

Film-Tech

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FILMNOTES



FOR REEL PEOPLE

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

KODAK LAUNCHES NEW VISION FILMS



Warner Bros.
International
Theatres

Kodak ScreenCheck
program

Village Road
Show

Sticker Prints
Kiosks

Prince of Egypt

CINEMA INDUSTRY SEES GLOBAL GROWTH

Sean Lohan
Director of Business Development
Theatrical Distribution
Professional Motion Imaging
Eastman Kodak Company

When I was employed by AMC in Los Angeles, around a dozen years ago, I occasionally wondered how things worked in other parts of the world. But the truth is that I didn't spend a lot of time thinking about other countries. It seemed to me that 10-, 15- and 20-screen multiplexes were a unique fit for lifestyles in the United States.

While I was at Cine Expo last summer, I realized how much the entertainment film industry has changed. It was truly an international conference, and this has undoubtedly become a global industry. At Cine Expo, I met people from multiplexes and megaplexes in countries ranging from Taiwan to France, and from Australia to Mexico.

They all had exciting stories to tell and insatiable appetites for information about what is happening in other countries. There is a lot of good news. New circuits are emerging in every corner of the world, and global companies, including AMC, Warner Bros. International Theatres, EUC, General Cinema, Cinemark and National Amusements, are opening successful multiplexes in many new markets.

The National Association of Theatre Owners (NATO) has predicted that in the next three to five years the number of screens in the United States will increase from approximately 31,800 to about 40,000. It's not just that there are more screens. They are generally bigger and better screens, fre-

quently featuring stadium seating. IMAX screens are no longer a novelty. They are often a major attraction. The most obvious trend is that more and more multiplexes and megaplexes are providing total entertainment environments.

That's just part of a much larger global picture. Multiplexes are opening in Eastern European countries, Mexico and other parts of South America, and in many Asian nations. New markets are being opened, new generations of fans are discovering the cinema experience, and just beyond the horizon is the huge, untapped potential in China.

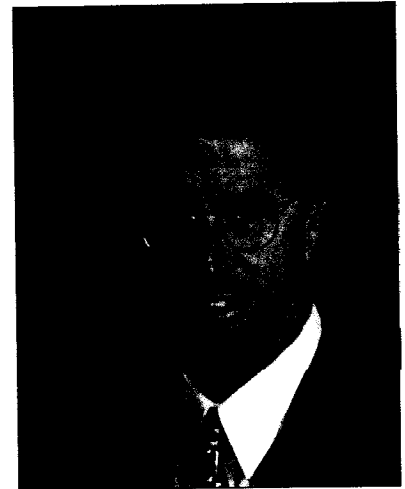
Movie fans and potential movie fans are the same everywhere in the world. They all share the same high hopes and expectations when they hear



New circuits are emerging in every corner of the world.

that a new Steven Spielberg or George Lucas film is in production. They all see movies as temporary escapes from the realities of their everyday lives. They all want to experience the latest and hottest movies in a great environment. They want a choice of films, flawlessly projected on big screens, augmented by great sound and comfortable seating which provides an unrestricted view.

In many ways, the entertainment film industry is redefining itself. There are amazingly talented new filmmakers



who are taking advantage of incredible advances in imaging technology. We all know about the remarkable revolution in digital effects, which makes just about anything you can imagine possible. But don't overlook the wondrous advances in film, lens and camera technologies, which give moviemakers virtually unlimited freedom to tell their stories.

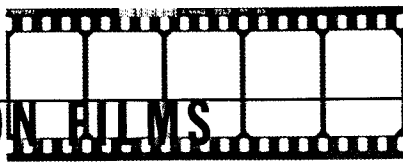
This month, Kodak announced a breakthrough in motion picture print technology that will soon be evident on your screens. There is a choice of two new Kodak Vision print films designed to help ensure that your audiences see movies the way they are meant to be seen. In the end, it all comes down to a partnership between the studios, Kodak and the exhibitor. We all have different roles to play but we all share a common objective to create an experience that transports the audience into the story, that lets them escape reality and be entertained in a way that no other medium can match. That's what the movies are all about."

For more information, call Sean Lohan at 323-468-4217 or email: slohan@kodak.com

Cover photo: The *Prince of Egypt*, a DreamWorks SKG new animated feature, will be distributed on Kodak's new Vision print film.

● Age 30-39 and 16-20 have the greatest movie attendance.

KODAK ANNOUNCES NEW VISION FILMS



Kodak has announced a significant breakthrough in color print film technology. The company has introduced two color print stocks that are designed to enhance the movie-going experience by giving cinematographers and directors more creative control.

"We believe it is important for the public to experience movies the way they are meant to be seen" says Richard P. Aschman, president of Kodak's Professional Motion Imaging division. "Subtle variations in colors, contrast and textures are important components of the visual language that today's talented filmmakers use to tell their stories and to evoke emotional responses from the audience."

