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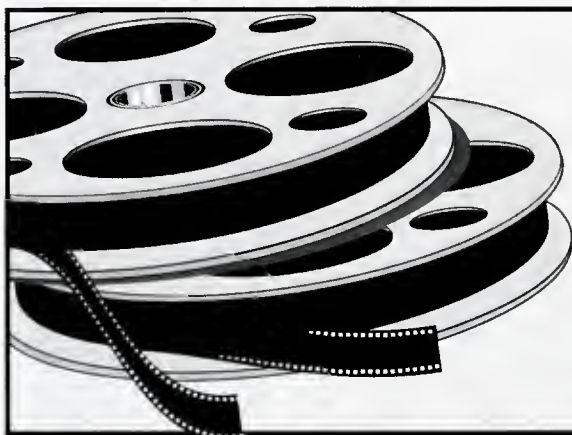
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With the cyan tracks, the application part of the printing process is eliminated.

Also, tungsten white lights have a filament that can suddenly fail, causing cancelled shows, where red LEDs gradually fade, giving exhibition plenty of warning when they need to be replaced.

**BOXOFFICE: What is required of movie theatres to play cyan tracks?**

**Costas:** Movie theatres need to switch out their white light analog readers to red LED analog readers. This is one of the big parts to this process. Cyan prints do not play well on white light readers—sometimes the volume level will drop 12 dBs (four notches on a theatre's fader). The color cyan is the spectral opposite to the color red, which works the same way the white light works with the black, silver-appliqued soundtracks. The good thing is this change only affects the analog soundtrack. Most theatres that have digital sound only need to worry about the backup soundtrack in implementing this change, but a backup soundtrack is useless if it is 12 dBs below the primary track. And here's where things get complicated: It costs theatres from \$400 to \$1,200 per screen to convert, and, unless they have a technician on staff, they'd have to hire one for this job. Now why would you run out and convert your multiplex for a new technology that has never been used? For many theatre owners, they wanted to see the chicken before they bought the egg.

**BOXOFFICE: The Dye Track Committee was formed in 1998. What's been the holdup in its implementation?**

**Costas:** The holdup to the implementation was the chicken-and-egg scenario. The theatres didn't want to convert until there was motion picture product released in cyan. At the same time, the studios didn't want to release in cyan until there were a large percentage of theatres converted. By 2002 all newly manufactured projectors were equipped with red light readers as the de facto standard. Along with that, if your white light reader broke, you couldn't buy a new one—you'd have to switch to red light readers because they were no longer made. Ever so slowly, theatres began to convert. By May 2002, after years of participating and supporting the committee, NATO recommended that all members be converted to red light readers by July 2003. By September of 2003, after almost five years of education and information regarding the need for this technology change, it was estimated by the committee that almost 80 percent of domestic theatres had made the conversion or were in the process of making it. That is when I had dinner with Mark Christiansen and Jim Tharp of DreamWorks. It didn't take too long before Mark Christiansen said to Jim Tharp, "I bet Steven [Spielberg] would really get behind this." Within a week, DreamWorks and the Dye Track Committee announced the first 100-percent cyan soundtrack release of the film "Anything Else."

DreamWorks felt that the current red light reader penetration was acceptable for a small release. ("Anything Else" was released with approximately 1,200 film prints.) Yet, the com-



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