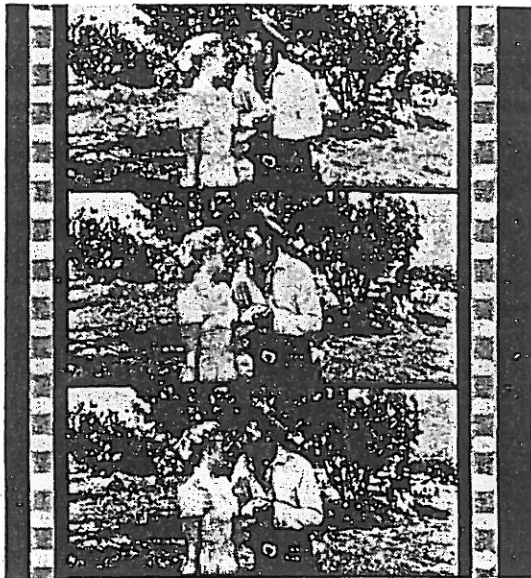


70 MM

NEWSLETTER

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- ENLARGED SPECIAL EDITION -

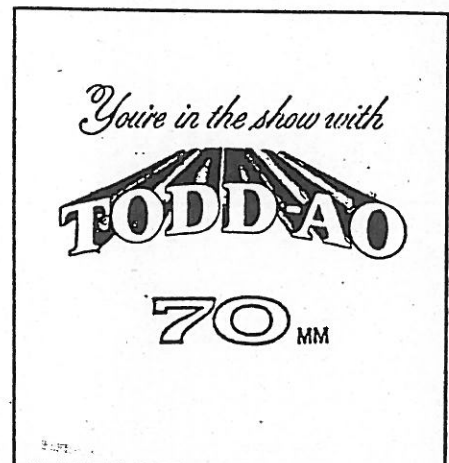


**„HOW CAN WE CONVINC
PRODUCERS AND PRODUCTION
COMPANIES TO USE
THE NEW 65mm CAMERAS
(TODD-AO/ CINESPACE,
ARRIFLEX, PANAVISION)
AND WHY ARE THEY
SO HESITATING WITH
THE RE-INTRODUCTION OF
THE BEAUTIFUL 70mm IMAGE
TECHNOLOGIES?“**

Johan C. M. Wolthuis

**„THERE IS NO EXCUSE FOR
ANY FILMMAKER, WORKING
ON A BUDGET IN EXCESS OF
US\$ 3 MILLION NOT TO
PRODUCE THEIR PROJECT
ON 65 mm!“**

R. Michael Hayes



.....
The
70 MM NEWSLETTER
is published bi-monthly
and sent free
to the members of
The International
70 MM Association
all over the world.
.....

**RON HOWARD'S
„FAR AND AWAY“**

**FILMED IN SUPER
PANAVISION 70 AND
ARRIFLEX 765**

*the first 65/70 mm production
since years!*

RODGERS and HAMMERSTEIN'S
OKLAHOMA!
TECHNICOLOR
TODD-AO
GORDON MACRAE SHIRLEY JONES ROD STEIGER

In TODD-AO!
RODGERS and HAMMERSTEIN'S
SOUTH PACIFIC
Colour by TECHNICOLOR

The SAM SPIEGEL · DAVID LEAN Production
LAWRENCE OF ARABIA
SUPER PANAVISION 70
TECHNICOLOR Ⓐ

CLEOPATRA
In TODD-AO!

From the Editor

The brothers Auguste and Louis Lumière can be seen as the founders of motion picture projection when in 1895 they held the first presentations of their "Cinématographe" in Paris. To be fair it should be said that they got the idea by examining the "Kinetoscope", one of the inventions of Thomas Alva Edison and his assistant William Dickson in 1893. In the year 1927 the real sound was produced on the film itself: Al Jolson could be heard in "The Jazz Singer" and with great success! At the end of the thirties there were the first color films. One of those was "The Wizard of OZ" in 1939. In the following years sound and colour were continuously improved.

