

PREVIEWS

Information for the California and Nevada Motion Picture Theatre Industry

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NATO of California/Nevada new Board of Directors 2011/2012



Pictured above is the Association's 2011/2012 Board of Directors. (Front L-R) Scott Lotter, Paradise Cinemas, Inc.; Ted Mundorff, Landmark Theatres; Nora Dashwood, Pacific Theatres; Chairman Emeritus Jerry Forman; Vice President David Corwin, Metropolitan Theatres. (Back L-R) President Milt Moritz, NATO of CA/NV; Peter Dobson, Mann Theatres; Treasurer Frank Rimkus, Galaxy Theatres; Hal Sawyer, Cinemark; Chris Blevins, Regal Entertainment Group; Ed Moyer, AMC; Lyndon Golin, Regency Theatres; Secretary Alan Grossberg, UltraStar Cinemas; George Krikorian, Krikorian Premiere Theatres and Bruce Coleman, Brenden Theatres. Missing from photo Chairman Ray Syufy, West Wind Drive-Ins.

Reminder:

**"Perfecting Your 3-D Presentation" hosted by Dolby Laboratories, Inc.
July 13, San Francisco • July 14, Burbank
For more information phone 310.460.2900**

Apple Patents Way to Prevent Piracy

Reprint from New York Times, by Nick Bilton

A new Apple patent intended for mobile devices could help the music and film industries stop people from illegally recording a concert or a movie playing in a theatre.

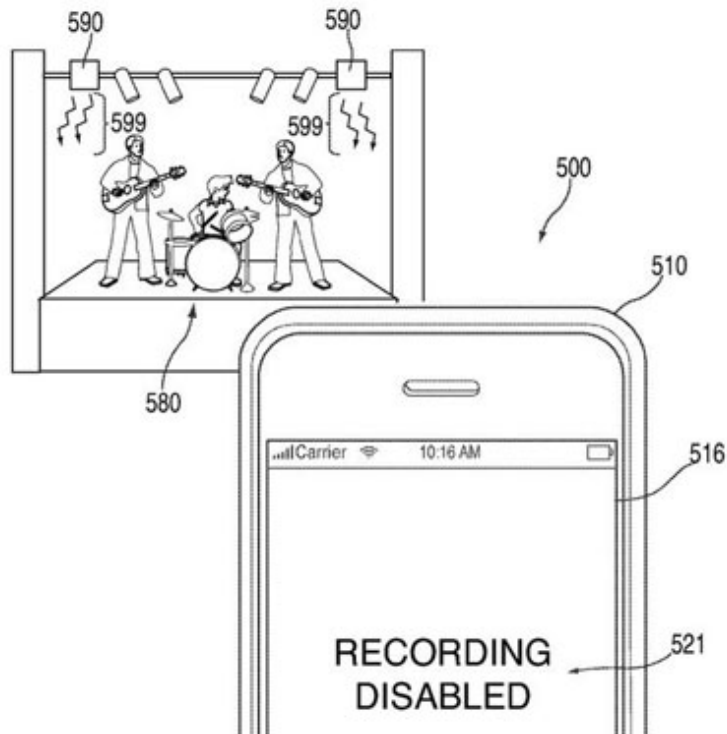
The patent describes an invisible infrared sensor integrated into mobile iOS devices with a built-in camera — which includes iPhones, the iPod Touch and iPad 2. As the Apple patent explains, an infrared sensor in a mobile phone could be used to search for another signal that would say whether it is O.K. to activate and record footage with the phone’s camera.

The recording industry could easily use this technology to disable a camera during a music concert by blasting an infrared signal from the stage and in turn disabling an iPhone from recording the concert for purposes of sharing it online, violating copyright laws.

Infrared technology is not visible to the naked eye and has existed in standard appliance remote controls for years. It is usually used to turn televisions and DVD players on and off and to switch channels and adjust volume.

The patent also says that the technology could be used in museums and other venues to transmit information to a phone. For example, pointing a phone’s camera at a piece of artwork in a museum could return information about the work and display it on the screen.

