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Tenet 2020 release

'Tenet' Warner Bros. Tenet, the film that was meant to jump-start the pandemic but actually only did so abroad, will be released on December 15 on 4K, Blu-ray, DVD and digital. Christopher Nolan's time-travel noir thriller grossed a lackluster \$53.8 million at the domestic box office at a time when Warner Bros. was trying to rebrand exhibition, but it made \$293.3m abroad on the strength of Asian markets, where moviegoing made a comeback, gunning toward a 350M global gross \$. Much of that had to do with the uneven mixed messages about how we reopened in general during the pandemic here in the US (not just cinemas) versus uniformity in other countries. Yet audiences are still cautious about visiting cinemas. Why exhibitors like AMC & Cinemark are reopening in San Francisco Despite concessions ban Tenet not yet on the big screen in New York City and Los Angeles, the main markets for the filmmaker that remain closed due to COVID-19. Should New York and LA reopen next month, one would have to imagine that grosses have deflated for Tenet, given how it would compete against itself on DVD. Last weekend, Tenet's first repped in San Francisco, the city that just reopened movie theaters without concessions. The AMC Metreon in the city by the bay was Tenet's number 3-grossing location in the U.S. The Tenet 4K UHD combo pack and Blu-ray will feature the hour-long looking at the World in a New Way: The Making of Tenet, which will explore the development and production of the film, as narrated by the cast and crew. Tenet will retail for \$44.95 on 4K UHD, \$35.99 on Blu-ray and \$28.98 on DVD. 'Tenet' Review: James Bond Types Are Thrown Into Confounding Sci-Fi Plot In A Christopher Nolan Film You Can Miss Subscribe to Deadline Breaking News Alerts and Keep Your Inbox Happy. 2020 film by Christopher Nolan TenetThe first film posterDirected byChristopher NolanProduced by Emma Thomas Christopher Nolan Written byChristopher NolanStarring John David David Pattinson Elizabeth Debicki Dimple Kapadia Michael Caine Kenneth Branagh Music byLudwig GöranssonCinematographyHoyte by HoytemaEdited byJenn LametisProductproductions Warner Bros. Photos Syncopy Distributed byWarner Bros. PicturesRelease date 26 August, 2020 (2020-08-26) (United Kingdom) 3 September 2020 (2020-09-03) (United States) Duration 150 minutes[1]Country United Kingdom[2] United States[2] LanguageEnglishBudget\$200 million[3]Box office\$362.2 million[4][5]] Tenet is a 2020 science fiction thriller film directed by Christopher Nolan, who produced it with Emma Thomas. A co-production between the United Kingdom and the United States, it stars John David Washington, Robert Elizabeth Debicki, Dimple Kapadia, Michael Caine, and Kenneth Branagh. The plot follows a secret agent (Washington) as he time to avoid World War III. Nolan took more than five years to write the screenplay after deliberating on Tenet's central ideas for more than a decade. Pre-production began in late 2018, casting in March 2019 and the main photography took three months in Denmark, Estonia, India, Italy, Norway, the United Kingdom and the United States, from May to November. Cinematographer Hoyte van Hoytema shot 70 mm and IMAX. Scenes of time manipulation were filmed, both back and forth. More than a hundred ships and thousands of extras were used. Postponed three times due to the COVID-19 pandemic, Tenet was released in the United Kingdom on August 26, 2020 and United States on September 3, 2020, in IMAX, 35 mm and 70 mm. It was the first Hollywood tent-pole to open in theaters after the pandemic shutdown, and has grossed \$362 million worldwide, making it the fourth-highest grossing film of 2020. However, it failed to break even because of its costly production and marketing budget, losing distributor Warner Bros. Pictures as much as \$100 million. Plot A CIA agent, the Protagonist, takes part in an undercover operation in a Kiev opera house. His life is saved by a masked soldier with a red ornament, who un-fires a bullet by a hostile gunman. After seizing an artifact, the Protagonist is captured by mercenaries. He endures torture before consuming cyanide. He awakens to learn that cyanide was a test of his loyalty; His team was killed, and the artifact was lost. The Protagonist joins a secret organization called Tenet. A scientist shows him bullets with inverted entropy, allowing them to deteriorate over time. She believes they will be manufactured in the future, and there is a weapon that can destroy the past. Aided by a local contact Neil, the protagonist traces the bullets to arms dealer Priya Singh. He discovers that she is a member of Tenet; its cartridges were bought and reversed by Russian oligarch Andrei Sator. The Main Character approaches Sator's estranged wife Kat, an art appraiser, who knowingly sold Sator a forged Goya drawing to steal \$9 million from him; Sator uses the drawing to blackmail her and keep her under his control. The Protagonist plots to steal the drawing with Neil from a free port facility in Oslo Airport. There