

ICG

INTERNATIONAL CINEMATOGRAPHERS GUILD

MAGAZINE



DECEMBER 2019 FEATURING

Little Women

BOMBSHELL & SEBERG



US \$4.95 CAN \$6.95
ICGMAGAZINE.COM



12>

0 74470 92550 7



BOLT4K

DETAIL MATTERS

Bolt 4K is a groundbreaking wireless video system that transmits lossless 4K HDR video at up to 5,000 ft.

- 01** Exclusive Teradek technology offers exceptional wireless capabilities
- 02** Universal compatibility allows different Bolt 4K model ranges to work together
- 03** HDR support: HLG and PQ standards (10-bit, 4:2:2)
- 04** 8x more robust & reliable than Bolt XT
- 05** 50% longer range than previous systems
- 06** Greatly improved picture quality across all resolutions
- 07** AES-256 and RSA 1024 security to protect your video feed from prying eyes
- 08** iOS & Android App for pairing TX/RX, spectrum analyzer and more
- 09** Transmits to up to 6 receivers simultaneously

Bolt 4K MAX

- 01** Extreme range of up to 5,000 ft. line of sight
- 02** Fixed Frequency Mode for enhanced performance in tough environments
- 03** 1080p120 support for high-speed camera applications
- 04** Support for unlimited MAX receivers in Broadcast Mode
- 05** Exclusive antenna configuration for more robust signal, faster re-connection times
- 06** Compatible with Bolt 4K 750 & 1500

4k.teradek.com



SUNDANCE INSTITUTE PRESENTS
SUNDANCE
FILM
FESTIVAL
20 20



23 02
JAN — FEB

TICKETS ON SALE NOW

sundance.org/tickets

[#sundance](https://twitter.com/sundance)

Sundance Institute is a nonprofit organization. We are grateful to ICG for their generous support of our mission.



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING
BEST PICTURE
BEST CINEMATOGRAPHY
(THEATRICAL RELEASE)
RODRIGO PRIETO, ASC, AMC

ROBERT DE NIRO AL PACINO JOE PESCI

THE
IRISHMAN

TIME CHANGES NOTHING



"CINEMATOGRAPHER RODRIGO PRIETO'S
SINUOUS TRACKING SHOTS INDUCE SWOONS."
THE HOLLYWOOD REPORTER



[NETFLIXGUILDS.COM](https://netflixguilds.com)

IN 2020

SUNDAY IS THE NEW MONDAY

ANNOUNCING NEW EXHIBIT DAYS AND HOURS!

Sunday–Wednesday, April 19–22, 2020

NABSHOW®
Where Content Comes to Life

NABShow.com/2020

Get your Free Exhibits Pass today!

Use code SUNDAY

**“A BRAVURA PIECE
OF FILMMAKING.”**

– PETE HAMMOND, DEADLINE

WINNER
GOLDEN LION BEST FILM



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2019

JOKER

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

BEST CINEMATOGRAPHY

LAWRENCE SHER ASC

**“THE CINEMATOGRAPHY
IS SO INCREDIBLE
THAT THE CAMERA BECOMES
AN IMPORTANT CHARACTER.”**

– REX REED, OBSERVER

CINE GEAR EXPO

LOS ANGELES 2020

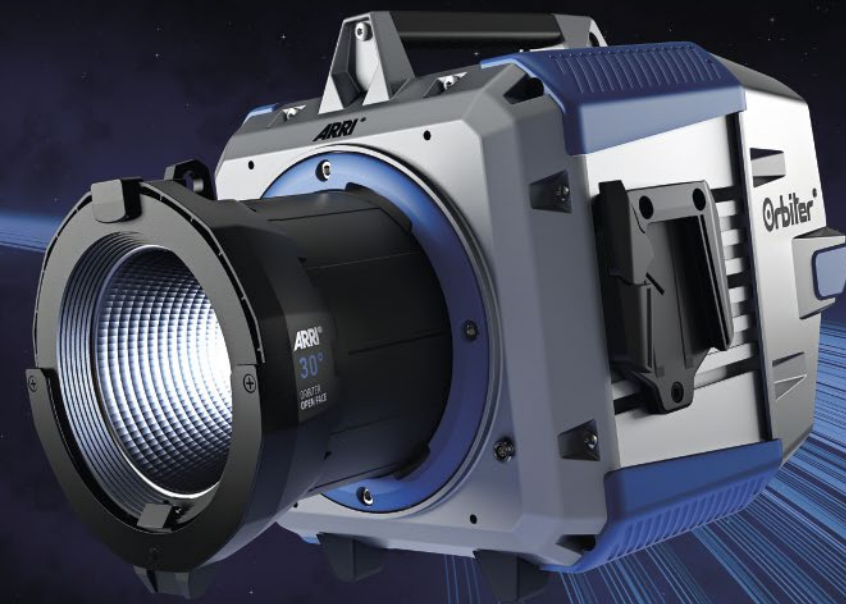


FILM COMPETITION
EXHIBITS
MASTER CLASSES

JUNE 4
JUNE 5-6
JUNE 7

THE STUDIOS AT PARAMOUNT
HOLLYWOOD, CA

EXHIBITS FOR | SEMINARS FULL | DEMONSTRATIONS GO | NETWORKING TO | SPECIAL EVENTS
WWW.CINEGEAREXPO.COM



Orbiter
Illumination | Reshaped

The ultra-bright LED point source
with a variety of optics.

Orbiter is an ultra-bright, tunable, and directional LED fixture from ARRI. All systems in Orbiter are completely new and designed with versatility in mind. Orbiter's new six-color light engine delivers a wide-color gamut and outstanding color rendition across all color temperatures along with industry-leading, smooth dimming from 100 to 0%. With its changeable optics, Orbiter can transform into many different types of lampheads including projection (profile), open face, soft light, and other future possibilities. Orbiter is the most advanced luminaire ever created with exciting new technology packed into every fixture.



Open Face



Projection



Light Bank



Dome

Learn more about
Orbiter's extensive features:
www.arri.com/orbiter

Orbiter® is a registered trademark of
Arnold & Richter Cine Technik GmbH & Co. Betriebs KG.

ARRI

contents



46

LITTLE WOMEN

Guild cinematographer Yorick Le Saux captures the “big dreams/big world” of Greta Gerwig’s *Little Women* – a radical take on the classic novel.



BOMBSHELL

Barry Ackroyd, BSC, is a fly on the wall of Fox’s acrid newsroom in the Lionsgate drama.

58



SEBERG

She was young, beautiful, and rising in Hollywood – so why did the FBI consider her an “enemy of the people?” Rachel Morrison, ASC, finds out.

66

GENERATION NEXT
December 2019 / Vol. 90 No. 10

DEPARTMENTS

gear guide 18

first look 26

book review 28

on the street 32

exposure 38

production credits 100

stop motion 118

SPECIAL
generation next 78



An Apple Original

THE BANKER

For Your Consideration
Charlotte Bruus Christensen, Cinematographer



My Generation

When I started working in this industry, in 1979, I was 21 years old. And I definitely would have qualified for the theme of this month’s *ICG Magazine*, “Generation Next.” For years I was always the new “young” guy on the crew. Forty years later, it’s hard for me to accept that a great many of the members I work with weren’t even born when I started.

I often wonder if that’s what the great filmmakers who mentored me thought. I was fortunate to work for some incredible union craftspeople, who embraced the long tradition in our industry of on-set mentorship – a tradition that continues to thrive to this day. Without their guidance, I never would have grown to have the successful career I’ve been so fortunate to have.

I grew up in a union household during a time when union density was very high. I realize that most of our young workers grew up in households where union density was on a steady decline. Yet from 1993 through 2019, IATSE membership has grown from 75,000 members to more than 147,000 members. And public approval of unions today is at a 50-year high (64 percent), with approval of unions by young people at a similar peak (67 percent). This gives me great hope in the next generation of filmmakers and union leaders. The proliferation and growth of Young Worker Committees throughout the entire IATSE is an indication of how these members are getting involved with the labor movement, spreading and fostering union ideals.

I’m also proud of the fact that a large percentage of our young filmmakers are active in the goals and initiatives of the IATSE. While many of us enter this industry for the creative and technical challenges, the fact that this next generation is aware of the important role unions play in their careers, and more importantly, the quality of their lives, provides hope for the future.

And that feeling of hope is hardly a given. With first the creation of the National Labor Relations Act in 1939 – part of FDR’s New Deal that actually codified our rights for collective bargaining – and then the restrictions put on those rights in 1947 by the Taft-Hartley Act,

followed by the unprecedented growth of unions through the late 1970s, and the decline after President Reagan fired 11,359 striking Professional Air Traffic Controllers (PATCO) in 1981, our younger members could have grown apathetic. But, clearly, their current trend of activism and approval shows the staying power of labor. Maybe it’s because younger members didn’t live through those golden years of labor growth, only to be disappointed by what followed. Maybe their lack of knowledge of labor history is actually what makes union activism so attractive to them.

My generation was fortunate to grow up in an era, in the early 1970s, where almost two-thirds of Americans were considered middle class. This had a direct correlation to the growth of unions, which acted as a prime driver for millions of U.S. workers to achieve the “American Dream” of steady employment, homeownership, and long-term healthcare for their families. One can certainly argue that today’s “American Dream” is broken and in need of repair; a patching that unions in this country are continually working toward, regardless of the political party in power.

My children are also the first generation that cannot assume a higher standard of living than their parents were able to achieve. Yet workers in our industry enjoy a good standard of living, a solid healthcare system, and the belief the “American Dream” will find them. This is all thanks to the protections and benefits union membership provides.

Please enjoy the inspirational stories in this month’s magazine about Local 600’s up-and-coming “Generation Next” filmmakers, and of the mentors that are continuing the long tradition of sharing our experience and knowledge with them.

Whatever holiday you celebrate this winter season, I wish you and your loved ones, peace, joy, health, prosperity and happiness. May the new year bring a bright future for all, and sustain the immense gratitude we all carry for the sacrifices those pioneering union members created for future generations.

A handwritten signature in blue ink, appearing to read "Lewis Rothenberg". The signature is stylized with a large, sweeping initial "L" and "R".

Lewis Rothenberg
National President
International Cinematographers Guild
IATSE Local 600

 **CINEMOVES**
THE ART OF CAMERA MOVEMENT



MATRIX
4 AXIS GIMBAL

Publisher
TERESA MUÑOZ

Executive Editor
DAVID GEFFNER

Art Director
WES DRIVER

EDITORIAL ASSISTANT
Tyler Bourdeau

STAFF WRITER
Pauline Rogers

ACCOUNTING
Glenn Berger
Dominique Ibarra

COPY EDITORS
Peter Bonilla
Maureen Kingsley

CONTRIBUTORS
Elisabeth Caren
Hilary Bronwyn Gayle, SMPSP
Ali Goldstein
Kyle Kaplan
Margot Lester
Parrish Lewis
Laura Magruder
Kevin Martin
Jessica Miglio, SMPSP
Jeong Park
Elle Schneider
Tiffany Roohani
Wilson Webb, SMPSP

COMMUNICATIONS COMMITTEE
Spooky Stevens, Chair

CIRCULATION OFFICE
7755 Sunset Boulevard
Hollywood, CA 90046
Tel: (323) 876-0160
Fax: (323) 878-1180
Email: circulation@icgmagazine.com

ADVERTISING REPRESENTATIVES

WEST COAST & CANADA
Rombeau, Inc.
Sharon Rombeau
Tel: (818) 762 – 6020
Fax: (818) 760 – 0860
Email: sharonrombeau@gmail.com

EAST COAST, EUROPE, & ASIA
Alan Braden, Inc.
Alan Braden
Tel: (818) 850-9398
Email: alanbradenmedia@gmail.com

INTERNATIONAL CINEMATOGRAPHERS GUILD
Local 600 IATSE

NATIONAL PRESIDENT
Lewis Rothenberg

NATIONAL VICE PRESIDENT
Dejan Georgevich, ASC

1ST NATIONAL VICE PRESIDENT
Christy Fiers

2ND NATIONAL VICE PRESIDENT
John Lindley, ASC

NATIONAL SECRETARY-TREASURER
Stephen Wong

NATIONAL ASSISTANT SECRETARY-TREASURER
Jamie Silverstein

NATIONAL SERGEANT-AT-ARMS
Deborah Lipman

NATIONAL EXECUTIVE DIRECTOR
Rebecca Rhine

ADVERTISING POLICY: Readers should not assume that any products or services advertised in International Cinematographers Guild Magazine are endorsed by the International Cinematographers Guild. Although the Editorial staff adheres to standard industry practices in requiring advertisers to be “truthful and forthright,” there has been no extensive screening process by either International Cinematographers Guild Magazine or the International Cinematographers Guild.

EDITORIAL POLICY: The International Cinematographers Guild neither implicitly nor explicitly endorses opinions or political statements expressed in International Cinematographers Guild Magazine. ICG Magazine considers unsolicited material via email only, provided all submissions are within current Contributor Guideline standards. All published material is subject to editing for length, style and content, with inclusion at the discretion of the Executive Editor and Art Director. Local 600, International Cinematographers Guild, retains all ancillary and expressed rights of content and photos published in ICG Magazine and icgmagazine.com, subject to any negotiated prior arrangement. ICG Magazine regrets that it cannot publish letters to the editor.

ICG (ISSN 1527-6007)
Ten issues published annually by The International Cinematographers Guild
7755 Sunset Boulevard, Hollywood, CA, 90046, U.S.A.
Periodical postage paid at Los Angeles, California.
POSTMASTER: Send address changes to
ICG
7755 Sunset Boulevard
Hollywood, California 90046

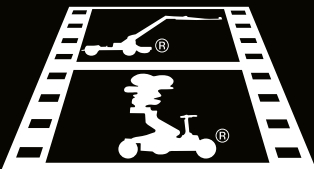
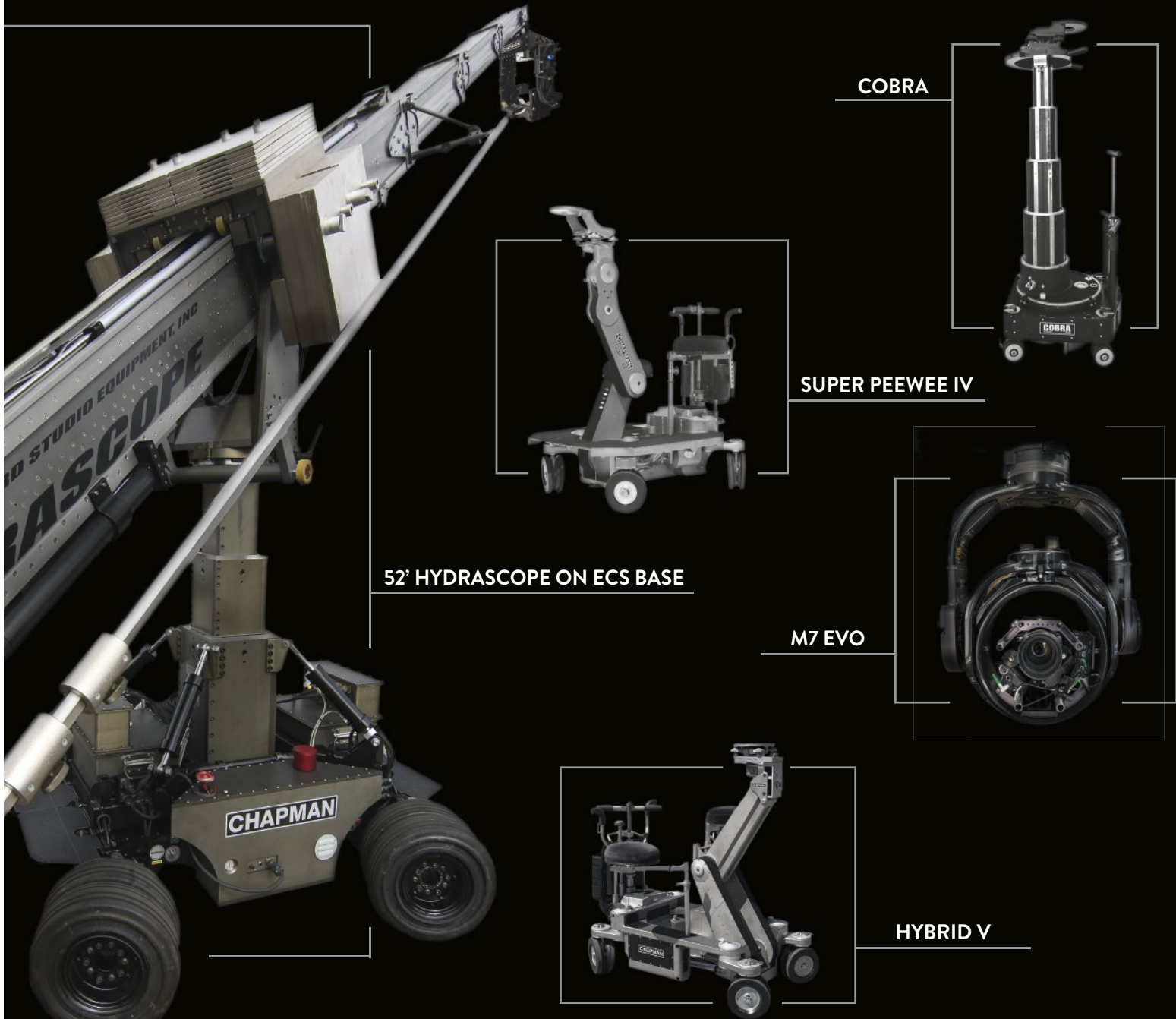
Copyright 2018, by Local 600, International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States and Canada. Entered as Periodical matter, September 30, 1930, at the Post Office at Los Angeles, California, under the act of March 3, 1879. Subscriptions: \$88.00 of each International Cinematographers Guild member's annual dues is allocated for an annual subscription to International Cinematographers Guild Magazine. Non-members may purchase an annual subscription for \$48.00 (U.S.), \$82.00 (Foreign and Canada) surface mail and \$117.00 air mail per year. Single Copy: \$4.95

The International Cinematographers Guild Magazine has been published monthly since 1929. International Cinematographers Guild Magazine is a registered trademark.

www.icgmagazine.com
www.icg600.com



CREATING MOMENTS THROUGH MOVEMENT



CHAPMAN/LEONARD
— STUDIO EQUIPMENT INC. —

www.chapman-leonard.com | @chapman_leonard    

HOLLYWOOD, CALIFORNIA (888) 883-6559 | UNITED KINGDOM & EUROPE +44 1 727 838424
LOUISIANA, NEW MEXICO, TEXAS, & GEORGIA (888) 758-4826 | FLORIDA (888) 337-8243

TRY OUR SOUND STAGE AND PRODUCTION CENTER IN ORLANDO!



Photo by Sara Terry

A few months ago in this space, I wrote about “turning a corner” with regard to gender equality in this industry. My words were based mostly on the increase in product centered on and made by women, as well as the changing nature of the camera department. I cited a conversation I had at Sundance, 10 years ago, with three female cinematographers, who are all now award-winning veterans of their craft. One essential point I tried to make in that editorial is that any union worker who breaks barriers becomes an inspiration for the next generation. That column dovetails neatly with this page, written for our annual December issue and themed around the next generation coming up in this Guild – their passions, concerns, skills, and desire to make their workplaces better every single day. The results for this industry, as you can read in Margot Carmichael Lester’s *Generation NEXT* profile (page 78) are encouraging in myriad ways.

For example, when we canvassed Guild members for this year’s recommendations, there was no mention made of any racial, gender, or even regional mandate. It was simply: who are some great young union craftspeople leading the charge in all areas of our industry – features, episodics, unscripted, commercials, documentaries, etc.?

