



Pioneer Forges Future of Content Creation, Intake

An immersive theatrical experience has empowered filmmakers and thrilled audiences

By TODD LONGWELL

For five decades, Imax has given audiences an unmatched cinematic spectacle, with ultra-pristine, high-definition images projected on screens nearly six stories high. The experiences have wowed and inspired viewers, many of whom have become passionate proponents of Imax's patented technologies.

Imax has thousand fans in the industry, including big-name directors such as Christopher Nolan ("The

Dark Knight"), J.J. Abrams ("Star Wars: The Force Awakens") and James Cameron ("Avatar"). But the company can count its fans in the millions when you consider all the passionate moviegoers who flock to its spectacular venues.

That's the wow factor.

"When people see a movie on Imax, it's something they talk about," says Jon Landau, producer of "Avatar" and Fox's upcoming "Alita: Battle Angel." "It has an impact on

word-of-mouth."

It certainly had an effect on Imax's chief quality guru David Keighley, who still remembers the date of his first Imax experience, May 21, 1971, when he saw "North of Superior," the second Imax film, at Ontario Place in Toronto.

"I turned to my wife, Patricia, and said, 'I have to figure out how to get involved,'" says Keighley, who subsequently landed a job as an assistant director on the third Imax film, 1973's "Catch the Sun," and has worked with the company ever since.

Imax was launched in 1967 as Multiscreen by a trio of Canadian documentary filmmakers — Graeme Ferguson, Roman Kroitor and Robert Kerr — who enlisted engineer Bill Shaw to help them create a large-format film system. It

used a single powerful projector, instead of the multiple projectors used by older systems such as Cinerama. Their solution was to turn 65mm film stock on its side, giving it an image area 15 perforations wide, 10 times larger than the 35mm film frame used by the vast majority of studio releases.

Today, Imax has 1,302 screens in 75 countries that bring in a billion dollars at

Imax Fan

Christopher Nolan, left, and his DP Hoyte Van Hoytema shot in Imax for "Dunkirk," Nolan's third film in the format.

the box office in a typical year. That's a far cry from the 65 screens it had in 1994, when Imax CEO Richard Gelfond and his investment partner and Imax chairman Brad Wechsler bought the company.

Gelfond and Wechsler wanted the doc-focused brand to branch out into mainstream films, but they faced a chicken-and-egg problem: the company didn't have enough theaters to make made-for-Imax Hollywood features financially viable, and there weren't enough Imax movies to give exhibitors incentive to build theaters.

"We had to figure out →

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When people see a movie on Imax, it's something they talk about. It has an impact.”

Jon Landau



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Rich, Greg and the **IMAX** Family

← a way to get into Hollywood's business rather than a way for Hollywood to get into ours," says Gelfond. "We had to become plug-and-play."

First, Imax found a way to bring down the cost of its projection/sound systems from \$2 million to \$1.2 million, and then it figured out how to retrofit existing multiplexes instead of building Imax auditoriums.

But the real key was finding a way to up-convert 35mm films to the format.

"We did all kinds of experiments," recalls Gelfond. "When we blew it up, it looked like it had boiling oil all over it, because when you blow up the image, you blow up the grain."

Eventually, the Imax up-conversion process, dubbed DMR, was deemed ready for market, but the company still needed to sell it to creatives and studio heads. So, in 2001, the

company hired industry vet Greg Foster as CEO of Imax Entertainment. The new exec found himself facing a major rebranding challenge.

"When I joined Imax, we were primarily in museums, science centers and aquariums, and we made movies about whales, bears, seals

and space," says Foster, who previously served as exec VP of production at MGM/UA.

One of the first things Foster did was hash out a strategy with Richard Lovett, president of CAA, Imax's longtime agency. "The idea was to focus on filmmakers, knowing that

if a filmmaker had a great experience in expressing their vision by using the tools that Imax provides that other filmmakers would love that, too," says Lovett.

In 2002, Imax persuaded director Ron Howard and Universal to up-convert their 1995 space drama "Apollo 13" for Imax screens. While the large-format re-release was not big hit at the box office, it did serve as an important proof of concept for the up-conversion process, which was subsequently used on the Warner Bros. "Matrix" sequels and the "Harry Potter" franchise.

But the development that really put the com-

pany on the map with both Hollywood and the general public came when director Christopher Nolan shot four major sequences for Warner Bros.' 2008 hit "The Dark Knight" using Imax cameras.