they find a machine, a tourniquet, and fend off two masked men. Priya explains that the tourniquet can reverse the entropy of objects and people, and the masked men were the same person. In the Amalfi Coast, Kat introduces the Protagonist to Sator, but learns that the drawing is intact. The three go boating, and Kat tries to But the Protagonist saves him. The Protagonist offers to help Sator pick up a case, which, he says, contains Plutonium-241. In Tallinn, the protagonist and Neil ambush an armored convoy and steal the case, which contains the artifact lost in it They're ambushed by an inverted Sator, who's holding Kat hostage. The Main Character gives Sator an empty case, and he retreats. The Protagonist saves Kat, but is captured and taken to Sator's warehouse. The inverted Sator shoots Kat with an inverted round, while the normal Sator demands the location of the artifact; The Protagonist gives him false information. Tenet agents led by Ives rescue the Protagonist while Sator escapes. The group takes Kat through Sator's tourniquet to reverse her, reversing the effect of the round. The Protagonist returns to the ambush site and chases Sator. His vehicle is tilted, and Sator sets it on fire; The Protagonist is saved again by Ives' team. Neil reveals he's a member of Tenet. The Protagonist and Neil travel back in time to the free port in Oslo. There, the Protagonist fights his past himself and goes the tourniquet to return himself, followed by Neil and Kat. Priya explains that the artifacts are part of an algorithm, which Sator assembles, capable of reversing catastrophic entropy. Sator square, providing the film title, location of the opening sequence (Kiev Opera), and character or firm names (A. Sator; Arepo the Goya forger; and Rotas Security in Oslo Freeport) Kat reveals that Sator dies of pancreatic cancer. He'll activate the algorithm with a dead man's switch, believing that the world should die with him. Kat believes Sator will kill himself on vacation when they were last together. The Protagonist, Neil, Kat, and the Tenet forces return to that day so that Kat can delay Sator's death, while Tenet secures the algorithm. Tenet follows the algorithm to Sator's hometown of Stalsk-12 in Northern Siberia. In a temporary pliers movement, red team troops move forward in time, while the blue team troops move backwards. The Protagonist and Ives are helped by a masked corpse of a blue-team trooper with a red trinket on his backpack after seeing him die in reverse. In Vietnam, Kat boards Sator's yacht and kills him, as the protagonist and Ives secure the algorithm. The protagonist, Neil, and Ives break the algorithm and part ways. The Protagonist sees the jewel on Neil's backpack. Neil reveals that he was recruited by the Protagonist years earlier and that this mission is the end of a long friendship. Priya tries to have Kat killed, but is killed by the Protagonist, who has realized that he is the future mastermind behind Tenet. Cast John David Washington as the Protagonist, a CIA agent[6][7] Robert Pattinson as Neil, the handler of the Protagonist[7] Elizabeth Debicki as Katherine Kat Barton,[8] an art appraiser and Sator's estranged Dimple Kapadia as Priya,[8] 7] an arms dealer[10] Martin Donovan as Fay,[8] The Boss of the Protagonist CIA[10] Fiona Dourif as Wheeler, leader of Blue Team[11] Yuri Kolokolnikov as Volkov , Sator's bodyguard[8] Himesh as Mahir,[12] a fixer[11] Clémence Poésy as Barbara,[13][14] a scientist[7] Aaron Taylor-Johnson as Ives,[15] a military commander[16] Michael Caine as Sir Michael Crosby, a British Intelligence officer[17] Kenneth Branagh as Andrei Sator,[18] a Russian oligarch communicating with the future[19][20] Denzil Smith as Sanjay, priya's husband[21] Productions Pre-production Writer and director Christopher Nolan conceived the ideas behind Tenet over the course of twenty years [22] but started working on the script in 2014. [8] The title is a palindrome and an allusion to Sator Square. [8] [23] Nolan made a conscious effort to refrain from any spy genre influence other than his own memory. [24] Once Upon a Time in the West (1968) inspired the screenplay. [22] Theoretical physicist Kip Thorne, who worked with Nolan on Interstellar (2014), was consulted on the subjects of time and quantum physics. [25] Pre-production lasted from late 2018 to early 2019, giving department heads five months to prepare. [8] Special effects supervisor Scott R. Fisher watched World War II films and documentaries to find reference points for realism. [26] Production designer Nathan Crowley requested Hamilton Watch Company to manufacture around thirty military wristwatches, each analogous to a digital countdown. Nolan and Crowley traveled to scouting for locations in February and April 2019. Disappointed with the Royal Swedish Opera as a potential spot for the Kiev Opera House, Crowley switched to the Linnahall, which matched his affinity for brutalist architecture. Shree Vardhan Tower was chosen instead of Antilia because the latter had too high security; the National Liberal Club took the place of