Groundbreaking United Kingdom Initiative

UK Film Council and Arts Alliance Digital Cinema Partner With Christie

To widen the opportunity for movie-goers to see a broader range of films across the United Kingdom, the UK Film Council has chosen Arts Alliance Digital Cinema (AADC), provider of Digital Cinema services, to install and implement the world’s largest digital screen network across the country. AADC’s pioneering digital screen network will provide up to 250 screens, dramatically increasing the number of digitally equipped commercial venues available to the public.

This arrangement guarantees the screening of significantly more art-house and foreign language films in return for the free digital technology, as well as provides an unmatched opportunity for both UK filmmakers and audiences to see more “home-grown” talent.

Christie Uniquely Positioned to Help AADC Meet Its Criteria

For the projection portion of its turnkey system, AADC selected Christie’s CP2000 series 2K resolution digital cinema projectors.

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“The digital pre-show network enhances the level of entertainment we offer to our guests. It will provide our advertising clients with greater flexibility, efficiency and creativity in the way they deliver their marketing messages.”

Pat Marshall, Vice-President Communications and Investor Relations for Cineplex Galaxy

Cineplex Galaxy Launches Canada’s First Digital Pre-Show Cinema Network

In a major step forward from the traditional pre-show slide show, Cineplex Galaxy, headquartered in Toronto, Canada, and a leading exhibitor of motion pictures in the entertainment industry has launched their new, customized digital system. The pre-show network enables theatres to project high-quality multimedia presentations encompassing a combination of entertainment, advertising and promotional messages prior to the beginning of each feature film. A total of 215 screens in 21 theatres located in the Toronto market will feature this new technology, marketed under the name “Reel Entertainment,” and will play for approximately 20 minutes prior to the lights going out for the feature film presentations.

The same technology will also be used to expand the network of digital projectors now in place from 23 to 228, thus enabling the expansion of pay-per-view events such as WWE, sporting events and concerts, as well as the ability to offer corporations the option to rent the theatres for product launches, educational programs, seminars and expanded meeting capabilities.

Content will be sent electronically to each theatre and will then be stored on servers for playback in each auditorium. As part of the agreement, Kodak (a partner in the venture) is providing Cineplex Galaxy with all service and support necessary to schedule, prepare and deliver pre-show, in addition to remotely monitoring the systems.

With native WXGA (1366x768) resolution, the 3-chip LCD panels in the Christie LW25 and Christie LW40 allow for images to fill the entire screen, maximizing the audience’s viewing experience.
The US cinema industry is booming once again with reinvestement and expansion despite a painful attrition period for exhibitors during the 1990s.

Throughout the world, despite early fears that the burgeoning home theatre market would encroach on cinema, movies are more popular than ever. Magnificent multiplex cinema houses are sprouting up in places as diverse as Asia, Japan, Europe and Latin America. Movie attendance is surging and box office revenues are at an all-time high.

I think it is valid to say that movies are seeing another Golden Age, with traditional and independent filmmakers around the world finding enthusiastic audiences coming to the theatres to enjoy new film releases.

**Christie has Greatly Benefited from this Resurgence**

The expansion in exhibitors’ building plans and growth of the market worldwide has helped propel sales of Christie 35mm/mechanical film systems. We’re proud that we grew by a healthy 20% in 2004 over the previous year and are on track to post even better figures for 2005. Traditional film remains a vital and growing aspect of the industry.

Christie 35mm projectors and projection systems, including consoles, film handling platters and lamps, continue to be in high demand, with Japan, Korea, India, and Latin America (including Mexico) among our biggest success stories today. In fact, the Christie brand dominates the industry with at least an 80% share of the 35mm film projection market in these regions. Our reputation for quality, reliability, excellent service and support make Christie the manufacturer of choice.