In the early fifties the motion picture became aware that they had to do something in the struggle against the coming television. In 1952 "This is Cinerama" opened in New-York and this 3-panel system became an enormous success! In 1953 "CinemaScope" was introduced. A process with anamorphic lenses that uses the normal 35 mm film. A lot of other "Scopes" followed. However, one of the financial backers of the Cinerama process, Michael Todd, understood that this system was not suitable for general releases because of its complicated technique in the theatres concerned. And so he went searching for another process!

In October 1955 he proudly presented his "TODD-AO 70 MM" process together with the premiere of Rodgers and Hammerstein's "OKLAHOMA", a beautiful film with stereophonic sound via six magnetic tracks!

In the following years many great movies were photographed in one of the new 65 mm processes. However, after 1970 the 65 mm processes seemed to die out, one of the reasons probably was the new "blow-up" technique by which 70 mm prints could be taken from 35 mm negatives. No progress was made for many years. Except Douglas Trumbull, who announced in 1984 his "SHOWSCAN" 70 mm theatre (60 frames per second).

And then, in 1987 Todd-AO/Glen Glenn introduced their new lightweight CINESPACE 70 cameras in an attempt to convince producers to use their unsurpassed 70 mm process again! And in 1990 Arriflex announced their new 65 mm cameras ARRIFLEX 765.

But it looks as if the majority of the Hollywood companies think that all we need is special effects dramas, rough language and the more violence the better !!! What a bad example for our young people who have the future!

However, producers and directors should not only think of a young public when they produce films but also of people over forty and fifty years: they sure like a good movie with a good story seen in a large cinema. During the screenings of the restored "Lawrence of Arabia" here in Holland (in the famous Casino theatre) I have never seen so many older people in the cinema: more than with any other film!

SAMUEL BRONSTON presents
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NOW IN ITS 2nd GREAT YEAR!
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 FILMED IN PANAVISION 70 / TECHNICOLOR

In Europe we have a lot of musicals on the stage at the moment - with great success - but filmproducers seem to have completely forgotten this phenomenon !

Less violence, less rough language, less special effects, more good stories, more musicals - with digital sound! - and better (65 mm) photography will make the cinema more attractive to a larger audience.

The cinema of the nineties will as well need the original 65/70 mm film on its large screen as one of the possibilities of surviving in the struggle against video, hdtv and other amusements.

How can we convince producers and production companies to use the new 65 mm cameras (Todd-AO/Cinespace, Arriflex, Panavision) and why are they so hesitating with the re-introduction of the beautiful 70 mm image technologies ?

Let us hope RON HOWARD knows the answer !

Johan C. M. Wolhuis, Secretary
 The International 70 MM Association



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RELEASED THROUGH UNITED ARTISTS

I n v i t a t i o n :

The International 70 MM Association invites you for a meeting with the theme :
 "The future of the original 70 mm film !"

Held at the KINEPOLIS Brussels on Saturday 14 March 1992.
 If you want to be there you are kindly requested to send a card with your name and address to the secretary of the International 70 MM Association before January 30th 1992.
 After this meeting a summary will be sent to "Variety" with recommendations and conclusions of this meeting !

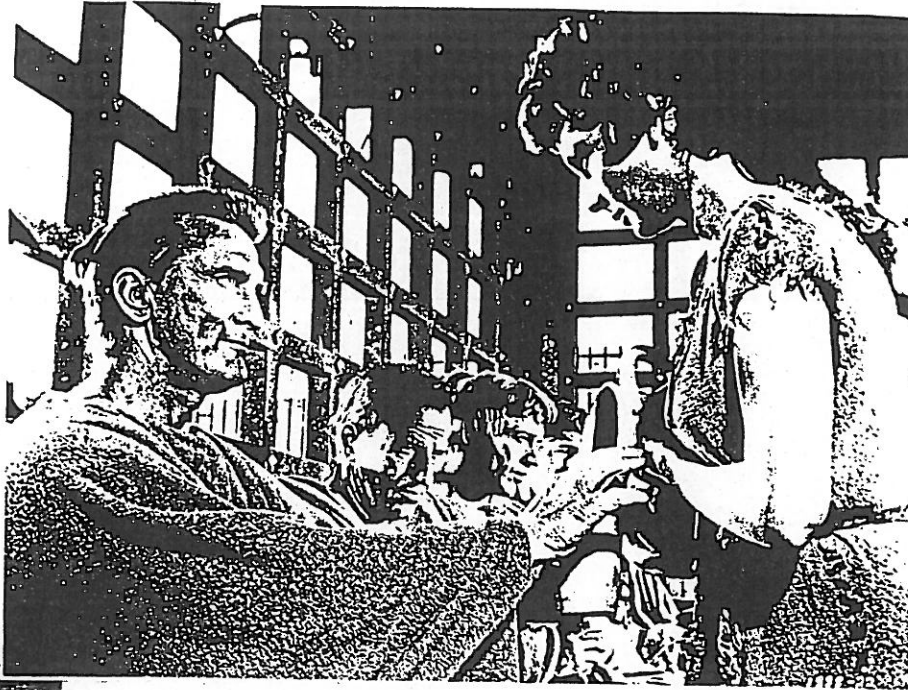
The "International 70 MM Association" wants to improve the interest in 70 mm film not only by the audiences, but also by cinema managements, filmproducers and all the other people involved in the film industry !

