

**ACROSS THE SEA OF TIME
NEW YORK**

CAST

Tomas.....Peter Reznik
Freighter Chief.....John McDonough
Seaman/Bow.....Avi Hoffman
Seaman/Pilot.....Victor Steinbach
Con Ed Worker.....Peter Boyden
Hot Dog Vendor.....Philip Levy
Policeman.....Nick Muglia
Julia Minton.....Abby Lewis
Wall Street Businessman.....Matt Malloy
Pizza Pie Man.....Luigi Petrozza
Pickle Vendor.....Bernard Ferstenberg
Socialite.....Robert Buckley
Donald Trump.....Donald Trump
Bartender.....Patrick Flynn

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NEW YORK**

CREDITS

Director/Producer.....Stephen Low
Executive Producer/Writer.....Andrew Gellis
Music Composed and Conducted By.....John Barry
Associate Producer.....Carol Cuddy
Director of Photography.....Andrew Kitzanuk
Camera Operator/Stereographer.....Noel Archambault
Editor/Post Production Supervisor.....James Lahti
Sound Designer.....Peter Thillaye
Re-Recording Engineers.....James Porteous and Cory Mandel
Production Designer.....Charley Beal
Costume Designer.....Cynthia Flynt
Casting.....Avy Kaufman

ACROSS THE SEA OF TIME NEW YORK

Synopsis

TOMAS (Peter Reznik) is an eleven-year-old Russian stowaway who is bound for America for a very special reason. A hundred years ago, Tomas' ancestor -- LEOPOLD MINTON -- immigrated to America to start a new life. After becoming a 3D photographer, Leopold sent black and white stereocard pictures of New York City, his new home, to his family back in Russia. His wish was for them to join him in America. Now, armed with these old stereocards and Leopold's letters, Tomas comes to New York to find the American branch of his family.

Jumping off the Russian freighter that has been his home for the past few weeks, Tomas swims toward Ellis Island, a place where all immigrants must go, according to one of his ancestor's letters. Wherever he goes, past and present come together as Tomas compares the images on his stereocards with the real locations.

From Ellis Island, Tomas takes a ferry into New York City, ready to begin his search. Although it is unlikely that he will find his ancestor's brownstone (all he has is a stereocard picture of the house with a street number on it, Number 117), Tomas remains young, energetic, and optimistic. Enchanted by the sights of the city, he travels happily from one part of town to another.

Wall Street, Chinatown, Little Italy, the subway system, the Empire State Building, South Street Seaport, Coney Island, Central Park, Broadway...Tomas sees it all, from a rollercoaster to the high kicking cast of CRAZY FOR YOU? . Always keeping an eye out for the distinctive brownstone, Tomas enjoys his whirlwind tour of New York, a city even more magnificent now than it was when the stereocard photographs were taken.

Wherever Tomas goes, he meets people who are friendly and helpful...people who appreciate the fact the he is a young boy on a great adventure. The entire city becomes Tomas' playground. While he surveys the city, Tomas hears letters written by Leopold and his wife, Julia, to their family the old country. In the final letter, Julia informs Leopold's parents that their son has died.

Recreating New York's geography from Leopold's photographs, Tomas miraculously finds the brownstone he has been seeking. Number 117 looks older, and is covered with ivy...but it definitely

is the building depicted on the stereocard. As Tomas approaches, the sound of a piano leads him inside. Julia Minton, now ninety-five years old, awaits inside. When Tomas introduces himself, she takes him in her arms and welcomes him to America. Finally, Tomas has found his home and family.

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About the Production

ACROSS THE SEA OF TIME, the second dramatic film from Sony Pictures Entertainment and Sony New Technologies presented in the revolutionary IMAX® 3D format, tells the poignant story of a young immigrant boy who comes to New York City on a seemingly impossible quest -- to follow in the footsteps of an ancestor who emigrated to America a hundred years ago. Simultaneously a travelogue, a history, a mystery, and an adventure, the film marries dramatic storytelling to the visually electrifying IMAX® 3D process. ACROSS THE SEA OF TIME was directed and produced by Stephen Low and written and executive produced by Andrew Gellis.