Sotheby's, whose management refused to participate; and they arrived at Gun Hall once Thornhill Primary School in Islington and Channing School had been deemed unsatisfactory. Prop prototypes were often 3D printed. Costume designer Jeffrey Kurland and his team cut and sewed the clothes in the United States, making them for the main cast and thousands more. [8] [28] Casting John David Washington, Robert Pattinson and Elizabeth Debicki were cast in March 2019. [29] [30] Washington, Pattinson, and Debicki were each only allowed to read the script while locked in a room. [19] [22] Nolan chose Washington for his performance in BlackKkKlansman (2018). [32] Washington kept diaries in which he would expand the Champion's backstory. Seeing Pattinson in Good Time (2017) impressed producer Emma Thomas. [8] Pattinson based his character's mannerisms on those of author Christopher Hitchens. [34] While Kat an older woman, Debicki's appearance in Widows (2018) convinced the filmmakers otherwise. [8] The casting of Dimple Kapadia, Aaron Taylor-Johnson, Clémence Poésy, Michael Caine, and Kenneth Branagh was announced as Started. [35] Kapadia's screen test was curated by director Homi Adajania while working on his 2020 film Angrezi Medium. [36] Poésy was pregnant with her second child at the time, something Thomas chose to keep visible. [8] Caine was only given his pages for one day of work. [37] Branagh rearranged productions on his own director enterprise Death on the Nile (2020) to do the part, claiming to have studied the script more often than any other in his career. [8] Himesh Patel joined in August. [38] Martin Donovan was revealed in the first trailer. [39] Fiona Dourif and Yuri Kolokolnikov were later included. [40] Dourif's role Wheeler is a reference to theoretical physicist John Archibald Wheeler. [8] Filming Principal photography, involving a crew of 250 people,[34] began in May 2019 on a soundstage in Los Angeles and took place in seven countries[8][41]-Denmark, Estonia,[nb 1] India,[nb 2] Italy, Norway, the United Kingdom and the United States. [44] [nb 3] Filming in Estonia happened in June and July, with the Linnahall, Pärnu Highway, and adjacent streets closed to facilitate it. [45] [46] Kumu Art Museum doubled as the fictional Oslo freeport. [47] Barbara's office was built in a former law court, the exterior of Tallinn Freeport was at the city docks, and a room at the Hilton Tallinn Park Hotel was also used. [8] Mayor Mihhail Kõlvart expressed concern about possible disruptions because the shooting schedule required the arterial Laagna Road to be closed for a month. [48] A compromise was eventually reached, involving temporary road closures and detours. [49] [50] The scenes were shot on the Amalfi Coast (Italy), Solent, at the Reform Club, Locanda Locatelli, and Gun Hall (England) from July to August,[8][51][52] on the roof of Oslo Opera House, at the Thie's hotel (Norway), and in Rødbyhavn at Nysted Wind Farm (Denmark) in early September. [47] [53] [54] A five-day shoot occurred later that month in Mumbai,[44] specifically Fracture Candy Hospital, Cafe Mondegar, Colaba Causeway, Colaba Market, India Gateway, Grant Avenue, Royal Bombay Yacht Club, and Taj Mahal Palace Hotel. [55] [56] [57] [58] A restaurant called Chaand was founded near the hotel,[56] but never used, serving only as an alternative. [44] Forty boats were stationed at the Gateway of India, where the crew rescued a man who had attempted suicide. [59] They passed soon after to Los Angeles. Hawthorne Plaza Shopping Center acted as the interior set of an icebreaker and a shipping container. Victorville airport was disguised Oslo, with more than ninety extras involved. [8] [22] Instead of using miniatures and visual effects (VFX) for the plane crash sequence, Nolan found that the purchase of a Boeing 747 proved more cost effective. [60] October saw them in Eagle Mountain, where an abandoned town had been built and hundreds were dressed in military camouflage camouflage More than thirty buildings were prefabricated in Los Angeles and shipped to the site. Four Boeing CH-47 Chinooks were loaned out for four days. Outside, photos of a tunnel were done in the desert, while the inside of the Hypocenter were formed on a soundstage. Tenet packed on November 12, after ninety-six days. [8] Director of Photography Hoyte van Hoytema used a combination of 70 mm film and IMAX,[61] prioritizing Panavision lenses that would best accommodate lower light. [26] Segments related to time inversion were captured both in reverse and forward mobility and speech. [62] [63] To ensure competence in handling firearms, Washington and Pattinson attended the Tactical firing range Taran in Simi Valley. They also did some of their own stunts. More than 100 watercraft were recruited, along with catamarans, the mega yacht Planet Nine (on which a Mi-8 helicopter would land), icebreakers, speed and fishing boats and a cargo tanker. [8] The wind farm ship Icení Revenge was brought by Denmark, Estonia, and Italy for all three months. [64] Post-production See also: Tenet (soundtrack) Ludwig Göransson