Casino Theatre Den Bosch (The Netherlands) shows since 1960
70 MM films on two, in perfect condition, Philips DP-70 projectors

During the Christmas season Casino Theatre presents

THE RESTORED 70 MM SPARTACUS

Première on sunday 22 december 1991



Being the second cinema theatre in Holland that has a 70 mm installation and still keeping it updated we express our great sympathy for 70 mm and hope that in near future there will be more attention and enthusiasm from other film- and decisionmakers.

Showing the renovated 'Lawrence of Arabia' was a big success; 'Spartacus' at Christmas will even surpass it. All that ever was filmed in 70 mm we have shown in our Cinema and will do so with the new productions.

Sincerely,

Tom Odems
General Director

Casino Theatre
Parade 23
5211 KL Den Bosch
The Netherlands
073-120.888

Principal photography has been completed on Magidson Films' "B A R A K A", the first featurelength film shot in 70 mm in almost 10 years! The 90-minute nonverbal film tells of the evolution of Earth, the ascendance of man and the threat to the planet of human technology, said publicist Jerry Pam. Producer Mark Magidson and director-cinematographer Ron Fricke plan a world premiere of "Baraka" in Cannes next year. No distributor has been obtained yet. Variety, Aug. 19, 1991

Ron Howard's "FAR AND AWAY"

the first 65/70 mm production since years

Finally, after more than 20 years, a full-length feature is shot on 65mm film. David Lean used the camera and lens equipment for the last time in 1969 for his film "Ryan's Daughter". Untill now it has only been used in the intermittant years for special-effects photography or certain scenes like the dream sequences in Brainstorm. The Walt Disney production Tron used the 65mm equipment extensively, but not for the entire film.

Ron Howard is now filming Far and Away in the superior 65mm system. He has been using a total of seven 65mm cameras, five manufactured by Panavision and two by Arriflex. Far and Away starring Tom Cruise and Nicole Kidman, tells the story of the first Irish people in the US. It has been filmed in the state of Montana and on location in Ireland.

It is interesting to see why, at this moment in time, 65mm seems to revive in the cinema. I was at the Panavision plant in the midst of July, 1991: John Farrand, president of Panavision, initiated the re-birth of the system at his company. He gave in 1987 the order to develop a new 65mm camera. One and a half year later, it was obvious that nobody would use the new equipment on a short term, so priority was taken off the project. (There were some projects with a "maybe" status: David Lean wanted to shoot his new film in 65mm, unfortunately the director passed away during the pre-production. Another project was "Phantom of the Opera", which was cancelled as well.) I asked Mr. Farrand about his motivations for bringing back 65mm to the cinema:

"In my opinion the technology in the cinema had been moving backwards since the 1960's. On the other hand the technology of the equipment used at home has become more sophisticated, the laser-disc being a prime exemple of this development.

Meanwhile, a lot of people were talking about the grandeur of 65mm, but nobody made any efforts in revitalizing it. Also, the equipment had become obsolete, so we developed a new camera. At present the producer of a movie can really choose between 35 or 65mm, since the cameras have the same up-to-date standard. You cannot let a producer choose between an old and a new camera!"

