

# Dolan's Cadillac

## intercuts Nevada and Saskatchewan

When Gerald Packer, CSC agreed to take on the assignment to photograph *Dolan's Cadillac*, he knew he would need all the creative flexibility that comes with film origination combined with a digital intermediate post path. The project was slated to shoot over 35 days in the Valley of Fire outside Las Vegas, Nevada, as well as in Moose Jaw and Regina, Saskatchewan, in springtime - and the shots made in each place would need to intercut. Complicating matters was the fact that the shoot was pushed a few weeks further, making the Canadian exteriors even more green and lush in contrast to the dry, brown landscapes in Nevada.

Packer says he got the job because he knew he could make the disparate locations match. "I had done a previous project called *Twist* where I shot Super 16 with DI timing, so I knew that I could select specific colors within the frame and adjust them without affecting the rest of the image," he says. "For those exterior situations, I chose to shoot KODAK VISION2 50D 5201, a very slow emulsion that renders clean, crisp, grainless images. Ross Cole at Technicolor Toronto said they had never seen such a grain-free DI. That gave me more elbow room to change things without introducing noise or grain in the image."

"I could light through the finder and feel comfortable about the exposure, which made shooting a faster and more immediate experience."

*Dolan's Cadillac* is an independent feature based on a Stephen King short story, which was adapted by writer Richard Dooling. The story follows a man who seeks to avenge his wife's death after she is murdered by a Las Vegas mobster. The film was directed by Jeff Beesley, and stars Christian Slater and Wes Bentley.

Packer shot with Panavision cameras and Cooke S4 lenses. The format was 3-perf Super 35, which saved on raw stock and processing, and the final aspect ratio was 2.40:1. In addition to 5201, Packer also used KODAK VISION3 500T 5219 and KODAK VISION2 250D 5205 films.

"There was some discussion at the outset about shooting in a digital or HD format," says Packer. "I really didn't want to do that since we were outside so much, and you never know what you're going to get into. Shooting film gives you much more latitude, and combined with the DI, film has such amazing range. We could not have accomplished what we did with any video camera."

1 Gerald Packer, CSC on *Dolan's Cadillac*. (Photo by Jasper Savage)



Packer notes that the Panavision camera's excellent viewfinder meant he would light through the camera, allowing him to move quickly. "In the finder, what you see is what you get," he says. "You can make your decisions based on the best image. Often when you're operating in a video format, your viewfinder doesn't tell you the truth. You're seeing a digital interpretation of what you're getting. It's a limitation. You can't follow with your eye like you can with film, and that can slow you down immensely."

"On *Dolan's Cadillac*, I could light through the finder and feel comfortable about the exposure, which made shooting a faster and more immediate experience," says Packer. "We could set up very quickly and get a lot of coverage. It was a smooth-running machine."

The DI scan was done at 2K resolution and output to film using an ARRILASER film recorder. Packer brought the greens in the Saskatchewan material down to warm browns and yellows, and the footage from the Valley of Fire was made slightly cooler, so everything matched, and looked as if it had been shot in one location. The final DI was accomplished in a mere four days.

### Key Data at a glance

<b>Cinematographer</b>	Gerald Packer, CSC
<b>Cameras</b>	Panavision cameras and Cooke S4 lenses
<b>Formats</b>	3-perf Super 35 with a final aspect ratio of 2.40:1
<b>Film stock</b>	KODAK VISION2 50D 5201 KODAK VISION3 500T 5219 and KODAK VISION2 250D 5205