

# Film-Tech


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# FILMNOTES



## FOR REEL PEOPLE

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

# EGYPTIAN THEATRE RESTORED

Fox's James Gianopulos

Oz 3-D Promotion

Standee Becomes  
Profit Center

Greater Union Wins  
Award

Don Lane Heads  
*ScreenCheck*  
Experience



*Egyptian Theatre Model*

# FILM HANDLING TRAINING IS MORE IMPORTANT NOW THAN EVER

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

Recently, I was reminded of how important training is for the people who work in the projection booth. I was in a theatre watching a movie when I suddenly heard a noise that wasn't part of the film. It seems there was a problem in the booth. I looked up and there were all kinds of things going on. After about a 10-minute wait, it turned out a bulb had blown. After a few minutes, they had to cancel the show. Why? Because the people on duty didn't know how to change a bulb.

As most of you know, changing a bulb in a 35 mm projector is more complicated than say, changing a bulb in your bedside lamp, but it also shouldn't be so challenging for the person working in the booth the theatre winds up having to refund an audience its money.

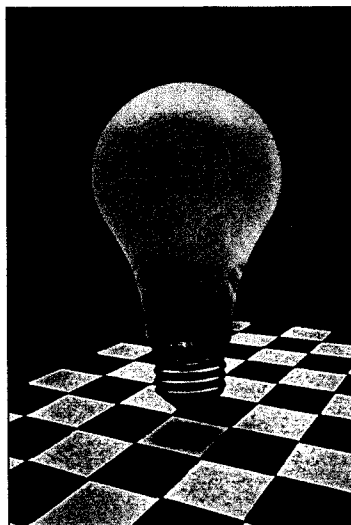
I managed theatres for many years and it was always expected that if you didn't know how to change a bulb while on duty, you'd have someone with you in the building who did. But with giant mega-plexes, that can be more difficult than it sounds because of the number of screens and the administrative duties people in the booth are responsible for.

Things happen. One day a bulb just doesn't light and suddenly, there's no picture. You've got to change the bulb. It's really a simple thing to do but if you've never done it, it can seem very difficult.

Most things that go on in a projec-

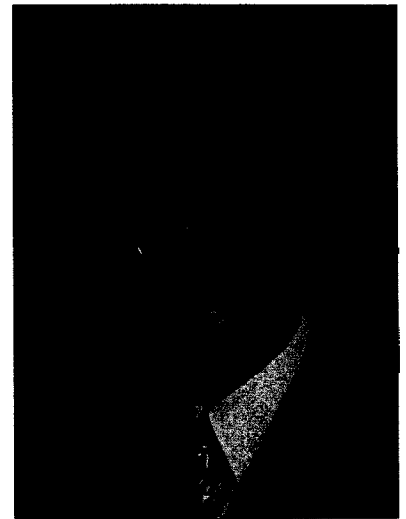
tion booth are very simple to do once you get the training, which is why Kodak is developing hands-on training for managers and projectionists. For years now, Kodak has offered the Film Handling for Reel People seminar. This consists of a slide presentation and discussion of the issues that confront projectionists every day. The seminar has been taught all over the U.S. and in other countries and it continues to be very well received. Now we are taking training even further with an extensive hands-on course in film handling and troubleshooting.

The new program includes an extensive hands-on workshop in our facility in Culver City, Calif. At the training center, we will demonstrate



how to build up, tear down, splice correctly and all the fundamentals of film handling.

Participants will learn everything from the basics to troubleshooting, and they will practice with the same projection equipment they find in the workplace. They will actually do these things themselves so when these problems happen—and they will happen—they won't have to fumble while an impatient audience is waiting.



Most theatres do train their staffs for a majority of contingencies. As staffs and the number of screens per complex expand, it just becomes harder to stay on top of everything that could go wrong.

You don't have to go to film school to learn all the intricacies of projection but there is a learning curve and the more training you can get, the better. Most managers know this because they started out like me. I had zero background in projection systems many years ago when I first went to AMC. But I learned on the job and advanced quickly. We hope our training program can give people the advantages of learning on the job without compromising real audience-attended shows.

What do you think? I want to hear from you. Call 323-468-4217 or email: slohan@kodak.com

Cover photo: The American Cinematheque has restored the Egyptian Theatre in Hollywood to present movies in the most ideal conditions.

The top 10 list of movie quotes was compiled by film critics and experts to mark the publication of "The Guinness Book of Film." Quotes were chosen for wit, delivery and popularity on a global scale. And the number one quote: "Bond—James Bond." — Sean Connery, *Dr. No*.

# CHRISTIE FOCUSES ON FOCUS

The quality of today's camera negative and print stocks continues to get better and better. But audiences don't benefit from these advantages when the optimum amount of light isn't projected on the screen. An image that is too dark not only denies audiences important visual information about what is happening in darker or shadowed portions of the frame, but it also compromises the carefully-planned relationships of all the colors to one another by rendering them dull and muddy. Similarly, an overly lit screen can add unwanted hot spots and flicker to an image.

Unfortunately, many screens are unevenly lit giving the audience the worst of both worlds. One reason for this is the simple fact that even the most efficient exhibitor may not have the tools or the staff with the specific expertise to get a screen perfectly illuminated.

## Ensuring Best Presentation

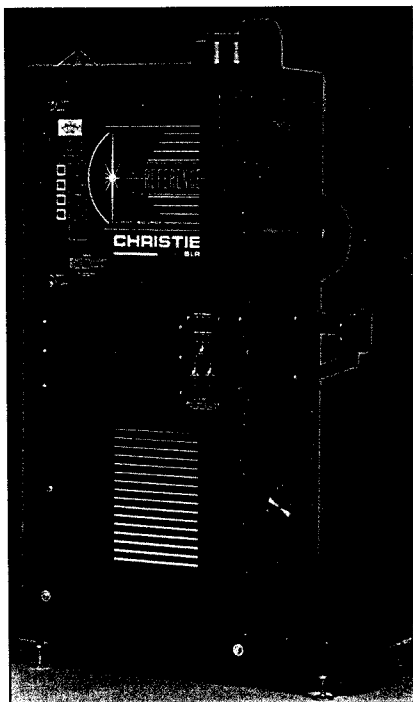
Today's exhibitors know how tough the competition is for every entertainment dollar and are trying to give audiences the best presentation possible to ensure repeat business. Christie Inc., in conjunction with Ultra Stereo, is currently marketing a sophisticated tool which owners of Christie SLC consoles can use to attain the perfect focus of light from the Xenon bulb onto the screen.

"Until now, you would go in with an Allen wrench and move the bulb up and down and side to side, judging the perfect position by eye," says Joe Delgado, director of sales at Christie Inc. "It was a black art that few people could do well."

Now, through Ultra Focus, the Christie SLC console's motorized bulb alignment feature can be hooked directly into the Ultra Focus system using a junction box (part of the sys-

tem) and can automatically align and focus the xenon light console to optimum screen brightness.

