Christie partnerships harness the power of Digital Cinema in Europe

Working together to project the best images

Christie has had a successful year, due in large part to building preferred partnerships in the deployment of Digital Cinema throughout Europe, remaining at the forefront of Digital Cinema solutions and its widespread adoption.

This year, Cannes, the most recognized film festival in the world, featured Christie CP2000 series projectors in 16 auditoriums. The jury panel saw an increasing number of digital screenings in this year’s competition, and it is a testament not only to the increase in movies entered in the competition, but also how far digital technology has developed.

From multiplex to independents to art houses: Digital investments grow

Christie has been aligned closely with XDC and Doremi, to focus on installations that provide high performance solutions to satisfy a growing audience for the latest entertainment technology. The combination of Christie Digital Cinema projectors, XDC financing models, XDC and Doremi servers, and the expertise of cinema system integrators, has created a major digital force in Europe.

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European exhibitors have come to depend on the high quality of equipment and systems, as well as the unmatched responsive service that guarantees captivated audiences.

Christie and XDC – two qualified partners for the D-Cinema market

XDC, a member company of EVS Group, is one of the leading “movers and shakers” in the development and distribution of Digital Cinema, with 300 serviced Digital Cinema systems all over Europe, including more than 100 in Germany. As the projection systems partner, Christie provides reliable equipment as well as service and support for exhibitors, to assure a smooth operation. In Europe, Germany is one of the leading countries to install Digital Cinema systems, many of which are equipped with a digital CineStore® server from XDC and a Christie 2K projector.

“It took a long time until the wave started. The roll-out in the USA is surely going to have an impact on the European market. Until now those who have decided on a D-Cinema solution still have a pioneering role. But this will change as now finally there are standards defined for the technical requirements,” explains XDC’s General Manager Bernard Collard.

A new millennium, a new start

Christie made its first step into Digital Cinema when they became the first licensee for TI’s DLP Cinema® technology. EVS also became involved with D-Cinema in 2000, after the digital premiere of Toy Story and they decided to enter the Digital Cinema market. In 2004 XDC was founded with EVS as a significant shareholder. The first European roll-out was in May 2005 with the premiere of “Star Wars III: Revenge of the Sith.” Since then, XDC, through its “Network Operations Centre,” offers a full package including short- or long-term financing models for server and projection solutions as well as service and support through a local cinema supplier or XDC’s technical hotline for exhibitors, distributors and suppliers. Today, more than 45 employees in XDC’s headquarters in Liège, Belgium, are now looking after the concerns of the cinema industry.

A reliable partner for cinema equipment in Europe: Film Ton Technik

Film Ton Technik (FTT), a family owned business from Düsseldorf, has been specializing in the technical cinema market for more than 45 years. First steps towards digital technology were taken about eight years ago, when FTT went on a road show to present cinema owners with a range of smaller projectors and to introduce them to the new direction the cinema business would take, including digital advertising. It was in 2002 when FTT installed the first D-Cinema projector. In 2004 XDC and FTT started their cooperation.

In addition to taking care of the equipment, FTT also acts as a business development partner, who establishes the contact...
power of Digital Cinema in Europe

between the third-party financier and server manufacturer XDC and the exhibitors.

The “digital ball” gets rolling
Since “Star Wars: Episode III: The Revenge of the Sith” had its premiere and only ten cinemas in Germany had gone digital, the growing number of movies and the interest of the exhibitors have increased substantially,” explains Egon Gräfen, FTT’s sales manager. FTT has equipped over 150 digital cinemas, and most of the German cinemas are equipped with Christie’s CP2000 projectors, as part of XDC’s and FTT’s product portfolio.

XDC and Christie found a reliable partner in FTT, who is present during the installation process and stays right at hand all the time, resulting in quickly solving technical problems. FTT has taken over XDC’s technical support hotline to provide cinema owners in Germany with German speaking support.

FTT boasts six branch offices all over Germany, an affiliated company in Freising near Munich, subsidiary companies in the Netherlands and Poland, plus the recently founded division in Austria. “With just a few exceptions today, mostly independent and innovative cinemas go for digital solutions. Additional possibilities and high flexibility make sure the investment pays off,” explains Gräfen.

