

The pop promo **Oxygen** was shot in 35mm anamorphic ratio on Kodak's new VISION2 5218 film stock, a stunning combination.



Oxygen brought to life

When Director Ben Hume-Paton, wrote a dual narrative for the **Oxygen** promo - an exploration of singer Andrea Britton's alter ego as she trawls through London's Soho at night, her beached 'guardian angel' watching over her - he approached Director of Photography Shane Daly, his collaborator on six promos and two commercials, for technical interpretation. "Ben wanted a dreamlike quality for the innocent and enigmatic beach images and I suggested heavy flaring for the night photography, which has a darker element," explains Daly,

its resolution and image quality. There was no noticeable grain in the night photography for **Oxygen** and we got detail right into the shadows; the elliptical highlights looked amazing, despite the fact that I sometimes underexposed up to 1.3 stops. On the night shots, I only used a small battery powered handheld Kino to give Andrea a soft front light, which emulated the daytime conditions. With the help of 1st Assistant Cameraman, David Wyatt, GBCT, I was able to shoot the whole job at T2." At Wyatt's suggestion, Daly used a Panavision streak filter on a sequence shot against an IMAX cinema

beach sequence when the light fell before we finished, so I was forced onto 5218 early. Although the two visually different elements should have been shot on separate stocks, Mark Horrobin of the Moving Picture Company was able to match them. The new 5218 film stock was simply amazing," remarks Daly.

When Horrobin graded the film on a Spirit 625PAL and laid it to 16:9 FHA DigiBeta, he was pleasantly surprised with the latitude he was offered in a low light situation. "5218's grain structure is impressive. I found that the midtones remained remarkably grain-free even when

stretching the gamma and it was refreshing to grade 500 ASA without relying too heavily on grain reduction to keep it clean," he notes.

"Kodak VISION2 may prove to be a benchmark in the history of film



Who's that girl? Singer Andrea Britton or her alter ego?

who used an ARRI 435ES for its 150 fps capability on the one-day handheld shoot.

"I offered Ben the option of 16:9 framing while shooting scope, but he loved the 2.35:1 ratio, which really suited the treatment, so we scanned the entire negative. I deliberately used long lenses on a wide aperture to create an extremely shallow depth of field and enhance the anamorphic elliptical aspects." Daly approached Adam Cole, Commercials Manager at Panavision, for his recommendation on lenses and Cole suggested Panavision's Anamorphic 'E' Series. "They're wonderful older, softer lenses that don't have the coatings of the newest Primos, but they tied in with our ideas perfectly," says Daly.

"I was lucky enough to try Kodak VISION2 5218 test stock in November and admit to being completely staggered with

wall studded with a grid formation of small blue lights. "The filter stretched the hot spots around Andrea in a very beautiful way, raising the set-up to another visual level and proving that cinematography is collaborative," says Daly.

Winter light

"We were lucky with the beach weather, which was perfectly overcast with soft top light all day and no rain, but it was tricky maintaining a consistently shallow depth of field as the winter light changed and matching the lighting as the clouds and sun moved. Ben wanted an overall cool wash, so we applied slightly over-warm make-up to Andrea which, when graded back to normal skin tones, gave a blue aspect to the rest of the frame. We were using a much slower stock on the

technology," adds Daly. "We can shoot with higher sensitivity than HD, much higher resolution, more colours and wider latitude with better DOF control and hopefully, we'll be able to offset stock costs against savings from reduced lighting packages. Film is still the best option with digital intermediates and digital projection for drama; no argument."

Oxygen was showcased at the UK VISION2 launch in January. ■

Crew List

Director: Ben Hume-Paton
Producer: Tim Cole
Executive Producer: Siobhan Murphy
Director of Photography: Shane Daly
1st Assistant Cameraman: David Wyatt

An Addiction Production