

THE 70MM NEWSLETTER

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Widescreen Weekend 2004

Issue 69, March 21 - 22, 2004, Vol 13

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Widescreen Weekend Program

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

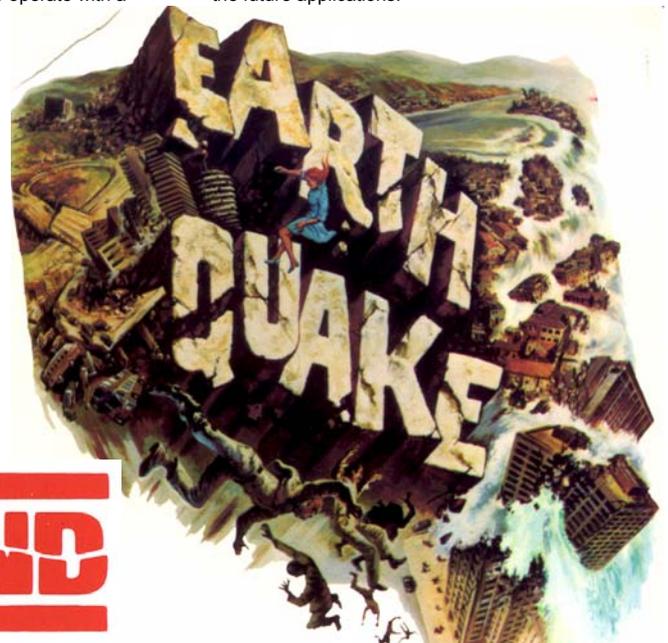
March 22

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

Design efforts began with the establishment of a design objective around 15 HZ. Many speakers were destroyed while trying to attain the necessary sound pressure levels. Because of this, it was decided that the horn design had to be efficient at these low frequencies. Designing a horn to operate with a cutoff frequency of 15 HZ - theoretically requires the horn mouth to be about 300 square feet in area. It also requires a slow taper rate thereby meaning the horn would have to be very long. Folding a horn to reduce its length usually results in degrading the frequency response, but only at frequencies well above the cutoff frequency. Since the normal theatre sound system was to handle the higher frequencies anyway, it was considered practical to fold the Sensurround horns.

At the time the Sensurround activity began, only a very few amplifiers

caused loud chirps, squeaks, and buzz which were unacceptable. BGW and Cerwin-Vega amplifiers were found to operate well without these problems. By limiting the bandwidth of the amplifier it could be manufactured at a lower cost, but Universal wanted a full range general purpose high powered amplifier in the event the Sensurround were to be extended in the future applications.



SENSURROUND

Introduction To Sensurround

The Sensurround effects system was created to produce the auditorium shaking sensations which were used in the movie production "Earthquake".

In this Sensurround I system, low frequency sound was used to simulate earthquake rumbles and vibrations, and was to be of such intensity that it could be physically felt in the body as well as heard. To accomplish this task, a special sound system had to be conceived that could be used to augment a theatre's normal sound system. This special system had to be relatively portable and somewhat tailored to each theatre that would use it. Early in the project it was realized that none of the existing standard film recording techniques could effectively record and reproduce frequencies below 40 HZ, the frequencies that could be physically felt in the body, so it was decided that each installation would be equipped with a low frequency noise generator. Low frequency control tones recorded on a special audio track were to regulate the timing and intensity of the low frequency rumble from the noise generator.

were available that could deliver more than 300 watts. As a result, Universal used those manufacturers equipment that could produce this power. Operating the drivers near resonance makes them highly reactive and effectively increases the loading on the driving amplifiers. Highly reactive currents are therefore driven back into the amplifier, which falsely tripped output protection circuits and

