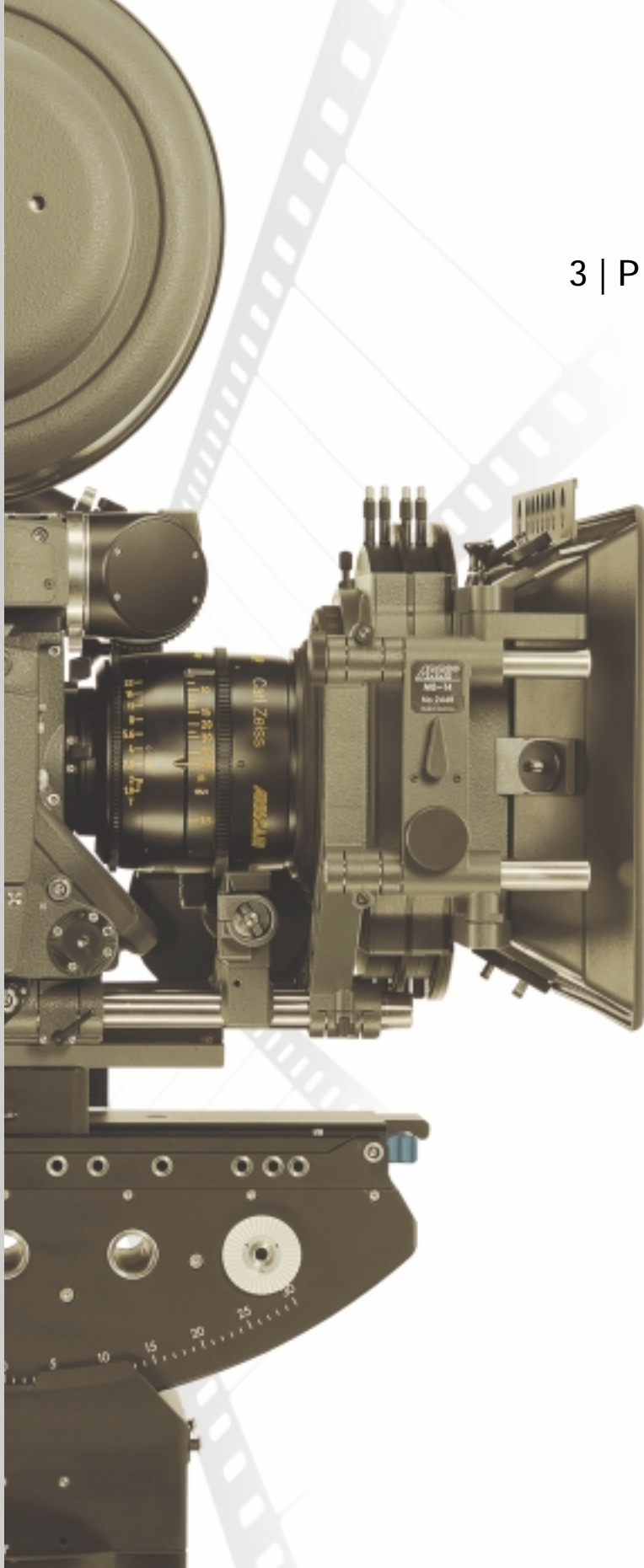


3 | PERFORATION



SAME IMAGE QUALITY AT LOWER COSTS

Instead of a traditional 4 perforation movement, which advances the film 4 perforations for each new image, a 3 perforation movement advances the film only 3 perforations, eliminating the previously unused space between frames. This results in a 25% savings in film stock and lab costs with the same image quality.

Most wide screen 35mm projection formats, including 1.85 and Super 35/2.35, do not use the full 4 perforation height of the 35mm frame. They fit easily between 3 perforations. In fact, the only two formats that use the entire 4 perforation height for picture information are Normal 35 anamorphic and material originated specifically for a 4:3 full-frame TV transfer.

25% savings
in film stock



ON THE SET:

SAME TOOLS, MORE SHOOTING TIME

All the familiar ARRICAM and ARRIFLEX 35 mm cameras, plus the complete range of ARRI accessories from ARRIMOTION to a 3 perforation single frame Internal Capping Shutter, work in 3 perforation.. All you have to do is specify 3 perforation the next time you rent a camera, and enjoy 33% longer running times per magazine. This means longer takes and fewer short ends, more creative options and higher efficiency.



ARRICAM 3 perforation
movement & gate

POST PRODUCTION: EFFICIENCY UP, COSTS DOWN.

3 perforation is already used extensively for television series to reduce production costs while still retaining a high quality 35 mm film master, which can be transferred to any future video format. Movies of the week and commercials are also using 3 perforation more and more. All modern telecines and scanners can accommodate film shot at 3 perforations per frame.

Many producers are now looking at shooting 3 perforation for features with a theatrical release to take advantage of the cost savings and longer shooting times. Two possible post production paths are available: analog or digital.

