

# ONLY ONE MOVIE THIS SUMMER HAS IT ALL!

“ACTION!”  
-John Curran, KCTV

“LAUGHS!”  
-Bob Thompson, TORONTO SUN

“ROMANCE!”  
-Chris Sack, NEWSLETTER

“BIG FUN!”  
-Patricia Good Morning, AVILA

**FAR AND AWAY** Tom Cruise and Nicole Kidman star in old-fashioned hokum on a very high level—the sort of thing Hollywood used to do well and more often—in a Ron Howard blockbuster about Irish immigration to the U.S. in the 1890s. Written by Bob Dolman and Howard and shot with Panavision super-70 camera equipment using 65-millimeter stock, this epic utopian fantasy about love overcoming class barriers (complete with a passing nod to *It Happened One Night*) is designed like a triptych, beginning in rural Ireland (where tenant farmer Cruise falls in with Kidman, the rebellious daughter of his wealthy landlord, when she decides to flee to the U.S.), continuing in Boston (where they share the same room, posing as brother and sister, and he triumphs for a while as a boxer), and concluding in the Oklahoma Territory (where they proceed separately to stake their claims). Never afraid of excess, Howard excels at giving imaginative density to the Boston locations and exploiting the chemistry between the two leads; he also shows a nice aptitude for story telling. Sometimes it's hard to tell what's mere overreaching and what's nostalgia for Hollywood's former grandiloquence—Howard certainly seems to love his fancy corkscrew crane shots—but for me this is the most enjoyable of his features to date. With Thomas Gibson, Robert Prosky, Barbara Babcock, Colm Meaney, Eileen Pollock, Michelle Johnson, and Cyril Cusack. (Edens, Golf Mill, Lincoln Village, Water Tower, Evanston, Norridge, Webster Place, Ford City)

“ADVENTURE!”  
-Neil Rosen, WNCN RADIO

“EXCITEMENT!”  
-Pat Collins, WABC-TV

Fresh thoughts, though, are far scarcer in *Far and Away* (Empire, 12), Ron Howard's lumbering epic about two Irish immigrants from different sides of the class divide fulfilling their destiny in America.

Yet if you want pretty images, *Far and Away* can supply a bundle. Here come the hills of the Emerald Isle sweeping majestically down to the sea; over there, Oklahoma's big skies swamp the screen. Low-born Tom Cruise stands stripped to the waist, muscles primed for boxing; high-born Nicole Kidman stands pert and poised, ginger ringlets caught in sunlight.

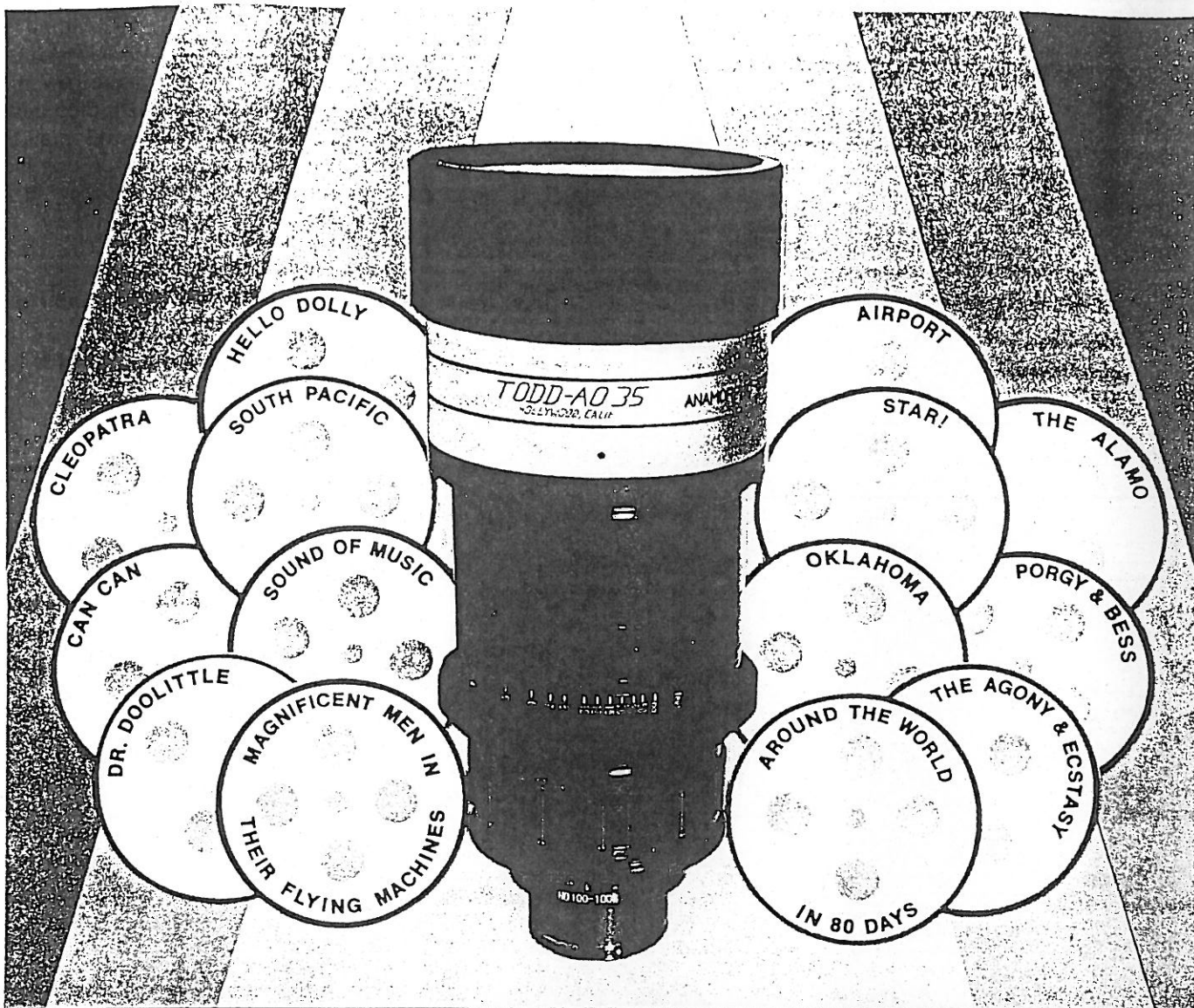
Cruise starts the plot's crawl in 1892 as an oppressed Irish tenant farmer. He goes in search of his evil landowner, only to find a befuddled old gent and a spunky daughter anxious to be “modern” and run off to America. The young rebels join forces and flee to the New World, posing as brother and sister. They are thrown into Boston's immigrant cauldron; they get burned, and separate. But somehow they meet up again under the Oklahoma skies, days before the 1893 Cherokee Strip land rush. Cue in 400 horses, 200 wagons and 800 extras, galloping over the screen.

