

URGENT TECHNICAL ADVISORY: ALL FLAT SCREEN OPTIMIZATION

To: Cinema – Management & Projection Team

I understand that roughly 95% of the movies released—whether they are regional, Hindi, or Hollywood films—are delivered exclusively in the Scope aspect ratio. When you play these movies on your tall flat screen, they naturally have black bars on the top and bottom, and that is completely normal and expected.

However, there are some rare movies that are released exclusively in the Flat aspect ratio, like "Mufasa (2024)", "Superman (2025)" or the recent super-hit movies "Michael" and "Obsession". Even rarer—the absolute rarest of the rare—is when a studio decides to deliver a movie in **both Scope and Flat aspect ratios** (two separate DCPs). This allows the cinema to choose the specific DCP that perfectly matches the native geometry / aspect ratio of their screen.

This exceptionally rare dual-DCP scenario occurred recently for *The Odyssey*. During the First-Day-First-Show, audiences at many venues were unhappy that the Scope version was played on the flat screens instead of the dedicated Flat DCP sent by the studio. This resulted in large black bars on a screen specifically designed for tall, full-scale immersion.

Visual documentation of both scenarios clearly illustrates the massive difference in audience experience on flat screens:



1. The Odyssey playing **INCORRECTLY**
(Scope DCP causing large black bars)



2. The Odyssey playing **CORRECTLY**
(Flat DCP covering the full screen)

THE FLAT SCREEN RESPONSIBILITY

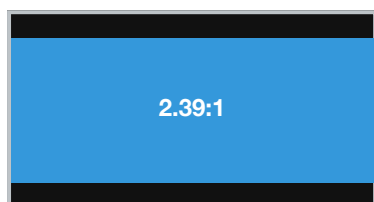
Flat screens are the only tall-aspect-ratio screens capable of natively playing Flat aspect ratio movies without black bars, they are very rare in India and yours is one such venue. Cinema enthusiasts travel long distances specifically to experience this massive immersive scale. This monopoly on premium exhibition is a huge advantage, but it requires strict technical vigilance.

There will be a few more highly anticipated occasions where dual DCPs are provided, specifically for the upcoming *Spider-Man: Brand New Day* and *Avengers: Doomsday* (releasing in December).

To ensure audiences coming with high hopes for the First-Day-First-Show are not disappointed by seeing a Scope DCP playing on a Flat screen, we must take proactive measures. I urge you to coordinate with the studios and distributors well in advance. Please ensure the Flat Container DCPs are secured, ingested, and tested at least 2 to 3 days prior to release. If the Flat DCP is not available, proactively reach out to the studio to have it provided immediately.

TECHNICAL BREAKDOWN: DUAL-DCP DEPLOYMENTS

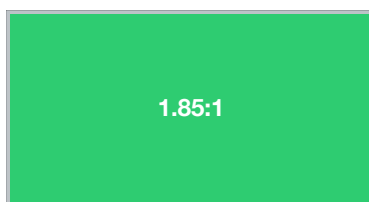
Please review the visual guide below to understand exactly how each DCP interacts with the flat screen dimensions. Pay close attention to the highlighted formats.



SCOPE ASPECT RATIO

(S-239)

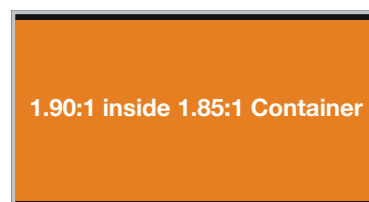
Creates heavy black bars (top & bottom) on Flat screen. Plays full screen on standard audis.



FLAT ASPECT RATIO

(F-185)

Fills the Flat screen beautifully. Creates side black bars on standard audis.



1.90:1 INSIDE FLAT CONTAINER

(F-190)

Extremely close to Flat. Fills the Flat screen with almost negligible black bars.