KODAK VISION Color Print Film 2383 is designed to accurately reproduce the sophisticated range of subtly different tones and colors that cinematographers are capable of recording with the new generation of Kodak Vision negative films. The blacks are slightly denser, the highlights are whiter, and the tonal scale and color saturation replicate the quality of images recorded on the negative films.

KODAK VISION Premier Color Print Film 2393 is designed for cinematographers and directors who want to project images with deeper and richer black tones, brighter highlights, and very saturated colors. It will provide more options to filmmakers whose stories require a "darker" look.

"It's a matter of individual taste," says Aschman. "Filmmakers can now choose the print film which they believe best reflects their vision."

Both new print films incorporate major advances in the science of emulsion design and manufacturing technologies. They are both coated on a rugged, new polyester base material manufactured in Kodak's state-of-the-

art factory.

"Our investment in developing and manufacturing these remarkable new films reflects our belief in and commitment to the future of the cinema," says Aschman. "Kodak has invested more than a billion dollars in new manufacturing plants which provide the advanced technology for exciting new products, and the capacity needed to satisfy our customers' needs."

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Aschman says that the new print films are designed to provide benefits for the creative community, film labs, distributors and exhibitors, and most of all, for the public. In addition, the new print stock is coated on a more durable, scratch-resistant base.

"The importance of this breakthrough in our ability to offer more creative flexibility to filmmakers shouldn't be understated," observes Terry T. White, manager, business development, "but that is just part of a much bigger picture. The new films will also provide labs with an opportunity to improve productivity, and that is important because of the increasing

demand for larger print orders on shorter deadlines."

White says that the features built into the new print films reflect aggressive market research designed to pinpoint and resolve problems. The polyester base is more durable, and it resists tears and scratches. It will also retain

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dimensional stability longer, which is an important consideration for archiving. The elimination of the remjet backing reduces the use of chemicals and water during processing. It is also expected to improve the cleanliness of prints produced with high-speed printers.

An anti-static layer serves two purposes. It reduces or eliminates damage to unprocessed film caused by static. Static also tends to attract dust particles.

"This is the first time Kodak has provided filmmakers with a choice of prints stocks," White says. "We believe it is a tremendous leap forward. But this is not the final word in how far we can push the science of film design and manufacturing. There is plenty of headroom for future progress."

The Kodak Vision print films will be available in the United States and Canada in autumn, and soon afterwards in other parts of the world.

● Teenagers average 2.5 movies per month.

MILLARD OCHS ON THE FUTURE OF INTERNATIONAL EXHIBITION

In 1988, Warner Bros. International Theatres (WBIT), Burbank, Calif., embarked on a mission to become a global leader of multiplex development by creating unique venues for movie-going audiences around the world. WBIT's presence continues to grow in many countries including the U.K., Australia, Italy, Japan, Taiwan, Spain and Portugal.

WBIT's international reach is heightened through a series of successful partnerships. They recently aligned themselves with Village Roadshow International to form Warner Village Cinemas in the U.K., Italy and Taiwan where they opened a 17-screen facility in Taipei to record-breaking attendance earlier this year.

In Japan, WBIT formed a joint venture with the second largest retailer, Mycal, and currently operates 108 screens within 15 locations. In Portugal, WBIT has formed a joint venture with Filmes Lusomundo, the single largest media company in

Portugal. Together with Sogecable in Spain, Warner Lusomundo has now announced five new complexes that will open by the end of 2000.

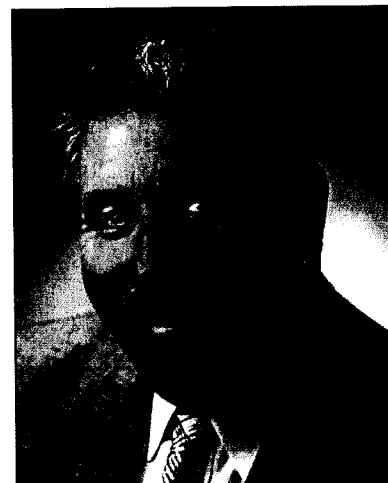
In 1997, WBIT served over 36 million people worldwide. As of the third Quarter 1998, WBIT operates 73 theatres in seven countries with 648 total screens around the globe.

"We're seeing tremendous growth and expansion in the exhibition market in the U.K., Italy, Taiwan and in Australia with our partners Village Roadshow," says WBIT President Millard Ochs. "Spain and Portugal are seeing new venues; Italy is starting to see some expansion; and we are seeing solid growth throughout the world. I believe it will continue to grow substantially over the next decade."

Even though some of the expansion is originating from U.S. companies, other countries are getting in on the action as well, according to Ochs. "There is interest and excitement not only from the American-based cinema companies moving into Europe,

South America and Asia but local operators are also stepping up to further develop their own circuits and build new multiplexes for the future. Because of the healthier exhibition, we're already seeing an increase in the amount of film production in countries such as the U.K., France and Italy. This is great for those countries," he says.

