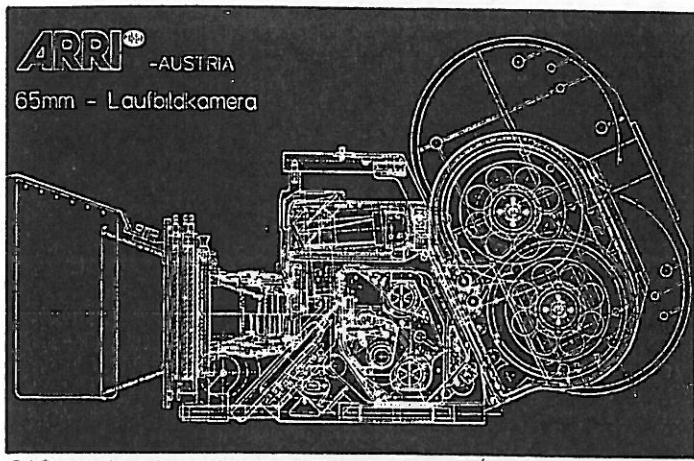
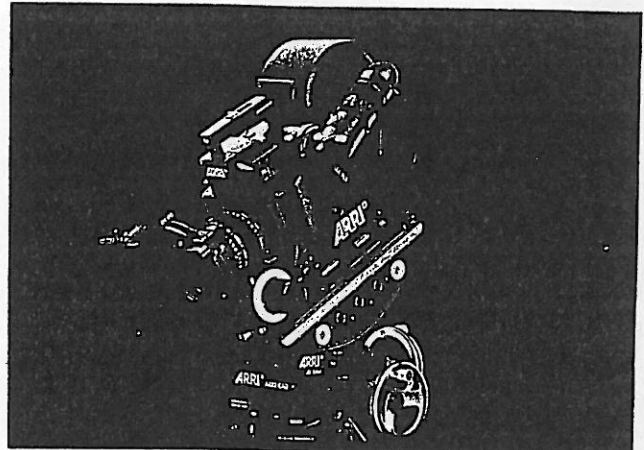


THE BIG PICTURE

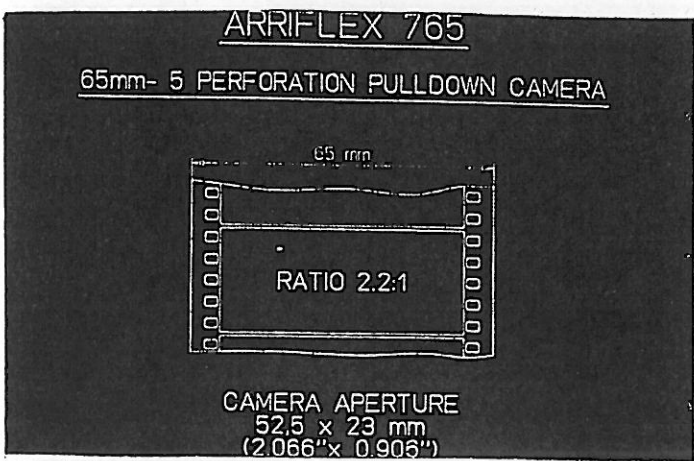
Does Life Begin at 65mm?



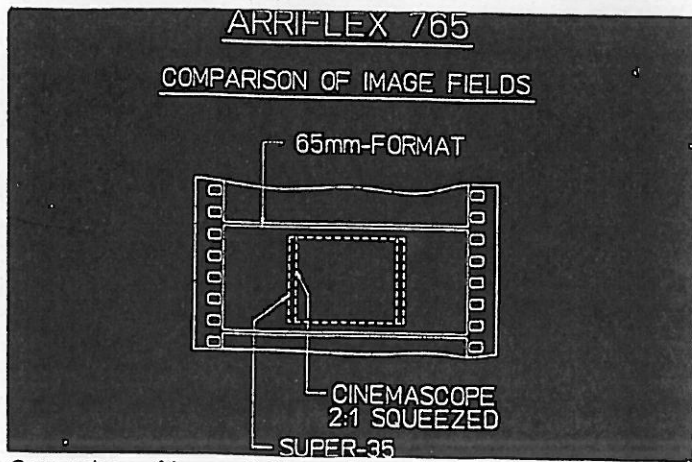
CAD section through the Arriflex 765 camera.



The Arriflex 765 65mm camera.



65mm 5 perforation pulldown format.



Comparison of image fields on 65mm film.

ANNOUNCING THE FIRST MARBELLA INTERNATIONAL FILM FESTIVAL "70mm & Wide Screen Cinema Festival"

"Cinema is a weapon to fight against darkness..."