*THE TIMES*

CHICAGO SUN-TIMES, FRIDAY, JUNE 12, 1992

“★★★★★  
AN EPIC STORY!”  
-Rod Lurie, LOS ANGELES MAGAZINE

“IT'S A WINNER!”  
-John Williams, USA TODAY

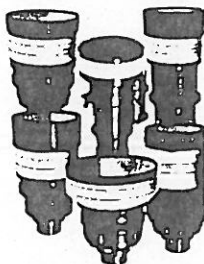


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13.08.1992

The International 70mm Association Fax: 009 31 85 452 520  
Att: Johan C M Wolthuis  
Katwoudehof 36  
6843 BX Arnhem  
Holland

Dear Johan,

I have just recieved your latest Newsletter (no 21), and what an interesting issue. I like the newspaperarticles included and the ads from Los Angeles. I like the ads very much, because it gives me a good impression of what is going on outside Denmark. I am still interested in 70mm ads you do not want to keep in your files.\*

Here in Copenhagen "Far and Away" will open on September 11th in 70mm with six-track stereo. It will be interesting to see if the audience will like it. I have showed it twice already (35mm and 70mm), however, I have not seen much of it yet.

As of now I have compleated a danish version (20 pages) of my 70mm run-down. I expect to have an english version ready within the next two months. Your readers are wellcome to contact me to get a copy. It will proberbly cost 4 dollars to send it by air mail to any place in the world. They can place the money on my Danish postal account 7 40 66 73, wich is by far, the cheapest way to pay. It is a status of 70mm in Denmark from 1958 to 1992. All titles are listed (including Omnimax) as well as all cinemas with 70mm facilities. There are plenty of danish 70mm films ads. It will be ready no later than November 1st 1992.

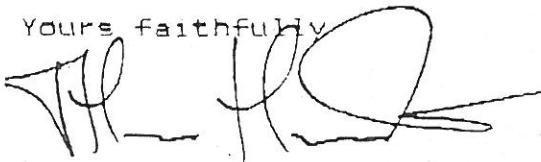
Please look out for the August issue of American Cinematographer. It is dedicated to 70mm in various sizes.

As 70mm seem to get more popular in Denmark I would very happy if you could make a profile of the Association. I may get a chance to publish an article about 70mm in Denmark. I would be happy to include the latest information about the Association.

I have included the latest DF70 list for your information.

Keep up the good work. I look forward to the next issues.

Yours faithfully



Thomas  
70mm freak

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A "70 MM NEWSLETTER" is published bi-monthly and sent 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 \$ 18.-. Payable only by International Money Order or Eurocheque or Cash to the secretary: J.C.M.Wolthuis,  
Katwoudehof 36, 6843 BX Arnhem. The Netherlands. (Holland).  
Telephone .. 31 85 815 950 Fax .. 31 85 458 108