was chosen as composer as Nolan's frequent collaborator Hans Zimmer had committed to the 2021 film Dune. [65] [66] During the COVID-19 pandemic, Göransson included musicians in their homes. [19] Research into retrograde composition ensured that he generated melodies that would sound the same forward and backward. He experimented with distorted industrial noise and, to represent Sator's irradiated breathing, Nolan asked for his own tape in the studio. Göransson produced ten to fifteen minutes of music a week. The first scoring session took place in November 2019 and continued until early 2020. [8] The Tenet soundtrack includes The Plan, a song by Travis Scott. Jennifer Lame replaced Nolan's longtime editor Lee Smith, who was in 2019. [68] Lame was charged with unsupervised editing during the main photography and would view dailies. [8] DNEG created about 280 VFX shots. [22] Sound designer Richard King sent a team to Eagle Mountain to record the Chinooks and Mi-8, and to Southampton for the F50 catamarans. Others were hired for the auditory atmosphere of Oslo, Mumbai and Tallinn. King got the audio from both live and blank automatic weapons rounds at a shooting range in San Francisquito Canyon and hired an airstrip to test how the vehicles sounded. Marketing and release In August 2019, distributor Warner Bros. Pictures debuted a 42-second teaser for Hobbs & Shaw previews. [69] It was attached to Indian displays of the Joker in October. [70] The first trailer was published online in December, when a prologue played in certain IMAX theaters for Star Wars: The Rise of Skywalker. [71] The prologue was introduced during The Indian IMAX screenings of Birds of Prey in February 2020. [72] A TV spot appeared that that promoted in the video game Fortnite. [74] The logo, styled by Nolan as TEN3L, was changed for this trailer due to its similarity to that of a manufacturer of bicycle components. [75] The final trailer, out in August, featured Scott's single. [76] An exclusive making-of video was uploaded on August 26. [40] Warners Bros. originally scheduled Tenet for a July 17, 2020, release in IMAX, 35 mm, and 70 mm film. [77] Due to the COVID-19 pandemic, it was first postponed to July 31,[78][79] and later August 12. [80] Executives calculated that each reprieve cost Warner Bros. between \$200,000 and \$400,000 in marketing fees. [81] After being briefly held up indefinitely,[82] Warner Bros. arranged the film to be released internationally on August 26 in seventy countries, including Canada, France, Germany, Italy, Japan, Russia, and the United Kingdom. [83] Preview screenings began in Australia and South Korea on August 22 and 23. [84] [85] It moved to certain cities in the United States on September 3, gradually expanding in the following weeks. [83] On September 4, it came out in China. [86] Tenet became the first Hollywood tent-pool to launch in theaters after their extended closure. [87] The lack of available films offered it more screens per multiplex than would otherwise be possible. [88] It became available on 4K, Blu-ray, DVD and digital services on December 15, 2020. [89] Box office Reception As of December 19, 2020[update], Tenet has grossed \$57.9 million in the United States and Canada, and \$304.3 million in other areas, for a global total of \$362.2 million. [4] [5] With a production budget of \$200 million,[90] Tenet is Nolan's most expensive original project. [91] IndieWire speculated that marketing could push the final sum to \$300-350 million,[92] although analysts predicted lower advertising costs than usual, owing to cheap live sports ads. [93] Box office analyst Jeff Box estimated that it would need to make \$400 million to break even. [94] In November 2020, rival studios expected the film to lose up to \$100 million, but Warner Bros. insisted losses would not surpass \$50 million. [95] Nolan was reported to receive twenty percent of first-dollar gross. [96] Tenet was expected to take \$25-30 million internationally over its first five days. [97] In South Korea, pre-sale IMAX tickets sold out and weekend previews totaled \$717,000 from 590 locations. [85] Another four days there yielded \$4.13 million from about 2,200 screens, bringing the cume to \$5.1 million by the end of the week. The film debuted to \$53 million in forty-one countries, grossing \$7.1 million in the United States \$6.7 million in France, and \$4.2 million in Germany. [3] [98] [99] Tenet made \$58.1 million in its second weekend, with China (\$30 million

