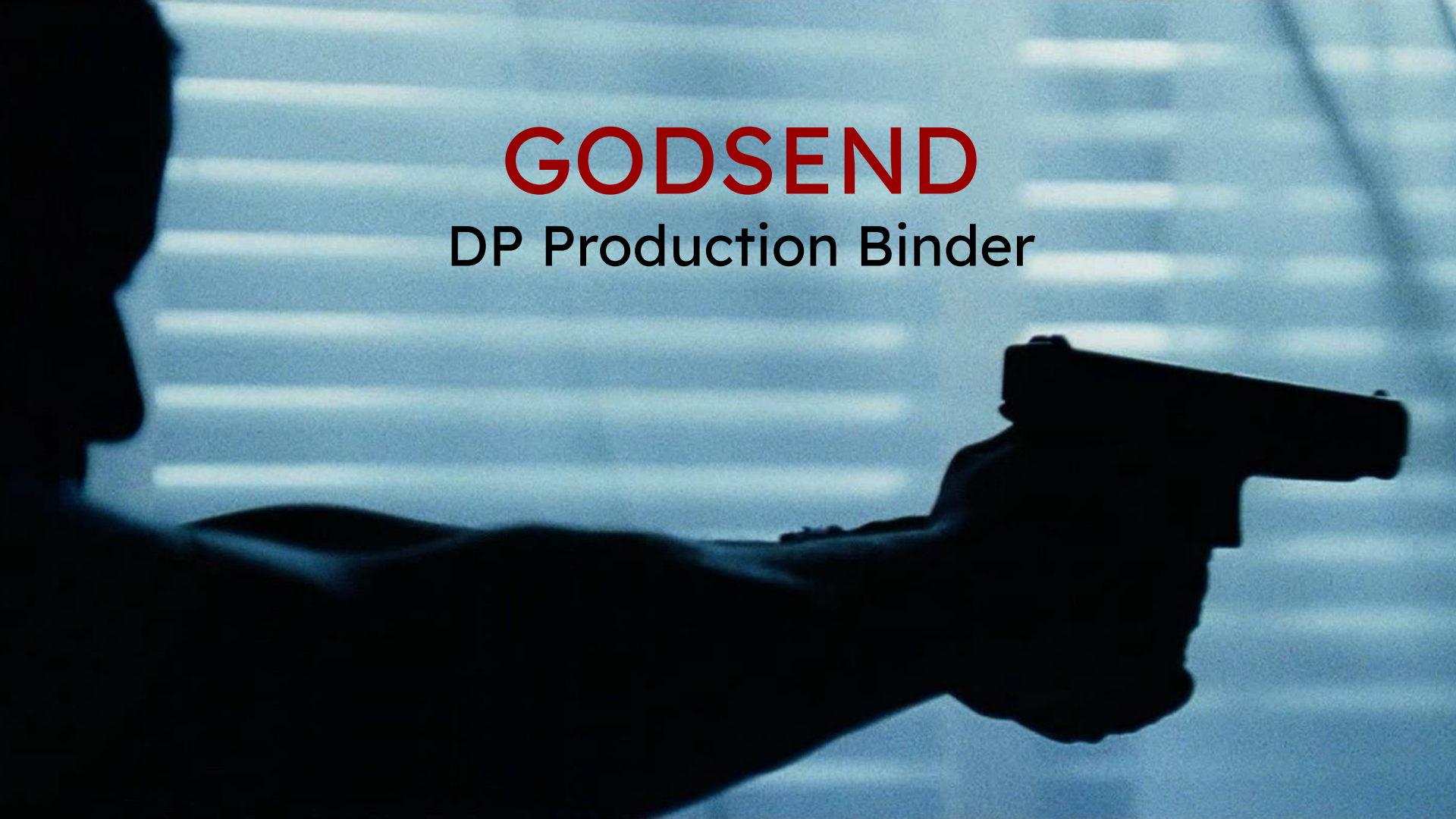


GODSEND

DP Production Binder



Mood of the Cinematography

GODSEND is a gory, action packed film about a man, David, and his desperate attempt to save his family. In the process, he ends up killing men just like himself. The violence feels relentless, which demonstrates the extent of his desperation. The film is about grasping onto anything in order to survive, leaving any signs of mercy at the door. To compliment this story, the cinematography should be heavily contrasted, dark, and gritty.

A theme of this film may be: how far is too far to save one's family?

GODSEND Moodboard



Lighting

The lighting for GODSEND should be dark, with high contrast ratios. The quality of light will mimic an overcast day, while much of the contrast comes from playing with shadows.

A 1 stop underexposure during the day, and a 2 stop underexposure at night will support this look; with a contrast ratio between 8:1 and 16:1.

Inside David's home, the motivation should be mostly overcast sunlight coming from the windows, leaving much of the space in shadows.



Composition

The world is suffocating in *GODSEND*, therefore, the compositions should aim to isolate the character, and trap him within the scene.

The close ups should often “choke” David, either ending at his neck, or just above it. While, the WS’s should make David look insignificant. Mediums should be used in the beginning, and become sparse near the end.



Composition CONT.

To add to this style, the film should be shot in a 2.39:1 aspect ratio to prevent the audience from being grounded by the sky and the floor.

When moving into a “choker” shot size, the aspect ratio will further emphasize the suffocating effect.

Additionally, during the first scene David should be shown in a dirty single, leaving Hannah on the edge of the frame. This imbalance will create tension.



^ Having a character cut off by the frame causes tension.

Movement

The movement in *Godsend* should start smooth and quickly decline into shaky handheld. Paired with a slightly tighter shutter angle, the handheld operation will feel frantic and chaotic. Though, this style should be broken during a few of the pivotal moments; such as when David looks at Jerome's picture, and when David manages to kill Wayne.



Textures/Visual Elements

The textures/visual elements I imagine playing a key role in the cinematography of GODSEND are:

- Dust
- Ash
- Dirt
- Broken glass
- Metal shavings
- Overcast light
- Clutters of trash
- Sharp Film grain

Colors

#683942	#708572	#D2BE99
Congo Brown	Xanadu	Sorrell Brown
#790000	#002242	#8896A2
Maroon	Midnight	Regent Gray

Production Design/Costumes/Locations:

A few PD/Costume/Location elements that I believe would support the cinematography are:

- Loose papers
- Dirty clothes
- Fake broken glass
- Run-down abandoned warehouse
- General clutter



Camera Equipment

- Red Gemini: Compact, high dynamic range, dual-native iso for night scenes.
- Atlas Orion anamorphic lenses: creates depth and isolation in the out-of-focus regions. This will also have a claustrophobic aspect ratio, and will provide depth for our overcast exterior scenes.
- Steadicam: for one-take, and early moments of stalking.
- Easyrig: for the handheld operation
- Nucleus ff and Teradek kit
- Spider grips for handheld operation

Lighting Equipment

Rental

- Vortex 8
- Aputure mc for eye light
- Aputure 600C
- EU3000W Gennie
- Menace arm kit
- Wall spreader kit
- 12x12 butterfly kit
- 12x12 neg
- 12x12 ¼ grid
- 2 4x4 floppies
- 4 cstands
- 4 combos
- 6' Wag flag - neg
- 2 beefy baby's
- 1 low boy combo
- 1 apple box set
- 2 pancakes

SCAD

- Baby pin receiver: grid clamp
- 10 sandbags
- 2 mombo combos
- Pavo tube kit
- Joker bug
- 1 combo
- 4 cstands
- 6 sandbags
- 2 4x4 floppies
- 4 cartellini's
- Apple box set
- 2 Cclamps