Here's how Ultra Focus works: A trained technician sets up a CCD video in an optimum position inside the auditorium. A separate photoelectric cell is incorporated with the camera to detect light reflected from the screen. It synchronizes the optics of the camera to the projector shutter to



make sure the receiver can scan the screen at the same rate and phase as the light pulses emitted by the projector. Using PSA technology, the image from the camera divides the screen into nine grids and reads the light levels of each. Information about the camera's light readings is processed through a smart box which is in turn connected to the SLC console's motorized bulb alignment which can move up and down, side to side and forward or aft.

The projector is run without any film. At the push of a button, the camera tells the console via a smart box to

focus the bulb. The device first focuses a disproportionately high amount of light on the sides of the screen letting

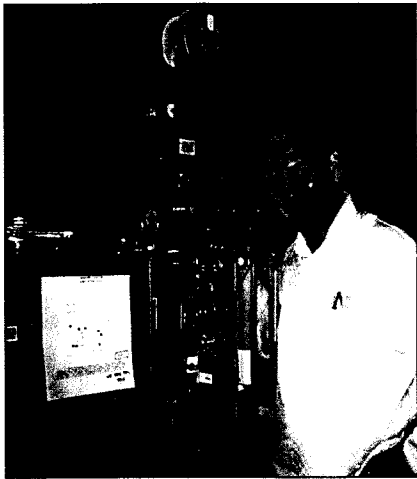
**...even the most efficient exhibitor may not have the tools or the staff with the specific expertise to get a screen perfectly illuminated.**

the center go dark. It next does the reverse, focusing as much light as possible in the center, letting the sides go dark. It then processes this data and focuses the light as evenly as possible—ideally putting 18 footlamberts in the center with as little drop-off as physically possible on the sides.

"Though this can be useful for any theatre, it is designed for mega-screens (60 or more feet) where bulb alignment is absolutely critical because it emits tremendous amounts of energy and it is being focused into a small aperture plate," Delgado explains.

He continues, "If you have a 70-foot screen, you can light it with a 4.5K or 6K but when you focus that kind of energy down to the size of a 35 mm aperture plate, efficient focus becomes even more important because you have to get as much light on the screen as possible without burning the film. This process normally takes two people communicating with a walkie-talkie or through an open porthole, and it can take 20 to 30 minutes per screen to get it right. With Ultra Focus you can do the same job as well or probably better in eight to 10 seconds."

2. "Of all the gin joints in all the towns in all the world, she walks into mine." — Humphrey Bogart, *Casablanca*



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### “In the Splendor of 70 mm” Part 1

“In the Splendor of 70 mm”: For some, that phrase conjures up childhood memories of standing in a line that stretched around the downtown block. When the theatre doors opened, hundreds filed in, politely rushing for their favorite seat. As the curtains on the huge 60-foot screen opened, the screen filled with clouds and you heard the whistle of the wind around you as you flew through the passes of the Austrian Alps. Finally you came toward Maria, and the hills and the theatre are alive with *The Sound of Music*. Then as the family sang “Do-Re-Mi” in the car during the ride home, you wonder why that movie looked and sounded so much better than the films you usually saw at your neighborhood theatre. Somehow, “In the Splendor of 70 mm” on the marquee usually meant something special, even if the movie was more to your mother’s taste.

As you grew older, you sought out that special experience again and again, with movies like *2001-A Space Odyssey*

and *Patton*, then *Star Wars* and *Apocalypse Now*. You took your kids to *E.T.: The Extraterrestrial* and *Indiana Jones and the Last Crusade*, even if it meant driving across town to see the movie in 70 mm.

#### The Dawn of Digital

A few years ago, paradoxical things began to happen. All movies started having wonderful stereo sound that rivaled, and even surpassed, the best you heard with 70 mm, even if it was too loud at times. Magnificent new theatre complexes were built close to home, with dozens of screens and comfortable stadium seating that put you close to the huge wall-to-wall screen. Sure, you missed the curtains, but who watches the curtains during the movie?

#### Small Film on a Huge Screen

Then you take the family to see *Titanic*, the epic hit of the year. Surely the new mega-plex is the best place to see it. When the film starts, you notice the trailers look a little worn, and some even seem to have been damaged by the projector’s heat. When the feature hits the 60-foot screen, the picture is fuzzy and dim, with dull colors that almost look faded. It must be some sort of special effect. You really enjoy the story and the sound, but something’s missing, as you say to yourself “I must have accidentally worn my old glasses.” The closing credits are almost unreadable, seeming to breathe in and out of focus, as they weave side-to-side. As you leave the theatre, you ask the young manager whether the print was 70 mm. He politely says that all of their projectors are 35 mm, and that even the two theatres in town that still had a 70 mm projector couldn’t get a 70 mm print. “Anyway,” he adds confidently, “70 mm is obsolete since 35 mm now has digital sound.” When you complain about the picture quality, he agrees and admits that there have

been a few complaints, but notes that the print in the smaller auditorium looks better. “Would you like some passes to see it again on the 30-foot screen?”

#### Epic Film on a Huge Screen

A few weeks later, you’re on a business trip to Los Angeles. Checking out the footprints at the Chinese theatre, you notice that *Titanic* is starting in 15 minutes. Since you have a few hours to kill, you buy a ticket. As you take your

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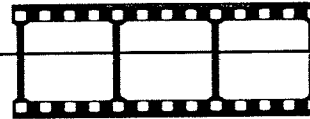
seat, you take small pleasure at the anachronisms of the old movie palace. Then, *Titanic* fills the huge screen, and blows you away! As you fly over the deck, you can see fine detail you didn’t see before. Rose and Jack are surrounded by a vibrant sunset. The clear night sky is filled with pinpoints of starlight. The terror of the sinking ship is intensified by the shadowy details you missed before. The closing credits are sharp and steady. As you leave the theatre and walk past the projection booth, you notice the last strand of wide film going through the projector, and you smile, as you again realize “The Splendor of 70 mm.”

#### To Be Continued

In the next issue of *Film Notes for Reel People*, we’ll discuss the future of 70 mm prints, and why this large format is needed more than ever, to fill the mega-screens in the mega-plex. Hint: It’s not only the sound.

**3. “It’s not the men in your life that counts, it’s the life in your men.” — Mae West, *I’m No Angel***

## MULTIPLE PARTNERS TEAM UP IN YOU'VE GOT MAIL PROMO



Kodak was among several companies who teamed up with Warner Bros. to promote the studio's new romantic comedy *You've Got Mail*. Starring Tom Hanks and Meg Ryan, and directed by *Sleepless in Seattle*'s Nora Ephron, the film mixes age-old romanticism with the modern world of email to create a distinctly '90s take on the secret admirer concept at the heart of the classic *Shop Around the Corner* starring James Stewart.

The Kodak FunPacks dedicated to *You've Got Mail* also mix something old with something new. The packet of promotional goodies will be distributed to radio stations, TV stations and theatre circuits to be given away in a variety of contests and promotions. The FunPack contains a Kodak one-time-use camera which can capture 27 "Kodak moments," and a refrigerator magnet which uses Kodak's patented

Dynamic Imaging technology to provide three different entertaining images which change as you watch it from different angles.

Also in the pack are the new AOL 4.0 software, a discount coupon from nationwide florists, 1-800-FLOWERS, and a discount coupon from Kodak's



Photonet Online, which allows you to share your photographs online.