from first show), UK (£13.1 million), France (\$10.7 million), Germany Germany and South Korea (\$8.2 million) as its largest markets. [100] His third weekend garnered \$30.6 million, existing \$16.4 million from the UK, \$13.2 million from France, \$11.4 million from Germany, \$10.3 million from South Korea, and \$10.2 million from China. [101] Two weeks in Japan collected \$11.4 million. [102] Tenet opened in India on December 4, 2020,[103] and made about \$576,000 in the first three days. [104] With 65% of American and Canadian theaters operating at 25-40% capacity, the first eleven days acquired \$20.2 million from 2,810 theaters; \$2.5 million in Canada, \$12 million in the U.S., and the rest of previews. [99] [105] The second, third and fourth weekends added \$6.7 million, \$4.7 million, and \$3.4 million, respectively. [106] [107] [108] Tenet remained on top of the box office in its fifth weekend with \$2.7 million,[109] before giving up to the War with Grandpa in its sixth weekend. [110] Critical Response To review aggregator Rotten Tomatoes, Tenet has a 70% approval rating based on 312 reviews, with an average rating of 6.9/10. The critical consensus of the website reads: A visually dazzling puzzle for film lovers to unlock, Tenet serves up all the cerebral spectacle audiences expect from a Christopher Nolan production. [111] On Metacritic, the film has a weighted average score of 69 out of 100 based on 50 critics, reflecting generally favorable reviews. [112] Audiences surveyed by CinemaScore gave the film an average grade of B on a A+ scale to F.[113] while PostTrak reported 80% of filmgoers gave it a positive score, with 65% saying they would recommend it. [106] Guy Lodge of Variety described Tenet as a grandly entertaining, time-slipping spectacle. [7] Guardian critic Peter Bradshaw found it was both crazy ridiculous and amazing cinema. [114] Kevin Maher of The Times awarded the film a full five stars, deeming it a wonderfully intricate masterpiece. [115] The Telegraph's Robbie Collin compared it to Nolan's Inception and praised the depth, subtlety and humour of Pattinson and Debicki's performances. [18] In his review for Rolling Stone, Peter Travers praised the film for its pure, ravishing cinema. [116] A review for Dispatch called Tenet the perfect film to mark the return of theaters because it's so much of what the means of cinema great, captures [117] James Berardinelli noted that, [Tenet] may be the most challenging of Nolan's films so far when it comes to wrapping your mind around the concepts that are the basis of the story: receding entropy, nonlinear thinking, temporary paradoxes... The film features some of Nolan's most ambitious action sequences to date, but one wonders if the – a not inconsiderable obstacle for some who would rather not devote their undivided attention to 2.1-2 hours – could prove problematic. [118] Mark Daniell of the Sun gave the film four out of four stars, deeming it the cinematic equivalent of a Rubik's Cube, presented in towering Imax and with a polished cast set amid some of the world's most stunning locations. [119] Richard Roeper of the Chicago Sun-Times gave it 3.1-2 out of 4 stars, and noted that the film reaches out to cinematic greatness and, while it doesn't quite achieve that lofty goal, it's the kind of film that reminds us of the magic of the moviegoing experience. [120] Jessica Kiang of The New York Times described it as Nolan's time-bending take on James Bond, praising the film's cinematography, score, editing, acting and impeccably foldless costumes, while also deeming it a hugely expensive, blissfully empty spectacle. [121] La Weekly's Asher Luberto also highlighted the similarities between Tenet and the James Bond films, but also found it a bold, surprising and completely original piece of work, reverent in its spectacle and haunting in its enchanting, dreamy form. [122] Branagh's Andrei Sator was described by some critics as a stereotypical Russian villain. [123] [124] Christina Newland of New York noted that Sator is played by a dumb-accented Kenneth Branagh as a Bond villain-like Russian mastermind. [125] Leslie Felperin of The Hollywood Reporter found Washington was boisterous but a little boring, but noted that Debicki's performance adds a color to Nolan's palette, and [she] has convincing chemistry with Branagh in their joint portrait of a violent, dysfunctional love-hate relationship. She further concluded that Tenet makes for a chilly, cerebral film–easy to admire, especially since it is so rich in daring and originality, but almost impossible to love, lacking as it is in a certain humanity. [14] Mike McCahill of IndieWire noted that it was the most keenly anticipated event film of the summer but gave it a C grade and called it a humorless disappointment. [126] Poor sound mixing on 35 mm film often displayed dialogue inaudible, explained Brian Lloyd of Entertainmentie; watching the movie on Digital Cinema Package files reduced the problem. [127] Michael Phillips of the Chicago Tribune awarded the film 2 out of 4 stars, writing, I wish Tenet exploited his own ideas more dynamically. Nolan is a wonderful talent. But no great director, I think, can prevent them from going sideways from time to time. [128] New York Post's Johnny Oleksinski also gave it 2 of 4 stars, calling it Nolan's most embarrassing work so far, but acknowledged being swept up by Nolan's incomparable cinematic vision. He is one of the few directors who works today and consistently smears visually seismic, sophisticated action films. [129] Accolades Year(s) Categories Recipients /Nominees Results Ref. Golden Angel Award in Chinese American Film Festival 2020 Most