

# Film-Tech

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**Kodak**

notes

*News & Information for the Entertainment Industry  
from Eastman Kodak Company*

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# Cinema Notes: We Welcome Your Input

by Sean Lohan

Manager, Cinema Operations, US, Canada and LAR  
Entertainment Imaging Division, Eastman Kodak Company

**H**ello readers. I am on assignment in Asia, but I will return for the next issue, so until then, I have passed the opening editorial piece to our new marketing and public relations manager, Jaime Powell. For more on Jaime, see her profile on page seven of this issue. So take it away.

by Jaime Powell

Marketing and PR Manager, Cinema Operations,  
Entertainment Imaging Division, Eastman Kodak Company

Hello to all our industry friends and family! I want to share with you our thoughts and ideas about the changes we will be implementing in the next issue of *Cinema Notes*. We realize that our publication could be

providing more information directed towards theatre circuits and studios; therefore, we will be improving content as we move forward. The look and layout of *Cinema Notes* will also change to provide a more upbeat style for easy reading. We would appreciate any feedback you feel should be implemented in the future, such as features you would like to read about or ideas on how we can improve the look and feel of *Cinema Notes*. On that note, please keep an eye out for the December issue. We look forward to providing the industry with information that applies to all levels. We've also made it easier to get to information on the Kodak website. Log on to [www.kodak.com/go/cinema](http://www.kodak.com/go/cinema). If you would like to send us feedback, please email Jaime Powell at [jaime.powell@kodak.com](mailto:jaime.powell@kodak.com) or call 310-204-7105. We look forward to hearing your thoughts.

## Ask Don Lane:

## Q&A

### ShowEast UPDATE

Please look  
for the  
Kodak Cinema  
Operations  
team  
at ShowEast  
to learn  
more about  
our theatre  
programs.

Dear Don,

I recently came across an ad for your training courses and am interested in additional information on the types of courses you offer. Are they geared toward the beginner or are they for more advanced projectionists?

Thanks,  
Paul, Massachusetts

Dear Paul,

We offer courses for both beginners and more experienced projectionists and take a "real-world" hands-on approach to training. Our basic seminar, which can be modified depending on your theatre's needs, offers one-, two- and three-day courses filled with information to help you present movies in the best possible fashion. For additional information, check out our website at [www.kodak.com/go/cinema](http://www.kodak.com/go/cinema) or contact Jim Ferguson, our ScreenCheck training manager at (310) 204-7144 or via email at [james.ferguson@kodak.com](mailto:james.ferguson@kodak.com).

Dear Don,

Which projector parts should I be cleaning on a daily basis? Can I damage parts if I clean them too often?

Jack, Montana

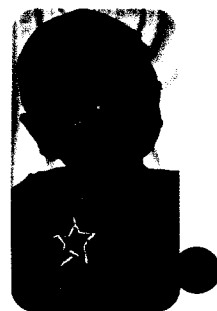
Dear Jack,

The answers to your question rely heavily on the type of equipment in your booth. In general, the following items should receive daily attention from the booth staff to assist in perfect presentations: film path, platter rollers and brains, projector sprockets, pad rollers and the booth floor. Concentrate on the entire film path and make sure it is free from dust and debris. It doesn't take long, but pays dividends throughout the life of the print. Check with manufacturers to ensure you are using approved materials to clean dirty parts and there should be little danger of damaging them.

Dear Don,

Who is the newest member of the ScreenCheck team?

Nicholas Donnan Lane (right)  
Born: June 6, 2000  
To Don and Janelle Lane



If you have a question for Don Lane,  
please e-mail him at [donald.f.lane@kodak.com](mailto:donald.f.lane@kodak.com).

# Oscar Returns to Hollywood

## At the New Kodak Theatre

The Academy Awards ceremonies and global Oscar awards telecast will originate from the new *Kodak Theatre* in the center of Hollywood beginning in 2002. The *Kodak Theatre* will be the centerpiece of the entertainment complex now under construction on the corner of Hollywood Blvd. and Highland Ave., adjacent to the famous Mann's Chinese Theatre and across the street from the Hollywood Roosevelt Hotel, where the first Oscars were presented in 1928.

The multi-purpose *Kodak Theatre* will cover 180,000 square feet and seat 3,300 people. The entertainment complex is being developed by TrizecHahn Development Corporation and will encompass a 640,000-square foot area with specialty retail, restaurants, live entertainment venues, a multiplex cinema, a ballroom, live broadcast theatres and a parking structure for 3,000 cars. Millions of tourists and Los Angeles residents are expected to visit the complex annually.

"Since Kodak is pictures, it is appropriate for the Kodak name to be associated with the place where the Academy Awards recognize and celebrate the 'best pictures,'" says Joerg Agin, president of Kodak's Entertainment Imaging division.

The *Kodak Theatre* was named on the 146th anniversary of Kodak founder George Eastman's birthdate. Robert Rehme, president of the Academy of Motion Picture Arts & Sciences, points out that Eastman was one of only two individuals who have been made honorary members of the Academy. The only other honorary member was Thomas Edison. Rehme notes that Kodak has been associated with the Academy since its inception and the motion picture industry from its beginnings *more than 100 years ago*. The company has received an unparalleled eight Academy Awards for scientific and technical achievements

along with many other citations of merit. In 1989, the Academy presented a special Oscar to Kodak recognizing 100 years of uninterrupted service to the motion picture industry.