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# 70mm Projectors Today

by Thomas Hauerslev\*

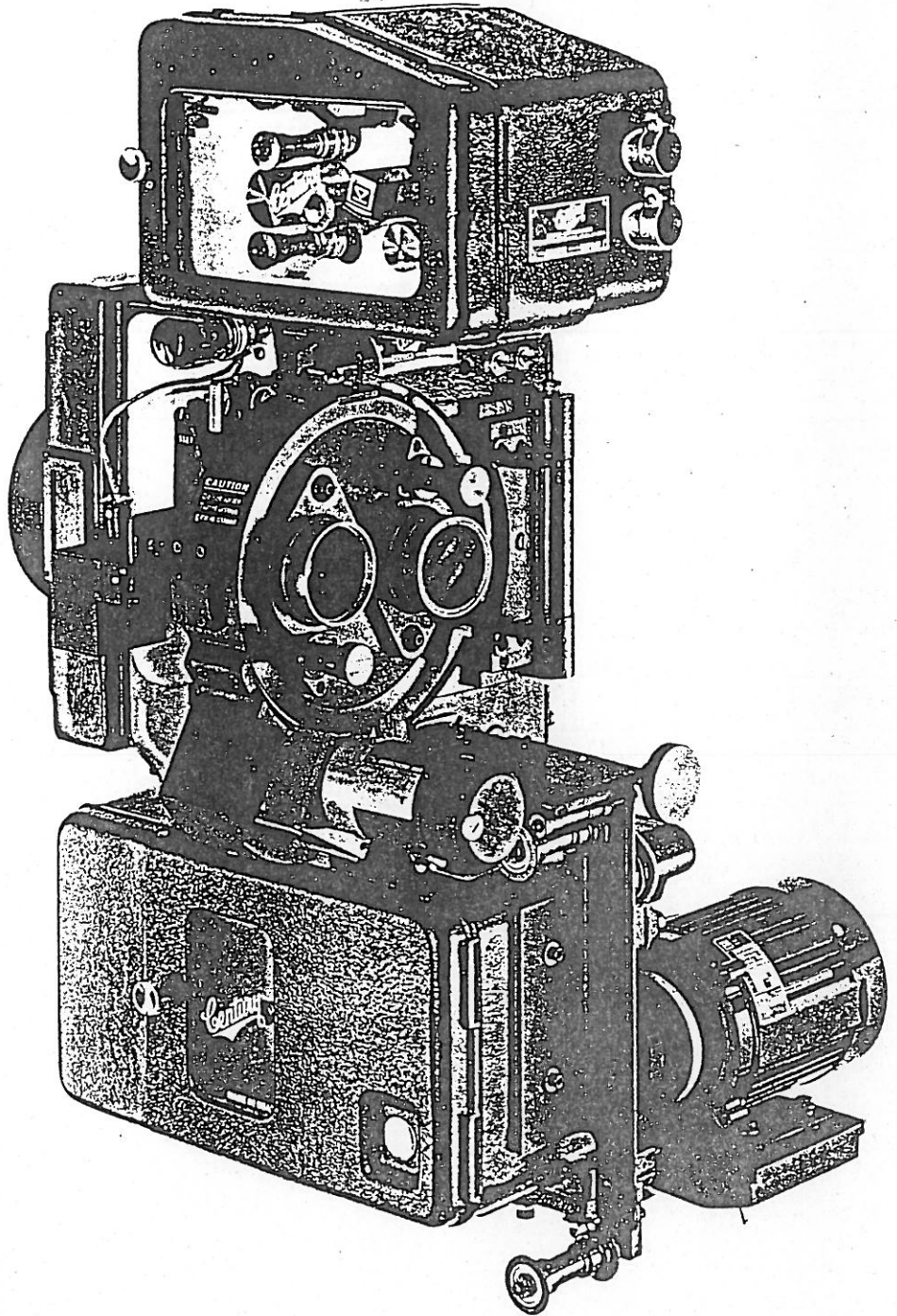
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Cinema Technology.

**B**efore considering the 70mm and 70/35mm projectors which are currently on the market it is worth taking a brief look back at the situation as it was in 1955 when, with few exceptions, 35mm was the industry standard for projected film. But suddenly an all new 70mm film system called Todd-AO (named after Mike Todd the film producer, and American Optical who produced the lenses for the system) was to change all that with Todd's epic production of "Oklahoma", released on 70mm (at 30fps) in that year. ("Oklahoma", additionally, was filmed simultaneously on 35mm at 24fps to ensure the widest possible exhibition of the film.)

Todd-AO created a whole new demand for very large screens and razor sharp images, and the system used a 65mm camera negative and a final release print of 70mm, the extra 5mm being used to accommodate the four magnetic stripes which carried the six magnetic soundtracks. Not only did exhibitors need new screens, drapes and sound systems for their cinemas, they also needed completely new projectors to show these 70mm films.

"With Mitchell now engineering the 65mm cameras the American Optical Company commissioned Philips in Holland to design and construct the Todd-AO projectors with an initial order for fifty machines" (Grant Lobban, "Image Technology", December 1986). The first of these Todd-AO projectors was the Philips EL4000/01 model DP70 (DP standing for double projector). Very quickly several other 70mm projectors came on the market, which included the Bauer U2 in 1958, the Victoria X, the Fedi Xi/T/70, the Prevost P70 and the Pion 70/35 projectors. Bauer later made the model U3, Zeiss introduced the Favorit 70 and two Japanese 70mm projectors, the TP 70/35mm Imperial and the TP 70/35mm Crown were also made. In America Century, Ballantyne and Simplex all introduced 70mm models on the market, though 70mm projectors were never made in Britain.

