



PREVOST

APPARECCHIATURE CINEMATOGRAFICHE PROFESSIONALI

VIA E. FERMI 8 20019 SETTIMO MILANESE (MI) ITALY

Tel. +3902/3287660 +3902/3288045 +390233502145 Fax. +3902/33502150

E-mail: prevost@tin.it Web: prevost.it

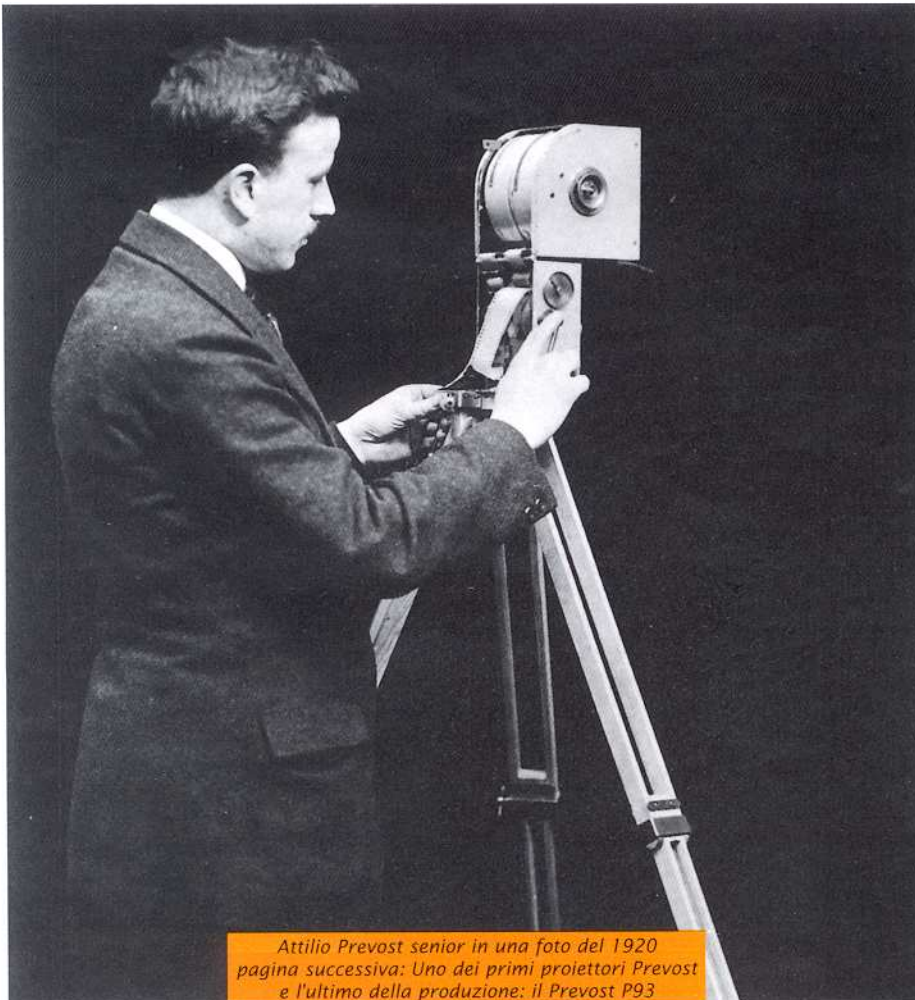
Prevost: generation devoted to cinema

For many the name Prevost has always been synonymous with cinema equipment: moviolas and projectors. It's no coincidence that the projector that symbolically went up in flames in Giuseppe Tornatore's film "Nuovo Cinema Paradiso" and the old moviola that played a leading role in Wim Wender's "Lisbon Story" both bore the Prevost mark. But we're not just talking about nostalgia for the golden years of cinema. Today Prevost projectors, in particular the famous P/93 in its different versions and the portable P/86 can be found in the projection booth of cinemas in very many Countries of the World. The equipment is always perfectly suited to the local need, from the smallest cinema up to the biggest drive-in (Rome, Moscow, Tehran, Los Angeles ecc.) One of the latest multiplexes in Italy, the

"Multiplex 2000" of Macerata (4 screens) has just received the "GOLDEN TICKET" from the ANEC, having been considered the most modern and exciting cinematographic site among the ones of season 1999-2000.