"My guess is that four to six pictures a year will be filmed in 65mm, but then again that is not that much different from an average year in the 1960's. Even in it's hey-days, 65mm was never used for twenty pictures a year."

Utrecht, The Netherlands.

J. Adriaan Bijl

"THE INTERNATIONAL 70 MM ASSOCIATION"

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

Membership: NLG 25.- per year. Or BEFR 500.- FRF 75.- DEM 25.- ESB 1500.- GBP £ 8.- USD \$ 15.- Payable by International Money Order, Eurocheque or Cash to the Secretary: J.C.M. Wolthuis, Katwoudehof 36, 6843 BX Arnhem, The Netherlands. (Holland) Tel. .. 31 85 815 950 Fax .. 31 85 458 108

Kinepolis - Brussels, the
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totalizes in Belgium 71 screens and



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The Management of the Kinepolis Group does
hope that producers and production companies
can be convinced of the importance for the
cinema industry of the rehabilitation of the
original 65/70 mm processes !

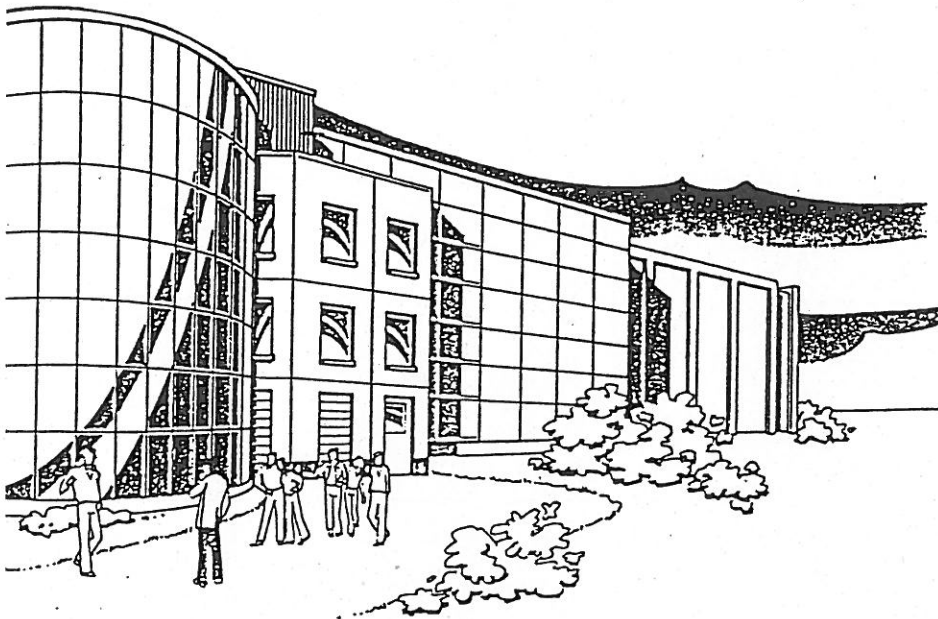
largest multiplex in the world,

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over 6.000.000 visitors every year.



KINEPOLIS

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The Management therefore hopes to show a lot of new original 70 mm films in their eight new 70 mm auditoriums (with screens from wall to wall and THX sound) in Brussels in the years to come !!

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(404) 233-4573

To the international motion picture community:

Having been professionally involved in cinema and television since 1969, I am among the majority in having many ups and downs. This is the sad nature of the totally insane business we foolishly love and we have all suffered the same fate at one time or another. It seems unavoidable, that today's success is only brief while tomorrow's failure might linger far too long. We all have adjusted to this aspect and struggle on with our lives forever looking for the best.

Unfortunately we have become lethargic from our modest successes and age and lost completely our spirit of showmanship. We have all betrayed the very thing we love and in so doing have lowered our worth to ourselves and the industry and robbed the public of their hard earned monies freely spend at cinemas worldwide.

We have become thieves. Not masked bandits in the night, but bold faced robbers of the public trust! Every one of us who has the boastfulness to call ourselves producers or directors, whether successful today or in the past, or still seeking that success, who have made money off the public has done so shamefully.

