

# CANADIAN CINEMATOGRAPHER

CANADIAN SOCIETY OF CINEMATOGRAPHERS

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A woman with blonde hair, wearing a white blouse with lace detailing, is shown in profile, looking out of a window at night. Her reflection is visible in the window pane. The scene is dimly lit, with light coming from the window, creating a contemplative mood.

## Vincent de Paula csc The Two Worlds of *2 Hearts*

Gregory Bennett: *A Song for Us*  
The Industry Adapts to HDR





# CANADIAN CINEMATOGRAPHER

A publication of the Canadian Society of Cinematographers

## FEATURES – VOLUME 11, NO. 7 DECEMBER 2019

Fostering cinematography in Canada since 1957. The Canadian Society of Cinematographers was founded by a group of Toronto, Montreal and Ottawa cameramen. Since then over 800 cinematographers and persons in associated occupations have joined the organization.

The CSC provides tangible recognition of the common bonds that link film and digital professionals, from the aspiring student and camera assistant to the news veteran and senior director of photography.

We facilitate the dissemination and exchange of technical information and endeavor to advance the knowledge and status of our members within the industry. As an organization dedicated to furthering technical assistance, we maintain contact with non-partisan groups in our industry but have no political or union affiliation.

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Credit: Eric Milner

### The Two Worlds of *2 Hearts*

By Vincent De Paula csc



Credit: Gregory Bennett

### Memory Lane: Gregory Bennett Recreates Folk Era in *A Song for Us*

By Fanen Chiahemen



Credit: Courtesy of Technicolor

### A Whole New World: The Industry Adapts to HDR

By Fanen Chiahemen

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### Cover Radha Mitchell as Leslie in *2 Hearts*

Credit: Cate Cameron

# The Two Worlds of





# 2 Hearts

**L**ast year, I received the script for *2 Hearts*, a feature based on the book *All My Tomorrows*, written by Eric Gregory and based on the true story of Chris Gregory. This was a period story, and so emotional and powerful that I fell completely in love with it and requested an interview with director Lance Hool.

I had followed Lance's career as a director and producer, and this would be his fourth feature film directing. *One Man's Hero*, *Steel Dawn* and *Missing in Action II* were his previous directorial credits, and he is well known as a producer, collaborating with the likes of Tony Scott on such titles as *Man on Fire*, and also producing popular films like *Crocodile Dundee in Los Angeles*, *The Air Up There* and *Flipper*, to name a few.

**By Vincent De Paula csc**

Adan Canto (Jorge) and Radha Michell (Leslie)  
during the setup of a Techno 50 crane.

Credit: Eric Milner

Once we met, it became pretty clear to both of us that we had to collaborate together on this feature film. We were speaking the same film language, referencing the same films, and even our body language on the interview was mirroring each other.

We shot *2 Hearts* in Vancouver and Hawaii over 32 days of filming. I initially pitched the idea of shooting on both 16 mm and 35 mm, but rapidly this idea evaporated, even though Lance and I have extensive experience shooting on film negative, and in fact, I still generally prefer it.

But our tight schedule and shooting in two countries made this a bit more challenging than it would have been a few years ago. We ended up shooting on anamorphic lenses with ALEXA cameras, provided by Panavision in Vancouver and Woodland Hills in Los Angeles. We shot 2.8K Open Gate and had Panavision E, C and G series on the shoot. The C series are definitely my favourite Panavision anamorphic glass, but they are so popular right now and always in use, so the majority of my lenses were the E series, and some C and G.

Shooting for a wide aspect ratio of 2.39:1 and using anamorphic lenses was perfect for this film. I love this aspect ratio and I am a strong believer that anamorphic is such an intimate format. There has always been the general idea that this ratio is mainly just a landscape format. But you can shoot two actors in a medium close-up in the same frame; no other format can really do that. In the 2.39:1 frame you can let things play, so there is not so much need for cutting, and it allows the camera to move in a way that doesn't force you into as much cutting coverage.

*2 Hearts*, a wonderful true story of organ donation, follows two characters: Loyola University student Chris Gregory (played by Jacob Elordi) – who we follow from 2006 to 2009 – and Jorge Bolivar (played by Adam Canto), who we follow from Massachusetts in the '50s to Cuba in the '60s to Miami in the '70s, and all the way to the 2000s. Two characters living completely different lives, in different parts of the world, different backgrounds and at different times. I immediately had the idea of two different styles for both characters, as well as different looks for the different time periods in the film.

Chris' character symbolizes life, which we depicted through the creative use of lighting with warmer tones and hot sunlight coming in through windows as a metaphor for life and hope. There also seems to be an energy always present with Chris, therefore his framing and compositions would be looser and more dynamic, contrasting that of Jorge's character.