Yilmaz Güney (1937 - 1984)

The first Marbella International Film Festival will be held from the tenth to the twentieth of June 1992, and will thereafter be an annual event. Creative, artistic and cultural content of the festival will be determined by the Marbella Film Institute in cooperation with Festival Internacional de Cine de Marbella S.A., the festival's financing body.

An interview with Wim Wenders in the French film magazine "Cahiers du Cinéma" on the opposite page. For them who can't read French here below a short translation.:

" W e n d e r s i n H i g h D e f i n i t i o n "

For the cutting and editing of his latest film "Until the end of the world", Wim Wenders has been searching high definition in Tokyo. He is at least once in a month in Tokyo and stays there mostly ten days.

I have spent the whole night with working on the film, he says, while closing his eyes. For parts of his film he uses the new High Definition TV system of Sony, who is financing this project.

It sounds a little strange because we already know for a long time that Wenders doesn't like video films and that he even condemns it as a cancer for the film.

It is necessary to explain oncemore why I don't like video he says: It is because the language and techniques of the video are not yet ready to replace those of the cinema. Video has not it's own beauty and language and I can't support the idea that the young generation will soon be used to these unperfect images.

But because of the fact that we could not get an image which meets certain requirements we abandoned the idea of using scope and 70 millimetres.(? jw)

But we didn't use the electronic camera for the whole film, twenty five percent is made with the high definition camera and the rest with a 35 mm camera.

* * * * *

Arnhem, The Netherlands, 30 May 1991

Dear Mr. Wenders,

The International 70 MM Association and most of its members regret it very much that you have relinquished your dream to make "Until the end of the world" on 65 mm film !

We certainly do not agree with you that your dream was no more from this time.

Also it is not true that the large auditoriums in the cinemas are disappearing. Only look at the new Kinopolis cinema complex and other multiplexes which are or will be build in the coming years.

Many members of the 70 MM Association still have hope that one day there will be a producer who realises how important it is for the cinemas of the future to use the 65/70 mm techniques again and not only be satisfied with "blow-ups" from 35 mm.

With friendly greetings,

The International 70 MM Association

Johan C.M. Wolthuis, Secretary.

The 70 MM Newsletter is published bi-monthly and sent free to the members of the International 70 MM Association .

Membership: NLG 25.- per year. Payable by Eurocheque, International Money Order or Cash in Dutch money to the Secretary:

J.C.M.Wolthuis, Katwoudehof 36, 6843 BX Arnhem. The Netherlands.
(H o l l a n d)

Wenders en haute définition

► par Yoichi Umemoto

J'ai passé toute la nuit à faire le montage. Wim Wenders a commencé à me parler en se frottant les yeux. Hier soir, j'ai monté la partie où Ryu Chishu jouait avec Kuniko Miyake, deux acteurs de Yasujiro Ozu. J'ai failli pleurer parce qu'ils étaient vraiment fabuleux dans le film », a-t-il continué la voix enrouée à cause de la fatigue. Nous n'étions ni à Berlin ni à New York où il fait d'habitude le montage de ses films, mais dans un petit café au centre de Tokyo. Dès qu'il s'est mis à la table à côté de la fenêtre, une vieille dame lui a apporté un café sans qu'il l'ait commandé. « Je passe chaque matin ici avant d'aller à NHK (Radiodiffusion-Télévision Japonaise). » Wim Wenders vient à Tokyo au moins une fois par mois et y reste chaque fois une dizaine de jours pour s'enfermer dans une toute petite salle de montage de la NHK.

Pour son nouveau film, *Jusqu'au bout du monde*, il utilise le procédé de la télévision de la haute définition au stade du montage. Et dans le monde entier, ce n'est qu'à la NHK que ce procédé est mis en pratique. De plus, nous savons depuis longtemps que Wenders déteste les images en vidéo et qu'il les a même désignées comme un cancer qui avale la pellicule. On pourrait penser que c'est une concession de Wenders parce qu'un grand nombre de grandes firmes japonaises, y compris Sony qui invente avec la collaboration de la NHK cette nouvelle technologie, financent *Jusqu'au bout du monde* qui coûte 220 millions de dollars. « Il faut expliquer de nouveau la raison pour laquelle je déteste la vidéo. C'est que le langage et la technique de vidéo ne sont pas encore prêts à remplacer ceux du

► Pour le montage de *Jusqu'au bout du monde*, son dernier film, Wim Wenders est allé chercher la haute définition à Tokyo.

cinéma. La vidéo n'a ni sa propre esthétique ni son propre langage. Et je ne peux pas supporter que la jeune génération s'habitue aussi vite à cette sorte d'images insatisfaisantes. Mais la haute définition, ce n'est pas le même cas que la vidéo. La qualité d'image est acceptable même s'il y a encore beaucoup à améliorer. En plus, l'histoire de Jusqu'au bout du monde se déroule jusque dans les années 1999 et 2000. A cette époque-là, tout le monde possèdera, je crois, la télévision haute définition. »