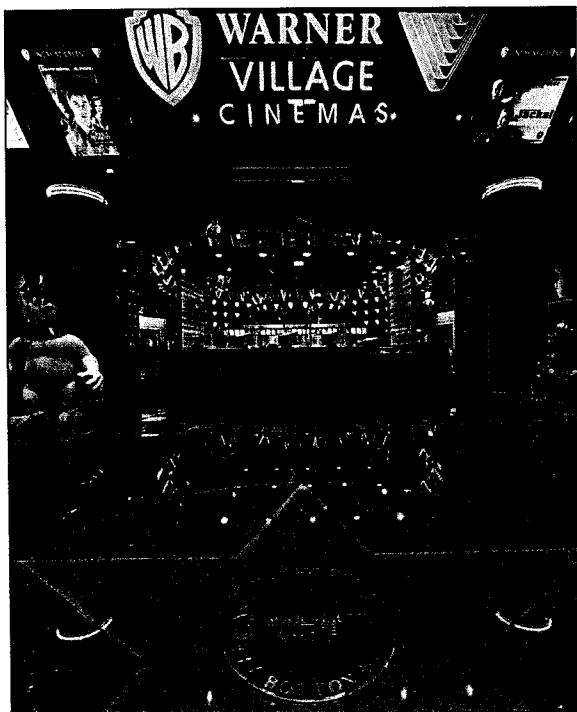
WBIT is taking a leading role in this expansion as a brand leader, Ochs explains. "We're expanding into



many different territories and wherever we go, our theaters have what I call the active, Hollywood-style lobbies. We design our lobbies to make them fun places to be in," he says. "We decorate the lobby with Looney Toon characters poised on the floor and suspended from the ceiling. There are neon lights and spotlights that portray a feeling of a Hollywood extravaganza. The atmosphere helps give our theaters a very special brand identity."

"Audiences want floor-to-ceiling, wall-to-wall presentations. You'll have a multiplex with 7000-8000 seats and one screen might have 1000 seats," he continues. "These are just beautiful facilities. Everyone in the world is a discerning audience. We brought the first western-style cinema to Taiwan with our 17-screen complex in Taipei City and it has been tremendously popular since it opened. It's a new venue and a new style of movie going which the Taiwanese were not accustomed to. But as soon as word got out, people made it a point to go there."

"Wherever you go, people want to see the best picture, the best sound," Ochs says. "If you offer that to people anywhere, they will come."



KODAK SCREENCHECK NEARS FIRST MILESTONE

The ScreenCheck program Kodak announced at the ShoWest Conference in Las Vegas is closing in on a significant milestone. A pilot project involving several circuits and a significant number of screens is being evaluated and early reports are very encouraging.

"Today's movie audiences expect a great entertainment experience with quality sound and theater comfort," says Sean Lohan, director of business development, theatrical distribution, Kodak's Professional Motion Imaging. "But the heart of the movie experience is the picture - a big image that lets audiences immerse themselves in the story; a bright clean image that presents the story with all the color, imagination and quality the filmmaker intended."

Lohan says that the Kodak ScreenCheck program is designed to accomplish three goals. The objectives are to establish a baseline for projecting high-quality images on cinema screens, help exhibitors achieve that standard,

and ultimately to use the power of the Kodak brand to help audiences recognize and understand the ScreenCheck program and its connection to picture quality.



"This is really an industry program - an opportunity for Kodak, theaters and others to work together for our collective futures," says Lohan. "We are using the Kodak brand because it's associated with quality worldwide. This is about Kodak and theaters working together to provide a high quality visual experience - and eliminate anything that detracts from it."

"We want to help theaters get the credit for providing a great movie experience," he says. "That's why we've created the Kodak ScreenCheck program logo that you can display proudly. And we will work with you to pub-

licize and promote the quality it represents in ways that will help attract people to the screens that offer this program."

Lohan expects the results of the pilot project to be announced this fall. The ScreenCheck program will then roll out into cities selected by cinema circuits.

Key criteria for ScreenCheck program certification includes satisfying brightness standards recommended by SMPTE; the ability to maintain a sufficiently dark environment; a screen large enough to satisfy the expectations of the audience; clear sight lines; an ability to project the full scope of images without cropping or masking the edges of the frame; and the condition, surface and alignment of the screen with the projector.

"If we can make a contribution to enhancing the movie-going experience," says Lohan, "there are benefits for everyone - the filmmakers, the distributors, the exhibitor, and most of all, the audience."

HOW TO GET MORE LIGHT ON THE SCREEN

After installing a new bulb, reset the power settings so that the bulb is operating at 85 percent of its maximum rating. To figure out your current lamp wattage use the formula below.

$$\text{Amps} \times \text{Volts} = \text{Watts}$$

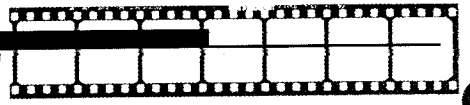
You should be able to find both of these numbers on the Volt meter located on the side of the lamphouse.

