Cinemark Selects Christie for its First Digital Cinema Installs in Mexico and Brazil

Mexico City: A First for Digital Projection

In late 2006, Cinemark International opened their new 11-screen Linda Vista Theatre, located in a modern shopping center in Mexico City. Cinemark presented “Nightmare Before Christmas” in their Real D auditorium, to an enthusiastic audience. With 2,248 seats and over 36,900 sq. ft. (3,428 m²) of space, the theatre complex offers all the amenities for which Cinemark is known: leading edge technology, true stadium-style seating, 23” love seats, Dolby Surround Sound and enormous wall-to-wall screens.

Cinemark has had a long history with Christie, and the Linda Vista Theatre selected the Christie CP2000 projector for their International division’s first installation of digital projection. All other auditoriums in the complex use Christie CP2000-ZX Digital Projector. 

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“The Linda Vista Development is a great example of cutting edge movie theater technology.”

Tim Warner
President and COO
Cinemark

Sao Paulo, Brazil

Sao Paulo, a vibrant city known for its entertainment and nightlife, is home for Cinemark International’s new flagship theatre, the Eldorado 9. With 2,478 seats and over 62,400 sq. ft. (5,797 m²) of space, the 9-screen complex features a Real D auditorium, true stadium-style seating, 23” love seats, Dolby Surround Sound and wall-to-wall screens.

Tim Warner noted, “the Eldorado Theatre combines art and technology to create the perfect atmosphere to enjoy movies.” They selected the Christie CP2000 to screen their first digital presentation: Columbia Pictures’ “Monster House” in Real D, which was a huge success. It was Cinemark International’s second digital projector install in Latin America. Christie also provided training and on-site installation support.

Christie: A Pioneer in Presenting 3D Images

“Christie’s Digital Cinema projector was chosen for its exceptional bright light and images projected on the screen, an important criteria especially for 3D content,” noted Valmir Fernandes, president of Cinemark International. “As their long-term partner, we are impressed with Christie’s excellent installation services and reliability,” says Fernandes.

A leader in the theatre exhibition industry, Cinemark Holdings, Inc. operates 4,508 screens in 37 states in the US and internationally in 13 countries, primarily in Mexico and South and Central America, entertaining over 170 million people annually.

“Monster House” was projected in 3D at the Eldorado 9 complex. Christie CP2000 Digital Cinema projectors have had enormous success worldwide in their 3D presentations, and have helped theatre owners differentiate the movie-going experience from other entertainment options.
The establishment of the Christie/AIX funding vehicle in the summer of 2005 launched a revolution in the cinema industry. Up to then, Digital Cinema had been a promising technology, but still faced many obstacles to acceptance and implementation.

The Christie/AIX plan, in conjunction with the release of D-Cinema standards by the Digital Cinema Initiatives (DCI), instantly positioned Christie as the leading player in the largest global deployment of Digital Cinema systems in the world. Today, in addition to over two thousand installations in North America, Christie DLP Cinema® projectors are found in close to 3,000 installations worldwide including Europe, Japan, Korea, the Philippines, and South America.

Christie’s remarkable achievement and its rapid growth as the global leader in Digital Cinema are solidly founded on our more than 75 years of experience. During this time, we have developed exceptional expertise and knowledge of the technology that drives the industry, as well as the skills and services that keep that technology running at maximum efficiency.

More than any other manufacturer, we have successfully married our commitment to exhibition, our experience, and our vision for the future of cinema to help exhibitors seamlessly transition to Digital Cinema.

**Expertise and Long Range Planning**

Christie is exceeding all its current contracts and commitments, ramping-up its deployment of digital systems by scaling manufacturing and services to meet global demands. Christie differentiates itself from the competition by understanding the needs of the exhibitor and how to provide the best viewing experience to their customers, and then delivers it.

Just as we were there at the beginning of the cinema industry, Christie was also at the “beginning of the beginning” in digital projection. We immediately understood that the dawning of the Digital Cinema industry was “not just about new projectors.” It was about networks, systems, security, technical know-how, and an unmatched commitment to quality service.

We recognized the enormous changes that would take place: changes in how content would be managed and delivered; how the new production process would impact the studios, distribution, exhibition and all the support services. Christie knew the effect “going digital” was going to have on the industry, and we were prepared for it.