Le nombre de lignéature de la haute définition est 1250, deux fois plus que celui de la télévision ordinaire. Cette différence assure la qualité de l'image, deux fois plus claire et nette que celle de la télévision ordinaire. Avec cette clarté de l'image nous pouvons même avoir la profondeur de champ que la télévision d'aujourd'hui n'arrive pas à capter. Il semble donc que la haute définition n'ait que des avantages :

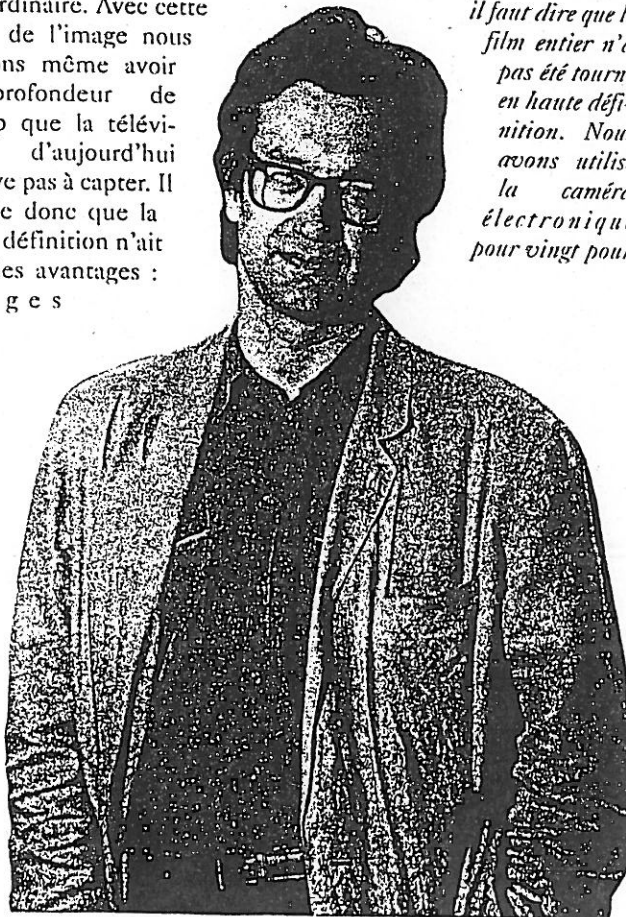
i m a g e s

beaucoup plus claires, facilités de faire le montage et d'avoir les effets spéciaux... Mais il reste encore un grand problème : le format. « Avec l'accord de mon opérateur Robby Muller, j'ai voulu tourner mon film en scope avec une pellicule 70 millimètres. C'était un rêve un peu anachronique, pourtant le sujet de ce film est d'avoir l'image de rêve. Mais cela n'a pas marché. Même avec les objectifs 25 millimètres et 35 millimètres, nous ne sommes pas arrivés à avoir la profondeur de champ. Notre image était trop plate. On a donc renoncé à cette idée d'utiliser le scope et le 70 millimètres. Le format de la haute définition est sans aucune exception 1 : 1,85. Nous avons tourné dans ce format-là. Mais il faut dire que le film entier n'a pas été tourné en haute définition. Nous avons utilisé la caméra électronique pour vingt pour

cent du film et pour d'autres parties nous nous sommes servis d'une caméra ordinaire et de pellicule 35 millimètres. »

au moment où il finit sa première tasse, la dame lui en sert une seconde. « Je prends toujours deux tasses ici », me dit-il en souriant. Grâce à ces deux tasses de café bien serré, sa voix est devenue normale. « Comme je suis toujours enrhumé dans la salle de la NHK, je ne trouve même pas le temps d'aller au salon de "pachinko" (jeu de billard japonais). Je rentre demain à Berlin pour voir ce qui se passe dans le montage des parties filmées en 35 millimètres. » « Le cinéma d'aujourd'hui n'est pas dans la même situation qu'avant. Les grandes salles sont en train de disparaître. Même pour les films d'art et d'essai, il faut financer avec d'autres moyens. Par exemple, Jim Jarmusch a fait *Mystery Train* entièrement avec les moyens digérés de marché vidéo. Il faut s'orienter de plus en plus vers des moyens inventifs et être ouvert à d'autres sources. C'est donc plus compliqué aujourd'hui. Nous devons être aventureux. La garantie de distributeur, à une époque, était la plus importante tandis que maintenant cela existe encore mais c'est devenu quelque chose de très marginal. Alors il faut se concentrer sur les droits d'exportation de vidéo, de satellite et de différents marchés de la télévision pour montrer quelque chose de luxueux dans les salles. La haute définition est donc pour moi un des moyens qui peuvent sauver ce dernier luxe du vingtième siècle qu'est le cinéma. »