The following year, Fox's "Avatar" in 3D took in \$243 million at Imax theaters worldwide, making it the top-grossing Imax release, a record that stands to this day.

Today, with the seemingly infinite in-home content options available via streaming and cable, Hollywood studios need Imax's brand of spectacle more than ever. "We are in the tentpole movie business," says Walt Disney Studios chairman Alan Horn. "Our releases are predominantly big-budget, often star-driven, visual effects-driven films that flourish and are best showcased in the kind of environment that Imax provides." ■



Trail Blazer

Alan Horn's Warner Bros. is the shooting "Avengers: Infinity War" completely with Imax cameras, the first film to do so.



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STAYING AHEAD OF THE CINEMATIC CURVE

Imax CEO Richard Gelfond positions the company for the ever-changing future

By TODD LONGWELL

Every February for the past several years, New York-based Imax CEO Richard Gelfond has come to Los Angeles for a month-long visit to work out of the company's \$45 million Playa Vista offices, next door to Google, YouTube, Facebook and Microsoft, in the heart of Silicon Beach.

"The Academy Awards are coming, lots of people are in town, so it's a great time to get external meetings," Gelfond says. Besides, he adds with a wink, "February is as good a month to leave New York and be in L.A. as any."

Gelfond is sitting at his desk in his second-floor office, beneath a poster for this year's big Oscar contender, "Dunkirk," 75% of which was shot on Imax film cameras. But, at the moment, his mind is on the imminent opening of "Black Panther," an hour of which was shot using the 1.43:1 Imax motion picture film format aspect ratio for showings on Imax's bigger, taller screens. The previous week, the film's director, Ryan Coogler, hosted a screening in one of the building's two Imax theaters that attracted Beyoncé and Jay Z, with rapper Snoop Dogg attending a private screening for members of the Los Angeles-area Boys & Girls Club the following weekend.

For Gelfond, these aren't mere celebrity schmoozing opportunities, but a symbol of how far Imax has come since he and investment partner (and current Imax chairman) Brad Wechsler purchased the company nearly a quarter century ago.

What made you want to buy Imax back in 1994?
We thought it was the best movie experience on the planet and we thought it was underutilized in the niche it was in: museums and science centers and

documentary films. We thought it had the potential to be a lot bigger than it was. And, with all due respect to the people running it at the time, they were filmmakers. They weren't businessmen.

We thought that with relationships, monetary resources and a more professional management team, we could really make a difference.

You say one of the reasons you come out to L.A. is to help the employees get a better understanding of the company culture, as well as the business.

I try to give them perspective. If it's a bad couple weeks or couple of months, you tend to get down, and when it's a good couple of weeks or couple of months, you think it's going to be good forever. I've been here 23 years, and it's not a straight line in either direction. One of my favorite sayings is, "It's

never as good as it looks, or as bad as it seems." As you know, the film industry has been in a little bit of a funk, so I sort of try to say to them "get a grip." We face tons of challenges, but I try to talk about the way we've gotten out of our challenges in the past, which is to focus and innovate.

What's the biggest challenge you've faced in the last five years?

There are two. The weaker box office right now. There's less legs on movies; they're not playing as long or as well. And the second thing is the box office has been flat in China after a lot of growth. So I've put together a [10-person] task force that I'm leading and I'm taking to China and we're going to go to theaters and talk to local people and studios.

And what are the challenges you see going forward five years?

How to compete with the changing technology. What's going to happen with the [release] windows, what's going to be the balance between streaming and theatrical? Are blockbuster movies still going to be made for theatrical releases? The world is changing so rapidly. How do you keep innovating and stay ahead of the curve? **■**

Brain Trust

Imax's executive suite

Richard Gelfond

CEO, Imax Corp.
New York-based Gelfond had a varied career as an attorney and investor before teaming with current Imax chairman Brad Wechsler to buy Imax in 1994. In the years since, he has transformed Imax from a niche exhibitor into a global powerhouse.



Greg Foster

CEO, Imax Entertainment
An industry vet who spent 15 years at MGM/UA before coming to Imax in 2001, Foster played a key role in establishing Imax as a Hollywood player. Based in Playa Vista, Calif., he oversees Imax's global entertainment activities, including creative, production, distribution and marketing.



David Keighley

Chief quality guru, Imax Corp.
Keighley began his association with Imax in 1972, and today works closely with filmmakers such as Christopher Nolan, James Cameron, J.J. Abrams and Brad Bird to make sure their technical and creative needs are met. He works in Playa Vista, in an office next door to his wife, Patricia's office. She is an Imax senior VP. The building's David Keighley Theatre is named after him.



