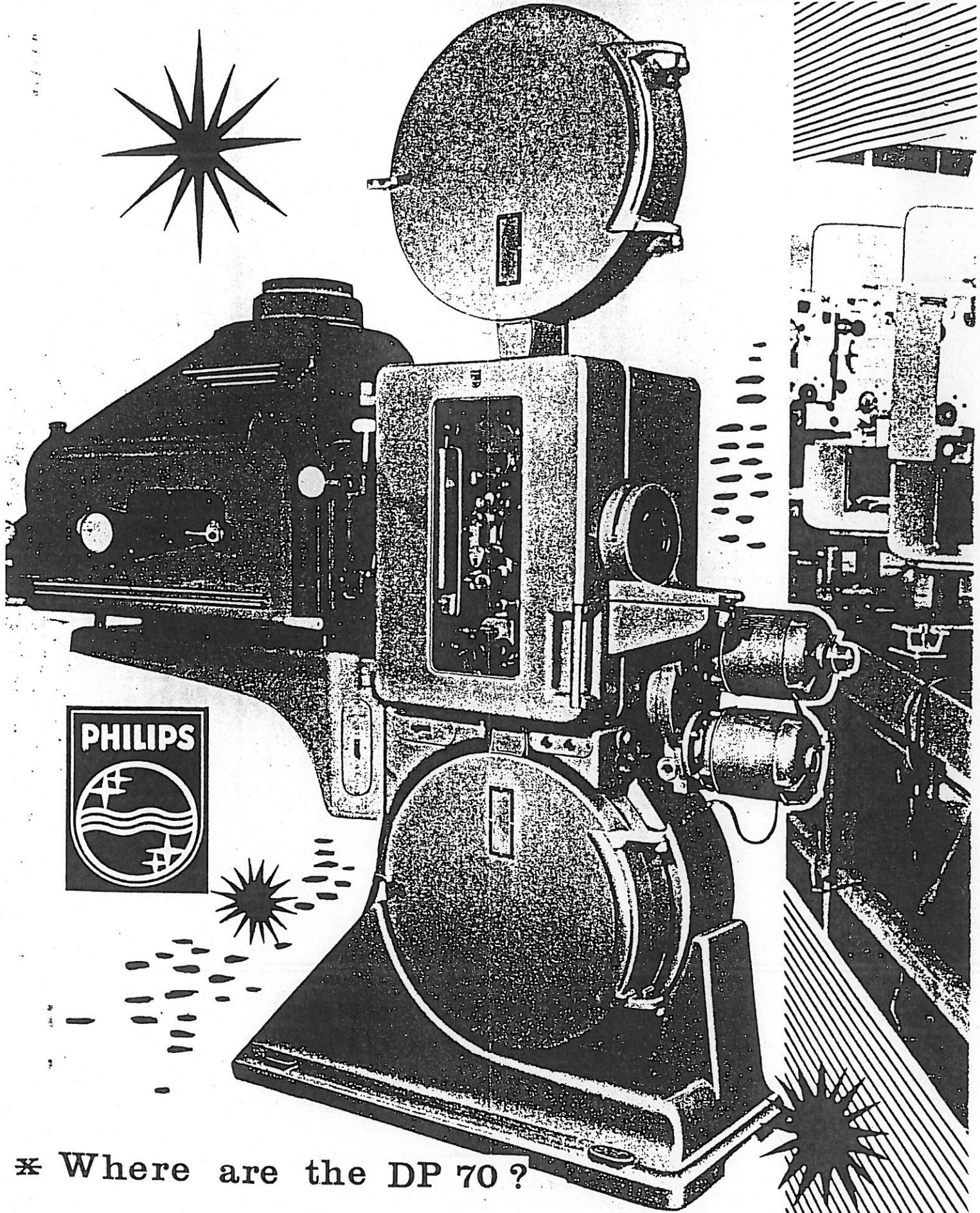


70MM

Newsletter

no. 11 . Nov./Dec. 1990



✂ Where are the DP 70 ?