**Our Production Lines are Running 10 hours a Day, Six Days a Week, to Fill the Enormous Demand**

Currently, we are also building up our presence in Russia, Greece and Israel, shipping 35mm film projection equipment to help support the growing markets there. We have forged excellent relationships with local partners around the world that help us remain finely tuned to the expectations of exhibitors on both the local and global level, to ensure the service they receive responds to their needs. We continue to reinvest in people and to strengthen the industry-leading support we provide our customers.

With our continuing exploration of new areas for growth, we help create the next level of excitement for the movie-going public, opening up additional, more diverse revenue streams for exhibitors. These include new technologies such as Digital Cinema, digital signage, on-screen advertising and alternative media content. Our highly proactive marketing initiatives in these areas ensure that Christie remains a strong, dynamic company and a vital force in the exhibition community.

**75 Years of Innovation and Market Leadership**

Exhibitors have counted on Christie’s wide-ranging knowledge, experience and technical expertise for over seven decades. As we enter the new Golden Age of cinema, exhibitors can continue to count on Christie to be their partner – and when they are ready – to explore fresh revenue sources and install new technology. We offer the broadest range and depth of 35mm film projection equipment and Digital Cinema systems, reliable service and the proven expertise and vision to help our customers grow and reach new heights of success.
The Majestic Theatre first opened in Meridian, Idaho in 1946 with the feature film “Tonight and Every Night,” a Technicolor musical starring Rita Hayworth. At the time it was the newest and biggest theatre in Idaho. Located just 10 miles from Boise – Idaho’s capital city – Meridian has become Idaho’s fastest growing city. Today, the newly built 18-screen Majestic Theatre is destined to become the ideal venue for a variety of Idaho’s cultural and educational activities.

Two Highly Anticipated Openings

The newly constructed theatre complex opened on May 19th with Star Wars: Episode III-Revenge of the Sith. Shown on four of its 18 Christie CineX35 film projectors and on two Christie CP2000 Digital Cinema projectors, the debut of both the long awaited Majestic Theatre and the final theatrical Star Wars chapter brought in the excited crowds, resulting in rave reviews.

Offering the latest in movie theatre technology and innovations, the Majestic Theatre, a Hallett Cinemas LLC theatre, features complete Christie projection systems. In each of the 18 auditoriums are Christie CineX35 gearless projectors – the new industry standard in 35mm projection for quality, performance and convenience – and Christie SLC 30 Consoles with Christie Xenolite™ lamps. Alongside each are the industry workhorses: the Christie Autowind™ AW3R film handling systems with SCR controls and removable center-feed plates.

On opening day, the Majestic Theatre also premiered Star Wars III on two of the world’s most popular digital projectors, the Christie CP2000, based on TI’s DLP Cinema™ technology utilizing Dolby servers.

Local Service and Support Plays Big Role

American Cinema Equipment, Inc. (ACE), with offices in Portland, Oregon and Los Angeles, California, and with over 100 years of combined experience in the cinema industry, was responsible for the installation. Celebrating their 10th anniversary this year, and recipient of an ITEA Dealer of the Year award, ACE’s president Scott Hicks noted “Christie is the best value equipment across the board. We experience the finest screen presentation, and fewest after-sale service calls, with Christie gear in the booth.”

In addition to the Meridian, Idaho installation, ACE, which represents all major sound, seating, staging and projection manufacturers, also installed a dozen Christie 35mm mechanical film projection systems in the 12-plex Grand Cinemas Walla Walla, located at the foot of the Blue Mountains in Walla Walla, Washington. “Christie has been our number one vendor for our entire 10-year history, added Hicks.

Looking to the Future of Entertainment, Maintaining a Nostalgic Link to its Past

The CineX35 projector, with its precision curved trap and gate, patented sealed Ultramittent™, and balanced single blade shutter, provides quiet and long lasting performance.
A secure, reliable and cost-effective means of digital delivery of content across the world is now a reality. Teaming up on a pilot project, Christie collaborated with Infocomm Development Authority of Singapore (IDA), Singapore infoComm Development Authority Digital Media Chapter (SiTF DMC), US-based Entertainment Technology Centre at the University of Southern California (ETC-USC), and other leading industry players, to successfully deliver digital content from the U.S. to Asia.