The patent was uncovered by the blog Patently Apple and published by the United States Patent & Trademark Office last month. It was filed in late 2009 by three Apple inventors, Victor Tiscareno, Kevin Johnson and Cindy Lawrence.



A new Apple patent as shown above demonstrates an infrared camera which could automatically disable recording during concerts.

Previews is published by the National Association of Theatre Owners of California/Nevada

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- Charlene Sievers
Director, Member Services



The Association appreciates the investment of time and efforts by the members of the NATO of California/Nevada Scholarship Judging Committee.

Pictured above (front row L-R) Steve Elkins, MOC Insurance; Paul Richardson, Sundance Cinemas; Natalie Martinez, AMC; Kelley Ritchey-Davoren, Pacific Theatres/ArcLight Cinemas; Janet Grumer, Davis Wright Tremaine, Charlene Stevers, NATO of CA/NV, Annie Casaburi, Krikorian Premiere Cinemas and Scholarship Committee Chairman Bruce Wren, Regal Entertainment Group. (Back row L-R) Mark Bastian, Rave Motion Pictures; Dale Davison, Metropolitan Cinemas; Ken Sheaffer, Cinemark, Clyde Cornell, Hollywood Theatres; Brian Epling, BrendenTheatres, Damon Rubio, UltraStar Cinemas and Milt Moritz, NATO of CA/NV.

Announcing the 2011 NATO of CA/NV Scholarship Winners

NAME	EMPLOYER CIRCUIT AND THEATRE	WILL ATTEND IN FALL 2011
Raquel Adams	Krikorian Redlands 14 Theatre	CSU, San Bernardino
Jacob Albritton	UltraStar River Village 6	Cal Poly San Luis Obispo
Kyra Barth	Galaxy Fandango Theatre	University of Nevada, Reno
Jairo Ceballos	Galaxy 9 Theatre	UC Riverside
Lucia Duarte	Landmark's Hillcrest Theatre	The Art Institute of San Diego
Katherine Eisenbeisz	Krikorian Redlands 14 Theatre	CSU, San Bernardino
Brian Farmer	Regal El Dorado 14	San Francisco State University
Sarah M. Flores	Landmark's Embarcadero Center Cinema	City College of San Francisco
Clennie Foster	Reading Cinemas' Carmel Mountain 12	Grossmont Community College
Sandeep Gill	Cinemark's Century 25 Union Landing Theatre	UC Santa Cruz
Zachary Gonzalez	Regal's UA Laguna Village	CSU, Sacramento
Lizet Gutierrez	AMC Atlantic Times Square 14 Theatre	CSU, Long Beach
Emmeline Hateley	Landmark's The Landmark Theatre	USC
Danielle Hicks (2nd time winner)	Rave Motion Pictures' Brentwood 14 Theatre	UC Davis
La Toi Ingram	Century Downtown Plaza 7	University of Southern California
Ronda Kalaji	Regal's Edwards Marketplace Stadium 10 Theatre	Chapman University
Lindsey Kearney	Regal's Sonora Stadium 10	UC Berkeley
Mungunchimeg Norovsambuu	Pacific's The Grove	CSU, Northridge
Stephanie Parreira	Cinema West's Boulevard Cinemas	Sonoma State University
Ezra Nathaniel Ojeda Rodriguez	Galaxy 9 Theatres	CSU, Fresno
Elizabeth Simms	Regal's US Olympus Pointe 12	CSU, Sacramento
Wendy Soto (2nd time winner)	Husband manages Krikorian's Vista Village Metroplex 15	Azusa Pacific University - Murrieta
Joelle Vann	Regal's Edwards Stadium 18 San Marcos Theatre	UC Santa Cruz
Nicholas Aaron Webb	Regal's El Dorado 14 & IMAX	Adams State College
Victoria Zehm	Brenden Theatres Vacaville 16 Theatre	CSU, Sacramento

NATO of California/Nevada's UCLA Fellowship in Film Award Winners



AMY ANIOBI is a passionate film and TV writer who loves offbeat, dark comedy. She especially gravitates towards realistic characters stuck in dangerous or deliciously awkward situations. A Stanford grad who hails from the Bible Belt, near Dallas, TX, Amy has worked in TV development, both reality and scripted, and has also

interned in comedy and drama TV writers' rooms. She even once choreographed a musical while wrestling a bear.