✂ Rediscovering "The Alamo"

This run-down contain 85 serialy numbered Philips projectors model DP70 (US: Norelco AA11) and the location of the machines. All but the danish machines and a few in London have been collected during 1990.

Serial- number and pos:	Cinema:	City:	Country:	1760 s	George V (7)	Paris	France
796 1	Rigoletto	Stockholm	Sweden	1763	Lido	Vejle	Denmark
798 r	Rigoletto	Stockholm	Sweden	1764	Lido	Vejle	Denmark
823	Bio	Slagelse	Denmark	1784 1	Forum Horizon (1)	Paris	France
824	Bio	Slagelse	Denmark	1816 1	Sergel	Stockholm	Sweden
901 1	MOMI	London	England	1817 r	Royal	Malmö	Sweden
902 r	MOMI	London	England	1826 r	Forum Horizon (1)	Paris	France
928	Palladium	London	England	1837	Draken	Göteborg	Sweden
929	Palladium	Malmö	Sweden	1855 1	George V (6)	Paris	France
933 r	Riviera	Malmö	Sweden	1905 1	Kinoparorama	Paris	France
935 1	Riviera	Malmö	Sweden	1907 r	Kinoparorama	Paris	France
1346 r	SpegeIn	Stockholm	Sweden	1913 r	Plaza (2)	London	England
1348 1	SpegeIn	Hälsingborg	Sweden	1915 r	Plaza (1)	London	England
1349 1	Empire (1)	Hälsingborg	Sweden	1916 1	Max Linder Panorama	Paris	France
1350 1	Astoria	London	England	1917 r	Max Linder Panorama	Paris	France
1352 c	Empire (1)	Stockholm	Sweden	2017	Bio Trio (4)	Taastrup	Denmark
1363 r	Astoria	London	England	2018	Bio Trio (4)	Taastrup	Denmark
1391 s	Dolby Laboratories Ltd	London	England	2037 1	Europa Filmtheater (1)	# Essen	Germany
1401 s	Kinorevynen	London	England	2039 r	Europa Filmtheater (1)	# Essen	Germany
1403 s	Orla Nielsen	Skørping	Denmark	2121 r	Gaumont Ambassade (1)	Paris	France
1434 s	Bellevue Cinerama	Aalborg	Denmark	2125 r	Empire (1)	London	England
1459	Bio	Amsterdam	Holland	2170	Bent Svendsen	Aalborg	Denmark
1473	Bio	Malling	Denmark	2171	Kino	Hjallerup	Denmark
1486 1	Desmet (1)	Malling	Denmark	2270 r	Pathé Wepler (1)	Paris	France
1515 r	Desmet (1)	Amsterdam	Holland	2271 1	Pathé Wepler (1)	Paris	France
1605 r	Asta (1)	Amsterdam	Holland	2299 r	Saga	Stockholm	Sweden
1606 1	Asta (1)	Den Haag	Holland	2300 1	Saga	Stockholm	Sweden
1611 r	Gaumont Ambassade (2)	Den Haag	Holland	2344 1	Palladium	Göteborg	Sweden
1615 1	Gaumont Ambassade (2)	Paris	France	2371 r	Palladium	Göteborg	Sweden
1617	Imperial Bio (Odense)	Paris	France	2386 r	Gaumont Champs-Élysées	Paris	France
1619 1	Gaumont Ambassade (1)	c Copenhagen	Denmark	2399 s	Desmet (2)	Amsterdam	Holland
1622	Imperial Bio (Odense)	Paris	France	2442 s	Biffen	Amsterdam	Holland
1629 s	Imperial Bio (2)	c Copenhagen	Denmark	2458	Orla Nielsen	Aalborg	Denmark
1640 r	Imperial Bio	Paris	France	2487 r	George V (6)	Aalborg	Denmark
1644 1	Imperial Bio	Copenhagen	Denmark	2499 r	Pathe Wepler (2)	Paris	France
1645	Bio	Copenhagen	Denmark	2500 1	Pathe Wepler (2)	Paris	France
1646	Bio	Vanløse	Denmark	2511 1	Sandrew (1)	Paris	France
1659 r	Sergel	Vanløse	Denmark	2531 1	Gaumont Champs-Élysées	Stockholm	Sweden
1662 1	Royal	Stockholm	Sweden			Paris	France
1705 s	Calyпсо (1)	Stockholm	Holland				
1709 1	Filmhuset	Stockholm	Sweden				
1711 r	Filmhuset	Stockholm	Sweden				
1715 1	George V (1)	Paris	France				
1718 r	George V (1)	Paris	France				
1734	Draken	Göteborg	Sweden				
1737 r	Sandrew (1)	Stockholm	Sweden				
1751 s	George V (4)	Paris	France				
1755 s	George V (5)	Paris	France				