À seuil du café, Wim Wenders me dit que la sortie mondiale de *Jusqu'au bout du monde* est prévue pour l'automne et se précipite pour s'enfermer dans la petite salle de montage de la haute définition. ■



65mm Film Origination An Introduction to the New Arriflex 765 Camera System

by Kurt Ropin*

This is a condensed and edited version of the detailed presentation on Arri's new 765 65mm camera made at Film, Video and Sound 89. First seen in prototype form at Photokina 1988 and in its limited production form at the BKSTS event, FVS 89 at Olympia, London in July 1989 the 765 camera was subsequently introduced to the ASC in Los Angeles and shown at SMPTE, Los Angeles in October 1989.

The camera was specifically designed to have, as nearly as possible, similar ergonomics to those of popular 35mm cameras. It has a noise level of less than 25dbA, full reflex mirror viewing and a maximum operating speed of 100fps. The 765 camera offers the latest development in opto-mechanical technology and is presented as a tool which frees the cinematographer from the technical limitations which have hitherto hampered 65mm production, and significantly expands the creative possibilities available to film makers.

The Arriflex 765 utilises a standard 65mm frame with a 5-perforation pulldown and a format of 2.2:1. Origination on 65mm gives approximately three times more negative area than the 35mm anamorphic format and two and a half times that of Super 35.

With specific reference to "35mm ergonomics" these have been achieved in the 765 camera through its compact dimensions, light weight and compatibility with lighter support systems.

Achieving a sound level below 25dbA was a main design requirement. The camera has separate motors for the movement and for the mirror shutter drive, and this arrangement, coupled with an insulated multi-link movement, helps to minimise vibration to the outer camera. A special barrel design

reduces lens-borne vibration while maintaining the mechanical link between lens mount and inner camera with absolute precision.

Reflex Viewing System

Both the standard and extension viewfinders are rotatable through 360° and the rotating prism ensures an upright image in all viewing positions. There is a wide angle heated eyepiece and the extension viewfinder has 2× image magnification. There is a pivoting contrast viewing filter for critical viewing. Interchangeable video prisms provide a choice of light transmission ratings and the lens elements and prisms have special surface coatings for bright viewing.

Filming Speeds

The camera combines sync and high speed capabilities, crystal controlled from 2-100fps, with special ball bearing elements and film loop geometry to ensure vibration free running at very high frame rates. The patented, multi-link movement with dual pin registration and 3-claw pulldown ensures a picture steadiness better than 0.1% of frame height at all frame rates. The camera has an electronic inching control to adjust loop size and ensure smooth film running. There is an automatic warning and auto camera shut-off to prevent film roll-out.

Rotating Mirror Shutter

The shutter is electronically controlled and the angle can be varied from 15-180°, and fixed shutter openings are provided at 180°, 172.8° and 144°. It stops automatically in the viewing position after camera shut-off. The shutter, movement and magazine are all separately controlled by dedicated 24V DC motors, all of which are monitored by a microprocessor known as the Camera Main Controller (CMC). This electronic system ensures accurate shutter timing and a run-up time of under one second. The CMC controls all indicators, sensor and warning systems in the camera, and also the optical recording of SMPTE timecode and the connection of a modular CCD video camera. Integrated phase control allows the filming of quartz-controlled television or computer monitors.

Camera Displays

There are liquid crystal displays on both sides of the camera which show:

- Unexposed film count in feet or metres
- Shutter angle in degrees
- Exposed film count in feet or metres
- Camera running speed in fps.

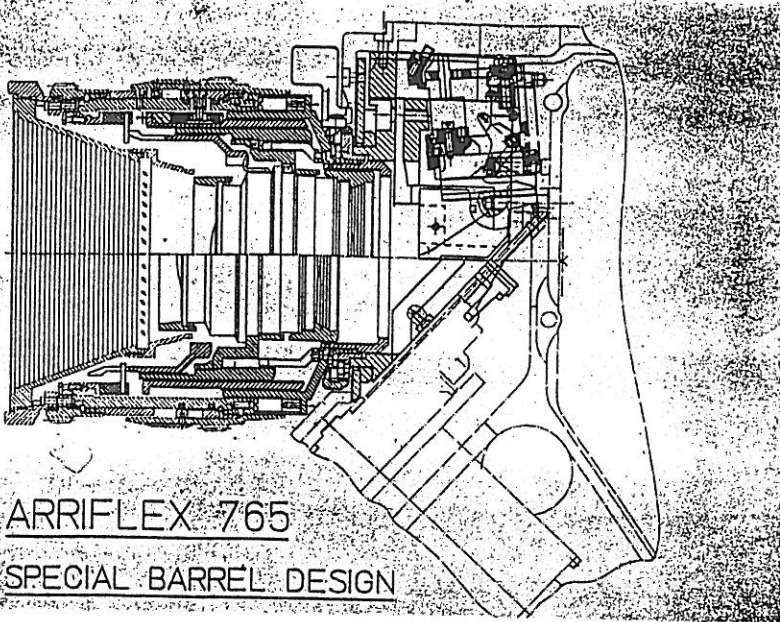
The viewfinder display alerts the operator of low film supply, low battery and asynchronous running, and the warning panel includes indicators for film end, low battery, asynchronous running and film jam.