"Earthquake" was released in the three standard theatre film formats; 6 track magnetic sound on 70mm film, 4 track magnetic sound on 35mm film, and the old standard single track optical sound on 35mm film. A system was devised to interface the Sensurround I effects to all of these formats. In reality the term "Standard" theatre sound equipment hardly has any meaning today. Some theatres have old sub par systems, while others have been updated partially and are hybrids; still others have new systems. This fact made it difficult to design a system that can be quickly and simply installed anywhere and work. W. O. Watson, retired former sound director for Universal, returned to work on the Sensurround project to assist R. J. Stumpf, the present director. Watson called on the experience of many former colleagues to install Sensurround in theatres in Europe, The Orient, Australia, South America, South Africa, etc. The Sensurround I system was not simple, yet it had to be easily installed and easily operated. The final Sensurround I system configuration consisted of the horns required for a given theatre, the amplifiers to drive them, and a special control box which is integrated into the theatre sound system between the projector



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changeover switch and the audio power amplifier.

The Sensurround Model II system developed by MCA Universal brings a new dimension to the motion picture theatre. It is designed to generate special audible and sub audible effects not yet possible to reproduce on presently available systems. The audience will actually be participating in the film. The torso will vibrate. So will the diaphragm. Flesh and auditory nerves will receive the sensations one might feel while experiencing the event depicted on the screen. Rather than the structure-shaking resulting from a natural disaster, this vibrating movement is actually airborne. Although some vibration can be felt - on thin wall surfaces, the amplitude is so small that no appreciable displacement can be measured. Also, the Sensurround effects will not cause hearing damage. The system is composed of high level electro-acoustic with solid state power amplifiers capable of up to 1000 watts of audio power. The system develops 100 to 120 dB sound pressure level (SPL) on the "C" scale in the theatre.

In order to create the low frequency Sensurround effect theatres, the Sensurround Model II system incorporates the following features:

- Low frequency effects are recorded directly on the optical track eliminating need for an effects generator in each theatre.
- Sound track is DBX encoded to give wider frequency response and dynamic range.
- Large horns, which are very efficient at low frequencies, are placed in the theatre. These are driven by amplifiers and special control electronics provided with the system.
- Front and rear Sensurround horns are separately energized for more variation of effect.

Early Warnings

"Earthquake": *Attention! Earthquake is presented in the startling new dimension of Sensurround. You will FEEL, as well as see and hear realistic effects such as might be experienced during an actual earthquake. The management assumes no responsibility for the individual reaction of the viewer.*

"Battle of Midway": (a more polite) Your Attention Please! Midway is presented in the startling new dimension of Sensurround. Please be aware that you will feel, as well as see and hear, realistic effects that might be experienced in actual combat. The management assumes no responsibility.....

"Rollercoaster": (a generic intro)
Attention: The following motion picture is presented in the startling (no "new") dimension of Sensurround. Please be aware that you will feel, as well as see and hear, realistic effects. The management assumes no responsibility...

Hard-Core Sensurround

From the www.film-tech.com friends

...the projectionist consumed a lot more alcohol on the job than normal to try and numb his headaches from the constant rumble and vibration in the booth!

I took my girlfriend to see **"Earthquake"** and she complained about a sick stomach! We were in the balcony and it felt like it was a roller coaster at times.

When The Branmar Theater in Wilmington, DE, which had shown all the Sensurround films closed in the late 80's, you could still see the cracks in the ceiling from the process!

In Billings, Mont. they opened **"Earthquake"**. A knickknack/china shop occupied one of the storefronts. Needless to say, the morning after the opening all the wall-mounted breakables were in pieces on the floor. For the rest of the run,

UA Fox Theatre in Hackensack, NJ. The theatre was an old 1800 seat Egyptian Art Deco with an awesome balcony. Sensurround presentations ended when part of the plaster ceiling came crashing down during a showing of **"Rollercoaster"**. Nobody was hurt, but the fact that 10 seats got crushed spooked the management.

At the Penn Centre in St Catherines Ontario the effect was so powerful the booth floor separated from its slab and sank 2 inches

At the Elaine theatre the shockwaves killed all the goldfish in the pet shop at the other end of the mall. One of the most interesting aspects of the Sensurround "experience" was watching the crowd reaction. I saw a couple people get up and run out of the theater in fear! Really! The down side was going to a movie in a auditorium next door.