Generally speaking 70mm was a road show format limited to large cinemas in big cities, and it

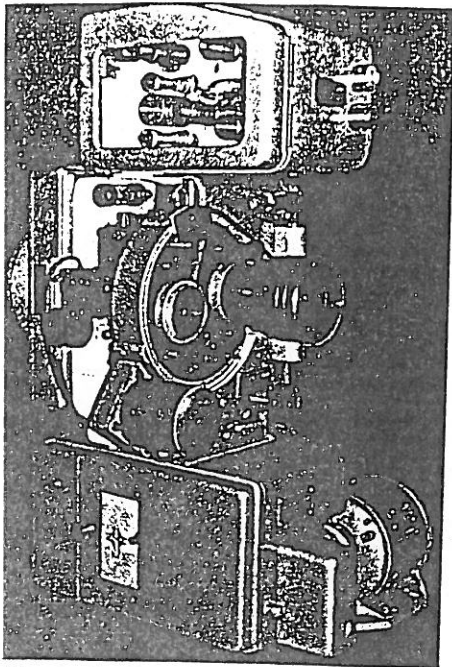


The Century 35/70mm  
Projector model JJ.



Thomas Hauerslev.

\*Thomas Hauerslev is a projectionist in Copenhagen, Denmark. He confesses to have a soft spot for 70mm since he saw "2001, A Space Odyssey" in 1978 at the Rialto in Copenhagen. He has worked in very large and very small cinemas and since 1987 he has been employed at the Imperial Bio in Copenhagen, Copenhagen's equivalent of The Empire, Leicester Square. Currently, he says, "I am writing a book about 70mm films in Denmark and another about the DP70 Todd-AO projector."



Monee 70/35mm Auto Turret Projector model MAH-AT.

Model	Manufacturer	Country
DP75	Kinoton	Germany
Victoria 8	Cinemeccanica	Italy
Monee 70/35mm MAH-AT	Monee	India
Prevost 70mm	Prevost	Italy
Simplex 35/70	Ballantyne	USA
Ballantyne Pro 35/70	Ballantyne	USA
Century JJ 70/35mm	Century	USA

Kinoton GmbH Industriestrasse 20a, D-8034 Germering bei München, Germany. Phone: 089 84 50 64. Fax: 089 84 02 00 2.

Another widely used 70mm projector is the Victoria 8 70/35 from Cinemeccanica in Italy. It has been manufactured for nearly 30 years. Almost every Odeon cinema in Britain has this projector installed. It is available in several versions and it is suitable for very large houses. The curved film gate is air- and watercooled and the projector can be fitted with a Xenon lamp up to 7000 watts. It can also be fitted with a lens turret and any long playing devices available. It can be fully automated. The projector is made of aluminium and painted green. Those cinemas equipped with a 35mm version can easily be converted to the 70/35 version when required.

Cinemeccanica, Viale Campania 23, Milano, Italy. Phone: 02 71 89 41. Fax: 02 73 84 06 0.

made of solid steel and it has a sealed oil lubricating system. The filmgate is air- and watercooled. The projector can work with any long-playing device and the P.93 handles Xenon up to 6000 watts. The P.93 can also be fitted with lens turret. The factory assures they are always in position to supply spare parts for older 70mm models like the P.70 and the FAVORIT 70. Please note the FAVORIT 70 was sold as a Zeiss projector but it really was an off-the-shelf Prevost P.70.

Officine Prevost, Via Fermi 8, 20019 Settimo Milanese Milano, Italy. Phone: 02 32 87 660, 02 32 88 045. Fax: 02 33 50 21 50. Officine Prevost SpA, Via Desenzano 2, 20146 Milano, Italy. Phone: 02 40 43 283.

remained that way until the beginning of the 70s. After a period of some seven years the big frame returned again with the making of "Star Wars" and "Close Encounters of the Third Kind", which are both specially released on 70mm. Since then the major studios have released most of their mm blockbusters, additionally, on 70mm with track Dolby Stereo sound. Audiences began to flock out theatres showing this format because they knew it was the best way to see films today.