For Jorge, everything has been pretty much set up for him – he is well off and works for the family business, but he is very ill. His style is therefore more controlled and anticipated, more stylized with more symmetrical framing and composition. Also, his colour palette is more neutral than that of Chris.

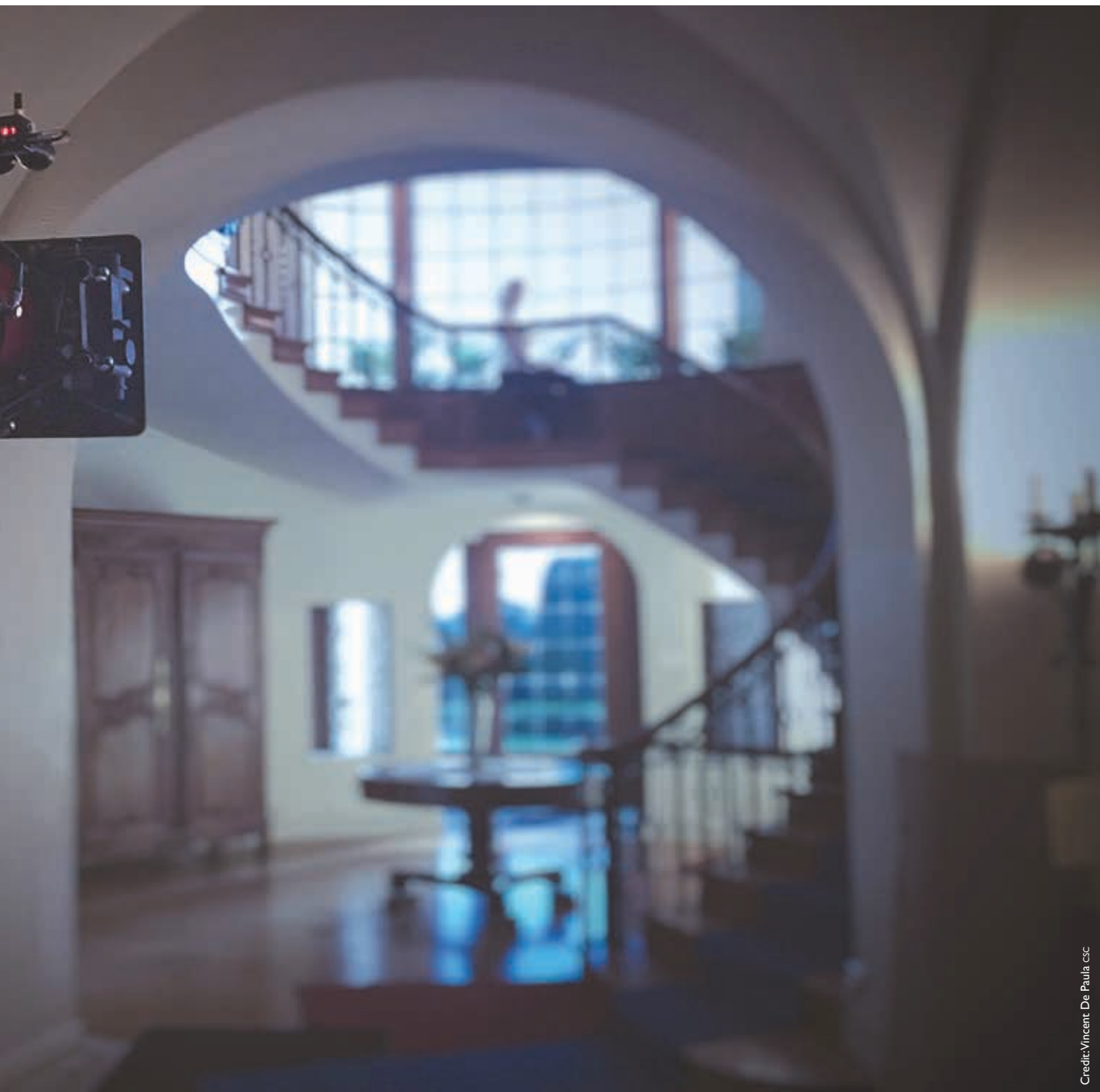
One of the tools that I use a lot as a cinematographer is rear nets. I worked closely with Panavision to set up a set of magnetic rings that I could place inside the ALEXA cameras right at the back of the lenses. I became a cinematographer in London, U.K., and while there I had purchased a lot of this Fogal



Setting up one of the ALEXA cameras before a night shoot.

