

Film-Tech

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These manuals are designed to facilitate the exchange of information related to cinema projection and film handling, with no warranties nor obligations from the authors, for qualified field service engineers.

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FOR REEL PEOPLE
A Technical Service For Filmhandlers From Eastman Kodak Company

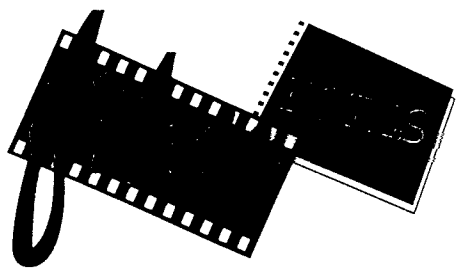


October 1995

CLEANING SOLUTIONS

A "GRAND" THEATRE

THEATRE ALIGNMENT PROGRAM



October 1995

H-50-37

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SOLUTIONS

If you have any questions or comments, please write to:

*Editor
Film Notes for Reel People,
6700 Santa Monica Blvd.
Hollywood, CA 90038*

Pytlak's Practical Projection Pointers

Q: What is the correct way to store film?

A: Storage conditions greatly influence the useful life of a print. Tape the end of the film roll to prevent loosening of the outer convolutions that subject the film to dirt and cinching. Keep film protected from dirt by storing it in boxes, cans or a film cabinet. Polyethylene bags offer additional protection from dirt. Use dust covers over film left out in the open, for example on horizontal platter systems between showings or in film bins overnight.

Traditionally, 35mm film was stored wound emulsion out. Today, S.M.P.T.E Recommended Practice RP-39 specifies maintaining an



JOHN PYTLAK
Senior Technical Associate
Motion Picture Systems Development Group

emulsion-in orientation on 35 mm theatrical release prints. When a reel of print film has been maintained in an emulsion-in orientation from the time it was originally processed, its behavior during projection and the resultant screen image quality are greatly improved. There is less focus drift and less tendency toward flutter.

As noted in RP-39, minor modifications in some film-handling procedures and equipment may be necessary.

A "Grand" Theatre In Texas

AMC's Grand 24 opened early this summer to throngs of Texans in the Dallas-Ft. Worth area. It is currently the largest theatre in the United States, boasting 85,000 square feet and twenty four screens.

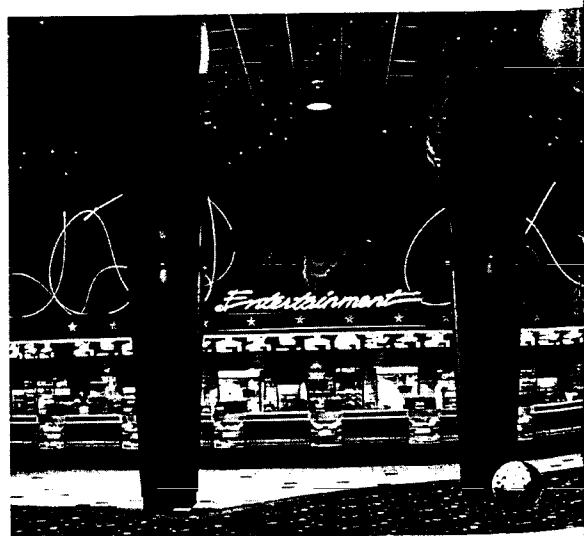
Amenities include stadium-style theatre design with 46-inch row spacing between seats, oversized custom chairs with head rests and retractable arms and cupholders, Sony SDDS sound in all auditoriums, six layers of wall separating each theatre to ensure sound quality, 12 ticket-sale windows, 3 separate concessions stands with 21 individual stations, and AMC's

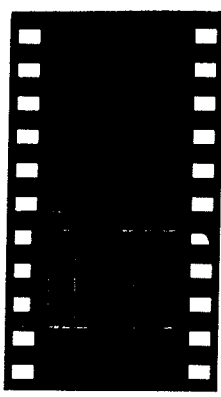
exclusive High Impact Theatre System (HITS) including Torus™ compound curved wall-to-wall screens.

The Grand has broken all AMC records for attendance and revenue in its opening weeks of operation and business has been booming ever since.

Since our entire industry benefits from innovation and optimum showcasing of motion picture film, we salute AMC for their vision and wish them continued success.