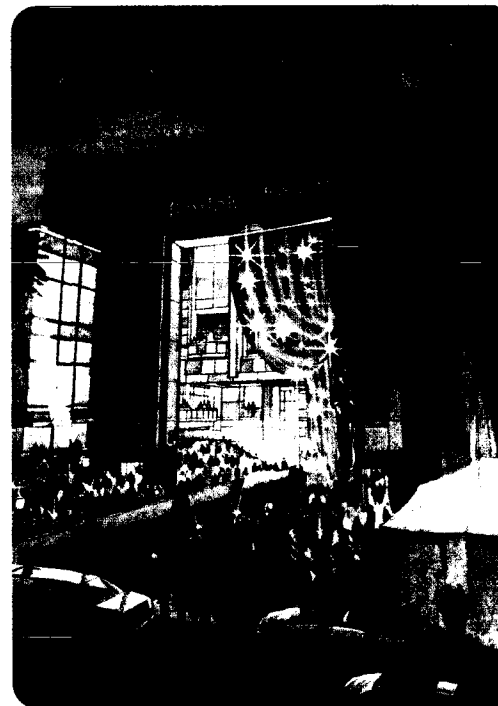
"We are finally bringing the Oscars back to Hollywood, where they belong," says Los Angeles Mayor Richard D. Riordan, who applauded the selection of Kodak as the official sponsor of the theatre.

"The *Kodak Theatre* will be a place where yesterday and today meet the future," says Kodak's Agin. "Hollywood earned a reputation as a 'magic factory.' Movies were a magic carpet ride that took us to places we had never seen. Hollywood became a part of our dreams. Today, millions of visitors from all over the world come to Hollywood every year looking for that magic. The *Kodak Theatre* will be a place where reality lives up to their dreams."

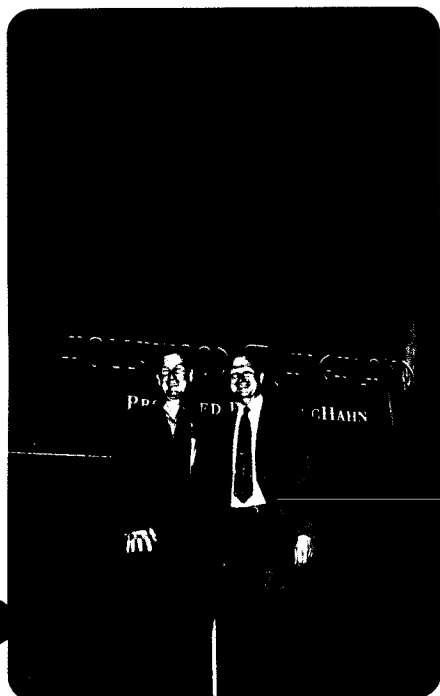
TrizecHahn Development Corporation will handle the theatre management, operations and programming of the multi-use facility.

"The *Kodak Theatre* will be the cornerstone of a new Hollywood," says Lee Wagman, president and CEO of TrizecHahn Development Corporation. "We are proud to have Kodak associated with this endeavor. Kodak has always played an integral part in the history of the motion picture industry and the brand name Kodak is synonymous with quality."

(Academy Award and Oscar are registered trademarks of the Academy of Motion Picture Arts & Sciences.)



The New Kodak Theatre



Robert Rehme (l), and Joerg Agin

# Motion Picture Film:

WHERE DOES IT COME FROM?

WHERE DOES IT GO?

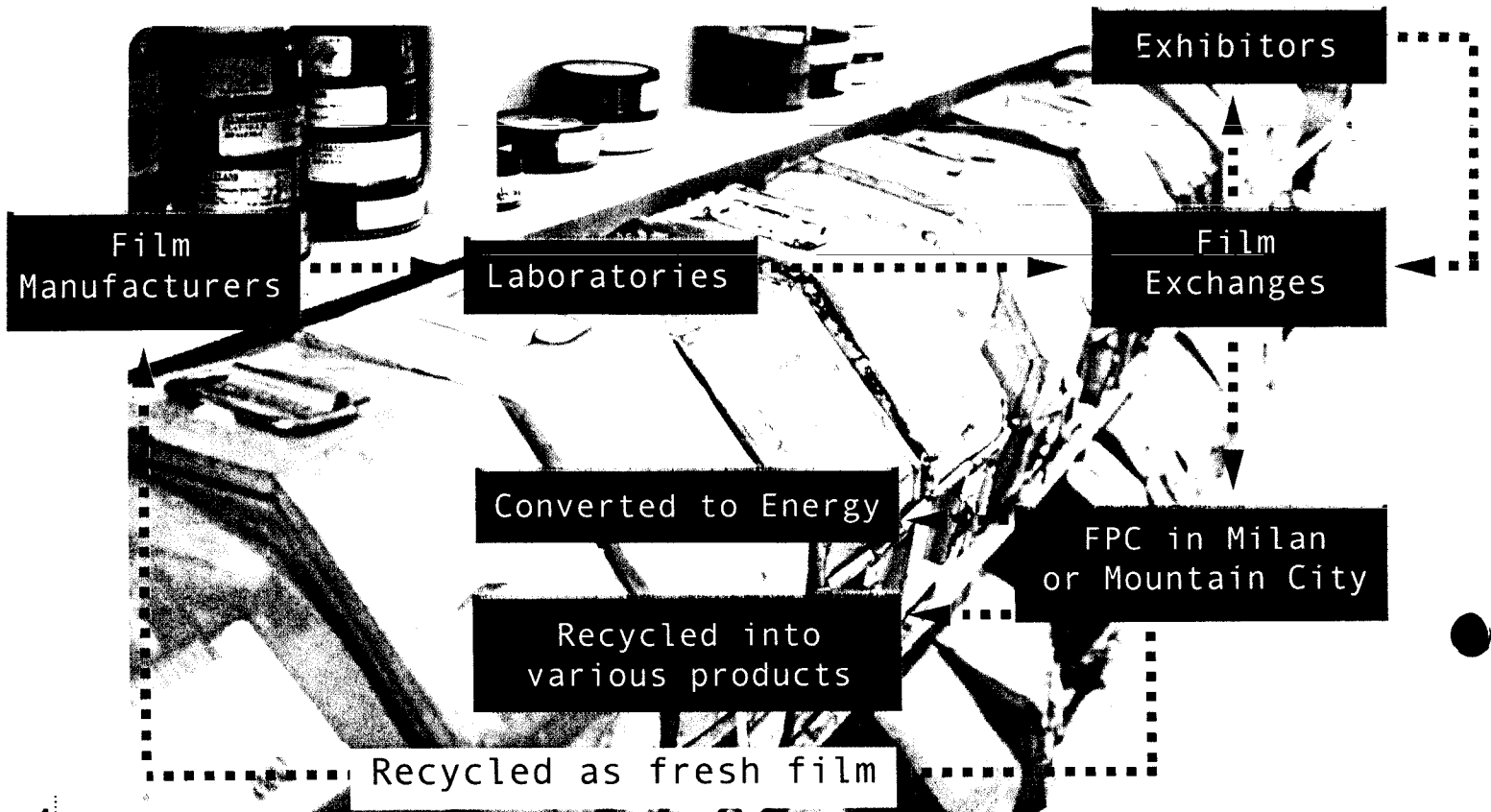
Did you ever wonder where motion picture print film comes from, how it gets to your theatre, and what happens to it afterwards?

