

Film-Tech


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FILMNOTES



FOR REEL PEOPLE

News and Information for the Theatrical Motion Picture Industry from Eastman Kodak Company

ENTERTAINING IMAGES' HIT FRAMINGHAM 14 LOBBY




Making Everest
Asian Outlook
The Big Picture
Screen Certification

INTRO

This is the first issue of the 21st year of *Film Notes*. You'll notice some changes in both the look and content for an important reason: at Kodak, we've broadened our participation in the exhibition business. We are more committed than ever before to helping you be successful. In this publication, our primary goal is to provide useful technical information that helps you enhance the movie-going experience. At the same time, we'll be showing perspectives on

other aspects of the business. As Kodak's new director of business development for exhibition, I'll be using *Film Notes* as an important means of communicating information about the industry and Kodak's commitment to the future. If you have ideas on how we can make this a more valuable publication, I'd like to hear from you via e-mail at: slohan@kodak.com.

- Sean Lohan 



FOCUS ON THE BIG PICTURE

Sean Lohan
Director, Business development
Theatrical Distribution
Professional Motion Imaging
Eastman Kodak Company

Theatre audiences have spoken and size does matter. In the late 1970s, when megaplexes first showed up with screens as small as 25 feet wide, audiences accepted them... temporarily. By the late 1980s, attitudes were already changing. High quality home entertainment was becoming more prevalent. Audiences were becoming reluctant to drive long distances and pay big ticket prices to see movies in "closets." They wanted the "big screen" experience to be something way beyond the level of what they could see in their living rooms.

This was first reflected in improved sound systems which quickly distinguished some theatres from others. Theatres that could make the most of Dolby and THX technology drew larger audiences than those that didn't.

Today, audiences are becoming equally demanding and sophisticated about the pictures they watch. Research indicates audiences are becoming less

interested in watching movies on 20- or 25-foot wide screens built during the 1980s. They don't like being forced to see films in those confined areas. It is important to our future for them to enjoy a true movie-going experience.


Very few new screens are less than 35-foot wide, and many are in the 50- and 60-foot ranges. "Wall-to-wall" has become the catch word and new theatres almost universally prefer bigger screens that give their audiences the widest and biggest picture they can possibly get.

Theatres are dealing with a more savvy population who want theatre-going to be an event. There are so many new theatres being built that offer great sound, large screens and great picture quality that expectations have been raised.

In the late 1980s and early '90s, circuits began testing the idea of stadium seating. Exhibitors wanted to know how important great sight lines were to their audiences. They asked if it was worth investing in building theatres with stadium seating. Audiences answered those questions at the boxoffice.

There is still a place for some smaller auditoriums, but it is unlikely that there will be a return to the 1980s when people were building theatres with 25-

foot screens. Audiences want more value for their entertainment dollar. They have come to expect comfort, fabulous audio and giant, well-projected pictures. Circuits are taking notice.

(About the author: Sean Lohan brings more than 10 years of experience in theatrical motion picture exhibition to Kodak. He was general manager of the AMC Century 14 theatres in Century City, Calif., from its opening in 1987 until 1989, when he became the circuit's Western division training director with the responsibility of preparing managers for the future. He subsequently became head of operations for the ticketing company Pacer Cats. Lohan has also worked for National Film Service developing programs to train theatre personnel and upgrade theatre fixtures, and as operations manager for Technicolor Entertainment Services in Ontario, Calif.) 

- The number of U.S. indoor movie screens increased 4% in 1994, 4.5% in 1995, and 7% in 1996.
- Alaska, New Jersey and Washington D.C., have no drive-in theatres.
- 67% of movie-goers were between the ages of 12-39 in 1996.

THE MAKING OF *EVEREST* - A NEW TYPE OF IMAX FILM

Are you ready for an intriguing preview of the future of the cinema? Then, get ready to experience *Everest*. The 40-minute IMAX film was produced by MacGillvray Freeman. It chronicles a wondrous climb to the top of the world. The film evokes powerful emotions, ranging from profound sadness, when several of the climbers are killed in a tragic accident, to absolute



exhilaration at the top of the mountain.

Everest opened during the first week of March at the Boston Museum of Science, and quickly rolled out to some 70 large-format screens around the world. Most of these screens are in museums and other leisure destinations, but *Everest* will also premiere at many cinemas where large-format films are proving to be a popular attraction.

The first IMAX film was screened in 1970 at Expo '70 in Osaka, Japan. IMAX means image maximization. Each frame is 10 times larger than a standard 35 mm image. The projector puts steadier, sharper and brighter 70 mm images on the screen, and vertical stadium seating puts the audience in close proximity to a seven-story-high screen.

"Great fictional films tell emotional stories that can convincingly depict life and death struggles," says producer-director Greg MacGillvray. "Our large-format films, being non-fiction, have never had that same sense of urgency and poignancy. Now with *Everest*, we have these powerful story elements in a non-fiction film, photographed as it happened

in the most realistic format yet invented."