"This is another in a series of promotional items which have proven successful in generating interest in films,"

says Kodak's Director of Entertainment Marketing Don Adams. "This is the first time we have worked with a third parties such as AOL and 1-800-FLOWERS. They are a perfect fit for this movie."

Kodak and Warner Bros. created a similar FunPack earlier this year which was used in the marketing of the studio's children's film *Quest for Camelot*. Camelot-themed FunPacks were given away at the film's release. "That promotion generated a great deal of interest," says Ernie Johnston, vice president promotions and field publicity for Warner Bros. "*Quest for Camelot* was a film specifically geared to families. Because we expect *You've Got Mail* to appeal to an even broader group of people, we will be going out with about 8,000 FunPacks for this movie."

## OZ GOES 3-D IN THEATRE PROMO

This holiday season, theatres across the U.S. celebrated the November 6 return of *The Wizard of Oz*. As part of an agreement with Warner Bros., Kodak has produced a series of 3-D motion badges featuring the well-known main characters from the film—Dorothy, Scarecrow, Tin Man and the Cowardly Lion.

The badges, use Kodak's patented KODAMOTION depth imaging technology, which was originally developed primarily as an attention-getting marketing tool, but is now finding success in the realm of consumer merchandising.

"*The Wizard of Oz* badges are just

one example of the broad range of marketing and merchandising opportunities," says Pat Donohoe, segment marketing manager for the Dynamic Imaging unit of Kodak's Entertainment Imaging division. "Motion picture distributors and exhibitors are seeing an effective, high-tech way to repurpose content as promotional and consumer merchandise."

The badges are designed to attract moviegoers to the re-release of *The Wizard of Oz*, one of the best-known films of all time. There are two versions of the badge. In the first, the image "flips" from one character to another,



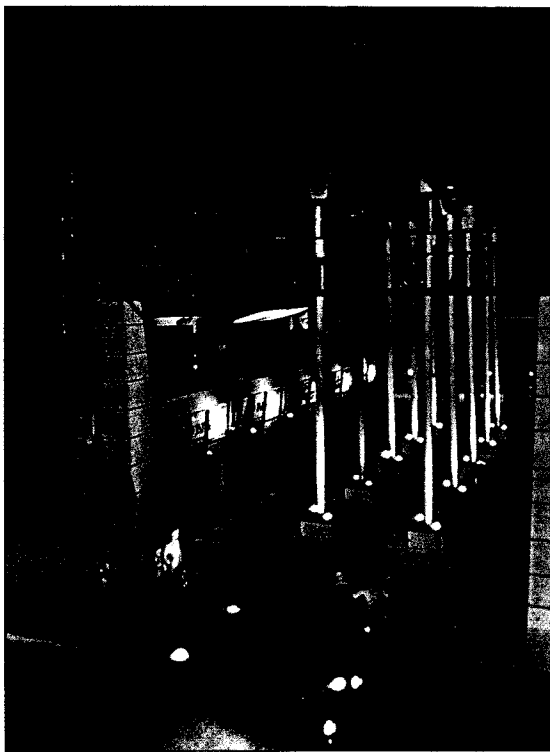
and in the second, all four characters skip merrily down the Yellow Brick Road. This side-to-side motion effect can only be produced by Kodak. The badges will be distributed at theatres and Planet Hollywood locations across the United States.

Continued on page 7

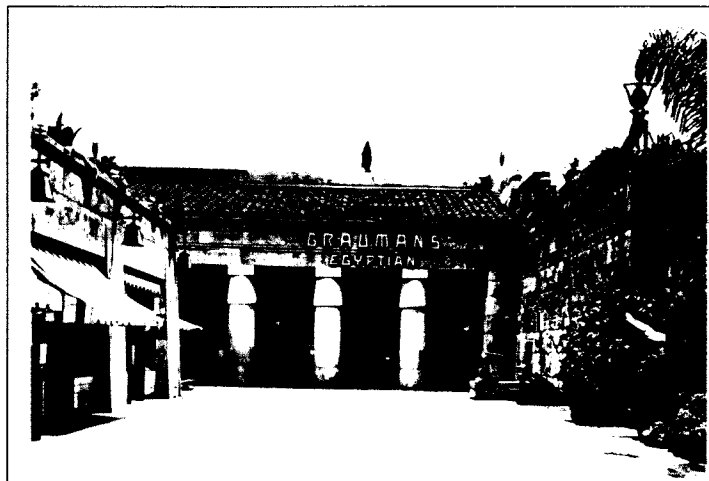
# A PICTURE PALACE REVISITED

When theatre entrepreneur Sid Grauman opened the palatial Egyptian Theatre in downtown Hollywood in 1922, it was one of the most impressive “picture palaces” the world had ever seen. With its giant screen, its ornate design and its courtyard area—perfect for red carpet premieres—the theatre became the showplace for the blockbusters of the day. A shrewd businessman, Grauman accurately predicted that such an impressive edifice would attract movie fans to the then-undeveloped area known as Hollywood.

From the time Grauman built that theatre in what was primarily a farming community until he opened his famous Chinese Theatre nearby, Hollywood became a thriving business district and replaced downtown Los Angeles as the site of star-studded world premieres.



The Cinematheque believes that 1999 audiences are as hungry for great theatrical presentation as they were in 1922 and that they will come out to such a grand theatre to see classic and international films they might not have otherwise.



When the Egyptian Theatre opened in 1922, it was one of the most impressive “picture palaces” the world had ever seen.

The American Cinematheque—a Hollywood-based non-profit organization devoted to the screening of international and classic films—has restored the theatre with the support of the City Community Redevelopment Agency (CRA) and the film industry in order to present its slate of hard-to-see movies under the most ideal conditions possible.

“We generally show films that are difficult or impossible to find anywhere else, but that isn’t all we’re about,” says Cinematheque Director Barbara Smith. “One of the main commitments of the Cinematheque involves how those movies are seen. It’s about that experience you can only get with great projection in a big theatre filled with people. We think it’s extremely important for people to see a feature film as it was meant to

be seen. In some ways it’s like the difference between seeing a great painting reproduced in a book and going to the museum to see the real thing.”

The Egyptian in its new incarnation is divided into the 650-seat Lloyd E. Rigler Theatre and the 83-seat Steven Spielberg Theatre. Both theatres can show all formats from 8 to 35 mm as well as all video formats. The large theatre can also show 70 mm. “It’s very important to us to project everything in the best method possible,” says Smith. “A big part of our budget is equipment. The big theatre is also one of the few places where nitrate prints can be shown.”

The restoration project required that the Egyptian be brought up-to-date for sound and projection while maintaining the appearance of the 1922 original which holds official landmark status. “We’ve kept the fabric of the walls and restored the ceiling,” says Smith. “We’re installing a 1922 Wurlitzer organ for showing silent films. Projectors will also be outfitted with special motors so they can run at the various silent speeds.”

