres, I flew to St. Thomas in the U.S. Virgin Islands, to have lunch with Captain Knut Hansen, skipper of the "S/S Danmark". We dined alone, except for two young mess boys who provided excellent service, on the ship's aftermost deck under canvas protecting us from a broiling sun as we calmly rested at anchor in the magnificent St. Thomas harbour. I tried to convince him to sail the Danmark, to be "star" of our scheduled second wide screen spectacular following "Cinerama Holiday", to the New World (as the

I next visited Captain Hansen about a year later in Copenhagen while the "Christian Radich" was concluding filming in Boston and getting ready for the long sail back to Europe. I arranged for him and the "Danmark" to participate in a planned tall ships race from Skagen, on the northern tip of Denmark, to Oslo as the final triumphant scene in "Windjammer".



Borden Mace (above) on board a Windjammer. Borden visited Bradford in 2002 (left).



Norwegian Christian Radich did eventually) but his schedule, and that of the ship, were set for years in advance. After that rejection, I sent a case of Scotland's best to Captain Hansen with a short note expressing my hope that we would work together in some way in the near future. Captain Hansen was a good friend of the USA, the prestigious duPont family and President Franklin D. Roosevelt, for whom he had trained Americans to sail the "U.S. Eagle", America's only official tall sailing ship (but not a square rigger), during World War II. He remained a friend and advisor throughout the filming of "Windjammer".

One day, Ingolf, the young prince of Denmark paid me a visit—arriving by motorcycle—and spent an hour with me while I was visiting on the "Danmark". For the race the Captain had graciously given me a small but private stateroom, which was very comfortable indeed. I had arranged to sail on the "Danmark" during the race, with—I believe—the former skipper of the "S/S Copenhagen," a five-mast sailing ship that sank just after he had completed his last voyage and was no longer in charge. That skipper, I seem to remember, sailed with Captain Hansen and me with one other guest, the chairman of the board of directors of the number one brewery in Denmark (Carlsberg or Tuborg) on the successful race to Oslo - crossing the starting line in Skagen within seconds after the cannon fired and arriving in Oslo four or five ship's lengths ahead of the second-place ship, another Norwegian tall sailing ship but not a square rigger like the "Christian Radich" or the "Danmark". Everything about the "Danmark" was top notch. Everything was clean and orderly. The seamanship from the captain to the newest cadet was extraordinary. While my heart was still with the "Christian Radich" I was falling in love with the "Danmark". But the "Christian Radich" was the star

of our film and on paper it was supposed to win.

As reported earlier, we had tried without success to get the "Danmark" to be the featured attraction in our film about how the sea makes men out of boys. Now, the whole story behind the scene can be told.

Louis de Rochemont loved to deal with crises; some say he even enjoyed creating them. In any event after my failure to secure the services of the "Danmark," he went into full action calling all of his many personal friends and contacts in Norway, starting with Alf Bjercke. Louis promised the moon in publicity for Norway and its men of the sea.

And his love of the country was genuine and he meant to enhance its already established reputation. He secured the square rigged beauty, the "S/S Christian Radich" with a grand old sea dog, Captain Yngar Kjelstrup, an experienced supporting staff, and 80 new young cadets to make the journey to the New World roughly following the same route as Christopher Columbus. Even the soon-to-become King Olav V was piped aboard the "Christian Radich" with full honors in December 1956 as it prepared to set sail. The King turned over a thousand year old Viking sword, later to be presented on the U.S. Capitol steps to President Eisenhower, however, on permanent loan to the people of the United States.

De Rochemont had long loved and admired the people of Norway and shared their love of the sea. He had great respect for Norway's role in World War II. He hated fascism and all forms of totalitarianism. As far back as January 1938 he had produced for The March Of Time "Inside Nazi Germany", warning audiences of the lurking danger. Germany was outraged by his films, particularly his first feature "The Ramparts We Watch" (1940) which dramatically showed the similarities between the totalitarian ambitions of Kaiser's Germany in 1914 and Hitler's in 1939. It ended with the use of a Nazi propaganda film, "Feldzug in Polen", a bloodcurdling account of the successful invasion and conquest of Poland in September 1938. The Nazi film spoke for itself and it was frightening.