## How Many 70mm Projectors?

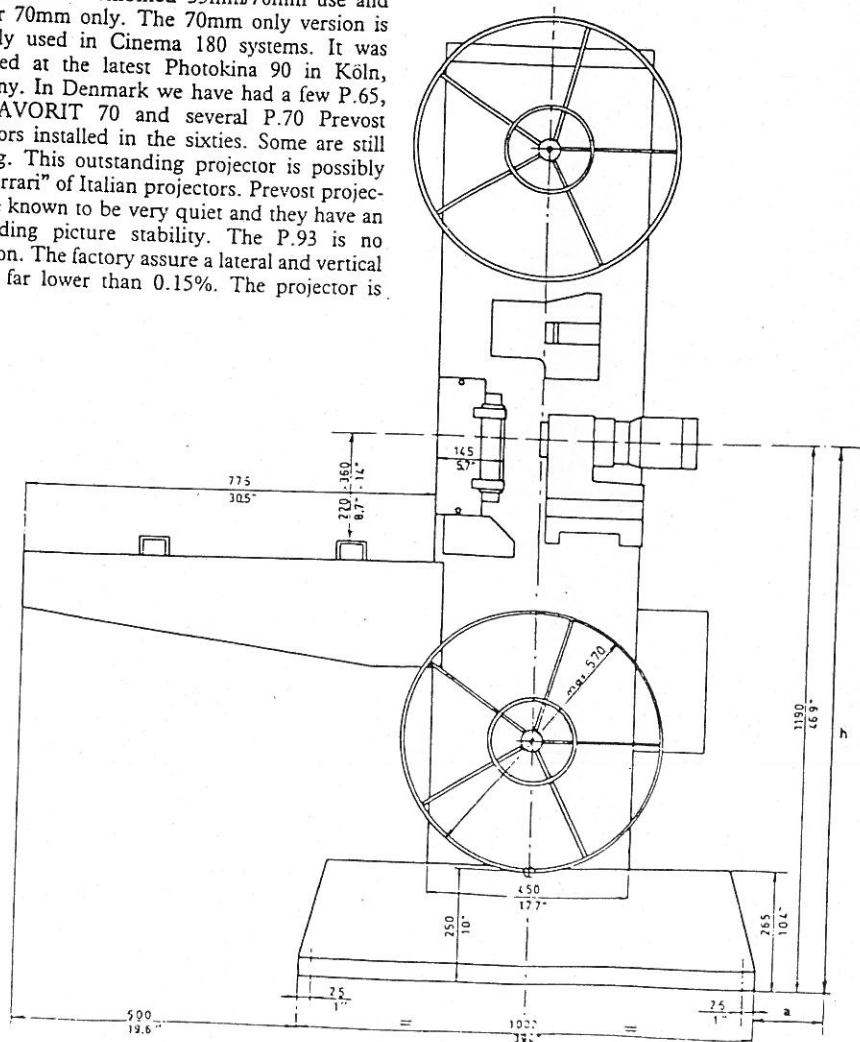
How many 70mm or 70/35mm projectors do we have today? It is a difficult question to answer as there are at least seven different 70mm projectors available. See table above.

The Philips projector known as the DP75 in Europe and as Norelco in the United States is available from Kinoton in Germany. Since its production in 1966 this projector is widely used everywhere. An example is the installation at Kinopolis in Brussels, Belgium. It is built on steel column with an adjustable base and version from 70mm to 35mm is very quick. The DP75 has been designed for 70mm presentations of the highest standard. The watercooled film gate has a special design that prevents heat and the intermittent movement runs in an oil bath and produces extremely steady images. It is well known that very badly damaged prints can pass this projector without any trouble. The DP75 can be fitted with lens turret Xenon lamps up to 7000 watts. It is a suitable projector for very large theatres and multiplexes. Long playing devices like towers and non-rewinders can easily be fitted. The framerate is variable. However, it can be modified to run at any speed between 1 and 50fps.

The DP75 can be installed in vertical as well as horizontal positions and is available in several versions:

- 35mm VistaVision
- 35mm 8 perf pulldown
- 35mm 10 perf pulldown
- 70mm 60 frames per second.

Also from Italy comes the Prevost P.93 70 and the Prevost P.93 70/35 film projectors. One projector is available for combined 35mm/70mm use and one for 70mm only. The 70mm only version is specially used in Cinema 180 systems. It was exhibited at the latest Photokina 90 in Köln, Germany. In Denmark we have had a few P.65, two FAVORIT 70 and several P.70 Prevost projectors installed in the sixties. Some are still running. This outstanding projector is possibly the "Ferrari" of Italian projectors. Prevost projectors are known to be very quiet and they have an outstanding picture stability. The P.93 is no exception. The factory assure a lateral and vertical waviness far lower than 0.15%. The projector is



Drawing of the 70mm Kinoton DP75 projector with key dimensions (metric and imperial). The lamphouse is not shown.

At least three 70mm projectors are made in America. The *Simplex 35/70* is little known in Europe but widely used in the States. This firm has made 70mm projectors since 1930. A number of Los Angeles cinemas are equipped with this projector since Los Angeles is the "70mm capital of the world". The *Simplex 35/70* is watercooled and has a quick-dismount gate and trap for speedy format conversion. It can be mounted on a console or standard pedestal. The 70mm sound reproducer is mounted on a penthouse and equipped with a Tecon soundhead for crisp and clear sound. The projector is easy to thread and produces a rock-steady picture. It is available in all voltages and frequencies. It takes Xenon lamps up to 7000 watts and is manufactured by Strong International in Omaha, Nebraska, who also produce another projector called the *Ballantyne PRO-35/70*. I have only seen one of these projectors in Denmark. Format conversion, according to the brochure, takes 30 minutes or less. A 35mm version was once installed in a downtown Copenhagen theatre. According to the projectionist the first show took about 10 minutes longer than anticipated since it needed a really good warm-up first. Like the *Simplex* the *Ballantyne* is available with Tecon soundheads.

