

MY FAIR LADY restored in 70mm



The most lovely motion  
picture of them all!


MY  
FAIR  
LADY

STARRING  
AUDREY HEPBURN · REX HARRISON

CO-STARRING  
STANLEY HOLLOWAY · WILFRID HYDE-WHITE · GLADYS COOPER · JEREMY BUSH

AND THEODORE BIKEL FROM THE PLAY BY BERNARD SHAW PRODUCTION & COSTUMES BY CECIL BEATON CHOROGRAPHY BY HERMES PAN MUSIC SUPERVISED BY ANGEL PNEYM

MUSIC BY FREDERICK LOEWE SCREENPLAY BY ALAN JAY LERNER · PRODUCED BY JACK L. WARNER · DIRECTED BY GEORGE CUKOR

TECHNICOLOR® · SUPER-PANAVISION® 70 FROM WARNER BROS. Released through WARNER-PATHE 

in this issue:

\* Mark Magidson about Baraka

\* Day to Day plan 70mm Promotion Tour

\* Subtitling

TO: JOHAN C.M. WOLTHUIS  
FROM: ROBERT HARRIS  
DATE: 7 SEPT 94  
RE: YOUR FAXES

WE ARE IN RECEIPT OF MULTIPLE COPIES OF YOUR FAXES, BUT THINGS ARE QUITE BUSY HERE AT THE MOMENT.

I HAVE NO IDEA WHAT THE CURRENT PLANS ARE FOR MFL IN EUROPE. A HANDFUL OF 70 PRINTS ARE BEING PRODUCED FOR THE STATES INCLUDING ONE TEST PRINT IN DTS.

BEING QUITE FAMILIAR WITH THE U.S. THEATRICAL VENUES, I HOLD LITTLE HOPE FOR CONTINUED PRESENTATION OF FILMS IN 70MM, AS MOST THEATRES SIMPLY ARE NOT CAPABLE OF PUTTING A GOOD IMAGE ON SCREEN.

I HOPE YOUR VISIT IS FRUITFUL.

**4 NOMINATIONS AUX OSCARS**


**BARAKA**

FILME EN 70 MM DANS 24 PAYS  
UNE FORMIDABLE INVITATION AU VOYAGE

**AU GRAND ACTION 5e**  
**ECRAN PANORAMIQUE**

COPIE 70 MM

nova 101.5



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\* The "70 MM NEWSLETTER" is published 6 times a year and sent to \*  
 \* the members of the International 70 MM Association. Secretary: \*  
 \* J.C.M.Wolthuis, Katwoudehof 36, 6843 BX Arnhem. The Netherlands \*  
 \* (Holland). Telephone and fax: ++ 31 85 815 950 . \*

\* Membership: for one year: NLG 30.- or BFR 600.- DEM 30.- GBP 10.\*  
 \* FFR. 90.- USD \$ 20. or ESB 1800.- (cash payment) \*

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# MAGIDSON FILMS

I N C O R P O R A T E D

Dear Simon:

Just to answer some of your technical questions, the reason we went with Todd-AO was that the Panavision system was not yet available at the time we went out and began filming. The Panavision, I believe, was first used in Far and Away which although released before Baraka began filming a lot later. Also, because Todd-AO was so receptive to the film we made a good financial arrangement with them for camera rental as we needed the camera for 14 months. It would have been very difficult to make a similar arrangement with any other company. Their lens package was something they had put together and had some flaws, but basically was made up of Hassleblad and some Nikon still cam lenses that were adapted with a custom mount to their camera package. The camera was extremely reliable under all the abusive conditions it was put through and this was also one of the reasons it was chosen.

I would differ with you in the comparison of Lawrence of Arabia. I have also seen images of that projected and feel there is an improvement with Baraka particularly because of the improved film stock. It's possible that the image did not look so great at the MGM Haymarket where it was presented and that could have been a screen and/or projector problem. I have seen it look better in other venues.

Regarding comparing the film to Far and Away, I believe Baraka was vastly superior to Far and Away because we only needed a few 70mm prints that were all struck from the original negative. Far and Away's 70mm prints were third generation coming off of an internegative made from an IP.