The builders restored historic lighting fixtures, they exfoliated the origi-

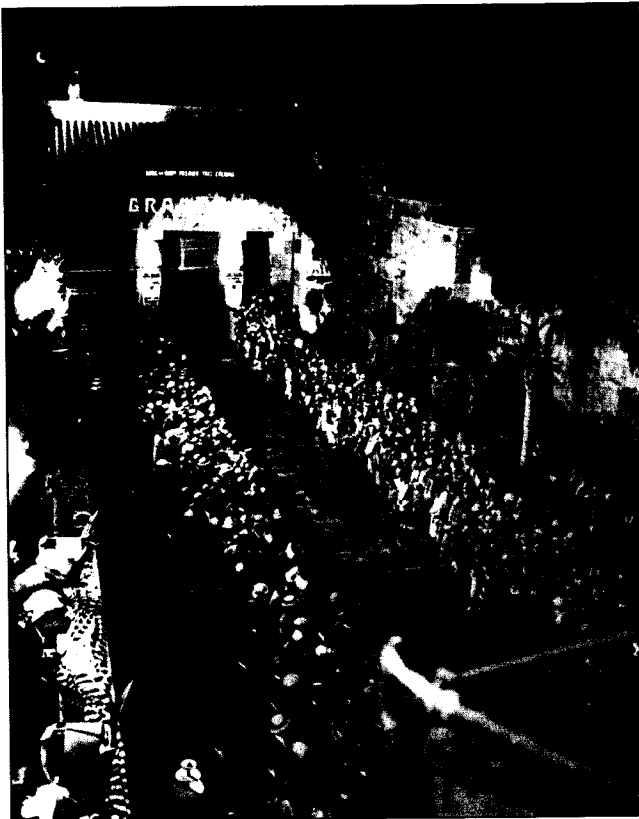
nal paint to uncover murals that had been on the original building and been covered up by subsequent management. The neon signage will even use the exact type of gasses used in the 1920s so the colors reflect what would originally have been in the building.

Smith points out the architects' clever design to accommodate the different acoustical requirements of live organ, traditional mono and modern stereo soundtracks. Inside the theatre's walls are acoustical baffles which will close to show sound films in an enclosed soundproofed environment and remain open when live music is presented.

The Egyptian will also present throughout most days a 50-minute film sponsored by Kodak with

**It's about that experience you can only get with great projection in a big theatre filled with people.**

effects created at Cinesite, detailing in this impressive structure. The sound-



Grauman's Egyptian Theatre during the 1926 premieres of *Sparrows* starring Mary Pickford and *Black Pirate* starring Douglas Fairbanks.

an absorbing and informative way the rich film history of the theatre and the region. Local film enthusiasts and tourists alike are expected to enjoy this presentation in

track will be available via headset in many different languages in order to provide the full experience for a truly international audience.

In its Jazz Age heyday, the Egyptian would use its extensive courtyard area to have set pieces on display related to movies premiering there. At one point, the space was graced with a pirate ship from *The Black Pirate* or inhabited by live elephants from *The Thief of Baghdad*. Fans and the press jammed into the area to get a glimpse of popular stars as they entered for premieres. Today, this area will be available again for premiere parties.

The Cinematheque believes that 1999 audiences are as hungry for great theatrical presentation as they were in 1922 and that they will come out to such a grand theatre to see classic and international films they might not have otherwise.

"We're not so much about preserving artifacts or films themselves," says Smith of the organization she leads, "but we are very much concerned with the actual experience of seeing films as they are meant to be seen."

## OZ GOES 3-D IN THEATRE PROMO

Continued from page 5

According to Donohoe, the two-and-a-half inch round badges are extremely effective in drawing attention. "It's especially compelling as you walk by," he says. "It grabs and holds your attention because the still images have depth and clarity, as well as the appearance of motion. The double take factor is very high."

4. "I'll be back." — Arnold Schwarzenegger, *The Terminator*

### *Babe : Pig in the City*

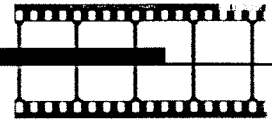
Dynamic Imaging has also entered into an agreement with Universal Studios to create a variety of merchandise themed to the popular sequel, *Babe : Pig in the City*. One of the most unusual features of the porcine star in a "snow globe" setting will serve as the cover image for the FAO Schwarz holiday catalog. The four-and-a-half inch

round piece can be removed from the catalog and used as a cute holiday ornament. More than 100,000 of the ornaments have been produced for the promotion.

5. "Would you be shocked if I changed into something more comfortable?" — Jean Harlow, *Hell's Angels*



# FOX'S JAMES GIANOPULOS: ON INTERNATIONAL DISTRIBUTION



James Gianopulos came to Twentieth Century Fox in 1992 originally running the company's television operation worldwide, which included satellites and cable. When the opportunity came to move to the international theatrical distribution side, he jumped at it.

During his tenure, Fox has marketed the most financially successful film of all time, *Titanic*, which he says clearly had the elements and universal themes necessary to be a worldwide hit. Perhaps, even more impressive is the international success enjoyed by films such as *The Full Monty*, *Mrs. Doubtfire* and *Romeo + Juliet* which not long ago would likely not have "traveled" nearly so well.

We spoke with Gianopulos about the current state of international distribution:

Q: What is the most interesting aspect of your job?

A: Helping to create identities for the films we market. You prepare the



*The Full Monty*

film for its audience and prepare its audience for the film. I enjoyed the years I worked in television, and in a lot of ways it prepared me for this job. But, this is the heart and soul of the entertainment film business. Nothing compares to seeing a film in a cinema, especially, the right kind of cinema.

Q: What is the right kind of theatre?

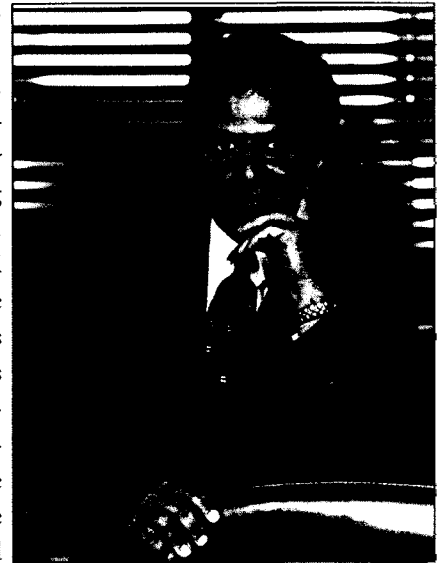
A: One that has proper seating, projection, presentation and sound—the kind of theatres that many exhibitors have been constructing around the world during recent years. For the past 10 years, Greece has had the worst theatres in Europe, but the Village Theatre in downtown Athens is a state-of-the-art multiplex, and it's constantly packed. Some people didn't think the new cinemas in downtown Stockholm could sustain the number of screens they built. Those screens have been very successful, and that's no surprise because movies provide great entertainment value at an affordable price. If you provide a great environment, people are going to reward you.

Q: Is it your experience that the same movies will work in every country?

A: It depends on the film. *The Full Monty* was an excellent example of a well-crafted film that told a great story and touched people emotionally everywhere it was released. Our big special effects, action films have generally done well, but recently international audiences are becoming more discerning.

Q: Why do you think that is happening?

A: In part, their taste in films is becoming more sophisticated. They are more selective. Special effects films still travel well, because an explosion



or spectacle is the same in any language. But, films like *Romeo + Juliet* and *The Full Monty* are proving that people everywhere will respond to something new and different if it is good entertainment.

Q: What help do you want from exhibitors?