Full story on www.in70mm.com

Sensurround Films

- "Earthquake"
- "Rollercoaster"
- "Battle of Midway"
- "Battlestar Galactica"
- "Zoot Suit"

The book "Wide Screen Movies" (notoriously incorrect) also lists **"King Kong"** in Sensurround outside USA.

"Treasure Seekers"

Making a short film in 70mm
By: Michael Donahue
(MichaelD@raleighstudios.com)

I have a new feature titled **"Treasure Seekers"** that I'm working on. Its a very low budget independent feature, a screwball comedy, a love story about greed and lust. It's set in a small California beach community. I have enough funds together to shoot **"Treasure Seekers"** in 35mm as a SAG Experimental film, but I am looking for a way to get some notoriety for the show. I think shooting in a large format would

get some attention, and the story, costumes and settings, as well as the style of the production would lend itself very well to 70mm.

I toured CFI/Technicolor yesterday [mid-Jan, 2004, ed] with Robert Dennis and Bryan T. Recla. They toured me through the negative developing, where they have a 50 fpm dedicated 65mm developer, which has special high turbidity in the soup to develop the wider stock without streaking. They can also push/pull develop on that machine. The most amazing image in my mind was standing there, when Robert Dennis peeked into that 65mm negative can, and seeing the original camera negative, old, brown, a little wavy... from **"Ben-Hur"** in Ultra Panavision. Wow. How did Hollywood ever go from the absolute best to just good enough?

CFI has a special dedicated color timing machine for 65mm 5, 8, 10, and 15 perf. It was a very impressive demo - I may be doing some someday for night ocean/beach photography, so we looked at some examples of how they could time those effects for me. CFI is very dedicated to 65mm large format. The employees in that division take up an entire floor of the building. The positive developer runs I think about 150 ft per minute.

I saw the DTS sound printing system on the wetgate printers. DTS provides CFI with a 35mm 5

ATTENTION!

This motion picture will be shown in the startling new multi-dimension of

SENSURROUND

Please be aware that you will feel as well as see and hear realistic effects such as might be experienced in an actual earthquake. The management assumes no responsibility for the physical or emotional reactions of the individual viewer.

PRINTED IN U.S.A.

that store had to take down all of their wall displays every night and put'em back up the next day!

I received an e-mail last night from a gentleman in England who's wife got a nose bleed watching **"Earthquake"** in Sensurround!

Ceiling tiles would vibrate loose and fall on the audience, giving the true earthquake effect. On **"Battle of Midway"**, I walked inside on one of the rear beasts [speakers], and it was vicious.

The owner of a cinema in Luxembourg thought that the number of subwoofers proposed by the installer wasn't enough so he doubled it. Result was that the first time they played **"Earthquake"** the hotel next to the theatre was evacuated because people were convinced a real earthquake was happening

At the Fairlawn during the presentation of **"Rollercoaster"**, it was found that in either theatre, the Sensurround noise would intrude into the sound of the other theatre. The only option was to run the picture simultaneously in both houses.

There were, of course, numerous tales associated with the running of this print (**"Battlestar Galactica"**), such as the elderly lady who lived behind the Fairlawn, complaining to the Toronto Transit Commission that they were running their subways especially loud at 8:00.

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perfect optical negative encoded with the sound track time code for each show and reel. They contact print that onto the 70mm stock. The way 65mm prints are made is fascinating. They use smaller 1200 ft max reel lengths. The original negative is cleaned every 3 prints to ensure quality. They estimate 30 prints can be made in Imax from a 65mm negative. The rolls are A/B-multiple negative rolls for each positive reel, with overlapping negative sections for fades and dissolves, and they make an interpositive protection master. Then they usually print from the original negative. When the original neg is damaged, they can make a dupe neg from the protection IP. Most of the IMAX is handled this way. Since they don't make too many prints, they don't have to worry about damaging the negative or wearing it out. But they have a great deal of concern about cleanliness.