Popular American Film in China Tenet Won [130] Hochi Film Awards 2020 2020 Image Tenet Won [131] Nikkan Sports Film Awards 2020 Best Foreign Film Nominated People's Choice Awards 2020 Favorite Action Movie Tenet Nominated [132] Favorite Action Movie Star John David Washington Nominated Critics' Choice Super Awards 2021 Best Action Movie Tenet Awaiting [133] Best Actor in an Action Film John David Washington Awaiting [133] Notes ^ Seven weeks of filming in Estonia came at a cost of €16.5 million; [19] [42] Warner Bros. Pictures paid a discount that was refunded at thirty percent. [42] ^ It took a week to secure permission to shoot in Mumbai. [43] The planned program was completed in half the time. [44] ^ Tenet went under the work title Merry Round go. [22] [43] References ^ Tenet. British Board of Film Classification. Archived from the original on 23 November 2020. Archived on November 23, 2020. ^ a b Tenet. British Film Institute. Archived from the original on 23 November 2020. Archived on November 23, 2020. ^ a b Rubin, Rebecca (August 30, 2020). Box Office: Christopher Nolan's 'Tenet' Enjoys Surprisingly Strong Debut Overseas. Variety. Archived from the original on August 30, 2020. Archived up august 30, 2020. ^ a b Tenet (2020). Box Office Mojo. Archived on December 20, 2020. ^ a b Tenet (2020) – Financial Information. The numbers. Archived on December 20, 2020. ^ Schaeffer, Sandy (May 22, 2020). Tenet's protagonist is literally named protagonist. Screen Rant. 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Palgrave Macmillan, Cham. doi:10.1007/978-3-319-97134-6_99-1. ISBN 978-3-319-97134-6. External links Official website Tenet on IMDb Tenet at Rotten Tomatoes Tenet at Box Office Mojo Retrieved from 2This article needs additional quotes for verification. Help improve this article by adding quotes to trusted sources. Unsourced material can be challenged and removed. Search sources: 70 mm film – news - newspapers - books - scholar - JSTOR (August 2007) (Learn how and when to remove this template message) A 70 mm film strip with a human hand for scale 70 mm (or 65 mm film) is a wide high resolution film meter for film photography, with a negative area nearly 3.5 times larger than the standard film size of 35 mm. [1] As used in cameras, the film is 65 mm (2.6 in) wide. For projection the original 65 mm film is printed on 70 mm (2.8 in) film. The extra 5 mm are for four magnetic strips with six tracks of stereophonic sound. Although later 70 mm prints use digital sound coding (especially the DTS format), the vast majority of existing and surviving 70 mm prints pre-this technology. Each frame is five perforations high, with an aspect ratio of 2.2:1. [2] However, the use of anamorphic Ultra Panavision 70 lenses squeezes the image into an ultra-wide 2.76:1 aspect ratio. To this day, Ultra Panavision 70 produces the widest image size in the history of filmmaking; surpassed only by Polyvision, which was only used for Napoleon's 1927. Regarding the exhibition, 70 mm film was always considered a specialty format reserved for epics and spectacle films shot at 65mm and blockbuster movies that were released both in 35 mm and as 70 mm blow-ups. While few places were equipped to screen this special format, at the height of its popularity most major markets and cities had a theatre that could screen it. [3] Some places remain 70 mm to this day screen or even have mm projectors have been permanently or temporarily installed for later 70 mm versions. [4] History Faded vintage 70 mm positive film with four magnetic strips six-channel stereophonic sound Films formatted with a width of 70 mm have been around since the early days of the film industry. The first 70 mm format film was probably footage of the Henley Regatta, which was projected in 1896 and 1897, but may have been filmed as early as 1894. It required a purpose-built projector built by Herman Casler in Canastota, New York and had a ratio similar to full frame, with an aperture of 2.75 inches (70 mm) by 2 inches (51 mm). There were also different film sizes of different sizes of 50 to 68 mm that were developed from 1884 onwards, including Cinerama (not to be confused with the entirely different Cinerama format), started in 1900 by Raoul Grimoin-Sanson. In 1914, The Italian Filoteo Alberini invented a panoramic film system using a 70 mm wide film called Panoramica. [5] Fox Grandeur Main article: 70 mm Grandeur film In 1928, William Fox of the Fox Film Corporation, in personal collaboration with Theodore Case as the Fox-Case Corporation, began working on a wide film format using 70 mm film which it named Grandeur. Cameras were ordered by Fox-Case from Mitchell Camera Corp., with the first 70 mm production cameras, designated as the Mitchell Model FC camera, delivered to Fox-Case in May 1929. This was one of a number of wide-film processes developed by some of the major film studios at about that time. However, due to the financial strains of the Great Depression, along with strong resistance from cinema owners, who are in the process of equipping their theaters for sound, none