**OUR THANKS TO JOE BROCK AND
MARK MERRY OF AMC THEATRES FOR THE
COVER ART & LOBBY PHOTO**





INTERVIEW



The THX Theatre Alignment Program, answers the question: After a film is finished, what assurances do the director and producer have that the decisions they made in production and post production will be faithfully preserved for the moviegoer? TAP addresses this with a four-step process:

(1) **Answer Print Approval**¹—The TAP program tracks aesthetic and technical decisions made in the answer print approval process.

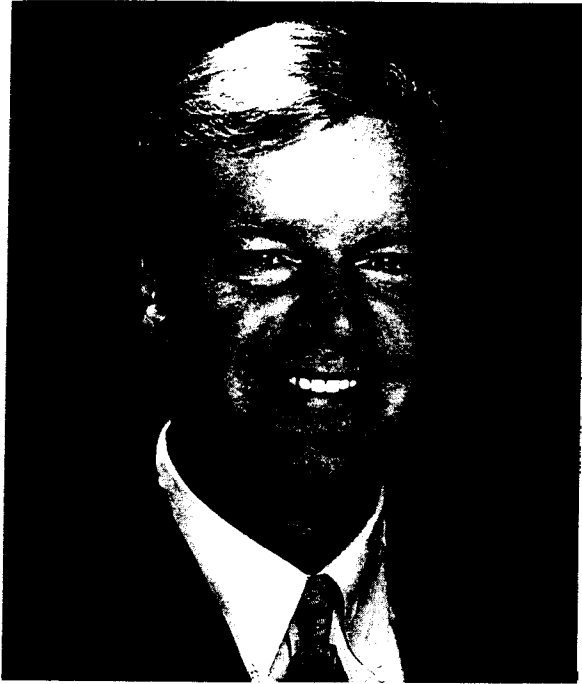
(2) **Print Manufacturing**—TAP has Reel Review services for any combination of release print formats, 35mm or 70mm, analog or digital, etc. During this phase, TAP follows up with the decisions made during the answer print approval process, ensuring those decisions are applied to the rest of print manufacture. Print Manufacture Reports record all process activities daily. If a problem occurs, these records allow tracking of affected reels, etc., so corrective action may be taken.

(3) **Pre-Release Operations**—Trained technicians perform detailed, documented alignment of projection and sound equipment specific to the particular type of release print. Also provided to the theatre is detailed technical information, including any specialized notes unique to the release. Often, a letter from the director and producer to the manager and projectionist comes with the technical information.

(4) **Theatrical Presentation**—TAP-trained theatre evaluators attend the first day of release,

¹ *Answer Print: The first print from the lab with synchronized image and sound, having been color-corrected. Further changes are often needed, before final release prints are made.*

We would like to thank Harry Pearson and Jim Millick of *The Perfect Vision* for their contributions.



Tim Schafbuch, Director of TAP

and may return as many as three times during the first two weeks of release. The evaluators monitor the print condition and assess each theatre's overall technical presentation quality. Written records of the findings are maintained, and the toll-free hotline is used for both immediate feedback of problems by evaluators and any technical help requests from theatre managers and projectionists. For example, TAP can expedite replacement of any problematic reels, etc.

Q: How did the Theater Alignment Program start?

A: It started as a cooperative effort between distribution and exhibition in 1983. It began with 20th-Century Fox's 70mm release of *Return of the Jedi*. Up until that point, there was no organi-

zation acting as a liaison between production, distribution, and exhibition. TAP was designed to take control of that situation. It has set procedures for the improvement of motion picture presentation.

Q: When the studios, distribution, and exhibition were vertically integrated, did they have such a function?

A: Studios may have had some in-house quality assurance systems, but nothing as detailed or extensive as we had planned for *Jedi*. TAP is a non-biased third party, representing the producer, director, or studio. Up until *Jedi*, we found the care taken in the film could be lost after post production. Once all the final creative decisions were made in post production, we found that the picture was literally out of a director's hands. These are important intermediate steps—manufacturing, distribution of prints to the theatres, and technical presentation on-screen. Those steps often occurred without a producer or director involved. This is where TAP steps in with quality assurance services.

We assist with answer print approval in the manufacturing facilities. These discussions are made with the production staff and we learn first hand what a producer or director is looking for in a print. We ensure the quality level set at that point is carried through manufacturing and to on-screen presentation.