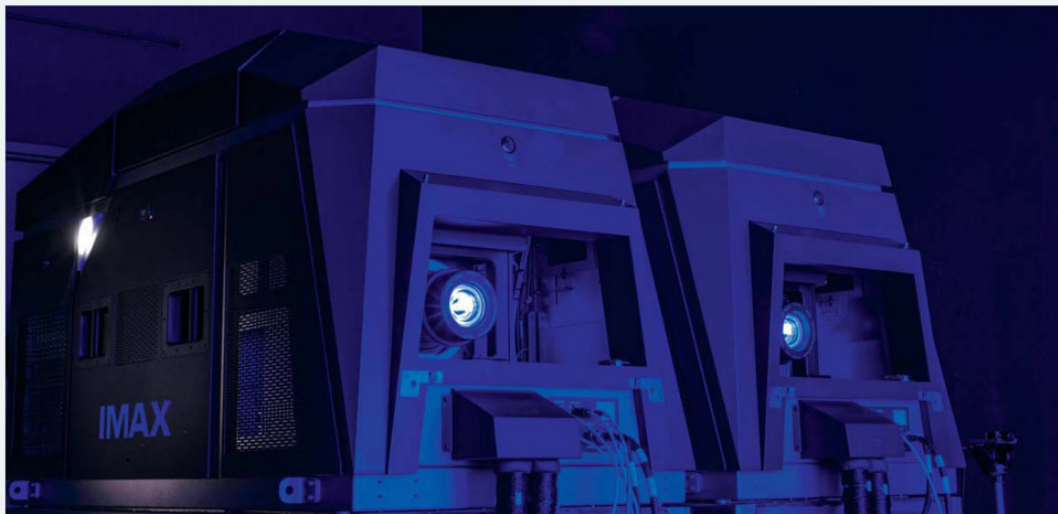
Brian Bonnick

Chief technology officer, Imax Corp.
An 18-year Imax veteran, Bonnick has spearheaded efforts to develop the company's DMR digital remastering technology and its MPX theater system, which made converting multiplexes to Imax easier and cheaper. Based in Toronto, he leads manufacturing and client support efforts for Imax production, projection and sound systems.

“

We face tons of challenges, but I try to talk about the way we've gotten out of our challenges in the past, which is to focus and innovate.”

Richard Gelfond



IMAX IS MAKING BREAKTHROUGHS AT A BREAKNECK PACE

Nonstop innovation allows the company to constantly re-invent itself and up the ante

By TODD LONGWELL

Imax execs are quick to point out that the company is much more than a large-format movie maker.

"We're an end-to-end solution," says Imax Entertainment CEO Greg Foster. "In everything that we do, we constantly try to up the ante."

Imax accomplishes that by constantly innovating and updating its technology, from the cameras that capture the images to the systems that monitor the in-theater experience.

The first innovation was the initial Imax camera and projector system, developed in the late '60s. It took 65mm film stock—a large format generally reserved for epics like "Ben-Hur" and "2001: A Space Odyssey," nearly twice as wide as standard 35mm film—and flipped it on its side, so it runs past the gate horizon-

tally, not vertically, 15 perforations per frame instead of the standard five. This tripled the image area on the 65mm film stock (and its resolution), creating a taller 1.43:1 aspect ratio frame that, when projected on a similarly oversized Imax screen, produced an immersive spectacle that could effectively put viewers in space, deep under water, in far-off lands or up close with exotic creatures. It earned Imax a sci-tech Oscar in 1997.

Over the years, Imax has produced a succession of innovative film, digital and 3D camera and projection systems. But, from a commercial standpoint, Imax's most significant innovation of the past two decades is its DMR digital remastering technology that reduces the grain and noise in the image, enabling Hollywood

films to be blown up for projection on the larger Imax screens. The first DMR conversion was a re-release of "Apollo 13" in 2002, and the technology has evolved over time as the industry has shifted from 35mm film to digital, creating a new array of technical challenges.

For instance, in a sandstorm scene in 2011's "Mission: Impossible—Ghost Protocol," "our technology removed a good portion of the [CGI] sand, so we had to write a new little algorithm to deal with that," says Brian Bonnick, Imax's chief technology officer.