When in 1940 the Pennsylvania State Board of Censors banned the showing of "The Ramparts We Watch" - "for fear of the terrifying effect upon the masses", Louis personally but unsuccessfully fought the edict during a two hour debate. He claimed the American people were not afraid. "The thing you are doing is promoting appeasement – surrendering to fear – the most dangerous thing facing America today."

The New York Times of September 20, 1940 said, "A more provocative or challenging motion picture has not been placed before the public in years – or maybe, on second thought, never. For the fact of the matter is that there has never been a motion picture just like this one.... By a brilliant conception of Louis de Rochemont, producer of the film, non-actors were used to play the numerous roles of the townsfolk (New London, CT.) thus imparting the illusion of photographed actuality. Through this device, the old newsreels and the fictionalized story blend perfectly.

Edgar Anstey wrote in the British weekly Spectator on April 11, 1941: "...the film is so skillfully constructed that it is often hard to tell where news-reel and acted scenes begin...a fit climax to Louis deRochemont's years of experiment in the reconstruction of modern history for the screen, and it will have more influence on the development of cinema than any other film of recent years. (For film history buffs one of the later great examples of this

technique is Gillo Pontecorvo's "The Battle of Algiers", (1966) made with 138 non-actors and only one professional. The illusion of reality was equally impressive. Of course Orsen Welles, an early March Of Time radio actor, had brilliantly recreated a March Of Time opening for his unforgettable "Citizen Kane".)



Left: Borden and the prince of Denmark.

On August 17, 1940, all American films were excluded henceforth from release in Nazi Germany and in all countries then occupied by German troops – France, Belgium, Denmark, Norway, Luxembourg and Poland. De Rochemont continued his wake up call for America with such March Of Time subjects as "War,

Peace, and Propaganda" (June 1939), "Soldiers With Wings" (Sept 1939), "Battle Fleets of England"(Sept 1939),"The Republic of Finland" (Jan 1940), "Britain's R.A.F." (Oct 1940), "Uncle Sam-The Non-Belligerent" (Jan1940),"Crisis in the Atlantic" (May 1941, "Peace-by Adolf Hitler" (Aug 1941) and especially "Norway In Revolt" (Sept 1941). Louis deRochemont had recruited some young Norwegians studying at MIT in Massachusetts for some of his recreations including Alf Bjercke (Now a Norwegian paint magnate) who became a life long close friend. And, of course, Louis deRochemont III (Young Louis), one of the directors of "Windjammer", later moved to Norway, married a beautiful Norwegian girl, and eventually died and was buried in Norway.

Enough background and analysis, back to my narrative on the final days of shooting the "Windjammer" with a race from Denmark to Norway. Alf Bjercke had joined me in Copenhagen, where I purchased the biggest Silver Cup I could find, to be presented to the winning ship in Oslo Harbor. Alf and I drove from Copenhagen to Skagen where, at our request, correspondents from across Europe had assembled to cover the start of the race. The only problem: the "Christian Radich" did not show up. We had the "Danmark", another Norwegian ship and maybe a Russian square rigger, set to start the Tall Ships Race of 1957 - but no "Christian Radich". After two days, the news editors began to summon their reporters home. The race was in jeopardy; what to do?