Q: How are those quantified? Do you numerically measure them or are they a reflection of your trained personnel learning what the production people are looking for in a film?

A: It's different for each film. We work with all types of different prints, all with different requirements. With 70mm, we usually review all of the prints. With 35mm prints, we can review each print, or spot check an entire print run. After we get through the answer print process, we have a very good idea what a director is looking for in the print. From that point on, we have all of our people trained to monitor the process downstream, in image and sound. If there is a problem with any of those processes, we will

inform the appropriate people. We have daily summary reports covering all of this. We try to nip it in the bud.

Q: Explain the second part for us.

A: Once we have graded and approved reels, we coordinate technical alignments in theatres. This is where our network of trained technicians comes into the picture. Using existing SMPTE and TAP/National Association of Theater Owners standards as technical guidelines, these technicians conduct an extensive alignment of the theatres' projection and sound equipment. We have already insured that the print is in good shape, because we've controlled that at the lab. When we send a technician into a given theatre, we work this out with the distribution company as to which theatre they would like to see an alignment take place. It can be as little as a few screens in a major market or as many as all screens in the entire print order. The technicians immediately report the results of the alignment back to us on our 800 phone number. TAP follows up with a report of technical problems directly to theatre management.

Q: How do you inform theatres of TAP standards?

A: We send the theatres a detailed technical package about the correct technical presentation of a film. It's sent directly to the theatre manager and projectionist. We also offer a 24-hour hotline for theatres to call for help with any technical matters, expedite replacement reels that may be damaged, etc.

Q: What ensures that problems get corrective action?

A: We've had good cooperation from theatre management in fixing any problems. The last part of the program is our theatre evaluations program. These are on-site theatre evaluations that also serve as a double check on the technicians work. We use 300 trained theatre evaluators nationwide. They visit the theatre on opening night and possibly several times within the next

two or three weeks, anonymously. They fill out a form that covers all aspects of the presentation. As with the technicians, they call us with the results of their review. Based on these evaluations, we follow up with technical issues directly to the theatre.

Q: Who funds TAP?

A: The distributors.

Q: Why hasn't TAP made more of a presence in the market? Many people have heard of THX sound systems, but not TAP. It's not advertised. If I were looking for which theatre to attend, would I look for the one that has received TAP attention?

A: We're only as good as our last check-out. Ultimately, we don't have control of what's going on in a theatre in the long run. We can check out one screen in a theatre over a multiple week period, but after that, a new film comes in and things may change. We may not have control of what happens next.

Q: Why not mention it in newspaper ads? Those change with each film.

A: It's a good idea but it's a control thing. Even if everything is correct on an opening Friday night, by Saturday afternoon the print could get scratched and that wouldn't say much about the validity of having that theatre quality-assured. We don't have ultimate control from show to show.

Q: We understand that TAP has implemented a new service this year by listing a phone number at the end of certain films. Can you tell us more about that?

A: At the request of a distributor, we will list a toll-free number during the end credits so that movie patrons can report any presentation problems that they noticed during the film. The first studios to take advantage of this new service were Fox for *Die Hard with a Vengeance* and Universal with both *Casper* and *Apollo 13*. It provides audiences with a new way for dealing

with presentation problems. The number as shown is 1-800-PHONE-THX. Lucasfilm is the first company to offer such a service to moviegoers. We hope to stay on the cutting edge for all levels of the moviegoing experience for years to come.

Some Highlights from TAP/NATO's

Criteria And Standards For
Presentation Quality And Theater
Performance For Indoor Theaters

About the Standards

The standards are divided into three areas; Print Condition, Technical Aspects of Presentation (Viewing Conditions/Image Quality and Sound Quality), and Theater Maintenance and Operations. They have been created with an emphasis on providing audiences with the best possible presentation quality and moviegoing experience.

The Standards

1. Print Condition

New release prints, both 35mm and 70mm, should be exhibited for the first seven days of release with no more than "very minor" cumulative print damage and black dirt accumulation. During the next 14 days of release, cumulative print damage and black dirt accumulation should not exceed "minor".