Imax came out with its first digital projector in 2008, which not only kept it at pace with technological change in the industry, it allowed huge cost savings, enabling the distribution of films via \$150 hard drives instead of Imax celluloid prints, which can cost up to \$30,000 each.

More recently, Imax spent \$50 million to develop its new dual 4K Imax with Laser projection system, which is 60% brighter than the company's previous xenon bulb projectors. Based on patents licensed from Kodak, it debuted in 2014 alongside Imax's new 12-channel sound system.

The dual projector

Imax with Laser system is installed in 52 of its larger auditoriums with 1.43:1 aspect ratio. It's currently preparing to roll out its new single-projector Imax with Laser system, designed for smaller theaters with 1.9:1 aspect ratio screens.

Other digital projectors use a prism to divide light into three separate color streams that bounce off separate chips to create red, green and blue pixels. The Imax with Laser projector eliminates the prism, reducing stray light, which improves the color contrast. It also produces a sharper image and a wider color spectrum than other projectors.

To keep the image accurate, an Imax projection system performs a self-check every morning when it powers up. Using an industrial camera pointed at the screen and an array of

Bright Lights

Imax spent \$50 million on its dual 4K with Laser Projection system, which is 60% brighter than the previous xenon bulb projectors.

microphones around the theater as its eyes and ears, it reads reference images and tones in the auditorium and compares them against known good reference for that specific theater. If there is a minor issue, such as a change in loudspeaker performance due to a shift in temperature and humidity or a misalignment of the dual lenses used for 3D projection (that can cause headaches in viewers), the system corrects itself automatically.

If the system is unable to self-correct, a message is sent to one of its two Network Operation Centers (NOC) in Toronto and Shanghai, where the problems are diagnosed by technicians who can make a manual adjustment remotely or dispatch a crew to the site, if needed, to fix an issue, such as a blown speaker.

With the NOC system, first implemented in 2008, "over 94% of all problems are solved remotely now," says Bonnick. "It's good for both the exhibitor and us." ■

“

We're an end-to-end solution. In everything that we do, we constantly try to up the ante.”

Greg Foster

SIZE, SCOPE AND DETAIL ENHANCE THE PROCESS

Major filmmakers weigh in on how they used Imax to make unforgettable images

By NICK CLEMENT

Since the advent of the Imax theatrical experience, filmmakers are able to think in grander terms than they did before and strive for the mind-blowing visuals that have come to define the giant-screen experience. And in the increasingly cluttered space of entertainment options, seeing a film projected in Imax offers a reason to enter an auditorium and become immersed in a story in a way that can't be matched by any other medium.

But how do filmmakers approach filming in Imax from a creative point of view, and how do they balance nitty gritty logistics with their overall vision and ambition for the project?

Different filmmakers have embraced Imax technology in various ways, but it's clear that the intellectual investment that Imax has made in Christopher Nolan is vast and personal. The 2005 pic "Batman Begins" received the Imax DMR treatment, bringing audiences closer than ever before to the caped crusader.

DMR — digital media remastering — is Imax's proprietary process that up-converts conventional films to the Imax format. The technology lets Imax venues show films shot on conventional 35mm film.

But it was the unforgettable work that Nolan and cinematographer Wally Pfister did on "The Dark Knight," the first Hollywood film to use Imax cameras during principal photography, that really made people take notice. "The first big creative 'wow moment' was when we were shooting the prologue for 'The Dark Knight,' and seeing Heath Ledger standing in the street from behind," says Nolan. "The iconic nature of the shot really stood out."

This trailblazing move opened the doors for a new method of filmmaking. "It's a very unique situation in that a major company is working so in-depth with a filmmaker," Nolan says. "And our relationship hasn't even fully exploited the technology's fullest potential. Shooting with their cameras makes you think in terms of tableaux and iconography. We've learned about the

Iconic Shots
"The Dark Knight," and "Avatar," below, were standouts in the theater after shooting in Imax right from the start.

power of the visual image when shooting with Imax cameras, and by holding shots just a bit longer you open up the viewer to tremendous background detail that you can't get anywhere else."