Also the anamorphic downprint was taken from our 65 IP and came out with surprisingly good results. You are absolutely correct though that the optical track does not stand up when compared to the magnetic.

Ultimately it is my hope that Baraka will come out on laserdisk in it's original aspect ratio. Preliminary discussions with video distributors indicate that their preference is for full frame with the video but I'm holding out for the letterbox laserdisk as it would be a real shame to make any alternations to it.

Best regards,



Mark Magidson

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PHONE 310-842-8516 ▼ FAX 310-842-8518

# 70mm Promotion To

1 - 15 October 1994

## The International 70mm Day by day plan. 2r

Done by: Thomas Hauerslev, publicist and projectionist from Denmark and Job

| Date:      | Activity:  |            |  |
|------------|--|------------|--|
| 24.09.1994 | Johan going to Victoria, British Columbia visiting Bill MacDonald. Flight BA 435 Amsterdam - London. Flight BA 85 London - Vancouver. Arriving 5:15 PM.  | 08.10.1994 | Week-end, Optional   |
| 30.09.1994 | Johan leaves Seattle by train "Coast Starlight" to San Francisco. Train departure 09:40 AM.  |            | Things to do during week-end   |
|            | <b>San Fransisco:</b>  |            | Universal Studios Tour (*).<br>a Showscan film at the S<br>Opening hours: 9:00 AM -  |
| 01.10.1994 | Johan arrives in San Fransisco (Emeryville, CA) at 07:50. Bus to Ferry Building in San Francisco arrives 08:30 AM.   |            | Manns Chinese Theatre. Set   |
| 02.10.1994 | Thomas leaves Copenhagen by British Airway 07:45 AM. Flight BA 803 to London. Flight BA 287 to San Francisco arriving 04:05 PM.  |            | California Museum of scier<br>Open from 09:30 - 21:00. U   |
| 03.10.1994 | See the town of San Francisco. Things to do:<br><br>Thomas arranges meeting with Cinerama enthusiasts and projectionist Bob Gaskin (*)<br><br>Find the Coronet cinema.<br>Pier 39. "Dino Island"/"RoboCop: The ride" Iwerks 870 turbo tour.<br>Pier 39 find the Showscan cinema. Temporary cinema. Possibly closed<br>See cable cars |            | Current IMAX programme:<br>2, 4, 7. The dream is alive   |
| 04.10.1994 | Visit Dolby Laboratories (*), Inc. (70mm sound). Thomas writes a letter and hopefully makes arrangements for a visit.  | 09.10.1994 | Week-end, Optional   |
| 05.10.1994 | LucasArts/Skywalker ranch (*) (THX programme, 70mm sound etc). Johan tries via contact to make some sort of arrangement.   |            | "My fair lady" newley rest   |
| 06.10.1994 | Leaving San Francisco by train bound for Los Angeles. Bus from Ferry Building at 07:15 AM to Emeryville, CA and from Emeryville to Los Angeles with the Coast Starlight at 07:55 AM.   | 10.10.1994 | 65mm camera makers day   |
|            | <b>Los Angeles</b>   |            | Visit Dr Richard Vetter at 1<br>future.  |
| 07.10.1994 | Meeting new friends. Get settled.<br><br>Phone Robert Dickson (*), Richard Vetter (*), Jack Dimmers (*), Gunther Jung (*), Showscan (*), Panavision (*), Todd-AO (*), Iwerks (*), ASC (*), Mikael Salomon  |            | - What can be done to conv<br>- How were things in the "g<br>- How does it work today?<br>- Who decides what format<br>- Prices for camera rental, a |
|            |  |            | - Printing processes   |
|            |  |            | Visit storage facility of 65m<br>- Dimension 150 photograp   |
|            |  |            | Dan Leimeter has arranged<br>borrow a 70mm print of "<br>arrange screening at the Tod  |
|            |  |            | Dan Leimeter has contacted<br>Warner Brothers and Colum  |
|            |  |            | Academy of motion pictu<br>information about Robert Su<br>Samuel Goldwyn Theatre.  |
|            |  |            | If it can be arranged with<br>demonstration film will unfe   |

When in Los Angeles 9 hours have to be added for the correct time in Europe.