That led to this 2019 class – five men and five women – whose ethnic and regional backgrounds are all over the map. It includes two talented Guild members on opposite coasts – Malika Franklin, a digital imaging technician in New York City, and Jeremiah Smith, a director of photography in Los Angeles – both of whom would make wonderful role models for next year’s class and beyond. (I had the chance to interview Smith for our November *Hyperdrive* story. His safety-first attitude, coupled with a fearless creative streak, is impressive. Franklin, who has expanded her on-set color management skills to better serve directors of photography, grew up on sets, where her father was a Steadicam operator.)

Another reason for hope is the selflessness these young workers bring to the table. Omar

D. Rivera Abreu, a digital imaging technician based in Puerto Rico, is emblematic of the union pride on that island. In Lester’s article, Rivera Abreu explains how union crews in Puerto Rico went back to work *one month* after Hurricane Maria, despite all having family and friends severely impacted by the storm.

Christine Ng, a New York City operator, is another *Gen NEXTER* who can’t help but inspire and educate. Ng says her on-set approach is made possible by role models like producer/director Ava DuVernay (ICG Magazine, February/March 2018, *Exposure*) and director of photography Bradford Young, ASC, who created an environment (on the Netflix limited series *When They See Us*) that “challenged,” and “freed” Ng.

“I was heard in a way that I rarely am as a queer Asian female operator in this industry,” Ng says in her write-up, adding that Young (the first African-American cinematographer nominated for an Oscar) is “someone who fosters artistry, and is really in touch with the actors and the technicians.”

Being in touch is hardly limited to age, race, or gender; two of this month’s stories focus on seasoned cinematographers who continue to push the creative envelope every time they look through a camera. Elle Schneider’s cover piece on *Little Women* (page 46) profiles Yorick Le Saux, whose past work for directors like Jim Jarmusch and Luca Guadagnino perfectly captured the visual tone writer/director Greta Gerwig needed to adapt the classic Victorian novel. “There’s a restlessness behind the camera – you always feel movement,” Gerwig describes about Le Saux’s approach. She goes on to note: “I wanted to move away from that static, idyllic period film we’re used to, especially when we’re watching young women in a rural setting.”

Pauline Rogers’ story on *Bombshell* (page 58) peeks into the on-set world of another storied filmmaker, Barry Ackroyd, BSC, who seems to break ground with every project. Fans of movies like *Detroit* (ICG Magazine, August 2017), *Captain Phillips* (ICG Magazine, October 2013), and the six-time Oscar-winning *The Hurt Locker* revel in Ackroyd’s intimate camera. For *Bombshell*, his deep documentary background allowed for multiple handheld cameras to work in seamless harmony. And the self-effacing Brit always deflects praise, preferring to credit his 1st AC’s – Hector Rodriguez, Errin Zingale, and Ignacio Musich – for their “amazing focus-pulling instincts” on the movie.

While the road to more inclusive sets is still long and challenging, the young union workers profiled in this issue, along with earlier generations, whose experience, skill and on-set demeanor have set the tone, prove the path is clearly marked.

David Geffner

Executive Editor

Twitter: @DGeffner

Email: david@icgmagazine.com

CONTRIBUTORS



Jeong Park

(Generation NEXT)

“It’s always a pleasure working with fellow Local 600 crews, as whenever I’m on set, they’re the ones who make me feel supported to get the essential shots. I was honored to take portraits for ICG’s *Generation NEXT* issue. Not only was it fun to take images of Christine [Ng] and Malika [Franklin], but I was also proud I had a small part to make them shine in our union’s magazine.”



Tiffany Roohani

(Generation NEXT)

“My approach to portrait photography is guided by the words of filmmaker Jean-Luc Goddard, who said: “When you photograph a face...you photograph the soul behind it.”



Cover photos by Wilson Webb, SMPSP

MAXIMUM STABILIZATION REIMAGINED



INQUIRE TODAY!



CHAPMAN/LEONARD
— STUDIO EQUIPMENT INC. —

SPACECAM
A DIVISION OF C/L ENTERPRISES

HOLLYWOOD, CA - LOUISIANA - NEW MEXICO - TEXAS - GEORGIA - FLORIDA (818) 764-6726
UNITED KINGDOM & EUROPE +44 1 727 838424

SPACECAM.COM | @spacecamsystemsinc

PHOTO CREDIT: DUBAI FILM @RICHYSNAP

INOVATIV APOLLO

APOLLO 40 EVO \$2,640 - APOLLO 52 EVO \$3,980
APOLLO 40 NXT \$3,240 - APOLLO 52 NXT \$3,580
WWW.INOVATIV.COM



HYBRID AC/OPERATOR/DIT
WORKSTATION WITH DUAL-PURPOSE
FOLDABLE TOP-SHELF LIP

TOOL-LESS ASSEMBLY, MAKING FOR
QUICK BUILD/COLLAPSE TIME

WORKSTATION IS FULLY COLLAPSIBLE INTO CASE
MODE WITH TRAVEL HANDLE, BUILT-IN TRANSPORT
WHEELS AND REINFORCED CORNERS

UP TO THREE BUILT-IN THREADED RAIL PLATES
WITH -16 AND ¼-20 THREADS CAN BE
ATTACHED TO THE TOP-SHELF LIP

“MY APOLLO 40, COUPLED WITH THE INSIGHT, CAN SUPPORT THE MULTIPLE
MONITORS AND WIRELESS RECEIVERS I NEED ON SET. THE FOLD-DOWN LIP CAN
WORK AS A DESK OR CLOSED TO CONTAIN ITEMS WHEN ON THE MOVE. IT’S THE
PERFECT COMBINATION OF STRENGTH AND AGILITY.”

Chris Cavanaugh
Local 600 DIT

BLACKMAGIC RAW

Blackmagicdesign



Introducing Pocket Cinema Camera 6K

Dramatically increase the production values of
your work by using cinematic 6K digital film quality!

The Blackmagic Pocket Cinema Camera 6K has professional features that allow you to create the same “look” as Hollywood feature films. You get a massive 6K high dynamic range digital film sensor, dual ISO for great low light performance, an EF lens mount, built in 5" touchscreen monitor and Blackmagic RAW recording so you can dramatically improve the production value of your work!

High Resolution Cinematic Digital Film Sensor!

The Blackmagic Pocket Cinema Camera 6K features a 6144 x 3456 sensor with 13 stops of dynamic range and dual native ISO up to 25,600 along with the same advanced Blackmagic color science used in high end digital film cameras. The large Super 35 sensor combined with high quality EF lenses let you create cinematic images with shallow depth of field and gorgeous bokeh effects!

Multifunction Grip with Fingertip Controls!

The multifunction handgrip is designed to be familiar and comfortable, putting the most important controls at your fingertips. Recording and still buttons, ISO, WB, shutter controls and customizable function buttons are all exactly where you expect them to be. Plus, the built in touchscreen and Blackmagic OS gives you fast tap and swipe access to all advanced camera features!

Dual Native ISO for Exceptional Low Light Performance
The Blackmagic Pocket Cinema Camera 6K features dual native ISO up to 25,600 and is optimized to minimize noise while maintaining full dynamic range. The native ISO of 400 is ideal for well lit scenes while the secondary ISO of 3200 is perfect in low light. That means you’ll always get clean images, great color and accurate skin tones, whether you’re shooting in bright sunlight or almost no light at all!

The quality of RAW and the speed of video!
In addition to ProRes, you can shoot Blackmagic RAW, a revolutionary new format that preserves the quality of the camera’s sensor data. Unlike compressed video formats such as H.264, which add noise and artifacts that damage the image, Blackmagic RAW gives you stunning images with incredible detail and color throughout the production pipeline from camera to edit, color and mastering.

Blackmagic Pocket Cinema Camera 4K.....\$1,295
Blackmagic Pocket Cinema Camera 6K.....\$2,495

Learn more at www.blackmagicdesign.com

FOCUSBUG CINE RT

STANDARD SYSTEM PACKAGE: \$4,800
(PRICES VARY PER PACKAGE OPTION)
WWW.FOCUSBUG.COM



40-FOOT ULTRASONIC RANGEFINDER
WITH CUSTOMIZABLE DSP, FIELD-OF-
VIEW AND RANGE SETTINGS

CONCEALABLE BUG TRANSMITTERS
OPERATE TO 120 FEET WITHIN A
130-DEGREE ANGLE OF VIEW

MONITOR SEVERAL TARGETS
SIMULTANEOUSLY VIA MULTIPLE
2.4-GHZ REMOTE DISPLAYS

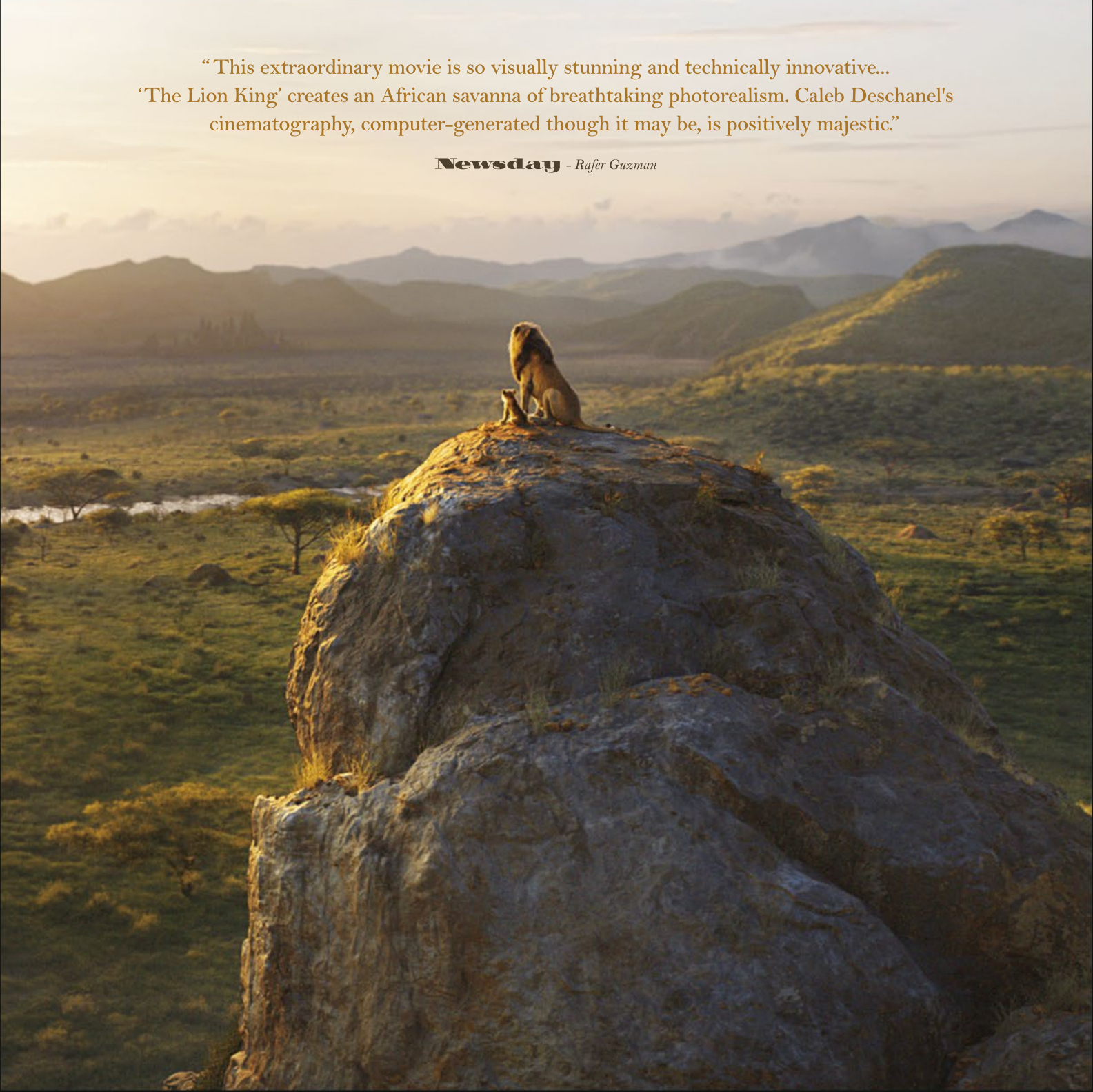
HANDSET CONTROLLER DOUBLES AS A
TAPE MEASURE TO COLLECT, STORE AND
EDIT UP TO EIGHT MARKS

“I LOVE USING THE HANDSET AS A WIRELESS TAPE MEASURE TO OBTAIN MARKS. I ALSO APPRECIATE THE UNIT’S ACCURACY IN THE 15-TO-40-FOOT RANGE, WHERE OTHER SYSTEMS START TO FAIL, AS WELL AS THE ABILITY TO CREATE A LOCKED-OUT AREA FOR THE SENSOR TO IGNORE AT THE TOUCH OF A BUTTON.”

Erik L. Brown
Local 600 1st AC

“This extraordinary movie is so visually stunning and technically innovative... ‘The Lion King’ creates an African savanna of breathtaking photorealism. Caleb Deschanel’s cinematography, computer-generated though it may be, is positively majestic.”

Newsday - Rafer Guzman



F o r Y o u r C o n s i d e r a t i o n

Disney
THE
LION KING

Best Cinematography Caleb Deschanel, ASC

SONY PXW-FX9

\$10,999
WWW.BANDPRO.COM



4K HDR IMAGERY FROM OVERSAMPLING A 6K FULL-FRAME SENSOR WITH 15+ STOPS DYNAMIC RANGE

WORLD'S FIRST ELECTRONIC VARIABLE ND FILTER FOR FULL-FRAME SENSOR

XAVC 422-10-BIT RECORDING ON XQD MEDIA CARDS - ROADMAP FOR 16-BIT RAW OUTPUT IN VERSION 2 (SUMMER 2020)

SELECTABLE FRAME RATES IN BOTH FULL-FRAME AND SUPER 35

"RECENTLY I WAS SHOOTING AVAILABLE LIGHT AND FOLLOWING KIDS FROM BRIGHT SUNLIGHT INTO A DARK BARN WITH A SINGLE DOORWAY. WITH THIS FX9, I WAS ABLE TO FLICK A SWITCH AND GO FROM 800 TO 4000 ISO - SEAMLESSLY AND IMMEDIATELY."

Meg Kettel
Local 600 Operator

F O R Y O U R C O N S I D E R A T I O N FORD v FERRARI

(LE MANS '66)

BEST PICTURE

BEST CINEMATOGRAPHY

PHEDON PAPAMICHAEL ASC GSC

"THEY DON'T MAKE FILMS LIKE THIS ANYMORE.

ACROSS THE BOARD, THE CRAFT IS IMPECCABLE.
'FORD v FERRARI' IS A WELCOME CALLBACK TO ROMANTIC,
CLASSICAL STUDIO FILMMAKING."

- CHRIS O'FALT, INDIEWIRE



DRAGONFLY VIRTUAL CAMERA SYSTEM

PRICING FROM \$420 PER YEAR
WWW.GLASSBOXTech.COM



PROFESSIONAL CROSS-PLATFORM
VIRTUAL CAMERA FOR UNREAL,
UNITY AND MAYA

DRIVE A CAMERA IN REAL TIME JUST
AS YOU WOULD YOUR FAVORITE REAL-
WORLD CAMERA

TEST CAMERA ANGLES AND MOVES
FOR YOUR CG SCENE AND ACTOR'S
PERFORMANCE

CROSS-PLATFORM AND HARDWARE
AGNOSTIC; WORKS WITH A RANGE OF
DISPLAY AND TRACKING SOLUTIONS

“PRIOR TO DRAGONFLY, EACH STUDIO HAD TO CREATE THEIR OWN
BESPOKE VIRTUAL PRODUCTION WORKFLOW, WHICH IS COSTLY AND
TIME-CONSUMING PER PROJECT. DRAGONFLY MAKES REAL-TIME
VIRTUAL PRODUCTION USABLE FOR ALL CREATORS.”

Evelyn Cover
Global R&D Manager, The Third Floor



RollingStone PETER TRAVERS

“THE MOVIE HITS YOU
LIKE A SHOT IN THE HEART.”

WIRED ANGELA WATERCUTTER

“BEAUTIFUL, MASSIVE FINALE.”

FOR YOUR CONSIDERATION

BEST PICTURE
BEST CINEMATOGRAPHY

TRENT OPALOGH

AVENGERS
ENDGAME

Andrew Wehde


BY PAULINE ROGERS
PHOTO BY SOPHIE GIRAUD (IATSE LOCAL 667)



WEHDE ON THE SET OF THE UPCOMING NETFLIX SERIES *GRAND ARMY*

Immediately after Chicago-based cinematographer Andrew Wehde graduated from DePaul University, he opened a photography studio. “In three years, I photographed two thousand people,” he recalls. “Shooting so many stills helped me understand lenses and natural light. I had strobes but never used them. I relied on white and black cards, and a few prime lenses. This forced me to understand how a lens performs in relation to the subject and also forced me to move – and to not rely on a zoom. To this day, I rely heavily on primes and natural light.” Wehde joined Local 600 (as a cinematographer) in 2012 and landed his first big job – a national spot for US Bank. “Six days – location change every day,” he recalls. “This is where I realized how important management is: planning what you need at each location, and then being able to communicate that to your gaffer and key.”

Over the past several years, Wehde has done a handful of comedy specials. “Bo Burnham’s *Make Happy* is, arguably, the best comedy special to date. An exercise in creativity,” Wehde adds. Not having watched much stand-up allowed Wehde and his creative partners, Chris Storer and Burnham, the ability to find a more cinematic approach. Choosing the right lensing, camera movement, and lighting helped push this visual medium to a new space. A string of other comedy specials led to Wehde’s traveling with Adam Sandler for *100% Fresh*. “At first it was small and intimate, but then we ramped up to a three-week tour through the Midwest and East Coast – and I traveled with more than 30 Local 600 members for a nine-camera show,” he recounts. “We shot on RED Heliums, pushing the stock to 1280 ISO, and paired the camera with Master Primes and Fuji Premier zoom

lenses. I wanted each venue to feel uniquely special through lighting while maintaining a smooth character in the lenses. The lighting plans varied dramatically. One show used a single tungsten can that was discovered unused at the venue, others used a massive LED array that toured with us.” The project that put Wehde on Hollywood’s hot list was the 2018 Sundance hit *Eighth Grade*, written and directed by Burnham, about a 13-year-old navigating her last days of middle school. “Bo approached me with the idea about a year before we started shooting,” Wehde describes. “We knew that all [kids’] devices had to be captured in real time, they needed to be working devices, and the screens needed to act as the key light. If we did not feel the brightness on the actors’ faces, I would then need to push the environment down to lift the phone or other device’s brightness to read in the eyes and face.” Wehde opted for naturalism, shot with the RED Helium 8K capture and Ultra Primes. That movie, distributed by A24, allowed Wehde to start reading scripts with bigger budgets. And he landed a prime position as rotating director of photography on the upcoming Netflix series, *Grand Army*. “I was hesitant to go into a situation where I didn’t start the look,” he admits. “Professionally, however, it helps me to get over the hurdle of getting approvals on jobs that have much larger budgets. And, to show I can make my days and produce a product that stands out. My block director, Clement Virgo, is an incredibly talented and wonderful creative partner. He can block a scene with more than ten principal talent and make it flow to be beautiful. “It’s also a studio show and my first time having full control over an entire studio grid and lighting plan,” Wehde adds. “We have a good portion of the high school in the studio with control over every single overhead light and practical fixture while replicating sunlight at all times streaming through the windows. It has been a great course on how to make a studio look real.” Wehde’s reputation and relationships with studios and producers continue to grow. They like his quiet, authoritative creativity, as well as the respect he engenders in his crew. “Making movies is the easy part,” he concludes. “Respecting and caring for your crew – giving them a voice – and allowing that to push your work forward, is a lot more difficult to achieve.” 