A: That's easy. More screens. One of the things that has contributed to the return of audiences to the international cinema is the appeal of the multiplex. If you have a smaller film like *Romeo + Juliet*, it takes a little longer for the word to get out than it does for something like *Independence Day*. Most people might not get around to seeing that movie until the fourth or fifth week. If we can provide sustaining marketing support and stay on a mid-sized screen, the word will spread. If we can plan on staying there for a few weeks, we're likely to be more aggressive in our marketing, because we have faith that consumers will find and like it. We know with some films that they may not open huge, because they don't have a big marquee name or filmmaker, but once people discover it, it'll play.

Q: It is a relatively recent phenom-

enon that international grosses are greater than U.S. grosses. What do you think brought that about?

A: Well, clearly one of the trends is the expansion of the theatre infrastructure around the world. Everybody is now becoming very much aware of it and some of the multinational, local and regional exhibitors are very actively involved in building more and better theatres than existed in a lot of countries before.

Q: What do you think is driving that?

A: More than anything, I think it's the experience that people have in a state-of-the-art theatre. One of the things we've experienced, even with the current economic crisis in a lot of Asian countries, is that while many other leisure activities, such as restau-

rants and travel, have been curtailed, the number of movie admissions has fallen only slightly. I think the obvious reason is that the movie-going experience is an affordable way to get away from the day-to-day world and into a wonderful fantasy environment.

Q: How do you see international distribution changing?

A: First, the seasons are getting longer internationally. It used to be they were much more compressed. It was easier in the past to say that there was no summer in Europe. That's changed. The new multiplexes are climate controlled and comfortable and people can access them better. That means you can choose to release a summer movie around the same time anyplace in the world. The decision comes down to what's the best time strategically? What is the competitive environment like at that time? What key theatres are available? *The Full Monty* is a good example. We purposely held it back in a lot of the world to let the film have some success first. It grossed around \$50 million in the U.S. and almost twice that amount in the U.K. When that happened, people in other markets started to take notice and were more receptive.

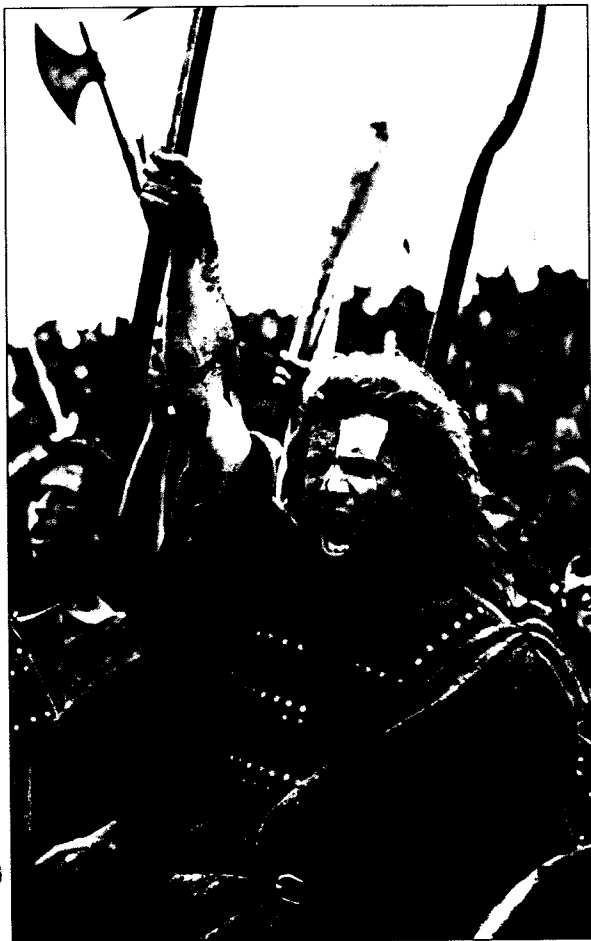
Q: Do you get different results with test audiences in different markets?

A: It depends on the film. Some films



Mrs. Doubtfire

are certainly more appealing domestically than internationally and vice-versa. A film for example like *Braveheart* was sold in the U.S. primarily on the appeal of Mel Gibson. In Europe, though he is also a big star, the romantic and historical aspects of the film were emphasized somewhat more than the action, and it did double the business overseas. The same thing happened with *Mrs. Doubtfire*. In England, we pretty much put the film out the way we did in the U.S., and the concept was easily accepted. In other places we had a lot of success emphasizing the physical comedy. In Japan, where it was very successful, we emphasized the human drama alongside the comedy because that gave it depth. It wasn't just a silly man in a dress, it was a silly man who was in a dress because he was deeply concerned about the loss of his family and the relationship he had with his children. It's all about presenting a film in the manner most people will respond to in a particular culture.



Braveheart

6. "Life is like a box of chocolates: you never know what you're gonna get." — Tom Hanks, *Forrest Gump*

# GREATER UNION WINS WITH MARKETING CAMPAIGN

**K**odak bestows an annual marketing award on a cinema in Australia which does the best job of promoting an Australian film. The winning promotional campaign in 1998 was lead by a university student employed part-time. She had no film marketing experience and only a slim budget.

"I took my university theory and put it into practice, and I learned so much," says Pia Blake, a student of journalism and public relations who had only two months of experience at Greater Union's eight-screen Morley cinema in the city of Perth.

Her team's accomplishment is a



From Left:Melanie Sturk, Morley staff member and marketing student; Charmaine Thring, Greater Union's promotion manager, western Australia; and Pia Blake, university student and leader of the winning promotional campaign.

reminder of how enthusiasm and energy, and a carefully thought-out and executed campaign, can impact ticket sales as well as provide benefits that last long after the film.

The Greater Union staff at Morley selected the bittersweet Australian comedy *Crackers* as a marketing opportunity. *Crackers* is about four generations of a family who get together for Christmas, and everything goes wrong. It was filmed in Melbourne and written and directed by David Swann.

The film about Christmas was released in July. That inspired a pro-

motional campaign built on the idea that Christmas ought to be celebrated mid-year when the weather is at its coldest. Blake explains that is an ongoing gag in Australia since December is the hottest time of the year.

The Society of St. Vincent de Paul, a Catholic aid organization, used the campaign to launch an appeal for food, clothing and blankets for the poor, just as it does at Christmas.

"St. Vincent's was so happy to have the support of Greater Union, particularly because this new approach let them put their message out to a new group of people at a time that is not as overwhelmed with charitable

appeals," says Blake.

St. Vincent's involvement was the key to the success of the campaign. Blake realized that for a business to be successful it must be viewed favorably by the community it serves.

"We have a high number of senior citizens in our area and they love it when people get involved in the community," Blake says. "They continuously came forward to congratulate us. It is a low socio-economic area and they could see how we were helping to put something straight back into the community."

Morley is situated in a large shop-

ping center, and Greater Union involved as many of the other retailers as possible. At a supermarket, shoppers were encouraged to buy an extra tin of food to put in the donation bins placed outside the doors. Donation bins decorated with tinsel were positioned throughout the shopping center and some people purchased blankets to donate.

At a community premiere, the City of Bayswater Mayor John D'Orazio launched the appeal amongst a group of 300 people that included leaders from St. Vincent de Paul, school principals, retail managers from the shopping center and other community leaders.

