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Film stocks: KODAK VISION2 200T 7217 and 500T 7218

Processing and post production: Laser Pacific

DP: Rene Ohashi, ASC, CSC

Rene Ohashi gives **Jesse Stone: Thin Ice** a theatrical look

The *Jesse Stone* television movies star Tom Selleck as an irascible Los Angeles cop who leaves under a cloud, and attempts a new beginning as police chief in a small New England town. The third chapter, *Jesse Stone: Thin Ice*, comes on the heels of *Jesse Stone: Sea Change* and *Jesse Stone: Stone Cold*.

The previous films have earned Rene Ohashi, ASC, CSC two nominations and one award from the Canadian Society of Cinematographers (CSC) for Best TV Drama. He was also nominated for an American Society of Cinematographers (ASC) Outstanding Achievement Award. Ohashi credits the success of the franchise in part to his collaboration with director Robert Harmon, whom he calls a kindred spirit. "Our aesthetics and way of seeing are in sync," he says.

Ohashi and Harmon wanted the scope and feel of a feature film. They had a television budget and about 22 days to accomplish that goal. They chose to shoot using the Super 16mm film format, framing for a 1.78:1 aspect ratio.

"We didn't ever think about shooting HD because it does not have a filmic, theatrical look," says Ohashi. "By shooting in the Super 16mm format and transferring to HD for post, we could have that theatrical look while using a two-camera approach in certain situations, which added efficiency and provided more options in editing."

Ohashi covered the action with two ARRI SR 3 cameras with PL-mount Zeiss variable prime and Zeiss/ARRI Ultra Prime lenses designed for use with 35mm formats. "We could not make these films on these tight budgets and schedules with HD cameras," says Ohashi. "The technology isn't as flexible. Another director friend recently shot on a high-end HD camera system

and estimated that he lost one-and-a-half hours a day because of the technical requirements of the system — not to mention that with most of the HD cameras, you do not have all the tools of the language and art of cinematography at your disposal, like handling extreme exposure range and latitude, variable frame rates, shutter angles, 35mm depth of field, et cetera."

Ohashi chose KODAK VISION2 200T 7217 and KODAK VISION2 500T 7218 films, depending on the situation. "Whether you are in the canyons of buildings in New York City or the changing light and weather conditions of Halifax, Nova Scotia, 7218 can deal with it, unlike any HD solution currently available," he says.

Processing, dailies and post for the *Jesse Stone* productions is done in high definition at LaserPacific in Los Angeles. On *Thin Ice*, dailies were streamed back to Halifax and burned to DVD. Ohashi took digital stills of selected shots, processed them using Adobe Photoshop® Lightroom®, and posted them on an FTP site for the timer to download and view.

The final transfer for *Thin Ice* was done at LaserPacific on a Lustre Digital Grading System. "I am especially proud of the fact that this year *Jesse Stone: Sea Change* was nominated for an ASC Award," he remarks. "I believe the other nominees in that category were all 35mm productions with much higher budgets. No one I've spoken to was aware that our film was shot in Super 16mm, and I take that as a high compliment."

Jesse Stone: Thin Ice will be broadcast in HD on CBS television in the United States, on the CBC network in Canada, and on the BBC in England.