During the filming of the climb of Mt. Everest, the crew led by cinematographer-director David Breashears, proved that advances in film technology have made it possible to produce large-format films in the most challenging circumstances.

MacGillvray says that he pondered the possibility of producing a film that tells a story about climbing Mt. Everest for years. For ultimate dramatic impact, he knew he had to get a camera to the top of the mountain. That meant he needed a lighter weight IMAX camera which would operate flawlessly at 40 degrees Fahrenheit below zero.

MacGillvray Freeman and Imax Corp. cooperated on the design of a 42-pound camera that's about half the weight of a conventional IMAX camera. MacGillvray

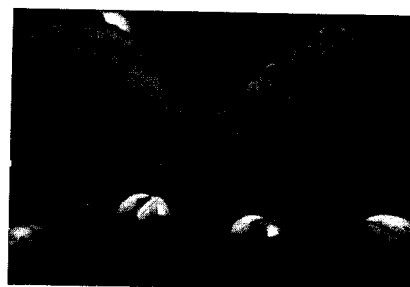


used it first to shoot scenes on Mt. Washington in New Hampshire, where the wind chill factor resulted in temperatures 40 to 60 degrees below zero. The camera was caked with ice about half an inch thick. He chipped it off with a screwdriver and began shooting.

MacGillvray describes himself as an outdoor enthusiast who loves the idea of people pushing themselves to their limit, while striving for goals that seem unattainable. "That striving makes for good story-telling which encourages the audience to look for perfection in their own lives," he says. "All of our films have a strong environmental theme. The thing that has always intrigued me is that

you can create images that are so dramatic they become indelible."

On the aesthetics of large-format films, he observes, "You have to forget all the rules of conventional filmmaking and invent new ones. You direct




characters and stage scenes differently. You have to give the audience time to look around."

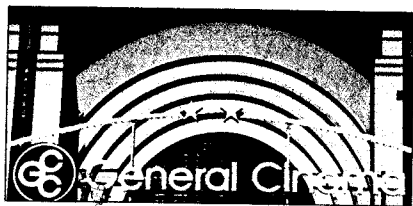
MacGillvray says that *Everest* is more character-driven than his other films, therefore the visual perspective for the audience is more participatory.

"There is character development, a plot and a theme," he says. "There are unforgettable moments when they are climbing through giant blocks of ice that are moving down the mountain at the rate of four feet a day. It's almost like a waterfall except it's frozen ice blocks as large as apartment buildings. They have to wend their way through the ice to get to the upper parts of the mountain. At times, they use aluminum ladders as bridges to cross deep crevasses. We shot from a perspective that allows the audience to experience what that was like."

He offers one last tip to filmmakers planning to shoot in this large format.

"Learn to be patient," he says. "What makes a perfect rainbow is that you don't see one every day. You can never settle for the ordinary. Wait for the magic to happen. You have to know what you want and settle for nothing less." 

GENERAL CINEMA MAXIMIZES ENTERTAINMENT POTENTIAL



Theatre lobbies were once just a place to hang around and buy candy and other refreshments until the movie started. That is no longer true. The owners of today's megaplexes have realized the potential of important revenue streams created by the vast number of consumers that move through their lobbies. Exhibitors are testing many different methods of marketing products to lobby-dwellers.

General Cinema and Kodak teamed up on such a project at General Cinema's Framingham 14 in the Boston suburb. Themed Entertainment, part of Kodak's Entertainment Imaging division, has placed a number of new imaging products in the cinema lobby that add entertainment value and help theatres build additional revenue.



THE Kodak Image Magic STICKER PRINTS KIOSK.

A new concept with tremendous potential for theatres is the Kodak Image Magic sticker prints kiosks. These self-service kiosks allow movie-goers to take their picture and place their face into movie-theme and other fun content. The result is a sheet of 16 peel-off stickers about the size of a postage stamp ready

Pileri, worldwide general manager for Themed Entertainment, a unit of the Entertainment Imaging division of Eastman Kodak Company. "Now there's a whole portfolio of possibilities-sticker photos, fantasy scenes, 3-D products and digital studios. Just as digital technology is opening up a whole new breed of



THE Kodak Image Magic CYBER ARTIST CREATES A COMPUTER GENERATED SKETCH ON A WATERCOLOR-TYPE PAPER.

in less than a minute.

The Kodak Image Magic fantasy theatre, an all-digital photo studio, is also set up in the lobby in Framingham. Movie-goers can have their photo taken with a Kodak digital camera against a green-screen background. Using computer software, they are then magically inserted into a scene of their choice. Unlike a traditional photograph, the effect produces a three-dimensional look: the person appears with content in front and behind them creating 3-D depth. One choice may be a classic movie scene, such as following the yellow brick road in the *Wizard of Oz*. Seasonal themes are popular for all of the holidays such as Christmas, Valentine's Day, Easter, etc. First-run movie content also offers a great deal of potential for fantasy photos.

"We're no longer talking about simply photographs," says Douglas C.

special effects in movies, it is also creating a new realm of possibilities for entertaining photos."