When Lowell Thomas, Merian C. Cooper and Michael Todd opened the eyes of the world with This is Cinerama they began a revolution to free the cinema from the square screen and confined sound it had been generally restricted to.

Todd soon gave us Todd-AO. Panavision Inc. followed with two magnificent 70 mm systems. The single channel audio burst forth in eight full discrete channels of magnetic sound from six tracks thanks to Perspecta encoding and the majestic cinemas worldwide equipped for 70 mm presentation provide imagery and audio so superior to 35 mm no one has ever forgot their first viewing of such .

Fellow filmmakers, we had showman in our ranks then. Real movie makers, no confidence men. Individuals who cared for the art as much as the money because they understood what we have forgotten, ignored or never understood: the money is in the art.

Cinema attendance is down. Video cassette rentals are down. Widescreen television is here in limited ways and it will soon sweep the world with fresh, bright, clear and sharp 1.77:1 images. I have seen this and if you have, then you know full well the standard 35 mm image in the poor cinemas we now have as outlets for our films will not be able to compete in a profitable way. The public has already shown worldwide their preference to home video over cinema attendance. Do you honestly think this attitude will change when they will finally have in their homes widescreen television that looks and sounds superior to the vast majority of cinemas? If you do, then do us all a great favor and get out of the motion picture business now !

Perspecta®

While I see nothing but wide spread devastation for the film industry now, I am also aware we can save ourselves if we simply do what we should have always been doing: provide quality equal to the customers' ticket price.

There is no excuse for any filmmaker working on a budget in excess of US\$ 3 million not to produce their project on 65 mm .I repeat NO EXCUSE !

The cost of 65 mm photography and post- production is not twice 35 mm. It isn't even twenty-five percent greater. In fact one can actually work within a ten or twelve percent overage range without any difficulty. We are talking about the amount of money you are wasting on craft service ramps now! Video transfers are available so it isn't even necessary to cut 65 mm work print or do a 35 mm reduction work print. Cameras, lenses and film stock are readily available.

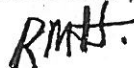
I am not talking from lack of experience: I worked on a modest budget last year which would have been produced on 65 mm and released in 70 mm. The additional cost of 65 mm, including editorial, was less than US\$ 50.000 over 35 mm anamorphic ! Yes, we were offered concessions by suppliers. Unfortunately we were unable to utilize them because our production was cancelled, but the same companies are just as willing to work with others as they were us. They are literally begging to work with you ! You have the telephone numbers in your files. You use them regularly whether it is for cameras, lenses or film stock, whether you normally employ their laboratory services or not. They are there, waiting for you to wake up and begin acting like an honest and creative filmmaker and not simply calling yourself one.

Widescreen television will kill your livelihood before you know it. But 70 mm can save it and the time to act is now, not when cinemas begin closing at the astronomical rate they will in the very short years ahead. And I mean 70 mm in the real sense. Forget blow-ups, that is only a half hearted effort at best and will fool the public about as long as it takes to read this. I mean 65 mm origination and 70 mm release prints of the highest quality ! The industry is wasting time and millions of dollars on new sound technology, while ignoring the picture imagery. Excellent audio is a must; and widescreen TV will have just as impressive sound as picture. Open your eyes and see this threat for what it really is: the complete and total end of the standard 35 mm cinema by the twenty-first century ! There are already commercial HDTV cinemas operating which are providing imagery and audio superior to 35 mm S.V.A.

Friends, there are not enough TV outlets in the world to keep all of us employed, so don't think you will be able to change your horse in mid stream. All you will do is drown yourself and your horse.

I have only one other remark: thank you Ron Howard !

Sincerely,



R. Michael Hayes

R. Michael Hayes is co-author of the book "Wide Screen Movies"

THE MARBELLA FILM INSTITUTE Marbella International Film Festival

CENTRO COMERCIAL "EL CAPRICHIO", OFICINA Nº 7. MARBELLA 29800, SPAIN, TEL. 827305 CENTRALITA 821853 FAX: 826821

Marbella, September 19th, 1991

Mr. Johan Wolthuis
Director
The INTERNATIONAL 70 MM ASSOCIATION
Katwoudehof 36
6843 BX Arnhem
The Netherlands

Dear Johan Wolthuis,

Thanks to your Dutch member and dear friend and assistant Ad van Loon from Sotogrande, I discovered the existence of your Association and bi-monthly Newsletter.