Noir 110 stockings, and I just happened to have my last set that I could use on the film. So I set these up at the back of the anamorphic lenses in all of Jorge's period story from the '50s to the '90s. Though my initial intention was to just use them for the period scenes, I decided to leave them on for all of Jorge's storyline, therefore also becoming a style for this character. Chris' story had a much less filtrated look, and for him I only used Glimmerglass or Black Satin filtration, normally 1/8 or 1/4.

Period stories are absolutely my favourite to photograph. With this film, I had a great opportunity to have different looks de-



Credit: Vincent De Paula csc

pending on the time and location we were showing. For the 1950s scenes in Massachusetts and Cuba, I played a Technicolor/Kodachrome look, with rich colours – very blue skies and rich oranges, reds, yellows and browns.

For the late '60s/early '70s Puerto Rico and Miami scenes, Jorge meets the love of his life, Leslie, played by the incredibly talented Radha Mitchell. These are generally happy times for this period, and in fact, I allowed them to play a bit warmer, especially the scenes we shot with them in Hawaii.

After Jorge and Leslie marry, in the mid-1970s, blacks would flatten out a bit so you can see into them as much as possible.

**“Chris’ character symbolizes life, which we depicted through the creative use of lighting with warmer tones and hot sunlight coming in through windows as a metaphor for life and hope.”**

Credit: Cate Cameron



Photo credit: Eric Milner

*Above:* Radha Mitchell (Leslie) and Adan Canto (Jorge) with operator Sean Harding.  
*Above right:* A cam operator John Clothier framing up Jacob Elordi (Chris) and Tiera Skovbye (Sam).  
*Right:* From left to Right: Cinematographer Vincent De Paula csc setting up a shot with director Lance Hool, A cam Operator John Clothier and dolly grip David Reilly



Credit: Cate Cameron

**“Generally, I had a very naturalistic approach to the film, which is my general style, and enhanced what I called the poetic realism for the story.”**

Blacks that are milky lend to a ‘70s period feel with a slightly more pastel-like look. The palette would shift to a cooler tone. Life is not so happy now for Jorge and Leslie; his illness is worsening rapidly. I also switched at this time to longer lenses to get more into their minds. For the ‘70s look, I always use as a reference the photography of Stephen Shore and William Eggleston, as well as Saul Leiter and Jamel Shabazz.

The film follows these two characters in a parallel storyline, so it is always so interesting to have both stories contrasted with the different styles and looks. The only period our characters would ever share is 2009. That is the year Jorge wakes up after having surgery, and Chris has just passed away, donating his lungs to Jorge. Jorge’s palette now becomes that of Chris. I liked the idea of Chris being present once he passed away and his lungs were in Jorge. Earlier on, I discussed these possibilities with Lance, as well as creating transitions throughout the different periods and when cutting between characters.