"The idea is to explore ancillary businesses that are complementary to theatres' core business," explains Marv Rubinek, director of business development. Global Cinema Network, a division of General Cinema dedicated to this type of ancillary business. "We want to bring revenue into theatres beyond what comes from the ticket sales and the concession stand. Theatres have potential retail space and many patrons-viewers-consumers coming through it. The sticker kiosks are a great way to help sell the experience of the movie so they offer a great marketing potential to the theatre. Movie-goers will be allowed to take home part of the movie's brand identity."

Global Cinema Network first came across the entertainment imaging concept when Kodak demonstrated the kiosks at the Westwood, Calif., premiere for the film *Wild America*. "We went to Mann's Westwood theatre," recalls Tim Resar, general manager of event and destination imaging for Kodak's Themed Entertainment, "and we set several systems up in the lobby. The evening of the premiere, we took digital pictures of the people there and inserted each face into an 8x10 photo of the movie poster. That one evening we made over 500 photos as a promotion."

"We took a great interest in what Kodak was doing to promote the film at that premiere by providing movie-goers with attractive souvenirs," says Bob Artz, director of client services for Global Cinema Network. "We observed the excitement this generated. That dovetailed to the idea of expanding the retail possibilities of theatrical exhibition in a partnership with Kodak. The income possibilities of putting the public inside the movie posters and other images seemed very solid."

Rubinek reports that from the outset, the response in Framingham was strong.



THE THEATRE LOBBY AT GENERAL CINEMA'S FRAMINGHAM 14 HOSTS A Kodak Image Magic FANTASY THEATRE FOR MOVIE-GOERS TO CREATE ENTERTAINING PHOTOGRAPHS.


Patrons have been eager to purchase stickers and digital photos of themselves. The kiosks are designed to be very flexible so that the image content can be quickly and easily changed.

The plan eventually is to incorporate images from first-run features into the mix. "When studios release a movie," says Rubinek, "there is a tremendous amount of publicity and enthusiasm out there in the marketplace. The consumer wants to see this theatrical release and be a part of it. When we have theatrical key art of the movie and can put the consumer's image or family inside a one sheet for the movie, it can allow them to take a part of the overall experience from the theatre to their home."

In addition, a computerized Cyber Artist has also been entertaining patrons. A digital photo taken of the customer is transformed into a computer-generated sketch. All the while, the Cyber Artist

interacts with the customer as though he or she is actually speaking to a live sketch artist.

This too, Rubinek reports, has been greeted enthusiastically in Framingham which indicates that more such "artists" may soon be found at other theatres throughout the country. "In Framingham, we have a 14-plex," he says, "but as we build this model and tweak and squeeze and change it, I think we could adapt this to a smaller cinema."

"We have half a dozen combinations," says Resar. "A smaller lobby might have room for a couple of sticker kiosks. A bigger theatre may have a sticker kiosk and a Cyber Artist. We're going to offer combinations of entertainment products that will work in all the different types of lobbies that are out there." 



SUBJECTS POSE IN FRONT OF THE GREEN SCREEN AS PART OF THE Kodak Image Magic THEATRE. THEIR IMAGE IS INSERTED INTO THE FANTASY BACKGROUND OF THEIR CHOICE AND A DIGITAL PHOTOGRAPH IS CREATED.

PYTLAK'S PRACTICAL PROJECTION POINTERS



John P. Pytlak
Senior Technical Associate
Motion Picture Systems
Development Group

Let There Be Light

Screen brightness is an objective measure of how much light is reflected from the screen to the audience. SMPTE Standard 196M specifies that it be measured with the projector in normal operation, but with no film in the aperture. Measurements are made using a spot photometer having the same spectral sensitivity as the human eye. Good meters meeting these requirements cost a few thousand dollars.

Measurements should be made from several locations, since not everyone sits in the center seat. Although the standard specifies a screen luminance of 16 \pm 2 footlamberts (55 \pm 7 cd/m²) for review rooms (where the desired color and density of prints are decided by the director, cinematographer and film laboratory), it allows a range of 12 to 22 footlamberts (41 to 75 cd/m²) for theatres. Most people only remember the nominal aim of 16 fL.

The image should be uniformly bright across the screen, without any "hot spots" or dark areas. The screen sides should be 75 to 90 percent of the screen center luminance, but not less than 10 fL (34 cd/m²).

Is Screen Luminance Level Important?

To understand why screen luminance is important, we need to understand human vision. During the daylight, our vision is fully functional so colors appear brighter, and we see with maximum sharpness. In dim light, colors appear desaturated, and we may have problems seeing detail. At intermediate levels of light, we may see color and detail, but not with the same vividness. Theatre screens fall into this intermediate level, where a small increase in luminance can make a big improvement in color perception and visual acuity.

Is Brighter Better?