I hereby wish to let the cinemaworld know that we at The Marbella Film Institute will like also to become members of your association. The reason being not only because of your interesting newsletter and praiseworthy activities, but specially because I think that not enough can be done to convince the film industry that 70 mm/wide screen deserves everyone's attention and effort.

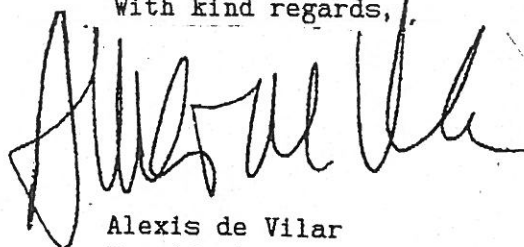
Already when I was only eighteen, I fell in love with wide screen and not long afterwards I was directing and producing a pricewinning wide screen commercial for Martini. Since we did not have 70 mm cameras at the time in Spain, I shoot the film in 35 mm with a Mitchell with high definition, and blow it up to a 70 mm copy. To my knowledge this was the first (and probably last !) commercial in 70 mm.

Since then I always had an extra eye and place in my heart for that phenomenon, and therefore it's not surprising that as President of both The Marbella Film Institute and The Marbella International Film Festival to take place in 1992 from the 10th to the 20th of July, I have decided to call the main section: "THE 70 MM & WIDE SCREEN CINEMA FESTIVAL".

It's my believe that 70 mm/wide screen films are the future as opposed to high definition TV at home. Judging by the enormous recent investments (think of "El Capitan" movie house on Hollywood Boulevard), I'm not the only one with this believe.

I only can hope that film producers and directors will "pick up" your initiative, so that all of us will take part in a new (r)evolution in the Film Industry. What we want is Cinema !

With kind regards,



Alexis de Vilar
President
The Marbella Film Institute

ANNOUNCING THE FIRST MARBELLA INTERNATIONAL FILM FESTIVAL

"Cinema is a weapon to fight against darkness..."

Yilmaz Güney (1937 - 1984)

The first Marbella International Film Festival will be held from the tenth to the twentieth of June 1992, and will thereafter be an annual event. Creative, artistic and cultural content of the festival will be determined by the Marbella Film Institute in cooperation with Festival Internacional de Cine de Marbella S.A., the festival's financing body.

The Marbella Film Institute is a private, independent organization, established in 1980 to advance the film and television arts in Europe and to promote the creation of a film industry in Marbella and Southern Spain. The Institute is working to attain these goals through a series of activities -including its publications, films and video programmes- of which the major public event will be the Marbella International Film Festival. Also in progress are a film centre, a programme of scholarships to promising film makers, production information services and an on-location assistance office. The Marbella Film Institute holds all copyrights in Spain to the name "Ciudad del Cine" (Studio City) which, through the confluence of its activities, can be envisaged as the future trademark of a new Centre for European Film.

The festival will be divided into three sections:

A. "Homage to a Remarkable Film Maker". The Marbella Film Institute will honour a figure chosen from the full scope of the world cinema community since the advent of the moving picture. The first homage will be dedicated to Orson Welles: writer, actor, director. An artist whose work has proved timeless, Orson Welles chose to remain close to the people of the mountainous region surrounding Marbella. He is buried in the town of Ronda, 50 Km from Marbella.

B. The "New Directors" section will expose first and second fiction films by new film makers shot in 16mm and 35mm and at least 30 minutes long. The films will be chosen from all over the world, and grants, established in cooperation with private sponsors, will be awarded to three selected directors to help develop their next projects (subject to agreement with their producers).

C. The "70mm & Wide Screen Cinema Festival" (Le Festival du Film Grand Ecran). The main selection, this section will be dedicated to films shot in 70mm or 35mm with anamorphic lenses (Panavision, Technovision, Cinemascope, etc). As opposed to films made with a view to the television and video second markets, the "70mm & Wide Screen Cinema Festival" will celebrate that particular spirit that still draws millions of people into cinemas around the world. The magic of Jesse Lasky's "flickers", cinema in the dark, the excitement of watching moving pictures in the company of people you've probably never met before!