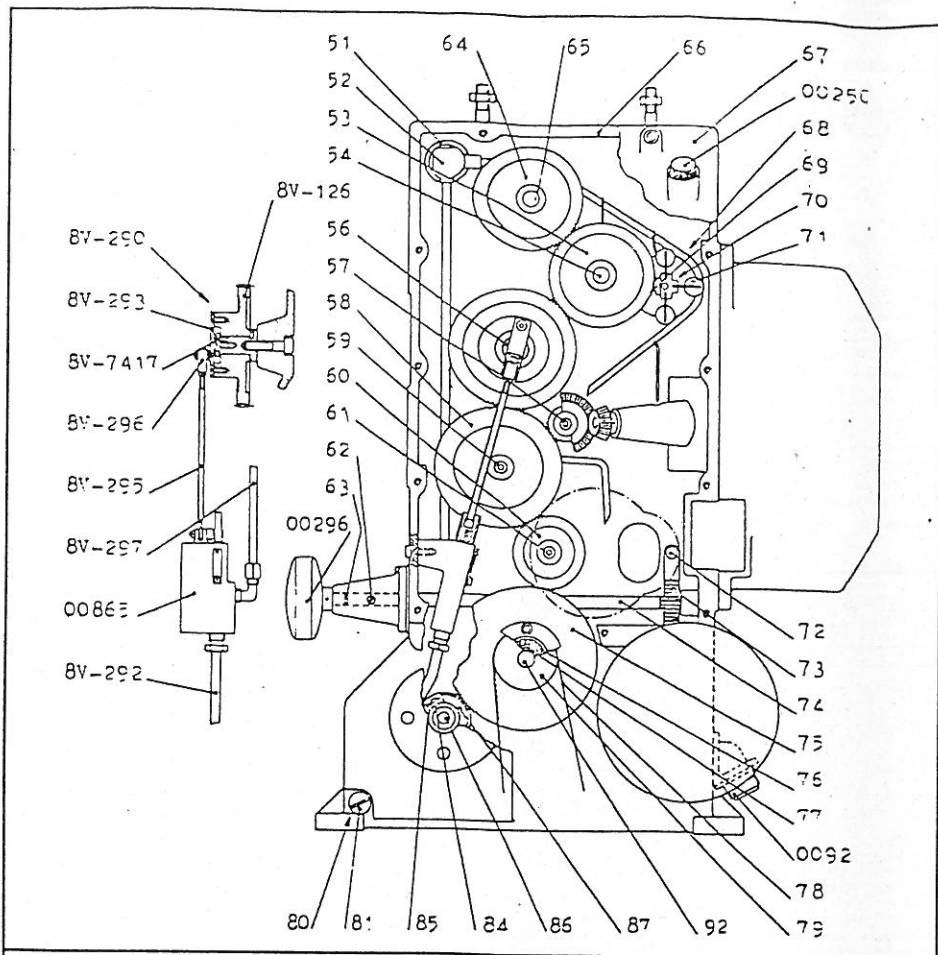
*Strong International Inc., 4350 McKinley Street, Omaha, Nebraska 68112 USA. Phone: 402/453 4444. Fax: 402/453 7238.*

The third 70mm projector manufacturer in the States is Optical Radiation Corporation (ORC) with their *Century 77 70/35mm*. The *Centurys* are well proven and has been made in numerous special versions for *Vistavision*, *Cinemascope 55*, *Cinerama*, 10-perf 70mm and *Showscan*. This 70mm projector has an outstanding picture steadiness thanks to a curved gate, studio guides and heavy duty precision intermittent. There are no oil baths, all bearings are greased and sealed for life. This 70mm projector is available with 7000 watts Xenon and therefore suitable for performance in very large houses. The *Century* projectors are available for 50 Hertz application with 220-240 volts.

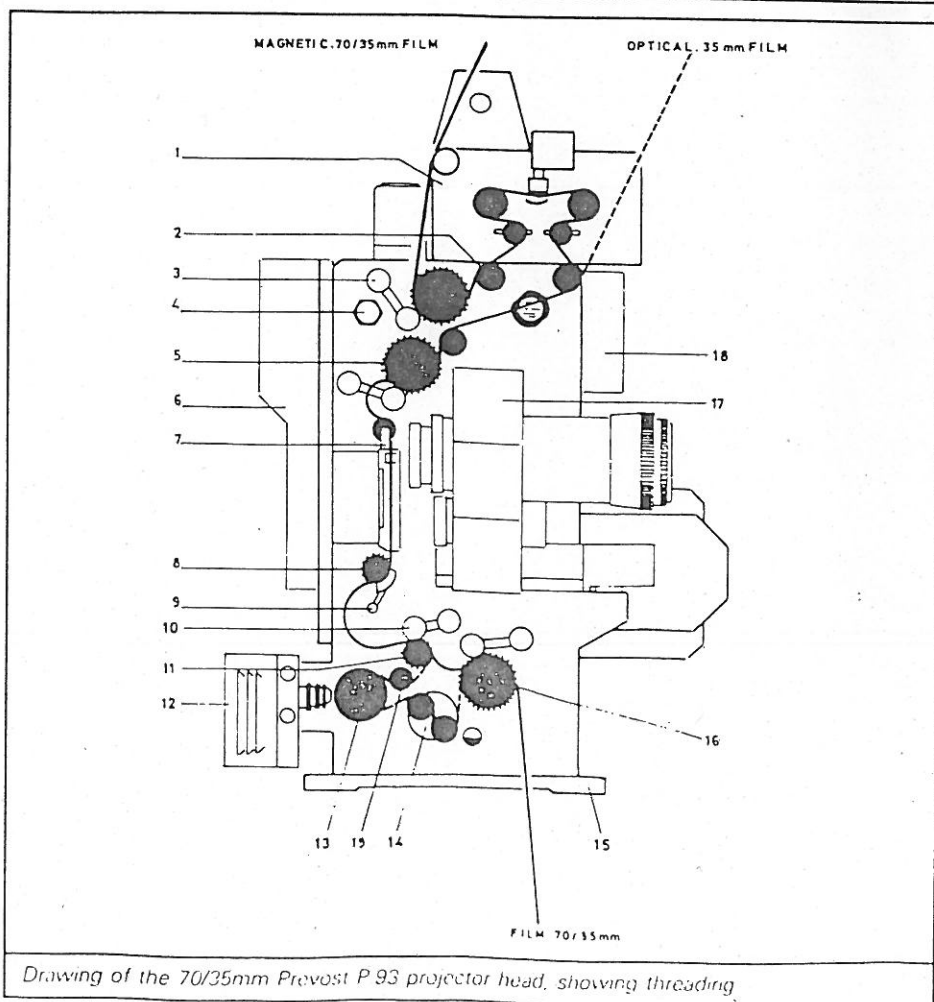
*Optical Radiation Corporation, 1300 Optical Drive, Azusa, California 91702, USA. Phone: 818 969 3344. Fax: 818 969 3681.*