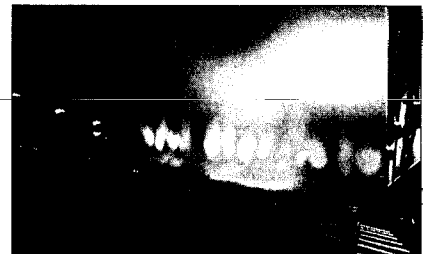
To demonstrate the effect of screen luminance on image quality, we made two identical prints, color timed at the laboratory screening room standard of 16 fL. We included a variety of scenes having highlights, shadows, flesh-tones, bright and pastel colors, and good sharpness. The matched prints were projected side-by-side on identical projectors, one at 12 footlamberts, and the other at 22 footlamberts.

The print projected at 22 fL had greater tonal range, sparkling highlights, more detail in the shadows, livelier and more natural flesh tones, brighter colors, and appeared sharper. There was slightly more shutter flicker in the very bright scenes, and underexposed scenes had lighter blacks. But almost all audience members preferred the brighter projector. In their minds, "brighter IS better."

At higher screen luminance, most scenes will look better, but the colors may be brighter or the shadow detail more visible than when the director and cinematographer viewed it. But at lower screen luminance, the audience will always be shortchanged. Dim pictures look dull and lifeless, and never match what the director wanted.

Today's Situation

Recent surveys have shown that the vast majority of theatres are too low in screen luminance. Data reported by the Lucasfilm Theatre Alignment Program (TAP) showed the average screen luminance in first-run theatres to be about 11 fL. A Kodak survey of theatres in one major city found first-run theatres with screen luminance as low as 7 fL in the center, and less than 5 at the edges. The Kodak survey also found multiple causes for the below-standard luminance, including inadequate lamp power, improper lamp alignment, dirty or improperly installed screens, etc. In most cases, theatres were unaware of how dim their pictures actually were, since they didn't have a spot meter, and had the luminance measured infrequently.



Sometimes, the problem was misinformation. For example, many theatre managers believe you save money by running a xenon bulb below its rated current. In reality, although this may save a little electricity, it may actually shorten the life of the very expensive bulb. If the quartz envelope of the bulb runs too cool, deposits will form, blackening the bulb.

Some managers say, "My multiplex doesn't need a light meter to check screen luminance and light distribution—that's done once a year by our service engineer, and adjustments are made then to bring us back into specification." The reality is that screen luminance changes as bulbs age and screens get dirty and any time you change or rotate a bulb. The only way to be sure your screen luminance is correct is to measure it with a meter periodically, and

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MARK McDONALD UPBEAT ON OUTLOOK FOR CINEMA IN ASIA

Mark McDonald, Senior Vice President for AMC in Asia, paints a pretty word picture of the future of the cinema in this part of the world. He admits that AMC is still a relative newcomer to the region. The cinema chain is operating a successful 13-screen multiplex in Tokyo, and it is building another complex in Hong Kong.

McDonald observes, "The trend is toward a more luxurious movie-going experience throughout Asia. In Thailand, Australia, Hong Kong, Taiwan, Japan-people throughout the region are investing in building high-quality multiplexes. When the public is given a choice, they are responding to the opportunity to experience movies in a great environment."

The Japanese market has traditionally had some formidable obstacles, including the high cost of real estate and complex regulations for Western distributors and exhibitors. McDonald notes that during the 1970s and '80s, television took its toll and the number of screens eroded from a peak of 7,000 to the current 1,800. He says that the pattern paralleled what

happened in the United States during the 1960s and '70s. However, McDonald calls the long-term prospects for a vibrant cinema industry very promising.

He observes that the pace of cinema construction is one indicator. Exhibitors currently operating or building screens in Japan include AMC, UCI, Warner Bros., Cinemark and Virgin. The 1,800 or so


"Some markets are opening to Western film distributors, while governments in other countries are tightly controlling access for a variety of reasons."

screens in Japan netted some \$140 to \$150 million at the boxoffice in 1997, an increase of some \$20 to \$30 million.

A popular Japanese movie accounted for much of the boost at the boxoffice. McDonald observes that a healthy cinema

industry provides opportunities for local and regional producers to showcase their films along with distributors of mainstream Hollywood movies.

He points out that there are some two to three billion potential movie-goers in this region of the world. Some markets are opening to Western film distributors, while governments in other countries are tightly controlling access for a variety of reasons. However, wherever screens are being built, McDonald says that the trend is toward multiplexes with bigger and wider screens and state-of-the-art projection and sound.

He notes that many of the new cinemas anchor entertainment or leisure complexes. Often there is an IMAX or other large-format screen, reserved seats at premium prices, and restaurants and other amenities. McDonald concludes, "Regulatory obstacles still exist, but many restrictions are easing and barriers coming down. I'm convinced that the trend toward building bigger and better cinemas with more screens and state-of-the-art presentation will continue evolving during the next 10 years." 

PROJECTION POINTERS

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whenever anything is changed. Although a proper screen luminance meter is expensive, it is a wise investment that can be prorated over multiple screens and many years of use.

The Future


Kodak is working on ways to help theatres improve screen luminance. Kodak print film is very resistant to heat damage and dye migration caused by

excessive radiant energy, so that with proper alignment and heat filtration, even a 7000-watt bulb can be used. We continue to encourage the use of 70 mm prints to fill the huge screens that can entertain over 500 people at a showing.