ACTION PLAN FOR SPIDER-MAN: BRAND NEW DAY

Sony will distribute both **Scope (S)** and **Flat (F)** DCPs for this release.

- **For the Flat Screen:** You MUST play the **FLAT** (F) version.
- **For Standard Audis:** Play the Scope Aspect Ratio (S) version.

Just like The Odyssey, Sony will send **two different DCPs, flat as well as scope** for Spider-Man: Brand New Day and you **MUST play the flat container DCP on the Flat screen**. Please review the official communication sent by Sony regarding these two distinct DCPs below. Ensure your ingestion team reads this thoroughly:

Sent: 17 June 2026 02:58 PM

Subject: FW: 🕷️ SPIDERMAN BRAND NEW DAY -
IMPORTANT NOTE - Aspect Ratio

For the first time in Spider-Man history, *Spider-Man: Brand New Day* has been filmed, mastered and delivered in two native aspect ratios, enabling exhibitors to present the best version optimized for each auditorium's screen geometry (for both premium formats and standard screens).

This exhibition-first approach ensures audiences experience the most immersive presentation possible with the image maximizing the use of the entire screen and preserving the filmmakers' creative intent across both Flat and Scope environments. By tailoring the presentation to each screen type, *Brand New Day* delivers a premium theatrical experience that fully leverages the unique strengths of every auditorium.

To support this enhanced presentation strategy, *Spider-Man: Brand New Day* will be distributed in two versions:

- **2.39:1** in a SCOPE container for presentation on SCOPE screens
- **1.90:1** in a FLAT container for presentation on FLAT screens

Exhibitors should ensure the version corresponding to their native screen format is scheduled and presented accordingly. As a result, *Brand New Day* will fill each screen completely and showcase Spider-Man like never before—transforming every theater experience into an unforgettable adventure.



Sony Exhibitor Advisory - Part 1

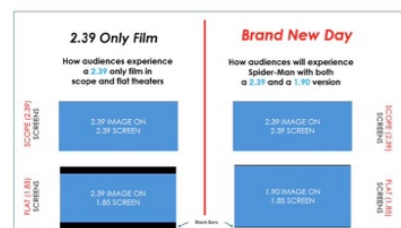
5:54

2.39:1 in a SCOPE container
presentation on SCOPE screens

< 496

🕷️ SPIDERMAN BRA...
on FLAT screens

Exhibitors should ensure the version corresponding to their native screen format is scheduled and presented accordingly. As a result, *Brand New Day* will fill each screen completely and showcase Spider-Man like never before—transforming every theater experience into an unforgettable adventure.



The film is available in 3D & 2D.

Languages Available – English, Hindi, Tamil, Telugu, Kannada, Malayalam.

Below formats will be available for the release.

SPIDERMAN BRAND NEW DAY	3D				2D	
	5.1	Atmos	4Dx		5.1	Atmos
English	Yes	Yes	Yes		Yes	Yes
Hindi	Yes	Yes	Yes		Yes	Yes
Tamil	Yes	Yes	Yes		Yes	Yes
Telugu	Yes	Yes	Yes		Yes	Yes
Malayalam	Yes	Yes	Yes		Yes	Yes
Kannada	Yes				Yes	

Sony Exhibitor Advisory - Part 2

With great power comes great responsibility. You have the power of the only flat screen in the region; it is your responsibility to ensure the people traveling long distances receive the flawless presentation they expect. I don't want the team coming and giving excuses during Spider-Man Brand New Day that "This is how the movies play on flat screens" or "We have not received the content".

I am a software engineer at HCL by profession but a cinema technology enthusiast by passion with good technical expertise. I have covered cinema tech from all over India like IMAX 70mm/XT/Xenon as well as Dolby Cinema, EPIQ, EPIQ Luxon, ONYX, HDR by Barco and Prasads PCX! Should your projection team require guidance, technical support, or connections to other technical exhibitors for best practices, please reach out to me.

Sincerely,

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