Known as Cross-Continent Digital Content Transmission (CCTx), the digital distribution model was pilot tested this spring and successfully delivered seamless content received from Digital Cinema Laboratory in Culver City, California to Singapore-based 1-Net Data Centre. From there, the 3.3 GB file was delivered via a managed ATM fibre structure to Christie’s digital screening facility in Singapore, where it was played back from an XDC Cinestore Solo Server with Omega Decoder, and projected onto the screen using a Christie CP2000 Digital Cinema projector.

The pilot project involved the transmission of three digital movie trailers – “Elektra,” “The Spongebob Squarepants Movie” and “Star Wars Episode III.”

Other project participants included Thomson’s Technicolor Digital Cinema, who provided consultation services, as well as GlobeCast, Star-Hub, Dell, Texas Instruments and XDC.

Singapore Taking Leadership Role in Asian Content Distribution

Singapore’s Digital Cinema initiative, part of its Digital Exchange (DX) program, aims to extend Singapore’s status as Asia’s hub for distribution, processing and managing content. Currently, Singapore has the highest number of 2K resolution Digital Cinema screens per capita in the world. The country’s 21 Digital Cinema screens translate to 15 percent of the country’s screens. On a worldwide basis, Singapore has the fourth highest number of digital screens in the world, after the U.S., China and Japan.

“The CCTx paves the way for a complete viable model that allows studios to deliver content digitally to Singapore, securely store it, localize it, and then distribute it to the region. As a Digital Exchange, Singapore has the capability to ensure reliable and accountable management, processing and distribution of digital content and assets from the United States to the rest of Asia, explains Hock Yun Khoong, assistant chief executive, Industry, IDA, who adds that “the pilot is also attracting more industry partners and support to address the issues facing digital delivery.” The pilot also marks the first government-industry collaboration with the SiTF DMC to develop a viable worldwide digital distribution model with potential for commercialization.

Pam Lum Mock, chairman of SiTF DMC commented, “By clustering the strengths of the digital industry players in Singapore, we hope to create more partnership and business opportunities for them in Asia. The CCTx opens the door for such opportunities.” Charles S. Swartz, Chief Executive Officer of Entertainment Technology Center at USC added, “Digital Cinema is poised to take off worldwide as a global, interoperable distribution system. Pilots such as CCTx are crucial to a successful rollout of Digital Cinema worldwide.”

Based on 2K 3-chip DMD DLP Cinema™ Technology, the Christie CP2000 DLP Cinema™ projector delivered high performance, high-resolution 2048x1080-pixel projection with consistent playback for all data transferred to the research site in Singapore.
Dolby Labs Offers New Products and Services to Facilitate the Industry’s Move into Digital Imaging

San Francisco-based Dolby Laboratories’ European headquarters, located in England, is home to a purpose-designed all-concrete screening room. Designed to ‘float’ in an outer concrete superstructure, the screening room provides absolute sound isolation from the adjacent railway lines and RAF Lyneham flight path directly overhead. Whether they are screening demonstration rushes, carrying out technical tests or hosting staff screenings, the room characteristics are critical. The screening room is at the heart of the recently announced Digital Cinema mastering suite, where the first film to be digitally mastered in the UK was Pathé’s “The Magic Roundabout.”

Dolby had been developing a Digital Cinema Presentation system for over five years, and first announced its launch at ShoWest 2003. Rather than develop their own projector system, Dolby decided to partner with established digital projector companies. While Dolby’s own Digital Cinema presentation, storage and playback system already offers image decryption, decoding, scheduling, and interfacing to existing systems, in order to deliver a total presentation solution to exhibitors, they needed to incorporate a Digital Cinema projector.