The last 70mm projector in this article comes from India. According to the brochure "Monee are the people who know projectors best". It is as simple as that. The Monee factory in Bangalore produces 35 and 70mm projectors which look very much like *Century* projectors. The *Monee 70/35mm Auto Turret Model MAH-AT* is an Indian-made 70mm projector. It is also very little known in Europe, but it is known that Monee projectors have proved themselves over the years for their accuracy and reliability. All bearings are maintenance free and greased sealed for life and these projectors are very easy to thread. The Monee projector accommodates lenses up to 4 inches in diameter and it is claimed that spare parts for these projectors are very cheap.

*Monee & Company Pvt Ltd, 14/43 Tomkur Road, Yeshwantpur, Bangalore 560 022, India. Phone: 91 812 769 89. Fax: 91 812 33 23 51.*



*Drawing of the Cinemeccanica 35/70mm Victoria 8 projector head.*



*Drawing of the 70/35mm Prevost P 93 projector head, showing threading*

If you can't afford a IMAX<sup>®</sup> projector in your own house, you can always get your own laser-disc player. Not so long ago Lumivision introduced "BLUE PLANET<sup>®</sup>" and "THE DREAM IS ALIVE<sup>®</sup>" on laser-disc. For IMAX<sup>®</sup> fans, this is sort of a disappointment. The quality of the disc is absolutely perfect, the sound is great and the picture quality is good as well. But.... you can take a television set as large as you want, and you never come close to the sharpness and the spectacular sound of a real IMAX<sup>®</sup> theatre. These discs are just for fun and they are about \$ 35.00 each. Each disc runs 40 minutes, and both discs are active play discs (CAV) so you can freeze the frames.

We now have IMAX<sup>®</sup> the laser-disc and the compact-disc. The music of an IMAX<sup>®</sup> film is always impressive. If you like filmmusic, than you're going to like this very well recorded disc. The music was composed, arranged and produced by Micky Erbe and Maribeth Solomon. The label and number are CINEDISC CDC 1010

Fir Suidema  
Zaandam, the Netherlands.

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#### REPORT FROM AUSTRALIA

The current situation with 70mm in Australia is a little disappointing though there have been a few bright moments in the last couple of years.

The main area of disappointment has been the multiplex boom that started in Australia five years ago and has almost reached screen saturation now. During this period some two hundred new screens have been added to the Australian circuit and not one of these has been equipped for 70mm presentations. Cinemas in the city centre of major Australian cities are equipped for 70mm but these presentations until recently have been rare.

On June 5th 1992, Far and Away in super 70mm opened nationally with six 70mm prints, the largest quota of 70mm prints since Aliens in 1986. Other releases this year in smaller quotas have been Beauty & the Beast, Howard's End, The Last Boy Scout, Hook and Apocalypse Now in re-issue.

Thanks to the efforts of two independent cinemas, the Cremorne in Sydney and the Astor St. Kilda in Melbourne, several classic 70mm presentations have also been screened. Ben Hur, 2001 A Space Odessey and Spartacus had special limited engagements at these cinemas. The restored 70mm version of Lawrence of Arabia screened nationally through a major Australian cinema chain in 1989.

One hopes that the recent increase in 70mm screenings will continue to the point that demand will see the conversion of some of the suburban multiplex screens to 70mm capability. Thomas Hauerslev (from Copenhagen) & I have corresponded on a number of occasions in the past couple of years. I have a couple of DP70's that I own so this is a good starting point for our mutual interest.

I have no objection to you publishing my name & adress should you use this article in an upcoming newsletter. It is a pity that Spartacus was not a succes in Holland, it did reasonably business in Australia as did Ben Hur.