Juxtaposing rare antique stereoptic (a primitive precursor to today's 3D) photographs of New York City with IMAX® 3D images of the way these locations appear today, the film chronicles the adventures of TOMAS, an eleven-year-old Russian stowaway who bravely walks the streets of New York on his own. Using a handful of photographs his ancestor sent back to the old country as his guide, Tomas visits one stunning location after another, experiencing New York with the innocent and appreciative eyes of a visitor from another land.

ACROSS THE SEA OF TIME has had an interesting genesis. TriStar, the company that produced WINGS OF COURAGE, knew that the subject and setting of their second IMAX® 3D fiction film would be New York City. Intended as the ultimate "New York Experience", the film could serve as a permanent presentation at the new Sony Lincoln Square in New York, providing fantastic entertainment for native New Yorkers and the countless tourists who visit the city. Ideally, it would also tell a story sufficiently universal and entertaining so that it could travel wherever IMAX® films are shown.

The past/present concept for ACROSS THE SEA OF TIME was born when director/producer Stephen Low, who also directed the highly acclaimed THE LAST BUFFALO (which opened the SONY IMAX® Theatre at Sony Theatres Lincoln Square in New York City in November 1994) did IMAX® 3D tests from a set of antique, "stereoview" photographs owned by the Museum of Photography at the University of California. These black-and-white 3D shots depicted New York City at the turn-of-the-century and, while Low, and his father Colin (who had made the very first IMAX® 3D film in 1986), had long been experimenting with the use of stills in IMAX® 2D, their experiment yielded something remarkable. Because the museum possessed the original glass plate negatives, the photographs could be transferred to the IMAX® format in 3D with enormous fidelity. As Low describes it, "these tiny, little images intended to be looked at through a stereopticon, and never intended to be blown up, were suddenly life-size. Pictures of these long-ago dead people were very, very poignant and sad."

Writer/Executive Producer Gellis describes his astonishment at the clarity and power of the photographs after they were transferred to IMAX® 3D. "When projected, the photographs were beyond belief. These pictures have an emotional quality to them, a resonance -- as if the photographer has brought you back in time and you are there at the moment when the photograph was snapped. And on top of that, the image is eight stories tall."

Together, the filmmakers determined that these photographs could provide the basis for a film celebrating New York then and now.

The task ahead of the filmmakers was to find the best way to integrate black and white stills into a narrative. The theme that attracted both Low and Gellis was the immigrant experience in New York City. The Keystone-Mast collection was rich with photographs of Ellis Island, Coney Island, and other classic locations, as well as pictures of New Yorkers (immigrants) engaged in every day

activities. These pictures seemed to hold promise for a simple story of New York City then...and now.

Believing the immigrant experience to be universal in the genealogy of most families, Gellis created the parallel stories of Tomas, the young spirited Russian immigrant who comes to America today -- and his ancestor Leopold Minton, who came in 1904. By placing the old stereo photographs taken by Leopold in the hands of Tomas they would act as a map, leading Tomas through New York City on his quest to find his American family, that quite possibly may no longer exist. To give a voice to the character of Leopold and his time, Tomas carries the letters his ancestors sent back to Russia -- letters which provide a running narration for the film.

Since the live action of ACROSS THE SEA OF TIME features one main character, Low and Gellis realized they had to find the perfect "Tomas" to bring their film to life. Gellis explains, "we always had somewhat of a concern about casting Tomas because so much of what the character is called upon to do is internal, emotional, reactive and expressive." Doubtful that they would be able to find these skills in an- eleven-year-old boy, Low and Gellis were happily surprised by talented PETER REZNIK.

Ironically, Reznik is a real-life Russian immigrant who has lived in America for only two years. After seeing dozens of professional child actors, Low and Gellis were charmed by Reznik's innocence and freshness. "I think what works for Peter in this movie especially is that he really does seem like a boy who has just come over on a boat to America," Gellis says.

During his journey from St. Petersburg to New York, Reznik experienced many of the emotions his character expresses in the film. While Reznik has positive feelings about his new life -- especially his dance classes at the School of American Ballet -- there have been many times when he has felt

alone and afraid...just like Tomas. This sense of identification adds drama and pathos to Reznik's performance.