Along for every step of the way of the creative process is Nolan's wife and producer, Emma Thomas. "The team at Imax has been a tremendous artistic collaborator," she says. "They've

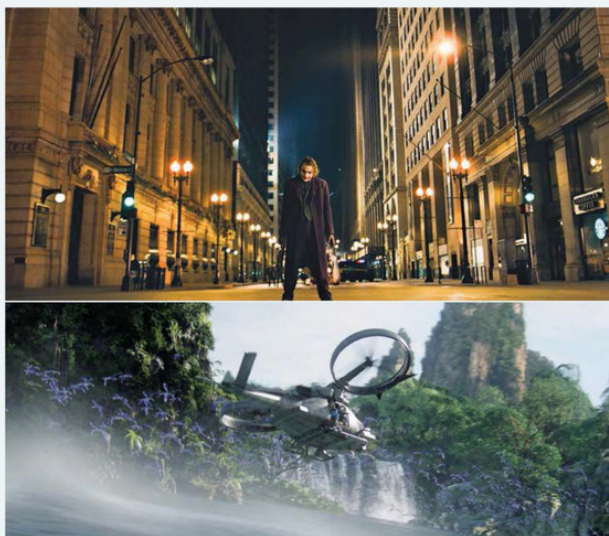
helped us to push major boundaries with each project."

When Thomas saw the first aerial footage from "Dunkirk" she knew how immersive the experience was going to be for the audience. "Those Spitfire sequences completely blew my mind, and the image clarity that's achieved with Imax technology is stunning," she says. "The Imax experience can't be replicated at home, and it creates a legitimate urge to get out of your house."

Cinematographer Hoyte Van Hoytema has shot both "Interstellar" and "Dunkirk" for Nolan, while also lens-

ing the James Bond adventure "Spectre" in the Imax format, and understands that the technology allows for innovative decisions that might otherwise be unattainable.

Van Hoytema is also a pioneer in operating a hand-held Imax camera on-set during traditional photography. "Hand-held creates a very direct and reactive relationship with the subject," he says. "Needless to say, the size of the Imax camera is a limiting factor. It became an obsession for us to apply the pure window of Imax the same way as one would do with any other camera. →



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← After some engineering, training and intuitive cooperation, we really reached a point where the initial limiting factors weren't an issue anymore. This process taught me to not dismiss a technical mind when inventing and creating compelling images. Engineering and aesthetics, like form and function, are all connected."

"Avatar" was a pivotal moment for Imax, and it still stands as the highest-grossing Imax film of all time. It also became a cultural sensation in China and that helped to spur rapid theatrical growth in that market.

"Avatar" also helped to kick-off the 3D movement, which when applied correctly, has yielded phenomenal results for moviegoers,

and has given filmmakers an added creative dimension with which to experiment. "When the film leaves our hands, we have no control over how it's being shown on screen. But when a film is presented on an Imax screen, we know what we're getting into, and it's the best. It's seeing it the way it was meant to be seen," says Jon Landau, COO of Lightstorm Entertainment, who has worked on the "Avatar" universe with filmmaker James Cameron.

Plus, having the capacity to show the multilayered world of "Avatar" in

the Imax format was an extremely exciting prospect on an artistic level. "Imax technology reassures us that we're getting the best of the best, and for the way Jim makes his films, where there's an attention to detail in every frame, it's helped us craft something where the effects are always in service of the story," Landau says. "The upcoming sequels will truly transport audiences to another world, and that's what audiences want these days — that feeling of escape."

And never forget the dynamism that Ron Howard's "Apollo 13" demonstrated after it was re-mastered into Imax using Imax DMR, and then re-released in theaters in 2003. It was the first Hollywood film ever to use that process and

became the case study that Imax used to pitch studios to get them to release their films in the format.

"It was a delightful experience as I've always been an Imax fan, and had always dreamed of doing a project in the format," says Howard. "Creatively, it was unique, because I had to go back with my editor, Dan Hanley, and he removed 12 minutes of footage to meet the maximum platter size at the time. And I think that version is better! It was an unexpected lesson and a great artistic exercise. The format is so inviting and immersive without being exhaustive, and even in the more intimate moments, the Imax image allows for a level of intimacy that really draws the viewer into the story." **TZ**

No Problem, Houston
Director Ron Howard's "Apollo 13" was remastered into the Imax format using Imax DMR for its re-release in theaters in 2003.