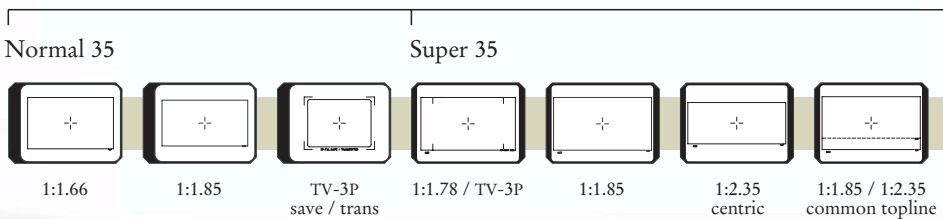
Going the traditional analog route, the 3 perforation negative is optically printed onto a 4 perforation Intermediate Positive (IP), which is used to create the 4 perforation Intermediate Negative (IN) and then the 4 perforation release prints.

The Digital Intermediate, on the other hand, makes it possible to scan the complete 3 perforation negative and perform all post production digitally. The ARRILASER is then used to record the images back onto 4 perforation Intermediate Negative (IN) or Intermediate Positive (IP) to create standard spherical or anamorphic 4 perforation release prints.

Cinematographers, who like the efficiency, flexibility and creative options provided by the Digital Intermediate, have successfully argued that the savings of 3 perforation can offset most of the cost of the Digital Intermediate. When going the Digital Intermediate route, there is no reason not to shoot 3 perforation.

It doesn't matter which way you go in post - analog or digital: 3 perforation offers the most efficient and economical way to 35mm film production.

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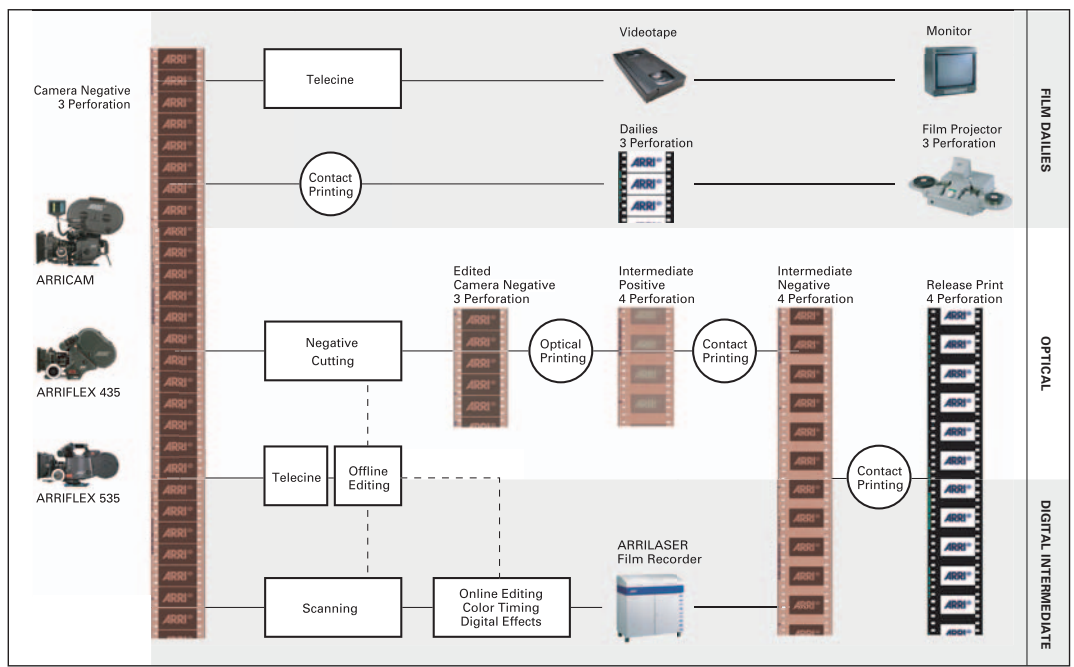
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TECHNICAL SPECIFICATIONS

Cost:
 25% less raw stock, dailies, answer prints, Intermediate Positive. Savings in developing, preparation, cleaning and handling of negative. Additional film savings due to fewer short ends with extended magazine running times.

Sound:
 No difference between 3 perforation and 4 perforation on the set and in post production.

Post Production Requirements:

Video dailies:	Telecine with 3 perforation capability
Film dailies:	3 perforation film projector (e.g. ARRI Locpro 35)
Editing:	Nonlinear editing system (e.g. AVID, FCP) with cut list output in 3 perforation
TV release:	Telecine with 3 perforation capability
Theatrical release optical process:	Optical printing from 3 perforation negative to 4 perforation Intermediate Positive.
Theatrical release digital intermediate:	Scanning of negative (e.g. ARRISCAN), then recording on 4 perforation Intermediate Positive or Intermediate Negative (e.g. ARRILASER)

Formats available for ARRICAM and ARRIFLEX cameras:

Normal 35 (ARRICAM only):	1:1.33 - 3P safe/trans
Normal 35 (ARRICAM & ARRIFLEX):	1:1.66, 1:1.78, 1:1.85, 1:1.33 - 3P trans
Super 35 DIN (ARRIFLEX only):	1:1.78 safe, 1:1.85, 1:2.35 centric, 1:2.35 common topline
Super 35 ANSI (ARRICAM & ARRIFLEX):	1:1.78, 1:1.85, 1:2.35 centric, 1:2.35 common topline

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