



## Harold & Kumar explores new digital dailies frontier

DP **Daryn Okada, ASC**

Dailies Timer **Bruce Goodman**

Post-production tool

**LaserPacific IMAGE™ system with Kodak proprietary technology and ASC Color Decision List**



**“The look evolves towards golden tonalities as they travel through Miami and other Southern locations.”**

Daryn Okada, ASC explored a new frontier during production of *Harold & Kumar Escape from Guantanamo Bay*. He inaugurated the use of LaserPacific’s accuratIMAGE™ (aIM) system, which calibrates all digital devices used for viewing dailies, editing, digital intermediate (DI) timing and preview presentations.

The film is the sequel to *Harold & Kumar Go to White Castle*. In the 2004 film, Harold and Kumar are twenty-something roommates searching for White Castle hamburger restaurants to satisfy a weed-induced case of the munchies.

In the sequel, law enforcement officers discover a bong they snuck onboard an airplane and jump to the conclusion that Harold and Kumar are terrorists. That sets in motion a hot pursuit by government agents, as the two friends journey across America trying to prove their innocence.

Both scripts were written by Jon Hurwitz and Hayden Schlossberg, who took their first turns at the helm as co-directors of the sequel. They brought veteran cinematographer Daryn Okada, ASC on-board as their collaborator.

“I was intrigued by the script, which was politically poignant and humorous at the same time,” Okada says. “In our first conversations, Jon and Hayden explained their vision for a road film that takes the audience on a journey with Harold and Kumar from Amsterdam to Cuba and various places around the United

States. There is a much larger cast of supporting characters than in the first film.”

The sequel was produced in Shreveport, Louisiana, and other locations around the state, which offers a generous incentive program for moviemakers.

An early decision was made to produce the film in 35mm format in Academy aperture 1.85:1 aspect ratio. Okada and the co-directors anticipated timing the film optically at a lab.

After the initial scouting trip, Okada visited LaserPacific in Los Angeles, where he learned they were developing a calibrated digital dailies system. The aIM system incorporates proprietary Kodak color science and technology, and it utilizes the Color Decision List (CDL) developed by the American Society of Cinematographers Technology Committee.

“Glenn Kennel and Leon Silverman (at LaserPacific) suggested that I shoot a test with a couple hundred feet of negative,” Okada recalls. “I asked, ‘How about trying this system on a whole movie?’ That was about six weeks before we went into production.”

He established a relationship with dailies timer Bruce Goodman during that interval, including verbalizing descriptions of his intentions for each new setting.

LaserPacific developed and provided the production company with a self-contained digital projection system with a drive loaded

on the Kodak Cinema Server that is used with a calibrated projector and a 6½-foot wide screen. The system was calibrated to be a perfect match for the monitor Goodman used to time dailies.

“I told Bruce about the looks that were planned for each part of the movie, and that we designed the gradual move towards warmer tonalities and more saturated images with contrasting oranges and blues as they travel from place to place,” says Okada. “The look evolves towards golden tonalities as they travel through Miami and other Southern locations. When they get to Texas, the colors become slightly more neutral.”

The cinematographer explains that subtleties in darkness, brightness, contrast and colors speak to audiences in a non-verbal language that influences their perceptions of time, place and the emotional flow of the story in a non-intrusive way.

The exposed negative, KODAK VISION2 250D 5205 and 500T 5218 films, was shipped to the LaserPacific lab daily. After it was processed, the negative was scanned at HDSR 4:4:4 resolution in a telecine suite where Goodman timed dailies.

New Line Cinema is releasing the film worldwide this spring.

To read more about the making of *Harold & Kumar Escape from Guantanamo Bay*, visit [www.kodak.com/go/motion](http://www.kodak.com/go/motion) and click on *InCamera*.