Timeline

From niche player to global powerhouse

- 1967** The first Imax system debuts at Expo 67 in Montreal.
- 1970** The first Imax film, "Tiger Child," premieres at Expo 70 in Osaka, Japan.
- 1971** The first permanent Imax theater opens at Ontario Place in Toronto.
- 1985** Imax releases its first 3D film, "We Are Born of Stars."
- 1997** Imax wins Academy Award for Scientific and Technical Achievement.
- 2002** Imax unveils proprietary DMR technology enabling conversion of Hollywood films into the Imax format.
- 2003** "Apollo 13" is first 35mm live action film to be digitally remastered into the Imax format using DMR.
- 2004** "The Polar Express" becomes first full-length Imax 3D Hollywood feature.
- 2008** Imax launches Imax Digital theater systems; "The Dark Knight" becomes first Hollywood feature to include sequences shot with Imax cameras.
- 2010** "Avatar" becomes the all-time highest-grossing Imax release, earning \$243 million from Imax screens.
- 2014** Imax with laser projection and sound system unveiled; Imax 3D digital camera makes its Hollywood debut with "Transformers: Age of Extinction."
- 2015** Imax partners with ARRI to develop new 2D digital cameras; surpasses 1,000 theaters and \$1 billion at global box office.
- 2016** Imax launches location-based VR initiative.
- 2017** "Avengers: Infinity War" is the first film shot completely with Imax cameras.

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LARGE FORMAT FIRM TAKES ON THE WORLD ONE TERRITORY AT A TIME

Imax has become a global player, with most of its screens outside North America

By TODD LONGWELL

In the late '90s, Imax saw a big opportunity in China. The country had a huge population vastly underserved by a movie exhibition infrastructure that had gone to seed during the Cultural Revolution of

the '60s and '70s and never fully recovered. At the time, Imax was still focused on documentaries, which, unlike Hollywood fare, were unlikely to inspire the ire of China's censors.

"I spent first the first two years meeting with government officials to ask what was the best way to get into China, so instead of being outsiders coming into the country, we had positioned ourselves as something →

Audience Fave

The Chinese have embraced the large-format company, which has 499 screens and deals for 350 additional screens.

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← more organic," says Imax CEO Richard Gelfond.

By the time China opened its doors to Western films, Imax was well-positioned to take advantage. The company opened its first theater in China at the Shanghai Science and Technology Museum in December 2001. Today, it has 499 screens in the country, with deals in place for 350 more, operating under its Imax in China division, headquartered in Shanghai.

China is not the only foreign territory Imax has conquered. In fact, nearly two-thirds of its 1,300-plus screens are located outside North America — accounting for roughly the same percentage of Imax's revenue — and hundreds more are scheduled to open for business in the coming years through a growing number of partnerships with local exhibitors.

In the case of China and,

more recently, countries in Africa, Imax hasn't just created premium moviegoing experiences, it's brought modern cinemas to many areas for the first time.

"I once got a note from a senior government official, thanking Imax for helping make cinemagoing a mainstream experience in China," says Gelfond.

“

I once got a note from a senior government official, thanking Imax for helping make cinemagoing a mainstream experience in China.”

Richard Gelfond

Imax's global expansion was helped along by director James Cameron's 2009 sci-fi epic "Avatar," which was the company's biggest international release up to that time, opening on 261 Imax screens worldwide, taking in \$243 million.

"On a global basis it was an incredible success for us," says Gelfond. "In China at the time, we had only had 15 screens, but it did \$26 million."

Imax international locations aren't just showing Hollywood movies, they're also helping filmmakers shoot local-language content with Imax cameras or converting their films to the format.

"What used to be a niche biz has turned into something else, which we're proud of, but it also carries with it an incredible responsibility," says Imax Entertainment CEO Greg Foster. **FZ**

BOOSTING THE BOX OFFICE IN A BIG WAY

Giant screens can generate higher revenues, bringing joy to theater owners

By TODD LONGWELL

For viewers, the Imax brand connotes a premium moviegoing experience, featuring giant screens showing sharper, brighter images (sometimes in 3D), accompanied by finely tuned sound systems with sub-bass speakers capable of going a full octave lower than those in standard theaters.

For filmmakers, studios and exhibitors, when the Imax name is attached to a film, it also means bigger box office.

"If there are two audi-

toriums side-by-side in an AMC theater, one regular 2D and one Imax, we'll do triple the revenue at an Imax auditorium as we do in the auditorium right next door," says Adam Aron, chair and CEO of AMC Theaters, the largest operator of Imax screens in North America.

Part of this is due to the prices of Imax tickets, which are \$4 to \$5 higher than their standard 2D counterparts. But it's also because, today, if people are →

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High-Tech

"Black Panther" is playing in Imax, boosting the revenue of both Disney/Marvel and the large-format company.

impressive was director James Cameron's 3D sci-fi epic "Avatar," which grossed \$77 million in North America on its opening weekend in December 2009, with 12% of the revenue (\$9.5 million) coming 178 Imax theaters, which accounted for less than 3% of the total number of screens.