Abbreviations to the run-down:

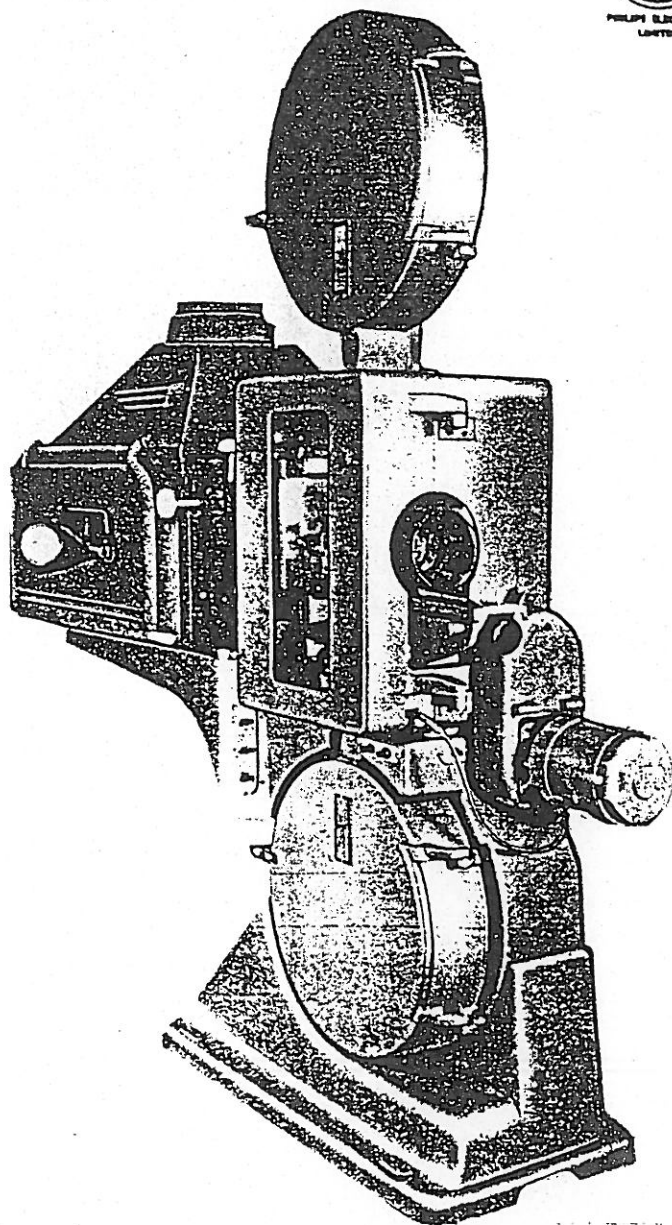
- l = left machine
- r = right machine
- c = center machine
- s = single machine
- # = screen 2: 1 DP70 without serial number.
- ! = cannibalized