Everyone who came donated non-perishable food and blankets that were wrapped up and put under a big Christmas tree erected in the foyer. The tree was part of an extensive month-long display reminiscent of the film. It also included an outdoor furniture set and a large barbecue, which were given away as prizes.

The campaign also included a competition on opening weekend. More than 1,000 people entered, hoping to win a hotel accommodation and dinner package prize. The activities also helped get good media coverage in the local newspaper, on a television entertainment show, and radio.

"You don't realize when you start a campaign how many details there are," says Blake. "The most challenging part was not having a budget because it was towards the end of the financial year. We bargained with people and did lots of things as a trade for movie tickets. And we relied a lot on publicity."

Greater Union's promotions manager for Western Australian, Charmaine Thring, measures the suc-

cess of the campaign in a number of ways. Morley accounted for 30 percent of all the business done by Perth's five eight-screen cinemas during the

of mouth going on them," says Thring.

Jeremy Goddard, national sales manager of Kodak's Professional

the team at Birch Carroll & Coyle in Lismore. They were recognized for the campaign for the Australian film, *Joey*.

"Our culture has produced films such as *The Adventures Of Priscilla: Queen Of The Desert*, *Muriel's Wedding*, *The Castle*, *Shine* and *Crocodile Dundee* and we ought to be proud of that," Goddard told the 800 delegates at the Australian Movie Convention just before announcing the winners. "We are also a market which produces great talent. The government spends over \$100 million each year on supporting film and television and we all need to get behind the end result."

We asked the Morley staff how they intend to spend the prize? The answer: look for an extra-big Christmas party this year.

*Do you have a local marketing success story? We'd like to hear about it for a future issue of Film Notes. Email [slohan@kodak.com](mailto:slohan@kodak.com)*

7. "I could dance with you 'til the cows come home. On second thought, I'd rather dance with the cows until you came home." — Groucho Marx, *Duck Soup*



This month-long display featuring a Christmas tree, outdoor furniture and a large barbecue was part of Greater Union's Christmas in July promotional campaign.

opening week. The eight donation bins, each about one cubic meter in size, had to be cleared on four separate occasions, a terrific result for those in need. Winning the award also gave the people involved, and the company, a valuable morale boost, she adds.

Greater Union, Australia's largest exhibitor, won the Kodak marketing award for the second consecutive year. "We try to support Australian films. It's very important to get good word

Motion Imaging division, has overall responsibility for the competition. Kodak stages the awards to recognize the significant contribution made to the cinema industry by films produced in Australia, and to act as an incentive for cinemas to support these films.

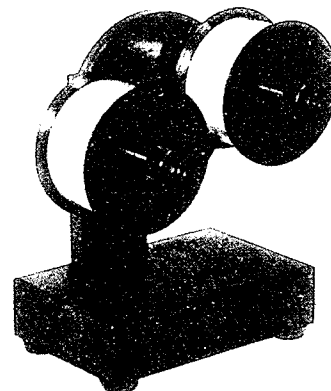
The efforts of the staff at Hoyts Megaplex Cinemas at Highpoint in Victoria, also for *Crackers*, earned them second place. Third place was

## PORTABLE BENCHTOP FILM CLEANER

A portable benchtop film cleaner with a heavy duty mounting base helps the equipment to stay in place. It can be easily moved from rewind table to rewind table wherever and whenever necessary. When handling polyester film, it is recommended to ground equipment to prevent static.

Dimensions:  
Total height: 8-inches  
Base length: 6 x 4 inches  
Base height: 1-inch  
Total weight: 14 lbs. with 2 PTR (particle transfer rollers)  
Item: 9790

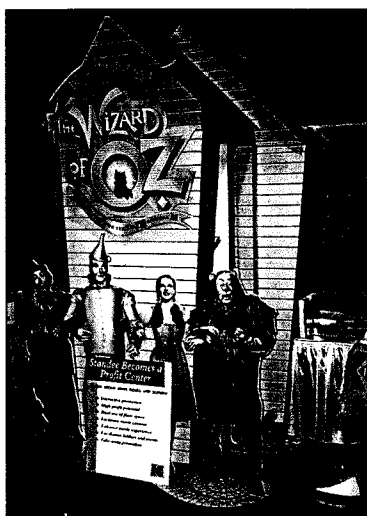
For more information, call Christel at FPC in Hollywood at 800/814-1333 or email [christel@kodak.com](mailto:christel@kodak.com)



# STANDEE BECOMES A PROFIT CENTER

**A**t ShowEast in Atlantic City, Kodak demonstrated how a movie standee can become a profit center for cinemas—and an interactive promotion for movie distributors.

A movie standee, housing sticker prints kiosks and themed for *The Wizard of Oz*, helped demonstrate how themed kiosks can make the movie-going experience more enjoyable. Moviegoers had their photo placed on a postage stamp-size sticker with a

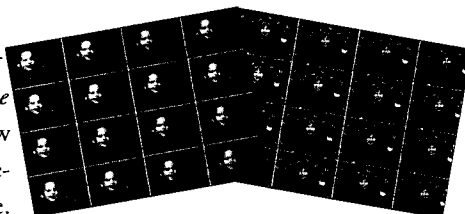


choice of movie-themed backgrounds. And distributors discovered that themed kiosks provide promotional value, generate profits, and offer an innovative new use of floor space in cinema lobbies.

In addition to cinema lobbies, Kodak demonstrated how the themed kiosks can be a perfect fit for other activities including premiere parties, events and promotional tours. The stickers can contain content that promotes upcoming and current movie releases as well as classic films.

“The themed kiosks are a great source of word-of-mouth advertising,”

says Kodak’s Mike Kent, worldwide general manager, Themed Entertainment division. “Every time someone goes home with a sheet of stickers, you know they are going to share them



with friends and relatives, and talk about the movie and where they saw it.”

Kodak has licensing agreements with Universal Studios, Walt Disney Studios and Warner Bros. Studios for the use of images from new movie releases as well as classic films and characters. Kodak is also developing this

concept with other studios.

“It is a natural synergy,” says Kent. “We have a unique heritage with studios and other content owners going back to the beginning of the motion picture industry more than 100 years ago. The public also associates the Kodak name with innovation and quality in picture taking. The possibilities are as big as your imagination.”

Exhibitors and distributors at ShowEast eagerly discussed the possibilities. A calendar of movie releases for standee development and sticker content is currently underway and a number of theatre chains are presently installing sticker print kiosks.

For more information on sticker prints kiosks and movie standees, call Kodak at 909-481-2440.

## KENT NAMED GENERAL MANAGER, KODAK THEMED ENTERTAINMENT

Mike Kent, has been named general manager, Themed Entertainment, a division of Kodak’s Entertainment Imaging business unit. Themed Entertainment offers several digital imaging products that put consumers into digitally composited backgrounds with movie characters and environments. Kodak creates and delivers unique imaging at entertainment venues such as movie theatres, theme parks, tourist attractions, sports arenas, themed restaurants and retail stores.

Prior to joining Kodak, Kent was vice president of advertising and promotions for Six Flags Theme Parks under the banner of Time Warner Entertainment Company.