Imax's over-indexing continued this year with the Disney/Marvel feature "Black Panther," which earned \$404 million worldwide over the four-day Presidents Day weekend in February, \$35 million of which came from 676 Imax screens, where the film was shown with an hour of footage specially formatted for Imax. **■**

← going to make the effort to leave their homes to see a movie, they want to experience a cinematic spectacle in its most extreme form.

The grosses speak for themselves.

Director Robert Zemeckis' 3D fantasy "The Polar Express" (2004), starring Tom Hanks, earned a quarter of its \$302 million worldwide gross from fewer than 100 Imax screens. Also

CRYSTAL BALL REVEALS TECH OPPORTUNITIES

Imax is exploring expansion into such areas as VR and immersive content

By TODD LONGWELL

Imax has always been about maximizing the theatrical experience, and the company plans on pushing its boundaries with new technology and products, even if it takes the brand outside the auditorium.

"It could be things like new sound systems, it could be virtual reality," says Imax Entertainment CEO Greg Foster. "It could be taking some aspect of theatrical experience and applying it to Blu-ray or streaming, making the quality of

the experience better."

Last year, the company made its first foray into virtual reality with six Imax VR Centers — two in New York and one each in Los Angeles, Shanghai, Toronto and Manchester, England — featuring multiple "pods" (a proprietary Imax design) that can be adapted for a variety of immersive content experiences, both single- and multi-user.

They're serving as a pilot program to test different types →

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← of content, pricing models (e.g., whether to charge by length or type of experience) and overall customer satisfaction.

The effort is supported by a \$50 million fund, launched in November 2016 by Imax and outside investors including Acer, CAA and China Media Capital, to finance at least 25 interactive VR experiences over the ensuing three years. It's also partnered with Warner Bros. to co-finance and produce three experiences based on the studio's tentpole releases, the first of which, "Justice League: An Imax VR Exclusive," debuted in November.

If the experiment proves successful, the plan is to

launch a series of VR centers around the globe at multiplexes, shopping centers and tourist destinations, but so far the results have been mixed.

"The one in Los Angeles across from the Grove [shopping mall] is making very good revenue, but oth-

ers are behind the revenue numbers that we need to roll it out in a significant way," says Imax CEO Richard Gelfond.

The company has considered streaming live events, but "the key is that we don't want to do it as a one-off thing," says Gelfond. "There

are a lot of marketing costs and fixed costs, so if you do it, it has to be something that can be a series."

According to chief quality guru David Keighley, the company is also exploring the potential for using video walls similar to Samsung's Cinema LED Screen

in its theaters.

Although he sees great potential in the technology, there are kinks to be worked out, such as excessive brightness.

But, Keighley says, "If we bring out LED walls, they'll be the best walls in the business." **■**



The New Reality

The first Imax VR Experience Centre in Europe opened at the Odeon cinema at Trafford Centre in Manchester last November.

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Rich Gelfond and the
IMAX team for five decades
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the globe, and bringing
millions out to theatres
through awe inspiring sight,
sound and magical, memorable
movie experiences.**

We look forward to the next
50 years of incredible innovation
and partnership.

Happy 50th anniversary IMAX!



CEO Adam Aron
and the AMC
Theatres team





To Rich and the IMAX team,

*Congratulations on celebrating your 50th anniversary!
We are proud to not only be your partner, but also your
friends for 20 years and we look forward to continuing
our prosperous partnership for many years to come.*

*All the best from,
Cineworld Group*



DEM
ITO!
FELICIT
ULATIONS!

TĂRI! GRATULACJE! BLAHOŽELÁME!

ELÁME! BLAHOPŘEJEME! FELICIT

GRATULÁLUNK! BLAHOPŘ

HOPŘEJEME! כולל טוב!

CONGRATULATIONS!

ЧЕСТИТО! FELICITĂRI!

ATULÁLUNK!

ЧЕСТИТ BLAHOŽELÁ

FELICITULÁLUNK!

Happy ★ ★ ★ ★ ★
BIRTHDAY
IMAX®

CELEBRATING
50
YEARS

The whole Kinepolis Team congratulates IMAX®
on their 50 years of bringing
the ultimate movie experience to cinemas.