of these systems became commercially successful. Fox dropped Grandeur in 1930. [6] Todd-AO Main article: Todd-AO Trial Producer Mike Todd was one of the founders of Cinerama, a widescreen filming process that was launched in 1952. Cinerama used three 35 mm film projectors that run synchronously to project a wide (2.6:1) image onto a deeply curved screen. Although the results were impressive, the system was expensive, cumbersome and had some serious shortcomings due to the need to match three separate projected images. Todd left the company to develop his own system that, he hoped, would be as impressive as Cinerama, yet simpler and cheaper and avoid the problems associated with three-strip projection; in his own words, he wanted Cinerama out of a hole. In collaboration with the American optical company, Todd developed a system that would be named Todd-AO. This uses a single 70 mm wide film and was introduced with the movie Oklahoma! October 1955. The 70mm film is perforated on the same pitch (0.187 inches, 4.75mm) as standard 35mm film. With a five-perforation pull-down, the Todd-AO system offers a dimension of 1,912 inches (48.56mm) by 0.816 inches (20.73mm) giving an aspect ratio of 2.3:1. The original version of Todd-AO used a frame rate of 30 per second, 25% 25% than the 24 frames per second that the standard was (and is); this was changed after the second film - Around the World in 80 Days - because of the need to produce (24 frame/sec) 35 mm reduction prints of the Todd-AO 65mm negative. The Todd-AO format was originally intended to use a deeply curved Cinerama-type screen, but this did not survive beyond the first few movies. [7] However, in the 1960s and 1970s, such films as The Sound of Music (which was filmed in Todd-AO) and Patton (which was filmed in a copycat process established as Dimension 150) were shown in some Cinerama cinemas, which allowed for deeply curved screens. [8] Todd-AO adopted a similar multi-channel magnetic sound system developed for Cinemascope two years earlier, recorded on streaks of magnetic oxide deposited on the film. However, Todd-AO has six channels instead of Cinemascope's four and its wider strips and faster film speed deliver superior sound quality. Five of these six channels are fed to five speakers distributed behind the screen, and the sixth is fed to surround loudspeakers around the walls of the auditorium. Panavision and the 65/70 mm format Main items: Super Panavision 70 and Ultra Panavision 70 Panavision developed their own 65/70 mm system that was technically compatible and almost identical to Todd-AO. Monotonized as Super Panavision 70, it used spherical lenses and the same 2.2:1 aspect ratio at 24 frames per second. Panavision also had another 65mm system, (Ultra Panavision 70), which grew out of the MGM Camera 65 system that they helped develop for MGM that was used to film Raintree County and Ben-Hur. Both Ultra Panavision 70 and MGM Camera 65 used an anamorphic lens with a 1.25x squeezing on a 65mm negative (unlike 35mm Cinemascope which uses a 2x compression, or 8-perf, horizontally filmed 35mm Technirama that uses a 1.5x compression). A 70 mm print used a 1.25x anamorphic project lens to decompress the image to a 2.76:1 aspect ratio, one of the widest ever used in commercial cinema. Decline and resurgence Due to the high cost of 70 mm film and the expensive projection system and screen needed to use the stock, distribution for movies using the stock was limited, although this did not always hurt the profit. Most 70 mm films were also released on 35 mm film for a wider distribution after the first debut of the film. South Pacific (1958), Lawrence of Arabia (1962), My Fair Lady (1964) and The Sound of Music (1965) are well-known films widely screened in 70 mm format with a general release in 35 mm format. 70 mm film got a brief revival in the 1980s when it became popular to prints of 35 mm titles. It had another revival in the mid-2010s with the release of The Master (2012), The Hateful Eight (2015) and Dunkirk (2017), with a small number of venues getting or permanent 70 mm film projectors to screen these titles. [4] Quentin Tarantino, in particular, led a successful campaign to have the equipment needed to show Hault Eight (his 8th film) in Ultra Panavision installed in 100 cinemas worldwide. [9] Blow-ups The 35 mm to 70 mm blow-up or process produces 70 mm release prints of 35 mm negatives, so that films shot on the smaller size can benefit from 70 mm image and sound quality. This

