

The *Echo (Sigaw)* is a film in the horror genre that tackles the issues surrounding domestic violence. The feature film marks the first foray into the horror genre for director/cinematographer Yam Laranas. Eschewing the use of visual and special effects so common to this genre, Laranas instead used a combination of lighting design and camera work to create the necessary tension. To this end, a dark and moody oeuvre that still maintained a sense of realism was important. Laranas relied on Kodak's most popular stock, VISION2 500T 5218 to achieve this very specific look. "I chose 5218 because of its extensive latitude," says Laranas. "The story called for very dynamic lighting and the 5218 is perfect when it comes to rendering extreme lighting conditions. I've used 5218 in commercials, and have become very enamored with its photographic capabilities. I didn't even consider another stock, it's just like buying a new pair of pants, you know your brand, your style, and size, so why go to the dressing room?"

"I wanted to achieve a feeling of reality because I believe that stylized horror lighting and photography takes away the 'scare-factor'. Keeping a strong sense of realism, I believe, allows me to instill paranoia in the audience. My approach to lighting and photography is always very basic, just keep it simple and keep the

make it easier for me to tell stories creatively. Kodak is always looking to improve its stocks and responds to the ever-changing demands of cinematographers. Knowing this boosts my confidence in terms of solving problems in any lighting or photographic situation."

The Echo (Sigaw) was shot using an ARRIflex Ultra Prime package from Cineforce Equipment Rental in Manila and Hong Kong. "The sharpness and resolving power of the Ultras were perfect for the movie's low-light situations. The Ultra Prime 16mm and 24mm were the workhorse lenses, while the 135mm was perfect for beautiful close-ups. Laranas preferred a lighting package consisting mainly of Kinors: ranging from Wall-o-Lites to 48" and 24" 4 banks and to Micros and Mini-Flos. "I find the Kinors very reliable and changing a lamp from one color temperature to the next is simple and efficient." ■



The Echo (Sigaw)

Director/cinematographer Yam Laranas relies on Kodak VISION2 500T 5218 to create a realistic horror film.



PHOTO: CHUCK GUTIERREZ

lighting direction consistent. I also love to see practical lights in the shot because they always help justify a set-up. Most of all, I always trust the capability of my negative. 35mm motion picture photography is still unrivaled in terms of image reproduction and although I am open to future technological advancements, I couldn't think yet of any other format that can substitute the look and tone of film. I believe that popular professional electronic origination is still in its transitional stage."

"In the end, however, the creative process is the best aspect to cinematography," continues Laranas. "Technical considerations are always there, but being able to create diverse moods and affect the emotions of the audience is the most satisfying. As a director/cinematographer, constant advancements in film stock only

"I just keep it simple and keep the lighting direction consistent."



Above left: (L to R) Yam Laranas checks out his framing as Camera Operator Nanoy Salunog checks focus for him.

Above: One of the most horrifying scenes in the movie. Laranas had to rely on the stock for details in the background as he had to use mostly small lights.

Top: Marvin (Richard Gutierrez) is slumped on the floor after his final confrontation with the evil that haunts his apartment. Pinky (Angel Locsin) comforts him.