

# One Week:

## a motion picture postcard from Canada

Director of photography Arthur Cooper, CSC  
Film stocks KODAK VISION2 50D 7201, KODAK VISION2 250D 7205,

Director Michael McGowan  
KODAK VISION2 200T 7217, and KODAK VISION2 500T 7218



7205, KODAK VISION2 200T 7217, and KODAK VISION2 500T 7218 films.

"I tried whenever possible to use the 50D stock," says Cooper. "Even 10 years ago, when I would take 50D stock into transfers, people weren't sure if it was 16 or 35, because it's so fine-grained. We used the 7201 to capture the maximum amount of detail in big wide shots. We also used it for certain interior situations as well, if we could get the character sitting near a window, for instance. I'm quite confident it's going to look amazing when we get to the DI (digital intermediate) session at Technicolor Toronto. DI has now made Super 16 look even more incredible, and you can shoot it for theatrical release for considerably less money."

On the road, they had to wait until they got to towns with Federal Express offices to receive dailies. "I've shot these film stocks enough to be confident about how things were going to look," says Cooper.

"Shooting Super 16 film allowed us to get the quality we were looking for without sacrificing," adds McGowan. "We could go into a five-star hotel and say we'd be out in two hours, and then get away with it. At the end of the day, you're making a film. You don't have to offer the excuse that it was made for such-and-such budget. The idea was that you can make a little film, but if you're using incredible backdrops, and priceless sets, the results can be spectacular."

To read more about the making of *One Week*, go to [www.kodak.com/go/motion](http://www.kodak.com/go/motion) and click on In Camera.

In the earliest days of Canadian cinema, the Canadian Pacific Railway was one of the most important producers of film entertainment. The idea was to show inhabitants of the cities in the east the natural beauty and opportunities that lay in the unpopulated west, thus generating business for the railroads.

In 2007, Michael McGowan had a similar idea for his third feature film. He wanted to create a story that played out against the panorama of the Canadian countryside.

The result is *One Week*, an independent feature that follows Ben Tyler as he rides his Norton motorcycle more than 4,000 kilometers from Ontario to British Columbia. The impetus for Tyler's trip is a bad medical diagnosis, but the film is infused with humor starting from the opening scene.

McGowan enlisted Arthur Cooper, CSC to handle cinematography. "We had a

bus, a pickup truck that carried the motorcycle, and a minivan," says McGowan. "Our idea was to reduce the crew with hope of having enhanced mobility. I told Arthur that it was going to be down and dirty filmmaking, but that I didn't want what was on the screen to reflect that at all."

McGowan and Cooper decided that Super 16mm film offered the right combination of image quality and ease of use. They shot for three weeks on the road and another two weeks at locations in and around Toronto.

"Since Mike wanted the film to be a postcard that shows off Canada, I don't think any other medium would have worked," says Cooper. "To me, there is something about film and shooting outdoors that is more organic and a bit more romantic."

Super 16 was also perfect for shooting handheld shots inside of cars, according to Cooper. "We would just jump in the back seat

and point the camera," he says. "I tried to get some fill and bounce in where I could, but I was relying on the film to handle heavy contrast situations, like when it's very bright outside the car windows and you're trying to see characters inside the car."

Cooper used zoom lenses for traveling shots of lead actor Joshua Jackson cruising on the motorcycle. Sometimes he would point the camera out the side door of the minivan, or out the back hatch, and the zoom allowed him to change framing on the fly. They also had an isolation head that smoothed out some of the bumps in the road.

His equipment included two ARRI SR3 cameras and Zeiss high-speed lenses. They never used the back-up camera. To be prepared for any situation, Cooper carried four emulsions with him on the road portion: KODAK VISION2 50D 7201, KODAK VISION2 250D