“THE CINEMATOGRAPHY IS OUT-OF-THIS-WORLD.
The year’s best and surely an all-timer. CÉSAR CHARLONE’s frames are astonishingly beautiful and carry the remarkable flavor of Latin American cinema, known for its bright and colorful shots and vivid visuals. He films every scene with impeccable details, stunning beauty and astounding perspective.”

AWARDS WATCH



NETFLIXGUILDS.COM

THE TWO POPES

The Art of the Hollywood Backdrop

BY PAULINE ROGERS
PHOTO BY NICOLA GOODE, SMPSP



BACKGROUND PAINTING FROM *THE SOUND OF MUSIC* BY CULVER CITY, CA-BASED J.C. BACKINGS CORP.

“A young man’s hand plunges a metal scoop into a square tin of vibrant ultramarine blue powder and transfers the finely ground color into a five-gallon bucket. The long metal paddle of the paint mixer slowly rotates, changing a foul-smelling liquid, the binder, and the toxic powder into a magical elixir. These vivid colors are spread over an immense white surface of sized cotton muslin, resulting in a transformation from an empty void into an ocean of great scale, depth and radiant light. Rich in its character

and mood, this is a narrative still life to be seen and at the same time to go unnoticed by its intended audience – quite a challenge given that this painting is thirty feet tall and one hundred feet wide.”
If the above quote by Production Designer, Apprentice Scenic Artist Thomas A. Walsh (ADG/USA) doesn’t make readers want to immediately delve into the passionate work of the backdrop artist – well, they’ve got little romance in their souls. For me, this quote sets the perfect mood for this homage

to *The Art of the Hollywood Backdrop*, written by Richard M. Isackes (Professor, Design and Technology, The University of Texas at Austin Department of Theatre and Dance) and Karen L. Maness (principal instructor of scenic art and figurative painting, The University of Texas at Austin Department of Theatre and Dance, and scenic art supervisor at Texas Performing Arts).
Filled with never-before-seen exquisite backdrops – everything from classic black and white films like 1929’s *The Petrified*

(cont’d on page 30)



“SHEER CINEMATIC
INVENTIVENESS”

PETER TRAVERS, ROLLING STONE

FOR YOUR CONSIDERATION

ROCKETMAN

BEST CINEMATOGRAPHY GEORGE RICHMOND, BSC

Forest to *The Wizard of Oz* (one of the first Technicolor films) to 2004’s *Lemony Snicket’s A Series of Unfortunate Events*, and so much more – the book is elegantly written and illustrated. It does justice to those quiet heroes (and heroines) who “paint” the world for audiences.

These heroes include one of Hollywood’s most influential backdrop artists, Ben Carré, who is quoted from his unpublished manuscript, *Reminiscences of My Years as a Motion Picture Art Director*, as saying “... after the nickelodeon had shown the film where I had animated the backing with the waterfall, after we were outside, I asked my friends, ‘What do you think of my cascade?’ They led me back inside again to see what they had looked at without seeing. Even Lucien (Androit), who had shot the film, had accepted my trick picture for the real thing.”

Artist George Gibson is another who winks at his own anonymity. Talking about *The Shoes of the Fisherman*, he recalls the film’s premiere, at which he “overheard the scandalized clergymen” behind him say, “‘I thought they were not going to allow them to film inside the chapel.’”

This comprehensive volume also explores the differences in set backdrops for theater and movies, such as how theater backings are never confused with real places, and how the backdrop artist is challenged to create a cinematic backing to be viewed from only one vantage point, the eye of the camera. Few readers probably know that “because films were initially shot in black and white, cinematographers banished colored paint and replaced it with a palette that consisted of nothing but shades of gray,” the authors write. According to Isackes and Maness,

“they assumed that the camera would not be able to interpret shifts in value correctly if the scenery was painted chromatically. For example, in the Gaumont Studio in Paris, all painting was done with ten values of paint mixed-up in two-gallon buckets.”

Or that when Technicolor came in, the added lighting was not only hard on the actors, there were definitive challenges in color. It’s said that the art department took over a week to decide on the exact shade of yellow for the yellow-brick road in *The Wizard of Oz*.


The writers also explore the collaboration between the production designer and the art director, including how interdependent they are. Production Designer Norm Newberry points out that “the backing company people know more about how the camera will see the backing than anybody, and if you rely on them, all you have to do is tell them, ‘Well, this is what I think is going to happen.’ And then they will suggest to you the best way to do the backing.”

This wonderful book reveals a lot about Hollywood magic, such as how to have actors flying out the window over the city of London with the audience seeing the tops of the buildings for Steven Spielberg’s *Hook*. Or for *Lemony Snicket’s A Series of Unfortunate Events*, where Production had so much confidence in the production design and backdrop artists that the complex look was all created in-camera, rather than with VFX in post.

After you learn the history of the backdrop and meet a select group of artists who paved the way, the writers bring you up to date. They admit the future is uncertain, given the propensity for CGI. They even

refer to the classic conversation between Benjamin Braddock (Dustin Hoffman) and Mr. McGuire (Walter Brooke) in the 1967 Oscar-winning film *The Graduate*, where the veteran advises the newbie with a single word: “plastics.” Although that omnipresent material has invaded the world of backdrops, Isackes and Maness write that it will “never supplant materials such as wood, stone or metal for the very simple reason that each of these materials has certain intrinsic qualities that cannot be replicated in plastic.”

“The same is true for virtual environments in film,” Isackes and Maness assert. “They will not replace real, tangible scenic environments because, no matter how expertly they are developed, they cannot replicate the authenticity of shooting a scene in-camera, where the camera records the entire image without having to add the background later.”

Traveling through the enjoyable (and very informative) *The Art of the Hollywood Backdrop* is a journey through the history of motion pictures, the scenic artists that carved out paths when the art was unheard of, and how the magic was achieved for at least one of your favorite iconic films. Celebrate, as Isackes and Maness say, how “[their] authenticity is as important for the filmmaker’s practice as it is for the eventual movie audience’s visual experience.” 

Hardcover, 352 pages, 11×1.9×14 inches
Publisher: Regan Arts
ISBN-10: 9781941393086
ISBN-13: 978-19411393086
Amazon: Hardcover \$57.99, Kindle \$19.99
Barnes and Noble: Hardcover \$90.00, Nook \$19.99
Regan Arts: www.reganarts.com, \$100



20,000W Output • 2-15AMP Circuits



mole.com/20k-led

FOR YOUR CONSIDERATION

DARK WATERS

BEST PICTURE OF THE YEAR

Produced By
Mark Ruffalo, p.g.a. **Christine Vachon**, p.g.a.
Pamela Koffler, p.g.a.

BEST CINEMATOGRAPHY

Edward Lachman, ASC

BEST DIRECTOR

Todd Haynes

BEST ACTOR

Mark Ruffalo



Screenplay by Mario Correa and Matthew Michael Carnahan
Directed by Todd Haynes

Sign up at FocusInsider.com for exclusive access to early screenings, film premieres and more.

For more on this film, go to www.FocusFeaturesGuilds2019.com



FOCUS
FEATURES
A ROBERT ROY COMPANY

© 2019 FOCUS FEATURES LLC AND STORYTELLER DISTRIBUTION CO., LLC.



MEGAN MORRIS AND ERIC DYSON

Mentorship: Local 600 Members Pay It Forward

BY PAULINE ROGERS
PHOTOS COURTESY OF THE MEMBERS

“[When you reach out], all mentees are in a better position to do their jobs with better insight and an ability to think outside the box,” says 35-year veteran (Western Region Operator and member of the new Mentorship Program) Mark LaBonge, SOC. For our annual *Generation NEXT* issue, we shine a light on a few of those who are, like LaBonge, determined to help newer Guild members learn to navigate this fast-changing industry, stay viable and creative – and enjoy their career paths while they’re at it.

On the set of *SeaQuest*, for example, Randy Shanofsky (Western Region 1st AC) spotted a young PA by the name of Eric Dyson (now a Western Region operator). “His personality and active intellectual curiosity were most impressive,” Shanofsky recalls. With the blessing of Director of Photography Ken Zunder, ASC, Shanofsky brought Dyson in as the 2nd AC on a new series – *Hyperion Bay*. The team worked together for almost ten years.

Dyson credits Shanofsky for the

confidence he developed to grow into one of the busiest operators in the business. “One of the most important things he taught me was that a successfully executed shot depends largely on three main components,” Dyson says. He calls it the “triangle defense,” and it comprises the operator, dolly grip, and first AC. “Any one of these parts not communicating with the other can ruin the shot,” he says. His favorite bit of technical information? “The art of laying marks for a push-in. I’m operating now. But, whenever I

(cont’d on page 34)

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE OF THE YEAR

PRODUCED BY DEBRA MARTIN CHASE DANIELA TAPLIN LUNDBERG GREGORY ALLEN HOWARD

BEST DIRECTOR KASI LEMMONS

BEST CINEMATOGRAPHY JOHN TOLL, ASC



The remarkable life of Harriet Tubman is told with heart and cinematic craft”

The Guardian

“An outstanding-looking film, angelically lit from its rose-gold dawns to its platinum dusks, with John Toll’s camera making the most of lush, unspoiled landscapes and the very excellent face of our lead actress”

SLASHFILM, MEREDITH BORDERS



HARRIET

STORY BY GREGORY ALLEN HOWARD
SCREENPLAY BY GREGORY ALLEN HOWARD AND KASI LEMMONS
DIRECTED BY KASI LEMMONS

For more on this film, go to
www.FocusFeaturesGuilds2019.com

Sign up at FocusInsider.com for exclusive access to early screenings, film premieres and more.

FOCUS
FEATURES
A FOCUS COMPANY
© 2019 FOCUS FEATURES LLC.



TOP LEFT: RANDY SHANOFSKY
 TOP RIGHT: IAN BARBELLA
 BOTTOM LEFT: AMBAR KAPOOR AND PETER LAU
 BOTTOM RIGHT: WESTLEY LECLAY AND ROBERT TORRES

can, I always try to pass this technique on to other focus pullers.”

And Dyson has. On *Crazy Ex-Girlfriend*, he spotted Megan Morris (Western Region 2nd AC), who was eager to learn. “He taught me more than the fundamentals of doing the job,” Morris says of Dyson. “I learned how important calm and control in the camera department are. We’re the center of the set – and we set the tone.” And Morris is passing that knowledge on to several young men and women who are just starting.

When you feel a little alone out there, it’s important to find someone who understands and can help in any way you need. Case in point is Amber Rosales (Central Region 2nd AC). On *Winter’s Tale*, Meg Kettell (Eastern Region operator) spotted this young woman loader with a passion for the industry. “She was smart and intuitive,” Kettell recalls. “It is important to me to bring women along in the

right way – so they can feel confident in their talent – and build a solid career.” Rosales calls Kettell a trailblazer. “She was the biggest female 2nd AC on the East Coast at the time. She ran the department impeccably. What she taught me was invaluable.” And Rosales is ready to pass those lessons on to help other women grow their strength.

This daisy-chain effect is powerful. Ian Barbella (Western Region 1st AC) is a big part of a “four chain” of mentorship. It started when he was an office PA/VFX PA in Boston. A call to the set for a day introduced him to several mentors, including A-Camera 1st AC Theda Cunningham (Central Region) and B-Camera 2nd AC Michelle Pizanis (Western Region).

“I was green,” Barbella admits. “But they saw something. Michelle took me to the truck. Theda taught me how to load – confident I could figure things out.” Four weeks into the

shoot, they found the opportunity to bring Barbella into the union. “I remember what they said – ‘We all believe in you, and that’s why we told [the union] to sign you up and started to give [you] busy work’ – but I kept coming back. It surprised Michelle, and my enthusiasm caught Theda’s attention. Next thing I knew, she had me loading a [film] truck, and trusting I would figure things out.”

Barbella has not only taken their trust to heart, he’s also continued the chain, working with Giselle Gonzalez (Western Region 2nd AC). “We met through [Director of Photography] Tarin Anderson,” Gonzalez recalls. “Among other things, Ian helped me understand the steps to follow to get in. Being part of the union was so important – I now have an organization that looks out for my well-being so I can concentrate on my career. And I always have Ian to ask, when I’m not sure what to do.”

“★★★★★ EXTRAORDINARY.”
 DAMON WISE, THE NEW YORK TIMES

“ONE OF THE MOST MOVING AND HEARTBREAKING FILMS YOU’LL SEE THIS YEAR, TREADING ON THE SAME HALLOWED COMIC GROUND OF CHARLIE CHAPLIN AND MEL BROOKS. ‘JOJO RABBIT’ IS ULTIMATELY A CELEBRATION OF TOLERANCE AND HUMANITY.”
 Entertainment



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING
BEST PICTURE
BEST CINEMATOGRAPHY
 MIHAI MALAIMARE JR.
 DIRECTOR OF PHOTOGRAPHY

JOJO RABBIT

WINNER!
 PEOPLE’S CHOICE AWARD
 2019 TORONTO INTERNATIONAL FILM FESTIVAL

Another form of paying it forward that has been gathering legs is the two-year-old Union Mentorship Program, which pairs volunteer mentors with mentees. (The second program just closed, but check with the Local 600 office and Xiomara Comrie for plans for the next one.) Mentorship programs take place mainly off-set, but this hasn’t stopped enthusiastic mentors from finding creative ways to help their young counterparts learn much more than the basics.

Take the relationship between retired 1st AC Robert Torres (Western Region) and Westley LeClay (Western Region digital utility), for example. “It’s important to bring people along the right way,” says Torres. His choice is to find someone through the new program. He wanted to mentor everyone he met at the first mixer – but a call from Comrie introduced him to LeClay.

“Our first face-to-face meeting was at the Local 600 office,” Torres recalls. “We talked for three hours. I saw interest and willingness to listen and learn. West took notes – still does today – and I knew I made a good connection.”

Torres took LeClay far beyond the program requirements – and says he’ll continue long after the six-month term. “We’ve gone on field trips to rental houses, studios, camera stores, and much more,” LeClay describes. “Being from the digital age, I’d never worked with film before – so Robert broke it all down for me. I’m now working on a major series – and every day, I thank Robert for going above and beyond, and for the lessons he taught me.”


Ambar Capoor (Western Region 1st AC) has been mentoring for quite a while, and he brought his desire to help The Mentorship Program, partnering with Peter Lau (Western Region 2nd AC). “Peter and I met often through the course of the last program,” Capoor relates. “Although the formal program has finished, I’ve been able to have him come and shadow one of my regular second AC’s. There is so much that new members need to see in person – how we interact with other crews and production, how to prep properly, proper set etiquette. A mentoring commitment isn’t short term. It’s important that when you see potential, you both follow through.”

Lau says the on set experience with Ambar was invaluable.

“From shadowing his second AC, I learned different tips and tricks in keeping the equipment organized and being ready for the needs of the first AC’s, camera ops, and DP’s. Shadowing experienced AC’s shows me what I can improve on and build from their workflow.

“The union’s bringing us together to learn and help each other is beneficial,” Lau adds. “They’ve created a path for members to pass knowledge and skills to each other in a profession that we all love.”

Kyle Petitjean (Western Region 2nd AC), who is working with Ian Barbella at the moment, echoes those words. Serving as a mentor or mentee, formally or informally, “is important because you need to have someone you trust to bounce ideas off of when you are not sure what to do,” Petitjean states. “[Mentors] have a wealth of knowledge – and they are willing to pass that on.”

The union is only as strong as its members – and mentoring will keep it strong. 

NEW FreeStyle T44 LED System

\$1,995*

Exclusive
Camera profile matching
Gamut selection, 709, P3, 2020
Gels on any Kelvin setting
CIE XY and RGB color selection



Kinoflo.com
Shop.Kinoflo.com



*Promotional pricing of \$1,995 is after trade-in of 4Bank FLO System in U.S.A. Trade-in pricing will vary by country. Kino Flo or its trade-in partners reserve the right to refuse or limit any transaction for any reason. Additional terms from Kino Flo or its trade-in partners may apply.

FOR YOUR CONSIDERATION IN ALL CATEGORIES
INCLUDING

Best Cinematography (Theatrical Release)

Robbie Ryan, BSC

“Cinematographer Robbie Ryan further confirms himself as one of the best around.”

THE FILM STAGE



from academy award® nominee NOAH BAUMBACH

Marriage Story

N
NETFLIXGUILDS.COM

Greta Gerwig

BY ELLE SCHNEIDER
PHOTOS BY WILSON WEBB, SMPSP



Writer/Director Greta Gerwig, whose debut solo directing effort, *Lady Bird*, in 2018 (shot by Guild member Sam Levy), made her just the fifth woman to be nominated for an Oscar for Best Director, began her career as an actress, working with veteran Sundance filmmakers like Jay and Mark Duplass and Joe Swanberg, as well as her partner, writer/director Noah Baumbach. With Baumbach she starred in three features – *Greenberg*, *Frances Ha*, and *Mistress America*, and co-wrote the latter two. Gerwig’s success with *Lady Bird*, which grossed nearly eight times its \$10 million budget and won two Golden Globes, was spectacular by indie film standards; her new feature, *Little Women* (shot by Local 600 Director of Photography Yorick Le Saux), will no doubt carry high critical and commercial expectations, especially with a cast replete with Oscar winners and Oscar nominees like Meryl Streep, Laura Dern, Emma Watson and Timothée Chalamet.

Consistent with her many years in front of the camera, the Sacramento, CA native (who attended Barnard College, in New York City) comes at directing with a performance-centric approach, ceding a great amount of creative freedom to her director of photography. In fact, in Q&A sessions and panels surrounding the release of *Lady Bird*, Gerwig often credited Levy for his essential role in the film’s success. On working with Le Saux on a period adaptation, she told ICG writer Elle Schneider that “we spoke the same language right away.” In typical mumblecore fashion (the indie film movement that first nurtured Gerwig), Gerwig added, “[She and Le Saux] hate the same things. It’s always easier to find the things you don’t like than to bond over what you love.”

You’ve worn many hats on your past films: actor, writer, director. How has coming from such a collaborative background shaped your directorial style? Greta Gerwig: I knew I wanted to be part of [making films], but didn’t know exactly how I would get to be part of it. So I wanted to try as many things as anyone would let me do, whether it was write, direct, act, hold the boom, costume, or anything. I was working in low-budget independent films, and the ethos was “all hands on deck” at all times, which turned out to be great training for being a director because I got to experience all these different facets of what it is to make a film. One of my favorite parts of being a director and working in film is that it’s the most collaborative medium, and I get to work with people like [Costume Designer] Jacqueline Duran and [Production Designer] Jess Gonchor and Yorick Le Saux, who are incredible artists. I get to interface with people who are so spectacular at creating, and build a world with them. It’s the most fun I have doing anything.

(cont’d on page 40)

Did trying different jobs when you were starting out help you communicate and direct specific departments as a director? It helped me to know that every single person making the film is a filmmaker, and that they are telling the story. You're telling the story with costumes, and you're telling the story with how you're moving the camera, and you're telling the story with the sets, and the props, and it's really essential for me that [department heads] view themselves as filmmakers. Both as part of the thing that we're doing together, and autonomously telling the story. That is what I learned from participating in all these different departments.

What do you look for in collaboration with a cinematographer? When [I met with Yorick and] we talked, I just knew we spoke the same language right away, which is really what I always look for. I know this sounds very reductive, [but] we hate the same things. That's always a good starting point, when we can all agree on what we don't like. It's always easier to find the things you don't like than to bond over what you love. But that's true of all the collaborators. It's a combination of liking what they've done before and having a gut feeling when you're talking to them that you're speaking the same language, and that's what I felt with [Yorick]. I've been a fan of Jacqueline Duran for a long time, and I've been a fan of Jess Gonchor for a long time. They're all kind of dream collaborators for me. Sometimes you see a movie and you're like, "Those costumes are really good! Who did them?" and of course it's Jacqueline, and, "Oh, I see, of course I like this, because it's made by the same person who made this other thing I liked!" [You know it's a match] when it reaches that moment of clicking, and feeling like we were instantly dreaming the same dream.