**Setting the Pace and Pushing the Limits**

By understanding the new demands for total cinema solutions, and having in place the right strategies and experience to meet the changing environment, Christie is positioned to meet the precise needs of the exhibitors, from the most sophisticated customers to new converts.

With a concrete strategy and a thorough understanding of the supply chain, we are able to proactively approach the massive undertaking required to make Digital Cinema a reality worldwide.

We have invested millions of dollars and provided extensive training to put the right people in place, all focusing on supporting and servicing the systems. We are committed to both DLP Cinema® and to the studios, to the exhibitors and to our partners, to maintain the systems and exceed the standard of performance we already set for 35mm film projectors, so that our new Digital Cinema systems perform and operate day-in-and-day-out at peak efficiency.

Christie’s groundbreaking “bumper to bumper” 10-year warranty is the best in the industry. To achieve this level of excellence, we have invested heavily in facility improvements, tooling, equipment, infrastructure, integration, quality control initiatives, “clean rooms,” and supply chain management to become the world-class leader in Digital Cinema products, systems and solutions.

From manufacturing 25 digital projectors a month just a year and a half ago, our capacity now exceeds 400 a month, with continued room for expansion. It is an awesome feat not matched by any other competitor.

Yesterday’s doubters are today’s converts. The financial model has proven itself to investors. The technology has proven itself to the studios. And now, across the globe, the value of Digital Cinema is proving itself to the exhibitors and the movie-going public.
The Kerasotes Showplace 16, located 21 miles west of Chicago, in Naperville, IL, and the Kerasotes Showplace 12 in Niles, IL, a Chicago suburb located north of the city, were developed to bring “Movies with Magic” to their respective areas, with industry leading design and customer service.

Both theatres were built by Kerasotes ShowPlace Theatres, LLC, founded in 1909 by Gus Kerasotes, who opened his first nickelodeon in Springfield, IL. Today, Kerasotes is principally managed by third generation family Tony and Dean Kerasotes, who have directed the company’s aggressive growth since 1985.

Super Size and Super Service
The 62,500 sq. ft. (5,806 m²) Showplace 12 theatre complex features two super-sized auditoriums with towering, three story tall screens spanning 60 feet. The newly designed Showplace 16, the company’s flagship theatre, has a vertical sign that soars 82 ft. (25m) above the ground that punctuates the exciting exterior architecture.

Both theatre complexes project giant, bright images on their enormous screens by using state-of-the-art Christie 35mm gearless projection systems. Audiences in Niles and Naperville experience sound effects on specially designed sound systems from Dolby Digital, JBL speakers, and QSC professional amplifiers.

Along with total stadium-style seating and high back “Euro” style, extra wide plush seating, all the Showplace audiences enjoy the most comfortable chairs available in the theatre industry.

Before the grand opening of each theatre, the Kerasotes’ team members at Niles’ Showplace 12 and Naperville’s Showplace 16 received specialized “Showservice” training to ensure the highest standards of customer service. And all managers on duty at the Guest Relations Center in the lobby address any questions or concerns, while the gigantic concession counter is fully staffed during peak times for quick service.

According to Fred Walraven, director of technical services for Kerasotes Theatres, “the primary reason for selecting Christie projection systems is the result of previous performances. From on-time deliveries and technical support to the high quality of the gear, their equipment is second to none. My technicians, as well as the staff who operate the machines on a daily basis, continue to talk about the quality and ease of operation and cleaning of the projectors. My technicians especially like the openness of the unit and it’s serviceability.”

For over 14 years, Kerasotes has depended on Christie’s reliable film projectors that provide a steady picture and is extremely simple to use, thread and clean. Both the Showplace 12 and Showplace 16 boast Christie P35 gearless projectors with manual turrets, Christie SLC 20, 30, 40 and 45K Xenolite® Consoles, Christie Autowind® platter systems and Christie Xenolite® bulbs.
Focusing on Customers’ Needs

The Christie Cinema Team Elevates Customer Support and Satisfaction to Higher Levels

Building on our long-standing commitment and reputation of providing quality visual solutions and products, Christie created its unique “Cinema Team” concept that not only services the customer, it encourages valuable feedback. Our approach is to also help manage the dynamics going on in the transition to digital.