II. Technical Aspects of Presentation

1. Screen illumination (fL=foot lamberts)

Screen luminance at the center of the screen should be $16 \text{ fL} \pm 2 \text{ fL}$. Screen luminance at the edges of the screen (5% in from each edge) should not be less than 75% and not more than 85% of that at the center. The distribution of screen illumination should be symmetrical about the geometric center of the screen, and no portion of the illuminated area should be less than 10 fL.

2. Screen Condition

Motion picture theater screens should be free of rips, tears, discoloration, or other blemishes. Any seams in a screen, either vertical or horizontal, should not be obtrusive when an image is projected.

3. Reflected & Stray Light on Screen

Screen luminance of a blank screen (no projected image or light) when the theater is operating normally (auditorium lights set for presentation) should be free of reflected and stray light. Reflected light on the screen may obscure image contrast. Room surfaces should not reflect significant light onto the screen, Surfaces of objects behind the screen should not reflect light onto the seating area.

4. Light Sources Within Field of View

The luminance of light sources within the field of view, such as exit signs or decorative lights, should not be distracting.

5. Image Focus

Resolution (focus) is the apparent sharpness determined by the ability of a system to reproduce a specified number of equally spaced black lines and white spaces in groups which are at right angles to each other. The following should apply:

Center resolution: greater than or equal to 68 lines/mm.

Side resolution: greater than or equal to 56 lines/mm.

Corner resolution: greater than 40 lines/mm. This requirement applies to all formats, including those requiring anamorphic or other focal length adapters.

6. Shutter Ghost (Image Streaking)

Shutter ghost (travel ghost) is the streak or blur that occurs to an image resulting from any vertical motion of film in the gate as the projector shutter opens. With high contrast images, no shutter ghost should be visible on any part of the screen at any time.

7. Vertical (Jump) & Horizontal Unsteadiness (Weave)

Jump is the vertical motion of the projected image. Weave is the horizontal motion of the projected image. The following should apply:

Jump: less than 0.20%

Weave: less than 0.25%

8. Masking (Condition, Placement)

Theaters should have masking cloth or drapery, and it should be in good condition without rips or tears. If operable, it should adjust to at least the Flat (1.85:1) and the Scope (2.35:1) aspect ratios. Left and right side masking, when in place, should create parallel edges for the image. The top and bottom masking, when in place, should also create parallel edges for the image. Projected

images should fill the screen and no blank screen surfaces should be visible.

9. Screen Image Size and Viewing Angle Distortion

A motion-picture image should be as large as possible within the dimensions of the auditorium and be presented to an audience at a certain angle to maximize impact and minimize discomfort. The image angle (the horizontal field of vision) from the most distant seat should be no less than 26°, with 36° recommended.

Seating should be arranged so the it provides all patrons a comfortable field of view. The viewing angle distortion should be less than 45°.

10. Sight Lines and Floor Pitch

Sight lines, floor pitch, seat back tilt, and viewer comfort all interact. Auditorium floors should be constructed so that all seats have unobstructed sight lines to the screen and provide comfortable fields of view.

11. Screen Image

The desired condition is to project precisely the following image dimensions:

33mm Flat image (1.85:1): 0.447 x 0.825"

35mm Scope image (2.35:1): 0.700 x 0.839"

70mm image (2.2:1): 0.870 x 1.912"

The screen image should have sharp edges, and the corners should be square (90° right angles). Cropping more than 5% of the projectable image is undesirable.

12. Image Geometry (Skewing, Geometric Distortion, Keystoning, etc).

Geometry of the projected image is most noticeable on titles, especially moving titles, on architectural shots having straight parallel lines, or on the horizon. Too great a distortion in display is undesirable.

13. Framing

Framing must be highly accurate in the 35mm Scope (2.35:1) and 70mm (2.2:1) formats because white lines caused by negative splices may sometimes be visible if the framing is off more than a few percent.

14. Splice Quality/Changeover Quality Between Reels

Splices and changeovers between reels of a print may be noticeable, but should not interrupt continuity or be distracting to audiences. Distractions include interruptions to the image such as jumping, loss of continuity, or the brief appearance of opaque

splices (black horizontal flashes). Interruptions to the sound may include silence, a loud pop, clicking, or thumping.

15. Interruptions In Feature

Features should be presented without interruption. Theater management has an obligation to respond quickly to interruptions in a feature.

If there is an intermission in a feature, this should be indicated at the box office along with the duration of the intermission.