Cinema becomes a reality experience at the Cinecitta in Nuremberg
It’s close to impossible to describe the Cinecitta in Nuremberg. It has been the centre of cinema experience for over 21 million visitors since it was opened almost 12 years ago.

In the middle of town cinema-goers are enticed to linger awhile because of 21 screens, 5,000 seats, an open-air, and DVD cinema. There are also three restaurants, cafés, bars, shops, outdoor and roof terraces for patrons to enjoy. One can find companies making presentations and teenagers walking the long corridors from one cinema to the next within the same complex. Screenings take place all day long from 11am until late into the night.

“Our aim has always been to offer an ideal cinema, not to focus on certain target groups. We offer special screenings for kids as well as performances especially for seniors,” explains Wolfram Weber, owner of Cinecitta.

From the start the plan was to provide not only comfort but also the most modern cinema technology. “We immediately took the opportunity to present Star Wars: Episode III in digital format,” says Weber. Eleven cinemas are currently equipped with digital solutions, including XDC servers, Doremi servers, and Christie CP2000 DLP Cinema* projectors. Today, more than half of Weber’s screens are digital.

In addition to the standard 2D theatres at the

“Whoever works with D-Cinema knows how to make use of the advantages.”
Egon Gräfen
Sales Manager
FTT

“We want our visitors to experience the best cinema can offer.”
Wolfram Weber
Owner
Cinecitta Cinema

The Cinecitta in Nuremberg is one of Germany’s largest cinema palaces, and one of the most modern.
Christie partnerships harness the power of technology

Cinecittà multiplex, where the biggest has 550 seats and the smallest 100 seats, Cinecittà has Germany’s largest IMAX 3D cinema screen and a simulation cinema called M.A.D. (Maximum Adrenalin Dose). Both cinemas use Christie CP2000 projectors that permit a much broader choice of available 3D content to be shown than would be possible in an IMAX-only theatre. The audience sits belted on hydraulically moving cinema armchairs, with up to 3G acceleration and digital surround sound.

Weber is focusing on several aspects of 3D. Recently he opened up 3D Cinemagnum cinemas in Dresden and Frankfurt. “Within the next few years more and more movies will be digital and in 3D, an essential feature that only cinema can offer and not the home living room,” Weber believes.

Munich’s Forum Cinemas rely on advanced Digital Cinema technology

The Forum Cinemas at the German Museum in Munich, located in the time-honoured building on Museum Island, is a place where history meets high tech. The impressive front wing, with its dominant eagle high above the roof, dates back to the 1930s, but the state-of-the-art Digital Cinema technology within the house belongs to the new millennium.

The museum has undergone a number of changes, from hosting concerts and congresses to becoming a cinema in the 1980s with Germany’s first IMAX theatre. Since then the IMAX theatre, now called Cinema 1, has been outfitted with a CP2000 projector illuminating its massive 20x12 metre screen in addition to retaining the Museum’s planetarium and two smaller theatres.

Today, besides screening movies and hosting first-night parties, Cinema 1 is the venue for corporate presentations and congress events. “We wanted to be as flexible as possible and distinguish ourselves from other event centres and cinema multiplexes,” explains the theatre’s Managing Director, Michael Kühnle, “and this is why we opted for digital technology.” The equipment includes XDC’s CineStore® server, a Doremi server and the Christie CP2000 digital projector. The two smaller screens have been equipped with the same technology to screen digital movies or broadcast live events.

“In no time, we can set up a totally new scenario, changing not only the movie feature but also the atmosphere and catering, or the entrance hall according to the night’s theme. This offers much more leeway for the distributors’ creativity,” says Kühnle.

“We are planning on a second Christie projector so that we can also screen 3D movies in the future.”

Michael Kühnle.
Managing Director
Forum Cinemas

In addition to movie features, the Forum Cinema is also the preferred venue for large events, corporate presentations, congresses, and first-night parties.
Christie projectors present the Metropolitan Opera live on screen in Germany

The Metropolitan Opera in New York, better known as the MET, started a movement that is still in its infancy: the live satellite transmission of opera performances projected with unparalleled quality on a cinema screen. For the MET’s last performance, eight cinemas in Germany transmitted live simultaneously, and amongst them Stuttgart, Weimar, Dresden and the Cinecitta Multiplex in Nuremberg; all of which are equipped with Christie CP2000 digital projectors.