Amy grew up in a close-knit but slightly dysfunctional family, immersed in Nigerian, French and Texan culture. She's delighted to be a recipient of this award from the National Association of Theatre Owners of California/Nevada.

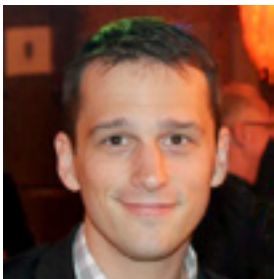
Past Awards: Four Sisters Screenwriting Award; NAACP/NBC Fellowship in TV Writing; BlueCat Screenwriting Competition (finalist); UCLA Screenwriters Showcase (finalist).



ALEKSANDAR MARINOVICH is a writer and director based in Los Angeles. He has written, directed and produced dramatic short films at Hampshire College and at the UCLA MFA Film Directing Program. *The Boris Milutinovich Story*, *A Dream Before Dying*, *Slava*, and *White Boy*, all explore characters of outsiders struggling to

face extraordinary challenges and circumstances. *Slava* and *White Boy* were official selections of the Red Hook International Film Festival in Brooklyn and continue to be submitted to festivals worldwide.

In 2009-2010, Marinovich served as Teaching Assistant for UCLA's prestigious 410 program, the first year graduate film curriculum. He has received grants from The Motion Picture Association of America and The Hollywood Foreign Press Association.



ADAM HOLMES is a student at the Animation Workshop in the School of Theater, Film and Television at UCLA. Coming from a background in advertising, Adam decided to pursue film-making after his animated film won the company's film festival. Since then, he has written, directed and animated two short films, "Hot Diggity Dog" and

"Jeff the Robot." In addition to his student work, he has dedicated his spare time to coordinating his program's annual film festival and to being a teaching assistant for the storyboarding, directing and figure drawing classes. He is currently working on his thesis.



DANA TURKEN grew up in the suburbs of Detroit and spent her youth training as a dancer. She graduated from Brown University, with a degree in Art/Semiotics. While at Brown, she studied directing at Prague's FAMU Film Academy, where she made her first narrative film, *Mnemosyne*. Since then, she has directed six more short

films and one play through the Francis Ford Coppola One Acts theater festival.

A member of the International Cinematographer's Guild, Dana spent five years in New York, working as a camera assistant on feature films, episodic television, music videos, and commercials. From there, she decided to pursue an MFA at UCLA's School of Theater, Film, and Television.

She is currently completing her thesis film, *Arthur and the Bunnies*, which has received the support of the Charles and Lucile King Family Foundation Grant, the Edie and Lew Wasserman Film Production Fellowship, The Deluxe Post-Production Grant, and the Panavision New Filmmaker grant.



VIVIAN LEE is an Animation MFA student at the UCLA School of Theater Film and Television. From Sacramento California, Vivian received her BA in Fine Arts from UCLA in '09. She is currently the editor of the country's only animation focused graduate publication, ANIMATRIX: The Graduate Animation Journal.

UCLA Fellowship, continued on next page

UCLA Fellowship, continued from previous page



JOSIE MARTINEAUX, a California native, spent several years on Hawaii's big island, making independent short films. She also spent time in the Sahara Desert and Morocco working on a short documentary, and doing research for a future film project, and interning on a minise-

ries for ABC/Disney in Alberta, Canada, before returning to her home state to pursue an MFA in Screenwriting at UCLA, where she also holds a BA in Philosophy. She was recently chosen as one of five screenwriters in her program to write a script under the guidance of Oscar winning screenwriter Bobby Moresco. Her one hour drama pilot, *Mustang Country*, was a finalist in UCLA's Screenwriters Showcase, and is a current Humanitas Finalist.