Magazines

There are two lightweight magazines of 1000ft or 500ft which have an open-channel throat to facilitate quick threading. The loop length is adjusted inside the camera and two small torque motors ensure smooth film supply and take up.

FILM
VIDEO
SOUND

PAPER 202



Special barrel design to minimise lens borne vibration.



the Arriflex 765.

ARRIFLEX 765 TECHNICAL DATA

Format	65mm
Sound Level	<25 dBA at 24fps 28.5 dBA at 30fps
Picture Steadiness	0.1% of Frame Height at all Filming Speeds
Transport	Dual 3-claw Pulldown Dual Pin Registration
Aperture	2.07 x 0.91 1M
Projected Area	52.50 x 23.00mm 1.91 x 0.87 1M
Projection Aspect Ratio	2.2:1
Frame Rates	12, 15, 24, 25, 29.97, 30fps 60, 75, 100, Reverse 24fps
Adjustable Reflex	2-100fps Crystal-Controlled with Remote Control Unit
Mirror Shutter	180, 172, 8, 144: Preset 180-15: Adjustable in 15 steps, Preset
Viewfinder Magnification	4x Actual Size, 8x with 2x Image Magifier
Diopier Range	+/- 3 Diopters
Contrast Filter	ND 0.6 Integrated
Video Prism	80/20 or 50/50 Versions on Request
Lens Mount	64mm Diameter Maxi PL (Positive-locking) Mount
Flange Focal Depth	73.5mm
Displays	
Camera LCD's	Unexposed Film Count, Shutter Angle, Exposed Film Count, Camera Running Speed, Standby Message, Error Message
Magazine LCD	Unexposed Film Count
Warning Displays	Asynchronous Running, Low Battery, Film End, Jam, Running Lamp
24V Camera Power Remote Control/Variable Speed External Sync Time Code Diagnosis Unit Shutter Control	
2 x 24V Accessory Connectors (1-switched, 1-unswitched) Heated Eyepiece Video Out	
2E Crystal Controller DC Motors for Movement and Shutter 2x Magazine torque Motors	
24V/7 AH 24V/14 AH Over 60fps 0.8 seconds at 24fps 2.5 seconds at 100fps	
L = 22.4" (570mm) W = 14.6" (370mm) H = 15.7" (400mm)	
L = 24.8" (630mm) W = 14.6" (370mm) H = 20.9" (530mm)	
300ft Magazine without Lens: Approx. 70lbs (Approx. 32 kg)	
RC: -4F to F122F (-20C to F50C) Integrated Quick-release	

Lenses

A new series of Zeiss/Arriflex lenses has been developed for the camera. These range from 30-350mm, with apertures from T2.1 to T4.2, with a 700mm at T8.4. The super wide-angle 30mm lens provides 110° horizontal coverage, the 120mm has 1:4.5 macro reproduction scale. All lenses have a 64mm Maxi-PL mount. The complete range of prime lenses is as follows:

- 30mm/T3.6 120mm/T4.2
- 40mm/T4.2 150mm/T3.0
- 50mm/T3.0 250mm/T4.2
- 80mm/T3.0 350mm/T4.2
- 100mm/T3.6 700mm/T8.4
- 110mm/T2.1

(The 700mm lens has a Mutar 2x extender)

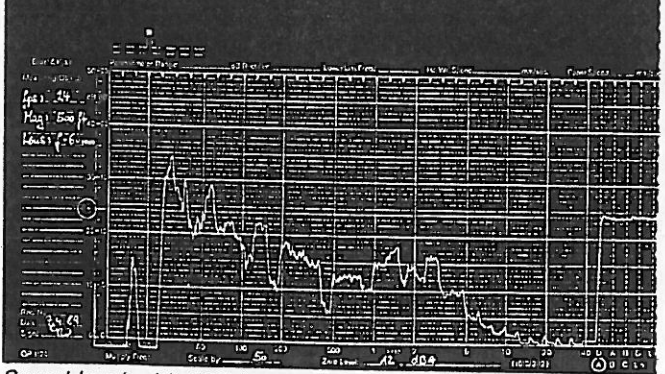
A new 6.6" x 6.6" swing away matte box, which accommodates up to six filters can be used with the camera and uniform lens diameters allow the use of a single matte box for all lenses except the 30mm/T3.6.