- Always operate Xenon lamps close to their published rated current.
- Check power settings monthly and adjust accordingly.
- Make sure all wiring connections are tight and free from erosion.
- Check diodes on a monthly basis.

- Using a light meter, focus the Xenon so the center of the screen has the brightest light shining on it. (16 footlamberts is recommended by SMPTE.)
- Log the hours of the Xenon each month, so that it does not exceed the expected life.
- Keep lenses clean and free from oils and dirt. (Use only approved lens cleaner and tissue.)
- Clean both sides of the port glass on a regular basis.
- Keep the reflector and the split-mirror clean and free of dust.
- Re-target the lenses monthly so they are filling the screen properly.

- Make sure that there is no outside light bleeding into the theater. (Check around door frames)
- Check that the house lights are at the proper level.
- Check that the masking is in good shape with sharp edges that do not create shadows on the screen.
- Spot clean the screen weekly to remove any debris and liquid spills that may be on the screen surface. (Use only a damp cloth with warm water to clean the screen, never use chemical cleaners.)
- Dust the screen on a regular basis, using a feather duster to keep the image bright.

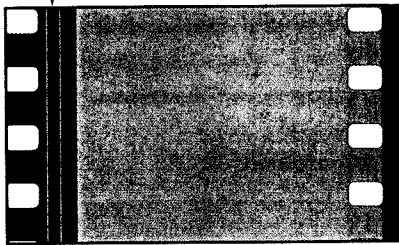
CALLING ALL THEATERS: ARE YOU RED READER READY?



The first major change in analog optical movie soundtracks since their invention in the late 1920s is about to take place. Many theaters are ready to make the transition. Some are not. All should be aware of what is happening.

A print's optical soundtrack, for decades the single source of film analog audio (and still an indispensable back-up to digital audio systems), has always been created by a process that retains silver in the soundtrack area only, even though it is removed from the rest of the film. Retained silver must be present in the optical track to create the very dense black which traditional tungsten exciter lamps need to read the audio information.

In the midst of the dense black area,



The optical tracks, the area with the two clear lines, have traditionally held retained silver to create a very dense black. In a transitional type of soundtrack called high magenta, the optical tracks appear lavender in color and still contain silver. High magenta tracks can be read equally well using tungsten exciter lamps or red LED readers. In the future, prints will be manufactured using the silverless cyan tracks that are read with a red LED reader.

an analog optical soundtrack is the wavy, clear line that varies in width. A digital optical soundtrack has a pattern of dots. In both cases, as the film is pulled through the projector's soundtrack, a narrow beam of light passes through the "clear" moving soundtrack, causing the intensity of the beam to vary. The varying light falls on a sensor and creates electrical signals for the theater's loud speakers to convert back to sound.

The application of this coating has

always been a difficult, costly addition to the film developing procedure. It is an exacting process which, if done incorrectly, can damage portions of the picture area.

Kodak, Dolby, Ultra Stereo, Deluxe Labs, Technicolor and other companies have been working together to develop a system with a silverless audio track. The technology that allows this is the red LED reader standard issue with virtually all new projectors capable of reading a silverless dye track, also known as a cyan dye track because of its color.

In film technology, there are three primary colors—red, green and blue—and three complementary colors—cyan, magenta and yellow. Each color sees its complement as black. Red sees cyan as black, magenta sees green as black and blue sees yellow as black. Thus, the red bulb in an LED reader sees the cyan area (through which the wavy analog track or the dotted digital track runs) as black—and creates the same effect as an optical bulb would in a silver soundtrack.

"Those tungsten bulbs are about to go the way of the buggy whip," says Phil Vogel, global lab manager for Kodak's Professional Motion Imaging division. Vogel's team has been working diligently with the other companies involved to create the new dye tracks. The technology is moving into place and the exhibition industry is working together to make the changes necessary to embrace it over the next several years.

The LED readers also benefit exhibitors. The readers last about 15,000 hours compared with the tungsten bulb's approximately 3,000-hour life span. A red LED reader reading a cyan dye track also provides better stereo separation and more uniform frequency response at high signal levels.

The scientific work is done and the technology developed. Some film prints have already been distributed with a transitional type of soundtrack called high magenta. These optical tracks, which appear to be somewhat lavender in color, still contain silver and can be read equally well using tungsten exciter lamps or red LED readers. In the not-too-distant future, prints will be manufactured using the

"It's the first change in almost 70 years...and it is a major one."

silverless cyan tracks. Though these can be read by the tungsten bulb systems, they will suffer significantly in the signal-to-noise ratio if run on a projector without a red LED reader.

"What we're doing now with high magenta," Vogel explains, "is adjusting the silver track so that it reads best on both red and tungsten systems so that everybody has ample time to convert to the superior red readers.