The Prevost family has French origins and it rather makes one think that there is a little of that magnetic influence from the homeland of Daguerre and the Lumiere brothers which forms the undercurrent of their passion for the cinema which has always united the members of this family. History books of the cinema record that, at the end of the eighteenth century, Louis Jacques Mandè Daguerre, thanks in part to the development of the panorama by Pierre Prevost, was able to create the diorama, which was the most elaborate and sophisticated of all the pre-cinema entertainments, the effect of which depended on the sense of disorientation

felt by the viewing public. And if the first film projection by the Lumiere brothers is of 1895, the Museum of cinema in Turin displays Prevost apparatus dated 1899. But it wasn't until Attilio Prevost senior (Turin 1890- Milan 1954) whose passion for filming led to the foundation of the wholly Italian Prevost company. An early photograph shows him at the age of twenty posing beside a camera Attilio senior was a close collaborator and friend of another great pioneer the documentary maker Luca Comerio. The year 1907 saw the creation of the first Prevost cinecamera. This apparatus enjoyed notable success and was also used during the Libyan expedition, the filming of which Attilio, together with Luca took an active part. In the 1915 -1918 war he served three years in the Artillery, as he was sent to the Front as official film maker by the Army Command. It is from that period that the exceptional images of the battle field date, which are now conserved in the State Archives. At the end of the war Attilio dedicated himself exclusively to the construction of cinema film equipment: lamps, projectors, film printing machines and moviolas which were soon exported all over the world. Attilio Prevost junior, who began working in the family business after the second world war, was the designer of the first dual 16/35 mm moviolas. He recounts how his uncle often described those years and the amazed bewilderment of the spectators who had witnessed the very first cinema screenings in France and of the applause directed at the screen at the end of the first films accompanied by a sound track, as if it were a stage at the theatre. In those years telegrams were sent by various movie house owners, congratulating Prevost after the inauguration of every cinema. There were the personal recommendations by Federico Fellini on the occasion of the premier of "La Dolce Vita" at the capitol cinema in Milan and the thanks expressed by Dino de Laurentis for the screening in 70mm of "La Bibbia" at Cinecitta. To these memories are added unusual situations and requests, such as the need for the ingenious positioning of mirrors in order to counter-effect the problems posed by the architectural features of various sites. Some requests have been together bizarre, as recounts Paolo Prevost, son of Attilio junior, who today carries on the family business, "Some years ago an eminent Prince of a little far-east kingdom ordered 35/70 mm projection equipment, with super - sophisticated magnetic sound and lenses of the highest quality .



Attilio Prevost senior in una foto del 1920
pagina successiva: Uno dei primi proiettori Prevost
e l'ultimo della produzione: il Prevost P93