How did *Little Women* fit where you are now in your career, after having been nominated for an Oscar on *Lady Bird*? The book *Little Women* is something that I've loved and known my whole life. And when I was hired to write *Little Women*, it was before I had even directed *Lady Bird*, and no one was even thinking of me to direct it at all – but I was thinking of myself to direct it. I had this very clear idea of what I thought the book was about, which is women, art, and money, and the intersection of those three

things is something I'm deeply interested in. [The book] deals with authorship, and the hierarchy of art, and who gets to make art, and why, and how are they able to do that, in addition to connecting back to this story that had meant so much to me as a girl. Jo March was the character I identified with. She wanted to be a writer, she had big dreams, she had an anger problem. A thoroughly modern character. And I wanted to be her, and I felt like her, and so she's been living inside me for a long time. And then as I got older, I researched author Louisa May Alcott, who's this fascinating woman.

Your collaborations indicate a sort of "rock and roll" approach to a period film. As a director, I was really excited to work on a bigger canvas, and to bring this world of the 1800s to life in a way that felt accurate but also felt completely breathing and alive. Something Yorick, Jess, Jacqueline and I talked about a lot is that I didn't want anything to feel "nailed to the floor." I wanted it to feel as if it was just as modern as the world we live in now, because [the March sisters] were the most modern people who'd ever existed. I wanted it to have the speed of life, not the speed of something more proper or polite. That was exciting, to build something that was both grand but also light on its feet.

What type of sources did you look to in preproduction? We looked at many different films and kept asking ourselves what made them feel more immediate. Films like Truffaut's *The Two English Girls* and *Jules and Jim*, which feel so alive. We looked at *Reds*, and even though it's a period piece, it feels modern. We were trying to put our fingers on how to achieve that [in *Little Women*], and it was the way you use the camera, the lightness on your feet, but also not letting everything land all the time. Not letting every triple axel plant at the end. It's hard to explain other than with metaphors, but I think we had a sense of not wanting to be anachronistic, and allowing ourselves to be irreverent enough to create something that wasn't so laden.

Meryl Streep said this version of *Little Women* is an "epic for women." How were you able to craft something bigger than the Jane Austen-style romances we've seen before? I always saw this book as being like a superhero origin story,

"I always saw this book as being like a superhero origin story, especially for women who wanted to write and be something."



BEST CINEMATOGRAPHY

ROGER DEAKINS ASC, BSC




“You’re telling the story with costumes, with how you’re moving the camera, and with the sets and the props. It’s really essential for me that department heads view themselves as filmmakers.”

especially for women who wanted to write and be something. And one thing that was clear in rereading the book as an adult was that I wanted to start with [the characters] as adults. I was fascinated by how modern their issues were. What’s interesting to me is Jo as an author, and then Louisa May Alcott as an author, and authorship being in the foreground of authoring your own life. How is the book Louisa May Alcott’s life, and where does it diverge? One big way is that Louisa May Alcott never got married and had children, and Jo does. And the reason for that is because that’s what [Alcott] had to do to sell the book at the time – the publisher told her that. There are letters of hers saying, “I don’t want to marry Jo off to anyone, so I’ve made her a funny match out of spite.” Because she thought Jo, 100 percent, should be a literary spinster. But she felt that she

had to make an economic choice. Even though she, Louisa, could be an unmarried woman, and own the copyright to her book, and be one of the richest women in America, she could not give the same freedom to her character.

So you really connect to Jo because of her career choices, not her romantic ones? Absolutely. I don’t love Jo because she married professor Bhaer, I love Jo because she wanted to be a writer, and because she was ambitious. So, I thought that 150 years later we’d better give Louisa May Alcott an ending she would like, which was watching her get that book. I wanted to create something where we give this romantic ending, this Jane Austen-ification of the book, it becomes more like the Bennets [of *Pride and Prejudice*] or something, and then

we say, “But why do you need that? And why do you want that?” And then the true ending is her holding her book in her hands. The hat trick we wanted to pull off is the thing you didn’t know you needed to see. I knew I was going to intercut the pressing of the book with her at Plumfield, because that’s the ending from the book, but I wanted it to feel like we have two timelines – the past and present – and then I wanted to add one more timeline, which is fiction. The question then becomes: is the past past, or is the past fiction? I wanted the movie to be as big as Louisa May Alcott’s imagination, and for it to feel it was given just as much stature as a movie about four brothers during the Civil War that takes place over 10 years. I wanted to imbue it with as much care, and as many tools as I could possibly use to communicate cinematic importance. 

“BEAUTIFULLY CONSTRUCTED

MICHAEL GIOULAKIS SHOOTS A BEAUTIFUL MOVIE
WITH BOLD COLORS AND LONG, FLUID TAKES.”

FORBES

BEST
CINEMATOGRAPHY
MICHAEL GIOULAKIS

G

S U B S C R I B E
T O D A Y

INCLUDES PRINT & DIGITAL EDITIONS

+ + + +
+ + + +
+ + + +

I MAGA-

E
N
Z
I
N

SUBSCRIBE ONLINE AT

<<

I C G M A G A Z I N E . C O M

+ + + +
+ + + +ICG
INTERNATIONAL CINEMA GUILD
MAGAZINE

“CINEMA AT ITS MIGHTIEST.

A MOVIE YOU ENTER, LIKE A CATHEDRAL
OF THE SENSES. EPIC, ENVELOPING AND
VISUALLY EXTRAORDINARY. IT IS A VOTE FOR
NOTHING LESS THAN THE UNIQUE
TRANSCENDENT APPEAL OF MOVIES.”

Owen Gleiberman, *VARIETY*

For Your Consideration
in All Categories Including

BEST PICTURE

BEST DIRECTOR

BEST CINEMATOGRAPHY

JOERG WIDMER, *Director of Photography*

Written and Directed by
TERRENCE MALICK

A HIDDEN LIFE

Based on True Events

AUGUST DIEHL VALERIE PACHNER

FOXSEARCHLIGHT.COM/FYC



diamonds

in the

GUILD CINEMATOGRAPHER YORICK LE SAUX CAPTURES THE “BIG DREAMS/BIG WORLD” OF GRETA GERWIG’S *LITTLE WOMEN* – A RADICAL TAKE ON THE CLASSIC NOVEL.

BY
ELLE SCHNEIDER

PHOTOS BY
WILSON WEBB, SMPSP

r o u g h



Fresh off the Oscar-nominated coming-of-age phenomenon *Lady Bird*, Greta Gerwig (*Exposure*, page 38) already knew what she wanted to direct as her next film: a script she had been hired to write years earlier, based on a novel that was formative to her youth. *Little Women*, written by Louisa May Alcott, and originally published in two volumes (at the behest of Alcott's publisher) in 1868 and 1869, is the classic story of the four March sisters – Jo, Amy, Meg, and Beth, all coming of age in Concord, Massachusetts during our nation's Civil War. This pinnacle of American literature had already been adapted for film and television more than a dozen times, so Gerwig knew she needed a fresh approach. That included dividing the narrative into two distinct periods, adding a new angle to the narrative, and putting a sort of “rock and roll” spin on the typical women's period film, with the help of what she describes as a “dream team” of collaborators.

That included Local 600 Director of Photography Yorick Le Saux, whose previous work for writer/directors like Jim Jarmusch, Luca Guadagnino, and Olivier Assayas struck the perfect balance of Gerwig's intent. “I love [Le Saux's] total embrace of beauty,” Gerwig relates. “Some [DP's] are frightened to make something beautiful because there's a concern it's not coming off as critically minded.” And it wasn't just Le Saux's stunning photography that captured Gerwig's attention. “*I Am Love* [directed by Guadagnino] is so beautiful you can almost taste it,” she adds. “But there's also this restlessness behind the camera – you always feel movement. I wanted that movement in this story; I wanted to move away from that static, idyllic period film we're used to, especially when we're watching young women in a rural setting. The combination of the frenetic looseness of [Assayas'] Carlos with the sweeping beauty of *I Am Love* was exactly what I was looking for in *Little Women*.”

When the two initially met to discuss the film, Le Saux says they were speaking the same visual language. “I told her I can feel the energy of these four girls, especially in childhood,” he recalls. “And that it was important not to be too clean with the framing.” They watched numerous films (including many by Francois Truffaut) to figure out a shooting style that would make each frame come alive, while still feeling true to the period. They narrowed in on lightness of movement, and not trying to make scenes feel overcomposed. This allowed Le Saux to take risks, like shooting wide open on Cooke S4s and embracing highlights, “and that's what we were expecting every day to happen on set,” he says.

Changing audience expectations of a period film also



meant a strong collaboration among Gerwig, Le Saux, and other department heads, including Oscar-winning (and six-time Oscar-nominated) Costume Designer Jacqueline Durran, whose period-film credits include *Darkest Hour*, *Mr. Turner*, *Atonement*, and *Pride and Prejudice*, and two-time Oscar-nominated Production Designer Jess Gonchor (known for his work with the Coen brothers), especially in such set pieces as the three balls that occur at pivotal points in the story.

“I was quite keen for these to be distinct,” says Durran, “as ornate ballroom scenes can often bleed into one another.” The Christmas ball, where Jo March and Theodore “Laurie” Lawrence, the sisters’ charismatic neighbor, meet for the first time, “is Christmas in the country,” Durran adds. “It’s a local dance without the sophistication of the pastel ball, and the pastel ball doesn’t have the sophistication of the European ball.”

For Gerwig to highlight costumes or locations in these scenes often meant eliminating lights that might, for example, be captured in a wide shot. Le Saux says the balls were a “classic” balancing act of

what could be elevated without sacrificing something else to make sure each scene stood out as unique and identifiable.

Gonchor, who originally planned to be a lighting designer, says his background in theater encourages an immediate and close relationship with the cinematographer. “As [soon] as I build a set or go to the location, I’m like, ‘Where is the light coming from? Where’s the window? What’s the source?’” he shares. To fulfill Gerwig’s plan of slightly “pushed realism,” Gonchor and Le Saux worked together to create motivated, unique light in a world that would only have been lit by fireplace or candlelight, even going so far as to build quarter-inch models of the New York street scenes to plan intricate camera angles and movement. “Even the natural lighting was different between Massachusetts and New York, having taller buildings in New York, and not being able to see the sunlight as much as in Massachusetts,” Gonchor recounts.

Locations and photography intertwined to move *Little Women* beyond what has

been seen in other adaptations, both in its depiction of the bustling lower Manhattan publishing world, and the contrasting rural life of Concord. Much of the film was shot on a large property in Massachusetts, where the exterior of the March house could be built on location opposite what would become the stately Lawrence mansion.

“In all the other adaptations, [the characters] could not see one house from the other,” Gonchor observes. Having both homes within eyesight and being able to show that geography on camera gave Le Saux and Gerwig flexibility in shooting exteriors. To have the camera hold on moments for longer periods, allowing scenes to breathe, helps to immerse the audience in the space, instead of chopping the world into separate, isolated locales. Gonchor adds that over more than a dozen scouting trips, “we spent a lot of time in different periods of light, and went back to [the March] house walking around as it developed.” The property also doubled for several locations, including a crumbling carriage house repurposed for Amy’s Paris painting studio, which allowed Gonchor to create an environment that was more unique



LE SAUX’S GOAL WAS “TO PLAY, LIKE A SCULPTOR WITH GLAZE, TO DESTROY THE NEGATIVE, TO GO INTO LOW LIGHT OR HIGH LIGHT, AND NOT BE AFRAID TO UNDEREXPOSE OR OVEREXPOSE.”





“WE WANT TO BE IN THAT ROOM WITH THOSE GIRLS AND EXPERIENCE THINGS JUST AS THEY ARE.”

YORICK LE SAUX



than just gilded molding and columns. The space “had beautiful light with all those doors that were for the horses and carriages. Some rooms light better than others, and that one just lit up beautifully.”

The fresh approach to visuals extended into hair, makeup, and wardrobe, conversations in which Le Saux was deeply involved. “Sometimes [period pieces are] too dead,” he says. “You can see a hairdresser was finishing the actress one second before ‘action.’ We wanted the opposite look – hair moving in the light because the photographs from that period all show the women with long hair, messy hair, moving everywhere.” Gerwig’s idea was to remove the barrier between the audience and the characters that often plagues static period films and step into their world, whether through movement, production design, or costume. “We want to be in that room with those girls and experience things just as they are,” Le Saux describes.

Durran searched through Victorian references, photography and painting, for images of bohemians and artists – people who were out of the ordinary. “The Alcotts are a radical family,” she says, “and I tried to work out how that would have looked. There are rules about Victorian costume that you’re told everyone followed, but then you wonder whether they did. Louisa May Alcott herself ran long distance! It’s hard to believe she would have worn a corset and all those skirts running a marathon. Starting with the Victorian reference, I then made a leap of imagination to think about how these radical women would have lived.”

Durran, Gerwig, and each actress discussed in depth how each of their characters would have accepted or rejected period norms. A color palette was also established for each March sister that followed them through the narrative. “The vibrant red of Jo in her youth is reduced to a red neck scarf when she’s older,” says Gerwig,

and “the deep purple of Meg, when she’s a girl, is then just a lighter, more grayed-out purple.” These colors were determined by a scene in the novel, when the girls’ mother, Marmee, gifts them books on Christmas day.

Establishing differences between the dual timelines (without being too heavy-handed) was key to centering the audience in the story. Gerwig says she wanted the scenes of childhood “to feel swirly,” like the movement of youth. “To make it this moving, breathing, dancing thing,” she continues, “we’d block out precise movements for everyone to catch one person from another coming into a room. We were trying to choreograph everything so that the camera was a dancer in the space.” For the “present” timeline, characters were more isolated, frontal, proper, static. “Not everybody in the frame is moving everywhere,” Le Saux explains.

“IT’S ALMOST LIKE WE WANTED IT TO FEEL LIKE A PAINTING THAT WAS BREATHING.”

GRETA GERWIG

Another subtle rule was keeping as many of the four sisters in the shot as possible in the “past,” filling the frame with that much-desired energy. Steadicam was used sparingly, with Le Saux preferring a more simple, old-school approach, such as handheld, or laying down dance floor and moving to dolly for more precision. “I prefer to use older tools,” he shares, “and even after, in the DI suite, it was just simple printer lights and not many power windows.”

A combination of filters, including the Varicon, was used to set the look for each period. Those included “this golden warmth of youth,” says Gerwig of the past scenes, “and not doing much to the present, because, in contrast to this golden past, it would inevitably look colder.” Le Saux adds that in keeping with a simple approach to color grading, “we liked the cold shadow and warm skin,” for the present look. Color naturally extended to Gerwig’s discussions with Durran and Gonchor, noting that everything “should look more vibrant” when the girls are children. “I wanted it to feel almost like a Vincente Minelli movie, like *Meet Me In St. Louis* or *Gigi*,” she says. “Saturated, and almost even more in memory. And the colors of adulthood were more muted, more grown and ‘appropriate.’”

While light and color were key to each timeline, shooting 35mm film ARRICAM provided that important third element – texture – potentially missing from digital capture. Le Saux’s goal was “to play, like a sculptor with glaze, to destroy the negative, to go into low light or high light, and not be afraid to underexpose or overexpose because there is always something interesting in that moment,” he describes. Le Saux used 500 ASA Kodak stock for both interiors and exteriors, embracing the challenges that would bring. “I picked the 500 to get more grain, and it’s a stock that I know very well,” he adds. Further work to create texture was done in post. “At the lab I pushed the development one stop. I was playing with the negative, and trying to get the *matière* to show up on screen.”

“It’s almost like we wanted it to feel like a painting that was breathing,” adds Gerwig, “but without it being so effortful – with film we got that feeling right away. And also it felt right





because film is a photochemical process; they had that in 1861. They didn't have moving images yet, but [shooting film] felt like it was spiritually closer to the time period."

Using film also helped convey the scope of the ambitious, colorful lives of the March girls, who, as writers, actors, painters, and musicians, altered the typical Victorian feminine ideal. (Alcott based the characters on her own sisters.) Hence, Gonchor tried to highlight a more feminine touch in the artistic scenes, particularly Amy's studio, to show a contrast with the more masculine art world of the time. "There's a lot of that in the movie, just figuring out what could be male-dominated and what could be female-dominated," he notes.

"The Alcotts were part of an artistic community," Durran informs. "[And the characters] talk a lot about money, and the lack of power that women had, and about the poverty that the Alcotts were living with, and how money was an issue," she continues. "Greta was inspirational in this regard, and thoroughly researched everything. She had so many insights into the Alcotts and their world. Each woman represented a valid choice. Jo is the protagonist, and a character creative

women can identify with. She's a 19th-century person who becomes a successful writer, and it becomes her story. But it's really about the four women and their unique choices."

The March attic, which was built on a stage along with the rest of the home's interior, was the girls' creative nerve center. "It was their creative outlet and workspace," Gonchor describes. "Jo had her corner in there...a little cozy corner to curl up in and write. It was a warm environment, where they could dream." The way it was designed, the space could evolve to feel closed, open, empty, full, dark, or light depending on the time period. "We did a lot of experimenting with the size of the March house, and the textures of the wallpaper," he adds.

The March house façade was built only a few miles from – and was visually based on – the real house in which Louisa May Alcott wrote *Little Women*. "We tried to make it seem like it was rough times, but they were making the best of it," Gonchor concludes. "And then once we went inside, we wanted it to be like opening up a jewel box. A wooden jewel box that's dusty on the outside, but open and lively on the inside. It's warmth. It's velvet. It's color. It's hope." ^{ICB}

LOCAL 600 CREW

Director of Photography
Yorick Le Saux

A-Camera 1st AC
Greg Wimer

A-Camera 2nd AC
Talia Krohmal

B-Camera Operator/Steadicam
Colin Hudson, SOC

B-Camera 1st AC
Jamie Fitzpatrick

B-Camera 2nd AC
Autumn Moran

Loader
Josh Weillbrenner

Still Photographer
Wilson Webb, SMPSP

Publicist
Scott Levine

FOR YOUR CONSIDERATION



BEST PICTURE
BEST CINEMATOGRAPHY
Yorick Le Saux

FROM THE WRITER/DIRECTOR OF LADY BIRD

LITTLE
WOMEN

BARRY ACKROYD, BSC, IS A FLY ON THE WALL OF FOX'S ACRID NEWSROOM IN THE LIONSGATE DRAMA, *BOMBSHELL*.

BY
PAULINE ROGERS

PHOTOS BY
HILARY BRONWYN GAYLE, SMPSP

m e

3



actresses: Carlson (Nicole Kidman), Megan Kelly (Charlize Theron) and a fictional news producer Kayla Pospisil (Margot Robbie), who team up to bring on the ultimate resignation of one of the most powerful media controllers the world has known. The allegations, which occurred more than a year before Harvey Weinstein's name became synonymous with triggering the #MeToo social movement, were the spark before the flame.

Three very different filmmakers – all familiar with controversial political subject matter – form *Bombshell*'s creative brain trust. Director Jay Roach's recent credits include *Game Change*, *The Campaign*, and *All the Way*; screenwriter Charles Randolph shared an Academy Award with Adam McKay for *The Big Short*; and Director of Photography Barry Ackroyd, BSC, is a BAFTA winner and Oscar nominee for *The Hurt Locker*. Ackroyd, who also shot *The Big Short*, employed a similar documentary-style approach for *Bombshell*, which is set between 2015 and 2017 (against the backdrop of the 2016 election) in New York City, but shot entirely in Los Angeles. For example, Fox's Manhattan studios were faithfully re-created on four floors of the old *Los Angeles Times* headquarters in Downtown.

Both Ackroyd and Roach wanted the camera to be an observer of events as they transpired. "At times, [we wanted] multiple observers, finding ways to connect the characters [and the events] together," Ackroyd explains. That meant freedom of movement for both the actors and the camera, with few set marks to hit, and Ackroyd's confident Guild camera team would always capture the subtleties of the moment. (Three ARRI ALEXA Minis were used, with Angénieux Optimo 15-40 and 28-76-mm zooms for handheld, as well as 24-290-mm T2.8, and a Cooke S4 T2.0.)