The 21-theatre Cinecitta multiplex owned by Wolfram Weber, an enthusiastic movie buff, screened this live presentation of Puccini’s “Il Trittico,” a wild mixture of three totally different short operas.

Thunderous applause from cinema audiences

The precision and astonishing sharpness of the brilliant picture projected by the Christie CP2000 with a six kilowatt lamp, delivered an experience to German cinema audiences that was more than what MET spectators saw with their opera glasses, seated at the opera house. Added value included the actual text appearing as subtitles on the screen— in German translation. The only thing missing was bi-directional transmission, to show the performing artists in New York what enormous applause they were getting from German cinema audiences.

“The big advantage of digital technology is not to be left behind, as some content in the future will only be available in digital format.”

Friedl Kunow
Coordinator, MET transmissions
Concorde Filmverleih

A classical “Visit to the MET” took place at the Cinecitta multiplex with the help of Christie digital projectors.

“The big advantage of digital technology is not to be left behind, as some content in the future will only be available in digital format.”

Friedl Kunow
Coordinator, MET transmissions
Concorde Filmverleih
Cinema fans enjoy Digital Cinema at the Cinecittà Multiplex in Nuremberg

Ever since Cinecittà started showing digital 2D and 3D movies, the number of visitors has increased rapidly. Triple the visitors wanted to see the 3D presentation of Disney’s “Chicken Little” compared to the analog version shown in the same theatre even though the digital screenings cost more. “For us the investment into this new technology pays off,” says Wolfram Weber, owner of Cinecittà. For the latest presentation of the animated film “Cars” most of the visitors preferred to see the digital version. The additional income gained from these digital presentations help to finance digital installations.

Projecting a wide range of content

The Cinecittà is one of Germany’s largest cinema palaces. There are eleven auditoriums as well as an IMAX cinema and a M.A.D Simulation cinema, both installed with Christie CP2000 projectors capable of showing 3D. With a Doremi server JPEG2000 and active glasses from “NuVision” it’s possible to show 3D movies without the need for the exhibitor to invest in a silver screen. Cinecittà’s Cinema 11 is equipped with a Christie CP2000 and a Dolby server, where 3D movies are shown with a Real D system.

“Webber is enthusiastic about the diverse application possibilities of the digital projectors and the image quality. “For the World Cup soccer games we just put a projector into our foyer and showed the football matches,” Weber notes. The cinema professional especially likes the automatic lamp adjustment apart from the high performance and the compact design.

“Even in the narrow projection room it’s easy to install the CP2000 next to an analog projector.”

Attracting theatre lovers, future film-makers and technology buffs, into town centre cinemas in Stuttgart

The “Gloria” in Stuttgart was one of the first cinemas in Germany to premiere “Star Wars: Episode III” on a digital cinema system in 2005.

“After the premiere we immediately knew that we were now able to offer something very special to our audience,” noted Thomas Rietenbach, cinema director of the EM Filmtheaterbetriebe, located at the Schlossplatz in the centre of Stuttgart. “We not only wanted to show digital movies in our main theatre, but also in a smaller cinema,” added Rietenbach.

Soon after, the Metropol cinema followed, and two years after the premiere, six of the ten cinemas are equipped with XDC and Doremi servers as well as Christie CP2000 digital projectors. For the early conversion of the first four screens to digital, Rietenbach received the “Digital Cinema Award” in 2006, donated by XDC at the IDIFF in Cannes. “Of course we were very proud,” Rietenbach says.

Future film makers present at the “Gloria”

In Stuttgart the diverse possibilities a digital cinema solution offers are very often implemented. Every year the Trick Film Festival takes place in the town
centre cinemas. “Before hand the organizers had to rent the whole technology and here we have everything in one place,” Rietenbach explains.