## [Film Manufacturer]

Eastman Kodak Company is the world's largest manufacturer of raw print stock used for the distribution of motion pictures. Print films are designed to accurately and consistently replicate the artistic intentions of the director and his or her creative team. Each print consists of billions of microscopic silver halide crystals, dyes and various chemicals combined with gelatin to form an emulsion which is coated onto a transparent, rugged and durable polyester base. The print film is wound onto 6,000-foot long rolls, which are 2.5 feet in diameter and weigh about 20 pounds each. Every roll is hermetically sealed, vacuum packaged and shipped to laboratories based on the numbers of prints ordered by distributors for individual titles.

## [Laboratories]

At the laboratory, the original fully conformed camera negative film, completed by the filmmakers, is copied onto a high-quality intermediate film. The original camera negative film is then stored in a preservation vault to ensure its integrity for future generations. The intermediate film is used as a master to reproduce film prints, which faithfully replicate the colors and contrast recorded on the original negative. The sound, which is normally digital today, is either exposed onto the film print alongside the images or it can be recorded on a disc that is synchronized with the pictures. The distributor or studio instructs the lab regarding the numbers of prints needed for each title. High-speed printers are used to expose the



images and sound onto the print film. The film print is processed with automated machinery designed to provide consistent image and sound quality with high-volume output. Each print is numbered and packaged so it can be easily tracked and accounted for as a deterrent to piracy. The packaged prints are shipped to designated film exchanges.

### [Film Exchanges]

*(Part one: before the film is sent to the theatre)*

The film exchanges are responsible for delivering prints to theatres in sufficient time for screening dates. They use advanced computer systems to track deliveries and to ensure the secure delivery of prints to theatres.

### [Exhibitors]

When an exhibitor receives the film, it is built up and loaded onto platters along with trailers and other content that will be shown to audiences. At the end of the run, the print is broken down to its original format, and put back onto reels for return to the exchange.

### [Film Exchanges]

*(Part two after film is returned from theatre)*

After prints are returned to a film exchange, they are frequently "bicycled" to other theatres. Sometimes this practice requires use of a rejuvenation process. A chemical wash is used to clean the print and a transparent coating can be applied to the base to cover scratches. This sharing of prints by different theatres is an important cost control factor for distributors.

Piracy costs  
the motion  
picture  
industry an  
estimated  
\$4.5 billion  
a year.  
That hurts  
everyone,  
including  
the public.

The distributors and film exchanges share responsibility for monitoring the custody of release prints. At the end of the useful life of a print, the exchange collects and de-reels the film. The print film is wound onto plastic cores and loaded into shipping boxes. Care is taken to ensure that no box contains all of the elements of a complete print of a motion picture. The boxes are shrink-wrapped and loaded onto pallets. After the pallets are loaded onto trucks, the doors to the trailers are sealed as an additional safeguard.

### [FPC]

The pallets are delivered to FPC facilities in Mountain City, Tennessee or Milan, Italy. FPC is inspected by the Motion Picture Association of America to certify the secure handling of the destruction of unneeded prints as a safeguard against piracy. Last year some 18 million pounds of print film were delivered to the two FPC facilities. That accounts for about 4.5 billion feet of film. When a truck arrives at a FPC facility, the seals on the doors are checked to affirm that they haven't been broken. Waybills are compared to the contents of the truck, and the pallets are weighed to make certain nothing has been removed. The rolls of print film are fed into machinery that chops them into pieces or chips that are no larger than three-quarters of an inch in any direction.

### [No Landfill Policy]

FPC has a no landfill policy. All of the film and plastic cores are recycled.

### [Converting to Energy]

Some of the chips are used at power stations in the United States as a clean source of energy as an alternative to fossil fuel. Burners using this alternate source of fuel have been certified by the Environmental Protection Agency.

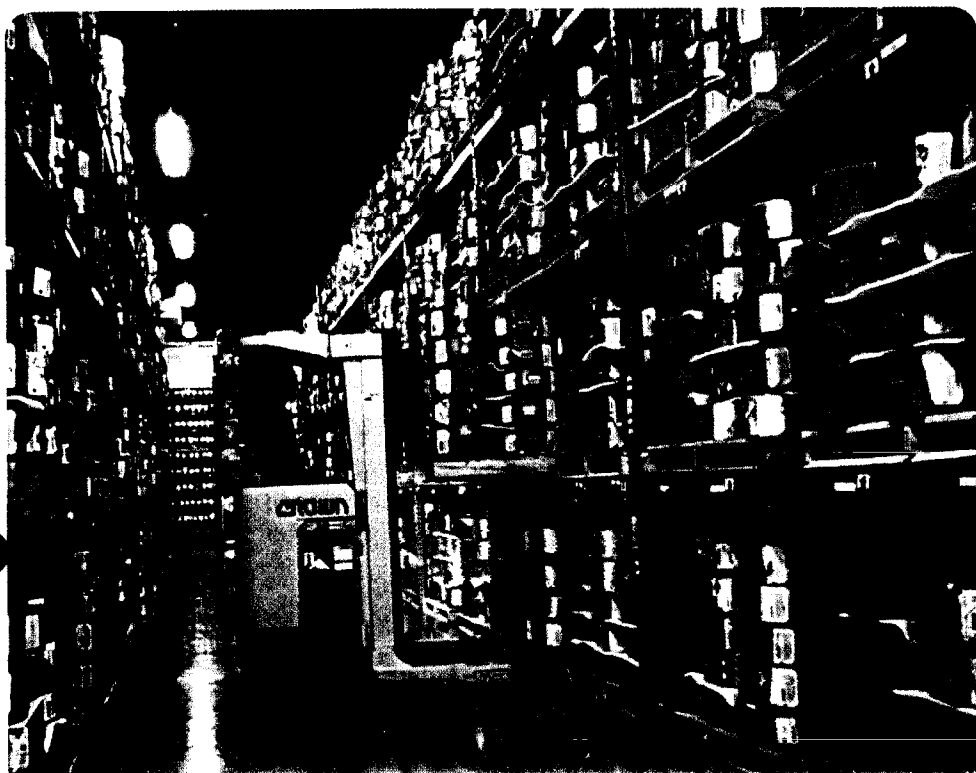
### [Recycling into various products]