Finding the Ideal Digital Projector Partner

Having a worldwide reputation for delivering the highest standards of audio processing and decoding, when Dolby moved into Digital Cinema, one of the most crucial decisions facing the team in the UK was which Digital Cinema projection solution to choose.

“With the development of Digital Cinema we had a decision to make,” explained Richard Welsh, Dolby’s Digital Cinema mastering specialist. “We knew we had to have the best in terms of projection because any weak links in the chain would reduce the ability to undertake technical analysis, and specifically the assessment of quality degradation.”

But before making a decision they had to look at the capabilities of each relevant projector in the marketplace. According to Welsh, “each of the three projectors available on the market today are operationally different although all share the same components. So the next thing we considered was the reliability aspect, including the optimum post-production and picture quality, the highest level of color calibration and also the best support.”

Featuring Christie’s CDXL high-performance short-arc Xenon lamps, which are brighter and last longer than standard Xenon lamps, the CP2000i boasts 2K resolution 3-chip DLP Cinema™ technology, greater than 1700:1 contrast ratio, 45-bit colour processing, brightness levels from 12fL up to 75ft/23m using the CDXL 6.0kW lamp, and choice of zoom and anamorphic lenses for flat and scope.

Cinema “Shorts”

Star Wars: Episode III —Revenge of the Sith

According to the fans: “It was magical.” “It was the best.” “It was a 10, maybe an 11.” George Lucas’ sci-fi smashed multiple sales records—it had the best one-day, two-day, three-day and four-day sales. It also beat the five-day record. Numerous new theatres featured the much-anticipated Episode III as their grand opening premiere screening.

Highlights of Christie Digital Cinema Premiere Screenings

AccessIT’s Pavillion Digital Showcase Theatre in Brooklyn, NY is the largest US-based 2K Digital Cinema installation, featuring five state-of-the-art Christie CP2000 Digital Cinema projectors. Two of the five projectors were used to screen the much anticipated Star Wars III. This installation makes the historic Brooklyn, NY-based Pavillion Theatre the most advanced digitally equipped 2K venue in full-time operation in the U.S.

Other U.S. Screenings

Carmike Battlefield Cinemas 10, Fort Oglethorpe, GA
Majestic Theatre, Meridian, ID
Kerasotes Machesney, Rockford, IL
Century 16 Santa Fe Station, Las Vegas, NV
Cinemark at Market Street, The Woodlands, TX
Galaxy 12 - Monroe, WA
Galaxy Highland 10 - Austin, TX
Christie CP2000i is the Digital Cinema Projector of Choice

Peace of mind became fundamental to the decision-making process. Welsh states that “ease of use and simplicity of design was important to Dolby. Since we don’t have fully trained people to maintain the projector 24/7, the simplicity of the design and maintenance were attributes that attracted us to the Christie CP2000i. With deadlines for clients to meet, Dolby simply couldn’t afford for the projector to go down.”

Based on TI’s DLP Cinema™ “dark chip,” the feature-rich CP2000i is designed to deliver high performance projection for a variety of screen sizes, with a modular platform to accommodate future upgrades and reduce cost of ownership. Welsh was further reassured by the close working relationship that already existed between the two companies. Their geographical proximity not only guarantees regular site supervision but also the opportunity to engage in empirical development.

Personnel are perfectly at ease when using the Digital Cinema projector, Welsh observes, and much of that is due to the CP2000i’s user interface—the simple Touch Panel Controller provides system set-up and control of the projector via Ethernet.

Summarizing Dolby’s ongoing commitment to Digital Cinema development, and their position in the marketplace, Welsh states, “In terms of our own technology we are in a very strong position, and in partnership with companies like Christie we have managed to develop an end-to-end solution. In fact we are absolutely where we want to be.”

“We knew we had to have the best in terms of projection because any weak links in the chain would reduce the ability to undertake technical analysis, and specifically the assessment of quality degradation.”