At this point we became a secret operation, never revealed until now. I pleaded with Alf Bjercke until he contacted Norwegian officers at home, who sent a destroyer to pick up the becalmed "Christian Radich" off of Scotland, to tow her "in disgrace" to Denmark under cover of darkness. The Norwegian destroyer "deposited" her tow in the harbor at Skagen around 2 A.M., long before sunrise and returned safely to Norway. The "Christian Radich" had dropped anchor but its crew was in no shape or mood for a race early the next morning. After so many days and months at sea two or three hearty souls even escaped to shore for a few beers to celebrate the return to Scandinavia. Only a couple of people in Oslo, the crews of the Radich and a certain destroyer left nameless, know what happened. But after the passage of almost fifty years

I have decided to tell the whole story as I recall it.

In stark contrast to the still anchored "Christian Radich", the "Danmark" crossed the starting line seconds after the first cannon shot was fired to signal the start of the "official race." Immediately thereafter, delicious Martinis (American style) were served to all of the dignitaries assembled on the "Danmark's" poop deck - the Danish flag aflutter as we sailed proudly into the wind. Our drinks were carefully placed on heavily starched white linen napkins, covering a silver tray. The young sailor bearing our gifts balanced the tray with such precision that not a single drop of our libations was spilled. Such good taste. Such elegance. All that combined with the talent and experience of the Danish team. The outcome of the race was never in doubt.

The "Christian Radich" was over two hours late in starting and came in last at Oslo. We had to devise a new ending since "our ship" didn't win.

For an ending to his film even Louis de Rochemont could not apply the British example of "Our best moments are where we lose nobly, such as in 'The Charge Of The Light Brigade'". He settled on "Winning is not everything – it's how you play the game." As a distraction from the loss of the race he also came up with the radio broadcast about the sinking of the German sailing ship, "Pamir". In Buenos Aires I had purchased still photographic shots of the "Christian Radich" made by "Pamir" sailors when they met our ship on their last voyage in the mid Atlantic before its tragic sinking in the same Atlantic Ocean during Hurricane Carrie on September 21, 1957 - on its return, while carrying wheat from Argentina, back to Hamburg, its home port. Out of a crew of eighty-six men and boys, only six were saved. News of that loss of life to the sea picked up via short wave radio by the "Christian Radich" tragically brought the focus of the film back to our theme of "sailing and living and learning at sea makes men of boys".

Denmark, the "S/S Danmark" and Captain Hansen were vital parts in the making of "Windjammer". Now, at last, their roles in the final chapter have been revealed.

However, Norwegians and all of us involved in the making of "Windjammer" prefer to remember the ending of the picture with the magnificent banquet held by the Mayor of Oslo on the dock in front of City Hall where the "Christian Radich" glistened in brilliant sunshine. "The Pride of Norway" and Louis deRochemont's "Queen of the Seas" with its gallant crew were safely at home after one great adventure.



Ultra Panavision 70 Lens

Adjustment and lens modifications
By: Tak Miyagishima, Panavision

To focus on screen

As for the anamorphic attachment, what we do is to adjust the spacing between the rear and front anamorphic elements. (We only move the front element). In our case we drill and tap a couple of holes so that we're able to lock off the front element after we adjust it for the proper projection distance.

I hope you're equipped with a bench where you can project an image with the attachment in front of any prime lens so that you can then make the adjustment with anamorphic front element to achieve your required throw and then locking it off with set screws. I saw "Mad 4" at the Cinerama Dome as they were setting up and it looked quite good even though I don't believe in curved screens.

Additional work

From my instructions of yesterday I omitted an operation that we do to the main housing, and also we had to make a new part. The new part is a ring that is threaded into the housing at the rear, which also has a male thread that would accept either the Schneider or Isco projection lenses. I mentioned those two but the thread is a standard, which should mate with any manufacturer's lens. The operation that is required to the main housing: you'll find the existing depth from the front to the shoulder to be 3.05" deep. What we've done is to machine in deeper so that the dimension is now about 3.15", which would still leave a shoulder of about .05". With the additional depth of .10" you'll now be able to make your minor adjustment to achieve your required throw.