I think it is possible that Panavision would be reluctant to lend their brand name to an unknown project without some assurance of quality. This is certainly understandable, esp. in the low budget world. However, things I'm sure can be worked out. I can always call Arriflex if need be. I can even fly one of the 65mm Mitchells in from Europe if need be. When I speak to Tak I will remind him of his offer to Mikael Salomon to shoot 65mm for the price of 35mm. And then I'll tell him the discount that Clairmont Camera gives me!

In the meantime I am revising the "Treasure Seekers" script. Since we are very low budget I'm deliberately designing the film to take advantage of easy locations, day exteriors, day-for-night sequences, and esp. dramatic natural locations to add to the filmic impact of large format photography. We only have a few studio (soundstage) sequences, to help reduce costs.

Kodak does not charge an "extra" surcharge for 65mm production. They pretty much sell film by how much you purchase, 65mm is about 2x as much as 35mm because its about 2x as much film. If you shoot in VistaVision, you have to use 2x as much 35mm... 8 perfs instead of 4 perfs. For an Imax blowup, that's a reasonable savings. For a 5 perf blowup, that's really not very good at all. You have to crop the VV 1.5 AR to 2.265mm 5 perf... so the film negative costs just as much. Sometimes low budget 35mm shows, like my last feature, purchase "short ends", unused 200 to 300 ft rolls of negative, that we would use to shoot on to save money. This allows 2-3 min of shooting between changing magazines. This is fine for 4-perf 35mm. But for 8 perf VV, the same film would be run through in 60 seconds to 90 seconds. Completely impractical, so you would need to buy full camera rolls from Kodak. No savings in VV by using short ends!

The 35mm developing is cheaper though. 65mm costs \$.47 USD per foot to

develop. 35mm developing is about \$.12 USD per foot, and you have to remember VV runs 8 perf vs 65mm 5 perf... so you have some savings there. Telecine for VV or 65mm costs the same. There's only two places that do it, they both do VV or 65mm, and they charge the same for both. I don't yet have their hourly rate. I bet it HURTS! \$300 USD would be cheap. I expect something like \$500 USD hourly.

Did you realize that 70mm blowups from 35mm scope are all done from 35mm internegatives? They have a 90 ft per minute step printer, (basically a film projector!) that prints the 35mm IN to 70mm positive stock. I had no idea! No one ever pays to make a 65mm IN, its too expensive- the only place that ever did that was Metrocolor, long closed thanks to Ted Turner.

It was cool, seeing that 65mm large format is alive and well and thriving [with CFI, ed]. I still haven't received a call back from Panavision... I'm going to have to call Tak.

Full story on www.in70mm.com

"Where The Trains Used To Go" in IMAX

Mortens Skallerud's new nature animation "Where The Trains Used To Go" filmed in IMAX is shown with "Apollo 13", also in IMAX, during the weekend. "Where the Trains Used To Go" is the first Norwegian film shot in 15/70 Large Format. It was screened publicly for the first time at

LFCA 2003 last May, where it was well received and was elected "Best Short film". His first 65mm 5 perf "A Year Along the Abandoned Road" is shown Sunday morning during Cineramacana. "Abandoned Road" had its premiere at the Grimstad short film festival in June 1991. Since then it has been to around 100 festivals and won 12 different prizes. 35mm prints are still being sent to festivals, and also distributed for pre-show screenings in Norway and Germany.

In 2002, the film was elected "Best Norwegian short film ever made" in a ballot organized by the Norwegian film magazine Rush Print. And the pop group A-ha used it as a basic for their music video "Lifelines". New 70mm prints were made in 2003 by the Gulliver laboratory in Paris, as a restoration project by the Norwegian Film Institute. The sound track for these new prints is DTS digital.

Full story on www.in70mm.com

"Around the World in 80 Days" DVD release.