Richard Welsh
Dolby Digital Cinema Mastering Specialist

Chennai-based Sathyam Cinemas—a six-screen flagship multiplex—debuted India’s first 2K Digital Cinema screening with Christie CP2000 digital projectors. The 380-seat multiplex featured “Star Wars III” as the first of many Hollywood screenings to create a better in-theatre experience and develop an appreciation for Digital Cinema technology in India.

Star Wars: Revenge of the Sith made a record-breaking debut in both the US and international markets, earning over $500 million worldwide within the first two weekends. After an opening day worth $50 million stateside, the movie held up well through two weekends, breaking the 4-day opening record previously held by Shrek 2 and equalling Spider-Man 2.

Its biggest single market continues to be the U.K. with $9.9 million on 485 screens, more than 7 times its nearest competitor. The film is nearly on the top 50 international charts and including recent numbers, it’s the 35th highest grossing film on the worldwide charts. Even with sharp drop-offs from now on thanks to increased competition, the film should still continue to climb both charts at an incredible speed and by the time it opens in its last market, (Japan on July 9th) it should be well within the top 20 on both charts.

After careful market evaluation Dolby selected Christie’s flagship CP2000i, which now sits alongside their traditional 35/70mm equipment and full two-rack digital mastering suite, in the projection booth of their 60-seat screening room.
Texas Instruments and Christie Ride the 3D Wave

“The film biz is on the brink of a ‘renaissance’ of 3D,” exclaimed Director James Cameron at a much-heralded closing day presentation at ShoWest in Las Vegas this spring. “Not as a gimmick, but as the way the biggest, must-see movies are going to be seen.”

The presentation, sponsored by Texas Instruments’ DLP Cinema™, featured numerous 3D clips from top directors, including “The Polar Express,” “The Lord of the Rings,” and Cameron’s documentary, “Aliens of the Deep,” as well as newly-dimensionalized clips from older titles, including “Star Wars,” “Top Gun” and “Titanic.”

Texas Instruments used a single Christie CP2000 DLP Cinema™ projector and a standard 48-foot-wide screen for their pioneering demonstration of the future of 3D entertainment. “The Christie CP2000 provides the industry's brightest image, which was a critical requirement for ensuring the highest quality 3D viewing experience,” explained Craig Sholder, VP, Entertainment Solutions, Christie.

More 3D Big Action Expected for Distribution this Year

The latest generation of 3D technology utilizes an innovative, active eyeglass system that “turbo charges” the image on the screen, delivering a brighter, more realistic visual experience. Enabled by TI’s ground-breaking DLP Cinema™ technology and championed by some of Hollywood’s most successful, award winning directors, a new crop of big-action live and CG animated content is already being created for distribution to theaters around the world in 2005. In fact, “Star Wars” creator George Lucas said he hopes to eventually release all six “Star Wars” movies in a 3D format that can be shown in regular movie theatres, not specialty IMAX theatres. “It looks better than the original, to be honest with you,” Lucas admitted to exhibitors at the ShoWest presentation.

“The Next Big Thing” in Cinema

On the heels of the ever-increasing need to get customers to come out to theaters instead of watching at home in front of HD flat-screens, filmmakers see 3D as the incentive to drive people to the cinema. Filmmakers and exhibitors today are challenged to provide an ever-more dynamic, more visually exciting experience for a more sophisticated generation of moviegoers, who are accustomed to viewing leading-edge digital entertainment.

The latest incarnation of 3D technology represents a significant advancement over past systems. It achieves optimum results by harnessing the power and performance of the Christie CP2000 digital projector, which also offers the flexibility of working in tandem with traditional, reel-to-reel projectors. “I can’t shoot in a lesser format” commented Cameron, who is filming a new science fiction adventure entitled “Battle Angel” in 3D. “I believe that 3D is absolutely the future.” Directors Robert Zemeckis and Robert Rodriguez, who also participated in the ShoWest presentation, both have 3D films in production. “People want to be transported (at the movies). You need a transporting experience like (3D) to get people out of their living rooms,” Rodriguez remarked.