"When the cyan dye tracks are in place," he adds, "they will increase sound quality and picture quality, reduce the complexity of the development process, reduce water and chemical usage, significantly lessen the amount of waste products created in film development and provide a safer work environment in laboratories. It's the first change in almost 70 years in the optical soundtrack and it is a major one."

- 160 million people went to the movies in 1997 — the highest ever.
- In 1997, 15 movies passed the \$100M mark.

VILLAGE ROAD SHOW FOCUSSES ON QUALITY!

The Village Roadshow seminar focuses on increasing the enjoyment of audiences. "We are the last step in the process of getting films from the producer to the cinema. When the producer spends millions to make a movie and we deliver a substandard screening, we let down everyone along the way."

These are the words of David Kilderry, Victorian technical manager for the Village Roadshow Exhibition Division, which operates nearly 400 screens in Australia and another 500

in other parts of the world. Kilderry contacted Steve Taysom, a Kodak account manager stationed in Melbourne.

"Once I contacted Kodak, I learned that 90 percent of the films we show on our screens are printed on Kodak stock," says Kilderry, "and that convinced me that we were crazy not to invite Kodak to conduct a seminar for our technical staff."

The inaugural seminar was held in April with more than 30 technical managers from Village Roadshow participating. Following an introduction by Kodak's National Sales Manager Jeremy Goddard, the seminar was delivered by Taysom and Gary O'Brien, Kodak account manager based in Sydney.

"I wanted our people to have their work put into a context," says Kilderry.

"I wanted them to realize how much care is taken by filmmakers, including the care the director of photography takes with lighting, and also in the laboratory. The ultimate objective is to increase the enjoyment of audiences so they are motivated to invest time and money to return to the cinema," he added.



David Kilderry, State Technical Manager for the Village Roadshow Exhibition Division in Victoria (left), is shown an FPC PTR roller by Gary O'Brien (right) and Steve Taysom, both from Kodak Australia.

Kilderry observes that movie-going is an increasingly popular pastime in Australia, where the annual boxoffice gross has the enviable record of increasing for 10 consecutive years.

The seminar provided an overview of filmmaking from shooting through to post production, including an explanation of laboratory procedures. Interviews with directors and cinematographers were screened, making it clear why different film stocks are chosen to create specific "looks" which are part of the story content.

"It's all about controlling the variables, throughout the process, and that includes what happens when the film runs through the projector," Taysom says.

Technical considerations were covered, such as discussions about film

handling and cleanliness, and the big issue of screen brightness. A demonstration was staged to convince participants that the eye does not completely adapt to compensate if the brightness level is below standard. Taysom says that a simple oversight, such as not replacing a lamp soon enough, could alter the intentions of the filmmaker and affect the way the audience perceives the film.

The location technical managers from Village Roadshow who attended the seminar are the people responsible for operating and maintaining a range of technical equipment, including air conditioning and sound systems, projection equipment and video games. Some have a background in computing or electronics, rather than the film industry.

"We have been providing this type of support for filmmakers for decades," says Taysom, "so we are very enthusiastic about establishing the same relationship with exhibitors."

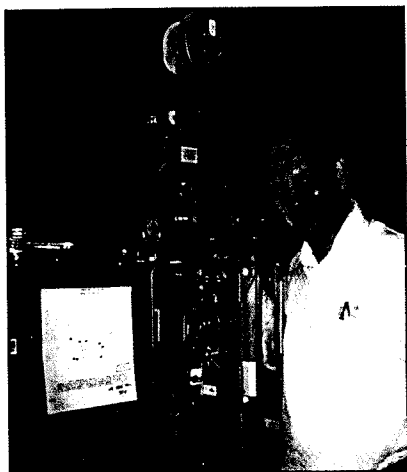
The Village Roadshow circuit was founded on the back of the Croydon Drive-in in 1955 by Roc Kirby. The global entertainment conglomerate is now run by his sons, Robert and John Kirby, and Graham Burke.

Village Roadshow is one of the largest exhibitors in Australia. With its partners Greater Union and Warner Bros., it is in the middle of a substantial construction boom, which includes pioneering new concepts in exhibition.

The company operates screens across the world in partnership with foreign companies.

Participants in the seminar commented: "After many years it takes presentations like this to remind you of the things you sometimes take for granted or may have forgotten."

"A great knowledge session."



by: John P. Pytlak
Senior Technical Associate
Worldwide Technical Services
Eastman Kodak Company

Help for Static Cling

Question: Last winter, we had a lot of problems with static cling, where the film tends to stick together as it goes into the "brain" of the platter. We had a few jams, and even had the last reel of the print slide off the platter when the speed got out of control. What can be done to control this problem?

Answer: First, use an accurate digital humidity gauge to measure the relative humidity in the projection room. (Radio Shack and Edmund Scientific have suitable digital hygrometers for less than \$30). Adjust the HVAC or use portable evaporative humidifiers to keep the humidity between 50 and 60 percent. Don't use humidifiers that actually spray water droplets into the air, as they will leave behind a white dust from the minerals that are in tap water.