A close cooperation has grown with the film academy Ludwigsburg and the Polytechnic for Media. The institute for animation, visual effects and digital post-production are part of the academy, which is one of the most renowned academies in Germany and also has an excellent international reputation. “The film academy attaches importance to modern technology, and it’s obvious that students want to use it for their presentations.”

Film studios nearby also use digital technology for special or test screenings. The Niama film “The Red Baron,” to be released in Autumn 2007, was recently shown to a select audience.

Local as well as international possibilities

Now that we are able to screen 3D at the Metropol, we are looking forward to showing the 3D film “Dinosaurs,” using the NuVision system with active glasses and one digital projector,” says Rietenbach. The presentation will be done in cooperation with the local museum of natural history where a dinosaur exhibition is currently taking place.

“We promote our features and digital technology through advertising to reach a broader audience spectrum. Technology buffs who demand high quality for sound and image are now sitting in our cinemas,” added Rietenbach.

The Metropol cinema was one of eight cinemas in Germany to be part of the live transmissions from the Metropolitan Opera in New York. In April, they presented “The Barber of Seville” and two weeks later “Il Trittico.” Rietenbach exclaims, “People were so enthusiastic and we are looking forward to the next performance which will be “Romeo and Juliet” at the end of the year.”

Digital cinema projection at the L’Elysées Biarritz

Just a few steps from the Champs Elysées is the Elysées Biarritz, housed in an Art Deco building that was transformed into a movie theater in the 1950s. Its 250-seat auditorium, completely rebuilt in 1998 to fully satisfy cinematographic acoustics, was adapted to preview movies and for company communication.

Creating the next-generation Digital Cinema projection room

“The Elysées Biarritz has always been considered avant-garde. Because digital cinema is definitively the next step, we had to anticipate and develop our technical installations and to equip our projection room with state-of-the-art technology,” declares Hugues Piketty, president of the Elysées Biarritz.

After studying existing solutions, the Elysées Biarritz team selected the Christie CP2000s. The Elysées Biarritz is now one of the rare theatres in France (five in Paris) that owns a Digital Cinema projector with superb picture quality. “This acquisition gives us a real competitive advantage in both the event-driven and institutional communication markets,” notes Piketty.

Exceptional image quality in digital and in 35mm

One of the factors in choosing the Christie CP2000S was the configuration of the projection room, which is comprised of a large control room where two 35mm projectors are set up, alongside other installations that allow for “top-of-the-range” events to be presented. The CP2000S integrates the power supply ballast, allowing for a variation from 2 to 6 kW of Xenon lamp power.

“It’s expected that the Elysées Biarritz will attract the most prestigious cinematic events for the enjoyment of its customers.”

Hugues Piketty
President
Elysees Biarritz
The Elysées Biarritz worked in partnership with XDC France to complete the installation. A CineStore® server solo is connected to the Christie CP2000S by a CineLink™ secured connection. “We now have systematically available encryption keys for any professional solution on the market,” says Piketty.

To project all the electronic image sources, the Christie CP2000S projector is equipped with the Cine-IPM 2K multimedia module, an up-converter which offers a great range of formats, from the analog PAL composite up to the 2K file. It also delivers images with more than 35 trillion color depth controlled by the Cine Palette™ module. Coupled with a highly efficient Illumination Optical System (IOS™), the digital projector delivers higher light output to create stunning images with greater than high-definition (HD) resolution.

“Elysées Biarritz now has the same top level equipments as the largest digital movie theaters in the world. There is no doubt that they will attract the most prestigious cinematographic events for the greatest satisfaction of its customers,” declared Pascal Gervais, director of development, Christie France.

The Club de l’Etoile in Paris welcomes 4:4:4 HD

The main goal of the Club de l’Etoile is to provide its customers, including film directors and producers, the best HD screening facility for movies, television films, documentaries, news reports and post-production services. As movies and television films are now shot mainly in HD (1920 x 1080), it becomes necessary to be able to show, “work-in-progress” versions as final cut programs in their native format to appreciate the final quality of the images. For this reason the Club de l’Etoile acquired the top-of-the-line Christie HD5K, first-ever 1080 HD 3-Chip DLP 5,000 lumen digital projector.