Leading Hollywood directors/producers join TI for 3D event at ShoWest to support Digital Cinema advancement. Reading left to right: Doug Darrow, TI DLP Cinema™, George Lucas, Robert Zemeckis, Randal Kleiser, Robert Rodriguez and James Cameron.
Christie Projectors Selected for First European Digital Cinema Roll-Out

First End-to-End Delivery System

To address and meet the requirements of cinema exhibitors and distributors, XDC launched the first network of Digital Cinema theatres in Europe. It is the first Pan-European Digital Cinema roll-out developed for the distribution and projection of Digital Cinema movies, alternative content and other related services.

The initiative was launched following the creation of XDC, a new member company of EVS Group—manufacturers of Digital Cinema server technology. The XDC Studio, located in new, dedicated and highly secured premises, houses over 40 full-time professionals. From these facilities, XDC will undertake the compression as well as secure storage of data, subtitling, audio version support and encryption. The studio will also permit rigorous testing and quality checks of content before it is dispatched to cinema projection booths. This makes XDC the first company in Europe able to take digital content and process, transport, remote-store and deliver it right to the projector head, in many instances a Christie CP2000 2K DLP Cinema™ projector.

XDC has chosen the Christie CP2000 series 2K-resolution DLP Digital Cinema for their latest deployment of Digital Cinema solutions. As part of the roll-out, thirteen theatres across Germany, The Netherlands and Switzerland have already installed Christie systems. An additional seven theatres are currently being equipped with Christie CP2000 projectors in the first, official phase of deployment. Overall, XDC anticipates more than one hundred installations before the end of the year, with deployments in Italy, Sweden, Denmark, Norway, Portugal and Poland.

A Catalyst for 2K DLP Cinema™ Installations

The initiative will support the CineStore™ server infrastructure required for the digital exhibition of movies like “Star Wars Episode III: Revenge of The Sith,” and “Sin City.” XDC also has its own facilities for the production and testing of CineStore™ Digital Cinema servers.

It is hoped that the establishment of this network and others like it, including the recently announced UK Film Council’s Digital Cinema Network (which also selected the Christie CP2000 2K DLP Cinema™ projectors in conjunction with the Arts Alliance), will motivate more digital releases and validate the feasibility of large-scale adoption of Digital Cinema.

XDC functions as an investor and finances the necessary equipment, offering projection systems according to size of screen and content presented, in addition to providing the necessary connections, training and on-line monitoring.

Bernard Collard, General Manager, XDC says, “The XDC Pan-European initiative will provide more cinema audiences the opportunity to enjoy the benefits of digital cinema technology and will also act as a catalyst for further digital releases. It is critical that the digital cinema technology we use is able to realize these benefits for all. We are pleased to be working with Christie, who has over 75 years history in the development of projection technology for cinema and was the first manufacturer to be awarded a DLP Cinema™ license.”
Subtitles are as old as the cinema itself, when silent movies contained captions boards, which were integral to the film. However, until very recently, with the exception of foreign language titles, it has not been possible for individuals with significant hearing impairment to fully enjoy going to the movies. Given the power of the medium, it is vital that access to film be as inclusive as possible.

The Disability Discrimination Act (DDA) in 1995 made it unlawful to discriminate in the provision of facilities and services. Since 2004, all cinemas in the UK are required to make ‘reasonable adjustments’ to the physical features of their premises and to remove, alter or provide means of avoiding physical features that make it difficult or impossible for disabled people to use a service.

Accelerating Implementation of Accessibility Technologies

The UK Film Council, established by the government, announced a substantial grant allocation in 2003, called the Cinema Access Programme, to enhance the cinema experience for both the hard of hearing and visually impaired. Awarded on a demographic basis, the UK Film Council agreed to fund 50% of the cost of providing captioning and audio description equipment to the 78 cinemas that received their awards in March 2004.