Be sure all equipment is properly grounded. Generally, platters and film handling equipment with conductive surfaces are less prone to static buildup (measure resistance to ground with an ohmmeter). Treat non-conductive

materials (painted or anodized platter surfaces, plastic rollers, etc.) with Static Guard™ or other anti-static chemicals to increase conductivity. In extreme cases, the print itself can be treated with Static Guard. Some projectionists have found that active ionization units (e.g., Kinetronics StaticVac™ Film Cleaner, Staticmaster™ brushes, or corona discharge ionizers from Simco or Meech) are effective in controlling static build-up on the film. The best place to use them is between the projector and the platter take-up, so static is removed just prior to wind-up.

We have found that winding orientation can affect how easily the film pulls an adjacent lap into the "brain" of the platter, depending upon the curl of the film. If you normally wind the film on the platter with the soundtrack side up, try winding it with the soundtrack side down (or vice-versa). Static cling is usually most apparent during the later reels of longer pictures, since the film is coming off the inside of the feed roll at a very shallow angle, allowing static to attract adjacent convolutions of film. That is why long movies are most affected.

Kodak has always recommended the use of a tension-sensing fail-safe that shuts down the projector in the event of a platter jam or brain-wrap. Always use sufficient platter clips (suction cups) around the outside of the feed roll to prevent it from getting off center or sliding off the platter due to "static fling."

Another device that helps prevent film jams and sliding film rolls is the Non-Slip Platter Disk (patent applied for), sold by Projection Technology, Inc. (phone: 516/576-0767). This unique invention by projectionists Stuart Boritz, Edmund Nardone, and Andrew Fetherman fits on the platter

surface, and although it doesn't eliminate static cling, it helps separate the film laps if they stick together, and provides a non-slip surface so the film roll doesn't slide.

The best news is that Kodak has just introduced two new color print films which feature an anti-static backing layer. We are working with film laboratories to incorporate an anti-static process additive in the final rinse of the process. Testing shows that the combination of the new films and anti-static process additive will almost completely eliminate "static cling." The new Kodak Vision print films also reduce static attraction of dirt to the film, so prints should stay cleaner. Projectionists will also welcome the elimination of annoying static "shocks" as they wind and handle film during inspection and make-up onto the platter.

We Want to Hear from You! As always, please write if you have any film-related questions or comments. My e-mail address is jppytlak@kodak.com. You can find the latest issues of *Film Notes for Reel People* on Kodak's web site at www.kodak.com/US/en/motion/newsletters/index.shtml.

Things you wouldn't know without the movies:

- Television news bulletins usually contain a story that affects you personally at that precise moment.
- If staying in a haunted house, women always investigate any strange noises in their most revealing underwear.
- Most laptop computers are powerful enough to override the communication systems of any invading alien civilization.
- You can always find a chainsaw when you need one.

KODAK STICKER PRINTS KIOSKS GO TO THE MOVIES

From movie premieres to theme parks, consumers are enthusiastically responding to opportunities to put themselves into stickers with movie characters and themes. The Kodak sticker prints kiosks are a self-service attraction, marketed by Kodak's Themed Entertainment business unit, which have been successful at locations ranging from theme parks, to retail outlets, sports arenas, movie premieres and theaters.

"We began marketing the concept less than a year ago," says Greg Ballentine, manager of sales/sales operations for Kodak's Themed Entertainment, "and the response has been great. It is a novel attraction that provides a new source of revenue and a creative way to re-purpose movie characters and backgrounds. The kiosks have also proven to be a popular promotional attraction."



Universal Studios Consumer Products Group is licensing content for Kodak's sticker prints kiosks and fantasy theaters. Shown is *Babe: Pig in the City*.

The sticker prints kiosks have a small footprint requiring just a few square feet of floor space. Consumers can choose from a selection of backgrounds and preview images before pushing a button that takes their photo on puts it on stickers. In about 30 seconds, a sheet of 16 postage stamp-sized

stickers comes out of the machine.

"The young and young at heart particularly enjoy this attraction," says Ballentine. "They can create personalized souvenirs that add to the enjoyment of visits to movie theaters and malls, theme parks and other leisure attractions. Making the stickers is fun and sharing them is even better. The stickers are also an effective visual promotion."

