

*"I liked Director Katja von Garnier's take on the *Blood and Chocolate* script, which was more a love story than a horror-based film," notes Irish Director of Photography Brendan Galvin. "Katja and I discussed the script in great detail. She said that most people associate wolves with danger and evil as opposed to what they really are: very perceptive, loving and intelligent animals."*



Above: DP Brendan Galvin

Inset opposite (L to R):

On the set of *Blood and Chocolate*

Brendan Galvin with Director Katja von Garnier.

DP Brendan Galvin on the set.

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"Blood and Chocolate represented a chance to shoot an unusual love story about Aiden (Hugh Dancy) and Vivian, (Alice Bruckner) a girl from a covert society," explains Director of Photography Brendan Galvin. Gabriel (Olivier Martinez) plays the leader/alpha male of the wolves and wants Vivian to be his next mate/partner. According to Galvin "they battle through much baggage to pursue their love for each other, even though many people try to keep them apart." Divided loyalty is the overriding theme of this gripping alternative horror film, set in Eastern Europe and shot entirely on location in Romania.

Director Katja von Garnier, Galvin and Production Designer Kevin Phipps agreed on the film's look. They decided to avoid the obvious elements that the audience usually associates with scary films. "Instead of heavy backlit blue light in the night scenes in Bucharest, we wanted a warmer effect and decided that even the moonlight in the forest should have a slightly green hue. We avoided any

excessive camera trickery and Kevin did an incredible job with limited resources," says Galvin.

The DP selected Kodak VISION2 200T 5217 and Kodak VISION2 500T 5218 for their consistency. "They hold no surprises and perform exactly as they should. We shot in many different locations and 5218 was my obvious choice for the five weeks of night work and interiors. I used it at MediaPro Studios in Bucharest to capture the werewolves' transformation from humans to wolves and their full flight in the forest hunting scenes. I had to allow for high speeds of up to 150 fps and with 5218 I didn't need an excessive amount of light."

The rig for the hunt was the result of a joint effort between Camera Revolution Ltd and Camera Corps. "They worked together to adapt and combine systems they already had so we could run a repeatable track of 330 feet at speeds of 22 mph to keep up with the wolves. We ran the system 'live' and repeated the moves for multi passes," says Galvin.

"Although Katja is a demanding person with a very positive attitude who pushes

for nothing less than 100%, our working relationship was quite easy and fluid and she was extremely supportive throughout a tough shoot," he says.

Post-production for *Blood and Chocolate* was undertaken by Thomas Tannenberger and his team at Framestore CFC. Galvin had worked with them on *Thunderbirds* and once again he enjoyed "a very good rapport with everyone there."

Blood and Chocolate was the first project handled by Kodak Cinelabs Romania (KCR) on which the Kodak Look Manager System (KLMS) was the main communication tool between DP and Colourist. "During the first four days of the shoot, even before we had the systems set up at KCR and on set, Brendan sent us print-outs as a reference for grading," remarks Senior Colourist Laurent Morel. "I soon found out how hard it was to compare the colour saturation level, contrasts and density between a printed picture and a video monitor, so it was a big relief when KLMS was up and running. From then on, I didn't lose any time searching for the look Brendan wanted or trying

Shape shifters with feelings

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different gradings. Apart from the huge advantages it brings the DP and the producers, KLMS is a very efficient time-saver for dailies transfers and a guarantee for the right dailies."

Brendan endorsed this view. He said,



"I used to use my own system based on Photoshop which allowed me to send hard copies to the colourist and I'd keep a file of these photos with the editors which was then used as a guide in post. I had always thought that the KLMS would be very useful when it came to doing the final colour correction for the DI. All my DPX files were saved on a hard drive and these are available to everyone

in the post line. Framestore have set up a calibrated monitor for Adam Glasman (colourist) and for the VFX people so everyone can see what my original intention with regard to the 'look' was. This will speed up the VFX work as they can set the basic 'look' without needing



me there at Framestore. Also for the final grade Adam can set everything up as it was for the 'dailies' instead of having to start completely from scratch again."

Vic Godding, Kodak UK KLMS Manager went to Romania to assist Brendan with the KLMS system. He said, "Brendan was the first to use KLMS version 1.0 from principal photography through to

DI post-production on a feature film supplied from the UK. KLMS had been used many times previously but only as a 'rushes grading tool'. Kodak has just launched version 2.1 of the software with some notable improvements for DPs. This latest version lends itself even



better to the DI workflow. It has been successfully beta-tested and has had great feedback from DPs."

Blood and Chocolate is produced by Lakeshore Entertainment and will be distributed by MGM. ■