A next-generation projector for HD

To allow for a smooth transition between a 35mm movie and a high definition picture, while respecting the colorimetric features appreciated by industry professionals, the Club de l’Etoile took the digital step.

The Christie HD Series offers installation flexibility and compatibility with any data, video or HDTV source in use today—from VGA to QXGA format. “The HD 5K turned out to be the best projector for film compatibility and television without damaging the image or the colorimetric space,” comments Pierre Vincent, founder of Showmax, whom Club de l’Etoile entrusted to select the ideal HD projector.

“The Christie HD 5K projector is able to manage a large variety of uses, from the slide show for institutional events to HD film-like projection or screening of secured digital content using a DVI interface—either Blu-Ray or HD-DVD—and High Definition Content Protection (HDCP) protocol,” Vincent added.

A more impressive acoustic treatment

All the acoustics and projection equipment of the room were modified and improved during the last three years because the room contains balconies that created many resonant cavities, raising a serious problem,” notes Mr. Vincent. An acoustics researcher from the National Centre for Scientific Research worked with the Showmax specialists on the acoustics of the room.

“Our HD projector is capable of adapting itself to the most demanding projection and post-production conditions. Christie proves once again its technical commitment and its support for movie professionals,” concludes Pascal Gervais.
Pathé Distribution promotes digital movies in France

Thanks to HD cameras—or cameras equipped with hard disks such as Viper and Genesys cameras—current movies are more and more directly shot in digital format. To display these movies in a way that corresponds to what their customers expect technically, Pathé Distribution, (formerly AMLF), a distribution company for movie theatre networks in French cities such as Bordeaux, Lyon and Marseille, bought a Christie CP2000X digital projector for one of their two theatres.

A projector with many advantages

“At the time of our purchase, Christie was the only manufacturer to propose a video projector separated from the rectifier. For us, it was very important, since the projection room is very small,” recalls Joël Delclos, projectionist at Pathé Distribution.

Delclos is one of a four-member team of projectionists who manages both movie theaters of Pathé Distribution, situated near the Champs-Élysées in Paris.

The 49-seat “François 1er Street” movie theatre is equipped with a 6,5 metres wide by 2,35 metres high screen, with a distance between the screen and the projector of 13 metres.

Considering the screen size, Pathé Distribution opted for 1:85 and super 35 anamorphic optics.

The Christie CP 2000X projector is connected to a Sony player HD-SR reading HD, and is also able to read SR from Viper and Genesys cameras—data which looks like Beta, but nevertheless is pure digital.

A Doremi server, with AFNOR and DCI standards, equipped with a hard disk is connected to the Christie CP2000X, to receive the encoded films and directly display them in digital images, and 35mm films can be displayed as often as needed without lining or dusting. A classic numeric Beta and SP VHS and DVD player is also available.

All the partners played an important role during the creation of the theater. Christie was always on hand at the construction site, side-by-side with Pathé Distribution. Musics and Techniques contributed to the technical installation. Doremi supervised the server application and Cinetic System was responsible for the connection between the various sound systems and the video projector. Both audiences and technicians are delighted when they see the final results,” notes Delclos.

As the world goes digital, so does the Cannes International Film Festival

At the 60th International Cannes Film Festival, more than 16 auditoriums screened digital titles, and they all featured Christie CP2000 series projectors, selected by XDC, the Official Digital Cinema Partner of the Cannes Film Festival.

Christie’s digital projectors screened titles prepared by XDC Digital Content Lab and included titles from the Jury competition, the Cinefondation and Short-films jury, the “L’Atelier” and the “Tous Les Cinema du Monde” series.

“Cannes is the most recognized film festival in the world and a major cultural influence in cinema. We consider it a privilege that Christie Digital Cinema projectors have been selected for Cannes, helping audiences truly appreciate the craft of so many artists, technicians and experts in the art of storytelling,” said Dale Miller, vice-president of Christie EMEA. “As the leading manufacturer of Digital Cinema technology worldwide, Christie is deeply committed to helping movie-makers around the world bring their vision to the big screen with the highest and truest image quality possible,” Miller added.