With his cast in place, director Stephen Low could turn his attention to the technical challenges presented by the IMAX® 3D process. The camera is large (three hundred pounds), the wide-angle lens is very difficult to light, and after shooting three minutes of film the camera has to be reloaded -- a process that takes twenty minutes. But Low, a veteran IMAX® 3D and IMAX® 2D director, minimizes the difficulties and extols the virtues of this technical break-through, promising that it is the future of film.

"IMAX® 3D is very much like your own senses," he explains. "Visually, it is like your eyesight. And the sound is as good as your ears." Employing the PSE or "personal sound environment", the sound for ACROSS THE SEA OF TIME was recorded with a special binaural microphone, strapped to the head of the sound engineer, that records in 360 degrees, exactly as the human ear hears it. While watching the film, the battery-driven headset worn by the viewer supplies sound from two speakers directly over the ears. It also employs an infrared signal that receives sound from the theatre speakers. This enables the filmmakers to "place" sound anywhere in the theatre. Summing up, Low adds, "It offers a completely new way of experiencing a movie. And now that we are going beyond making demonstration pieces for the technology, we can offer people a good narrative, too."

Low believes that New York City, with its remarkable locations, is the perfect setting for this IMAX® 3D movie. ACROSS THE SEA OF TIME is really a film about New York, featuring such quintessential New York locations as Coney Island, the Empire State Building, the New York subway system and the lights of Broadway.

Gellis, originally from New York, who orchestrated the actual forty day New York City production

adds, "Our goal was to show locations that people might want to see in this format. Some of these settings are very obvious, such as Ellis Island and the Statue of Liberty. So, for example, when the ancestor is talking in his letters about the view from the top of the Woolworth building and how people were suspicious of tall buildings in 1915, when we see the boy there in 1995, looking through his little stereo viewer with the Empire State Building rising behind him, there is a wonderful counterpoint."

The streets of Chinatown, Little Italy, the Lower East Side, the South Street Seaport, and even the Cyclone roller coaster in Coney Island...New York City comes to life, then and now, as Tomas explores one remarkable location after another. ACROSS THE SEA OF TIME even features a dance scene from the hit Broadway musical CRAZY FOR YOU and a cameo appearance by quintessential New Yorker Donald Trump, one of the people who helped to make the city what it is today.

The filmmakers of ACROSS THE SEA OF TIME praise the city of New York for being so accommodating and supportive during the potentially difficult location shooting. Gellis recalls that he thought the shoot would be a logistical nightmare. "I had my fears about coming to New York to shoot a different location every day," he explains. "But it was smooth and wonderful, and we were able to work through any problems because the Mayor's Office was so cooperative and supportive."

Mayor Rudolph Giuliani offers his own thoughts about ACROSS THE SEA OF TIME and the impact it will have on New York City. "It is a timeless story and probably the most basic story about why New York is such a great city. The spirit of New York has always been the spirit of immigration. There are more people of different languages, backgrounds, religions, practices, and races in New York than any place else. It is the most diverse city in the world. ACROSS THE SEA OF TIME shows off New York City and, most importantly, shows off the wonder of New York City's people."

And for all its technical achievements, ACROSS THE SEA OF TIME still derives its greatest effects from the people it depicts -- and celebrates. A grand spectacle that is nonetheless told with all the simplicity of a fairy tale, its timeless story of one boy's quest to find his family, has an emotional power that will resonate for all audiences of all generations.

A Conversation with Stephen Low

1) *What was it about the antique stereopticon photos of old New York that inspired you to create an entire film around them?*

We had introduced early 20th century black and white 2D photography in our previous IMAX® film, TITANICA, using 8x10 glass plate negatives. The results were amazing, even in 2D. There was a fantastic clarity and resolution. Plus, something unfamiliar in still photography - enormous scale.

We had long been aware that 3D stills would be terrific on the big screen. As early as 1970, my father and I did thousands of 2 1/4" still photographs in 3D and blew them up on a large screen in anticipation of eventually making a IMAX® 3D film. (My father, Colin, made the first IMAX® 3D film for Expo '86 Vancouver.)

