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**ANOTHER VINTAGE YEAR AT CANNES FOR ARRI**

**(3<sup>rd</sup> June 2015, Munich)** – A wonderfully successful festival again for ARRI in Cannes, with almost 60% of feature films from all selections being shot with ARRI equipment and more than 40% captured with the ARRI ALEXA and ARRI cine lenses. Overall, more than half of the festival's films that were shot digitally used ALEXA as their main camera, showing that ARRI remains the pre-eminent technology leader, setting a gold standard for the rest of the industry.

Cannes is also an opportunity for ARRI to strengthen its links with film directors through its partnership with Director's Fortnight. Year after year, the now traditional ARRI Happy Hour event at the directors' bar continues to be an exciting and well-attended focal point of the fortnight's activities, attracting both established directors and up-and-coming new talents. In addition, two AMIRA camera kits were supplied by ARRI for the interviews with all directors in the selection; these interviews can be seen on the Directors Fortnight website <http://www.quinzaine-realisteurs.com>.

Another festive moment was shared for the first time in 2015 with the PGA (Producers Guild of America) and APC (French Producers Association): a drinks reception held at the French Film Commission Pavilion gave American and French producers the opportunity to meet each other, and to peruse current ARRI products such as the ALEXA Mini and Master Anamorphic lenses. By hosting this successful new event, ARRI reasserted its commitment to manufacturing equipment that combines quality and economy – two particularly important issues for producers.

Naturally ARRI paid particular attention to cinematographers and over the course of the festival filmed interviews with many of them about their work on the films in competition. A highlight this year was an interview with Roger Deakins ASC, BSC, CBE on the film SICARIO, which he shot with ALEXA cameras and Master Prime lenses, experimenting with the ALEXA Open Gate shooting mode to maximize spatial resolution. All of the video interviews will be appearing on the ARRI website soon.

Representatives from the global ARRI Rental group were also in attendance at ARRI's festival events, alongside colleagues from the postproduction company ARRI Media (formerly ARRI Film & TV) and ARRI Worldsales, which had a booth at the film market.



**About ARRI:**

With headquarters located in Munich, Germany, Arnold and Richter Cine Technik (A&R) was founded in 1917 and is the world's leading designer, manufacturer and distributor of motion picture camera, digital intermediate (DI) and lighting equipment. A third-generation, privately owned company, ARRI comprises a global network of subsidiaries and partners covering every facet of the film industry, including worldwide camera, grip and lighting equipment rental through ARRI Rental; turnkey lighting solutions through the ARRI System Group; and production, postproduction, lab services, visual effects and film distribution through ARRI Media. In 2013 ARRI Medical was founded to utilize ARRI's core imaging technology and know-how for medical applications.

Manufactured products include the ALEXA 65, ALEXA SXT, ALEXA Mini and AMIRA cameras; Master Anamorphic lenses; SkyPanel, L-Series and M-Series lights; Pro Camera Accessories and the Electronic Control System; ARRILASER recorder and ARRISCAN archive technologies; and the ARRISCOPE 3D digital surgical microscope. The Academy of Motion Picture Arts and Sciences has recognized ARRI's engineers and their technical contributions with 18 Scientific and Engineering Awards.

For locations and more information please visit [www.arri.com](http://www.arri.com)