Concentrating on What Works for the Exhibitor

Team members, in their role as client relation managers, work closely with Christie design engineers. Based on the insight provided by the customer, the team members help guide the engineers through product improvement or new product changes that will deliver the enhancements customers want. As the internal engineering contact for any manufacturing, design and technical questions, the “Cinema Team” delivers personal support for most issues or problems that the customers may encounter.

According to Jim Dukes, film cinema product manager, “without this capability, a company can become blind to customer needs. We bridge that gap with personal support.”

Customers Rely on Christie to Deliver Valuable Support

Supplying customers with what they need and want has steadily forged into a core competitive advantage for Christie over the years.

Jim Graton, customer service engineer, Film-Based Cinema Products, sees his primary mission as providing a single point of contact for field techs, projection booth staff and exhibitors seeking technical support and information relative to film-based cinema equipment. “I see my role as offering customer feedback to the Quality Control, Engineering and Customer Service groups, serving as an early warning system where situations might develop.”

Keith Watanabe, senior manager, cinema sales, adds, “it is a matter of matching up client needs to the proper mix of products and solutions that Christie offers. All that our customers have to do is make one call, and we coordinate everything. Being the customer advocate is pivotal in my role.”

Interaction Delivers Positive Results

The Engineering department interacts with all members of the Cinema Team, who provide the external information from the customers. The internal feedback comes from manufacturing and quality control, helping to direct the engineering group in ways that improve manufacturing efficiency and product reliability.

Abel Pomar, Engineering Manager-Film Cinema, and his team focus their attention on analyzing both external and internal cinema product feedback, prioritizing concerns and allocating engineering resources to address customer critical product reliability issues. “My team of engineers have considerable industry experience, and use a systematic and methodical approach that has produced significant reliability improvements over the past three years,” noted Pomar.

Other members of the Christie USA Cinema Team include Lisa Delgado, Customer Service Supervisor, Cinema/International, and Jason Jacobsen, Client Relations Manager, Entertainment Solutions Sales.

“It is a matter of matching up client needs to the proper mix of products and solutions that Christie offers.”

Keith Watanabe
Senior Manager
Cinema Sales
Designed for the Exhibitor

Responding to the demands of the industry, the new Christie CP2000-ZX Digital Cinema projector is the cost effective solution for medium sized screens. The long-awaited projector, with its integrated single-phase ballast, makes it the most flexible projector on the market. It will deliver the lowest cost of ownership of any DLP Cinema® projector in its class.

Technology Makes it Easy to Maintain and Service

Extremely easy to install and built as an all-in-one unit — without a separate head and pedestal — the new projector is smaller than the flagship CP2000. Its smaller footprint makes it ideal for smaller projection booths.

According to Brian Claypool, senior product manager, Entertainment Solutions, the new projectors are “ideal for theatrical exhibition and for post-production applications. Designed with the latest electronics, the CP2000-ZX can easily adapt to new technologies as they are developed.”

The CP2000-ZX projector has the same support for Digital Cinema and alternative content as the industry-leading CP2000, but also offers HDCP and various integrated input cards, allowing for optimum presentation flexibility. All control of the projector is available from a compact local user control panel or from any computer equipped with a web browser located on the same network.

Lamps are Key to Success

The projector uses standard Christie CDXL lamps or the new high efficiency Christie CDXL SD series lamps, with its extra boost in brightness for screens up to 45 ft. (13.7m) wide. These lamps can be replaced by the same projectionist that operates the 35mm systems, with similar cost of ownership as the 35mm lamps.

“Xenon bubble lamps continue to be the best choice for illumination for high quality applications because of their stability and spectral output. The new SD series lamps simply take the output of this technology to the next level,” added Claypool.

With Christie’s more than 75-year history and reputation in the cinema industry, along with extensive service, support and warranties that are considered the best in the industry, the new Christie CP2000-ZX projector sets a new standard — exhibitors will find that this projector makes Digital Cinema easy.
At the start of the new millennium, the South African film industry celebrated its 105th birthday. It was in 1895 when the first Kinetescopes, invented by Thomas Edison, opened to the public in Johannesburg—then a small 9-year old town.