Inquiry on PHILIPS Todd - AO projector: DP70

*The Projector which will be installed
in every Key Theatre: the*

PHILIPS

**MULTI-PURPOSE
70/35mm. PROJECTOR**



PHILIPS DP70

The original Todd-AO projector was the Philips all-purpose EL4000/01 DP70. DP means Double Projector. The DP70 were built from 1954 to 1966. More than 2500 were built and installed all over the world. Films like "Oklahoma!" and "Around the world in 80 days" were shown in Todd-AO on huge curved screens. The projector was the same everywhere: DP70. In USA it became Norelco AA11 with the nick name Dollar Princess. Oceanliners like "France" had two DP70 installed. Todd-AO had gone to sea as well. The DP70 was very popular and finally it was awarded the OSCAR in 1963. However popular DP70 was very expensive. In 1967 it was replaced by DP75, which is still made today.

Early versions had two motors. One for each frame rate. The door opened the "wrong" way and the Philips logo was above the door. DP70 was built for 70mm running 30 fps. With a few changes the projectionist could change from 70mm to 35mm in less than 5 minutes. Many cinemas worldwide had DP70's installed and often it is referred to as the Rolls-Royce of projectors. Today DP70 is still around in many cinemas, filmstudios and laboratories. It is often modified to run at any speed between 16 and 30 frames per second.

In the past years I have tried to locate the DP70's which are still in function. I have never seen any serialnumber below 796 and above 2531. I believe the early machines are installed in USA since it was here Todd-AO began. Realizing the impossibility of the task without help from others I hereby invite everyone everywhere to help me locate this truly great projector. So far I have found less than 5% of all projectors.

I need the serialnumber of each projector, the cinema (or alternate installation: private, theatre, museum etc) and if it is the left, center or right projector. Any photos of DP70's are most wellcome. Every contributor will receive the latest run-down I have.

Please send your information to:

Projectionist
Thomas Hauerslev
P D Loevs Allé 16, 1. th
DK-2200 Copenhagen N
DENMARK

THE ALAMO

REDISCOVERING THE DIRECTOR'S CUT

It is with great excitement, and personal satisfaction that I announce the rediscovery of the long presumed lost roadshow version of THE ALAMO. On November 24, 1990, twenty 70 mm fans gathered at the Eglinton Theatre in Toronto to see what we all hoped would be the genuine article. Although thrilled to be seeing a Todd-AO print, we were bursting with anticipation about its running time. The only other 70 mm print I knew of was on eight reels. This one was on nine! When the "irretrievably lost" scenes began to appear, you could have knocked us over with a feather.

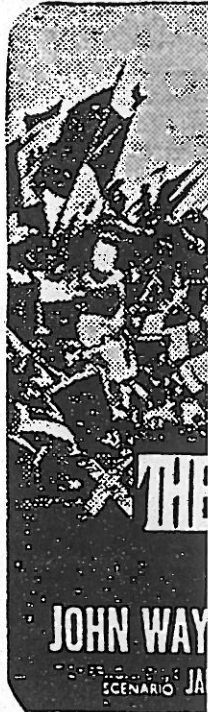
In October 1960, there were fifteen long prints which had been struck directly from the 65 mm camera negative, rather than an intermediate. These prints were 191 minutes, 52½ seconds long, plus 10 minutes, 19 seconds of roadshow music. The Toronto print was one of the original roadshow bookings. At the end of these initial playdates, these prints were (supposedly) returned to Los Angeles for recutting. The reedited version would run 161 minutes, 39 seconds.