I knew that our archival stills would be extraordinary in 3D but the problem was in locating good enough negatives. It wasn't until a friend, Ralph White, told me of the collection at Riverside, California, that the opportunity presented itself to do some tests. Jennifer Carter did a thorough search through their library and came up with a fantastic selection of New York 3D stills.

We had about 15 sets of glass plate negatives blown up to 16x20" which my father pre-aligned using an animation rig he designed himself. The alignment was often difficult because of the way the negatives were originally shot and the way they had aged. These 16x20" prints were then mounted on an IMAX® stand and photographed with the IMAX® camera.

The results were truly astonishing. These tiny little images, intended to be looked at through a stereopticon and never to be blown up, were suddenly life-size. There were images of beautiful, young people staring you in the eye, people who had long ago lived out their lives and disappeared without a trace except, of course, for these pictures.

After our first screening in Montreal, even without music, everyone was stunned and deeply moved. Pictures of these long-ago dead people were very, very poignant and sad. Next, we put some guide track music on our assembly and screened it for Sony executives. They were equally moved and decided immediately to go ahead with the project.

I had developed a simple script about a kid finding a trunk of stereo pictures and a stereopticon in the attic who then sets out to rediscover the same locations in modern New York City. Then, writer, Andy Gellis, developed this into a marvelous screenplay about a Russian immigrant looking for his long lost relatives.

2) Working for the first time with a fictional narrative, did you find that there was any necessary adjustment in your customary working methods?

I found a tremendous relief working with professional actors. They came prepared, they had read the script, you can ask them to move a few feet one way or the other and in addition, the camera only weighed 250 pounds. On my previous 3D film, the camera weighed 2000 pounds and the main character was a 2000 pound buffalo who rarely hit his mark and neither the camera nor the buffalo could be easily moved.

I tried to get very simple and subtle performances out of the actors - there has been almost nothing done yet in this medium and with characters performing literally inches away from your face, not to mention audiences who are not yet used to the convention - I thought we should err on the side of conservatism.

3) Please describe the distinctive ways in which your cast had to fit in with the technical mandates of the IMAX® 3D process. Did it present any unique challenges to them? To you?

The cast had to stand in front of the world's biggest camera while it burned 20 times the stock of a Hollywood camera (using 2000 feet of 70mm film every 3 minutes) and not give a damn. Everything else being equal, they had to be even more relaxed and laid-back than normal because, as I said, they are much closer to the audience than with ordinary movies.

This in mind, I did everything I could to make the set as relaxing and fun as possible, because of the potential to exaggerate the pressure. Most of all, I was afraid that the actors would try too hard, especially Peter, who had a tendency to get down on himself.

4) Given the enormous variety presented by New York today, how did you select the locations (neighborhoods, landmarks, etc.) ultimately used in the film?

We were influenced in many cases by the quality and variety of the old pictures and the great landmarks. The Statue of Liberty, Coney Island, Central Park and so on were well covered by the early photographs, and that suited us fine. We were not looking for the obscure, but rather, a new, fresh way to look at things New Yorkers and others take for granted.

5) How did you arrive at Peter Reznik as your choice for the film's lead? What qualities were you looking for?

Peter Reznik was a dead ringer. He walked into the room as one of dozens of children that our casting agent had lined up for us to meet over several days. We all fell in love with him instantly. In fact, several of the young ladies who worked in the production office were following him into the room pointing at him with big grins on their faces. He was the one. He has great charm and intelligence in his eyes and a wonderful sympathetic smile, even with his braces on! The amazing coincidence is that he himself is a Russian immigrant, having been in the States only 2 or 3 years before the film was shot.

6) As a second-generation practitioner of IMAX® filmmaking, could you discuss how far the process has come until now and where you see it headed in the near future?

I think IMAX® filmmaking has evolved remarkably slowly over the past 25 years. The institutional nature of the theatre base has been highly resistant to any kind of experimentation. In the early days, whenever a popular film came along, for example, TO FLY, there had been a tendency for the theatres to say, "well, that's the only kind of film that really works in IMAX®". So all they wanted was flying movies for a long time.

