

The next generation of filmmakers and the educators guiding their future careers have a new option for originating their projects on film. Kodak is now offering a new package of film and postproduction services to film school students and faculty in the United States. The Kodak VISION2 16mm Film Kit combines motion picture film, processing and telecine transfer services. It is priced at \$1,150 for qualifying high school and college students and faculty.

"We want to make it easier and more affordable for students and educators to use film," says Colette Scott, Worldwide Education Segment Manager for Kodak's Entertainment Imaging Division. "The kit also provides step-by-step instructions on how to get the best results from a lab or post house."

New Kodak Kit bundles film and post services

Each Kodak Film Kit includes five 400-foot rolls of Kodak VISION2 Color Negative Films in 16mm single-perforation format. Students and educators can choose from any of the six VISION2 stocks offered by Kodak. The kit also includes a redeemable certificate for processing and one-light transfers at a participating post-production house, a Kodak Gray Card Plus, an aspect ratio target, camera reports, stickers warning against x-rays, labels for cans of exposed film, and instructional literature detailing the use of motion picture films, industry practices, and laboratory communications.

The Kodak VISION2 16mm Film Kit is available to institutions with educational programs that teach film and/or video production. Participating laboratories include LaserPacific in Los Angeles, as well as CineLab, Colorlab and Filmcraft Imaging servicing the eastern United States. Additional U.S. facilities will be added throughout 2006.

"The next generation of filmmakers is extremely important to Kodak," says Scott. "We designed the Kodak VISION2 16mm Film Kit to assist in providing more students and educators access to film-based workflows being used by professionals today."

For more information, visit www.kodak.com/go/studentkits, or contact your local Kodak representative. Residents west of the Colorado Rocky Mountain region can also call 323-464-6131, or 212-631-3400 for those east of the Rockies. ■



An exercise in creating a visual language

Three Worlds Apart is an ambitious short film that tracks three women from different backgrounds who are being held in an Iranian prison. Some 80 percent of the story takes place inside of prison cells. It is the eighth and final school project for cinematographer Matthew Lloyd and director Raha Esfahani at York University in Toronto. They plan to show their film at festivals and are also targeting television.

The multi-lingual and multi-cultural crew included professional filmmakers as well as students from several schools.

"Raha has a tremendous understanding of how films communicate visually in ways that no other art form can," says Lloyd. "She uses the camera like dialog. We designed a language for how the camera would tell the story."

"We really wanted to let the story speak for itself," he explains. "The story is very much about contradictions and misjudgments. Our strategy was to keep things in opposition, rich yet raw, calm but vivid. That was one of the major reasons for choosing the 35mm format and finishing on film. I wanted the sharpest, cleanest, richest images possible to reflect the dark and difficult environment."

Lloyd describes the camera work as clean and controlled and the lighting as hard and unforgiving. "(Kodak VISION2 500T) 5218 (film) gave me the speed I needed to work with the lower levels on the jail set," says Lloyd. "We needed the detail, rich tonality and grain structure. I also wanted a more realistic color rendition. The cell was very monochromatic, so the color of the lighting design would be critical."

Lloyd worked with an ARRIflex BL-4S camera, Zeiss high-speed prime lenses and a Cooke zoom. He generally recorded images at stop T2.8, which allowed him to control focus while not putting too much pressure on the first assistant. To ensure a dense negative and lush blacks, Lloyd tended to overexpose the film by one-third to half a stop.

Lloyd used longer focal lengths to center the audience's attention on subtle facial expressions. Sets were built slightly larger to help accommodate shots done with

longer lenses from farther away. Camera movement was restrained and always done on jibs, dollies or other solid mounts rather than on a Steadicam or handheld.

"Since the characters were in tight spaces with limited opportunities for movement, it was important to move the camera to connect their actions and engage the audience," he says. "The jail set had fantastic textures and layers that we brought out by raking light against the walls from the small barred windows. We tried to reveal the emotional implications for each character by placing them in different areas with varied sources. This also helped diversify the look within the cell."

Lloyd did not feel compelled to stylize the flashback sequences.

"I simply tried to give them a subtle color bias that brought out the set and the feeling of the scene," he says.

Post-production was handled at Technicolor in Toronto.

"James Kwiatkowski (at Technicolor) was extremely helpful in making sure all of the elements in the imaging chain were handled correctly," says Lloyd. "It's very easy to make mistakes when balancing between a video edit and a film finish. He was also able to supply us with film dailies for a few of the days. We plan to do the final grading, and I trust it will be just as rewarding as the first time I did a photochemical finish. It differs from video timing in that

what you put on the negative is what you see on the screen. That makes you feel good about your work, but also a little nervous. Peter Deming once said in an interview that the day you stop being nervous about your work as a cinematographer is the day you should quit."

Lloyd notes that learning to shoot 35mm film is an extremely valuable, educational experience for any cinematographer.

"Exposing motion picture film is the most critical skill one can develop as a student," he says. "All the cameras, lenses, grip and lighting gear will continue to change but your ability to control your images on film will remain essential. Once you learn how to expose film, that skill is transferable between different formats. On the other hand, each video format has its own specifications and requirements."

"I always saw cinematography as the real language of cinema," says Lloyd. "When I watch cinematographers at work or read about

them, I feel such a deep sense of connection with the art of filmmaking. It's truly the most fascinating occupation one could ever hope to be involved in."

(Note: The filmmakers were still in post-production as we went to press. They plan to record release prints on Kodak VISION Premier stock to bring out the nuances.) ■



Above: Cinematographer Matthew Lloyd (front) preparing to shoot a scene for *Three Worlds Apart*. www.threeworlds.com

Inset: Scene from the film. www.threeworlds.com