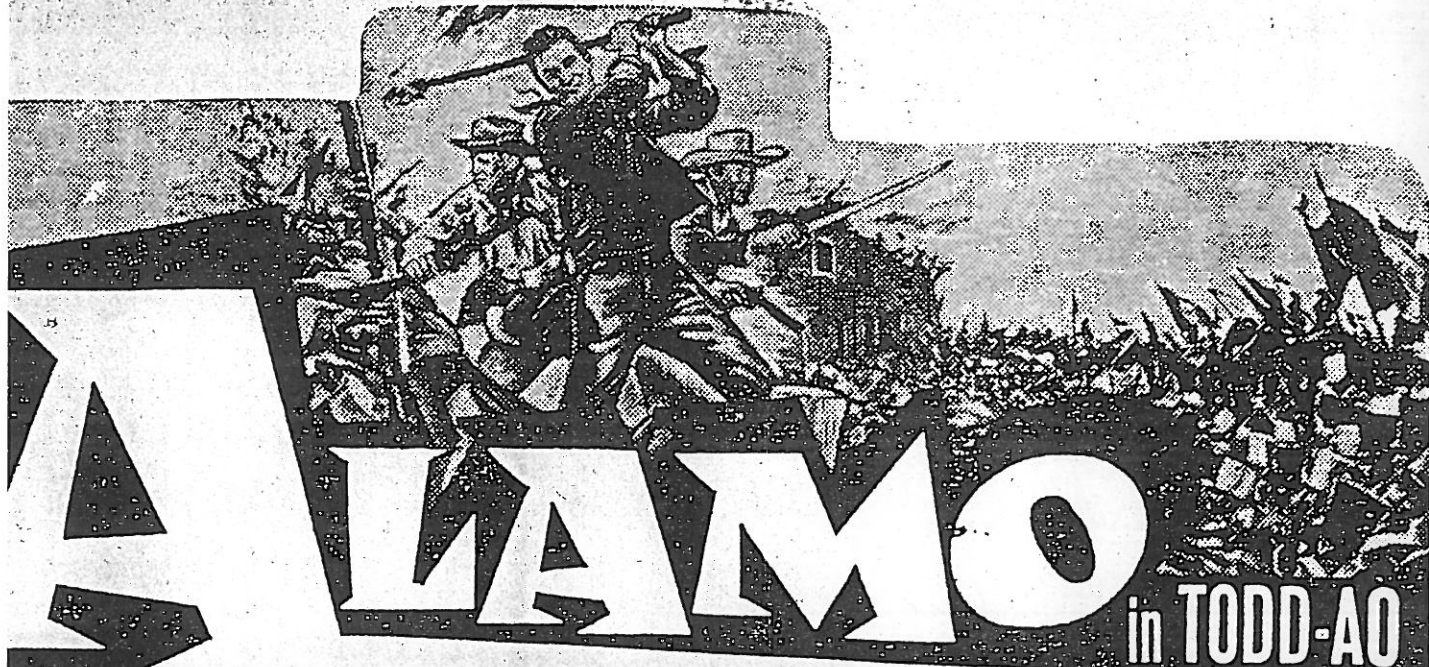
For the last thirty years, everyone has assumed that all fifteen prints were trimmed, as had the camera negative. Reports continued to surface of occasional screenings of the long version, But I was never able to get independent verification of them. I was assured by people in the industry that there was no chance of finding a complete print, and only a slim chance of locating the lifts or alternate takes. United Artists has a terrible track record for protecting this kind of material.

In late October, I contacted a Canadian, Bob Bryden, who claimed to have seen a complete print in Toronto around 1980. I subsequently contacted the Toronto office of MGM/UA to confirm this. They confirmed a playdate in March of 1980, but insisted that the print ran 160 minutes. I was disappointed by the news but was excited to learn that they still had the print. After all, how often does one get a chance to see THE ALAMO in 70 mm (no matter what the running time)?

I rented the Eglinton, which is one of the old palaces. It has 825 seats and was once a Cinerama house. Its sound system is the state of the art THX system. I was truly disappointed with the meager attendance. It would appear that few people care about 70 mm anymore. I made absolutely sure that the film was presented in its correct ratio of 2.2:1.

