

Paul Todisco is a successful Hollywood screenwriter whose credits include the forthcoming remake of *Logan's Run* as well as Guy Ritchie's film *Revolver*. Todisco's directorial debut was *Freak Talks About Sex*, which he made with cinematographer Douglas W. Shannon.

Shannon, who started in theater lighting, was a gaffer on indie features such as *Living in Oblivion*, *200 Cigarettes*, and *The Squid and the Whale*, before making the leap to director of photography. "Paul and I had a wonderful and joyful collaboration on *Freak Talks About Sex*," says Shannon. "Our current project, *One Day Like Rain*, was really a labor of love made with minimal resources but we managed to create a great look."

The story is about a teenage girl who devises a metaphysical experiment designed to save the world from impending doom. The experiment has unintended consequences.

The filmmakers were determined to shoot film and they devised an interesting strategy to achieve their goal. Basically they shot half the film. "It ended up being a great decision," says Shannon. "The rough cut of that footage really got a lot of investors excited, and Paul had an easy time raising the rest of the money. When people saw the great looking sets, great writing and acting all shot on film, they responded. He actually ended up turning people away."

Shannon says the approach showed potential investors that they were capable of pulling the production off on a budget. The project used a Panavision Éclair Super 16mm camera provided by Panavision as part of their New Filmmakers Program, which also gave their production a stamp of approval that helped to arrange other deals.

The story has a lighter, comedic tone in the beginning but eventually it reveals a darker side. The visuals support that arc.

"It's really a pure art film," he says. "The visual sense is lyrical and mysterious, and there are many scenes with no dialogue. The cinematography is designed to create a mood. We start out with warm tones



"We shot almost all of the day scenes on KODAK VISION2 250D 7205 film," says Shannon. "That stock does a great job mixing tungsten and daylight sources. We used KODAK VISION2 500T 7218 film for night interiors and exteriors, and KODAK VISION2 50D 7201 film for some special effects scenes. I overexposed all the stocks by about a third of a stop, with the optical blow-up in mind."

Shannon feels that shooting film helps him show the audience what his eye sees. "HD gives every hair and pore an incredible sharpness that gives it a two

Shannon makes *One Day Like Rain*

and handheld cameras. As the story gets more serious, the images become cooler. The lighting becomes less pretty and more dramatic, and the camera moves more deliberately."

Shannon controlled color temperature through the use of filters and careful lab work. For warmer scenes, he used an 81EF filter. For the cooler look, he shot a gray scale with the 81EF filter, had the lab drain the warmth, then shot with no filter.

dimensional feel. The richness of film more approximates what I see with my eye. My objective as a cinematographer has always been to capture exactly what my eye sees. Film absolutely does that. Video formats require compensation in lighting and elsewhere. Film is an amazing tool that I have always enjoyed, and it only gets better as the latest stocks continue to improve." ■

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Top: (L to R) DP Doug Shannon lines up a shot at the Alien Planet desert location for *One Day Like Rain*. (Photo: Anthony Lund)

Below: Actress Samantha Figura in a scene from *One Day Like Rain*. (Photo: Mike Lynch)

