power of one. Silvia's gift



El Regalo de Silvia is a co-production between three Spanish production companies Imval Madrid, El Medano and Lorelei Producciones-plus Calatambo Producciones from Chile and Portuguese company Cinemate. In adittion, two other Spanish companies, Bausen Films and Mario Benedetti PC, are associate production companies.

Silvia is young woman who has made the most important decision in her soft life: to commit suicide. Before going through with it, she makes it clear in her video diary that she would like to donate her organs. As a result of this, three anonymous people reiceve Silvia's organs. For all three, the end of Silvia's life marks a new beginning for them. Each of them will make the big or small decisions that will determine their future. The feature is the debut from Dionisio Perez Galindo, a director from the world of short films with two well known works on the international circuit: Pecados Capitales and Corto Oriental. Dop on the proyect is Alfonso Parra, one of Spain's leading cinematographers.

Producer, Luis Ángel Ramirez, explains why CineAlta was chosen: "The main motive for choosing HD was the necessity for the director, together with the actors, to capture the precise feeling of the performance, freeing him from the pressure, and associated costs, of filming on celuloid. Futhermore, it was important to find a cameraman with experience of working with this format, who would couple the especific nature of HD with the visual concept for the film that the director had in his mind. Alfonso Parra's previous experience and his constant investigation of HD were other reasons that conviced us to use HD."

"Now that film is nearly finished we can confirm the result is magnificient and it was the rigth choice". Ramírez adds that Jordi San Agustin from Image Film played a major role in advising on technical issues. "From the point of view of budget, the choice of HD definitely means a substancial reduction in what it set aside for materials

and laboratory. However, this is starting from the idea that the most important percentage of any budget is invested in what's in front of the camera".

Parra says: "HD fits perfectly in the world of cinematography due to its picture definition, colour reproduction, sharpness and contrast. HD allows you to create picture with the atmosphere required to tell a story in the same way as you can with 35mm. I think that technical comparison between HD and 35mm are useless. They are very different media: analogue versus digital; chemical versus electronic. They are difference and require approaches from technical point of view, but they not so different from a conceptual point of view when you are designing the style and look of the movie.



"To work with this camera didn't mean we had to change substantially our usual way of shooting. Anyway, I made my personal tests to get the maximum latitude and colour reproduction from the camera. I worked on the camera menus until I got the setting I was looking for. These test included not only the camera, but the laboratory, grading, Arrilaser filming process and emulsion development.

"The decision of shooting on HDCAM was'nt determinated by the post production in this case, but by the picture quality of HD, the system versality and the freedom for the necesary material". "I am actually shooting a new movie in HD and I feel more and more comfortable with the system. Now understand the technical issues, the results on the big screen are superb. I have no doubt more and more movies will be shot in this formart. The result are very satisfactory for me as a DoP and also for my directors and producers".