NATO of California/Nevada's 2011 USC Fund for Student Support MFA Student Award Winners

JAMES FANT (Division of Writing for Screen and Television) is a Master of Fine Arts student in the Writing for Screen & Television program at the USC School of Cinematic Arts. After picking up a Super 8 camera as a youngster, he has been passionate about making, writing for, and studying film (in particular the works of Billy Wilder and Alfred Hitchcock). An Italian and Spanish speaker, James graduated with honors from the University of Chicago, and studied at the London School of Economics and Oxford University. He lived in Prague for an extended period and enjoys writing dark comedies, noir-ish psychological thrillers, and historical fiction.

MASON FLINK (Peter Stark Producing Program) recently completed his first year at the USC School of Cinematic Art's Peter Stark Program, where he is getting an MFA in Creative Producing for Film and Television. Mason graduated from Stanford last June with a BA in International Relations, which has been surprisingly useful in his quest to EGOT before he turns 40 (an obscure *30 Rock* reference, meaning to win an Emmy, Grammy, Oscar, and Tony). In addition to his work at USC, Mason has been involved in two theatrical productions since moving to LA – one a staging of *RENT* in an abandoned warehouse downtown, the other a live radio sketch comedy show.

JANINE SIDES (Division of Film and Television Production) started taking pictures when she was sixteen-years-old, thanks to the support of a high school teacher. After earning a bachelor's degree in Journalism, Janine began working as a photojournalist in the Washington D.C. area. She has traveled all over the world for non-profit and government organizations and publications photographing world events. While working as a photographer, Janine started shooting short films and working in the independent film community in the D.C. area. Most recently, she has made documentaries for the U.S. Department of State before starting the USC Cinematic Arts Graduate program in Film and Television Production. Janine has focused on cinematography, writing and directing while at USC. In her personal story telling

Janine is narrator of childhood experiences and creator of fairy-tales. She is an award-winning director and she has been the recipient of merit-based scholarships for cinematography.

JESS DANG (Division of Film and Television Production) is a graduate student at the University of Southern California's School of Cinematic Arts, pursuing a Master of Fine Arts degree in Film and Television Production. She received a Bachelor of Fine Arts degree in Communication Design from Parsons School of Design in 2007. During her time in New York, she served as a designer and art director on brands such as Target, MTV Networks, Intel, Verizon and Mobil One. Since enrolling at USC, she has been focusing on the crafts of directing and producing. She finds these two disciplines challenging, satisfying, and critical to the shaping of any story structure. Jess recently completed her thesis film, "Made By Me", where she served as a director along with the support of seven crew members. The film was funded and developed as part of an advanced documentary class at the university in the spring of 2011. "Made By Me" captures the work of three Los Angeles handmade artists who dedicate their lives to making functional objects by hand. The film combines three distinct visual palettes and soundtracks, creating a lyrical and poetic experience. Jess hopes to continue telling stories that can work as visual conversations. She values the process of collaboration and is honored to be a part of a creative community at USC.

LOUIS MORTON (John C. Hench Division of Animation and Digital Arts) is currently pursuing a Master's in Animation and Digital Arts at the USC School of Cinematic Arts. Over the past year he has completed 2 short films as well as several short experiments using a combination of stop motion and digitally hand drawn techniques with a dash of digital 3D. He also created an installation piece for the Rhythms and Visions: Expanded and Live event. Louis is interested in the ability of animation to tell stories that educate and communicate. In addition to his animation studies he is the lead graphic designer for USC's *illumination engineering magazine*.

Annual Membership Meeting Highlights VOD, Politics, Ticket Statistics, ADA Guidelines and Scholars

John Fithian provided an update on the public relations campaign that is being conducted by NATO regarding the



*John Fithian,
President & CEO
national NATO*

studios plan of circumventing the established theatrical window. Mr. Fithian explained that the studios are testing VOD without the willingness of making the results public. He also

explained how the creative community has joined forces with theatre exhibition to halt the early release of films to cable television. He explained in full detail how the national association has been meeting with business analysts and the various representatives of Hollywood's creative community to explain the negative effect the shortening of windows will have on the industry. He took questions from the floor upon the conclusion of his presentation.

Patrick Corcoran presented a power



*Patrick Corcoran,
national NATO's
Director of Media
& Research*

point presentation dealing with historical and current box-office information that explained many different trends and movie habits.