When we came out with a film about beavers, at first not a single theatre would run it. We heard all kinds of explanations - beavers are too big, too wet, too furry, and of course, they don't fly. Well, thankfully, a single theatre agreed to run it (Seattle), and it has become one of the all-time successful IMAX® films. Now, we are often asked why we don't make more brown furry animal movies.

I suspect that with more commercial theatres up and running, there will be more variety in programming, more competition among the theatres, and more revenue returning to the filmmakers, so that it will finally be possible to attract investment capital to generate much more sophisticated software. I think the medium is about to take off and become a viable business

after 25 years of the chicken/egg trap - not enough films, not enough theatres.

7) Now that two (very different) fiction films have been made with the IMAX® 3D process, where else do you envision this kind of film going?

The economics of fictional films are very difficult at this stage, with so few theatres up and running and corresponding modest returns at the box office. They are in almost every respect more expensive than documentary films and artistically more risky. Filmmakers will have to be very careful and precise with stock costs 20 times higher than 35mm, with lighting costs vastly higher, with set up times longer, and so on. It's not hard to imagine a budget going wildly out of control, with little chance of recovering it at the box office.

I suspect the next generation of filmmakers, if they are to be successful in this medium, will be valued for their precision of execution more than almost anything else. I do believe that IMAX® 3D is here to stay. Once new storytelling standards have been established, and once audiences grow accustomed to images and sounds that are much more satisfying to their eyes and ears - much more like the real thing - it's impossible to go back. The basic 35mm technology standard is almost 100 years old. We are, however, at the very early stages of giant screen 3D. The technology, the storytelling techniques, and conventions will continue to grow and improve throughout the coming century.

8) What further developments in the field are you personally committed to exploring?

I am particularly interested in helping to further the educational entertainment mix of IMAX® films. Because of the institutional background of the theatre network, I believe it provides an opportunity to develop a viable alternative to what has become of main line commercial cinema.

With the right balance of adventure, storytelling, and education, I think the possibilities are almost endless.

**ACROSS THE SEA OF TIME
NEW YORK**

About the Cast

**PETER REZNIK
(Tomas)**

Russian born Peter Reznik brings his personal experiences to his starring role in ACROSS THE SEA OF TIME. A young immigrant who has come to America from a faraway land, just like Tomas -- his fictional counterpart, Reznik views his new home with appreciation. In the short time Reznik has lived in America, he has become fluent in English and studies dance at the prestigious School of American Ballet.

After interviewing dozens of boys for the pivotal role of Tomas in ACROSS THE SEA OF TIME, producer Andrew Gellis and director Stephen Low found Reznik in a serendipitous way. Recommended by the mother of another child actor, Reznik charmed the filmmakers with his fresh approach to the material. The fact that he was a real-life Russian immigrant made him even more appealing.

Prior to starring in ACROSS THE SEA OF TIME, Reznik appeared in the movie version of THE NUTCRACKER. He also appeared in the New York City Ballet's stage version of THE NUTCRACKER at Lincoln Center.

**ACROSS THE SEA OF TIME
NEW YORK**

About the Filmmakers

**STEPHEN LOW
(Director/Producer)**

Stephen Low is one of the pre-eminent filmmakers working in the IMAX® format today. His fascination with technology coupled with his creativity has resulted in six previous unique and powerful IMAX® films.

He began working in the giant screen format as a researcher on HAIL COLUMBIA! and soon after directed his first IMAX® film SKYWARD for the Suntory Pavilion at the 1985 Tsukuba International Exposition in Japan.

In 1987, Low produced BEAVERS for Dentsu Inc. of Japan, a film which continues to be one of the all-time most popular IMAX® films. In addition to his roles as director, producer and writer, he also undertook the challenging underwater cinematography for this portrayal of the life of the beaver. BEAVERS was awarded the Jury Prize and the Public Prize at the second International IMAX®/OMNIMAX® Film Festival in Paris, France.