Sound Quality:

1. Sound Format

All motion picture theaters should be equipped to properly reproduce standard 35mm stereo variable-area optical soundtracks.

2. Level (Loudness)

Each channel of a theater's sound system should play at a sound pressure level of 85 dBC at a standard fader setting.

3. Frequency Range and Balance

Frequency range is the limit from low bass to high treble over which the sound system works. Balance over the range is the adjustment of the sound system so that it reproduces all frequencies from bass to treble according to the reference standards.

The A-chain (projector and preamplifier) and B-chain (equalizers, power amplifiers, loudspeakers, and room acoustics) frequency response should meet the reference standards.

4. Wow and Flutter

Wow and flutter are speed variations in sound reproduction and are audible as a wavering pitch. Wow and flutter should not be audible to audiences.

5. Stereo Coverage

Stereo should be perceived throughout the auditorium.

6. Maximum Undistorted Sound Pressure Level

The maximum sound pressure level in the 70mm format should be greater than 105 dB in any one channel without power amplifier overload, called clipping. In 35mm format, maximum unclipped sound pressure level should be greater than 97 dB.

7. Surround System

The surround loudspeaker array coverage should be uniform within ± 2 dB over the

seating area. The requirements for screen loudspeakers should apply to the array of surround speakers as much as possible. The maximum undistorted sound pressure level should also apply to the array of surround loudspeakers.

8. Acoustics (Reverberation and Echoes)

Reverberation and echoes are destructive to dialogue intelligibility and should be minimized in theaters.

9. Background Noise (HVAC, Lobby, Employees, Sound System)

Background noise such as noise from the HVAC system or sound system should not interfere with the sound quality in auditoriums. No sound system problems such as hum, hiss crackle, pops, etc., should be audible to audiences.

10. Sound "Bleed-Through"

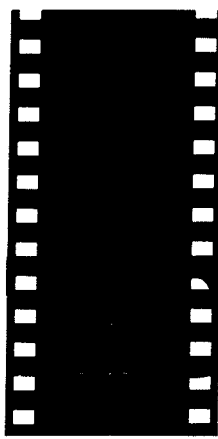
Sound from adjacent auditoriums is expected to be the most common intrusive noise, and it should be minimized so that it does not interfere with the sound quality.

EXTENDED LENGTH REEL (ELR) UPDATE

At the Show East convention in Atlantic City in October, ELR manufacturers will make presentations to the Inter Society. This group includes distributors, exhibitors, manufacturers, dealers, labs, and technical personnel.

It is the expressed desire of the distributors to get this long-overdue method of film transport into theatres within the coming months. As theatre managers, projectionists, and operators, you will likely be seeing some ELRs in your theatres by the end of 1995 with a gradual conversion continuing through 1996.

Stay tuned for more information as it becomes available!



TECHNOLOGY

Film Cleaning Solutions

Editor's Note: This article is excerpted from a technical paper written by Tom Tisch of RTI/Lipsner Smith Company. To obtain a copy of this dissertation in its entirety, please contact Terri Westhafer at the Kodak Hollywood office. (213) 464-6131

Motion picture film attracts dirt every time it is handled or transported. If film elements were not cleaned during the processes that take camera original to release print, what you would see as a final product would remind you of early D. W. Griffith work; historic, but nothing like what we now produce in terms of technical quality.

Motion picture film is the only medium in existence that will reproduce a high-resolution image that can be projected hundreds of times its actual size (most often 35mm; also 16mm and 70mm). As a result, the smallest speck of dirt may look like a boulder when it hits the big screen. The same holds true in film-to-tape transfers. Dirty film looks terrible on a video monitor, even at 525 lines of resolution.

Film is irreplaceable as a reliable medium that will capture and reproduce an event that may cost many millions of dollars to produce, or an event that can never be recreated. Unfortunately, film is easily damaged.

In the early days of film work, a cinema viewer saw nothing close in quality to what is now projected. If a time traveler from 1925 landed in a present-day IMAX theatre, he would return to tell of wondrous movies in the future. The difference is the result of superior film stocks

and improved lab equipment, film handling, and projection systems.

