



Film stocks
KODAK VISION3 500T 5219, KODAK VISION2 250D 5205, KODAK VISION 200T 5274

Cameras and lenses
Panavision 3-perf Millennium with Primo lenses and zoom

Dark desires: coping with low light conditions on the set of **Angels Gone**

Eastern Europe, with its gothic architecture and old-world charm, has long proved fertile ground for filmmakers. The latest to take advantage of the region is Prague-born director Julius Sevcik whose new film, *Angels Gone*, is a psychological thriller set in pre-World War II Germany, in which a young lawyer (played by Pavel Gajdos) representing a serial killer finds himself drawn deep into the mind of the maniac. With its dark subject matter reflected in its moody visuals, Director of Photography Antonio Riestra, AMC had his work cut out.

"From the beginning of pre-production there was a very strong collaboration between Julius Sevcik, production designer Antonin Stojak and myself," Riestra explains. "We were mostly inspired by Antonin's paintings, that he did for every scene. As the narrative is based on the minds of lonely people in a dark world we decided to find a colour thread among them, and we chose green as a colour that would creep from the outside world into the people's souls. For me, it was a really big challenge to be able to interpret the mind of a director and a production designer formed as a painter and then create a single stylized view including my own vision."

In order to meet this challenge, Riestra knew that he had to choose the right equipment to cope with the film's muted colour palette. "Panavision Prague provided us with a Panavision 3 perf Millennium Camera (Super 35/1:1.85), Primo lenses and a Primo zoom," he says. "And we used 35mm film, namely KODAK VISION3 500T 5219 in 75 %

of the scenes, VISION2 250D 5205, VISION 200T 5274 and EASTMAN DOUBLE-X black-and-white 5222. And in Super 16, VISION3 500T 5219 and black-and-white 7222."

Riestra explains that his own tests with the new VISION3 stock confirmed that it was the right choice. "The new 500T arrived just in time," he laughs. "As we were starting the prep I read about it, and Daniel Vecera from Kodak Prague provided us with test rolls. We shot tests with available light in extreme conditions. Its extended latitude and colour saturation meant we were able to use it in very low light and it had basically no grain." The VISION3 stock also enabled Riestra to achieve the specific colours he was after. "The saturation in the red layer helped me to light with green gels using HMI and tungsten lighting, which gave an overall green influence while still enabling me to keep a deep red in the image."

The new stock also made on-set effects work more straight-

forward. "We used the black-and-white film for specific scenes in which we wanted to isolate the characters from the 'real' world that we had already created in colour," the DP explains, before revealing that the film will also undergo some post-production effects. "There are a few scenes that involve CGI; we tried to do background projection for certain images but it proved to be more cost effective to go for green screen. We will do the color grading in UPP Prague."

Riestra is clearly thrilled with the outcome of using VISION3 and has no doubts that it was the only choice for *Angels Gone*. "It was my first time using the stock and I was able to reduce the ambience considerably and still have detail in dark areas. The film was always meant to be dark, so the stock became a very useful tool for it. I definitely ended up using less light."

1 Recreating a street scene in pre-World War II Germany for the psychological thriller *Angels Gone*.
Photo: Axman Production, Pavel Bercik