The D-150 Curvulon Lens

By: Dick Vetter

The D-150 Super Curvulon lens attachment was a basic design that I conceived and submitted to Kollmorgen Corp. in 1964 and that company was commissioned by D-150 to perform the final design and fabricate prototypes. Lead man at Kollmorgen was Glenn Berggren.

Basic specifications were as follows:

- 1) An adjustable magnifier to be coupled with all high quality prime projection lenses whose focal lengths ranged between 4 inches and 6.5 inches
- 2) To comprise two doublets (four elements) of which the inner is positive and the outer is negative
- 3) The power of magnification was adjustable between 1.6X and 2X depending on the selected spacing between the two doublets
- 4) Curvature of projection field ranged between 150 degrees screen curvature to a flat screen plane, depending on spacing distance between the two doublets
- 5) At 1.6X magnification, field curvature was 150 degrees for a 70mm film frame whose width was specified as 1.913 inches
- 6) Conversely, at 2X magnification, the projection field was flat
- 7) Projection fields varying between 150 degrees and flat were selected according to formula by varying the spacing between the doublets and selecting the appropriate prime lens focal length
- 8) In practice, the formula functioned on the a) focal length of prime projection lens, b) projection distance, c) screen width and d) screen curvature.



A typical setup for a D-150 presentation where screen curvature was 120 degrees used a 1.75X magnification factor combined with a prime projection lens where the focal length of the prime lens divided by 1.75 yielded a net focal length appropriate for the particular installation.

Example: Required net focal length about 2.75 inches (about 70 mm), a 4.75 inch prime lens combined with a D-150 Super Curvulon magnifier set at 1.73X magnification yielded the correct net focal length, field curvature and screen image width with precise focus center to edge.

The system worked well with consistent reliability.

D-150 Curvulon and Kollmorgen

By: Glenn Berggren

As to D-150, I got Kollmorgen to design /create a 2X magnifier to be used with their older BX 265 (4" diameter) lenses of 5" to 9", and that is what Dick Vetter was using, but in the R & D efforts with the first sample of the 2X, we found that it could handle adjustment, and that the adjustment WOULD vary the field curvature, which made it quite valuable for Vetter's installation work, so that he could result in uniform screen image focus all over the field from the first turn of the focus knob. But this opens a very large discussion about lenses, film and field curvature, which I shall defer to a future time. As you know the last and best lenses created for 70mm films was the Ultra-HD-70 in odd focal lengths of 99, or 81mm, etc. These were far beyond in optical quality, compared to anything made from 1954 to 1990, and had the curved film shape designed into them.

More pictures on www.in70mm.com

Audience on Stage

The annual "Audience on Stage" event is scheduled to take place on Sunday morning, right after Cineramacana. So, you are invited to take part in this Widescreen Weekend tradition! All members of

the audience are invited on stage in front of the Cinerama screen to participate in a group photo. The event is, as usual skilfully stage managed by Paul Rayton and masterly photographed by Thomas Hauerslev. The event usually takes less than 10 minutes and includes the thrill of seeing Thomas attempt to run down the stairs and jump up on stage before the shutter clicks!

Pre-order your copy now if you wish to get a copy of this year's picture. All previous 6 pictures (2003, 2002, 2000, 1999, 1998 & 1997) are also available for purchase through Thomas, who is present in Pictureville throughout the weekend.

Please contact Thomas to sign up for a copy of the picture. Special Widescreen Weekend price is GBP 12 for a 20cm x 30cm (7,8in x 11,8in) print including shipping.

Facts about the new "Mad World" 70mm print

By: John Kirk, Director of Technical Operations" for the MGM Worldwide Services Department

The project was started during last summer (2003), probably around June. The final print was finished around the end of September or beginning of October 2003. We have various locations in the L.A. area, as well as in other places, where we store our elements. (It would be unwise to keep everything in one place, in case of natural or manmade disasters). Our original negatives are kept in a state-of-the-art facility called Pro-Tek in Burbank. The DTS track was made at Chace Productions in Burbank from the existing 35mm 6-track stereo mag from the original release. Chace cleaned up the track and pumped up the surrounds a bit to give the track a more appropriate sound for modern ears. We used several different sound sources for the sound; I honestly don't remember which of our local facilities housed the 6-track mag before it was moved to Chace.