Warner Home Video had to go around the world in 1,460 days looking for various pieces of the classic 1950s widescreen epic "Around the World in 80 Days". Now, a month before Disney releases a theatrical remake of the Jules Verne adventure story starring Jackie Chan and John Cleese, Warner will release May 18, 2004, the first widescreen presentation of the film's entire 1956 edition on DVD. "Around the World in 80 Days" was only the second movie (the first was "Oklahoma!") filmed in the Todd-AO widescreen format (named for (and by)

"Around the World in 80 Days" producer Mike Todd) and the last feature film to use the 30 frames-per-second system.

Warner went to great pains and huge distances during the last four years to track down useable elements from various versions of the movie, which was shown in both 30 fps and 24 fps and in truncated roadshow copies to get one complete 65mm negative master to use for the DVD, according to WHV senior VP of classic catalog George Feltenstein. It will be the first time the movie - one of the most requested unreleased titles in the Warner library, according to Feltenstein will be presented outside theatres in letterbox form, a 2.4:1 aspect ratio. Two disc set of the three-hour movie starring David Niven includes vintage archival material as well as an audio commentary by BBC Radio's Brian Sibley. Outtakes, Mike Todd Jr.'s 1968 documentary on Mike Todd Sr. narrated by Orson Welles and excerpts from the 1957 live promotional telecast of "Playhouse 90: Around the World in 90 Minutes", hosted by Elizabeth Taylor from Madison Square Garden.

Super Technirama 70

By: Grant Lobban

From The 70mm Newsletter Issue 61 - June 2000

By 1958, 70mm was becoming well established, helped by the availability of multi-purpose 70mm/35mm dual gauge projectors. 65mm/70mm processing and printing facilities were now being installed in Technicolor's London and Rome laboratories. The dye-transfer system was never adopted to make 70mm prints, with all Technicolor's 70mm prints being made directly on to Eastman Color positive print film. The first Technirama 70mm print was made for Walt Disney. Always closely associated with Technicolor, they had made their cartoon feature "Sleeping Beauty" (1959) in Technirama and wanted to give it the added status of a 70mm release. It was photographed in the Technirama format using a cartoon camera which photographed each of the cells three times through red, green and blue filters in sequence along a single black and white negative. The squeeze was incorporated by a lens supplied by Panavision and this was to form the basis of the printer lens needed to make the 70mm print. Similar lenses were also obtained from Cooke Taylor-Hobson.

The first live action customer to get the 70mm blockbuster treatment was "Solomon and Sheba" also in 1959. In both cases, the decision to make 70mm prints was made shortly before release, so both films only carried the normal Technirama credit in their titles, although much was made of the "new" Super Technirama 70 process on the posters and other promotional material. The process was given a further boost with the success of "Spartacus" (1960), with the full credit now appearing in Saul Bass's wonderful opening credits. Incidentally, on this particular film, Panavision also received a credit. This only refers to its printer lens, the camera still used the Delrama anamorphic system. (Apparently, some later Delramas were also assembled for Technicolor in the U.S. by Bausch & Lomb.)

Super Technirama 70 prints were fully compatible with Todd-AO and the other systems using a spherical 65mm negative. Although technically a blow-up, this was only needed in one direction. The height of the Technirama negative already matched that of a 5-perf. 70mm print, so it was only necessary to un-squeeze the image to fill the frame. Coming from a negative less than two thirds the size, the image admittedly appeared a little grainier than contact prints from 65mm originals. However, the results on the screen were still often stunning, fine examples being "El Cid" and "Zulu". Technicolor took great care when making their 70mm prints. The negatives were specially processed (zircotan bleach) to give them an image with the grain and contrast characteristics more suitable for optical printing. As the number of prints were relatively small, the original negative was always used. (After making black and white separation protection masters.) A liquid gate printer



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helped to hide any blemishes. In this technique, pioneered by Technicolor, the negative was immersed in a chemical solution having the same refractive index as the film's base. This had the effect of "filling in" any scratches on the base side of the film so they wouldn't show up on the print.