The manager had informed me that they only ran 70 mm in 1.85:1 currently. So I went to the added expense of having the screen remasked and a new aperture plate made up. I also asked that the projectionist run the film reel by reel to avoid the potential damage caused by using a platter. The projectionist had been in the business since 1950, and assured us that he knew just how to present a roadshow. He turned the sound up as far as it would go!





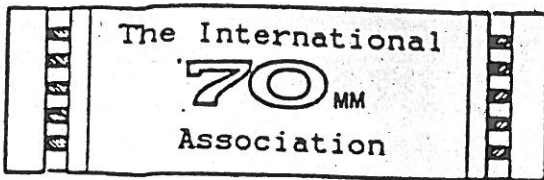
RICHARD WIDMARK • LAURENCE HARVEY • FRANKIE AVALON • PATRICK WAYNE • LINDA CRISTAL • GUEST STAR RICHARD BOONE
JOHN O'BRIEN • CHILL WILLS • JOSEPH CALLEIA
ROD GRANT • MUZIEK GECOMPONEERD EN GEDIRIGEERD DOOR DIMITRI TIOMKIN • GEPRODUCEERD EN GEREGISSEERD DOOR JOHN WAYNE • TECHNICOLOR • EEN BATJAC PRODUCTIE • UNITED ARTISTS • NOVA FILM

When the overture began, the hair stood up on the back of my neck. When the first missing scene appeared, my tear ducts began to work overtime. By the end of the film, there wasn't a dry eye in the house. The picture was so sharp that I could see the pores in the actors faces and the stitching in their clothing. The six track magnetic stereo sound was incredibly beautiful and this is the only way to listen to Tiomkin's score. The color was a little faded and red in places, but it was much better than other 70 mm prints of the same vintage (even younger). Technicolor really new how to make beautiful prints.

Upon returning home, I made sure that two people were contacted before anyone else. These were Bob Harris (who did LAWRENCE OF ARABIA and SPARTACUS) and Ron Haver (who did THE BIG TRAIL and A STAR IS BORN). They were both quite excited by my discovery. Haver assured me that he would screen the print and determine what needed to be done. To this end, the print has been shipped to Los Angeles. One more original 70 mm print will now be protected.

Over the years, I have acquired a significant collection on THE ALAMO, and have spent freely of my time and money in trying to locate the missing footage. Little did I know that I would be the one to uncover it personally. Fate has been very kind to me, indeed! November 24 was not only the thirtieth anniversary (plus one month) of its premiere in San Antonio, but it is also thirty years (less one month) from the date I saw this film the first time. "Takes thinkin' on".

In a recent article I took exception to the statement that the MGM/UA video release was the best way to view THE ALAMO today. I rather vehemently stated that THE ALAMO is a film, and as such, should be viewed on a theatre screen (referring to my periodic 35 mm CinemaScope screenings). I was however, dead wrong! The best way (the only way) to see THE ALAMO today is in 70 mm, on a truly large screen. I sincerely hope it won't take another thirty years before I see it this way again!



a promotion club for 70 mm systems

Secretary:

J. C. M. Wolthuis
Katwoudehof 36,
6843 BX Arnhem.
The Netherlands.
Phone: 085-815950.

Amblin Entertainment
Att. Mr. Steven Spielberg
p/o M C A inc.
100 Universal City plaza.
California 91608
U S A .

Dear Mr. Spielberg,

As the president of this organization, I would like to call to your attention the following:

Our society is an assembly of 70 mm fans throughout the world. Our main goal is to stimulate the use of 65 mm negative and 70 mm positive film.

We think, and we are not the only ones, it is superior to 35 mm in many ways. There seem to be misconceptions about the costs, but it will pay off if the movie is a commercial success.

As one of the most successful filmmakers of our time, you could revitalize the 70 mm format, just as you stimulated the restoration of "Lawrence of Arabia", by filming a forthcoming project in original 65 mm instead of making a blow-up.

We think, the cinemas need the 70 mm film in the struggle against HDTV and other forms of amusement!