Someday, it may be possible to consider a higher aim for screen luminance, and the quality improvement that it would bring. For now, we need to do all we can to have all

theatres meet the existing SMPTE standard, so that dim pictures are a faded memory.

More Information

For more information contact SMPTE at (914) 761-1100. Web Site: www.smppte.org. Screen luminance meters (e.g. Minolta, Spectra, USL/LJ Technologies, etc.) are available through most theatre equipment dealers. E-mail me at jppytlak@kodak.com. 

- Since 1985, two movies have been both the top grossing picture and won the Oscar for best picture - 1988 "Rain Man" and 1994 "Forest Gump"
- Average movie production cost per feature in 1996 was almost \$40 million, a 325% increase since 1980.

SCREEN CERTIFICATION PROGRAM WILL IDENTIFY TOP CINEMAS

Kodak will sponsor a Theatre Certification program designed to help exhibitors enhance the movie-going experience. Houses that meet high standards for image quality will receive an official stamp of approval. Recent tests conducted by Kodak and several studios indicate that simple and relatively inexpensive improvements in screen brightness and focus can substantially improve the movie-going experience.

"A lot of the public is not seeing movies the way they are meant to be seen," says Sean Lohan, director of business development, Theatrical Exhibition, Kodak's Professional Motion Imaging. "It's not intentional. It's just how it's always been. Many theatres are not getting the proper light levels on the screen. This could be happening for any number of reasons from operator error to the type of screen they are using, or

the condition of the bulb or lamp house. We want to do everything possible to make sure the audience sees the best possible images. Most of the newer theatres are very conscious of the sound quality. Great sound attracts people to


"A lot of the public is not seeing movies the way they are meant to be seen."

certain screens. The same thing will happen with image quality."

The Kodak stamp of approval will require certain standards be upheld. Screens will need to be at least 40-feet wide, and the image bright enough to satisfy industry standards. Kodak engineers will assist theatre managers to

identify and establish conditions for certification, including training of projectionists.

Lohan believes that certified theatres will be helped incrementally when audiences decide where to watch movies. "Many newer screens could be certified right now," he says. "Many more could become eligible for certification with just a very small investment. Many variables determine screen brightness and contrast, from screen type to lamp houses. Kodak engineers can help identify whatever it is that is preventing perfect projection and suggest improvements."

For information about plans on the screen certification program, contact Sean Lohan at 310-204-7120, or e-mail him at slohan@kodak.com 

ACCESS GRANTED

General Cinema has been testing technology for extending the movie-going experience to hearing and visually-impaired individuals. A screen at a General Cinema theatre in Sherman Oaks, Calif., and another in Framingham, Mass., are testing two new systems developed by Boston Public Television station WGBH in conjunction with its Motion Picture Access Project.

"We are proud to provide access to a group which has had limited opportunities to experience movies in the past," says Brian Callaghan, General Cinema's manager of communications and public relations. "First-run movies are such an important part of our culture, but until now, many people have been unable to

participate in them."

The Descriptive Narrative system (DVS Theatrical Descriptive Video Service) provides detailed narration for visually-impaired audience members over a wireless headset. The patron hears vivid and elaborately detailed narration explaining and describing the action, similar to a book on tape, but with all the excitement, sound and energy of the movie-going experience. Best of all, the narration never overlaps or interferes with the dialogue.

Rear Window Captioning provides sub-titles for hearing-impaired individuals via a small reflective screen which attaches to their seat's cup holder. The sub-titles are projected on a screen in the back of



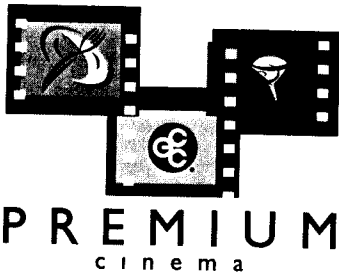
LAUREN BRENNAN, 13, AND MOTHER, DEBBIE

the theatre and are reflected on the small screens.

"Right now, only two conventional movie theatres are testing WGBH's systems and they are both General Cinema theatres," says Callaghan.

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PREMIUM CINEMA OFFERS MOVIE-GOERS ROYAL TREATMENT



More than ever, audiences expect their movie theatre experience be a real event. Circuits are taking notice and providing bigger, plusher more comfortable environments where people can enjoy the latest films. General Cinema has taken this idea a giant step further by creating a "first class" theatre designed to pamper patrons as though they were movie stars in private screening rooms.

Visitors to the new Yorktown General Cinema 18-plex, adjacent to the Yorktown Shopping Center in Lombard, Ill. outside Chicago, will have an opportunity to experience a new level of cinema luxury. Those seeking an exceptional night at the movies and willing to pay a premium price for their moviegoing experience, will be offered a totally differentiated trip to the theatre.


One of the screens—the Premium Cinema—will offer patrons a chance to enjoy a movie in a more luxurious environment and provides a very special

level of service that enhances the overall movie-going experience. Laura Pochop, project manager of the Premium Cinema, characterizes this as "the ultimate movie experience."