Some chips are used to make polyester fabrics for manufacturing carpets and clothing.

A majority of the film base is recycled into material that is put back into the Kodak manufacturing cycle where it is used to make base for different photographic products.

"Piracy costs the motion picture industry an estimated \$4.5 billion a year and that hurts everyone including the public. By certifying the destruction of release prints after they are no longer needed, we are helping to ensure that they won't be fair game for pirates, and we are doing it in a responsible way. We are recycling some 18 million pounds of print film per year for useful purposes. We are proud of the work that we are doing for the industry and for society," says Kathleen V. Beckhardt, CEO of FPC, Inc., a Kodak company.

For more information about  
FPC visit [www.fpcfilm.com](http://www.fpcfilm.com)



# Technicolor

## Delivers On Time: Every Time

**T**echnicolor Entertainment Services has provided a reliable gateway for delivering thousands of motion picture prints, as well as trailers, one-sheets and other marketing materials from film distributors and film laboratories to theatres in the United States since 1993. More recently, the company has entered the screen advertising arena with the formation of Technicolor Screen Services and acquisition of Screenvision, the market leader for rolling stock screen advertising in the U.S.

"It's our job to see that the prints, marketing and advertising materials are delivered to theatre customers in a timely, secure and efficient manner," says Vice President Tim Maurer. "Our distribution model provides significant benefits including logistics management, quality control and 24/7 customer service. Additionally, the synergies of combining print and studio marketing material deliveries are a tremendous added value for both distributors and exhibitors."

Operating distribution centers in Ontario, Calif., and Wilmington, Ohio,

Technicolor Entertainment Services receives prints directly from film laboratories located in the U.S. and abroad. Personnel at these facilities load prints and trailers on projection reels and confirm that the correct number of reels and trailers are packaged in rugged cans. These prints are then delivered to air freight or courier companies for delivery one day before the opening playdate.

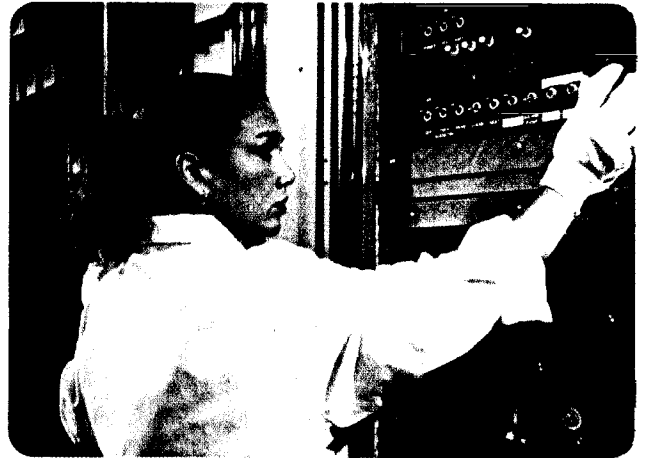
Following the initial break, prints are then either returned to one of Technicolor's distribution centers or delivered to a next-flight-out ("NFO") courier for delivery to another screen. At the end of a print's useful life, Maurer says the majority of prints are delivered to Kodak's FPC recycling center where the emulsion containing images and sound is destroyed and the base material is recovered and recycled for other purposes.

"The associates of Technicolor Entertainment Services take great pride in the role that we play in bringing the magic of Hollywood to moviegoers everywhere," says Maurer. "In the near future, look for our Exhibitor Service Guide which will provide information and answer questions about our service offering and distribution model."

Technicolor Entertainment Services employs more than 400 people in five locations. Burbank, Calif., houses executive and sales associates. Wilmington is the main distribution center serving approximately 72% of the country with print deliveries. Prints for the remaining 28% of the country and the majority of the advertising materials are shipped from Ontario. Englewood, New Jersey, provides warehouse coverage for the metro

New York area and is utilized to ship screen advertising materials. Screen advertising sales and administrative activities are performed in offices located in Manhattan.

Technicolor Entertainment Services



currently handles distribution of prints and advertising materials for Artisan, Buena Vista, Destination, DreamWorks SKG, Legacy Releasing, Lions Gate, MGM, Miramax, Providence, Sony Pictures, Trimark, Universal and USA Films. Advertising materials are also distributed by Technicolor Entertainment Services for Warner Bros., Shooting Gallery, Independent Pictures and Good Machine International. The combination of Technicolor Screen Services and Screenvision represents over 17,000 screens.

*For additional information about any of Technicolor's programs, please contact Brad Carroll, Manager of Exhibitor Relations, at (818) 562-8372.*



# How Kodak Helps Preserve Films for Posterity

uring the earliest days of the motion picture industry, a newspaper critic asked Sarah Bernhardt, the famous stage actress, why she wasted valuable time appearing in movies. Bernhardt replied she did it for posterity. The truth is that more than half of the titles from the silent film era have been lost.

Countless classic films have been lost because of benign neglect, according to Rick Utley, VP Preservation Services, PRO-TEK Media Preservation, a Kodak company.