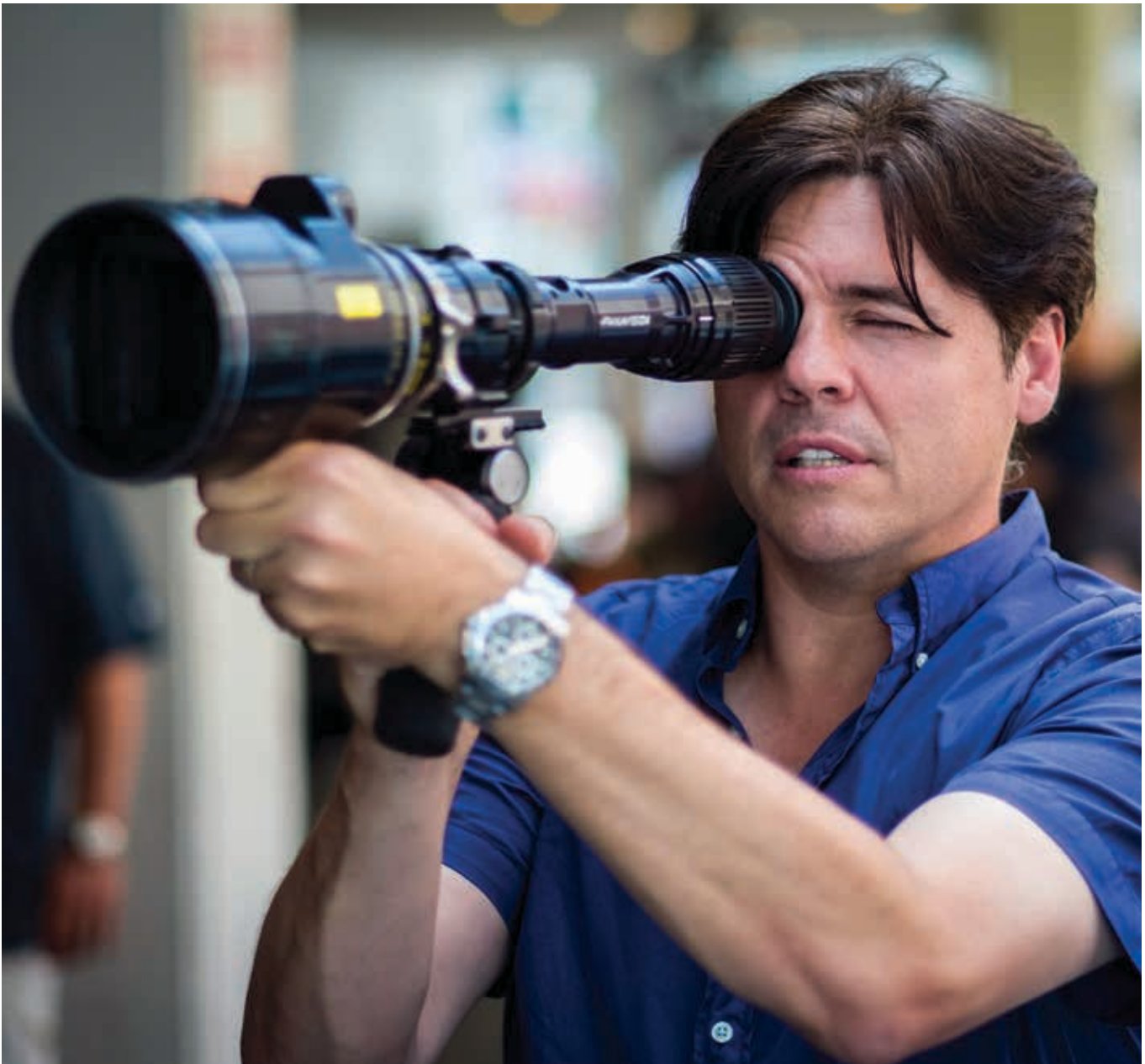


Photo credit: Eric Milner

Vincent De Paula csc setting up a shot.

Generally, I had a very naturalistic approach to the film, which is my general style, and enhanced what I called the poetic realism for the story. I also tried to use older lighting fixtures for the earlier scenes in the '50s, '60s and '70s, but for the majority of the film I tried to bring light from outside the windows and fill when needed from inside.

We had a funeral scene in a location in North Vancouver that featured a real tree that resembled the shape of two lungs, which is very appropriate for the story. On that day, the gods (or the real Chris Gregory from up above) were looking after us because we really needed some cloudy and slightly rainy weather for those scenes, which we had from the moment we called action until we wrapped that scene when all of a sudden, the sun came out. It definitely felt like someone up there was looking after us, and Lance and I admitted we had goose bumps that day.

Our production moved to Hawaii for the last couple of weeks of the schedule, and we had a range of weather conditions, as is normal in

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Credit: Mario Perez

Adan Canto (Jorge) and Radha Mitchell (Leslie) recreating their time in the 1970s in Hawaii.

that part of the world, with sun, clouds and rain pretty much every day. So we were mainly dealing with controlling what was out there when we were filming exteriors.

I had the most amazing crew, with operators John Clothier (A cam) and Sean Harding (B cam), and our 1<sup>st</sup> ACs Larry Portmann and Richard Sinclair keeping everything sharp, as well as our 2<sup>nd</sup> ACs Curtis Nicholls, Jared Krenz and Kelly Simpson doing an amazing job and taking care of the stretching of our rear nets on a daily basis. Mark Allan did a fantastic job as our DIT, and I am one of those cinematographers who prefers to light with one LUT and make all adjustments in camera with the right use of gels in the lights and filtration.

I had a great time with my gaffer James Jackson, and Tony White-side – with whom I have worked several times in the past – served as key grip. I usually prefer to keep my regular crew throughout the duration of a film, but when we moved to Hawaii, I couldn't bring all of my crew, so we switched to local crew in Hawaii, with some coming from L.A., who were also great, helmed by A cam operator Paul Atkins ASC, Mark 'Kiwi' Kalaugher as gaffer and Les Tomita as our amazing key grip.

Our colour correction took place at Encore Vancouver and Los Angeles. With the look for the film pretty much established in camera, we focused on working on small adjustments rather than setting any look at all in the DI. Claudio Sepulveda, our senior colourist, was a great collaborator and I had a great time working with him again.

*2 Hearts* is an incredible story that has touched the hearts of audiences at screenings in Canada and the U.S. I am currently working on another period piece, a Netflix original TV series based on the novel *Firefly Lane* and set in the Pacific Northwest where we follow our characters from the '70s all the way to the early 2000s. 🍷