The kiosks incorporate Kodak technology coupled with theme-oriented images, including key art from new and classic films. Universal Studios, for example, is licensing content from such classic

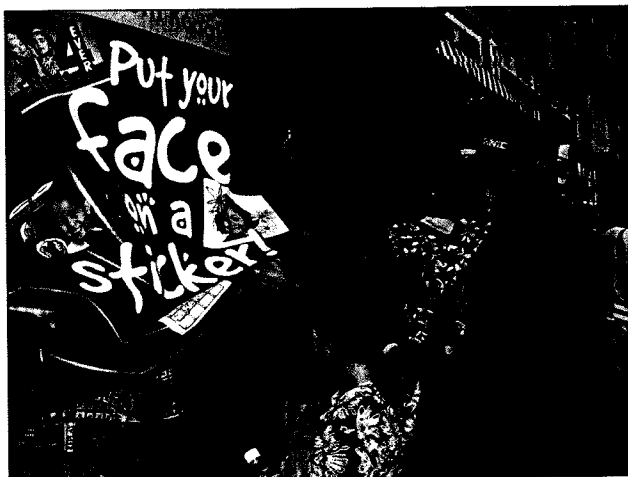
films as *Jurassic Park*, *E.T.: The Extraterrestrial*, *Frankenstein*, *The Mummy*, and *The Land Before Time*, along with *Woody Woodpecker* and other popular cartoon characters, and the current television superstars, *Hercules* and *Xena*.

"We feel that Kodak's sticker prints kiosks and fantasy theaters will be a great opportunity to spotlight Universal's family of classic properties in a unique environment and give fans the opportunity to see themselves interacting with their favorite film and television characters," says Larry McCallister, executive director of clip and still licensing, Universal Studios Consumer Products Group.

Columbia/Tri-Star integrated Kodak sticker prints kiosks into a special premiere of *Madeline* on the Sony Studios backlot. It was one of many attractions, including balloon and caricature artists and face painters, designed to

enrich the event attended by many children along with their families. The kiosks featured the *Madeline* character from the film.

Kim Carey, executive director of special events for Columbia/Tri-Star, observes, "The kiosks were the biggest hit, attracting and entertaining both children and adults."



The movie premiere of Columbia/Tri-Star's *Madeline* was the first to feature Kodak sticker prints kiosks at the Sony backlot in Culver City, Calif. Children and adults waited in lines to have their picture taken in the kiosk. According to Columbia/Tri-Star, the stickers were a perfect tool for promoting the film.

"The Kodak sticker prints kiosks are a lot of fun for consumers and a great way to build awareness for a movie or event," says Drena Rogers, director of entertainment sales for Kodak. "Guests enjoy hamming it up to take their photo, then laughing and comparing the different stickers," she says. "We want people to see that this is a perfect avenue for doing promotions and marketing through an interactive experience."

Movie exhibitors planning to install kiosks in cinema lobbies include AMC Theatres Northeast Division, Kerasotes Theatres, Douglas Theaters, General Cinemas and Famous Players Toronto.

For more information on KODAK's Themed Entertainment products call 1-888-265-6981.

TRAILERS: NEW MARKET FOR A SEASONED COMPANY

For many moviegoers, trailers are an art form in their own right. They are also a primary form of advertising. Many fans base their movie-going decisions on whether they like the trailer. For insights into the art and craft of producing trailers, we visited Pacific Title/ Mirage in Los Angeles, and spoke with Phil Feiner and Ken Smith.

The company was founded as Pacific Title & Art in 1919 by Leon Schlessinger, who went on to make a name for himself as a producer during the heyday of Warner Bros. Animation. In its early years, the company specialized in creating main, end and dialogue titles for silent movies. Feiner, president of the optical division, estimates that Pacific Title/ Mirage creates some 80 percent of the main titles for Hollywood features.

The company has also become a main player in the design and production of trailers. Feiner says that contemporary trailers generally involve complex designs and contain 60 to more than 250 cuts crammed into a 60- to 90-second package.

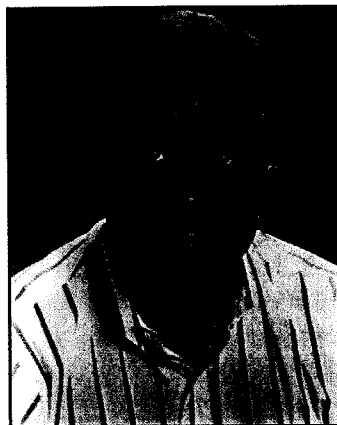
"When I came here as an optical camera operator 22 years ago, television titles accounted for about 60 percent of our business, feature title work was another 35 percent, and the rest was trailers," he says. "However, trailers have become a much more important part of our business since the late 1980s."

"The studios have their own audio visual advertising departments," explains Smith, vice president/executive producer. "They come up with the campaigns and ideas and then companies like ours execute them."

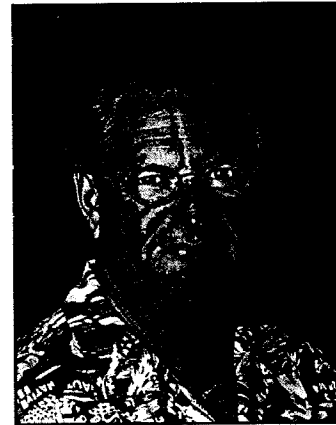
Smith adds that multiple versions of the same trailer are generally produced in wide screen (2.4:1) and tradi-

tional aspect ratios (1.85:1).