Stephen Low directed and produced one of the early IMAX® 3D films, THE LAST BUFFALO, for EXPO '90 in Osaka, Japan. It became the most popular attraction at the fair, drawing some 1,940,000 visitors during the six-month exhibition. It wordlessly weaves a story of art and nature and won Japan's Minister of the Environment Award and received the Outstanding Film Award from the Audio Visual Association of Japan. THE LAST BUFFALO is fast becoming an IMAX® 3D classic and was one of the premiere presentations at the SONY IMAX® Theatre, Sony Theatres Lincoln Square in New York in November 1994.

In 1992, Low again broke new ground in directing and producing the feature-length IMAX® film, TITANICA. For the first time, audiences experienced the sunken hull of the Titanic at 12,500 feet below the ocean surface on the giant IMAX® screen. The high-risk underwater adventures of the crew in finding and exploring the Titanic is a terrific story and Low logged more than 40 hours shooting at the bottom of the ocean. TITANICA received great critical reviews and continues to show on IMAX® screens around the world.

Born in Ottawa, Low studied political science at Lakeland University in Thunder Bay, graduating in 1973. He began working in film in 1976 as a cameraman/editor in Newfoundland. Four years later, he directed and produced the award-winning documentary CHALLENGER with the National Film Board of Canada. In 1981, he won the distinguished Grierson Award for achievement in documentary film. Low has written and directed many documentaries including THE DEFENDER and THE TRAIN, and his work has won more than 40 awards worldwide.

Low was executive producer of THE HUMAN RACE, an award-winning four-part television series on the environment.

Stephen Low is currently working on several new IMAX® format films. He developed MARK TWAIN'S AMERICA in IMAX® 3D. He also shot THE ART AND SCIENCE OF THE RACING CAR, a documentary on the design, building and testing of North American Indy racing cars. The camera will take the audience behind the wheel as the car travels at 250 MPH. The film is being produced by Stephen Low Productions.

ANDREW GELLIS
(Executive Producer/Writer)

Andrew Gellis comes to ACROSS THE SEA OF TIME having served as both screenwriter and producer of the IMAX® documentary, HIDDEN HAWAII, produced in 1990.

Gellis' first venture into large-format film was with the IMAX® project NIAGARA: MIRACLES, MYTHS & MAGIC, a film he supervised in his role as Production Vice-President for the Cinema Group, Inc., where he worked from 1986-87. While there he also co-wrote and supervised the horror thriller, CAMERON'S CLOSET, starring Mel Harris. Previously, as head of his own company, Andrew Gellis Productions, Inc., he produced and developed a number of film projects including the film GRANDVILLE USA, a Warner Bros. release starring Jamie Lee Curtis and C. Thomas Howell. In addition to serving as that film's executive producer, he also supervised its soundtrack.

A Harvard alumnus, Gellis began his career at the J. Michael Bloom Agency, where he founded the literary department on both coasts. In addition to serving as a production executive at CBS Films, Inc., he has also been a studio based producer at 20th Century Fox and has served as a segment producer on AMERICA'S MOST WANTED.

Since 1991, Gellis has served as an Executive Consultant/Production Executive at Sony Pictures Entertainment developing a business plan and strategy for 70mm venues and other large format projects.

JOHN BARRY
(Composer)

Oscar winner John Barry has had a wide-ranging career as a composer of memorable film scores for more than three decades. British born, and with roots in rock 'n' roll, Barry created the

music for many classics of the "New British Cinema" of the early '60's, most notably -- THE L-SHAPED ROOM, THE KNACK, and THE WHISPERERS. Beginning in 1963, with FROM RUSSIA WITH LOVE, Barry became identified with the long-running hit series of James Bond spectacles, providing scores and hit title songs for GOLDFINGER, THUNDERBALL, YOU ONLY LIVE TWICE, ON HER MAJESTY'S SECRET SERVICE, DIAMONDS ARE FOREVER, THE MAN WITH THE GOLDEN GUN, MOONRAKER, OCTOPUSSY, A VIEW TO A KILL, and THE LIVING DAYLIGHTS.