A prime example of this method is the film's teaser – the only footage released as of this October writing. Kidman (as Carlson) enters an elevator with the other two women on-board, all three most likely on their way to Ailes' office. She murmurs the line: "Hot in here," rife with multiple meanings, to be sure, but their reactions are as key as her dialogue to hook the audience.

Ackroyd notes that the elevator set was built on the top floor of the *Los Angeles Times* building. Breakaway walls helped to capture the scene with multiple cameras – even getting inside the elevator. "It was a complex shot," admits the British lenser, who has spent much of his career with documentary-style directors like Ken Loach and Paul Greengrass. "Complex in the situation portrayed – but simple for the

camera because it was all about timing and listening to the action. We were looking for an actor's subtle flick of the eye or a tiny zoom from the camera. Our first AC's – Hector Rodriguez, Errin Zingale, Ignacio Musich – were amazing. No marks, just instinct."

The elevator was lit so that the camera could capture the women's intensities from any angle. The basic lighting setup was from a LiteGear LiteMat 3L above, and a four-foot Quasar color tube with a strip of Magic Cloth rigged horizontally above the door for the women's eyes.

"We had two cameras on sliders, one with the Angénieux 12-to-1 zoom, shooting through the front of the elevator," explains B-Camera operator Josh Medak. B-Camera was slightly off-center, because Barry hates symmetry. Barry was shooting through the side panel on a wider zoom. We would pan/slide back and forth, reading the actors' body language, as there wasn't much dialogue. We would take our cues off their movements or looks and play with the focus racks as the actors would dominate the frame. We just felt it out."

D

uring a brief interview about the much-ballyhooed (but extremely secretive) upcoming Lionsgate release, *Bombshell*, Emmy- and Golden Globe-winning actor John Lithgow, who plays the film's main target, Fox chairman and CEO of Fox News and Fox Television Stations, Roger Ailes (who resigned from Fox in July 2016 and passed away one year later), is quoted as saying that his character "is the crisis."

The film is based on the real-life chain of events that began when Fox News anchor Gretchen Carlson sued Ailes for sexual harassment in 2016. The story is told through the voices of three women, played by three Oscar-winning and/or -nominated



What happens next is anyone's guess. (As mentioned, there has been precious little footage released so far.) But the assumption is that all three women exit the elevator and walk through the vast Fox News main set – the hub audiences will see from just about every angle.

“This was the Bullpen, the underground newsroom that included all the journalists’ offices plus the broadcast studio,” Ackroyd describes. It was built on one floor at the *Los Angeles Times* building. “To control the top light, we changed out any existing lights and replaced them with four-by-two-foot LED panels, all made for the sunken ceiling that already existed. These we could easily switch off or control to create a mood in what was intentionally a soul-less space.”

Key Grip Tana Dubbe describes her grip team’s contributions to this major set as “teabags and teasers,” as it was all about dealing with realistic top light. “We used a variety of different diffusions billowing under the office-style ceiling lights,” she explains. “We called these ‘teabags’ because that’s kind of what they look like. I think Barry, being English, got a kick out of that. The diffusion gathered the light and in effect, brought the source lower and softer – better for faces and eyes. We also employed a lot of teasers to reduce the amount of light on walls.”

The biggest challenge of the set was the amount of action that occurred there.

“Barry was constantly trying to keep it interesting without repeating the same angle all the time,” Medak shares. “Although it had visual depth, it also had loads of cubicle walls, which essentially became obstacles blocking the camera’s view. We didn’t always want a conventional high-wide angle to see over the cubicles, so we tried to come up with medium to tighter shots that also told the story and



Barry Ackroyd, BSC (left) with Director Jay Roach on the L.A. set of BombsHELL

“WE WERE LOOKING FOR AN ACTOR’S SUBTLE FLICK OF THE EYE OR A TINY ZOOM FROM THE CAMERA. OUR FIRST AC’S – HECTOR RODRIGUEZ, ERRIN ZINGALE, IGNACIO MUSICH – WERE AMAZING. NO MARKS, JUST INSTINCT.”

Barry Ackroyd, BSC

played with glass reflections, foreground or broadcast news monitors to help set the scene and vibe of what we were seeing.”

It was here Ackroyd’s documentary background – the freedom of three cameras working in harmony without getting in the way of each other – truly enhanced the narrative. *BombsHELL* is Medak’s fourth picture with Ackroyd, and he was able to easily fold C-Camera operator Jess Lakoff into their harmony. The three were able to get cross coverage for an entire scene from a single take with two to three cameras. This allowed the actors and director the freedom to use the best performances. “We rarely have any need for clips from another

take,” Medak explains.

In most scenes, the team would do a “rough” blocking and minimal rehearsal. The crucial rule was that the camera is an observer in the moment, never being tethered to marks and free to discover. Most of the time, they used the 12-1 zoom and slider to “lean” into the scene, “as you would in a conversation, trying to get a better vantage point or take on what is being said,” says Medak.

Ackroyd also devised camera setups throughout the newsroom bullpen – one in the elevator, two more around the cubicles. “We would follow the action conventionally on one set but then hand off to the camera





hidden in the elevator,” Medak recounts. “The scene would continue and evolve as it would in real life. As the actors moved through the set, we would follow.” The cast knew they could be on camera at any point, adding to the energy much like a stage play.

One of the most interesting moments, which doesn’t deal with “the crisis” at Fox, is in the beginning, where the camera breaks the fourth wall. Megan Kelly takes the TV audience on a fast-paced documentary tour of Fox News, speaking right to the camera, much like a reporter on the scene. “She acknowledges our presence and slyly describes the main players in the tale, setting up the story ahead, a little like a type of Shakespearean trailer for the upcoming play,” Ackroyd recalls. “All credit to [screenwriter] Charles Randolph, and Jay Roach’s playful directing. We shot this scene on the run, using a gimbal to make the shot look more like a handheld news camera than a Steadicam version of our style of shooting.” “We shot a combination of news story handheld but transitioned into smoother MōVi platform here,” adds Medak. “[MōVi operator] Chis Herr wore the camera, and I operated remotely on the wheels. It was my first time using a MōVi, and I found its mobility and footprint fantastic.”

Naturally, many of the most sensitive

sequences are the confrontations between Ailes and the women. “Ailes’ office was a close replica of his second-floor corner at 1211 Avenue of the Americas in New York,” explains Ackroyd. “Although, via movie magic and the wizardly work of Production Designer Mark Rucker, we were still in the *LA Times* building. We used a translit backdrop and pumped light through a wall of windows. But, inside this set, we wanted to create a realistic world that linked contiguously from the elevator through side office, down corridors, and finally to the ‘lion’s den.’ This was the perfect place we could use our multiple cameras to hand off shots. The intention was to show the physical journey of the would-be news presenters. It helped the audience and actors feel that long, long walk.”

The camera must reveal, visually and viscerally, that Ailes is truly a tyrant. Ackroyd says that in those scenes, the camera reflects the mood. “It traces over the faces, looking as much for the reaction as it does for words,” he adds. “Throughout the shooting, I always considered reaction as important as dialogue. It was about connecting the audience with those reactions, and allowing them to feel what was happening.”

“The scene with Margot in the Ailes office is so very powerful,” Medak observes. “For me, this is the point in the movie where the audience gets to see firsthand the abuse of power and sexual harassment that will

ultimately bring Ailes down. Barry put cameras against the walls and shot on the longer end of our Angénieux 12-1 zooms. We wanted to compress the distance between Roger and Kayla but also leave the room void of as much equipment as possible, hopefully adding to her vulnerability, fear and loneliness.”

What is also addressed in this story is the impact of the women’s actions on their families. There is a scene with Kelly and her husband (played by Mark Duplass) at their New Jersey Beach house (shot in Malibu), waking up in the morning, enjoying the sunrise and trying to put some of the events behind them. They discuss just how to deal with the President of the United States. “We did this with two cameras, cross shooting,” Ackroyd recounts.

Then the whole mood changes when their kids shout out that a “funny man” is in their yard. The camera follows as the pair leaves their bedroom and head down a short corridor to find the young kids being photographed by paparazzi.

“We use all three cameras to capture the move, simply using the architecture of the house to pull back and hide cameras and sound booms,” Ackroyd reveals. “The effect is that we capture the first response of the kids and their parents. Of course, that’s not




the end of it. We shoot again and again. But the mood has been established; the finished scene is what you see.”

These quick changes to emphasize and capture heightened emotions, their impact, and reactions, are what makes *Bombshell* a probable Oscar contender. And it’s also where Ackroyd’s long history using an intimate, moving camera shines, as well as his crew’s skill and dedication.

As 1st AC Hector Rodriguez says about the workflow: “It’s a challenging way to work for everyone. Barry has to trust our instincts, which, of course, is exciting for us. The actors have no marks; the lighting isn’t choreographed. Everything is much more natural. Coverage is master, medium, and tight all in one take. And we were often long on the zoom and wide open.

“Oftentimes, we didn’t know where we were going at the beginning of a shot,” Rodriguez continues. “Yes, we rehearsed. But the action often changed. That meant everyone had to be sharp to gauge not only the narrative but the dimensions of the room and the parameters of the shot.”

As Ackroyd concludes: “To make films this way demands that everyone – director, editor, designer, and actors – are all on board with the style. But, for me, cinema is a team game. When it works well, it’s not possible to single people out. This team, throughout, was as good as it gets. Thanks to all for their sensitive creativity to bring this important story to the screen.” 

LOCAL 600 CREW

Director of Photography
Barry Ackroyd, BSC

A-Camera 1st AC
Hector Rodriguez

A-Camera 2nd AC
Kira Hernandez

B-Camera Operator
Josh Medak

B-Camera 1st ACs
Jess Lakoff
Markus Mentzer
Errin Zingale

B-Camera 2nd ACs
Josh Benaudez
Daniel Wurschl

C-Camera Operator
Jess Lakoff

C-Camera 1st ACs
Ignacio Musich

C-Camera 2nd ACs
Joe DiBartolomeo

Loader
Kevin Sun

DIT
Arthur To

Still Photographer
Hilary Bronwyn Gayle, SMPSP

Publicist
Alex Worman



takes

your

breath

SHE WAS YOUNG, BEAUTIFUL, AND RISING
IN HOLLYWOOD – SO WHY DID THE FBI
CONSIDER HER AN “ENEMY OF THE PEOPLE?”
RACHEL MORRISON, ASC, FINDS OUT.

BY
KEVIN H. MARTIN

PHOTOS COURTESY OF
AMAZON STUDIOS

away

If it is true that the light burning twice as bright burns half as long (and science suggests the ratio is even more extreme), then Jean Seberg is a sad, textbook example. The actress, most famous for her collaboration with French auteur Jean Luc Goddard (when she was 22) on the New Wave classic, *Breathless*, had star quality and genuine talent, but after running afoul of the FBI through her association with Black Radical activists, Seberg's life and career fell into shambles. Her death at age 40 was ruled a suicide, and the **new Amazon feature *Seberg*** (starring Kristen Stewart) explores the incidents that served to undermine her.

S

Seberg is director Benedict Andrews' second feature, after helming *Una*. Among his first decisions was to contact Oscar-nominated Director of Photography Rachel Morrison, ASC, whose diverse résumé includes Sundance indies like *Fruitvale Station* and *Mudbound*, as well as mega-hits like Marvel Studios' *Black Panther*. Andrews says he likes to make "deep preparation on a visual level," which included a stack of reference material for his first talks with Morrison, including stills from photographers Stephen Shore, William Eggleston, George Rodriguez, and Todd Hido, along with Stephen Shames' photos documenting the Black Panthers.

"Agnès Varda's late-sixties L.A. films – her documentary short *Black Panthers*, and her counterculture film *Lions Love (...and Lies)* – were invaluable for period authenticity," Andrews relates. "Also important was *Medium Cool*. I love how Haskell Wexler [ASC] thrust the viewer into the turbulence of the late 1960s."

The political paranoia sub-genre was an earmark of 1970s cinema and a major influence on Andrews and Morrison. "The Pakula paranoia trilogy [*Klute*, *The Parallax View*, and *All the President's Men*] was hugely influential," Andrews continues. "These films all come out of a time of social and political unrest. They're muscular, critical, intelligent and deeply personal. I was attracted to their mix of formal rigor and rawness. We chose to shoot on film, with the Panavision C-series lenses, to evoke those Pakula/Willis films and to create a period texture."

"There's a painterly beauty to Gordon Willis' frames," Andrews continues, "but it's a kind of nightmarish beauty since you sense something lurking in the shadows or someone watching from beyond the frame. The paranoia comes from a sickness in the body politic ... in part the legacy of [J. Edgar] Hoover, who is there, unseen in the shadows of *Seberg*. As the ultimate surveillance thriller, Coppola's *The Conversation* gave us a



DIRECTOR BENEDICT ANDREWS AND RACHEL MORRISON, ASC WERE IN SYNC WITH THE VISUAL APPROACH, WHICH MORRISON SAYS WAS ABOUT "EXPLORING THE DIFFERENCE BETWEEN SUBJECTIVITY AND OBJECTIVITY. WHAT ARE THE VISUAL DIFFERENCES BETWEEN EXPERIENCING SOMETHING VERSUS WATCHING SOMEONE EXPERIENCE SOMETHING?"

working view of the period analog technology. I love the combination of political intrigue with a raw portrayal of the psychological experience of being a surveillance operative. *Seberg* covers the years 1968 through 1971, so it's just before Coppola's film and shows both sides of an operation – the watcher and the watched."

Morrison says this last notion was instrumental in forming her approach to the material. "We wanted to explore the difference between subjectivity and objectivity," she says. "What are the visual differences between experiencing something versus watching someone experience something? Also what is the difference between reality and perceived reality?"

"As a jumping off point," Morrison adds, "we were generally close and wide, using longer more experiential takes when we were subjectively with Jean, versus longer lenses and more fragmented coverage while watching her. We talked about the sorts of clues you pick up on when realizing you are being watched – and how some of those clues might be imagined rather than real – and what we could do visually to emphasize those moments."

Originating on 35mm was an easy call for Morrison.

"We have become accustomed to not just shooting digital, but overly sharp digital," she notes. "Doing a project that was period suggested stepping away from that, as there's an inherently vintage feeling shooting film. Plus, this movie was all about old Hollywood, and it felt wrong somehow to photograph Jean Seberg digitally. Shooting on celluloid heightens the stakes; it creates a tighter relationship between the actors, director and the camera. The limited takes also mean that everyone has to bring their A-game, so the energy and focus is palpable. From the operator to the focus puller, you really get in sync with the actor's every move and breath."

Morrison's only concern about film was concerning potential lab issues, but no problems with Fotokem ever arose. The only tech issues she recalls involved a scratch on the inside of an underwater magazine. Morrison exposed Kodak 500T 5219 throughout, even for day exteriors.

"We used Kodak Wratten gel filters behind the lens," 1st AC Simon England reports. "Since they only go to 2.0, we sometimes supplemented with glass upfront to get the daylight down for close-up work." Monochrome screen test and faux-*Breathless* scenes were shot on the Super 16mm format using an older ARRIFLEX SR3 unit provided by Panavision Hollywood.

Filming for 2:35 widescreen, Morrison shot on Panavision Panaflex Millennium



XL2 cameras, employing C-series glass for roughly eighty percent of the film. "I'm a huge fan of the C-series, as the optics are imperfect in a very organic way," she relates. "Life is messy, and when you have perfect glass it just doesn't seem like an accurate reflection of the world. The softness around the edges helps to focus the viewer's eye on the subject, which aided with the moments when Seberg feels she is being watched."

Anamorphic lens options were running low at Panavision during prep, so England pulled all the glass he could and began projecting and testing to build a set. "Rachel had given me some reference choices," he recounts, "and I used my knowledge from numerous other films. Working with Panavision lens specialist Dan Sasaki, we were able to tune, change coatings, and tweak some mechanics to get great close-focus anamorphic C-series."

Morrison shot many night scenes using spherical glass, employing the mostly older rehoused lenses on occasional day shots, when the flare from the anamorphics didn't look appropriate.

"We shot Super 35 centered anamorphic and simply changed ground glasses to spherical 2.40 as needed to avoid having to carry both Academy and Super-35 bodies," England adds. "As a first assistant, it is also important to me that the lenses are in good mechanical order; adjusting the housing made our lives on set easier for switching setups."

England collaborated with Sasaki in assembling a set of sphericals that would dovetail with the depth of field attained via anamorphics. "[This entailed] tuning a few



"LIFE IS MESSY, AND WHEN YOU HAVE PERFECT GLASS IT JUST DOESN'T SEEM LIKE AN ACCURATE REFLECTION OF THE WORLD."

RACHEL MORRISON, ASC





“WE LOOKED AT A LOT OF LOCATIONS, BUT THE FRANK SINATRA HOUSE SEEMED TO HAVE JUST THE RIGHT ARCHITECTURE.”

PRODUCTION DESIGNER JAHMIN ASSA

Panavision Vintage and SP primes to give us a relatively low-contrast lens that held resolution well at T1.4,” England adds. “We also spaced elements to induce a little more character on the edges of the frame.”

Both Morrison and England say their crew – which included A-Camera 2nd AC Natasha “Money Penny” Mullan; Steadicam operator James Goldman, SOC; B-Camera 1st AC Sarah Brandes and B-Camera 2nd AC Justin Zaffiro – was a special group, though filling the loader slot took time.

“All our usual suspects were busy or moving up, so it was scarce for the loader position,” describes England. “Finding someone with experience is a must at this level; the repetition of having emulsion at your fingertips is invaluable. It worked out that Richard Dabbs had great training from his Hawaiian film community and working on *Westworld*.”

Morrison says she was selective with her calls to run two cameras.

“When it was objective space with longer lenses, we nearly always shot with two cameras,” she relates. “We’d try to find elements to shoot through that added complexity to the image. But when we were subjective, I usually went single-camera, since finding a shot that gets you into somebody’s head means there’s only one eyeline that feels right.

“Shooting single-camera is often very instinctive, leading to a more intimate connection,” Morrison continues. “You’re dancing with the character, trying to find your way into that unique choreography that best conveys emotion and stakes at any given moment. The operator is the one person on the set who sees the movie in advance. That is one of the million reasons I love to operate.”

With Cassavettes’ classic study, *Opening Night*, in mind, Andrews’ dialogue with Morrison often centered on finding a visual language to convey Seberg’s descent into paranoia.

“The camera is fluid for the first half of the movie – on dollies and Steadicam – but as Jean’s world becomes unhinged, we decided on a gradual movement to handheld,” Andrews recounts. “The camera loosens up and becomes more visceral. Rachel is one of the best handheld shooters out there – she’s intuitive and can dance with the actor.”

Morrison notes that, “there’s a lot more handheld than you might realize at first because we modulated the effect. It is much more pronounced during moments of extreme emotional distress. We also chose to visualize the paranoia by looking for imbalance, whether it was short-siding a frame or Vaseline on an optical flat so that certain elements aren’t sharp or such that

something feels a little ‘off’ on a subconscious level, even if it’s hard to identify exactly what it is. As when Jean’s being watched, there’s often some reflection or glint obscuring the image that keeps you at a remove from her world.”

Andrews’ and Morrison’s approach to explore the voyeurism or surveillance through long lenses and frames within frames was enhanced by Jahmin Assa’s approach to the production design. “It was appropriate for the period while also tying into the idea that she was in a fishbowl. We looked at a lot of locations, but the Frank Sinatra house seemed to have just the right architecture,” Assa explains, one that buttresses Andrews’ intent for “a visual elegance throughout the film, and would match Jean’s innate elegance.”

At one point, Seberg exits her home and descends into her pool.