Mr Otto Blashek, an Academy Award winner dedicated himself to the development of this camera, with Arnold and Richter, over the past three years. □

(The Arri 765 65mm camera is now available on hire only from Arnold and Richter, Ed.)

*Kurt Ropin is General Manager, Arri-Austria, Vienna.

ARRI - FREQUENZANALYSE ARRIFLEX 765



Sound level with 500 foot magazine, frequency analysis by Bruel and Kjaar.

ARRI - ELECTRONIC STRUCTURE ARRIFLEX 765

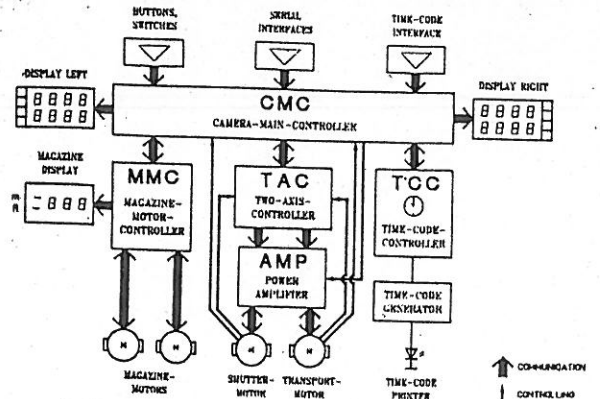


Diagram of electronics of the camera.

THE BIG PICTURE

This is the first part of a two-part article.

By LISA VINCENZI

Nearly a century after establishing 35mm as the standard width of motion-picture film, and following a number of challenges to that standard, consideration of an alternative origination format for feature-film production is once again an issue. The current reevaluation of 65mm origination for motion pictures is not solely about developing and employing alternate technology, but an outgrowth of the more pressing reality that the movie business—in competition with television and VCRs—is on the verge of change. "As home-video systems get better and better," says Spielberg cinematographer Allen Daviau, "the motion-picture industry needs to look to a higher standard to bring people into the tent."

The wide-screen format has drawn people into the tent since the silent era, first with Fox Studio's short-lived 70mm Grandeur process, for which Mitchell Camera Corp. built cameras used on the 1929 film *Happy Days* and *The Big Trail* a year later. Warner Bros.' *Kismet* (1930) and *The Lash* (1931) used a 65mm format, as did United Artists' *Bat Whispers* (1930). Interest in wide formats waned until 1953 when Michael Todd joined with American Optical Co. to produce the 65mm nonanamorphic Todd-AO system, using

redesigned Mitchell cameras. The first production to use Todd-AO was *Oklahoma!* (1955), followed by *Around the World in Eighty Days* (1956) and *South Pacific* (1958).

MGM first used the Ultra-Panavision 65mm camera with anamorphic lenses on *Raintree Country* (1957). Over the next 13 years 65mm origination was used on a number of films, including David Lean's *Bridge on the River Kwai* (1957), *Lawrence of Arabia* (1962), and *Ryan's Daughter* (1970)—which marked the end of that period's 65mm production.

These days, special venue films projected on wall-to-wall and floor-to-ceiling screens and produced in large formats—such as Imax (65mm film runs horizontally through the camera at 24 frames per second, spanning 15 perforations per frame), FutureVision (65mm film running at 30 fps), and Showscan (65mm film at 60 fps)—are captivating large audiences, demonstrating that the theater-going public can be lured from their comfortable living rooms, excited by "the big screen."

"There is a clear indication that audiences go for the heightened experience," says Volker W. Bahnemann, president of Arriflex, which is developing a new 65mm production camera. "These systems catch the imagination of both the public and the producers." But, Bahnemann cautions, "65mm should not be seen as a hyped, new super format." Special venue or off-standard formats pose budget problems as well as practical

Does Life
Begin at
65mm?

complications. "We believe the only thing that [will advance a 65mm] approach is a well-established standard of 65mm shooting and 70mm release. When done with modern technology and top technical talent, the [wide screen] will give you an image that surpasses any other format or medium."

Ed DiGiulio, founder of Cinema Products, which is developing a large-format CP-65 camera (for both Showscan and other 65mm cinematography), is also optimistic about prospects for 65mm as an origination format. "We see a resurgence of theater-going, and I think any rational observer would have to agree the resurgence is attributable to the public's perceived improvements of the theater-going experience."