We also think, that time has come to stop with all those terribly violent films, because there is already enough violence in the world and we don't need films to stimulate this!

Good examples of non-violent films are: your famous "Close encounters of the third kind" and "Back to the future III"!

We hope to hear something from you!

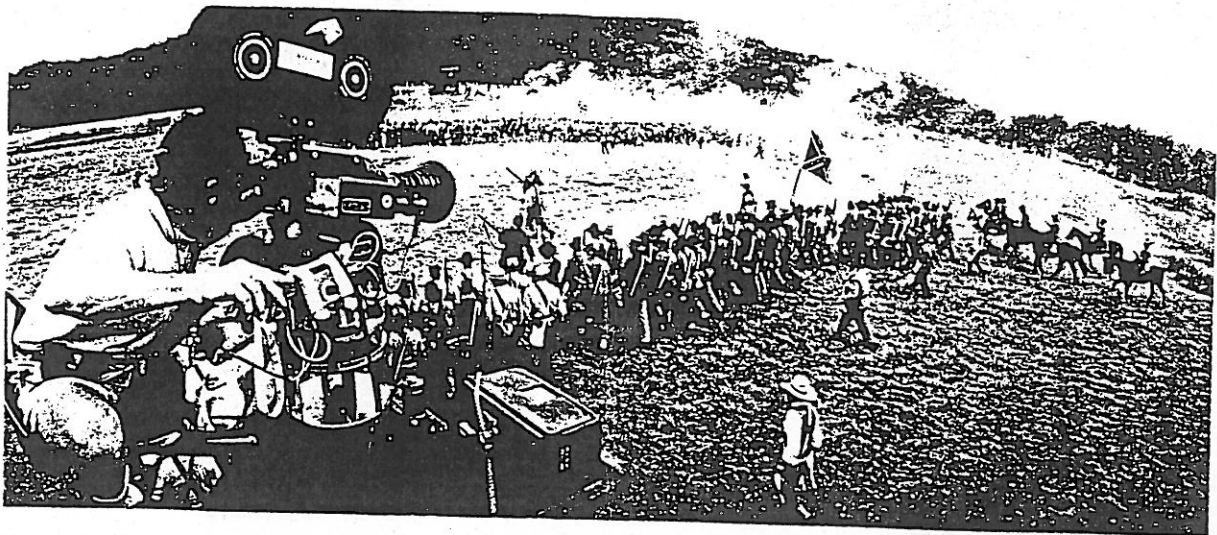
On behalf of the International 70 MM Association,
Yours sincerely,

Johan C. M. Wolthuis.

P.S. We are also waiting for somebody who is interested in making a "Safari" film for the benefit of the World Wildlife Fund, or a special film for "Unicef"!

New Giant for Vistascope Format

American Cinematographer



Vistascope Corporation has announced the addition of a new production and projection system, Vistascope 8-35 to its existing line of wide screen film systems. This new format will revolutionize the museum, planetarium, and entertainment industries by making giant wide screen film productions and projection systems affordable for any size facility at a fraction of the 15-70 and 8-70 costs.

The new system is a horizontal 35mm 8-perforation per frame format with a standard projection rate of 30 frames per second. This will be Vistascope's largest format and will allow for a screen size of up to 50 x 75 feet. Vistascope is widely known for its production capabilities, which heretofore have

been available in Vistascope Mini-Max, Vistascope 4-35 and Vistascope 110" systems. Each proprietary system has unique features which make it best suited to different sets of conditions. Vistascope offers, in each of its systems, a turnkey operation, from theater design, to custom production, to the manufacture and installation of the projection equipment.