"The truth is that very few people understood the financial or historical value of these films," says Utley, "and as a result, many irreplaceable assets were lost. However, that picture is changing for the better. All major studios have asset protection managers whose missions include restoring and preserving older films and safeguarding newer ones."

Utley says this trend is being driven in large part by heightened awareness of the after market value of motion pictures as content for television, cable and satellite broadcast, and the popularity of DVD and video cassette.

He says studio management understands that their libraries are among their most valuable assets.

"People are more sensitive today to the notion that film is an important form of popular art, and that we have a responsibility to preserve those stories for future generations," he says. "The good news is that film is a remarkably durable medium. If it is properly stored and maintained, the original negative and intermediate will last for centuries before you have to make a new duplicate negative or copy an intermediate. Most producers today also invest in making black and white protection masters of color films that are even more durable."

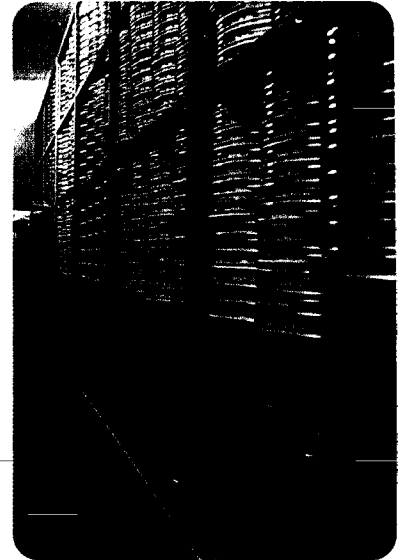
Utley notes that Kodak has dramatically expanded its capacity for storing motion pictures for its customers with the opening of a

23,000-square foot preservation vault in Burbank, Calif. The PRO-TEK Preservation Vaults provide a secure environment for storing motion picture film at the proper ANSI standard relative humidity and temperature for deterring deterioration of color dyes and chemicals and shrinkage of the base material. He estimates that the cost for properly maintaining the original negative and other critical elements needed to ensure the integrity of a motion picture can cost less than one hundred dollars a year.

"We opened the first PRO-TEK Preservation Vault in 1994 as a service for our customers," he says. "In addition to storing film, our inspection and repair services ensure that all of the elements are intact and a detailed report is made allowing our customers to make informed decisions concerning condition and restoration. We had the capacity for storing some 150,000 cans of film at that facility. That is the equivalent of about 20,000 motion pictures. We have nearly four times that capacity at the new Burbank facility."

Utley wanted to share this information with distributors and exhibitors who read this publication because "this industry is more than a business for the vast majority of them. It is an art form that all of us are proud to be part of each in our own ways. I am proud of the fact that Kodak is investing in ensuring the heritage of today's filmmakers for future generations."

For more information about PRO-TEK Preservation Vaults visit [www.cinesite.com](http://www.cinesite.com) and click on Hollywood, and then Preservation and Restoration.



## Powell Joins Cinema Operations Group

Jaime Powell has been named marketing and public relations manager for the Cinema Operations group in Kodak's Entertainment Imaging division. She will work directly with participating exhibition circuits and theatre managers to heighten public awareness of the company's screen quality certification program—Kodak ScreenCheck.

To date, Kodak has nearly 700 certified screens since the program launched in 1999.

As part of her marketing and communications efforts, Powell will also oversee the ScreenCheck portion of the Kodak website at [www.kodak.com/go/cinema](http://www.kodak.com/go/cinema).

"I'm enthusiastic about this opportunity because the Kodak ScreenCheck program is a great way for Kodak to support the film production and distribution community, while providing a valuable service to exhibitors," says Powell. "Kodak is committed to working with exhibitors to certify screens and raise the bar for quality film presentations."

Powell began her career working for AMC Theatres corporate headquarters in Kansas City while earning her degree at the University of Kansas. Shortly after graduating in 1998 with a degree in journalism, AMC relocated her to the Woodland Hills, Calif., office where she worked in the film marketing department.

She left AMC to work with Iwerks Entertainment, followed by a short stint at Hollywood.com, where she worked as an exhibitor relations representative.







# All that Sticks Is NOT Static

Practical Projection Pointers

By John P. Pytlak

Senior Technical Specialist

EI Worldwide Technical Services, Eastman Kodak Company

## [This Job Isn't So Bad]

It's been an easy month. Except for a lamp replacement for screen number five and needing to replace a noisy sound processor circuit board in number 11, things have been quiet. You haven't lost a show all month (over 2,000 shows!), and the only complaints have been to turn the sound down when you play that new local ad.

## [A Sticky Situation]

Last night was a late one, with five new prints to make up, and five to ship. It's a busy Friday night, and you are threading up the 10 o'clock show for screen number 14. Over the hum of the projectors and whirl of the platters, you hear a distant warning alarm. A minute later, the walkie-talkie squawks that screen number one has just gone

down, and the film "burned in the gate" just before the last reel. You run to the other end of the building to fix the problem, suspecting the cause. Your worst fears are realized when you get to the platter, and the control arm is jammed with several laps of the last reel of film. Between the platter and projector, the tension built so high that the film stretched, and bent some of the guide rollers out of position. The projector gate hides a stretched piece of film with the perforations torn out and a blistered hole burned in the last frame the audience saw. Fortunately, the platter didn't throw the print on the floor, and you are able to get back on screen within a few minutes. When the manager calls and asks what the problem was, you tell her, "It's that damn polyester static again! We haven't had this problem in months, and it happened on one of the platters without a tension-sensing fail-safe to detect the jam."

You can almost see the manager nodding in agreement, but even as you hang up the phone, you are already wondering, was it really "static cling?"

## [Don't Be So Quick To Blame Static]

There's no doubt that static cling has been on the minds of many projectionists since the widespread conversion to polyester release prints began during the early 1990s. Regular polyester base has many advantages over triacetate, but minimizing static is not among them. Prints tend to run cleaner and longer with less need for refurbishing when they are "bicycled" to other theatres. The base is thinner than acetate, so more film can fit on a reel. It also weighs less, reducing shipping costs. However, some theatres weren't prepared for the rapid conversion to polyester prints. They didn't anticipate static cling problems. The strength of the polyester film also led to occasional jams when there was no tension-sensing fail-safe device to

shut down the projector. Kodak repeatedly and publicly cautioned about the potential static and tension problems and began working on a solution during the early 1990s.