Panavision, in collaboration with Mitchell Camera Corp., is investing in research and development for 65mm. John S. Farrand, Panavision's chairman and chief executive officer, though not available for comment, has stated: "Panavision and Mitchell are dedicated to the reintroduction of 65mm original negative production in order to provide a significantly improved cinema presentation. Panavision is developing a complete system of new products to address future 65mm cinematography." Panavision, however, is not yet releasing details of its plans.

Pick up any newspaper, turn to the entertainment pages, and you'll find 70mm in large print throughout the movie advertisements; in fact, these films are not true 70mm, but 35mm blow-ups. Says Bahnemann, "[The blow-up] pumps more light onto the screen—that's all. It cannot add resolution. It cannot add definition." Furthermore, he says, "all the technology, which has been added in layers to this craft since [65mm shooting was last employed for features], really comes forward in 65mm. The grain structure, contrast, resolution, and depth of negative all give the film a brilliance. A real high-fidelity image."

Since *Doctor Zhivago* (1965)—shot in anamorphic 35mm and blown up for 70mm release (it offered cost-savings compared to 65mm origination)—aesthetic standards have been slipping. The industry, says DiGiulio, "started getting careless. The situation today has degraded to where quite often filmmakers shoot 1:85 and blow up to 70mm, and 1:85 is a damn tiny little negative area." He adds: "If you start in 35mm negative and print up to a high-resolution print, the resolution is not in the negative to begin with—you're just kidding yourself."

Allen Daviau, twice nominated for the Academy Award for cinematography on the films *E.T.*, *The Extra-Terrestrial* and *The Color Purple*, considers it "very encouraging that several companies want to make 65mm available." Daviau actually tested 65mm production cameras, including the CP-65 (which at the time was not yet blimped for sync sound shooting) and older Panavision equipment, right before shooting Spielberg's *Empire of the Sun*. "For many reasons, we decided not to go with 65mm [on *Empire*] but I know now that a batch of new equipment is coming," Daviau says. "I'm looking forward to making a picture in 65mm for 70mm release. When you've seen what the image looks like on the screen using today's film and lenses—heavens, it's extremely tempting. And, it's something the motion-picture industry should do because we have to show people something in theaters they cannot see at home."

Cinematographer Leonidas Zourdoumis, who recently shot *Powaqqatsi*, has worked with

both Imax (*Skyward*, *On the Wing*) and Showscan (*Earthwatch*, *Discovery*), says, "As a director of photography, [the 65mm format] is something I'd love to embrace. I'd defer the marketing and production strategies to producers and technical experts, but I'm sure if someone can sell microwidgets, then someone can easily bring a superb quality image to the screen."

"I remember when I first went to see *Lawrence of Arabia*," he continues. "The screen was relatively small in comparison to today's large screen, yet it was an event. One went to [*Lawrence*] as an evening out—in that sense we are ready [for 65mm to reemerge]."

Of course, 65mm origination is proposed as an option for those films that have the box-office potential of a *Lawrence of Arabia*. "What we're aiming for with 65mm development," says Bahnemann, "is the very top of the market, the peak of the pyramid. The market for 65mm is all the people and productions that now shoot anamorphic. When someone chooses an anamorphic system for a movie, he makes a statement about what he wants that movie to be technically, not just artistically. It's made for the biggest possible screen. There is no comparison between the quality of 65mm spherical to anamorphic." Bahnemann adds, "The blockbuster film continues to drive the imagination of an entire industry, and the quality of big theatrical films have not really, over the years, distinguished themselves from the average theater experience."

Bahnemann also says the \$5.5-billion-a-year film business "is one of the few industries in the United States that creates a positive balance of trade: We're the top exporter of films. American movies are popular throughout the world because they provide a lot of action—chock full of technology. To keep the American movie number one worldwide, we must continue to deliver very impressive images. Blockbuster movies are based on the best technology and the best understanding of that technology. Supporting this massive interest with anything less than the biggest, best image is short-sighted to put it very mildly."

There is also the consideration of life after theatrical exhibition for feature films. Today,

videocassette, cable and broadcast television, and pay-per-view all provide revenue beyond theatrical release. In fact, the financial community reevaluated the worth of motion-picture companies when their film libraries were discovered to provide commercial value thanks to their "usability" in the television chain. "Eventually we will have really super definition means of playback [even beyond HDTV]," says Bahnemann. "The originals should measure up to the capability of the distribution chain. Shooting in the highest possible definition format now guarantees the future value [of the film]."

The Cinema Products' booth at the most recent SMPTE Winter Conference presented a Showscan film transferred to high-definition TV on a Sony monitor. Concerning HDTV as an origination format, DiGiulio says, "All we ever hear about is the wonderful, marvelous things it can do. That's the biggest bunch of hogwash anybody ever came up with. What problems are being solved with this incredibly expensive, delicate [HDTV] camera? What's wrong with good old film, 35mm or 65mm?" he asks, pointing out that the HDTV aspect ratio is more compatible with wide-screen formats. "As we enter the HDTV era, working with 35mm is a step backward—for film anyway. Since it's the syndication, the life after theatrical release, then 65mm origination offers the best of all possible worlds."