## 70mm Promotion Tour Los Angeles

1 - 15 October 1994

### Questions to ask about 70mm:

Why do some directors like James Cameron still prefer some 70mm prints?

What does it prove that a few films ("Toombstone", "Short Cuts", "Gettysburg" and "True Lie are shown in 70mm versions although digital sound guaranties good sound?

Why are special venue films like Imax so popular?

# Los Angeles

## Association Meeting

J.M. Wolthuis, secretary Int. 70mm Association from The Netherlands.

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- 11.10.1994 Cinematographers/directors day  
Mikael Salomon, ASC. Thomas will try to arrange a meeting.  
Robert Dickson arranges meeting with Stephen H Burum, ASC.  
American Cinematographers Society (\*). See the Todd-AO 128 dgr lens. Serial number #1. Thomas has sent letter 24.08.1994  
Things to do:  
Showscan Corporation (\*). Thomas has sent letter 21.08.1994. Answer OK.  
Panavision, Inc. Tarzana (\*). Thomas has sent letter 21.08.1994.  
Iwerks Entertainment (\*). Thomas has sent letter 21.08.1994.  
Fries  
Laboratories:  
CFI (\*). They have two DP70. Thomas has sent letter 22.08.1994.  
- 70mm prints cost  
- manufactory of 70mm prints  
- Striping of prints  
70mm Inc/David Keighley (\*) = screen print control for Imax films. Also product information about Imax films (laserdisc, posters etc). Thomas has sent letter 22.08.1994. Answer OK.
- 12.10.1994 Directors/producers day  
Steven Spielberg. Johan arranges meeting at Amblin at Universal Studios  
James Cameron, Lightstorm Entertainment. "True Lies" = blown up to 70mm. Why does Mr Cameron still prefer to make 70mm prints?  
Directors Guild of America (\*) have a pair of DP70.  
Ron Howard/Imagine Films at Universal Pictures or Clint Eastwood/Malpasco Company.
- 13.10.1994 Exhibitors day/distributor day  
Johan tries to get in touch with Larry D Gleason at MGM. Johan arranges meeting with a distributor/print manager and discuss 70mm print politics.
- 14.10.1994 Last full day in Los Angeles. Day optional.  
Disneyland (\*) Iwerks 70mm films and rides "Captain EO" in twin 70mm 3D. 360 degree film. Entrance fee: USD 30.00  
Invite the Leimeters to dinner at a restaurant of their own choice.
- 15.10.1994 Going home. Johan leaving with British Airways BA 282 from LAX 5:40 PM. Thomas leaving with British Airways BA 268 at 8:55 PM (CPH time: 05:55. 14 hours 55 minutes to CPH).
- 
- to the future - "The Ride" in Imax Dome and in Theatre. A part of the city walk attraction.  
d cinema  
dustry. IMAX Theatre screen size: 53 x 71,5 ft.  
The Serengeti 10, 1, 3, 5, 8. Hidden Hawaii 11, 10:00-11:00 PM.  
ome (SDDS, giant 70mm screen), Sunset, West  
Theatre (very beautiful cinema on Hollywood  
1 Westwood Village, 961 Broxton. See two large  
ry to arrange tour via Robert G Dickson and  
two days free to guide us through certain theatres  
and discuss the 70mm situation today and in the  
le to shoot more 65mm?  
ays" with the studio system?  
to use?  
/, laboratories etc, etc  
is.  
g of "The Miracle of Todd-AO". Will try to  
a!" from The Samuel Goldwyn Company and  
en Glenn Sound Studios on DP70 prototypes.  
ectionists at Paramount, DeLuxe labs, Universal,  
r studios to arrange tours at the facilities.  
and sciences (\*). Exhibit and library. Check  
id-AO and the DP70. See Academy cinema The  
urd Vetter, a screening of the CINESPACE 70  
our very eyes.

|                 |  |
|-----------------|--|
| Price list of:  | 70mm printing                                      |
| 65mm raw stock  | 70mm striping                                      |
| 65mm developing | - compared to 35mm prices                          |
| 70mm IN and IP  | 65mm camera rental prices: Todd-AO, Panavision etc |

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## Subtitles Rather than a False Voice

Many Dutch moviegoers dislike synchronized films. That the Germans, the French and the Italians continue to synchronize films despite the expense involved is, according to the Belgian professor Gery d'Ydewalle, a question of habit. D'Ydewalle, professor at Leuven University, has studied the effectiveness of subtitled films.