History in the Making

After assessing the available digital hardware, Nu Metro elected to purchase a Christie Digital Cinema projector, linked to a Doremi DC-2000 Cinema Server for their 537-seat Il Grande auditorium. This further enhanced their already established digital platform of 1.6K digital projectors in 32 screens at complexes throughout South Africa.

Mark Harris, national product manager, Nu Metro Theatres, notes that they have had long-term, positive experiences with Christie, with approximately 50% of their theatres using Christie 35mm projectors and Christie Autowind® film handling systems.

Nu Metro, a division of JSE-listed Johnnic Communications (Johncom) is South Africa’s leading media and entertainment company. Under the Nu Metro brand, Johncom distributes and exhibits the world’s top movies, through strategic partnership agreements with some of the world’s greatest studios.

Investment in the Future
The Nu Metro Montecasino is considered to be the largest cinema in the southern hemisphere, complete with an enormous 2,756 sq. ft. (256m²) screen and superior surround system. According to Harris, “Montecasino offers the ultimate experience in big screen luxury. With wide leather seats, generous leg room and convenient side tables for drinks and snacks, Il Grande provides a brand new definition to an outing at the movies.”

With the installation of the Christie CP2000, Harris adds “Hollywood-compliant digital means the very finest quality with no scratches or distortion. And we are very pleased to be in a position to bring this amazing and highly sought-after new technology to South African audiences.”

The 15-screen, 3,463-seat Nu Metro Montecasino, the largest cinema in the southern hemisphere, offers audiences the ultimate movie-going experience in South Africa.
Christie is Brilliant at 11th Pusan International Film Festival (PIFF)

Over the past ten years, the Busan-based PIFF in Korea has become the largest film festival in Asia, as well as one of the world’s most exciting and influential film events. And at the 2006 festival held in October, Christie CP2000 DLP Cinema® projectors and Christie Roadster S+20K DLP® projectors were used to screen digital presentations. The focus of PIFF is to introduce new films and first-time directors, especially those from third world countries. The 2006 festival showcased a lineup of 246 films from 62 countries, 156 of which were world, international, or Asia premieres. It also launched the Asian Film Market to provide an opportunity for film producers from around the world to invest in new projects, and enter into joint production contracts as well as export and import agreements.

Christie Projectors Demonstrate Excellence

The Christie CP2000 projectors with Christie Cine-IPM 2K image processors enhanced the cinematic experience at the festival. They were installed by Christie’s Korean partner, Eugenetek Corporation, at various venues in Busan, including Primus Cinema, CGV Jangsan Cinema, and Grand Hotel. This marked the festival’s continued commitment to support the latest visual technology and allow exhibitors to tap into the enormous potential of alternative content. “With Christie’s extensive entertainment solutions, we were able to offer our attendees a riveting and unique visual experience during the screenings,” commented Jake Park, chief manager, Asian Film Market, PIFF. “Screenings featuring alternative content are becoming an effective means of increasing business for exhibitors using 2K Digital Cinema technology to its fullest potential,” Park added.

The artistic and economic vitality of the Korean cinema business, reinforced by rapid adoption of the latest cinema technology has enhanced the country’s status as one of Asia’s most influential cinema centers. Christie is proud to have played a key role at PIFF, and in shining attention on its exciting presentations.

Bollywood Blazes New Digital Cinema Frontier with First JPEG2000 Indian Feature, ‘Guru’

Acclaimed writer-director Mani Ratnam’s much anticipated feature film, “Guru,” starring Bollywood’s most celebrated actress, Aishwarya Rai, premiered at the Elgin Theatre in downtown Toronto. The film was screened on a Christie CP2000-X DLP Cinema® projector and an SP-D Cinema Server from Qube Cinema, a subsidiary of Real Image Media Technologies, an India-based leader in the media and entertainment markets.

“As the first DCI compliant JPEG2000 master of an Indian feature film, ‘Guru’ breaks new ground for Bollywood, becoming the model for the distribution of major releases on the world stage,” remarked Rajesh Ramachandran, president of Qube Cinema. “We chose the most renowned Digital Cinema projector, the Christie CP2000-X, because it is the only DLP Cinema® projector that meets our rigorous standards for exceptionally accurate color reproduction, image quality, and performance.”