"If we see 65mm as a logical expansion of film use into higher-quality future distribution possibilities," says Bahnemann, "then producers should first know that the technology will soon be available to let them record their epics, their statements, in formats that will withstand the challenges of the next century in image quality. I cannot believe that a multibillion-dollar industry doesn't have the visionaries to use a new, better approach to making its product."

"It's going to take a Spielberg, a Lucas, somebody who's got the guts to step forward and shoot [in 65mm], and the dam will burst," says DiGiulio. "Then, of course, the film's got to be successful. I wouldn't want to be *Howard the Duck* in 65mm." □

Marbella International Film Festival

CENTRO COMERCIAL "EL CAPRICHIO", OFICINA Nº 7. MARBELLA 29600, SPAIN, TEL. 827305 CENTRALITA 821853 FAX: 825821

ADVANCE INFORMATION

Marbella was chosen as the setting for the new International Film Festival because of its exceptional geographical position at the crossroads of Africa and Europe, the link between Western civilisation and the Third World. The Marbella International Film Festival welcomes outstanding works from all peoples and all cultures. The festival will be divided into three sections:

A. "Homage to a Remarkable Film Maker". The Marbella Film Institute will honour a figure chosen from the full scope of the world cinema community since the advent of the moving picture. The first homage will be dedicated to Orson Welles: writer, actor, director. An artist whose work has proved timeless, Orson Welles chose to remain close to the people of the mountainous region surrounding Marbella. He is buried in the town of Ronda, 50 Km from Marbella.

In a gala celebration on the night of 10 June 1992, the "Homage to Orson Welles" will pay tribute to both his love of Spain and his contribution to the art of cinematography. The gala will officially open the first Marbella International Film Festival.

B. The "New Directors" section will expose first and second fiction films by new film makers shot in 16mm and 35mm and at least 30 minutes long. The films will be chosen from all over the world, and grants, established in cooperation with private sponsors, will be awarded to three selected directors to help develop their next projects (subject to agreement with their producers).

The Marbella Film Institute, in its commitment to encouraging the art of creative film making, will favour those directors who also wrote or co-wrote their filmed stories: the total concept of the film maker as a creator with something to say, as opposed to just a director for hire.

C. The "70mm & Wide Screen Cinema Festival" (Le Festival du Film Grand Ecran). The main selection, this section will be dedicated to films shot in 70mm or 35mm with anamorphic lenses (Panavision, Technovision, Cinemascope, etc). As opposed to films made with a view to the television and video second markets, the "70mm & Wide Screen Cinema Festival" will celebrate that particular spirit that still draws millions of people into cinemas around the world. The magic of Jesse Lasky's "flickers", cinema in the dark, the excitement of watching moving pictures in the company of people you've probably never met before!

Comedy, drama or simply entertainment, titles like "Ben Hur", "Giant", "The Arrangement", "Lawrence of Arabia", "A Passage to India", "Once upon a Time in America", "One Flew Over the Cuckoo's Nest", "The Mission", "Amadeus", or "The Deer Hunter", all proved that the "real" cinema is not only in intimate films but also in expansive accessible films of high quality. Kurosawa painted the screen with "Dreams"; David Lean filled it with stunning images and evocative sound in "Lawrence of Arabia"; Luc Besson captured breathtaking underwater adventure in "The Big Blue" -technical genius in tandem with the sophisticated knowledge and equipment that are an essential part of today's cinema. Which is why the "70mm & Wide Screen Cinema Festival" will also showcase the film industry's newest technological achievements: THX sound, developed by Georges Lucas' Lucas Films Ltd, the newest generation of Dolby sound, high definition film stock, the new Arriflex 65mm camera and much, much more. The "70mm & Wide Screen Cinema Festival" will be their section, attracting producers, film makers, special effects artists and equipment manufacturers worldwide eager to display their latest developments.

The "70mm & Wide Screen Cinema Festival" is the special reserve of the dream cherished by so many film makers: high quality and popular appeal in the same picture, the perfect alliance between substance and technology, Art and Entertainment.

The "70mm & Wide Screen Cinema Festival" will demonstrate the full impact of this medium with giant outdoor screens, proving this is the only road to take if we wish to keep watching movies in cinemas into the next millenium -which is just around the corner.

The "70mm & Wide Screen Cinema Festival" section will award prizes in 12 categories: Best Director, Best Producer, Best Music, Best Screenplay, Best Cinematography, Best Editing, Best Actor, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Special Effects, and Most Advanced Technology.