Comedy, drama or simply entertainment, titles like "Ben Hur", "Giant", "The Arrangement", "Lawrence of Arabia", "A Passage to India", "Once upon a Time in America", "One Flew Over the Cuckoo's Nest", "The Mission", "Amadeus", or "The Deer Hunter", all proved that the "real" cinema is not only in intimate films but also in expansive accessible films of high quality. Kurosawa painted the screen with "Dreams"; David Lean filled it with stunning images and evocative sound in "Lawrence of Arabia"; Luc Besson captured breathtaking underwater adventure in "The Big Blue" -technical genius in tandem with the sophisticated knowledge and equipment that are an essential part of today's cinema. Which is why the "70mm & Wide Screen Cinema Festival" will also showcase the film industry's newest technological achievements: THX sound, developed by Georges Lucas' Lucas Films Ltd, the newest generation of Dolby sound, high definition film stock, the new Arriflex 65mm camera and much, much more. The "70mm & Wide Screen Cinema Festival" will be their section, attracting producers, film makers, special effects artists and equipment manufacturers worldwide eager to display their latest developments.

The "70mm & Wide Screen Cinema Festival" will demonstrate the full impact of this medium with giant outdoor screens, proving this is the only road to take if we wish to keep watching movies in cinemas into the next millenium -which is just around the corner.

Official USA representative of the Marbella International Film Festival:
Marbella Style: Beverly Hills, CA 90211
256 South Robertson Blvd. Suite 5924. Tel (818)343 1088 Fax (818)343 7121

The World premiere of Ron Howard's new 70 mm film "Far and Away" will take place in the summer of 1992.

Tom Cruise and his wife Nicole Kidman play the main roles in the new Ron Howard production "F A R A N D A W A Y" the first 65/70 mm production since years ! The story, taking place around the turn of the century, tells about a young Irish immigrant on his way to the new world who falls in love with a beautiful rich woman. A documentary film is also being made about the filming of this pioneering 65/70 mm production !

Ron Howard's currently filming production has been renamed - again. The Image Films project for Universal, which stars Tom Cruise and Nicole Kidman, originally was called "An Irish Story", then "Fires Within", then "Far and Away". That title was dropped in June, because the director and his Imagine associates "weren't happy" with it. But now it seems they have had another change of heart - in favor of "FAR AND AWAY". Robert Prosky, Thomas Gibson, Barbara Babcock and Irish thespians Colm Meany, Cyril Cusack and Niall Toibin have joined the cast of the film which relocated August 6 from Montana to the Ardmore Studios in Bray, near Dublin, for filming at various Irish locales. Variety, August 12, 1991

Freddie Young, BSC, a distinguished Director of Photography, said two years ago at the opening of the British Film & Sound Exhibition in London:

"I think most people would prefer less gratuitous violence, bad language and behaviour and more pleasant decent entertainment on both television and cinema screens ! I remember years ago when I was younger, going home after seeing a film, feeling uplifted and happy. Nowadays it's more often in a state of depression".

- 1952: This is Cinerama: 3 x 35 mm on a curved screen !
- 1955: "Oklahoma" first motion picture in Todd-AO 70 MM .
- 1970: IMAX 70 mm horizontal at the Toronto World Fair.
- 1984: SHOWSCAN 70 mm, with 60 frames per second !
- 1987: Todd-AO /Glen Glenn introduces new 70 mm cameras.
- 1988: Opening KINEPOLIS Brussels: 70 mm + Imax + Showscan!
- 1989: Restoration of "Lawrence of Arabia" in original 70 mm.
- 1989: Arriflex introduces new lightweight 70 mm camera.
- 1990: Cinema Digital Sound on 70 mm .

THE INTERNATIONAL 70 MM ASSOCIATION

Secretary: J.C.M. Wolthuis, Katwoudehof 36, 6843 BX Arnhem. The Netherlands.
Tel. .. 31 85 815 950 Fax .. 31 85 458 108