60th Cannes International Film Festival goes digital

Over the course of its sixty-year history, the Cannes Festival has evolved into the largest celebration of cinema in the world. At this year’s event, there were 31 motion pictures shown in digital format and 84 digital screenings. A higher number of movies were digitally processed and quality-controlled by the XDC Digital Content Lab in comparison to last year.

In 2006, the Festival played host to more than 28,000 accredited industry professionals from 107 participating nations, and a combined total of 149 features and short-films were selected with over 1,000 movies screened during the festival and the film market.

Christie is also a participant in other major festivals including the Toronto International Film Festival and the PIFF (Pusan International Film Festival).

“Initial projections made with the Christie CP2000X validate our choice of projector.”

Joël Delclos
Projectionist
Pathé Distribution

Christie 2K DLP Cinema® projectors screened over 80 digital titles prepared by XDC Digital Content Labs over the nine-day Cannes Festival.
Christie partnerships harness the power of Digital Cinema in Europe

“Once cinema goers can see the difference in quality between 35mm and digital, it will be a major step.”

Alexander Rubin
Technical Director
Kino Proekt Engineering

Kino Proekt installs Christie CP2000 projectors in growing Russian D-Cinema/3D market

Russia’s new four-screen multiplex, “Illusium,” located in Naberezhnye Chelny, the second city in the Tatarstan Republic, with a population of 500,000, installed their second Christie CP2000 providing the country with one of its first 3D cinemas.

A long-time partner of Christie, the Moscow-based integration company Kino Proekt Engineering helped Christie to establish a 35mm cinema market and is now pioneering Digital Cinema technology. Kino Proekt specializes in delivery and installation of equipment for movie theatres, motion picture studios, film processing and film storage warehouses, conference halls, sound recording studios, broadcast studios, theatres and night clubs.

Kino Proekt’s Technical Director, Alexander Rubin, who specified the technology infrastructure and carried out the design and installation, reports that aside from being the first cinema of its kind in the Tatarstan Republic, it is only the second 3D cinema in all of Russia and the CIS countries. The first, in St. Petersburg, features a Christie CP2000 digital projector as well.

All four screening rooms at the “Illusium” are equipped with Christie CineX35, 35mm equipment and Outline loudspeakers in Dolby Digital 5.1. The Christie flagship Digital Cinema projector and Doremi DCP-2000 JPEG2000 Cinema Server have been added to the projection room in the main theatre that seats 155.

Rubin explains when the decision was taken to completely renovate the original one-screen cinema to incorporate three additional screens, as well as a casino, restaurants, bars and a fast food area, his company was invited to tender. “We have developed the relationship with the owners over nearly a decade—including the installation of nightclubs as well as cinemas. Our appointment was based on competitive pricing, trust over a long period and the strength of our technical drawings and calibrations.”

Spreading the message about D-Cinema in Russia

At the last KinoExpo Exhibition in St. Petersburg, Kino Proekt Engineering hosted a “Digital Cinema Day” seminar, inviting Doremi, QuVIS, Christie and Christie/AIX to present lectures. They also talked about perspectives of D-Cinema in Russia, and in between the forums, 2D and 3D content was shown, including the Russian language “Monster House” in 3D.

“It was the first D-Cinema 3D screening ever in Russia and CIS, and we are very proud of it,” states Rubin. And since all content was projected through the Christie CP2000, it gave the owners of “Illusium” the opportunity to see its capabilities first hand. The new cinema will show first run Hollywood blockbusters including “Night At The Museum” in both 35mm and DCI JPEG2000 formats.

Rubin is delighted with the early impact his company is making in the brave new world of digital. “The digital era is just beginning and film distributors, with a 35mm business to preserve, are not yet showing loyalty to the new format,” he says. “In some instances 3D films are available but the Russian distributors have no screening rights. However, we expect the position to ease during 2007, when film creators and distributors start supporting the technology,” adds Rubin.
Showtime Cinema sets major milestone in Taiwan’s cinema history

Country’s first 3D system installed
In order to set it apart from competitors, Showtime Cinema has constantly strived to provide the best cinematic sensation for its audience by paying meticulous attention to cinema design and personalized customer service. In addition to giving their 11-screen flagship Cineplex a more than USD1.2-million facelift, they also introduced the latest audio-visual technology. Aware of the potential of digital 3D technology, Showtime Cinema has become the first exhibitor to bring 3D technology into Taiwan to revitalize the local movie-going experience.