PREVOST

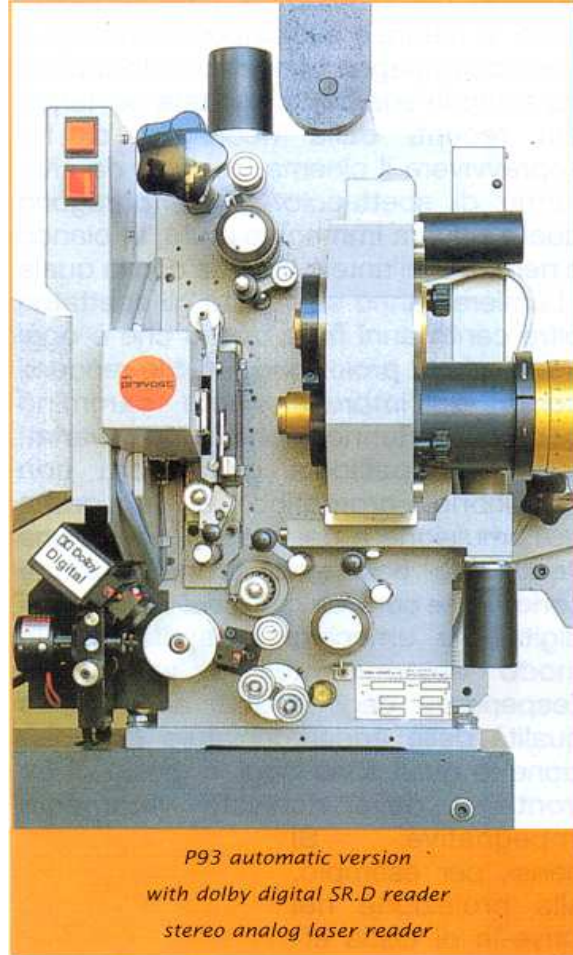
APPARECCHIATURE CINEMATOGRAFICHE PROFESSIONALI

VIA E. FERMI 8 20019 SETTIMO MILANESE (MI) ITALY
Tel. +3902/3287660 +3902/3288045 +3902/33502145 Fax. 02/33502150
E-mail: prevost@tin.it Web: www.prevost.it

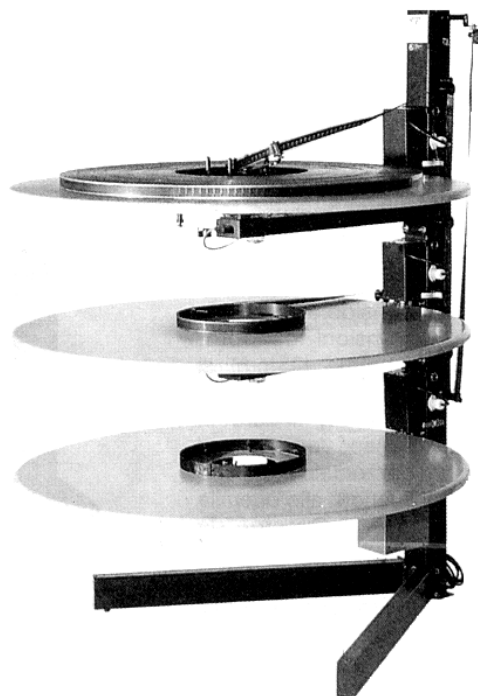
SOUND PLAYBACK

On all new Prevost projectors the film is guided to the soundtrack reader by a sprocket wheel. This system protects the sound playback from any residual intermittence, without having to rely on braking systems, as used in the past. As it is known, in anticipation of future modifications of the sound that will lead to the demise of the black sound track (thereby eliminating the need for the addition of silver on the film), the stereo analog reading is carried out by red LED, or with a laser systems operating on a wavelength of about 660 nm. The performance of these two systems, is similar, but in certain cases the laser proves more practical and easily adapted to already existing projectors; the new generation of Prevost projectors incorporates an excellent optoelectronic security device, sensitive not only to film breakage, but also to minor irregularities in the film itself, on which other systems are not capable of detecting, thus creating technical problems, especially in fully automatic projectors.

The life of the company is close to 100 years...but the story goes on !



*P93 automatic version
with dolby digital SR.D reader
stereo analog laser reader*



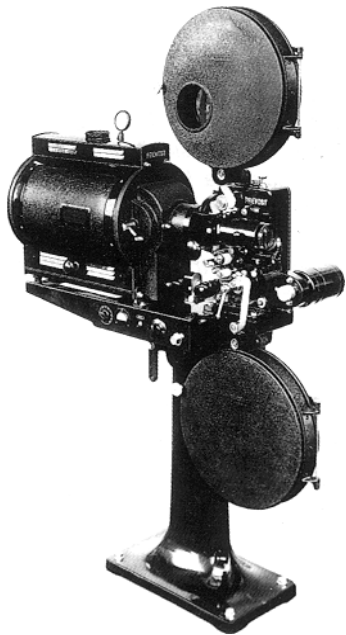
**NXP= NO REWIND
AUTOMATIC FILM
HANDLING SYSTEM
WITH HORIZONTAL
PLATTERS DIAMETER
OF THE DECKS:
52" or 44"**