In 1958, there was considerable activity to design a device to clean film without damaging either the film or the operator. Until then, carbon tetrachloride solvent was commonly used with a wiping pad to clean film. However, the pads tended to scratch the film, and carbon tetrachloride was determined to be highly toxic to the person holding the pad. Then it was discovered that methyl chloroform (also known as 1, 1, 1 trichloroethane) had all the characteristics to do the job better. It had acceptable solvent power, low toxicity, dried quickly, and was non-flammable and relatively inexpensive. That same year the first mechanized film cleaning machine was commercially manufactured by Lipsner-Smith Company. The use of methyl chloroform for film cleaning quickly became standard lab practice and has remained so until now. This practice is being altered.

In 1987, the world's environmental science community met to discuss data relating to ozone depletion in the upper atmosphere. It was determined that some man-made chemicals, specifically chlorofluorocarbons (CFCs), were upsetting the natural balance of the ozone layer. The potential effects on earth were of grave concern. As a result, CFCs were regulated out of existence. In 1990, further studies identified additional substances that had the potential to cause ozone depletion, including our "standard" film cleaning solvent, methyl chloroform. It was recommended that this solvent no longer be available after December 31, 1995. The requirements for safely cleaning the fragile medium of film is at least as critical now as in 1958. Methyl chloroform, however, will be an option no longer. To determine an acceptable alternative, the solvent must be able to safely and effectively clean camera original as well as intermediate and release print stock.

Ideal Solvent Characteristics

1. The solvent will not have any detrimental effect upon the stability of the information area on the film, and no visible changes will occur in the silver images on black-and white film or the dye images on color stocks.

2. The physical properties of the film base will not suffer any damage.

3. No physiological danger will be posed to personnel through inhalation of the solvent vapors or contact with the liquid.

4. Dangers associated with flammable solvents must be avoided.

5. The substance must have a good solvent power (but not so high that it will cause the plasticizer to leach out from the film base).

6. It should have a moderate evaporation rate.

7. The cost of the material should not prohibit its use.

Not one alternate solvent evaluated to date ideally meets all seven of these characteristics. One meets all except number 3: perchloroethylene. Two meet the first six: 3M's L-12862 and DuPont's HFC-43 10mee. One meets all but number 4: isopropyl alcohol (IPA). One "non-solvent" meets all but number 5 and 6: water.

Web cleaners, such as those manufactured by Kelmar, are effective in decreasing the amount of oil mottle or fingerprint oil on film, but they do not eliminate this oil entirely.

In 1989, Film Processing Corporation (FPC), a Kodak company, introduced the particle transfer roller (PTR), originally intended to clean release prints during theatrical exhibition. Tests conducted by Kodak showed that PTRs were effective at removing particulate as small as 10um in diameter at an average efficiency of 95%. Since that time, FPC and other manufacturers have found uses for PTRs on devices including film printers, telecines, rewinders, and some film-cleaning machines. PTRs are useful in reducing the number of times some films have to be cleaned by a solvent cleaner, such as those transferred to tape on a telecine. However, PTRs are not effective in removing fingerprints, embedded particulate, or oils. Removal of these types of contaminants requires wet solvent cleaning.

Several industry leaders have gone on record to recommend the use of perchloroethylene as an

interim replacement solvent. It has been used for many years in the film industry for wet-gate applications on film telecines and printers. Perchloroethylene has proven itself safe for all types of film stocks, even after repeated exposures. However, the high toxicity of this solvent must be addressed. It is possible to inhibit this toxicity through proper vapor handling and air-flow management. Keeping ambient vapor concentration below the OSHA permissible exposure limit (PEL) of 25 ppm will allow for an acceptable working environment for the operator. Capturing the solvent vapors for recycling will satisfy most governmental regulations. If this criteria cannot be met, perchloroethylene should not be used.

When CFCs and other suspected ozone-depleting substances fell to the regulatory gun, some chemical companies began introducing substitutes for their intended uses. Suggested alternatives ranged from citrus derivatives to water, with many flammable and highly toxic materials in between. Some new "non-ozone-depleting" chlorinated compounds were developed that turned out to have more ozone-depleting potential than those they were to replace.

For some industries, the move out of chlorinated solvents has been accomplished through the use of aqueous and semiaqueous alternatives. At several companies, the search for suitable new film-cleaning agents that have the seven characteristics outlined earlier has been arduous. Film is a very sensitive material, and so are the people who work with it. Both must be protected.