“I know from being in the theme park business that Kodak concepts and products have mass appeal,” Kent says. “We are ideally positioned to help content owners repurpose images in ways that build traffic and amplify advertising and marketing programs.

“We are doing more than selling pictures,” Kent continues. “We are marketing experiences that tap into people’s emotions. We want to create unique imaging experiences wherever people go for entertainment. The ability to capture a moment in time when you are at a movie with friends or family and create a fantasy where you are one of the players is unique to these times.”



8. “Frankly my dear, I don’t give a damn.” — Clark Gable, *Gone With The Wind*

# DON LANE HEADS SCREENCHECK EXPERIENCE TEAM

**D**on Lane, a 15-year veteran of AMC Theatres has joined Kodak's *ScreenCheck* Experience team to guide its rollout. Lane will report to Sean Lohan, director of business development, theatrical exhibition, for Kodak's Professional Motion Imaging division.

*ScreenCheck* Experience is a theatre certification, training and marketing program designed to ensure that audiences see motion pictures the way they are meant to be seen.

"Audiences recognize which cinemas provide high-quality, movie-going experiences," says Lane, "and they respond by choosing to see movies on those screens. There is a tremendous competition for the entertainment dollar, but the movie business is very strong. Movie-going is a unique social phenomenon. You choose to sit with 400 other people and share a common experience. Theatres are already doing a great job deliver-

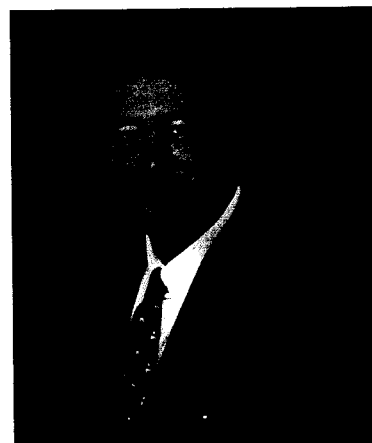
ing that atmosphere. The *ScreenCheck* Experience will make it even better."

Lohan says that Lane's practical experience in the exhibition business will help solidify a partnership between Kodak and circuits that choose to participate.

"I worked with Don when I was at AMC, and he knows every facet of the exhibition business," says Lohan. "He knows what it takes to put great images on the screen, and what projectionists need to know."

As part of the *ScreenCheck* Experience program, Kodak will identify eligible screens based on such factors as screen size and line of sight. Qualified engineers will measure the reflected light on the screen. If it falls short of industry specifications, they will diagnose the problems and suggest solutions.

"Screen brightness is a key factor in ensuring that audiences see the subtle details in colors and contrast that are important



components of story-telling," says Lohan. "Certified cinemas will be eligible to display the Kodak logo on various promotional materials, including a short trailer. The Kodak logo is widely recognized as a symbol of quality. It tells the audience that this screen is a great place to see a movie."

For information about the *ScreenCheck* Experience please contact [dlane@kodak.com](mailto:dlane@kodak.com) or call 310/204-7126.

9. "You talkin' to me?" — Robert De Niro, *Taxi Driver*

## SCREEN CLEANING Q&A

**Q:** What should be used to clean screens and what is the best screen cleaning technique?

**A:** Other than gently removing superficial dust from the surface of the screen by using a vacuum cleaner and soft brush, screen cleaning is best left to professional companies specializing in the service.

The need for specialized cleaning is especially important for "gain" screens that have a special surface to control the direction of the reflected light.

Using water, detergent or solvents on these surfaces may affect their reflective properties, such that even if the dirt or stain is removed, the area cleaned is visibly different than the rest of the screen.

"Matte" surface screens are less likely to have this problem, and may be "spot cleaned" if a sample area is tested first. If in doubt about the cleanability, check with the screen manufacturer (e.g., Harkness, Hurley, Stewart, Technikote, etc.).

Painting an existing screen is likewise best left to professional companies. In general, only matte surface paints are practical. Care is needed not to block the screen perforations, lest the sound transmission properties be adversely affected.

Email your questions to John P. Pytlak at [jppytlak@kodak.com](mailto:jppytlak@kodak.com)

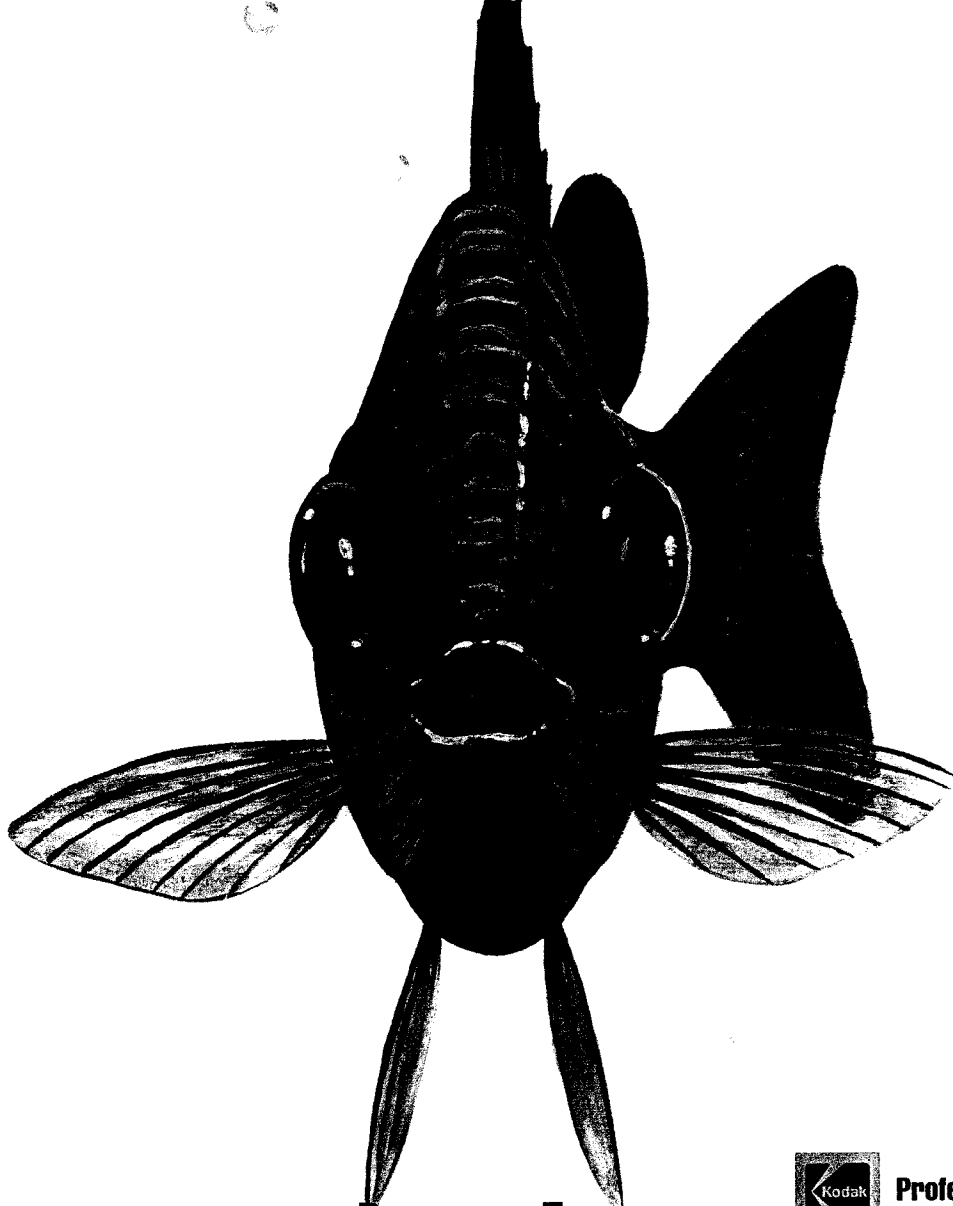
10. "Gimme a visky with a ginger ale on the side—and don't be stinchy, beby" — Greta Garbo, *Anna Christie*