CONGRATULATIONS

IMAX ON YOUR
50TH ANNIVERSARY

Herzliche Glückwünsche!
Complimenti! Gefeliciteerd! Tillykke!
Gratulacje! Apsveicu!
ขอแสดงความยินดี Congratulations!
Sveikiname! Comhghairdeas!



ALEXANDER
RODNYANSKY
AND
NON-STOP PRODUCTION
CONGRATULATE
RICH GELFOND,
GREG FOSTER
AND
THE IMAX CORPORATION,
50 ON ITS
TH ANNIVERSARY.

*We are looking forward to setting
new records in the Russian box-office
with you again.*

NON-STOP PRODUCTION

CreativeArtistsAgency

congratulates our client

IMAX[®]

on 50 years of immersive entertainment

CAA

Congratulations **IMAX**® on

50

awe-inspiring years!

From your friends and colleagues at



REGAL



cineworld



CONGRATULATES

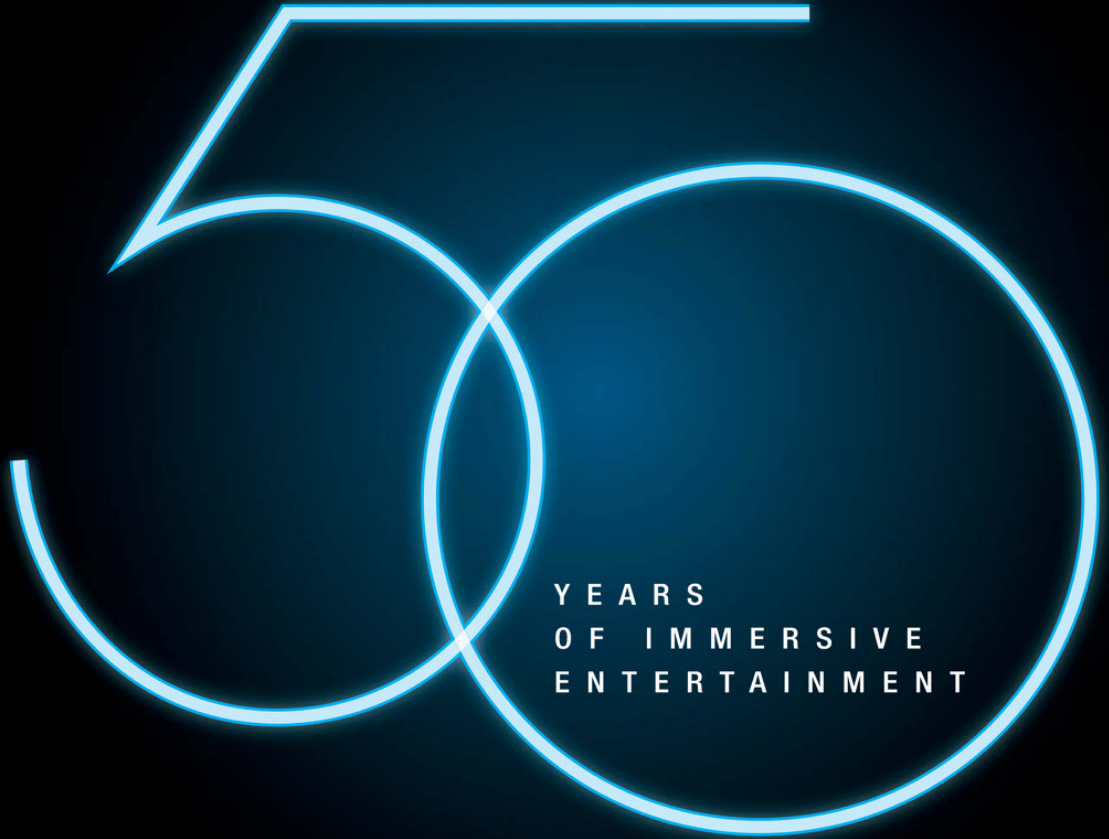
IMAX®

ON ITS 50th ANNIVERSARY



**Cinépolis IS A PROUD
IMAX® GLOBAL ALLY SINCE 2004**

THANK YOU FOR



YEARS
OF IMMERSIVE
ENTERTAINMENT

CONGRATULATIONS
IMAX®

FROM ONE LEADER TO ANOTHER

FOR PUSHING THE BOUNDARIES OF FILMMAKING AND BRINGING THE MOST
IMMERSIVE ENTERTAINMENT TO THE BIG SCREEN FOR THE PAST FIVE DECADES

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