Sometimes, the only clue that a Technirama 70mm print was being shown, was the rare sight of a negative emulsion scratch running horizontally across the screen and sometimes, if misframed in the projector, impressions of the eight negative perforations showing along the bottom frame line. More recent 70mm reprints of Technirama films can not always recreate the original quality. For example, the recent 70mm restoration of "Spartacus" wasn't made from the original negative, which was found to have faded, but was contact printed from a new 65mm duplicate color negative generated from the Technirama format B&W protection color separations.

Read the complete Technirama story by Grant Lobban on www.in70mm.com

Recent in70mm.com Reading

Edited list of 2002 and 2003 articles

"Attack of the Clones" in IMAX" By Bill Kallay
"Cinerama Adventure" in Telluride by Dave Strohmaier
"How the West Was Won" screening at the Dome" by Richard Greenhalgh with Rick Mitchell
"Meet The Chief - Jan Niebuhr" by Thomas Hauerslev
"This is Cinerama"s Cinerama Dome
"Treasure Planet" in IMAX" By Bill Kallay
"Where the Trains Used to Go" by Morten Skallerud
"4-track mag at the Egyptian" by Richard Greenhalgh
"70mm at the City Screen York" By Darren Briggs
"BKSTS Projection Crew of the Year 2002" by Duncan McGregor
"CDS Equipped Theatres" compiled by Mike Coate and Film-Tech
"Cinerama and Todd-AO at the Syossett" by Joe Kelley
"Cinerama Festival in Seattle" by Dave Strohmaier
"Cinerama's 50th Anniversary" by Greg Kimble
"Closure of the Royal Palast in Berlin, Germany (In German)" by Jean Pierre Gutzeit
"Director of Photography, T. C. Christensen interview" by Kurtis Burr
"Discoveries from the "Around the World in 80 Days" collection" by Brian Taves
"How The West Was Won - in Cinerama (1983)" by Greg Kimble
"Restoration of Patton" by Michael Pogorzelski
"The Big And The Little Image" By Bill Cobbs
"The Birth of the Todd-AO Process" by Brian O'Brien
"The Lion King: The IMAX Experience An Interview with Don Hahn" By Bill Kallay
"The Original First-Week Engagements Of "Star Wars", "Close Encounters Of The Third Kind" & "Alien" By Mike Coate & Kallay
"The Remains of Odeon, Tottenham Court Road, London" By John Newman
"Working for Louis deRochemont" By Borden Mace

Back Issues

Back issues are available as photocopies and priced at GBP 7,00 (USD 13.50) per copy including shipping (Issue 1-40 only on special request). Issues 1 - 36 are usually 8 pages and mostly photocopies of other articles.