# PROJECTION TROUBLESHOOTING GUIDE

PROJECTOR	
PROBLEM	REMEDY
Vertical unsteadiness <ul style="list-style-type: none"> <li>•Perforation damage</li> <li>•Inadequate or otherwise incorrectly formed loops</li> <li>•Improper gate tension</li> <li>•Lack of lubrication</li> <li>•Deposits on trap rails</li> <li>•Intermittent sprocket "ticking" or "singing"</li> </ul>	Cut out bad section [2 feet or less]; Get replacement print/reel(s)  Rethread projector with proper loop size  Increase tension until picture is steady - use lowest tension setting possible. If no setting helps, try replacing tension spring  IF ABSOLUTELY NECESSARY to lubricate, rub very small amount of Johnson Paste Wax between thumb and forefinger. Apply sparingly to film edges before film enters gate. Never use sprays or oils  Remove deposits with plastic scraper; clean rails with isopropyl alcohol. Wipe dry  Check for hooked teeth or wear at base of teeth. If present, replace sprocket or reverse existing sprocket
Horizontal weave <ul style="list-style-type: none"> <li>•Lateral guide rollers in trap</li> <li>•Film guide rails in trap</li> </ul>	Check spring-loaded guide rollers for free operation  Adjust outside trap rail [sound-track side] to be flush with fixed flange of lateral guide roller. Spring-loaded inner flange should bear against film edge. Inner rail should allow slight clearance for splices
Soft image; lack of contrast [halos around bright areas] <ul style="list-style-type: none"> <li>•DIRT and oil deposits on lens; if lens is scratched, the scratch itself could collect DIRT</li> <li>•DIRTY port glass</li> <li>•DIRTY and/or cloudy inner lens surfaces</li> <li>•Separation of cemented lens elements</li> </ul>	Clean lens surface with approved lens cleaner and lens tissue. This should be done regularly to prevent deposits; NEVER allow smoking in the booth  Clean in the same manner as lens surface [immediately above]  Interior lens elements should be cleaned thoroughly, but only by a professional optical technician who has the necessary lens assembly and alignment tools  Inspect lens for irregular patterns; if delamination is present, lens will need to be rebuilt
In-and-out of focus; cannot be focused <ul style="list-style-type: none"> <li>•Excessive heat from lamp</li> </ul> NOTE: Always wind film "emulsion in" for optimum focus	Reduce current and decrease xenon bulb wattage; use effective heat absorbers ["cold mirrors"]  Check mirror-to-light and mirror-to-projector distances to spread light and reduce "hot spot" [excessive heat can permanently burn lens and damage film, making replacement of one or both necessary]
Image soft or dark at top or bottom of screen; horizontal lines curved; bad keystoneing <ul style="list-style-type: none"> <li>•Large projection angle</li> <li>•Projector mis-targeted</li> </ul>	In some cases, screen can be tilted to compensate. If not, maintain best focus at or around center of screen  Use RP-40 test film to re-align projector or re-file aperture plate
Dark corners or dark center screen [corner luminescence should be about 75% of center luminescence SMPTE Screen Brightness Standard: 16 footlamberts center screen] <ul style="list-style-type: none"> <li>•Unfocused bulb</li> <li>•Incorrect mirror-to-light source distance and/or mirror-to-projector distance</li> </ul>	Re-focus  Check lamphouse manual and readjust

PROBLEM	REMEDY
<p>Out of frame or loop slippage</p> <ul style="list-style-type: none"> <li>•Bad splice</li> </ul> <p>•Incorrectly seated pad roller; gap too wide between roller and sprocket</p>	<p>Check all splices at edges by lightly placing ungloved thumb and forefinger on film at splice during build-up and inspecting as edges pass through your fingers - handle at edges only</p> <p>Rethread projector using proper loop size</p> <p>Adjust to allow no more than double thickness of film to pass without lifting pad roller from sprocket</p>
<p>Film clatter at gate</p> <ul style="list-style-type: none"> <li>•Excessive gate tension</li> <li>•Lack of lubrication</li> <li>•Mis-aligned pads</li> <li>•Gate not closed tightly</li> </ul>	<p>Reduce tension until noise disappears, or vertical unsteadiness is apparent</p> <p>IF ABSOLUTELY NECESSARY to lubricate, rub very small amount of Johnson Paste Wax between thumb and forefinger. Apply sparingly to film edges before film enters gate. Never use spray or oils</p> <p>Align properly</p> <p>Open gate and re-seat</p>
<p>“TRAVEL GHOST” - bleeding bright image areas into adjacent dark image areas, or vice versa</p> <ul style="list-style-type: none"> <li>•Incorrectly timed shutter</li> </ul>	<p>Adjust according to projector manual</p>
<p>Noisy sprockets</p> <ul style="list-style-type: none"> <li>•Excessive feed or holdback tension</li> <li>•Hooked or burred sprocket tooth</li> </ul>	<p>Reduce reel tension to reduce noise</p> <p>Replace or temporarily reverse sprocket wheel</p>
<p>Dark spots randomly moving across screen</p> <ul style="list-style-type: none"> <li>•DIRT on film</li> </ul>	<p>Use lint-free gloves when handling film</p> <p>Keep film off floor at all times</p> <p>Clean booth floors daily</p> <p>Cover prints and platters with platter covers when not in use</p> <p>NEVER smoke in booth</p> <p>Mount PTRs [particle transfer rollers] on platter tower to clean film</p>
<p>Transverse [hashmark] scratches on film</p> <ul style="list-style-type: none"> <li>•Film rubbing against badly mis-aligned roller flanges</li> <li>•Platter scratches</li> </ul>	<p>Align incoming and outgoing rollers on projector and platter</p> <p>Re-align rollers so film does not touch platter during build-up</p>
<p>Longitudinal scratches</p> <ul style="list-style-type: none"> <li>•Protruding gate component</li> <li>•Flat spots on upper or lower rollers</li> <li>•Sound drum drag</li> <li>•Film riding on roller flanges</li> </ul>	<p>Check for burred edges in aperture plate, or for debris</p> <p>Check for non-rotating rollers; clean bearings and lubricate sparingly</p> <p>Check sound drum for easy rotation; check for burrs and deposits</p> <p>Adjust film to ride smoothly on interior of roller</p> <p>Institute operational procedure to check rollers prior to show start</p>





**BREATHE EASIER.**



**Professional Motion Imaging**

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