Known for his versatility, Barry's work has supported historical dramas (THE LION IN WINTER, MARY, QUEEN OF SCOTS, ROBIN AND MARION) contemporary dramas (MIDNIGHT COWBOY, PETULIA, INSIDE MOVES), adventures (BORN FREE, WALKABOUT, KING KONG, THE DEEP, HIGH ROAD TO CHINA), period romances (OUT OF AFRICA, SOMEWHERE IN TIME, HANOVER STREET), and thrillers (THE IPCRESS FILE, THE QUILLER MEMORANDUM, JAGGED EDGE). He has worked with such noted directors as John Schlesinger (THE DAY OF THE LOCUST), Arthur Penn (THE CHASE), Sidney Lumet (THE APPOINTMENT), Blake Edwards (THE TAMARIND SEED), Joseph Losey (A DOLL'S HOUSE), and Francis Coppola (THE COTTON CLUB, PEGGY SUE GOT MARRIED). One of Barry's credits includes the multi-Oscar-winning DANCES WITH WOLVES, for producer/director/star Kevin Costner.

ANDREW KITZANUK
(Director of Photography)

Director of Photography Andrew Kitzanuk has spent the past eight years working on various IMAX® and IMAX® 3D movies. ACROSS THE SEA OF TIME marks his fifth association with director Stephen Low. They worked together on the highly acclaimed THE LAST BUFFALO, the premiere presentation at the SONY IMAX® 3D Theatre in New York City, and also collaborated on TITANICA, AQUANAUT, and BEAVERS. Other IMAX® titles Kitzanuk has photographed are ROLLING STONES AT THE MAX, and ECHOES OF THE SUN. A former staff member of the National Film Board of Canada, Kitzanuk began his career as a camera assistant and eventually

earned the reputation as one of the Film Board's finest Directors of Photography. He filmed over thirty productions for the NFB, including documentaries, short dramas, and feature films.

In 1987, Kitzanuk started working in a remarkable new format -- IMAX®, the most innovative and demanding new form of cinematography. Having completed numerous IMAX® productions, Kitzanuk is an acclaimed master of the medium. ACROSS THE SEA OF TIME is his seventh IMAX® film.

CHARLEY BEAL
(Production Designer)

A veteran scenic designer with credits in film, television and theatre, Charley Beal has served as production designer on SLEEPLESS IN SEATTLE as well as the Great Performances film of Paddy Chayefsky's classic teleplay, "The Mother", starring Anne Bancroft.

As art director, he has worked on Herbert Ross' BOYS ON THE SIDE, Barry Sonnenfeld's FOR LOVE OR MONEY, and Irwin Winkler's NIGHT AND THE CITY, along with such films as GUARDING TESS, HOUSE OF CARDS, EVERYBODY WINS, and 84 CHARING CROSS ROAD.

He has also been assistant art director on Mike Nichols' REGARDING HENRY and HEARTBURN, John Badham's THE HARD WAY, and Bob Swaim's MASQUERADE, as well as Volker Schlöndorff's telefilm "Death of a Salesman". Other television credits include "The Brotherly Love" episode of HBO's "Life Stories" and design work for both MTV and VH1.

NOEL ARCHAMBAULT
(Camera Operator)

Archambault, who has always loved and worked in 3D, directed and shot his first 3D film while attending the Simon Fraser University Film Workshop in Vancouver. Soon afterward, he was hired by the National Film Board of Canada as part of the production team for TRANSITIONS, the first IMAX® 3D film, for Expo '86 in Vancouver. Noel then joined forces with Imax Corporation, helping to refine and develop IMAX® 3D technology, and serving as Stereographer

and Camera Operator for THE LAST BUFFALO and ECHOES OF THE SUN, both successes at Osaka's Expo '90. Other Imax collaborations include co-director and cameraman on ROLLING STONES AT THE MAX, cameraman on THE SECRET LIFE ON EARTH, and director of photography on BREAKING THROUGH for Expo '93 in Taejon, Korea. Recent projects include INTO THE DEEP, the first underwater IMAX® 3D film and a premiere presentation at the new SONY IMAX® Theatre in New York; and the first fiction film to be shot in IMAX® 3D, Jean-Jacques Annaud's WINGS OF COURAGE starring Craig Sheffer, Tom Hulce, Elizabeth McGovern and Val Kilmer.