The lab work was done at Technicolor, because that is the only lab in Hollywood that still does 70mm work. Fortunately, the original negative was basically in good shape, so there was not a lot of repair work necessary. Most of the lab work involved close inspection of the materials, cleaning, re-timing, and a few repairs. The most notable problem was some color fading in the opening credit sequence, but since this project was not a true "restoration" per se, there was no work done on that. Otherwise, the color throughout the rest of the film was quite good.

One thing you should know about the 70mm print you'll be getting. The projector should be left on during the timed 15-minute intermission. There is nothing on the picture, obviously, but the DTS track has the police calls that were in the original release. The calls are repeated a few times during the intermission so that people from the audience can leave to go to the restrooms before or after they hear the calls.

The International Newsletter About 70mm Film

Major 65mm Productions by Opening Date

See the expanded list on in70mm.com. Bolded titles have been shown during Wide Screen Weekends

Title	Released	Cinema of first public release	Filming process
Oklahoma!	10.10.1955	Rivoli, NYC, USA	Todd-AO
Around the World in 80 Days	17.10.1956	Rivoli, NYC, USA	Todd-AO
Raintree County	02.10.1957	Brown, Louisville, USA (in35mm)	MGM Camera 65
South Pacific	19.03.1958	Criterion, NYC, USA	Todd-AO
The Big Fisherman	04.08.1959	Rivoli, NYC, USA	Super Panavision 70
Porgy and Bess	24.06.1959	Warner, NYC, USA	Todd-AO
Ben Hur	18.11.1959	State, NYC, USA	MGM Camera 65
Scent of Mystery	06.01.1960	Cinestage, Chicago, USA	Todd-AO
Can-Can	09.03.1960	Rivoli, NYC, USA	Todd-AO
The Alamo	24.10.1960	Woodlawn, San Antonio, USA	Todd-AO
Exodus	15.12.1960	Warner, NYC, USA	Super Panavision 70
West Side Story	18.10.1961	Rivoli, NYC, USA	Super Panavision 70
Mutiny on the Bounty	08.11.1962	State, NYC, USA	Ultra Panavision 70
Lawrence of Arabia	09.12.1962	Odeon Leicester Square, London, UK	Super Panavision 70
Flying Clipper	19.12.1962	Munich, Germany	MCS 70 - Superpanorama
Cleopatra	12.06.1963	Rivoli, NYC, USA	Todd-AO
Scheherazade	19.09.1963	Munich, Germany	MCS 70 - Superpanorama
It's a Mad, Mad, Mad, Mad World	07.11.1963	Cinerama Dome, LA, USA	Ultra Panavision 70
The Fall of the Roman Empire	24.03.1964	Astoria, London, UK	Ultra Panavision 70
La Tulipe Noire	10.03.1964	Ambassador Gaumont, Paris, France	MCS 70 - Superpanorama
Old Shatterhand	14.07.1964	Zoo Palast, Berlin, Germany	MCS 70 - Superpanorama
Cheyenne Autumn	03.10.1964	Lincoln, Cheyenne, USA	Super Panavision 70
My Fair Lady	21.10.1964	Criterion, NYC, USA	Super Panavision 70
The Greatest Story Ever Told	15.02.1965	Warner, NYC, USA	Ultra Panavision 70
Lord Jim	15.02.1965	Odeon LS, London, England	Super Panavision 70
The Sound of Music	02.03.1965	Rivoli, NYC, USA	Todd-AO