While the testing process for potential solvent solutions continues, we heartily recommend the use of PTRs to effectively clean motion picture release prints while the film is being projected. PTRs are made from an inert polyurethane with no adhesives, silicones or leachable plasticizers. The tackiness and cushiness of these specially developed materials pick up dust, hair and other unwanted particles from film and most other smooth, continuous web surfaces. Tests have shown that PTR rollers have a 95% average cleaning efficiency with extraordinary durability. The rollers are environmentally safe and an efficacious replacement for chemical cleaning solvents.

A New Solution To Static Buildup!



We have added a proprietary anti-static compound to our PTR rollers that permanently bonds with the polyurethane. This compound dissipates static and prevents its buildup on film. As a result, your film will attract less dirt and stay cleaner.

Also, in order to be certain you can identify our high quality PTRs, we have added the FPC logo on the hub of the rollers. For more information, or to place an order, please call:

1 (800) 814-1333

fpc INC.
A Kodak Company



FPC Inc. A Kodak Company
6677 Santa Monica Blvd.
Hollywood, CA 90038

Phone: (213) 468-5774
Fax: (213) 468-5771

THE REPORTER
Movie T.E.A.M. Awards

CALL-FOR-ENTRIES
FOR THEATRICAL EXHIBITION & MARKETING PROMOTIONS

ENTRY ELIGIBILITY

Any in-theater promotion centered around one theme or one film that is designed to attract both frequent and infrequent moviegoers into the theater. Promotion may include:

- | | | |
|----------------------------|------------------|----------------------|
| Community Relations | Lobby Displays | Contests |
| Senior Citizen Groups | Charity Benefits | Youth Groups |
| National Promotion Tie-ins | Local Merchants | New Theater Openings |

or any other promotion activity that meets the above criteria.

ENTRY FORMAT

All entries must be submitted in the form of one scrapbook in Binder form. Scrapbooks must not contain any easily breakable elements! Please do not submit audio or video tapes. Only ONE scrapbook is allowed per entry and must include the following typed information and materials:

- Description of Promotion (include significance & impact)
- Explanation and Detail of Promotion Implementation (include time-line)
- Promotion Budget (total amount spent including trade outs)
- Attendance & Theater grosses during Promotion (may be averaged if held over several days)
- Photographs of the event/promotion
- Media Coverage
- Summary

QUALIFICATION DATES

Any eligible promotion that took place in an independent or chain theater between November 1, 1994 and November 1, 1995.

ENTRY DEADLINE

November 10, 1995 (no exceptions!)

ENTRY FEE

\$75.00 per entry (no refunds)

Payment MUST accompany entry form and may be submitted by check or credit card (American Express, MasterCard, or Visa).

Note: All foreign entries must be paid by credit card only! No foreign bank checks will be accepted.

AWARDS

The following prizes will be awarded at the 1996 NATO/ShoWest Convention in Las Vegas:

* CHAIN THEATERS		**INDEPENDENT THEATERS	
Grand Prize	\$750	Grand Prize	\$750
Second Prize	\$250	Second Prize	\$250
Third Prize	\$100	Third Prize	\$100
Honorable Mention	\$50	Honorable Mention	\$50

*Chain Theater (101 or more screens in circuit)

**Independent Theater (100 or fewer screens in group)

ADDITIONAL PRIZES:

Best International Promotion (held in a foreign theater)	\$300
Eastman Kodak Award	\$500
Eastman Kodak Award Honorable Mention	\$50



CALL-FOR-ENTRY REQUEST FORM

NAME _____

THEATER _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____ FAX _____

DEADLINE FOR ALL ENTRIES IS NOVEMBER 10, 1995. ORDER YOUR CALL-FOR-ENTRY FORM TODAY!

Send To: The Movie T.E.A.M. Awards
c/o The Hollywood Reporter
5055 Wilshire Blvd., Los Angeles, CA 90036-4396

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HOLLYWOOD	6700 Santa Monica Blvd. Hollywood, CA 90038-1203	(213) 464-6131
NEW YORK	360 West 31st Street New York, NY 10001	(212) 631-3450
TORONTO	3500 Eglinton Avenue Toronto, ON M6M 1V3	(416) 766-8233
VANCOUVER	840 Howe Street, Suite 30 Vancouver, BC V6Z 2L2	(604) 684-8535

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