

Director Mark Pellington and cinematographer Eric Schmidt knew early on they were going to use Kodak Ektachrome color reversal film to create part of the look for the Foo Fighters **Best of You** music video.

"The use of Ektachrome is almost second nature to us," says Schmidt. "We love using Chrome to achieve eye-catching looks that just wouldn't be possible in any other way."

The video includes a series of seemingly random images that fit into the themes of loss and remembrance. The images flash by in a variety of arresting looks, formats and colors. They are intercut with performance footage of the band, which shows them silhouetted against a heroic, cloud-filled sky.

"We shot that material on a rooftop in Boyle Heights, a Los Angeles neighborhood," says Schmidt. "We used the new (Kodak VISION2) 5212 (100T film), and exposed for the background sky, underexposing the band by almost three stops. Even so, when we did the telecine with Beau Leon at the Syndicate, we had to bring the band down even further to create the full silhouette. The images are really beautiful and sharp, almost like the old Kodalith."

Best of You earned an MTV Video Music Award nomination for Best Rock Video. In addition to shooting music videos, Schmidt is a leading-edge television commercial shooter who also brought a daring visual sense to the television series **Cold Case**.

"It's my dream to shoot a feature film on Ektachrome," he says. "In the meantime I'll use it anywhere striking images are needed. There's an element of risk involved, since the exposure latitude is not as great as that of negative films, but with that comes some really thrilling discoveries." ■



Foo Fighters music video uses Ektachrome for eye-catching look

Kodak Ektachrome 100D 5285 color reversal film was used to capture much of the non-performance material. "That stock is so sharp, and has such a filmic look," says Schmidt. "It's so vibrant and nothing else looks like it. Mark and I love it."

For some shots, Schmidt further stylized the look by shooting with an older ARRI 2-C camera equipped with a hand crank and using lenses with the modern coatings removed. He created double exposures the old fashioned way – rewinding by hand with the lens covered, and then shooting again with something different in the frame.

"There's a certain amount of calculation involved, especially with reversal film," says Schmidt. "You have to count the cranks. It's an inexact science because the exposure varies due to the cranking speed. I'd shoot the first pass two stops underexposed and the second, see-through layer one stop under. That gave us images with a burnt out richness that I love."

For other unusual looks, the filmmakers exposed Ektachrome film with tungsten lamps combined with full daylight streaming through a Lee gel called Spring Yellow. Schmidt lit other shots with reflective bounce materials colored deep red and deep yellow to create a shimmering effect. For a stark look, he used Kodak VISION2 500T 5218 film with the Panavision no-coat lenses and shot without a correction filter. Colors were manipulated to some degree in post, but many of the effects were captured in-camera.

Below: DP Eric Schmidt on location while shooting a Foo Fighters music video.



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