Best Wishes from Australia

Brian Walters  
6 Dobbs Street  
Holland Park 4121  
Brisbane QID  
Australia

# SHOWSCAN TO BUILD OWN sites for simulator pix

By MATT ROTHMAN

**HOLLYWOOD** Anxious to move beyond the amusement park turnstiles and go out on its own, Showscan Corp. plans to open its own theaters around the country.

According to Roy Aaron, Showscan's CEO, the Culver City company will try in the next year to roll out as many as five theaters featuring its simulator ride technology. The simulator features seats that pivot and sway in reaction to a 70mm film specially shot for the experience.

The company is looking to work in partnership with developers but Showscan will build and op-

erate the sites. The typical auditorium will run 2,500 to 3,500 square feet, for 50 seats, and will cost \$2 million.

At the right locations, Aaron insists, the theater can be profitable within a year.

"The opening weekend in Buenos Aires, we had a 45-seat simulator in a shopping mall and they did over 3,500 people at \$5 a ticket," he said. "And they haven't even begun to advertise."

"These simulators can bring a lot of excitement and visitors to developments," agrees John Robinette, a principal with Economic Resources Associates, a theme park consultant. "In a shopping mall, anchor stores get cheap lease rents, but they bring in people who visit the smaller stores who pay higher leases. These simulators can work very well in these centers."

The idea of opening theaters was part of Showscan's strategy when it went public last summer, raising \$8.25 million. But the recession delayed plans and only now, with an increase in orders, does Aaron feel ready to leap.

The key, he says, was a recent \$2 million deal to provide a simulator for MCA's Universal City

Walk.

"They asked us to develop the identity and to help promote it," says Aaron. "The name Showscan will be prominent in the marquee and will be the impetus for getting wider recognition."

Aaron is drawing heavily on his experience with Plitt Theaters. When Showscan was created in 1984 by Douglas Trumbull, he drew the interest of Henry Plitt and Aaron, Plitt Theaters president. When Plitt was acquired by Cineplex Odeon in 1985, Henry Plitt held onto Showscan.

Now, Aaron has recruited Ira Mitchell, who was VP for Plitt's real estate division, to look after locations. Mitchell had gone to Cineplex and was recently involved in that company's sell-off of theaters. The move frees Ed Plitt to run the the new theaters.

Aaron hinted that he has access to private funds to fuel the theater developments.

According to Steve Hill, an analyst with Sutro & Co., Showscan could be able to tap some of its Japanese customers as investors. It can count Mitsubishi Heavy Industries as one deep-pocketed client, as well as Imagine Films Entertainment, Showscan's distributor in Japan.

## H · A · R · D · W · A · R · E

Phil Kroll, who received an *Emmy* and a *Monitor* award for his work on the Steady Film system has come up with the first system for direct large format film-to-tape transfer. Manufacture by his new company, Otti International which is based in Northern Italy, his system can be retrofitted to a Rank Cintel MkIII (again!) including the

HD version, and the URSA. The machines so converted are not restricted to large format use, the 16 and 35mm capacity is retained without any impairment in function. Gate or format changeover is as simple and quick as the normal 16/35 change. The colour grading and other facilities and features of the telecines are retained for all formats.

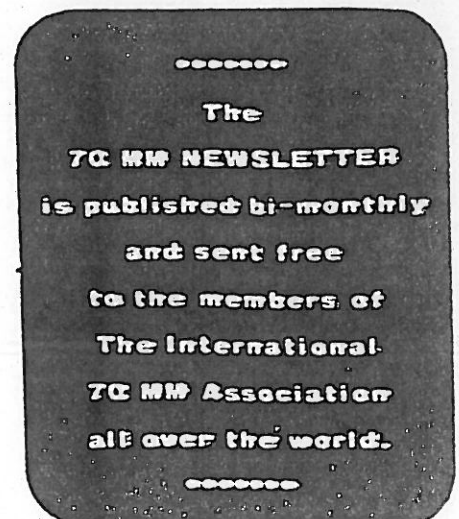
Special digital counting electronics are added for the synchronisation of Sep Mag tracks to the transport for all perforation formats: 65/70 5 perf; 65/70 Super 70 8 perf; the Military/NASA 10 perf; and currently a system to cater for the 35mm 8 perf VistaVision and the Imax 65/70 15 perf is under development.

At the heart of the system is a unique complement of high grade purpose designed optics. In the complete upgrade kit supplied is a new capstan and a complete set of rollers.

The film business is noted for idiosyncratic practices and Phil's product has already coped with film shot at 30fps and a sound track at 24fps with the microprocessor-based mixed frame rate facility which forms part of the package. The mixed frame unit also caters for the high speed ShowScan 65mm, where the action runs at 60fps and the sound at 24 or 30!

Apart from the cost savings direct transfer can mean to movie producers, elimination of reductions, ability to see rushes as soon as negative is processed and direct on-line/off-line editing are obvious, it is likely to cause a stir in HDTV circles.

70mm has four times the area of normal 35mm and recent tests in London showed that the reduced grain-to-picture ratio produced remarkably clear pictures which could prove ideal for HDTV transfers. Crest National Video Tape in Hollywood were the first to install the system and have mastered some important 65mm films such as *2001 A Space Odyssey* onto D-1.



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