The Premium Cinema will show first-run films likely to attract customers

experience. It will also be the first such luxury facility open to the general public in the U.S."

Premium Cinema customers will be able to reserve their tickets in advance. Upon arrival, their car will be parked by a valet and they will enter through a separate entrance to avoid crowds. They can then check their coats with the concierge, relax in a comfortable lounge and make use of the waiter service to order a light entrée or appetizer—a variety of bistro faire will be available as well as premium beer and wine. They can enjoy their food and beverages in the lounge while watching sporting events on a large television monitor, or take their order inside the THX-certified auditorium with 58 large, leather seats (and four handicapped spots) arranged in a stadium-seating configuration with front-row seats that rock. Each seat has a side table for plates and glasses so dining can continue during the film.

"Because alcohol will be served, the Premium Cinema will only be open to adults 21 and older," Pochop explains. "We think it will be enormously popular with Chicago-area residents, as well as with studios, corporations and other groups for special events and screenings. It will be a perfect choice for people who want a first-class entertainment experience." 

"People who want top-notch service and amenities where they shop, dine and vacation, can now also enjoy the equivalent of first class airline service when they go to the movies."

willing to spend extra money for added features and comforts. "These are people who always buy the best in their lives," Pochop says. "People who want top-notch service and amenities where they shop, dine and vacation, can now also enjoy the equivalent of first class airline service when they go to the movies.

"The entire Yorktown facility will be a remarkable state-of-the-art theatre," she explains, "and the Premium Cinema will be an exceptionally different movie-going

ACCESS GRANTED


CONTINUED FROM PAGE 8

"We're very pleased to be taking part. In order to make this program a reality, a studio needs to pay the costs of having a film described for the blind, and subtitled for the hearing impaired. On our part, we needed to pay the equipment costs to have the technology installed.

"The people who come to see these

films have just raved about them," he continues. The mother of a blind 13-year-old girl, who came to see *Titanic*, told the manager this was the first time her daughter was able to attend a first-run movie just like any other kid."

Callaghan reports patrons driving more than two hours to bring deaf or

blind people to these theatres. "We've gotten a lot of letters," he says. "One was from a blind man who said that for him, this is a major step towards fuller access and equality for the visually-impaired community, and couldn't have been more thankful for it." 

KINEPOLIS SUCCEEDS BY FOCUSING ON CUSTOMER SERVICE AND COMFORTS

With a tradition of innovation and concentration on how to best serve movie-goers, Belgium's Kinopolis Group has used forward thinking and creative marketing to become one of Europe's leading exhibitors. With established operations in Belgium, France and Luxembourg, and new ventures opening in 1998 in Holland and Spain, the Brussels-based Kinopolis is setting an ambitious pace.

"We are a marketing-driven company," states Kinopolis Group co-CEO Joost Bert. Bert was named Worldwide Exhibitor of the Year at ShoWest in Las Vegas in 1996 for the way he's made a trip to his company's 12 theatres an alluring destination for movie-goers.

"Many people don't make plans to attend a particular movie," Bert explains. "They say 'Let's go to Kinopolis and we'll make a decision once we're there.' We see parties arriving and then splitting up to go see different movies."

Bert believes that paying attention to customer needs is the key to success. "We were one of the first in Europe with multiplex cinemas with more than 10 screens," he says. "We've gone to extremes in providing comfort, and we have screenings four times a day. We focus on children's movies in the afternoon, commercial film at 8 p.m., and artistic pictures later in the evening. It makes it very easy for the customer to go to our theatres."

Bert stresses that locations for new theatres are carefully chosen to provide access by auto and public transportation. Kinopolis theatres also provide a good deal of free parking, allocating one space for every two seats. Bert says the theatres also offer special programs for school children and senior citizens.

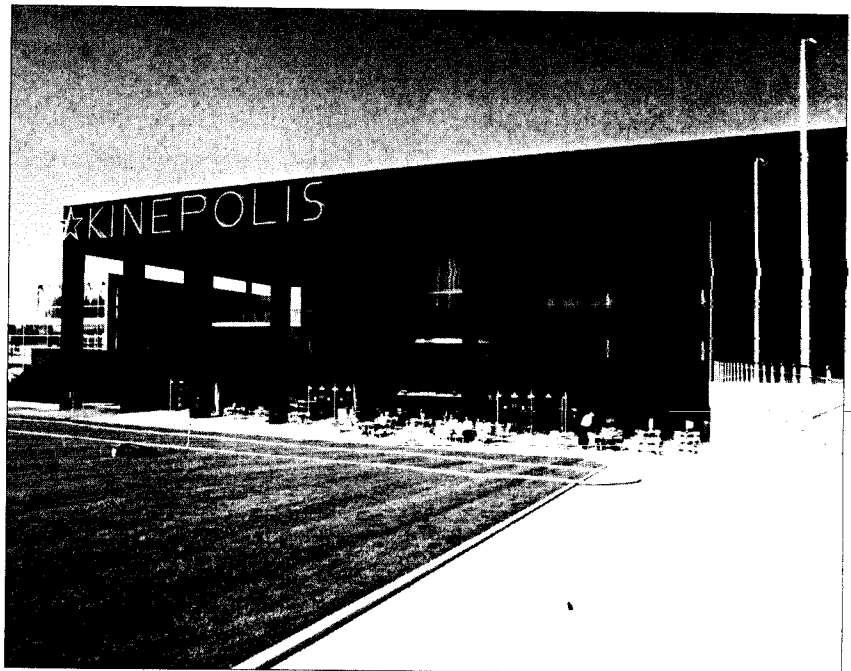
Although some theatre owners see television and other forms of home entertainment as a threat, Bert sees it as