PREVOST

APPARECCHIATURE CINEMATOGRAFICHE PROFESSIONALI

VIA E. FERMI 8 20019 SETTIMO MILANESE (MI) ITALY
Tel. +3902/3287660 +3902/3288045 +390233502145 Fax. +3902/33502150
E-mail: prevost@tin.it Web: www.prevost.it



NEW PRODUCTION

Throughout its history, the cinema industry has undergone many changes. The consequent technology evolution that accompanies every human process has played its part more significantly in recent times, to avoid the danger of the cinema being squeezed out by other forms of entertainment. If one compares that silent, scanty, black and white image, jerky and out of focus, with which the Lumiere brothers amazed their spectators over a century ago, the perfect image of today it's easy to appreciate just how far the cinema

has come. Various factors have contributed: chromatically balanced film with high definition emulsion grain giving excellent results, sound reproduction that, with the advent of various digital systems, has significantly enriched the entertainment; the experience, the skill, and the experience of the operators and the quality of the projection equipment that is capable of meeting every demand. A prime example is the Drive-in at Roma-Ostia equipped with

Prevost P/93 projectors and Prevost xenon lamps of 7000W. Although the screen has a base of 39m with a height of 16m, the spectators seated in the front rows enjoy a perfect vision, as the images are fixed both laterally and vertically.

HIGH-FIXITY PROJECTION

The images of the 35mm frame, vertically and horizontally linear, are enlarged almost 2,000 times. This gives some idea of the perfection and the precision with which every image substitutes the previous, at the rate of 24 frames per second and with a shift rate of 1/100 of a second. The new generation of Prevost projectors guarantee a very high-steady projection. The framing operation is designed to keep the intermittent sprocket close to the gate. The adherence of the film on the Intermittent sprocket is rigorously guaranteed by a curved runner which is of a special, highly resistant, low Friction coefficient material.

The film is thus perfectly guided by runners and is not subject to any inertia distortion during the repeated negative and positive accelerations. The overall structure of the Prevost equipment is fundamental in determining top performance. A heavy duty die-cast unit, non deformable, equipment with a conventional style motorized drive system with lubricated grounded gears and precision coupling, guaranteeing silent running. All rotating parts are mounted on ball bearing to give an almost unlimited durability. Obviously, given the extraordinary evolution of sound reproduction, both analog and digital



soundheads have enjoyed notable improvements. The last generation of the Prevost lamphouses for horizontal xenon lamp have been enriched with many improved fittings to assure a performance at the top as far as luminosity, cooling, lamp safety and life, quiet working silent ignition, mirror mounting are concerned.

We were amazed when he stipulated that the screen must be reflective but also partially transparent and would be placed in the middle of the room. We pointed out that looking the film onto the screen from the transparent side the result was a reversed image. He replied that there was no problem; the reflective part was for the man and the other – only for the women, to be divided inside the hall. The whims and weaknesses documented in the Prevost archives are also to be found in the cutting room. Orson Welles, every time he began on the processing of a film, ordered a custom made moviola. The maestro Herbert Von Karajan wanted a special moviola with three simultaneous projections, so as to be able to have an immediate vision of the filming relative to the musical instruments, his hands and his face. And how can one forget the entire set of Prevost apparatus, colored pink tone to match with the room of the Eastern home to which they were destined. Even today, in addition to the supply of projectors to the most modern multiplexes, production continues on specialized film equipment, such as the portable projectors transported by mule in some Chinese villages or mounted on jeeps so as to bring the magic of cinema into the African desert.