Uncle Tom's Cabin	14.04.1965	Matthaeser Palast, Berlin, Germany	MCS 70 - Superpanorama
Those Magnificent Men...	03.06.1965	Astoria, London, England	Todd-AO
The Hallelujah Trail	23.06.1965	Warner, LA, USA	Ultra Panavision 70
The Agony and the Ecstasy	07.10.1965	State, NYC, USA	Todd-AO
Battle of the Bulge	16.12.1965	Cinerama Dome, LA, USA	Ultra Panavision 70
Der Kongress Amuesiert Sich	24.05.1966	Gloria Palast, Berlin	MCS 70 - Superpanorama
Khartoum	09.06.1966	Casino, London	Ultra Panavision 70
Savage Pampas	19.07.1966	Ocean, Buenos Aires (in 35mm), Arg.	MCS 70 - Superpanorama
The Bible...in the Beginning	28.09.1966	State, NYC, USA	Dimension-150
La Nuit des Adieux	07.11.1966	Gaumont Palace, Paris, France	MCS 70 - Superpanorama
Grand Prix	21.12.1966	Warner, NYC, USA	Super Panavision 70
Doctor Dolittle	12.12.1967	Odeon MA, London, England	Todd-AO
Playtime	17.12.1967	Paris Empire, Paris, France	Mitchell BNC 65mm
Hauptmann Florian von der Mühle	22.11.1968	Kino International, Berlin, DDR	DEFA 70
Dr Coppelius	26.03.1968	Royalty, London, England	MCS 70 - Superpanorama
2001: A Space Odyssey	02.04.1968	Uptown, DC, USA	Super Panavision 70
Star!	18.07.1968	Dominion, London, England	Todd-AO
Ice Station Zebra	23.10.1968	Cinerama Dome, LA, USA	Super Panavision 70
Chitty Chitty Bang Bang	18.12.1968	State 2, NYC, USA	Super Panavision 70
Du bist min - Ein deutsches Tagebuch	1969	Kino International, Berlin, DDR	DEFA 70
Krakatoa, East of Java	11.01.1969	Tokyo, Japan	Todd-AO
McKenna's Gold	18.03.1969	Royal, München, Germany	Super Panavision 70
Hello, Dolly!	16.12.1969	Rivoli, NYC, USA	Todd-AO
Signale - Ein Weltraumabenteuer	18.12.1970	Kino International, Berlin, DDR	DEFA 70
Szerelmi Almok Liszt (Loves of Liszt)	1970		MCS 70 - Superpanorama
Patton	04.02.1970	Criterion, NYC; USA	Dimension-150
Airport	05.03.1970	Radio City Music Hall, NYC, USA	Todd-AO
Song of Norway	04.11.1970	Cinerama, NYC, USA	Super Panavision 70
Ryan's Daughter	09.12.1970	Empire, London, England	Super Panavision 70
Goya	17.09.1971	Film Theater Kosmos, Berlin, DDR	DEFA 70
K.L.K. an P.T.X. - Die Rote Kapelle	25.03.1971	Kino International, Berlin, DDR	DEFA 70
The Last Valley	28.01.1971	Rivoli, NYC, USA	Todd-AO
Eolomea	22.09.1972	Kino International, Berlin, DDR	DEFA 70
Lützwower	06.10.1972	Kino International, Berlin, DDR	DEFA 70
Orpheus In Der Unterwelt	08.02.1974	Kino International, Berlin, DDR	DEFA 70
Tron (Parts in 65mm)	08.07.1982	State 2, NYC, USA	Super Panavision 70
Brainstorm (Parts in 65mm)	30.09.1983	Ziegfeld, NYC, USA	Super Panavision 70
Far and Away	22.05.1992	Ziegfeld, NYC, USA	Panavision System 65
Little Buddha (Parts in 65mm)	01.12.1993	Gaumont C. Elysses, Paris France	ARRI 765
Baraka	04.06.1993	Imperial Bio, Copenhagen, Denmark	Todd-AO
Hamlet	22.12.1996	Ziegfeld, NYC, USA	Panavision System 65

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