

Super 16 right format for thriller

Lethal Eviction gives viewers a glimpse into an apartment building full of unique characters

16mm allowed him to save money yet leave the door open for a theatrical release.

"Super 16mm film looks great on television, and if things go well and the project gains a theatrical release, it's easy to bump up to 35mm," he says. "I'd say that film has an epic feel and quality that video just cannot attain. I also think there's a very interesting phenomenon that goes on with the actors. With video, the actors don't seem to be on the ball until about take seven. Nobody can put their finger on why, but I personally think that actors don't prepare themselves right away with video because in the back of their mind they know that the medium isn't very expensive. There's something about film that makes everyone concentrate and stay focused."

Feifer found himself drawing on his degree in architecture while directing. "Composition was extremely important," he says. "Depth and perspective were carefully considered in every shot."

Baumert photographed the movie on Kodak Vision 200T 7274 film. "I love the look of the stock," he says. "I've been using it since college.

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The grain structure is amazing. I can push it and pull it, use it inside or outside, and there's virtually no grain. I wanted a nice, crisp look and I was able to get my blacks black, which was very important for this film."

Baumert attended film school at Columbia College in Hollywood, and has been working as a cinematographer since about 1998.

"Mike and I looked at classic films such as Alfred Hitchcock's **Psycho**, Stanley Kubrick's **The Shining**, and also contemporary films like **Identity**, **Final Destination** and **Fear.com**.

Almost the entire film was photographed on location at a house in Los Angeles. The main camera was an ARRI SR3 usually mounted with Zeiss prime lenses. On exterior shots, Baumert used a 25:250 HR Angenieux zoom lens. The small, light 16mm cameras helped him move quickly, "I could do handheld all day," he says, "and despite the tight spaces and a fixed location, we had no problem placing the camera."

Baumert adds, "Since time and money was an important factor HD was never an option. Super 16mm is just a great way to go. Our film matches our original vision and is ready for a 35mm print." ■

When a new landlord purchases a dilapidated building in the hopes of flipping it for a quick profit, the building's eclectic tenants start to meet untimely deaths. The story provided many opportunities for striking images and innovative visual storytelling. Director/Producer Michael Feifer brought his experience on more than 30 films as a Line Producer to the project. He previously worked with **Lethal Eviction's** Cinematographer Hank Baumert on several films.

"Hank is a calming influence on any set," says Feifer. "He brings a vision to the work, and I'm confident he understands my vision. On this film, I knew I needed a trusted friend next to me."

Feifer needed to choose a format that would give him options. Super

Above: Stuntman Chester Tripp prepares for a fall in a scene from *Lethal Eviction* shot by Cinematographer Hank Baumert.

Right: Director of Photography Hank Baumert on the set of *Lethal Eviction*.