"Trailers should be seen by the audience in the same aspect ratio as the featured film," he explains. "That's important because the projection can't switch formats when the trailer is shown. A trailer is designed to make a great impression and whet the audience's appetite for more."



Phil Feiner - president of optical division



Ken Smith - vice-president/executive producer

Trailers are also tailored to satisfy MPAA and audience tastes, Smith adds. A trailer for an R-rated film may be different when attached to a PG movie versus another R-rated film.

Feiner says that the rapid advances being made in digital effects technology has given the company much more flexibility to make these types of modifications.

"It's pretty easy for our digital artists to remove bloodstains from clothing or skin tones," he says, "but there's an art to it as well as a craft. Many things can still be done with optical printers faster and more efficiently, and therefore for less money."

Feiner notes that Pacific Title/Mirage employs three generations of one family. One has been an optical printer operator for the compa-

ny for some 50 years. His son also operates an optical printer and his grandson is a digital machine room operator.

"Experience is important because every frame has to count in a trailer," he says. "A small decision can make a big difference. Our optical people have an average of 20 years of experience



and a combined total of approximately 800 years."

"The physical length of trailers hasn't changed much during recent years," Smith observes, "but they are much more visually sophisticated. With electronic editing, people are able to cut multiple versions of the same trailer. They can look at different options. We cut the film to match the video edit frame by frame. We are using techniques like reverse polarity, negative and positive images, complex imagery, not to mention the increased number of dissolves, cuts and graphics. We create some effects digitally and others optically. If it's digital, we have the ability to record computer-enhanced images with a state-of-the-art laser printer which retains all the characteristics of the original film. We are jamming a lot of images into 60 to 90 seconds of film."

WARNER BROS. AND KODAK TEAM FOR PROMOTION



Warner Bros. and Kodak teamed up this past summer for a unique and effective promotional campaign for Warner Bros. Animation's family film *Quest for Camelot* directed by Frederik Du Chau and with the voices of Gary Oldman, Eric Idle, Don Rickles and many others.

Warner Bros.' marketing department used KODAK FunPacks as promotion premiums in a number of innovative ways. Each pack contained custom *Quest for Camelot*-related graphics, a Kodak one-time-use camera, a *Quest for Camelot* coloring book and a Dynamic Imaging 3-D motion card. The latter employs proprietary lenticular imaging technology to create 3-D images that seem to move as the card moves.

Warner Bros. distributed FunPacks to radio stations for use in conjunction with local contests and giveaways. "Everybody benefited," says Don Adams, director of entertainment marketing for Kodak's Entertainment Imaging division. "The radio stations used them to promote their own programs. Warner Bros. in turn received much valuable air time for the movie."

Ernie Johnston, vice president of

promotions and field publicity for Warner Bros., reports that one particular on-air giveaway in Atlanta had tremendous success. "A local radio station did a live broadcast in front of the Warner Bros. Studio Store in Atlanta. The characters Devon and Cornwall showed up and we gave away free FunPacks to the first customers who came to the store. The radio station gave us an incredible amount of on-air time promoting the event beforehand and everybody loved it. The added value we got from our promotional partners in the field was incredible and much of that was due to these special promotional items. It was a very unusual item that generated a lot of interest."

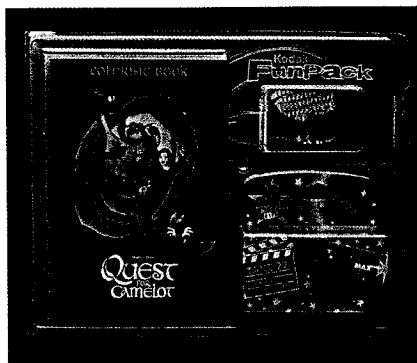
Some Warner Bros. Studio Stores also used the *Quest for Camelot*-themed

FunPacks as purchasing incentives. A FunPack was given to every customer who purchased more than \$50 worth of items.

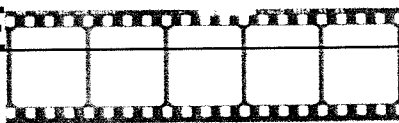
At Warner Bros. flagship Studio Store at New York's 5th Avenue and 57th Street, *Quest* animator Alex Williams appeared and gave kids an animation workshop. Concurrently, characters from the film made personal appearances.

"*Quest for Camelot* and this type of promotion went perfectly together," says Johnston. "It's a family-oriented film and the products in the FunPack, from the camera to the lenticular card to the coloring book, were a perfect fit for the entire family."

"We started out with the idea that we wanted to partner with a great brand like Kodak," he continues. "But what we were able to do through that partnership was leverage retail promotions in the Studio Stores, get media promotion out in the field and get an extremely good return on our joint efforts. Overall, the project exceeded our expectations in the level of public interest. It wasn't your typical movie promotion."



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