two anamorphic images, one for each eye, side by side on 65 mm film. A special lens on a 70 mm projector added polarization and merged the two images on the screen. The re-release of Warner Bros. in 1971 used the side-by-side StereoVision format and was divided into both anamorphic pressed 35 mm and luxurious non-anamorphic 70 mm shape. The system was developed by Allan Silliphant and Chris Condon of StereoVision International Inc., who handled all technical and marketing aspects on a five-year special-royalty basis with Warner Bros. The screen 3D image was both clear and clear, with all the former sync and brightness problems of the traditional dual 35 mm 3D eliminated. However, it took many years more before IMAX began testing the water for big-screen 3D, and the concept to Hollywood executives. IMAX 3D Hollywood has released films that are included in 35 mm as IMAX blow-up versions. Many 3D films were screened in the 70 mm IMAX format. The Polar Express in IMAX 3D 70 mm earned 14 times as much, per screen, as the simultaneous 2D 35 mm release of that film in the fall of 2004. In 2011, IMAX introduced a 3D Digital camera based on two Phantom 65 cores. The camera has been used for documentaries and Hollywood films, the first being the 2014 release of Transformers: Age of Extinction. Technical specifications Standard 65 mm (5/70) (Todd-AO, Super Panavision) spherical lenses 5 perforations/frame (1 perforation = 0.1875, so 1 70 mm frame = 0.9375 or 15/16) 42 frames/meter (12.8 frames/ft) 34.29 meters/minute (112.5 ft/minute) vertical pulldown 24 frames/second camera opening: 5 2.63 by 23.01 mm (2,072 at 0.906 in)[25] projection opening: 48.56 by 22.10 mm (1,912 at 0.870 in)[25] 305 m (1000 feet), about 9 minutes at 24 frame/s = 4.5 kg (10 pounds) in can aspect ratio: 2.2:1 Ultra Panavision 70 (MGM Camera 65) Main article: Ultra Panavision 70 Same as standard 65 mm except projection aperture: 48.59 by 22.05 mm (1,913 by 0.868 inches)[25] MGM Camera 65 lenses built by Panavision uses a square, double wedge-prism anamorphic attachment for a spherical objective lens. By the time of Mutiny on the Bounty (1962) panavision had a new set of Ultra Panavision 70 lenses that used a high quality cylindrical anamorphic element for the target lens. These new lenses were much better than the prism anamorphics - they were lighter, passed on more light and had less spherical and chromatic aberration. 1.25x squeeze factor, expected aspect ratio 2.76:1 Showscan Main article: Showscan Same as Standard 65 mm except 60 frames per second IMAX (15/70) spherical lenses 70 mm film, 15 per frame horizontal rolling loop movement, Showscan Same as Standard 65 mm except 60 frames per second IMAX (15/70) sferical lenses 70 mm film, 15 per frame horizontal rolling loop movement, right to left (viewed from emulsion side) 2 24 frames per second camera opening: 70.41 mm × 52.63 mm (2,772 in × 2,072 in) projection opening: at least 2 mm (0,0,0,000 in 079 in) less than the aperture of the camera on the vertical axis and at least 0,41 mm (0,41 mm (0,079 in) less than the aperture of the camera on the vertical axis and at least 0,41 mm (1 0,41 mm (0,079 in) less than the camera's aperture on the vertical axis and at least 0.41 mm (0.41 mm (0.079 in) less than the aperture of the camera on the vertical axis and at least 0,41 mm (0.41 mm (0.079 in) less than the aperture of the camera on the vertical axis and at least 0.016 inches) on the horizontal axis ratio: 1.43:1 DMR aspect ratio: 1.90:1, 2.39:1 IMAX Dome / OMNIMAX Same as IMAX except fisheye lens lens optically centered 9.4 mm (0.37 inches) above film horizontal center line projected on a screen dome , 20° under and 110° above perfectly centered viewers Omnivision Cinema 180 the same as standard 65/70 except: photographed and projected with special fisheye lenses tuned to large 180 degree dome screen Theaters upgraded from 70 mm 6-track analog sound to DTS digital sound in 1995. Omnivision began in Sarasota, Florida. Theaters were designed to compete with Omnimax, but with much lower start-up and operating costs. Most were built in fabric domed structures designed by Seaman Corporation. The last known OmniVision theaters to exist in the U.S. are The Alaska Experience Theatre in Anchorage, Alaska, built in 1981 (closed in 2007, reopened in 2008), and the Hawaii Experience Theatre in Lahaina, Hawaii (closed in 2004). Rainbow's End (Theme Park) in NZ had the only remaining permanent Cinema 180 attraction until May 2015 when it was demolished. One of the few producers of 70 mm films for Cinema 180 was the German company Cinevision (today AKPservices GmbH, Paderborn). Dynavision (8/70) fisheye or spherical lenses, depending on whether projecting for a dome or not vertical pulldown 24 or 30 frames per second camera aperture: 52.83 by 37.59 mm (3 2,080 by 1,480 in) Astrovision (10/90) vertical pulldown normally printed from an Omnimax negative projected onto a dome almost exclusively in use only by Japanese planetariums the only 70 mm format without sound, hence the only one with perforations besides the edges See also 70 mm Grandeur film Cine 160 Cinerama Dolby Stereo 70 mm Six Track Super Panavision 70 Super Technirama 70 Todd-AO Ultra Panavision 70 List of movie sizes List of early wide meter films List of 70 mm movies References ^ a b c 'Inherent Vice' Will Screen in 70 mm in Select Theaters. But is Bigger Always Better?. IndieWire. Picked up February 8, 2019. ^ John. Widescreen.org. widescreen.org. Retrieved 2018-10-12. ^ a b TIFF shows the rarity and revival of 70 mm film. The Gate. Picked up February 8, 2019. ^ a b Warner Bros. 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