You can contact the NATO of CA/NV office at

Office@NATOCalNev.org to request copies of Mr. Corcoran's Power Point presentation



*Dan Schnur, Director of
the Jesse M. Unruh Insti-
tute of Politics at USC*

Dan Schnur gave an overview of the current political arena both on the national as well as California levels and the way we might expect the economy to recover.



*Bruce Wren, Regal
Entertainment Group,
Chairman, NATO of
CA/NV Scholarship
Committee*

Bruce Wren had the pleasure of announcing the 25 winners of the NATO of CA/NV Scholarship Program. He explained the selection process that included the submission of an application packet, a first review by UCLA

educators, a second evaluation by the Association's scholarship committee and finally telephone interviews with the semi-finalists. The committee was very impressed with the scholars, they felt that the member companies are very fortunate to have such outstanding individuals working at their theatres. Many winners were there to stand and be recognized as their names were called. Some drove over three hours to attend the meeting and thank the Association in person.

Before announcing the UCLA and USC film students who share the \$40,000 grants given to each university he introduced Barbara Boyle from UCLA.



*Greg Hurley,
Chair of Greenberg
Traurig Law's ADA
practice group*

Greg Hurley addressed new ADA developments on accommodating the blind and deaf. He discussed options beyond captioning. Exhibitors should be familiar with the opened and closed captioning options available for their

feature movies, but thought also should be given to how to make your marketing materials, your web media, your menu boards, etc., accessible to the blind and deaf. The scope of this obligation is shown in a recent opinion where the second highest federal court found that the Redskins football team must offer transcripts of the lyrics of the songs that the team plays over the PA system. Mr. Hurley also discussed how exhibitors can conduct and audit their media for accommodating the blind and deaf, something he has done for many national businesses.

Contact the NATO of CA/NV office at Office@NATOCalNev.org for copies of Mr. Hurley's Power Point presentation.



*Barbara Boyle, Chair of
the UCLA Department
of Film, Television and
Digital Media.*

Barbara Boyle thanked the Association for its many years of providing grants to the talented students. She mentioned how especially meaningful the grants have been during these times of budget cutbacks.

Spotlight On Sacramento

By Terri Thomas, Thomas Advocacy, Inc.



The California Legislature has just passed, and the Governor has signed, a “balanced” budget for 2011-12. This occurred only after numerous attempts, many theatrics, negotiations and rejection, and finally the withholding of paychecks and per diem payments from the Legislature itself. A bit of history: On the last day to meet the state’s constitutionally required mandate to produce a balanced budget (June 15), the state legislature passed California’s first ever majority vote budget. A balanced budget had eluded California lawmakers up until that point as Governor Brown and the Democrat controlled legislature battled with Republican lawmakers over extending the temporary taxes approved in February, 2009. The Governor had wanted voters to decide whether to close part of the state’s \$26 billion deficit with the tax extension, but Republicans were unwilling to extend the taxes to provide a “bridge” between July 1 and a special election.

In light of Republican resistance, Democratic legislative leaders drew up a plan that eliminated the tax extension and relied on a mix of cuts and other revenue measures. Absent a tax increase component, only a majority vote was needed to approve it. However, immediately after passage, Brown decried the “gimmicky” budget and vetoed it sending lawmakers back to the drawing boards. State Controller John Chiang weighed in and decreed that the budget passed by the lawmakers did not meet the test of a balanced budget as he interpreted the provisions passed by the voters in Proposition 58. No budget, no pay!

For the next twelve days, the Governor huddled with various lawmakers trying to determine if he could meet Republican demands for a new budget in the areas of pension reform, regulatory reform and a strict spending cap in order to secure votes for new revenues, but they were unable to reach agreement. On June 28, the Democrats produced their third budget of the year (they had passed a major component of the budget back in February) and scheduled it for a vote. As it turns out the third time was a charm. However, the governor has abandoned his plan for a tax election this year and the budget is all but certain to trigger a new round of cuts. In addition, the budget makes an overly optimistic assumption of an extra \$4 billion in income during the fiscal year, mostly through sales tax. Absent that assumption, deep cuts into education, including the potential of shortening the school year by seven days, and other states services may occur.

