



1 Actress Jacqueline Pennewill in a scene from *And Then She Was Gone* in which cinematographer Pete Konczal created an “other-worldly feeling” by misting the entire park as the sun set. Photo by Pete Konczal

Film stock: KODAK VISION2 200T 5217 , KODAK VISION 200T 7274

Cameras and lenses: ARRI 535, with Zeiss Super Speed and Swing/Shift lenses

An air of mystery in Savannah: **And Then She Was Gone**

And Then She Was Gone is a short film about that life-changing moment when a person realizes time is precious and fleeting.

Cinematographer Peter Konczal co-directed the film with writer/actress Jacqueline Pennewill. He says Savannah, Georgia, was the ideal location for this story. “In every direction you look, it is beautiful,” says Konczal. “The combination of pre-Civil War architecture and Spanish moss is like no other place in the country. There is also an air of mystery everywhere. Jacqueline’s short film script seemed perfect for Savannah.”

Pennewill and Konczal wanted a dreamlike feel to *And Then She Was Gone*. “Things aren’t always clear in your dreams,” says Konczal, “so, there was nothing conventional about how we shot. There were no rules — not even for focus. We also found that playing with camera registration took us

out of the real world, and more towards fantasy.”

The co-directors agreed that film was the right medium to tell this ethereal story. “We were able to texture, layer, and color it to a place that is far from the real world,” says Konczal. “Film enables you to create your own world. Darren Aronofsky and Matthew Libatique (ASC) did that to such a great degree with their work on *The Fountain*, which was great inspiration for us. You’re not getting that world with high def.”

Hand Held Films in New York provided Konczal with an ARRI 535, as well as an older set of Zeiss Super Speed and Swing/Shift lenses. He also relied on his own Aaton LTR for 16mm scenes.

Konczal chose KODAK VISION2 200T 5217 and KODAK VISION 200T 7274 films. “We shot Super 35mm, framed in 2:35, for the opening and the main dialogue

scenes,” says Konczal. “We wanted a cleaner look for these sequences. As our film moves more into memories, we switched to Super 16mm (also framed 2:35). We wanted the audience to feel, but not necessarily see the difference. The 16mm film looks amazing, but it feels slightly softer, with more texture. It feels nostalgic.”

Konczal and Pennewill used the opening sequence to establish the “other-worldly feeling.” The main character is walking through a park on a path framed by hundreds of giant oak trees. “We waited for the sun to drop into the perfect backlight, and then we misted the entire park,” says Konczal. “As she’s walking, the mist is being backlit, selective focus is making the trees seem like they’re reaching down at her, and a mix of some long-lens shots is compressing her into a dream-world. It almost seems like she’s in heaven. The entire time the camera is floating, and its fluid movement is enhanced by exposing 40 frames per second.”

In another scene in the park, the main character realizes she is sitting next to an angel. Light flares are happening on the edges of frame around her. “The registration on the camera jumps and lands

to reveal the angel’s wings, which enhances the most emotional part of the film,” says Konczal. “The last shot in this scene is a close up of the angel touching the face of our main character. It’s perfectly backlit with super shallow depth of field shot in slow motion. It looks like our character is about to enter another world.”

Konczal credits colorist Clark Mueller at New Hat for further enhancing the surreal imagery. “Clark did things in telecine that are just magic. He is a genius and it felt like a dream after he colored our film.

“We also had a great crew who knew the film we wanted to make, so they also brought incredible input,” adds Konczal. “Particularly amazing were our gaffer Zack Galler, assistant cameraman Nick Demas, and production designer Adrina Rose Garibian.”

And Then She Was Gone is screening at festivals worldwide. It earned awards at the San Francisco Women’s Film Festival and Black Maria Film Festival. To find out where you can see *And Then She Was Gone*, visit www.andthenshe-wasgone.com.