"France and Germany are large language communities and, consequently, they have ample funds for language projects. When foreign films were first imported, both countries were able to pay the expense of translating. The French and the Germans have now grown accustomed to synchronized films."

The Netherlands and Belgium are small language communities who chose for the less expensive method of using subtitles. "Even as children, we are exposed to subtitled TV programs," d'Ydewalle said. "From the age of ten onwards, this sort of viewing becomes a habit. Children at that age read as routinely as do adults."

D'Ydewalle found that reading subtitles costs less time and is more efficient than listening to synchronization. "You can read faster than you can listen to a voice. You usually read the subtitles before the actors even open their mouths. In addition, you can re-read subtitles."

The question remains whether or not the viewer, as a result of reading the subtitles, misses something of the picture or the sound. The professor dismisses this argument on the basis of the viewers' spontaneous reactions when the subtitles did not accord with the spoken text. That proves that the viewer follows both the spoken dialogue and the subtitles.

The viewer always concentrates on that part of the screen located just above the subtitles. "With or without subtitles, that area commands the viewer's visual attention. The most important events occur there. "Even when the amount of important visual information is increased, the viewers continue to read. They are quite capable of combining both activities.

All of the studies show that viewers prefer subtitled to synchronized films. This is also true of viewers not accustomed to subtitles. Experiments with American subjects revealed that they easily read the subtitles of an English-language film both with and without sound. This also proved true of Dutch subjects.

"Only older people have difficulty with subtitles. Watching a program with subtitles involves using three channels of communication: picture, subtitles and sound. This can be trying for older people and therefore they choose the easiest manner of viewing, namely following the picture and hardly bothering to read the subtitles."

It seems as if in the foreseeable future our German neighbors will continue to believe that Clint Eastwood is a ventroloquist when he shouts 'Freeze!' and, with his mouth still shut, continues to command 'Halt die Luft an, oder es knallt!'

Hello, Mr. Wolthius:

August 29, 1994

Through the courtesy of Mr. John Belton of New York, I have been keeping informed of the events and ideas of your group, the International 70mm Society. He sends me a copy of your newsletter.

I saw that you and perhaps some others of your Society are planning a possible visit to Los Angeles later this year. I wanted to make an offer to you, which may be of help:

I am a projectionist in a multiple-screen (6) cinema. We do have 70mm projection capability, although it is a recent installation and therefore does not have the full 5 channels of sound behind the screen. If, during your visit to Los Angeles, you need to view something projected in 70mm, I could possibly do it for you, and I will volunteer my time and work for you! There are a few limits, of course: it must be done during the hours that the theatre is not running (in other words, only in the early morning, at maybe 9:00am), and it must be done so that it doesn't interfere with any other theatre operations.

My equipment is a Cinemeccanica V-8. I've been fairly happy with it's handling of 70mm film, but I don't know how it might respond to some of the VERY OLD stock you mentioned in a recent edition of your newsletter. I guess you can never be SURE about prints like that!

If you really need a full 5-channel sound, I can introduce you to at least one other person who has access to 70mm equipment. I cannot say for sure whether or not he would be able to volunteer his time, but I do know he is interested in 70mm film and presentation, so he might be able to do something with/for you. And his place of employment is not a commercial cinema, so he might have more flexibility as far as the time(s) that he might be available.

One "news item" that might be of interest to you has to do with 70mm and digital sound. The industry seems right now to be totally focused on digital sound and digital sound ONLY. Eventually they may remember (especially as TV images get better and better) that film is also a VISUAL medium. And when that happens, you'll be happy to know that the digital process called "DTS" is easily capable of running with a 70mm print. In fact, DTS already has 70mm readers for use with special applications such as in amusement park rides.

