

Stavanger Spark

Norwegian short film uses Kodak Look Manager System

Gnist (Spark) marks the directorial debut of Inger Lene Stordrange and Endre Kvia. The 14 minute Norwegian short film explores the secret feelings between two women, Maria (Christina Mae) and Caroline (Ragnhild Mønness), as one of the pair struggles to abandon her commitment to a man.

Previsualisation

Co-director/producer Stordrange chose fellow Stavanger-based Bo B. Randulff, FNF as director of photography after admiring his international cinematographic credits. His 15 year experience on features, shorts, commercials and documentaries includes *Leona and the Con Kid* and many others such as *The New Adventures of Robin Hood*, *Attila* and the award-winning *Elizabeth 1* where he was 2nd unit DP.

Randulff shot *Gnist* in 35mm Cinemascope (1:2.35) with his personal Lomo anamorphic lenses on an ARRIflex 535B camera provided by Blixt rental in Denmark. "Shooting 35mm anamorphic is unusual for a debut short film and, to the best of our knowledge, it's the only one ever shot like this in Stavanger," he says. Since neither of the directors had prior experience of shooting on film, Randulff used KODAK Look Manager System (KLMS) Version 2.0 as a "confidence booster" prior to the return of the video rushes.

Bleach by-pass

Alyona Trach at LabOratorium in Warsaw, Poland set up all the lab work in house. "It was a huge advantage for us as we were bringing in the project from abroad," remarks Randulff. "Using the manipulated stills from KLMS Version 2.0, colourist Frederick

van Eeden created Look-up tables for our video rushes so that the co-directors could watch them as closely as possible to see how the film would look at the final printing stage."

"I originally chose KODAK VISION2 Expression 5229 because we wanted to mute the colours and enhance the contrast and thus use bleach by-pass developing on the prints. It was my first experience of the stock and KLMS came in handy during the short prep time to help us keep track of the dynamic range and verify that I 'had it' in terms of the colour contrast."

Randulff was satisfied with the results of the bleach by-pass process. "One of the pitfalls can be a slight build-up of magenta, but it was easily dialled out. KLMS gave us a pleasing result and played a vital part in the pre-visualisation

for others on the crew. As I could not do a partial bleach by-pass at LabOratorium - it was all or nothing - the use of a lower contrast film stock certainly helped ensure that it did not become too contrasty. The level of desaturation was right on the mark, which was thanks to 5229 - a negative with a softer palette. Our budget did not allow for extensive testing so I might not have chosen this workflow for *Gnist* without the support of KLMS Version 2.0. It also helped me to convince our two directors that we were on the right path."

Co-director/producer Inger Lene Stordrange comments: "I was very happy to work with Kodak film as opposed to video. Personally, I much prefer film as the visual quality is so much better; it gives a warmer look, whereas video appears cold."