Additional cuts in other areas are “triggered” if revenues do not meet estimates predicted in the budget.

While the Democrats ultimately controlled the agenda, the Republicans met their goal of preventing tax increases, but failed to achieve any important reforms they were seeking. In addition, the budget remains susceptible to lawsuits from several groups and only time will tell.

Meanwhile, legislative activity has continued on the time frame imposed by the rules of the two houses of the Legislature. The following summarizes activity on the major issues of interest.

AB 10 (Alejo) - Minimum Wage: Annual Adjustment

This measure increases the minimum wage to not less than \$850/hr as of January 1, 2012. It also provides for an annual adjustment using the CPI. The measure failed to meet legislative deadline this year and is a two year bill. It is supported by a large coalition of labor groups and opposed by an equally large coalition of business groups, led by the State Chamber. The bill is a majority vote bill so its passage ultimately to the Governor is a significant threat to the business community.

AB 350 (Solorio) - Displaced Janitor Opportunity Act

This measure goes far beyond “janitors” named in the title and covers contract employees of property services including building maintenance, licensed security, landscapers, window cleaners, and food cafeteria and dietary services. Once hired, this bill restricts an employer from terminating the employees of the prior contractor for 90 days, unless there is “just cause”. It forces employers to hire certain employees, undermines the at-will employment presumption in California and ensures continued union representation, despite any change in employers. This bill passed the Assembly and is making its way through the Senate. It is sponsored by SEIU and will have the support of many labor unions. It is opposed by a coalition of business interests led by the State Chamber

AB 448 (Ammiano) - Property Taxation: Change in Ownership

This measure seeks to impose a split roll by triggering more frequent reassessments of property owned by legal entities. The bill redefines change in ownership so that reassessment of property occurs at fair market value when, cumulative, 100% of ownership interests

Continued on next page

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transfer in a rolling three-year period. This measure would impose higher taxes on publicly traded property on stock market sales when no change of control actually takes place. This measure is awaiting a hearing in the Assembly Revenue & Taxation Committee. It is currently opposed by several trade associations in a coalition organized by the State Chamber. It would take effect immediately upon signature but does require a 2/3 vote of both houses of the Legislature.

AB 669 (Monning) - Tax on Sweetened Beverages

This measure imposes a penny per-ounce tax on every soda and sugar sweetened beverage sold in California. It is estimated to raise approximately \$1.7 billion annually which would be used to finance childhood obesity prevention. Revenue raised by the tax would go to improvement in school food service, physical education classes and improved access to fresh water in the schools. It would also go to grants in local communities to improve parks, supporting recreation programs and paying for after-school programs. The tax would be administered by the Board of Equalization and would be paid by the distributor which is defined as “any person who makes a distribution of bottled sweetened beverages, sweetened beverages, or concentrate in the state, whether or not that person also sells these products to consumers”. The measure failed to meet deadlines this year and is a two year bill. It does require a 2/3 vote of both houses of the Legislature. The Beverage Distributors are taking the lead on opposing this measure.

SB 303 (Padilla) - Food Safety/Food Handlers



This measure is intended to be the vehicle to provide modifications to the bill signed into law last year requiring all food handlers included in the original bill to obtain a food handler card. Current law requires a food handler to complete a course in food safety and obtain a food handler card within 30 days after hire beginning June 1, 2011. The law also requires that at least one of the accredited food safety certification examinations be available online and at least one to cost no more than \$15.

Everybody Loves the Movies..... Even Raccoons!!

As submitted by Gary Meyer, Balboa Theatre



The 4-Star Theatre in San Francisco had some interesting “patrons” last month.

About 15 minutes into the first show of the day, someone came out of the auditorium and said there was a “bunch of raccoons” on the stage under the screen. The cashier went in, and sure enough- -there was one large raccoon and a couple of younger ones cowering in one corner of the stage. As you know you don’t want to come between a mama and her babies. The staff didn’t know what to do, and the raccoons seemed content to be where they were for the moment- - albeit a bit frightened.