Quickly to summarize the digital sound processes: Dolby SR.D and Sony's SDDS both use an optical reader that gathers all the audio information from various areas of the film. They both position their tracks outside the traditional usage areas: between or outside the sprocket holes. DTS, on the other hand, uses a time code placed in a long, thin line between the picture and the optical (analog) track, and the actual digital sound bits are carried on a CD-ROM that is in the DTS processor, mounted in the amplifier rack. Because of the ease of putting this optical track somewhere on a 70mm print, it is clear that DTS is the way we might see (& hear) 70mm digitally.

Thank you for your efforts in keeping 70mm alive. I hope we see it pay off sometime!

Sincerely,

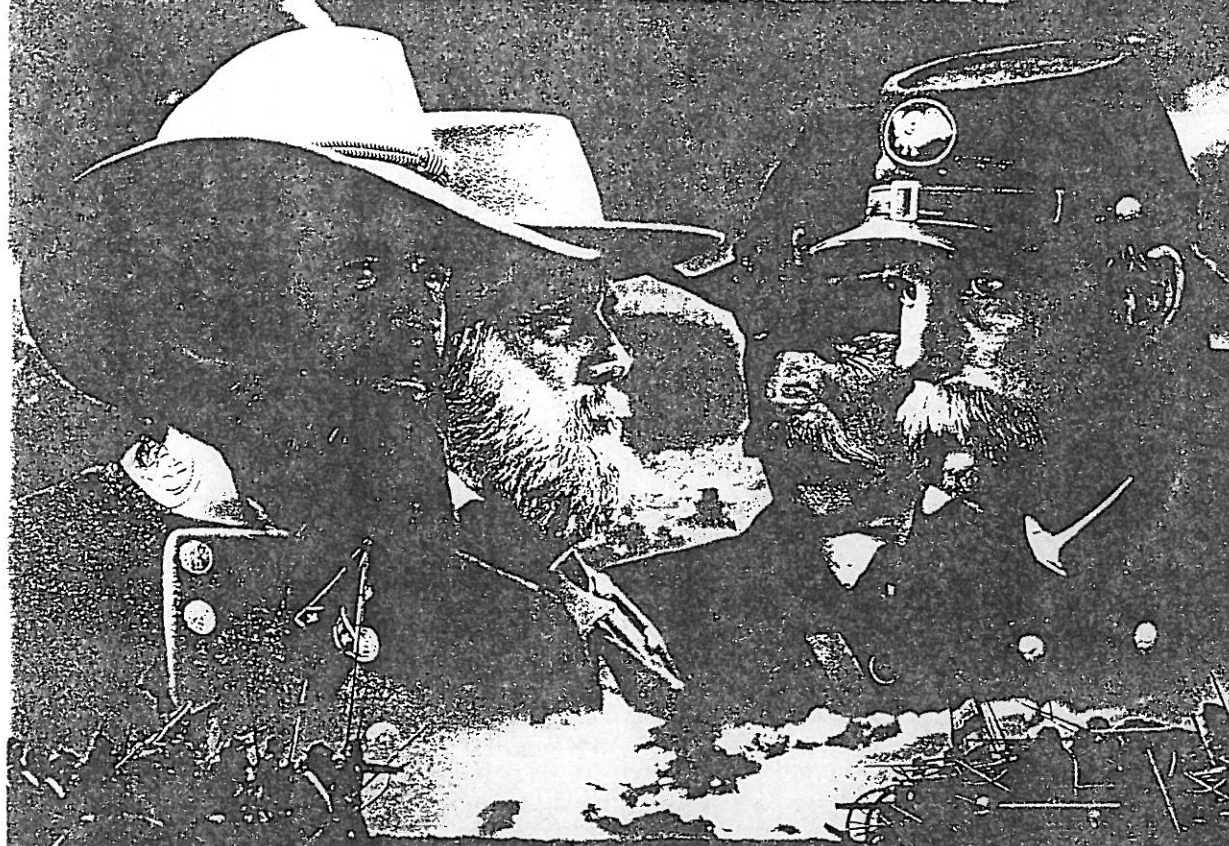


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