Vistascope's skill and expertise in capturing the essence of excitement, whatever the subject, is propelled onto the giant screen. Whether the film is scientific, educational, or purely entertainment, the audience is dazzled by the enormity of the image and is swept into

the action on the screen. Vistascope 8-35 is the most cost effective system available for the giant screen. Since 35mm production costs are inherently less expensive than 70mm, and 35mm film can be processed at most labs worldwide thus avoiding having to rely on the few labs that are equipped to process 70mm film. The system's precision projection equipment, features advanced engineering and low maintenance costs. There are a number of films produced in the 15-70 format that are available in printdowns for the 8-35 system.

Vistascope's studio is located at 1314 Ellsworth Industrial Drive, Atlanta, Georgia, 30318, (404) 351-3618.

Showscan, too

Another new film production technology EGC is thinking about establishing at Cinecittà is Showscan. Under an agreement reached between Showscan Film Corp. and Istituto Luce/Italnoleggio, EGC's film production/distribution branch, Istituto Luce will purchase five Showscan theater packages.

Showscan innovator Douglas Trumbull is making a short film in that format at the studio, coproduced by Cinecittà. The film, tentatively titled "Leonardo's Dream," will preem at the country's first Showscan theater during Progetto Leonardo, a high tech film/video conference to be held at the end of May in Milan.

Under a proposal made by Socialist lawmakers, EGC, Cinecittà and Istituto Luce/Italnoleggio would be combined and operate under one board of directors instead of three. Divisions would be set up to handle the duties of what now are three separate companies.

Vittori Giacci, EGC director-general, says some reform is needed to meet the challenges of the '90s.

"The mechanism for making decisions is too slow and bureaucratic, so some kind of reform is needed. We have to be able to move quickly like the Americans if we're going to be able to compete," Giacci says.

The Milan theater will be the second in Europe equipped with Showscan projection technology; four more are scheduled to open in Italy by the end of 1994. The agreement also calls for Istituto Luce to have Italo rights to all Showscan films.

The Showscan equipment being used for filming at Cinecittà belongs to Trumbull, but EGC execs say that if Showscan pics are successful, the studio will consider buying the camera needed to lens in the format.

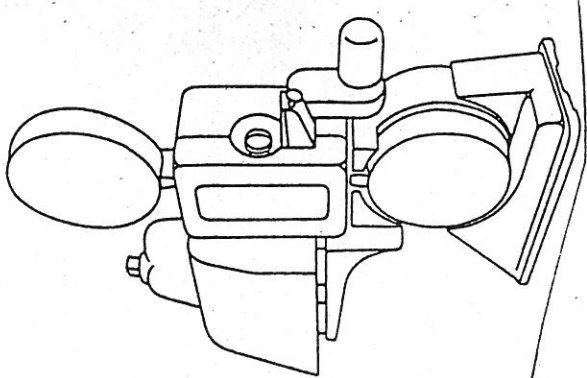
In addition to undergoing major technological changes over the next couple years, Cinecittà might also see a major management reshuffle.

Inquiry on PHILIPS
original Todd-AO
projector model

EL4000/01 DP70

The Rolls-Royce
of 70mm projectors

See page 2 and 3 !!



From our correspondent, *Bob Dickson* in Los Angeles:

"ULTRA-PANAVISION 70" on a French post stamp !



The 70 MM Newsletter is published bi-monthly and sent free to the members of the International 70 MM Association .

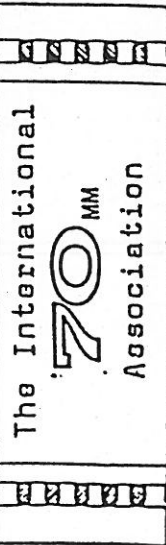
Newsletter no. 12 will reach you before January 15, 1991 !

70 MM Newsletter no. 11 mailed on Dec. 17, 1990.

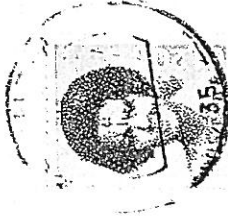
70 MM Newsletter = Page 8

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DRUKWERK



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DK-2200 Copenhagen N
Denmark



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