Animal care & control was called, but they still hadn’t shown up by the time the first show ended. After everyone was out of the auditorium, they opened up the door nearest the stage and put some fresh-popped popcorn outside and left the room. The raccoons waited a few minutes and then went out the door, stopping to eat some popcorn before they scurried off down 23rd Avenue. Cute!

The janitor who cleans the 4-Star comes very early in the morning, around 4 or 5am. He often leaves one of the auditorium doors ajar as he works in there to get fresh air. We assume that at some point the raccoons wandered inside unnoticed, and then got trapped when he shut the door later.

Avatar Producer Jon Landau “Avoid sullyng true 3D technology”

Reprint from The Hollywood Reporter, by Karen Chu

SINGAPORE – Avatar producer Jon Landau is calling for grading of converted “fake” 3D and truth in advertising to weed out cheats -- get ready for 2.4D and 2.8D. And Steve Jobs might want start banging out the next generation of iPad 3D.

Attending the inaugural edition of ScreenSingapore to speak at a 3D seminar, Landau told The Hollywood Reporter that even for the converted Titanic slated in 2012, the best he and director James Cameron can do is 2.8D.

“Like colorization, it’s never true color; a conversion will never be true 3D. You don’t have all of that information. So you’re cheating. How good can you fake it? The more time you have, the better it can be. [For Titanic in 3D,] we’re creating an illusion of 3D to begin with, so if we can create something by spending a year converting it, and ending up with this 2.8D, the difference might be imperceptible to the movie going audience. If we rush to do it, while we try to finish up all the rest of post-production, then we might end up with 2.4D, and that’s not going to look good,” he said.

After Titanic, the next in line for a 3D makeover would be Terminator 2, says Landau. But with Titanic and Avatar 2 & 3, where Jake and Neytiri explore new parts and see new creatures of Pandora, liquid metal squishing in 3D is still years away. On the technological side, apart from the higher frame rates, the producer and his partner Cameron are looking into ways to bring 3D gaming into the home, and increasing the efficiency of their virtual production for the upcoming Avatar films by creating more lighting tools and working with companies such as Autodesk and Weta Digital.

As for inferior converted 3D products that flood the market place, Landau says they should be made to label themselves as such.

“Now you see advertising that says RealD 3D, IMAX 3D, maybe you just say, ‘converted to 3D.’ We’re not going to shy away from it with Titanic. We spend the time to do it right. You’ve got to be honest with your consumers.”

In the long run though, Landau believes inferior products converted from 2D would eventually disappear. “Audiences are smarter than studios give them credit for, and they know when a movie is done properly with 3D, and they’ll seek them out. We live in a day and age where information disseminate so quickly, thanks to Twitter and Facebook, if a movie opens on Friday night and the 3D is not good, people will know it by Friday night,” he notes.

“There are no good movies with bad 3D. There are just bad movies with bad 3D. It’s like focus. You don’t see out of focus

movies. You’re not going to see bad 3D. If something is out of focus, you’re squinting, it’s hurting your eyes. All you have to do is to focus it. It’s the same thing with 3D,” Landau adds.

Landau stresses that 3D for film is equivalent to the introduction of color film stock, and black and white television being phased out by color television sets. And Steve Jobs might also want to take note. “All of our screens would be in 3D. For computers, Macintosh is a poor man’s version of 3D. You have a window here, another program there, and you click through them. Why not make it into a real 3D space? You could reach in and you can pull this or that one forward. That’s going to happen. It’s only natural.”

“People in the future are going to demand their content in 3D. Unless you create it now, you’d have to convert it later. Right now we don’t have the distribution network to get 3D into the home, but it’s starting to happen. But if a network starts doing it, for example, Desperate Housewives in 3D, that’s going to take hold.

Landau thinks that the arrival of iPad 3D is not a matter of if, but when. “It’s a single viewer experience. 3D without glasses is best for the single viewer. In all the things that we love that are moving around on our iPads now, it could be all that much engaging. It goes back to advertising, to put you there longer. 3D does that, because it engages you.”

All contents would sooner or later be in 3D, Landau says. “European sports are all shifting to 3D. Soccer, racing, even cricket. What 3D does for live events is to make the audience feels as if you were there. As traveling becomes more expensive, and parts of the world more dangerous, you don’t have to do that. 3D is going to give you the same sense of being there.”

