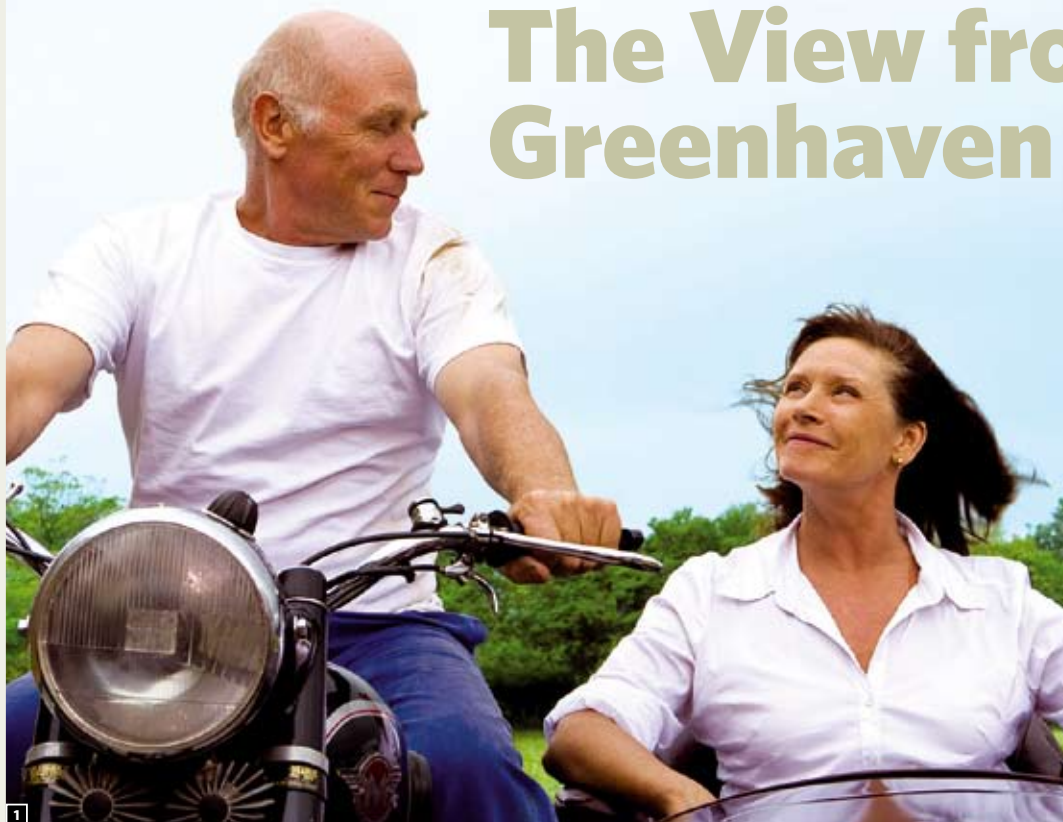


# Wareham captures **The View from Greenhaven**



Film stock

KODAK VISION2 50D 7201, KODAK VISION2 250D 7205, KODAK VISION2 100T 7212

Digital Intermediate

The Lab, Sydney

Dash McGregor has a wonderful wife, loving family, and a beautiful home in a scenic coastal town. He seemingly has the ideal life, yet he is grumpy and impossible to be around. On his wedding anniversary, his adult daughter gives the gift of a mystery train trip. An argument over whether to take the vacation pushes his wife Dot to the point where she might leave him. Faced with that reality, McGregor must go on the trip and face the demons from his past, and possibly learn that he already has everything a man could want.

Chris Hayward and Wendy Hughes portray the McGregors in *The View from Greenhaven*. This is the first feature film written and directed by the winners of Movie Extra's 2006 Project Greenlight filmmaking competition, brothers Simon and Kenn MacRae. The co-directors, along with producers Chris Berry and Martin Brown, brought Mark Wareham, ACS on board to help tell their story on the big screen.

"Simon and Kenn had a very clear image of the look they were after," says Wareham. "We reviewed a multitude of films to illustrate the type of framing, color grading, and tonality they envisioned. They have a strong visual sense and are great storytellers, so they had me on the same page very quickly. *The World's Fastest Indian* and *The Full Monty* were the main reference points, but these were interspersed with examples from dozens of films. We also had plenty of in-depth discussions in the illustrious courtyard area at Canal Road Film Centre."

The MacRaes made it clear that above all else they wanted *The View from Greenhaven* to have a cinematic feeling. "The format choice was a question of familiarity to a degree, because of their advertising background," says Wareham. "They were used to shooting commercials on 35mm film, but after our long discussions, I knew I could get the look they were after with Super 16mm and digital intermediate (D.I.) timing."

Panavision Sydney supplied an ARRIFLEX 16 SR2 camera for the four-week production. A decision was made to avoid using a 16mm lens after seeing test footage with the lead actors. "It felt like we could always achieve the same framing we needed, but with a much better look by getting in closer and using a 12mm lens or getting back and going longer," explains Wareham. "It worked well. I think there was only one shot made with the 16mm lens."

Wareham says that he chose KODAK VISION2 50D 7201 film for exterior and interior daylight scenes "because it renders fine grain images and great color saturation. We used KODAK VISION2 250D 7205 film for daylight and mixed lighting situations as it balances so well, and turned to KODAK VISION2 100T 7212 film for night Tungsten situations."

*The View from Greenhaven* storyline required a wide variety of locations.

"We shot all over NSW (New South Wales), but the resulting pastiche is really believable in creating the town of Greenhaven," says Wareham. "For the town, we used Patonga on the Central Coast. Train station and chase scenes were shot in Mudgee. Scenes at Grassy Grannall's motorbike repair garage were filmed at a Harbour Trust site at Georges Heights in Sydney. The most sentimental location was Dash's shed, which was the shed of the MacRae brothers' late grandfather who lived in Eastlakes."

The D.I. was done at HDSR 4:4:4 resolution in Sydney at The Lab with colorist Dwayne Hyde. "I gave my notes to Simon and Kenn, and popped into The Lab and saw that we were all on the same wavelength," says MacRae. "We had a wonderful cast, a great crew and it is a beautiful story."

To find out more about *The View from Greenhaven*, visit [www.theviewfromgreenhaven.com](http://www.theviewfromgreenhaven.com).