## [A New Vision Color Print Film]

That research led to a new generation of Kodak color print films, which incorporate a transparent, scratch-resistant, conductive anti-static backing layer. More information about the properties of Kodak Vision color print film can be found by visiting the Kodak website at: [www.kodak.com/US/en/motion/products/lab/2383.shtml](http://www.kodak.com/US/en/motion/products/lab/2383.shtml)

Kodak also developed an additive for the final rinse process at labs that enhances the anti-static performance of any film. Since the introduction of the Kodak Vision color print films, the number and severity of reported incidents of static cling have decreased significantly. Kodak's \$200 million investment in a state-of-the-art Estar base-making machine is paying significant dividends in improved print performance.

## [So Why Do Some Prints Still Cling?]

Even with the progress that has been made, there are still occasional static cling problems in some theatres. Static build-up is aggravated by changes in humidity, and also by the use of non-conductive platter surfaces and rollers. Kodak recommends maintaining a relative humidity of 50 to 60 percent, and treating non-conductive surfaces with an anti-stat, such as *Static Guard* or *Endust for Electronics*.

Sometimes variations in platter speed caused by minor cling will throw the film off the platter. This usually happens near the end of the movie, when only a few laps of film remain on the platter. Film rolls should be kept from sliding by the proper use of non-slip platter mats, retaining clips, or restraining rings. Be sure the platter is properly lev-

Since the introduction of the Kodak Vision color print films, the number and severity of reported incidents of "static cling" have decreased significantly.

eled and "timed" (adjusted for optimum speed) according to the manufacturer's instructions.

### [Tape Splices and Cues]

Sticky tape splices can cause a platter jam or "brainwrap." Poorly trimmed or perforated splices, or oozing adhesive from the tape, can make film laps stick together resulting in a platter jam. Be sure your splicer is clean and properly adjusted, and use high-quality splicing tape that doesn't stretch or ooze adhesive during use. Adhesive from poorly applied or removed cue tapes can also cause problems.

### [Moisture]

Excessive moisture can make a print sticky. What happens is the gelatin emulsion absorbs moisture from humid air, and it becomes softer and more "tacky." High humidity also reduces or reverses the natural "positive curl" of print film. That can make the film strand too limp and more likely to pull an extra lap into the platter control arm. This problem can be avoided by monitoring relative humidity with an accurate digital humidity gauge, and by using a dehumidifier

Kodak's \$200 million investment in a state-of-the-art Estar base-making machine is paying significant dividends in improved print performance.

or air conditioner if the relative humidity exceeds 60 percent.

### ["Green" Prints]

Freshly processed prints tend to have a higher moisture content, making them slightly sticky and reducing beneficial positive curl. However, after being projected a few times, these prints usually lose the excess moisture, and regain positive curl.

### [Water and Contaminants]

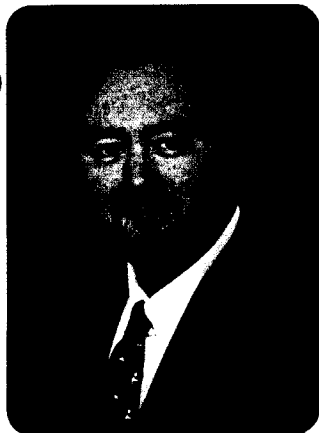
Wet gelatin film emulsion acts like glue when it dries. A few drops of water or con-

densation falling on the film can cause it to stick together. The solution is to keep water off the film. Keep food and beverages away from film handling areas. A cold drink can leave a wet ring on a platter or rewind bench surface. Sweaty or oily hands may leave deposits on the film that can cause laps to stick together. It can also make the film sticky and more likely to hold particles of dust or dirt. These problems can be avoided by washing and drying your hands and by only handling film by the edges.

[Logbook Entry: "Sticky Splice Caused Jam"]

It's long after midnight, and the last show has just ended. As you make the entry into the projection room logbook, noting the one jam you had earlier, you take time to examine the mangled piece of film you removed from the platter. Finding a tape splice with a few sticky punch-outs still attached, you make a mental note to clean and adjust the splicer tomorrow. It wasn't static after all!

For more information, contact me at [john.pytlak@kodak.com](mailto:john.pytlak@kodak.com)



## Maintaining a Good Image

By Don Lane  
Kodak ScreenCheck Manager  
Entertainment Imaging Division  
Eastman Kodak Company



**A**s the Kodak ScreenCheck manager for the Cinema Operations group, I'm often asked what is the single most important thing exhibitors can do to improve presentation quality. My answer is always the same: proper cleaning and maintenance of both equipment. This is also the surest way to reduce downtime and repair bills.

Everyone understands why oil changes are periodically needed to keep car engines running at peak performance. The same reasoning applies to projectors. Most projectors need an oil change every six months. It takes a few minutes and only costs pennies.

Your light source has a predictable useful life. Ignore that limit, and you risk the possibility of an explosion which can damage the lamphouse assembly and result in lost show revenues, emergency service and new equipment costs.

A thorough maintenance plan incorporates daily and weekly

monthly cleaning of platters, logging of xenon bulb hours and semi-annual changing of projector oil.

Daily cleaning of the projector will also markedly improve image quality on the screen and takes only a few minutes a day for each projector. Since the projection booth is the heart of any theatre, it's common sense to do the small amount of maintenance necessary to put the highest possible quality images on the screen. That will also reduce projector maintenance and replacement costs.

I welcome your comments and your questions. Contact me at [donald.f.lane@kodak.com](mailto:donald.f.lane@kodak.com) or call me at (310) 204-7126.

For additional information, visit our website at: [www.kodak.com/go/cinema](http://www.kodak.com/go/cinema).