Issue/Month-Year: Highlights

- 50/09-1997** Historical Wide Screen Gathering. Todd-AO: How it all Began, part # 4. Movies are never what they seem. 70mm films 1896 - 1997. IMAX sound system
51/12-1997 Vinterpalatset, Stockholm, Sweden. Life with THX in Hollywood, part #1. This is Oyster Bay
52/03-1998 3 Falke Bio, Copenhagen, Denmark. Life with THX in Hollywood, part #2. "Titanic" in DTS 70mm
53/06-1998 Todd-AO Mark III printer principle. "Oklahoma!"
Printing Operation. "The Miracle of Todd-AO" Final Review of '56. 70mm Meeting in Aalborg, Denmark. Time Traveling in Dayton, USA. "Mulan" in 70mm at the Hollywood Bowl
54/09-1998 "Ryan's Daughter" revisited. Projecting the Wide Screen Weekend. Russian Sterokino 3D. "The Cinerama Adventure". Jan Jacobsen. In 70mm: Pik-A-Movie
55/12-1998 Jan Kotte portrait (DP70). The smallest show on earth. 70mm films in London
56/03-1999 70mm's last stand, The best 70mm Film, Planning a Wide Screen Weekend, Ole Olsen, Cinerama Down under
57/06-1999 There were giants in the land, The Work of Jan Jacobsen, Wide Screen Weekend 1999, "Fantasia" in IMAX, 70mm in France
58/09-1999 Radio City Music Hall, Looking for DEFA 70, Full credits for "CineSpace 70" 59/12-1999 "The Witness", 70mm DTS at the Dome, "Blackadder", "Rhedeg: The Lost Kingdom", "The Good Ship Citizen", "Fantasia 2000"
60/03-2000 Mercedes in 70mm, "100%" in 70mm, 70mm DTS at the Dome, "Blackadder" credits, Single Lens Cinerama, "Tron" is in 65mm
61/06-2000 The Technirama Story, Wide Screen Weekend 2000, LFCA, Classic wide screen news
62/09-2000 Todd-AO at "Sea", Dolby Stereo 70mm, Final curtain for the Cinedome, Philips Cinema, Technirama Uddate, 70mm in Oslo
63/12-2000 To Split or not to Split... Filming of "Testaments", "Dinosaur" in 70mm DTS
64/03-2001 Magnified Grandeur. Saga Cinema, Hälsingborg, Sweden. New 70mm process Demonstrated. "2001: A Space Odyssey" Credits. Cinerama Society News. Cinestage 34mm in London
65/06-2001 AB Global, Ken Annakin Interview, Wide Screen Weekend 2001, Filming of "A Year Along the Abandoned Road", Classics at the Royal, "Cinerama Adventure" update, Arcadia Cinema, Melzo, Italy, "Beauty and the Beast" in IMAX, Indian Hills demolished, The Passing of John Vorisek
66/11-2001 Todd-AO: The Show of Shows, Cinema: Kinopalæet Super Cinerama in Copenhagen, "Pearl Harbour" in 70mm DTS, Will IMAX fade to Black?, News From LFCA, ARC-120, Creating the Widescreen Weekend, The Passing of Louis de Rochemont, Credits: "Windjammer", The Passing of Steen S. Larsen, 70mm in Norway, 70mm in Sweden, Book review: "So You Wanna be a Director?", News from London, Final Words from The Editor
67/03-2002 The Importance of Panavision, Hollywood Comes to American Optical Company, What's Todd-AO?, The Amazing Optical Adventure of Todd-AO, Credits: "Baraka", In the Splendour of 70mm

Full list on www.in70mm.com

About www.in70mm.com - The 70mm Newsletter

Purpose: *in70mm.com* - The 70mm Newsletter publishes articles about 70mm cinemas, 70mm films, 70mm sound, 70mm film credits, 70mm history and 70mm technology. Articles are by invitation and often written by subscribers or guest writers. The aim is to record the history of the large format movies and the 70mm cinemas as remembered by the people who worked with the films. Both during making and during running the films in projection rooms *and* as the audience, looking at the curved screen.

Mission: *in70mm.com* - The 70mm Newsletter is building a collection of documentation, 70mm equipment, stills, ads, movie credits and a complete list of all known movies shown in 70mm and 3-panel and filmed in photographic processes wider and larger than 4 perf/35mm film. Processes like ARRI 765, Cinema 180, Cinemiracle, Cinerama, DEFA 70, Dimension 150, Grandeur, IMAX, Iwerks, MCS-70 Superpanorama, MGM Camera 65, NaturalVision, OmniVision, Showscan, Realife, Super Technirama 70, Todd-AO, Ultra Panavision 70 etc.

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Be a Contributor!!

Finally, I would also like to take this opportunity to encourage ALL readers to come forward and write personal stories for the web site about *The 70mm Experience*. Please, do not hesitate to enlist as a staff writer or the occasional contributor. Please, contact me in Pictureville throughout the weekend to discuss your ideas. All stories will be published on www.in70mm.com - one of the leading web sites about large format movies and 70mm cinemas.

Best wishes, Thomas