Christie meets “The Robinsons” in Taiwan
Taipei-based Showtime Cinema installed two Christie CP2000 DLP® Digital Cinema projectors to provide a world-class 3D visual experience for its audiences. Working with Christie’s Taiwanese partner, Dacoms Technology Co Ltd, Christie CP2000 projectors are complemented by Doremi’s JPEG2000 server, which meets DCI’s requirements for Digital Cinema. This 3D solution was recently used to present Walt Disney’s latest animation—“Meet the Robinsons,” based on William Joyce’s illustrated book, “A Day With Wilbur Robinson.”

“We had received excellent response from the media during the press screening. They were impressed by the new 3D treatment which offered stunning clarity, high-brightness and larger-than-life visuals to heighten the movie experience,” noted Willy Liao, vice president, Showtime Cinema. “By being the first to introduce digital 3D technology, we’re glad to be able to provide the local audience the first taste of the future of 3D movies in Taiwan.”

Eye-popping 3D technology
Wearing 3D glasses, the audience in the 446-seat hall saw all the action of this computer-generated animation with exceptional depth and color.

“Digital 3D gives an unparalleled cinematic experience and therefore, it provides exhibitors a good way to draw the audience back to the big screens. We’re pleased to be able to help inject a dose of excitement into the local film industry with the introduction of the latest digital cinema technology that would help to redefine movie-going altogether.” comments Emily Hong, President, Dacoms Technology Co Ltd.

“Stunning clarity, high-brightness and larger-than-life visuals heighten the movie experience.”

Willy Liao
Vice President
Showtime Cinema

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The Christie CP2000 projector with its true-to-life colors, displayed Disney’s “Meet the Robinsons” in 3D with exceptional high-resolution images.
Managed Services appoints Sean James as vice president

Meeting demands of rapidly growing customer base

Joining Christie in 1997, James was instrumental in winning one of the company's first major service and network operations contracts for pre-show entertainment.

Christie recently named industry veteran Sean James to vice president, Managed Services. Focusing on the company's core business of providing visual solutions that include projection and display technology, James will leverage Christie's technical expertise and world-class service capabilities across all its North America groups.

His team of over 150—including the Network Operations Center in Cypress, CA as well as Factory Service Centers and Customer Service Engineers (CSE's) located in regions across North America, will provide local onsite service to Christie's customers.

“James plays a vital role in driving Christie's expansion in the industry.”

Craig Sholder
Vice President, Entertainment Solutions
Christie

James will help drive Christie's industry-leading reputation as a service organization that meets the needs of its diverse customer base. The move parallels the expansion of On-Screen Advertising, digital signage and Digital Cinema in North America, markets in which Christie continues to gain market share.

"The Cinema and Digital Signage industries have come to recognize the exceptional value that advertising and digitally equipped sites and auditoriums can bring. This has created the need to deploy very complex systems—from the management of advertising and Digital Cinema content, to the display devices required to present this content—in unique locations and on the big screen,” observed James. “Our customers look to us to help them deploy and manage this infrastructure and enable their operations to transition to this new technology as seamlessly as possible.”

James notes that Christie’s success comes from the company’s emphasis on supporting most major manufacturers. “Our team concentrates on understanding the application and developing the support knowledge and processes to integrate, deploy and support the entire system,” he said.

Going beyond core display business

Christie is now setting new, world-class standards in providing round-the-clock availability and responsiveness including Wide Area Network (WAN), security systems and software helpdesk support. As an implementation and support partner, Christie takes the complexity out of deploying and operating technically complex systems of all kinds. “Our flexible support packages deliver a commitment by Christie that defines the total cost of ownership,” comments James. "James' keen insights into the company’s goals and vision have been crucial in furthering Christie’s reputation as a leading systems integrator and service provider,” says Craig Sholder, vice president, Entertainment Solutions, Christie.