# Paramount's Mark Mulcahy:

## Talks about Marketing

### *Rugrats in Paris: The Movie*

here's an old expression that says "all politics is local." The idea being that it is crucial to get your message across at the local level. Mark Mulcahy believes that same rule holds true for movie promotions. As executive director, exhibitor services, domestic distribution, for Paramount Pictures, Mulcahy and his staff work with individual theatre managers to create in-theatre promotions.

"You can't sell a movie to the public with advertising alone," he says. "You have to work at the local level with individual theatre managers, because we need to reach their customers with our marketing messages."

Mulcahy spent more than a decade working at Mann and Century theatres, starting out as an usher and rising to manager. In fact, most of his staff is made up of former theatre managers.

"Managers have to be a jack-of-all-trades," he says. "They have a really tough job. I think it's very important for people who do what we do on the studio end to understand that."

The process of marketing a film can begin a year before it is released. "We begin developing ideas as early as possible," he says. "We develop tools that theatre managers can use in any number of ways.

There are one-sheets and trailers, of course, and then there are banners, standees and tie-ins with other companies.

There's a lot of competition out there so you really have to get creative."

Currently, Paramount is in full swing promoting *Rugrats in Paris: The Movie*.

"For this new film, we wanted to build on the success we had promoting the first Rugrats feature," he says. "Besides the traditional tools, we're going to have mobiles and buttons. There will be static clings and line art to guide managers who want to paint the windows at their theatres. It's going to be quite an event."

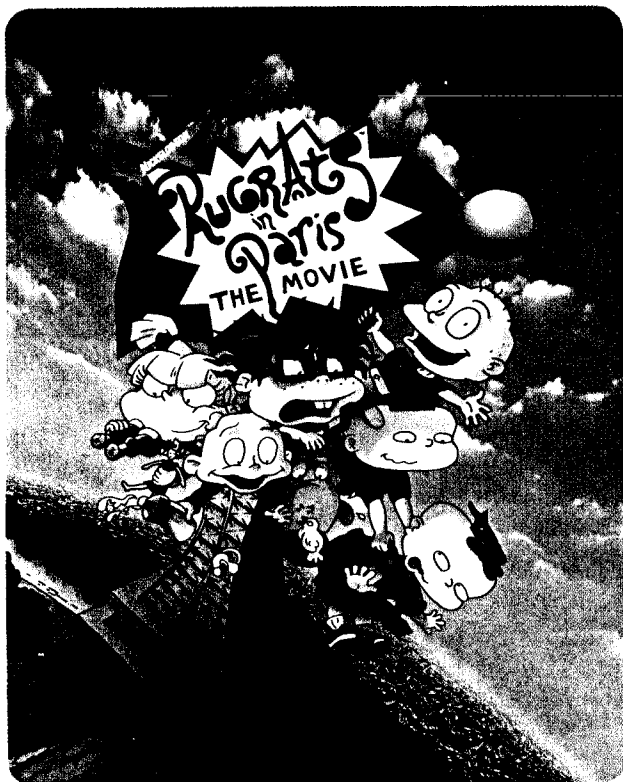
Manager rewards will be plentiful, with substantial cash prizes as well as a trip to Paris, DVD players and a host of other prizes available to managers responsible for award-winning promotions. *Rugrats in Paris: The Movie* also has a number of promotional partners, including: Simon & Schuster, Mattel, Maverick Records, Sony Play Station, Dolby Digital and Kodak ScreenCheck.

"We are developing great theatre displays," he says. "We want them to advertise the movie throughout their lobbies, to create Rugrats-related activities in their theatres for patrons, and to generate media attention.

"One of the promotions we have that will be aimed at patrons," he continues, "is a contest where kids can look through a banner and identify hidden items. These kinds of things give kids something fun to do before they watch the movie."

The business is more competitive today than ever, he says. "With so many movies in the marketplace today and so many theatres showing the same movies, you've really got to go the extra mile to get people to not only want to see a particular movie but to want to see it at your theatre. It's a tough job but we deal with clever and resourceful managers every day who prove that they are up to the task."

**RUGRATS**  
*in Paris*  
**THE MOVIE**



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# Odeon Cinemas

## "Fanatical About Film"

**F**anatical about film" is more than a slogan at Odeon Cinemas, the largest circuit in the United Kingdom. It's a heritage that traces back to the late 1930s, when Oscar Deutch opened his first theatre in Birmingham. Deutch believed it was important to provide patrons with a high-quality moviegoing experience. The circuit operates nearly 650 screens today, serving approximately 25 percent of the moviegoing public in the United Kingdom.

"We pride ourselves on making our patrons feel welcome, and we have a very loyal customer base as a result," says Paul Schofield, technical manager. "The concept of being fanatical about film extends to every employee. In the booth, our projectionists are committed to showmanship and that means we ensure that our patrons experience films the way they are meant to be seen and heard. The public associates that experience with our theatres."

Deutch began building the circuit through acquisitions during the 1940s. Odeon Cinemas fueled a renaissance for moviegoing in the United Kingdom during the 1990s by building its own style of modern multiplexes. More than half of the screens operated by the circuit are now within multiplexes and eight new multiplexes are scheduled to open before the end of 2001.

Odeon Cinemas was recently acquired by Cinven, which owns ABC Cinemas. A single management team now operates both circuits. During the next several years, Schofield says that a number of ABC theatres will be re-branded as Odeon cinemas.

The circuit has also embraced Kodak ScreenCheck. More than 100 Odeon Cinema screens have been certified by Kodak.

"This program goes hand in hand with our philosophy about quality," says Schofield. "The certification by Kodak helps to reinforce public awareness of our commitment to excellence."

Offering specialized programs for both younger and older audiences also differentiates Odeon Cinemas. Mickey Matinees slate afternoon screenings that appeal to children. A senior screen program features titles that appeal to older movie fans.

"As newer and better theatres are being built, audiences are returning to the movies in increasingly larger numbers," Schofield notes. "Attendance in the United Kingdom during the mid-80s was about 55 million per year. Now, close to

140 million tickets are sold a year. We believe part of that trend is due to the fact that the theatre experience is significantly better than it was during the 1980s. Cinemas are more comfortable and the picture and sound presentation is superior. We have played a major role in driving that trend and plan to stay on the leading edge."