In the wake of the new DDA directives, Sound Associates, specialist integrators, has mounted an extensive program of cinema installations, designed around Christie projection. Sound Associates consulted with their existing cinema clients and a number of independents to gauge the best way to move forward — and promptly set up a road show for the awardees around England to demonstrate how this would work in practice. Both the Christie LX37 and LW25 projectors were featured, which also included a sub-titling and audio description system. Both Dolby and DTS processors were demonstrated as well.

Christie Projectors Make On-Screen Captioning a Reality

As a result, 60 Christie projectors have been commissioned for the primary purpose of captioning. Sound Associates’ Managing Director, Graham Lodge, explained that the implementation of the Christie projectors offered even far greater potential. “The choice of Christie as our preferred projector was based on the high contrast ratio and good light output, making them ideal for screening alternative content and allowing cinemas to stage conferences, DVD presentations and live events.” He added that the wide range of lens options also made them suitable for vastly different auditorium capacities.

“The reason we like Christie projectors is because they share the same chassis, so the electronic dowser is consistent between the two,” Graham continued. “We suggest the Christie LW25, with its 16 x 9 aspect ratio, if the cinema wants to also show alternative content in addition to captioning, while for 35mm slide replacement and captioning we recommend the Christie LX37 projectors.”

Sound Associates supplied and installed all the cabling, which connects to the sound rack. “This gives the cinema full portability,” explains Graham Lodge. “Where only a fixed installation is required everything goes into the existing sound rack.” Sound Associates expects to carry out at least as many installations during 2005 as they have completed in Fall 2004.

According to Derek Brandon, editor of yourlocalcinema.com in the UK, “Before this scheme came about, the vast majority of deaf or hard of hearing people simply didn’t go to the cinema, as they could not hear the film properly. It was the norm to await the video or DVD release, which are normally subtitled. That’s all changed now, with over 100 UK cinemas having regular subtitled shows.”

Brandon added that “blind and partially sighted people didn’t visit the cinema much either. If they did, a friend or partner would usually explain what was taking place on the screen, often to the annoyance of other members of the audience. That’s all changed now with ‘digital access’ cinema equipment. A separate soundtrack is broadcast through wireless headphones, describing the onscreen action, and only the wearer can hear it. There are hundreds of audio described shows every week, in over a hundred cinemas.”

A quiet revolution is taking place in the world of sensory impaired people, thanks to the cinema industry, the film distribution industry, technology companies, and the organizations representing disabled people.
South of the US Border Embraces Christie 35mm Technology

Caribbean and Latin America Market Take a Shine to Christie CineX35 Projectors
The growing 35mm community in Latin America and the Caribbean has proven fertile ground for Christie film projection systems. With the introduction of the Christie CineX35 projector, and its acceptance as the new standard in cost-effective, trouble-free 35mm projection, excellent quality presentation and ease of use, Christie has witnessed a growth spurt in these markets.

A Dynamic Force in 35mm Film Exhibition
Over the past few years, Latin America and the Caribbean have been placing a bigger emphasis on new technologies in 35mm film projection equipment. And part of that landscape includes Cinema Equipment & Supplies, headquartered in Miami, Florida. A leading worldwide supplier of movie theatre equipment, booth supplies and professional service, they have played an important role in the expanding exhibition industry in Latin America and the Caribbean since 1984.

Most recently, this region of the world has embarked on ambitious building programs, installing projection equipment including the new industry standard Christie CineX35 gearless film projectors, Autowind™ film handling platters, consoles and Xenolite™ bulbs. Cinema Equipment has installed 40 Christie CineX35 projectors in theatre complexes located in Brazil, Chile, Colombia, El Salvador, Mexico and Peru. And in the Caribbean, close to 20 theatres have been equipped with Christie projection systems. The Christie 35mm projectors, utilizing the patented, Academy Award winning Ultramittent™ and their renowned gearless design provides stable belt-driven performance and ease of set-up and operation for low-maintenance projection.