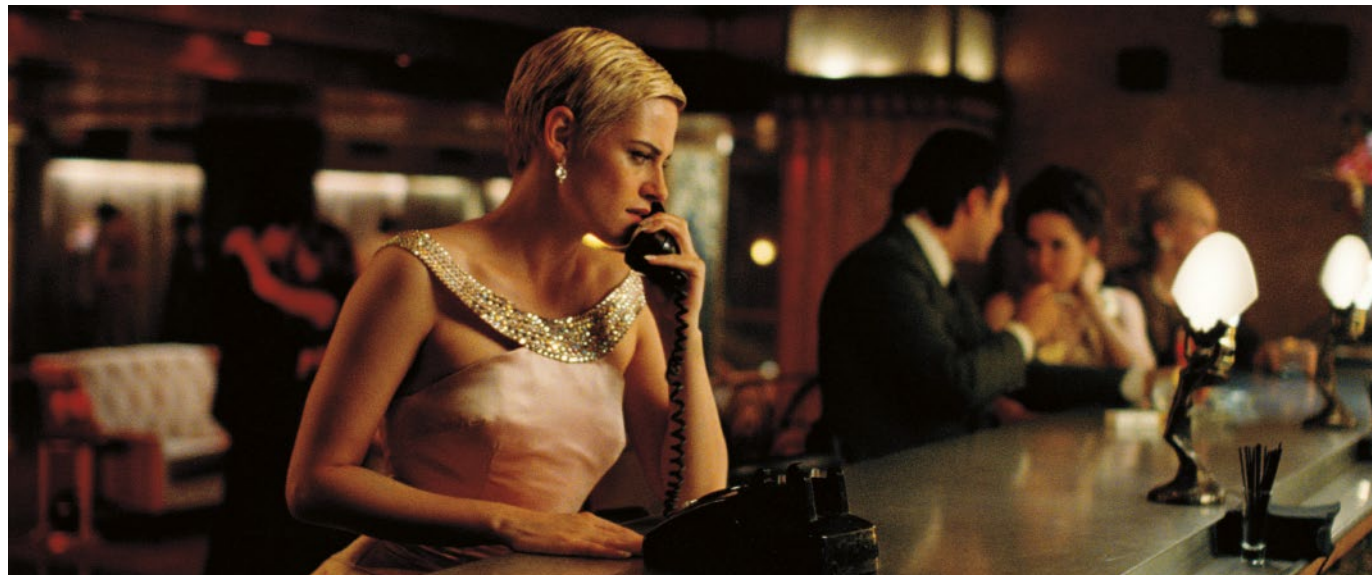
“Underwater operator Tom Boyd had an ARRI in a full Hydroflex 435 housing on a fixed crane with about 40 feet of track,” England reveals. “We would lead Kristen out of the house and down the steps while swinging the crane, then four grips pushed the crane underwater as we continued to track with her swimming. Low-light, standard-def tap, magnification change underwater and no help from a cinetape made for a tough situation all around.”

Sustained oners were among the most memorable shots created at the glass house. “Planning and communication with James Goldman [on Steadicam] were key,” England adds. “It was a common dance between us moving around and trying to squeeze through doorways with a lighting technician carrying an LED panel and a boom operator. For many walk-and-talks, [gaffer Jeff Murrell] had ARRI SkyPanel 360s in Condors, [plus] small panels that an electrician would operate like a boom pole. For most of the shoot, I integrated use of the Preston Light Ranger 2. The LR2 is an amazing tool for working fast under pressure, even on film.”

Morrison recalls a oner that ran more than 2 ½ minutes.

“The main difficulty was that we were looking in all four directions,” she states. “You can plan shots around the sun’s position only if you’re looking in a single direction, so during that long walkthrough, sooner or later, you wind up being screwed by front light. We had to build up light in the interiors in order to compete with the sunny exterior, visible through the glass. We were also fighting reflections throughout the house, using siders on lights and solids to hide the camera.”

The Hollywood home showed a different side of Seberg than the apartment she



**“SHOOTING ON CELLULOID
HEIGHTENS THE STAKES; IT
CREATES A TIGHTER RELATIONSHIP
BETWEEN THE ACTORS, DIRECTOR
AND THE CAMERA.”**

RACHEL MORRISON, ASC



shared with her husband in Paris. “We wanted to feel the sun in Hollywood as a sign of the aspirations associated with show business, but that same sun starts to feel harsh, and beat her down during the second half of the film,” Morrison describes. “There’s more hard-light and strong highlights in Hollywood than in her Parisian apartment. For the latter, in a perfect world, we’d have gone to Europe and explored exteriors and scope. Knowing we were restricted to an apartment we found here that had a European vibe, it became more about depicting an intellectual kind of opulence. Her husband is an author, so we made that space as much a reflection of his taste as hers.”

As Assa recounts: “Seberg and her husband hired Alberto Giacometti’s brother Diego to design their French apartment in a very modern style. I had to represent that sensibility, primarily, with artwork and unique pieces of furniture. Sometimes you can’t always afford to rent the pieces you want. My set decorator, Christy McIrwine, didn’t want to go with choices that we thought were overused rentals, either. We scored a lot of pieces of furniture and set dressing through estate sales – and made our own unique pieces of art work inspired by abstract expressionists like Willem de Kooning.”

Other locations included an FBI surveillance center, which differed from the typical look of a federal operation. “I didn’t want to do the usual thing of showing 400 offices on a floor, because it sucks up a lot of money to build something like that,” Assa explains. “We took an idea from *The Wire*, and made it an underground facility. It felt more subversive, having this hush-hush operation down low – so we found a parking-garage basement in the *L.A. Times* building.”

Morrison recalls that the garage, which had been in use as a basketball court, with bright yellows and basketball markings all over the concrete, required considerable repainting.

“Then there was new management, which decided we couldn’t do any drilling in the ceiling,” she adds. “So, the grip riggers and art department had to work together to find creative solutions by spanning existing points. I was very impressed with Assa and his team and how they came through for us time and again with resourceful solutions on a shoestring budget.”

At \$9,000,000, the budget for *Seberg* was one hundred times that of *Breathless*. However, nearly sixty years later, Morrison says the film felt very much like an indie. “We had first intended to shoot in Paris and New York, and when it was clear that wouldn’t happen, we had to become more



resourceful,” she admits. “Some of the time that is a really good thing, pushing you to think in different ways about the process, instead of making automatic assumptions that take place when working with a higher budget.”

One innovation included a CG-rendered period plane from which Seberg is seen disembarking, courtesy of Crafty Apes VFX. Live action for the scene consisted of actors shot outdoors on an aircraft-boarding ramp. *Seberg* was able to leverage shooting at the Biltmore Hotel for several domestic and international scenes, ranging from a press conference to a room at the FBI and a bar. “We tried to make the Biltmore feel special and unique, beyond its actual standing in Los Angeles,” Assa recalls. “Rachel and I worked very hard to make small changes that differentiated those parts of the hotel while giving hints of the different cities where each of these scenes was supposedly taking place.”

Morrison says two hotel rooms featured there had vastly different color schemes, which meant they didn’t have to repaint, and could concentrate on set dressing and lighting.


“The tricky part was the conference room,” she states. “The location was flat due to overhead light, so it had to be a lemons-into-lemonade moment. I wanted to light through these large areas with faux windows but mirrors backed them all. So it became a real challenge to create contrast, which I find helps reflect the stakes in drama, and this is one of the most high-stakes scenes in the whole movie. We wound up bringing a lot of the light from the

second floor – using areas that I think were hotel rooms – turning them into windows with shears in front. That gave us a source on one side, and increased contrast. I also used the strobes from flash photography to draw attention to the psychological stresses she was facing.”

For a bar scene, in which the disillusioned agent attempts to give Seberg her FBI file, Morrison strategically blacked out areas of the bar to transform the daylight-shot scene into night and to achieve tones that reflected the scene’s tensions.

“I’m a big fan of negative fill,” she adds. “I rely on solids to sculpt the image and add contrast in flat surroundings.” The film’s DI, handled at Efilm by supervising digital colorist Mitch Paulson, was, for Morrison, a streamlined affair. “I always aim to get my dailies as close to the final look as possible,” she shares. “You’re not messing with any secondaries when you transfer film to dailies, so in the final DI, it’s nice to have the time to experiment with things like power windows and vignettes. Mitch had some great suggestions to enhance the imagery without ever feeling like we were reinventing the wheel.”

Shortly after wrapping *Seberg*, Morrison gave birth to her second child.

“Rachel’s pregnancy during this film was an inspiring event,” England remembers. “She had no issue operating handheld and was always the first one to climb into the van or squeeze in a tight space to get a shot. We would do our best to make sure she was comfortable and help out, but she didn’t need it. Rachel was in total control throughout.” 

LOCAL 600 CREW

Director of Photography
Rachel Morrison, ASC

A-Camera 1st AC
Simon England

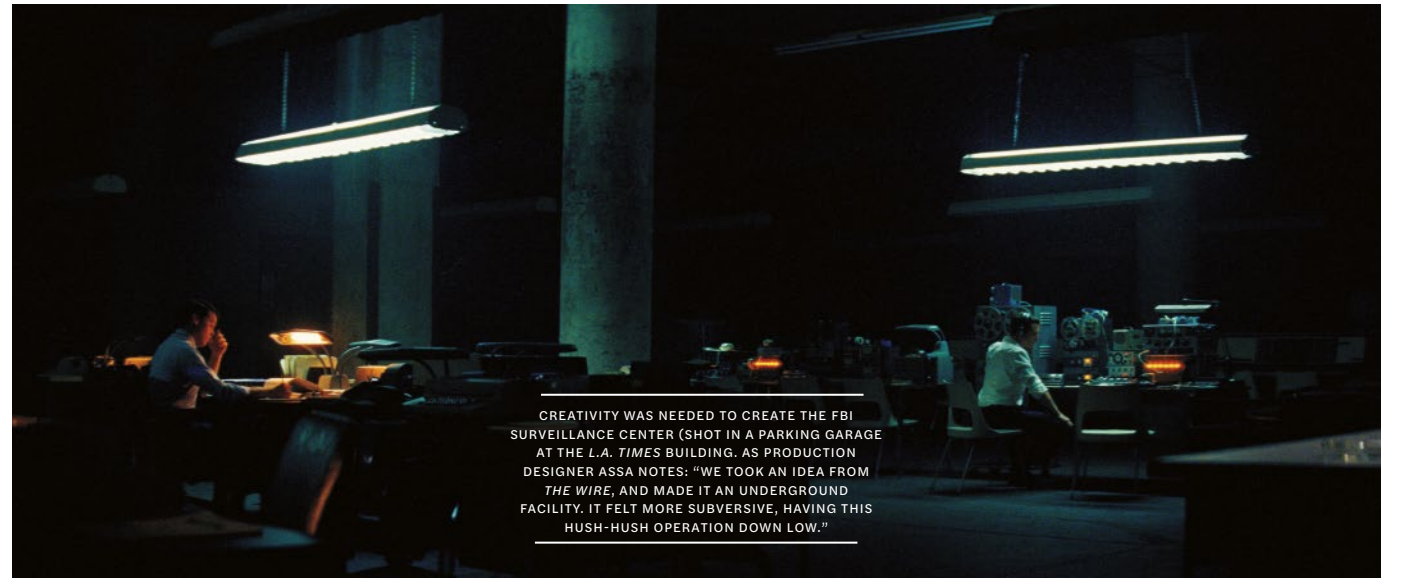
A-Camera 2nd AC
Natasha Mullan

B-Camera Operator/Steadicam
James Goldman, SOC

B-Camera 1st AC
Sarah Brandes

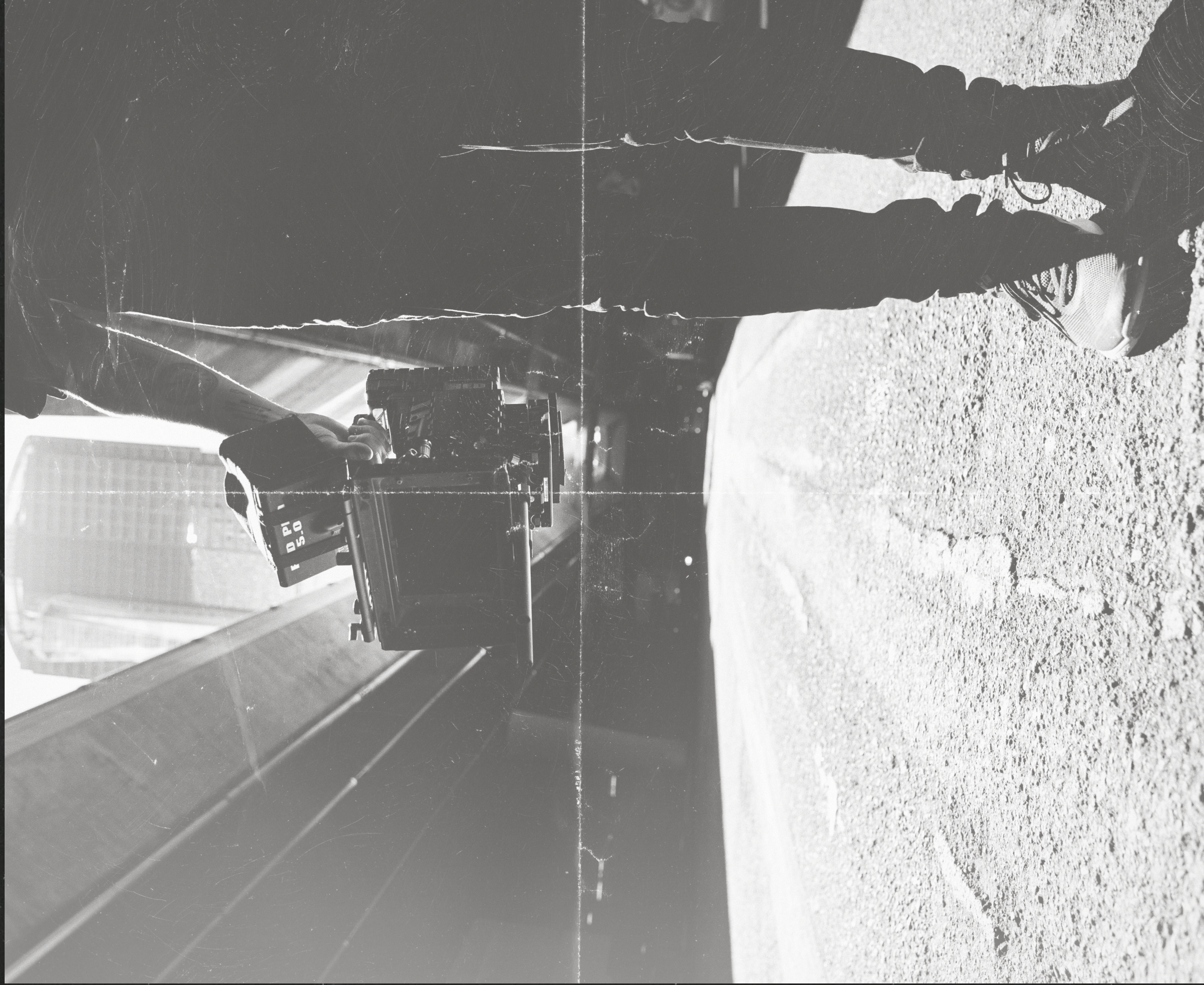
B-Camera 2nd AC
Justin Zaffiro

Loader
Richard Dabbs



CREATIVITY WAS NEEDED TO CREATE THE FBI SURVEILLANCE CENTER (SHOT IN A PARKING GARAGE AT THE L.A. TIMES BUILDING). AS PRODUCTION DESIGNER ASSA NOTES: “WE TOOK AN IDEA FROM *THE WIRE*, AND MADE IT AN UNDERGROUND FACILITY. IT FELT MORE SUBVERSIVE, HAVING THIS HUSH-HUSH OPERATION DOWN LOW.”





FROM PUERTO RICO TO ATLANTA, CHICAGO,
NEW YORK AND L.A., THIS YEAR'S GROUP OF
RISING LOCAL 600 FILMMAKERS HAVE GOT
THE INDUSTRY COVERED - IN SO MANY WAYS.

BY
MARGOT CARMICHAEL LESTER

PHOTOS BY
ELISABETH CAREN
ALI GOLDSTEIN
KYLE KAPLAN
PARRISH LEWIS
LAURA MAGRUDER
JESSICA MIGLIO
JEONG PARK
TIFFANY ROOHANI

next

G E N E R A T I O N

Omar D. Rivera Abreu and his family were the lucky ones, after Hurricane Maria ripped through Puerto Rico, sparing them serious harm or distress. “A lot of friends and co-workers lost homes and possessions; some lost family members,” he shares. “It’s really hard to talk about.”

Yet filmmaking post-Maria returned soon after the storm. “I was working on *The Oath* Season One and we were right back to work almost a month after,” Rivera Abreu remembers. “2018 was of one of our busiest years.”

Keeping the island’s film business healthy requires trust in its government and local crews’ tenacity.

“We are prepared to shoot in anything,” he adds. “If we could make it work post Maria, we can sure make it happen anytime. All who have shot here know this: we are warm-hearted, super hardworking and giving people. You come for the tax incentive, but you stay for the crew.”

Rivera Abreu started in sound, earning an AS degree in Recording Arts from Full Sail University in Orlando and a BA degree in Radio Production and Marketing from the University of the Sacred Heart in Santurce, PR, in 2013. He quickly migrated to images, though, initially working as a digital loader.

When DIT Su-Jeng Sang recommended him for *The Vessel*, in 2013, director Julio Quintano and Director of Photography Santiago Benet, SPC, took him on. Rivera Abreu now works mostly on films and TV, recently wrapping a local indie called *Picando Alante* and now working on a YouTube series.

“I’m a geek for all the tech and workflow advancements, but sometimes we get too lost in camera specs and Ks,” he laments. “It’s all about utilizing the tools we have to further the story. I love taking charge of all the technical details of a project to help my DP and the production just create. I get excited on set for whatever reason – working with a certain DP or actor, or because we accomplished a shot that was an artistic and technical challenge – and I’m reminded of how lucky I am to be doing this job.”

Rivera Abreu and fellow Puerto Rican DIT Alex Ramirez are good friends, “even

though we are competing in a very small area,” Ramirez notes. “We work as a team and usually cover each other when needed. I have called him from set an hour away because I fell ill, and he arrived before the hour ready to work and help. He’s a great DIT and crew member.”

That kind of collaboration is what got Rivera Abreu hooked, and what makes him appreciate his union. “We are all part of this massive and complex undertaking that takes as much artistry as it does technical knowledge,” Rivera Abreu concludes. “When my father died, we were filming *Replicas*, a Keanu Reeves film, and I will never forget the love and camaraderie my fellow crewmembers showed. It was truly humbling. This was my family away from home. It was so amazing.”



Omar

D . R I V E R A

A B R E U

DIGITAL IMAGING TECHNICIAN

YEARS IN GUILD: 6

LOCATION: SAN JUAN | PUERTO RICO

HOMETOWN: SAN JUAN

PORTRAIT BY: LAURA MAGRUDER

"I've been lucky enough to cross paths with some of the smartest, most creative and inclusive individuals during my journey to publicity," notes Elizabeth Driscoll, who began in the business assisting Producer Jenno Topping.

"I first met Liz when she worked as my on-set assistant in Boston on *The Heat*," Topping recalls. "She literally made it rain every single day. She knew every human in Boston and could do the impossible from locations to restaurants to managing cast."

Driscoll loved the work, but wanted to find a niche of her own, and with mentoring from Topping and Local 600 Unit Publicist Claire Raskind, she settled on publicity.

"Claire selflessly guided me in the right direction and gave me the confidence to follow my passion. With that new confidence, I somehow talked Producer Marc Fischer into giving me a chance, and I never looked back," Driscoll recalls. Her first job as a publicist was on Fischer's *Game Night*, starring Jason Bateman and Rachel McAdams. She's since gone on to work on multiple feature films and is currently working on *The Suicide Squad* sequel.