*102 Dalmations* - Buena Vista  
*Duets* - Buena Vista  
*Beautiful* - Destination  
*Ring of Fire* - Destination  
*Whipped* - Destination  
*Almost Famous* - DreamWorks  
*The Contender* - DreamWorks  
*The Legend of Bagger Vance* - DreamWorks  
*Bedazzled* - Fox  
*Digimon* - Fox  
*Men Of Honor* - Fox  
*Woman on Top* - Fox Searchlight  
*Original Sin* - MGM  
*Crime and Punishment in Suburbia* - MGM  
*The Fantastiks* - MGM  
*A Hard Day's Night* - Miramax  
*Birthday Girl* - Miramax  
*Blow Dry* - Miramax  
*Bounce* - Miramax  
*Highlander: Endgame* - Miramax  
*The Yards* - Miramax  
*Enemy at the Gate* - Paramount

*Ladies Man* - Paramount  
*Lucky Numbers* - Paramount  
*Rugrats in Paris: The Movie* - Paramount  
*What Women Want* - Paramount  
*Charlie's Angels* - Sony  
*Circus* - Sony  
*Finding Forester* - Sony  
*Tailor of Panama* - Sony  
*The Sixth Day* - Sony  
*Urban Legends: Final Cut* - Sony  
*Vertical Limit* - Sony  
*Billy Elliot* - Universal  
*Family Man* - Universal  
*Dr. Seuss's How the Grinch Stole Christmas* - Universal  
*The Watcher* - Universal  
*Bait* - Warner Brothers  
*Best In Show* - Warner Brothers  
*Chain of Fools* - Warner Brothers  
*Get Carter* - Warner Brothers  
*Pay It Forward* - Warner Brothers  
*Red Planet* - Warner Brothers

# Internet Resources

## Part II

In the last issue of *Cinema Notes* we discussed some of the online resources and information available to projectionists and theatre personnel. Following is the continuation of information on motion-picture industry websites that may prove useful to theatres. Lively discussion forums about all aspects of movies can be found on private sites and in public Usenet newsgroups. We hope this helps you as you surf the Net.

### Standards Organizations

Standards organizations provide access to technical information, test films and standards for the motion picture industry. They also post links to companies and organizations involved in film and video technology:

Society of Motion Picture Technicians and Television Engineers (SMPTE): [www.smpthe.com](http://www.smpthe.com)

Kinematograph, Sound and Television Society (BKSTS): [www.bksts.com](http://www.bksts.com)

International Standards Organization (ISO): [www.iso.ch](http://www.iso.ch)

### Independent Links

Many private websites have extensive lists of links related to motion pictures:

Boston Light and Sound: [www.blsi.com/links.htm](http://www.blsi.com/links.htm)

American Widescreen Museum:

[www.simplecom.net/widefilm/widescreen/links.htm](http://www.simplecom.net/widefilm/widescreen/links.htm)

Film-Tech ("Links" menu): [www.film-tech.com](http://www.film-tech.com)

WideGauge Film and Video Monthly: [members.aol.com/widegauge/otherlinks.html](http://members.aol.com/widegauge/otherlinks.html)

MaxImage! Online: [www.cinergetics.com/llinks.htm](http://www.cinergetics.com/llinks.htm)

### Just for Fun

Several sites contain a wealth of information regarding film and film formats:

Internet Movie Database: [www.imdb.com](http://www.imdb.com)

American Widescreen Museum: [www.simplecom.net/widefilm](http://www.simplecom.net/widefilm)

Film Format History: [www.xs4all.nl/~vichm/filmformat.htm](http://www.xs4all.nl/~vichm/filmformat.htm)

70mm Newsletter: [njem.get2net.dk/m/70mm](http://njem.get2net.dk/m/70mm)

### Everybody's Talking

There are numerous film discussion groups on the Internet. Some are open to all; others require registration to participate.

### Special Interest to Projectionists:

Film-Tech Forum ([www.film-tech.com](http://www.film-tech.com)) has become THE place to "talk shop" about projection. It's a place to "rant" about problems,

seek help and instruction, and even give movie reviews from the projection booth. The site also has a useful "how to" section, an extensive file of equipment manuals, and all the back issues of *Film Notes for Reel People*.

BigScreen Biz ([www.bigscreenbiz.com](http://www.bigscreenbiz.com)) is a new site that has discussion on the theatre business, with the emphasis on "business." It has an auction site for theatre equipment.

Delphi Exhibitors Forum ([www.delphi.com/exhibitor](http://www.delphi.com/exhibitor)) is likewise a forum for exhibitors, with the emphasis on the business side of theatre operation.

1570 User Group ([www.1570.com](http://www.1570.com)) concentrates on large format 70mm projection issues.

### Usenet Newsgroups

Usenet has several very active Newsgroups on motion-picture topics. Most Internet service providers carry these groups on their news servers. Or they can use a newsgroup search engine like Deja ([www.deja.com](http://www.deja.com)) and its "Search Discussions" menu.

Newsgroups of interest to theatre personnel include:

**rec.arts.movies**: This active newsgroup covers all aspects of the business of movie presentation and distribution. Members offer advice and information on distribution, preservation, projection, and more.

**rec.arts.movies.projectionists**: Members "rant" by the name of their theatre. The group provides a service in theatres. Members with a good command of English are given an opportunity for employment.

For more information contact [john.pytlak@kodak.com](mailto:john.pytlak@kodak.com)

**Kodak's Projection Training Center is now open in Los Angeles, offering the most comprehensive training programs available today. Additionally, on-site training can be provided at theatres in the U.S. and Canada.**

**Courses include:** • Basics of Film Handling • Troubleshooting Power • Troubleshooting Sound • Preventative Maintenance and more...

310-204-7144

Ask for Jim Ferguson

Kodak Training Manager

or E-mail to [james.ferguson@kodak.com](mailto:james.ferguson@kodak.com)



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