Superior Value at an Affordable Cost
Where limited budgets are an important consideration, Christie has gained the confidence of the cinema community by combining high quality with outstanding service. According to Jaime Sanchez, Director of International Sales, Cinema Equipment & Supplies, “We have been representing Christie for many years, and their 35mm film projection systems have proven to be of utmost quality and reliability. Our customers have consistently been very pleased with the ease of service for technicians, the readily available parts, and user-friendly features of the system.”

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Director of International Sales
Cinema Equipment & Supplies

The Christie CineX35 delivers Class A image resolution with greatly improved film transport stability using dual lateral guide rollers in the trap and gate.

Two of the many installations using the Christie CineX35 projectors: On the left is the Cinema Paraiso in Los Cabos, Mexico, and below is the Multicine Bolivar in Pereira, Columbia.
U.K. Groundbreaking Initiative

for the majority of its screens. “This ground-breaking arrangement provides a practical and innovative model for deploying Digital Cinema installations on a large scale,” remarks Fiona Deans, associate director, Arts Alliance Digital Cinema. Deans added, “We selected Christie as our prime Digital Cinema projector supplier because the Christie CP2000 series delivers exceptionally bright, quality images. Plus, they offer the flexibility to run alongside traditional 35mm film projectors and can be adapted to almost any cinema environment.”

Content Providers, Exhibitors and the Movie-Going Public All Benefit

Each participating theatre will receive installation, training, servicing and warranties. The AADC will create digital masters from high definition or uncompressed 2K versions of films, and then load them onto disk, deliver them to the cinemas, and supply the security keys to play out the content. This will markedly reduce the cost of showing films, which many exhibitors cite as the primary obstacle in showcasing independently produced work. In return for meeting these guidelines, exhibitors who install these systems can use them to also screen first-run studio films and other traditional content of their choice.

AADC Broaden Horizons

Throughout the U.K.

AADC is a division of Arts Alliance Limited, a subsidiary of Arts Alliance Media, which focuses on the development and deployment of new technologies in order to improve service to film consumers and the industry. AADC launched its trial Digital Cinema circuit in July 2003 at the Cambridge Film Festival. It has made over 30 Digital Cinema installations in the UK, Switzerland, France and Norway and has shown more than 20 feature films digitally.

The UK Film Council, the lead agency for film in the UK, ensures that the economic, cultural and educational aspects of film are effectively represented in the UK and abroad. Their Distribution and Exhibition Department is investing over $34.5 million in a range of projects. In addition to the digital screen network, the Council is funding the Cambridge Film Festival. It has made over 30 Digital Cinema installations in the UK, Switzerland, France and Norway and has shown more than 20 feature films digitally.

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The UK Film Council, the lead agency for film in the UK, ensures that the economic, cultural and educational aspects of film are effectively represented in the UK and abroad. Their Distribution and Exhibition Department is investing over $34.5 million in a range of projects. In addition to the digital screen network, the Council is funding the Cambridge Film Festival. It has made over 30 Digital Cinema installations in the UK, Switzerland, France and Norway and has shown more than 20 feature films digitally.

The Christie CP2000 Series is the most popular Digital Cinema solution in the world and the projector of choice for the filmmaking community.

Content Providers, Exhibitors and the Movie-Going Public All Benefit

Each participating theatre will receive installation, training, servicing and warranties. The AADC will create digital masters from high definition or uncompressed 2K versions of films, and then load them onto disk, deliver them to the cinemas, and supply the security keys to play out the content. This will markedly reduce the cost of showing films, which many exhibitors cite as the primary obstacle in showcasing independently produced work. In return for meeting these guidelines, exhibitors who install these systems can use them to also screen first-run studio films and other traditional content of their choice.

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