"Over the years, I've seen her thrive in the productions she has been a part of," Topping adds. The two worked together again on the upcoming original horror trilogy *Fear Street*. While skills like writing and strategizing are crucial to a publicist's success, another valuable skill is building strong, trusting relationships with all kinds of people under all kinds of circumstances. "Everyone who crosses paths with Liz loves her. She has a fantastic energy that both talent and crew on set are instantly

drawn to. She is passionate, tireless and has a lovely equanimity to boot," Topping describes.

That's vital, since "publicity is all relationship based," Driscoll states. "The most challenging part is being able to successfully navigate through ever-changing schedules, landscapes and personality types. The most important skill is keeping in constant communication with the cast, studio and filmmakers."

A good sense of humor helps, too, and Driscoll isn't lacking in that department. "I've won 'Most Likely to Trip on Set' every year since 2016," she quips.

Topping also appreciates Driscoll's inventiveness. "Liz brings a creative touch to her role, thinking innovatively about ways to capitalize on behind-the-scenes content to support the films she is working on in their respective releases."

Driscoll, who earned a Bachelor's of Business degree from Stonehill College, in her home state, relishes collaboration with unit still photographers "to create new types of content for social media exposure throughout the making of a film. We are able to build an audience much earlier in the filming process, which is exciting," she asserts. "The collaboration between a unit publicist and still photographer is imperative, and I've been lucky enough to work with the best of the best."

She's also energized by having the opportunity to meet new and inspiring people. "The best part of being based in Atlanta are all the amazing crews," Driscoll says. "My job would be impossible without the help of every single department on a film set."

liz

D R I S C O L L

UNIT PUBLICIST

YEARS IN GUILD: 3
LOCATION: ATLANTA, GA
HOMETOWN: BOSTON, MA
PORTRAIT BY: JESSICA MIGLIO, SMPSP





malika

F R A N K L I N

DIGITAL IMAGING TECHNICIAN

YEARS IN GUILD: 4
LOCATION: NEW YORK CITY
HOMETOWN: NEW YORK CITY
PORTRAIT BY: JEONG PARK

"I love being able to bring the coloring suite to the DP on set," says Malika Franklin. "I feel the most creative when the DP asks me to make a cloudy day feel warmer, or dusk to feel like midday. The technology today is always changing, and I love showing the cinematographer the possibilities."

Franklin often dropped in on her father to watch him as the Steadicam operator or director of photography on a variety of films and music videos. By the time Franklin attended the School of Cinematic Arts at USC, she had worked on the Jay-Z video for *Run This Town*, featuring Rihanna and Kanye West.

She fell in love with color grading at USC after taking a color-correction course and began playing her trade on as many projects as she could. After graduating in 2013, Franklin began working on commercials and music videos. Within a couple of years, she put together her DIT cart. After joining Local 600, she worked as the on-set dailies colorist on the 2016 feature Barry, shot by Guild DP Adam Newport-Berra.

The Union's protections against pay disparity are especially important to Franklin. "I have female friends in other industries that are still struggling today to earn equal pay. As a union member, I know I am rightfully being paid for the position I am in, regardless of my race or gender," she notes.

Working with Director of Photography Autumn Eakin on the set of the 2019 feature *Someone Great* "was one of the first times as a DIT I felt like I had a say in the creative process," Franklin recalls. "Autumn was very open to my input. We worked together in the post house on LUT's for the film before the first shoot date. Then, while on set, I was monitoring and grabbing stills to make sure the look and lighting were consistent."

Eakin describes Franklin as adaptable, thorough and enjoyable.

"Production hours are long," the cinematographer states. "You need someone who will be just as attentive to detail at

hour one as hour 12. Malika will do that."

Franklin's approach changes from job to job. "There's no one way of being a DIT," she says. "Being a DIT means creating a workflow that works for the show. You have to be flexible and adapt to their needs." Franklin purposely keeps her cart small so she can move easily on set and stay as close to the camera as possible. And perhaps most importantly, she doesn't stay glued to her monitor.

"I like to get up from my DIT cart and see the action," she explains. "I want to see the scene and the lighting with my own eyes. Knowing how it looks in reality can inform how I treat it from my monitor."

As she moves on to new projects – most recently, Season 3 of *The Sinner* with Guild Director of Photography Radium Cheung, HKSC – Franklin is mindful that "a film set can be a stressful place at times," she says, "but at the end of the day we are making art and we should have fun."

jessica

H E R S H A T T E R

1ST ASSISTANT CAMERA

YEARS IN GUILD: 8
LOCATION: ATLANTA, GA
HOMETOWN: ATLANTA, GA
PORTRAIT BY: KYLE KAPLAN

Finding your way into the camera department isn't always straightforward, as Guild 1st AC Jessica Hershatter can attest. She says she knew she wanted to work in film but was unsure about which role would be the best fit. Her first professional gig was as an intern on the film *Project X*. "That job," Hershatter describes, "was a great introduction to how a professionally run set should operate, and a glimpse into the different functions of each department."

Once she joined camera, Hershatter knew she had found her home and has honed her skills over time. Recently, she added drones to her skill set and earned an FAA section 107 sUAS pilot's license. "It's challenging to learn a completely new skillset and having the chance to do something outside of my comfort zone," she says. Drones allow productions of any size and budget to increase their production value "without having all the big toys at their disposal," she adds. "They can produce shots that look like cable cam, crane, or even – sans propellers – like a stabilized gimbal."

Hershatter has piloted drones on everything

from Mercedes commercials to shows like FX's *Atlanta* and Netflix's *Stranger Things*, both of which shoot in and around Georgia's capital, now a booming production city – but, she wonders, for how long? "Recent legislation has negatively impacted both the film industry here and the state as a whole," Hershatter comments. "I believe the appropriate response from our industry should not be to abandon Georgia and move production elsewhere, but rather to stay and fight – and continue to make this state a better place to work and live. We have a ton of extremely talented locals who have been here from the beginning and are among the best at what they do. They make indispensable department heads and additions to crews."

An Atlanta native, Hershatter began working on independent films immediately after graduating *summá cum laude* from Emory University, in 2011. Shortly thereafter the industry in Georgia exploded, and she was able to transition to bigger projects with the help of some "very patient and generous Local 600 members," she smiles. She officially made the jump to 1st AC on IFC's *Stan Against Evil* before joining the *Stranger Things* crew.

"I find that sometimes our industry breeds and empowers the loudest, meanest voices," relates *Stan Against Evil* Director of Photography Timothy A. Burton. "Jessica's work on set feels effortless. Her humility is inspiring. She's the kind of person our industry needs. She's a shining star of the kind of talent that should lead us forward. I have no doubt she will be an awesome DP soon enough."

Hershatter's most recent project was *Amazing Stories*, a reboot of Steven Spielberg's TV series from the 1980s and new original content from the Apple TV+ streaming service.

"I'm proud to be a female in a historically male-dominated position, I'm proud to be an Atlantan, and I'm proud to work in an industry that can affect people as much as the film industry does," Hershatter declares. "I'm lucky to have been given incredible opportunities, and I know I will continue to learn and grow in my career. I can't wait to see what the future holds."





Rafael

L E Y V A

DIRECTOR OF PHOTOGRAPHY

YEARS IN GUILD: 4
LOCATION: WEST HOLLYWOOD, CA
HOMETOWN: PONCE, PUERTO RICO
PORTRAIT BY: ELISABETH CAREN

Like any cinematographer, Rafael Leyva, a former still photographer, is concerned with how things look. But he's also keenly aware of how the look of things creates narrative and emotion. "Since I can remember, I've always had a profound connection with movies and their psychological impact on an audience," Leyva says. "I'm interested in how shadows, colors and movement off the camera help craft a story. The first question that goes through my head when I step on a set and observe the blocking for the first time is, 'Where do I want my shadows?' It's the best feeling. It never gets old."

When he was starting as a still photographer, Leyva studied the work of others. "Shooting stills for the top commercial directors and DP's of the world and hanging out on studio backlots became my schooling," he remembers. "This opened the road for me as an operator, and it's how I met my mentors."

One such mentor is longtime Guild member Andy Romanoff, ASC, who introduced Leyva to Panavision in 2008. In 2012, Leyva shot the feature *Demented*, his first professional credit as a director of photography. He has since lensed projects for SONY Pictures, Netflix, FOX, NBC, Lifetime and Syfy. His proudest moment so far came on 2017's *The Last Rampage*, directed by DGA member Dwight Little.

"I had full control as the

cinematographer and got the look I wanted," Leyva recalls. "Dwight trusts me and always pushes the envelope. He lets me mold the blocking in favor of lighting and camera, and he's super understanding when it comes to alternative compositions."

Little says Leyva is "able to see the director's vision and then improve on it. He has a steady hand and does not panic or get frustrated. He sees the shot and gets it done artistically. He also has a deep knowledge of the technical side of his craft in both film and digital."

Leyva prefers working in film, shooting roughly half of his projects each year in that medium. And he's grateful that Netflix and HBO, among others, encourage the practice.

"It's frustrating that when we shoot digital there's less prep," Leyva says. It bothers him that a digital set sometimes encourages a "keep rolling" approach. "If they shoot the rehearsal, it's not a rehearsal. By shooting on film, we restore discipline on set."

Leyva is currently on location for an MGM pilot and will be gearing up shortly for *The Foster Ranch*, a sci-fi thriller he calls "a dream project."

To those still seeking their dream projects, Leyva offers this advice: "Find your style, your signature. Learn the discipline of film and find a director you can grow with. Be a leader and always think safety first."

The mix of artistry and activism that's possible in filmmaking drew Christine Ng to the business. "I'm very invested in social activism, but because we work in this industry, there's not always a lot of time to be an activist on the streets," Ng explains. "I've been lucky enough to find work that has filled the role of activism I seek. I'm selective of projects that are telling a story that needs to be told, standing up for rights I believe in or highlighting an underrepresented community. My craft allows me to be able to help tell those stories."

That's why when Oscar-nominated cinematographer Bradford Young, ASC, contacted her about operating B-Camera for Ava DuVernay's limited Netflix series, *When They See Us*, Ng jumped at the chance.

"I'm a New Yorker and I knew the Exonerated 5 story needed to be retold – and I wanted to witness Ava's work," Ng explains. "She and Brad are both about fostering artistry. They're really in touch with the actors and the technicians. Brad keeps it

loose – a lot of his work is intuitive, so there was no shot list for each scene, except for a few specific crane moves or lighting cues. Most days allowed room for creative improv because Ava respects what the actor needs to get there; the blocking is a collaborative process for her. I was free to find things." Ng recalls. "We'd do coverage of the room, and eventually Ava and I would have a rapport where she'd look at me and say, 'That was great, give me something else!' There are times when I would provide ten angles for a scene."

Ng describes operating as a "tough job," and in many cases, she says, "especially on studio films, you're basically a robot operator, putting on a 25 and locking it off. There is something to be said about being creative in the operator role. Working with Brad and Ava was freeing. I felt challenged, and heard in a way that I rarely am as a queer Asian female operator in a white male-dominated industry."

DuVernay describes Ng as "wildly talented. Her eye and her

intention set her apart from many others, and I'm very excited about her work. Her technical proficiency coupled with her creative connection to the story makes Christine an artist to watch."

After graduating from NYU's Tisch School with a BFA in 2007, Ng worked at Park Pictures, until she left to pursue cinematography. "The connections I made at NYU and Park were amazing," Ng says. "Being around people like Lance Acord [ASC] and Ellen Kuras [ASC] was so inspirational, and being considered not just a kid, but an actual operator, was great for my confidence. It was such an inclusive community where I could grow and learn."

Today Ng balances commercials with documentary work, bringing a vérité style to both. "When you're holding the camera, the way you lens something is so affecting, the audience is experiencing the world the way you are," she concludes. "That's so special and specific."

christine

N G

OPERATOR

YEARS IN GUILD: 7
LOCATION: NEW YORK CITY
HOMETOWN: HONG KONG AND QUEENS, NEW YORK
PORTRAIT BY: JEONG PARK



Erica

"I loved watching the clapper loader on the truck with his arms in a black bag loading the film into a magazine," recalls Erica Parise of her early days in the industry. "There's something so humbling, watching your film get developed and seeing how the natural light leaks while using your hands to physically create something so vulnerable."

Parise started in location work, and the transition to photographer was fairly organic given her Bachelor's degree in Fine Art with a focus in photography and film from the Massachusetts College of Art in Boston. "I now find creative engagement in making each shot my own and exploring how a still image can best capture the singular moment of a scene in motion," she explains.

Jennifer Eckstein, a freelance photo editor and manager, says Parise always gets what's needed "and doesn't let you know how hard it was to get. She can figure out every problem by herself and foresees those you didn't. Erica is a complete pleasure to work with."

Human instincts and emotional awareness are the skills Parise relies on most.

"Still photographers can seem like outsiders who suddenly appear for a day or two before magically disappearing again," she laughs. "For me and all of my talented contemporaries, we care deeply about capturing the creative spirit of the show without interfering in the chemistry of that particular set. I naturally change how I shoot given the vibe on set and the genre. I'm looking at how the cinematographer is shooting and translating that into my work."

Last year, Parise shot stills on Season 1 of *Kidding*, starring Jim Carrey, Catherine Keener, and Frank Langella and directed by Michel Gondry. "It was a huge honor to join such an incredible team of people I've admired my entire



life," she recalls. Earlier this year, when her daughter was four months old, Parise got a call to shoot for the final 2 episodes of *Homeland*.

"While I have guilt about being away from her this early, I've also prioritized modeling for her what a working mother looks like," Parise explains. "One of the main challenges is that I'm exclusively breastfeeding. There are legal protections for breastfeeding mothers, but regardless, Production has been amazingly accommodating. Still, I've had to get used to pumping in my car, on set, in random rooms on location, and, whenever possible, within the luxury of a trailer at basecamp. The best days are when my husband, Alex, comes to set with Lucia, and I can spend time nursing her during lunch."

No matter where she's working, Parise never ceases "to be amazed by the complex machine that is a well-orchestrated film set – all these incredibly talented creators and artists putting their heart into realizing a unified vision," she says. "Sometimes in the grips – no pun intended – of one's challenges in life and on set, it can be easy to lose sight of the fact we are just one part of a whole."

Kai

In Kai Saul's hands, the camera feels like an instrument. For the classically trained violinist, this has led to an instinctual understanding of how to master it.

"Picking up an old ARRIFLEX 16S camera for the first time was like being struck by lightning," Saul says. That was as an undergraduate music major at Dartmouth, where he'd been asked to score several student films and found himself on set. He knew little about cameras but instantly perceived that it was another conduit of artistic expression, like the violin or other instruments he grew up playing.

"That's how I found my way around the ARRIFLEX: like learning a new musical instrument, which I'd done countless times."

He consumed the works of Andrei Tarkovsky, Ingmar Bergman, and Michelangelo Antonioni and began shooting his own experimental films. After graduating with a BA in music, Saul entered the MFA program in Cinematography at Chapman University, graduating in 2012.

S A U L

DIRECTOR OF PHOTOGRAPHY

YEARS IN GUILD: 3

LOCATION: LOS ANGELES, CA

HOMETOWN: PHILOMATH, OR

PORTRAIT BY: ELISABETH CAREN

He then tried to get work with one of his mentors – Denis Maloney, ASC – with whom he'd worked as 2nd AC on several features in film school. But in one of the most important events of Saul's career, Maloney turned him down because he knew Saul wanted to become a cinematographer. He said the only way was to get out and shoot.

"That rejection was the best advice I've ever received, because it forced me to get creative with my survival and future of my career," Saul reflects. After that, he began shooting "almost anything and everything."

Though he'd originally fallen in love with the camera, it was the thrill of collaboration – with musicians, designers, or other passionate filmmakers – that convinced Saul cinematography was the right path. He went on to lens an official Sundance selection – 2018's *Home Shopper*, which was nominated for the short film Grand Jury Prize – and several other prizewinners at the Los Angeles Music Video Festival, the Berlin Flash Film Festival, and the Austin Film Festival.

"Kai's not only a true artist but a wonderful collaborator," says Dev Patel, *Home Shopper's* director. "He was totally in the trenches with me throughout the process. He has that rare ability to turn the mundane into magical. We should rename him 'Kind Soul' because he truly is an extraordinary human."

Saul recently finished principal photography on his first feature, *Flinch*, a thriller directed by Cameron Van Hoy, and regularly shoots commercials and music videos. Through it all, Saul has preserved the habits of a trained musician, especially when it comes to preparation.

"Prep time is free – the hourglass hasn't turned over yet," he says. "In preproduction, you can change your mind, sleep on ideas, or spend time revisiting your references and inspirations. But once you're on set and the clock is ticking, the worst thing you can do is to second-guess yourself. If you rely on your prep and trust your instincts, you'll be free to do your best work."





During Jeremiah Smith's career, he's confronted a certain kind of reality on shows such as *American Ninja Warrior*, *Pimp My Ride*, *Extreme Makeover Home Edition* and *Temptation Island Reunion*.

And then there was the other reality that helped him remember what was important to him, and why his career behind the camera is something he's grateful to have.

"I was filming in India for a Discovery Channel show," Smith relates. "On the drive to visit an orphanage, seeing such poverty in the streets and poor living conditions was a complete culture shock. But many people I met had the biggest

hearts and would offer their last of something to comfort another. That put a lot of things into perspective. It taught me about the power of gratitude and giving as well as being present."

A sense of amusement pervades the stories Smith tells about himself, especially about his first job: as a camera assistant on a music video. "I had no clue what to do when I grabbed a prime lens out of the case," he laughs. "I removed both caps and nonchalantly carried it across the room as if I were carrying a muffin. Needless to say, the camera op and AC were not happy."

Smith took a winding path from

a kid shooting his friends' rap album covers, headshots, and music videos to his first job as a cinematographer. His stops included a 2003 internship in MTV's Development department during his final semester at Cal State Dominguez Hills. That's where he read the pitch for *Pimp My Ride* and a year later became a P.A. on the show. He moved on to producing rough cuts for the AE's, then to promotions and field producer, producer, and finally to director of photography.

This breadth of experience and readiness for anything formed Smith's credo: "Observe. Adapt. Deliver." He plans for the best and is ready for the worst. "Your instincts

may be the greatest, but if that fresh brick crashes in the middle of a slow-motion finish-line shot, you can't play back those instincts."

Rick Hurvitz met Smith while executive producing *Pimp My Ride*. Smith is a "devestatingly good shooter," Hurvitz states. "He thinks like a producer-director-editor when he's shooting because he has that experience from starting down that road."

Yet it hasn't been easy. "He had to smash through the invisible color barrier, which can permeate Hollywood," Hurvitz admits. "To his credit, he never complained. He just kept at it and rose to

tremendous heights."

Timing, and the variety of ways a plan can change as it happens in real time, bring ongoing joy and mystery for Smith. "We may get a few runs, I may figure out where most of the action takes place, and that's when I can have fun and get tight shots," he offers. "But I'm always ready to pull out wide if something goes wrong."

The reality of his work – shooting a reality that often resists plans – yields, for Smith, sublime moments that make it worth the work and chaos.

"I like catching truly authentic moments from real people," he concludes. "It's humbling."

jeremiah

S M I T H

DIRECTOR OF PHOTOGRAPHY

YEARS IN GUILD: 5
LOCATION: LOS ANGELES, CA
HOMETOWN: LOS ANGELES, CA
PORTRAIT BY: TIFFANY ROOHANI

hunter

Hunter Whalen is a practical man, as might be expected of one of the most in-demand focus pullers in Chicago. From where he stands, problems on the set are never theoretical. "The snow and cold can be very rough," he says of shooting in his native state. "You learn a lot of tricks and spend a lot of time finding the best weather gear."