Coming in to pass on his pioneer experience in 3D to Asia, Landau has advice for China to develop a healthy 3D filmmaking environment. China can encourage young Chinese filmmakers to work in 3D and introduce more 3D Hollywood products into the country.

“What works would be an open door policy to invite American companies that have the 3D technologies now, to come over and be a part of the educational process, and opening of more 3D content not from China to come into China, but to create an opportunity for Chinese filmmakers to see more of these movies and make judgments of what is and is not working in 3D. Only from experiencing can they tell,” Landau says.

Supreme Court Strikes Down Violent Video Game Ban

Reprint from The Sacramento Bee CapitolAlert © By Michael Doyle

WASHINGTON — The Supreme Court struck down California's ban on the sale of violent video games to minors late last month.

In a ruling closely watched by other states and the entertainment industry, the court in what amounts to a 7-2 ruling determined that California's 2005 violent video game restrictions violated free speech rights protected by the First Amendment.

"Even where the protection of children is the object, the constitutional limits on governmental action apply," Justice Antonin Scalia wrote for the majority.

The much-anticipated ruling in *Schwarzenegger v. Entertainment Merchants Association* is a defeat for current Gov. Jerry Brown. As attorney general, he had defended the statute signed by his gubernatorial predecessor Arnold Schwarzenegger, the one-time star of the ultra-violent Terminator movie series.

The ruling continues a run of cases in which justices have struck down restrictions on electronically conveyed violent or salacious material.

The ruling, moreover, could constrain at least 11 other states, including Florida, Mississippi and Texas, that explicitly sided with California's efforts to restrict the video games minors can buy.

The decision Monday took an unusually long time since the oral arguments were heard in early November.

Justices Stephen Breyer and Clarence Thomas dissented separately.

"The interest that California advances in support of the statute is compelling," Breyer wrote.

Thomas added that at the time the Constitution was drafted, the Founding Fathers believed firmly that "parents have authority over their children."

Chief Justice John Roberts, Jr. and Justice Samuel Alito agreed that California's law, while "well intentioned (was) not framed with the precision the Constitution demands." The two conservative justices, though, differed in their overall reasoning from other members of the majority.

California's law banned the sale of violent video games to customers under 18. Lawmakers defined, "violent" as activity



involving the "killing, maiming, dismembering, or sexually assaulting an image of a human being."

The law was modeled after obscenity statutes. It set a familiar-sounding threshold that a "reasonable person" must think the violent game was "patently offensive," appealed to a minor's "deviant or morbid interest" and lacked serious scientific, literary or artistic merit.

Though passed six years ago, the California law has faced legal challenge the entire time and it has never been put into practice.

California lawmakers justified the restriction as a way to protect minors "physical and psychological welfare, as well as their ethical and moral development." They cited games such as *Postal 2*, in which one illustrative scene includes the player hitting a woman in the face with a shovel.

"As she cries out and kneels down, the player hits her twice more with the shovel, this time decapitating her," California's legal brief recounted. "The player then proceeds to hit the headless corpse several more times, each time propelling the headless corpse through the air while it continues to bleed."

Entertainment industry advocates countered with their own game examples, such as *Full Spectrum Warrior* and Tom Clancy's *Rainbow Six*.

Without venturing too far into a game-by-game review, the court in concluded California's law and its accompanying penalty of \$1,000 per violation suppressed too much protected speech.

CALENDAR of EVENTS & HOLIDAYS

Independence Day

July 4



3D Workshop at Dolby Laboratories, San Francisco

July 13

3D Workshop at Dolby Laboratories, Burbank

July 14

Autumn Begins

September 23



Rosh Hashanah

September 29

Yom Kippur

October 8

Columbus Day Observed

October 10

Sexual Harassment Training Seminars

October 25 - Southern California
October 27 - Northern California

Halloween

October 31

Daylight Saving Time Ends

November 6

Veteran's Day

November 11

So. California Film Product Seminar

November 15

No. California Film Product Seminar

November 17