an ally. "Television took its market share 25 years ago," he explains. "I don't see television as competition. Whenever we play trailers on it, we get more people in the cinema."

While movies are the core business, Bert foresees the theatre of the future being more of an entertainment mall. He says the Kinopolis of tomorrow will include such features as retail outlets and food malls. In

changes in Europe. "The time people have for leisure increases every year," he says. "I sense potential to increase European movie attendance. The average European attends the cinema twice a year. In the U.S. and Australia, the average is four times a year, so there's room to grow."

Bert believes that extra services will help increase attendance, especially by




addition to showing films, Kinopolis theatres are being used for teleconferencing and other business gatherings.

Along with expansion into Holland and Spain, Kinopolis is also providing its expertise in other markets. Bert says they were recently approached by a company that wants them to build and provide consulting services for cinemas in India.

Bert says that the North American market is not currently in the company's plans. "We have so much more to do in Europe," he explains, "that we don't think of going in the direction of the U.S., though I think our concepts would work there."

Bert is encouraged by lifestyle

people over 35 years old. "We need to give them VIP treatment," he says. "We need to offer them valet parking, reserved seats and a lounge like you find when you travel first or business class where they can have a drink and relax instead of queuing up to get a ticket. We're finding that people are easily willing to pay extra above the normal ticket price to receive that service." 

- An average of \$20 million is spent per film in marketing and distribution.
- The average movie in 1996 was 105 minutes in length.
- The number of U.S. indoor movie screens has more than doubled since the late 1950s.

PROJECTION TROUBLESHOOTING GUIDE

Platters

Problem	Remedy
<p>Film breakage during build-up and tear-down</p> <ul style="list-style-type: none"> • Film tension • High speed start 	<ul style="list-style-type: none"> • Excessive film tension; start at minimum setting and increase speed slowly to desired setting [always use tension-sensing fail-safe] • Reset speed control after sticking
<p>Return arm will not take up film slack</p> <ul style="list-style-type: none"> • Film position sensor • Motor drive wheel 	<ul style="list-style-type: none"> • Determine cause of sticking in ON position and correct • Check for slippage; if slippage, determine cause and correct
<p>Platter will not rotate</p> <ul style="list-style-type: none"> • No power at power source • Platter switch set incorrectly • Defective wiring or connection • Defective control sensor • Defective motor control card • Drive wheel loose 	<ul style="list-style-type: none"> • Provide necessary 110-120v AC to unit. Check to see if unit is plugged in and switch is ON • Check to see if drive motor is plugged into assembly on column • Check for tripped circuit breaker; reset or replace as necessary • Set mode switch to correct mode • Check wiring and connections • Check to see if LED is working; replace if necessary. Check control sensor in another connector to see if LED power card is working. • Check motor control card in another connector; replace if defective • Check condition of drive wheel; re-tighten or replace as necessary
<p>Platter runs all the time</p> <ul style="list-style-type: none"> • Wiring or connections • Control sensor • Speed control • Film position sensor 	<ul style="list-style-type: none"> • Check wiring and connections; repair or replace as necessary • Check to see if end cap is securely in place so that ambient or work lights are not leaking into control sensor • Check motor speed control; adjust as necessary • Determine cause of sticking in ON position and correct
<p>Platter runs too slowly, frequently causing "BRAIN [CENTERPIECE] WRAP" - film wraps tightly around centerpiece, or "brain", in a clockwise direction</p> <ul style="list-style-type: none"> • Motor speed control • Drive wheel slipping • Motor brushes • Platter binding • LED filter assembly loose inside spindle [Christie] • Faulty drive motor, or one in need of new brushes • When brain is removable, assembly may not be properly seated into spindle • Speed control card fuse blown, or circuit breaker popped • Faulty or misadjusted speed control card • Feed arm on brain sticking while in low-feed position • Platter system or disk not level • Brain feed servopot out of adjustment 	<p>General: spin platter by hand in counter-clockwise direction until film has backed off brain</p> <ul style="list-style-type: none"> • Check motor speed control; adjust as necessary • Check spring tension on drive assembly. Check condition of wheel, looking for wear or DIRT; clean or replace as necessary • Check drive motor brushes for wear; replace if worn below 1/4" or worn unevenly • Check platter bearings condition and lubrications; relubricate or replace as necessary • Refer to manual and check for loose set-screw • Turn POWER OFF before attempting to repair. Remove motor as instructed in manual; test motor by exchanging with motor from another disk; replace dysfunctional motor. Brushes are easily replaced; refer to manual for correct installation • Make sure removeable brain is firmly seated • Fuse must be replaced, or circuit-breaker reset. On some older ORC platters, circuit-breaker must be replaced if it pops; refer to manual • Replace speed control card • Check filter assembly to make sure moves freely [Christie]; brain may need to have spring adjusted or replaced [ORC] • Balance, using leg adjustment on platter stand • Check servopot spring; adjust or replace
<p>Platter rotates too quickly, also called "BACKLASH" - film wraps tightly around centerpiece, or "brain", in a counter-clockwise direction</p> <p>NOTE: Many backlashes occur while threading, due to pulling film too quickly through brain, causing feed arm to stick - pull film only as quickly as brain movement allows - always check brain after threading to be sure film is not backlashing</p> <ul style="list-style-type: none"> • Feed arm on brain sticking while in high feed position • Faulty or misadjusted speed control card • Brain feed servopot out of adjustment [ORC] • Feed arm spring missing [ORC] • Brain tension spring missing [Christie] 	<p>General: spin platter by hand in clockwise direction until film has backed itself off brain; while doing so, push film against inner circumference of print to allow film more room while being unwrapped; motor can be disengaged so platter will spin easily</p> <ul style="list-style-type: none"> • Refer to manual to learn workings of platter support arm. Make sure filter moves freely. See that set-screw on filter is tight • Replace speed control card • Adjust according to manual
<p>"TAIL WRAP" - end of film slips off edge of platter and wraps around disk support arm and spindle</p> <ul style="list-style-type: none"> • Tail not properly secured with stopper or print truck (most often on longer prints) • Fan or air vent blowing on platter disk 	<p>General: separate tail wrap for remainder of print; begin unwrapping film in clockwise direction - once film has been removed, reattach to print; watch for tears and creases</p> <ul style="list-style-type: none"> • Secure print with stopper or print tuck; be sure roll is centered • Redirect air source away from platter

THE QUESTIONS YOU ASK

Jeff Johnson
Cinema Consultant
Eastman Kodak Company

QUESTION: What causes static in the projection booth, and what are some easy and inexpensive ways to eliminate it?

JOHNSON: Static is caused by a low level of humidity in the booth. By raising the overall level of humidity in the booth, most static problems can be taken care of easily. Some recommended ways of reducing static are:

- If the building is new, some HVAC systems have a control to manually adjust the level of humidity. The relative level of humidity should be between 50 and 60 percent.
- Place a damp sponge in a small dish next to the print and cover the platter overnight. Make sure that you do not get any water on the print. Overnight the water will evaporate into the print raising the level of moisture in the print.
- Use a set of Particle Transfer Rollers (PTR) in your film path as the film leaves the platter tree on the way to the projector.

If static problems are really bad you could use more than one set of PTR rollers. The PTR rollers will not only dissipate static, but they will also help keep the print clean. PTR rollers are available through FPC (213-468-5774).

• Commercial static sprays and fabric softener sheets also work very well. The static sprays can be used generously around all projector and platter rollers. From about 12 to 18 inches away, spray the static spray on all rollers and platter areas. The floor between the projector and platters should also be sprayed with static guard. When using the static sprays, make sure you do not get any on the print. The fabric softener sheets can be used directly on the print. As the print is wound up and on the platter, take a fabric softener sheet and wipe all rollers and equipment in the film path. Wipe the print in a circular motion starting from the inside working outwards until the entire print surface has been wiped.

QUESTION: What precautions can be taken to prevent Polyester-based film from being damaged when a brain wrap or similar problem occurs, and the film doesn't break?

JOHNSON: There are two products currently available which help shut down the projector when a brain wrap occurs. Speco has designed a system that attaches to the platter tower. When the tension becomes too great on the rollers, the platter rollers move up and allow the fail safes to drop in a normal fashion. Kelmar makes a device called the Chopper Plus. The Chopper can be located anywhere between the platter and the fail safe as the film enters the Chopper it rides over a tension device. If the tension becomes too great, the Chopper cuts the film allowing the fail safes to drop and shut down the projector. Both systems work on all projectors and cost about \$100 to \$150 per unit.

Kodak offers a one-day seminar entitled, "Film Projection for Reel People" that emphasizes film care, projection system cleaning and maintenance and everything involved in putting on a first class show. To schedule this seminar at a theatre near you, call Jeff Johnson at 303/751-2649.

THINGS YOU WOULDN'T KNOW WITHOUT THE MOVIES:

- During all police investigations it will be necessary to visit a strip club at least once.
- Should you wish to pass yourself off as a German officer, it will not be necessary to speak the language. A German accent will do.
- The Eiffel Tower can be seen from any window in Paris.
- Kitchens don't have light switches. When entering a kitchen at night, you should open the refrigerator door and use that light.

Film Notes For Reel People
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