Whalen is also grateful for his Guild membership, which he says provides insurance for his family and the opportunity to collaborate with highly trained filmmakers, especially on projects in and near the Windy City. That's led to a wide variety of shows, including *Chicago Fire*, *The Boss*, *Fargo*, *Empire* and *Proven Innocent*. He recently

finished a gig on the *Candyman* crew.

"I love the city of Chicago and our crews around here," he says. "We get to work with people from all over because we're right in the middle of the country, and I think that makes us better for it."

Though he has plenty of things to brag about, Whalen stays humble and connected to his roots. When asked about the recognition he's earned, the first thing that comes to his mind is becoming the February 1998 employee of the month at the Dairy Queen in Sherman, IL!

It was a fascination with making movies, "specifically the process of how it was done," Whalen says, that drew him toward pursuing

film as a career. He broke into the business on small jobs, while earning his Bachelor's degree in film from Columbia College.

"I thought of working in a few different roles, but ultimately I wanted to work around other people and in different places more than sitting at a desk," Whalen remembers. That's when he learned to study everyone he worked with, how they did their jobs and where their ideas came from. Turned out that camera was his favorite department, and after graduation, he earned a chance to work on *Chicago Fire*, where he bumped up from 2nd to 1st AC on extra camera days.

"It was a lot of long lenses and a lot of action," he remembers. "My first real test."

Today Whalen keeps his approach to the work grounded and technical. He jokes about having a hard time remembering the previous week, but the immediate future is never in doubt, at least on the set.

"It's important to always be looking ahead to see what's coming next, so that no one's waiting on you to do your job," he concludes.

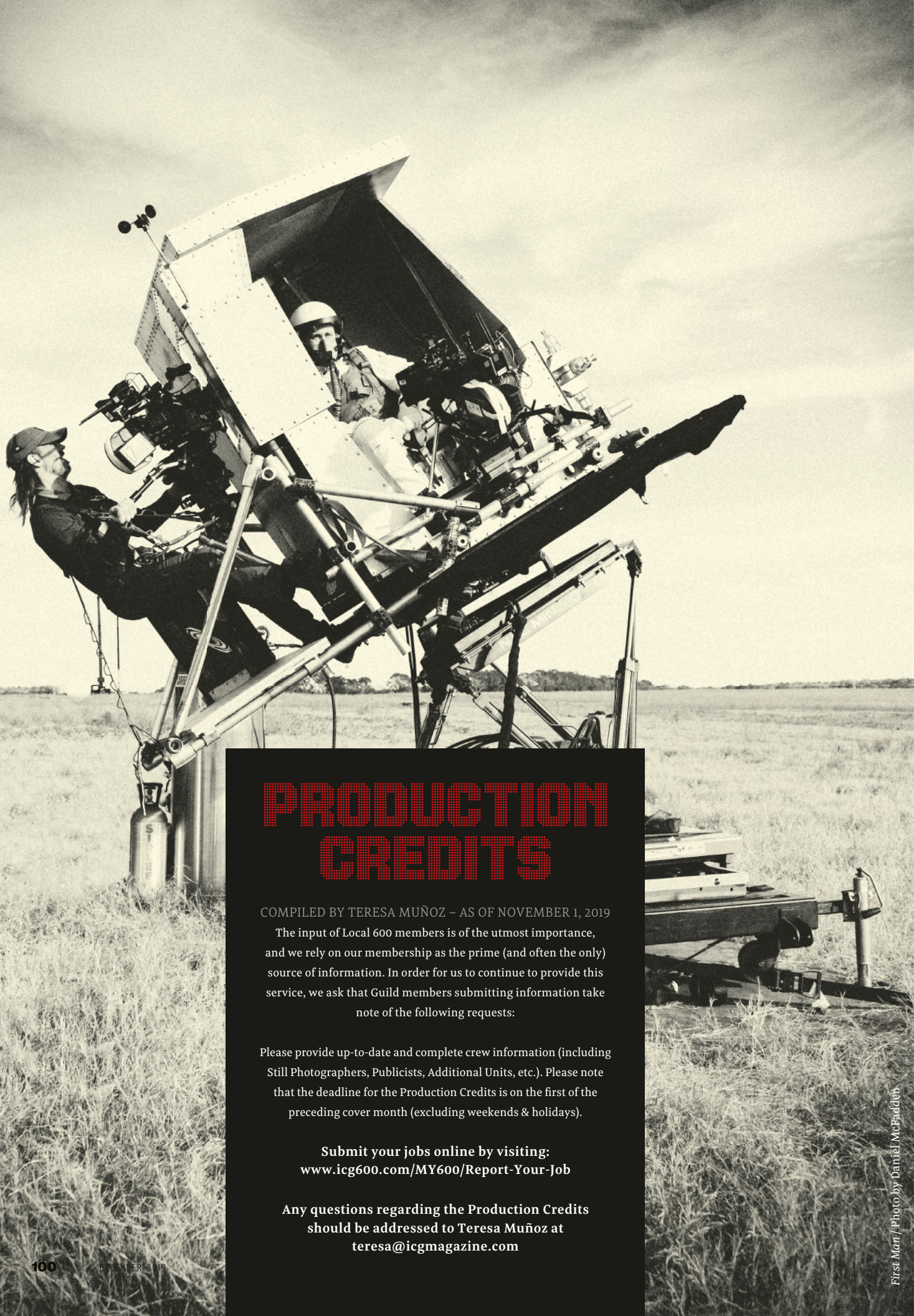
Chicago-based Director of Photography Andrew Wehde (*First Look*, page 26) says that having Whalen around on set always makes the day better. "Hunter is one of the kindest individuals I have worked with," Wehde describes. "His technical knowledge and ability to hit focus consistently all day make him an asset to any project."

W H A L E N

1ST ASSISTANT CAMERA

YEARS IN GUILD: 11
LOCATION: CHICAGO, IL
HOMETOWN: WILLIAMSVILLE, IL
PORTRAIT BY: PARRISH LEWIS





PRODUCTION CREDITS

COMPILED BY TERESA MUÑOZ – AS OF NOVEMBER 1, 2019

The input of Local 600 members is of the utmost importance, and we rely on our membership as the prime (and often the only) source of information. In order for us to continue to provide this service, we ask that Guild members submitting information take note of the following requests:

Please provide up-to-date and complete crew information (including Still Photographers, Publicists, Additional Units, etc.). Please note that the deadline for the Production Credits is on the first of the preceding cover month (excluding weekends & holidays).

Submit your jobs online by visiting:
www.icg600.com/MY600/Report-Your-Job

Any questions regarding the Production Credits should be addressed to Teresa Muñoz at teresa@icgmagazine.com

First Man / Photo by Daniel McFadden

3 DOORS PRODUCTIONS INC.

“LET’S MAKE A DEAL” SEASON 11

LIGHTING DESIGNER: JOSH HUTCHINGS
PED OPERATORS: GEORGE APONTE, SCOTT HYLTON, DAVID CARLINE
JIB OPERATOR: CRAIG HAMPTON
STEADICAM OPERATOR: RANDY GOMEZ
HEAD UTILITY: CHRIS SAVAGE
UTILITIES: BERNIE MENDIBLES, HENRY VEREEN, SHERWIN MAGLANOC
VIDEO CONTROLLERS: JAY GRIFFITHS, JR., JAY GRIFFITH, SR., HEATHER GRIFFITHS
STILL PHOTOGRAPHER: RON JAFFE

20TH CENTURY FOX

“911” SEASON 3

DIRECTOR OF PHOTOGRAPHY: JOAQUÍN SEDILLO, ASC
OPERATORS: CONNOR O'BRIEN, DUANE MIELIWOCKI, SOC, PHIL MILLER, SOC
ASSISTANTS: KEN LITTLE, CLAUDIO BANKS, ERIC GUERIN, DAVID STELLHORN, MAX MACAT, JIHANE MRAD
STEADICAM OPERATOR: CONNOR O'BRIEN
STEADICAM ASSISTANT: KEN LITTLE
CAMERA UTILITY: PAULINA GOMEZ
DIGITAL UTILITY: JOSHUA SMITH

“911: LOAN STAR” SEASON 1

DIRECTOR OF PHOTOGRAPHY: ANDY STRAHORN
OPERATORS: BRICE REID, JOE BRODERICK, DEAN MORIN
ASSISTANTS: JAMES RYDINGS, KAORU ISHIZUKA, CARLOS DOERR, RON ELLIOT, MATTHEW KING, KELLY MITCHELL
STEADICAM OPERATOR: BRICE REID
STEADICAM ASSISTANT: JAMES RYDINGS
DIGITAL IMAGING TECH: PETER RUSS
LOADER: JOE PACELLA
DIGITAL UTILITY: BASSEM BALAA
TECHNOCRANE OPERATORS: CHAD ESHBAUGH, NAZARIY HATAK
TECHNOCRANE TECH: BRIAN LOVE
REMOTE HEAD TECH/OPERATOR: JAY SHEVECK

2ND UNIT

DIRECTOR OF PHOTOGRAPHY: JOE BRODERICK

“FRESH OFF THE BOAT” SEASON 6

DIRECTOR OF PHOTOGRAPHY: GREG MATTHEWS
OPERATORS: JOEY MORENA, ADAM KOLKMAN
ASSISTANTS: RAY DIER, TOMOKA IZUMI, CHRISTIAN COBB, AJIRI AKPOLO
STEADICAM OPERATOR: JOEY MORENA
CAMERA UTILITY: LESLIE KOLTER

“LAST MAN STANDING” SEASON 8

DIRECTOR OF PHOTOGRAPHY: DONALD A. MORGAN, ASC
OPERATORS: GARY ALLEN, RANDY BAER, DAMIAN DELLA SANTINA, JOHN BOYD
ASSISTANTS: MISSY TOY-OZEAS, SEAN ASKINS, AL MYERS
CAMERA UTILITIES: JOHN WEISS, STEVE MASIAS
DIGITAL IMAGING TECH: VON THOMAS

“LOVE, SIMON” SEASON 1

DIRECTOR OF PHOTOGRAPHY: MARK SCHWARTZBARD
OPERATORS: JOSEPH B. HERNANDEZ, YVONNE CHU
ASSISTANTS: CHRIS GEUKENS, DEREK PLOUGH, GENNA PALERMO, LOREN AZLEIN
STEADICAM OPERATOR: JOSEPH B. HERNANDEZ
LOADER: LINDSEY GROSS

“MODERN FAMILY” SEASON 11

DIRECTOR OF PHOTOGRAPHY: JAMES BAGDONAS, ASC
OPERATORS: TREY CLINESMITH, TOBY TUCKER
ASSISTANTS: JOHN STRADLING, MICHAEL BAGDONAS, NOAH BAGDONAS, REBECCA MARTZ SPENSER
CAMERA UTILITY: GAVIN WYNN
DIGITAL UTILITY: SEAN KEHOE

“PERFECT HARMONY” SEASON 1

DIRECTOR OF PHOTOGRAPHY: DAVID JONES
OPERATORS: REID RUSSELL, IAN TAKAHASHI, TOBIN OLDACH
ASSISTANTS: IAN BARBELLA, BRIAN FREEMAN, LIAM MILLER, KYLE PETITJEAN, NATE CUMMINGS, HILLARY CARROLL
CAMERA UTILITY: JOHANNES KUZMICH

“SINGLE PARENTS” SEASON 2

DIRECTOR OF PHOTOGRAPHY: TIM GILLIS
OPERATORS: NEAL BRYANT, ILAN LEVIN, DEMIAN SCOTT VAUGHS
ASSISTANTS: SHARLA CIPICCHIO, EVAN WILHELM, MATT BLEA
ANDY KENNEDY-DERKAY, NATHAN SAKS, EVEY FRANCESCHINI
LOADER: MAUREEN MORRISON

“THIS IS US” SEASON 4

DIRECTOR OF PHOTOGRAPHY: YASU TANIDA
OPERATORS: JAMES TAKATA, COY AUNE
ASSISTANTS: SEAN O'SHEA, RICH FLOYD, BRIAN WELLS, JEFF STEWART
STEADICAM OPERATOR: JAMES TAKATA
STEADICAM ASSISTANT: SEAN O'SHEA
LOADER: MIKE GENTILE
STILL PHOTOGRAPHER: RON BATZDORFF

ABC STUDIOS

“AMERICAN HOUSEWIFE” SEASON 4

DIRECTOR OF PHOTOGRAPHY: ROB KITZMAN
OPERATORS: RICH DAVIS, TIM WALKER, LISA STACILAUASKAS
ASSISTANTS: MAX NEAL, ROBERT GILPIN, JOE TORRES, ELIZABETH ALGIERI, KARL OWENS, JASWINDER BEDI
STEADICAM OPERATOR: RICH DAVIS
STEADICAM ASSISTANT: MAX NEAL
DIGITAL LOADER: LESLIE PUCKETT
DIGITAL UTILITY: STEVE ROMMEVAUX

“CRIMINAL MINDS” SEASON 15

DIRECTOR OF PHOTOGRAPHY: DARCY SPIRES
OPERATORS: GARY TACHELL, KEITH PETERS, BRIAN GARBELLINI, JOSH TURNER
ASSISTANTS: BRYAN DELORENZO, TODD DURBORAW, TIM ROE, ROBERT FORREST, TOBY WHITE, CARTER SMITH
UTILITIES: ALEX MARMALICHI, JACOB KULJIS
STEADICAM OPERATOR: KEITH PETERS
STEADICAM ASSISTANT: BRYAN DELORENZO

“EMERGENCE” SEASON 1

DIRECTOR OF PHOTOGRAPHY: ROBERT HUMPHREYS
OPERATORS: FRANCIS SPIELDENNER, TODD ARMITAGE
ASSISTANTS: TONY COAN, CHRISTOPHER ENG, MARC LOFORTE, RONALD WRASE
DIGITAL IMAGING TECH: MATTHEW SELKIRK
LOADERS: KEITH ANDERSON, AMBER MATHES
STILL PHOTOGRAPHER: CARA HOWE

“GROWN-ISH” SEASON 3

DIRECTOR OF PHOTOGRAPHY: MARK DOERING-POWELL, ASC
OPERATORS: PAUL SANCHEZ, CHRIS SQUIRES

ASSISTANTS: ROBERT SCHIERER, MICHAEL KLEIMAN, GEORGE HESSE, WILL DICENSO
STEADICAM OPERATOR: JENS PIOTROWSKI
CAMERA UTILITY: ANDREW OLIVER
STILL PHOTOGRAPHER: RON JAFFE

“GREY’S ANATOMY” SEASON 16

DIRECTORS OF PHOTOGRAPHY: HERB DAVIS, ALICIA ROBBINS
OPERATORS: FRED IANNONE, STEVE ULLMAN, LESLIE MORRIS
ASSISTANTS: NICK MCLEAN, FORREST THURMAN, KIRK BLOOM, LISA BONACCORSO
STEADICAM OPERATOR: STEVE ULLMAN
STEADICAM ASSISTANT: FORREST THURMAN
CAMERA UTILITY: MARTE POST
STILL PHOTOGRAPHER: LISA ROSE

“JIMMY KIMMEL LIVE!” SEASON 17

LIGHTING DIRECTOR: CHRISTIAN HIBBARD
OPERATORS: GREG GROUWINKEL, PARKER BARTLETT, GARRETT HURT, MARK GONZALES
STEADICAM OPERATOR: KRIS WILSON
JIB OPERATORS: MARC HUNTER, RANDY GOMEZ, JR., NICK GOMEZ
CAMERA UTILITIES: CHARLES FERNANDEZ, SCOTT SPIEGEL, TRAVIS WILSON, DAVID FERNANDEZ, ADAM BARKER
VIDEO CONTROLLER: GUY JONES
STILL PHOTOGRAPHERS: KAREN NEAL, MICHAEL DESMOND

2ND UNIT

DIRECTORS OF PHOTOGRAPHY: BERND REINBARDT, STEVE GARRETT

“STATION 19” SEASON 3

DIRECTORS OF PHOTOGRAPHY: DARYN OKADA, ASC, NANCY SCHREIBER, ASC
OPERATORS: RON SCHLAEGER, MARIANA ANTUNANO, BILL BOATMAN
ASSISTANTS: TONY SCHULTZ, HANNAH LEVIN, MICHAEL ALVAREZ, SUMMER MARSH, ADAM COWAN, DUSTIN FRUGE
STEADICAM OPERATOR: RON SCHLAEGER
STEADICAM ASSISTANT: TONY SCHULTZ
DIGITAL IMAGING TECH: ANDREW LEMON
UTILITY: GEORGE MONTEJANO, III

“WINSLOW” SEASON 1

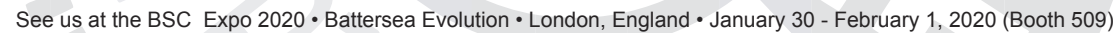
DIRECTORS OF PHOTOGRAPHY: TREVOR FORREST, JEFFREY WALDRON
OPERATORS: MARK MEYERS, SARAH LEVY
ASSISTANTS: SAM BUTT, MELISSA FISHER, JORDAN CRAMER, GISELLE GONZALEZ
STEADICAM OPERATOR: MARK MEYERS
DIGITAL IMAGING TECH: CHARLES ALEXANDER
UTILITY: BROOKE ZBYTNIIEWSKI
STILL PHOTOGRAPHER: RON JAFFE

AFN PRODUCTIONS-TELEPICTURES

“THE REAL” SEASON 6

LIGHTING DIRECTOR: EARL WOODY, LD
OPERATORS: KEVIN MICHEL, NATE PAYTON, STEVE RUSSELL, CHRIS WILLIAMS
STEADICAM OPERATOR: WILL DEMERITT
CAMERA UTILITIES: HENRY VEREEN, SALVATORE BELLISSIMO, ANDRES VELASQUEZ, JR.
JIB ARM OPERATOR: JIM CIRRITO
VIDEO CONTROLLER: JEFF MESSENGER

We are the largest retailer specializing in Magliner customized products and accessories for the Film and Television Industry in the world



Backstage Equipment, Inc. • 8052 Lankershim Bl. • North Hollywood, CA 91605 • (800) 692-2787 • (818) 504-6026 • Fax (818) 504-6180 • E-mail info@backstageweb.com • www.backstageweb.com

"SORTA LIKE A ROCK STAR"

**A VERY GOOD PRODUCTION, INC. &
WAD PRODUCTIONS**

LIGHTING DIRECTOR: TOM BECK
PED OPERATORS: DAVID WEEKS, PAUL WILEMAN,
TIM O'NEILL

BEACHWOOD SERVICES

DIRECTOR OF PHOTOGRAPHY: VINCE STEIB
OPERATORS: MARK WARSHAW, VICKIE WALKER, MICHAEL
J. DENTON, STEVE CLARK
CAMERA UTILITIES: STEVE BAGDADI, GARY CYPHER
VIDEO CONTROLLER: ALEXIS DELLAR HANSON

"THE GOLDBERGS" SEASON 7

photo: William Richard








“BROKE” SEASON 1

DIRECTOR OF PHOTOGRAPHY: PETER SMOKLER
 OPERATORS: CANDY EDWARDS, DEBORAH O'BRIEN, JACK CHISHOLM
 ASSISTANTS: MARK JOHNSON, BRADLEY TRAVER
 UTILITIES: JEFF AMARAL, KEVIN MENTEER, MONICA SCHAD
 DIGITAL IMAGING TECH: ELENA GOMEZ
 VIDEO CONTROLLER: CLIFF JONES
 STILL PHOTOGRAPHER: RON JAFFE

“BULL” SEASON 4

DIRECTOR OF PHOTOGRAPHY: DERICK UNDERSCHULTZ
 OPERATORS: BARNABY SHAPIRO, MALCOLM PURNELL
 ASSISTANTS: ROMAN LUKIW, SOREN NASH, MICHAEL LOBB, TREVOR WOLFSON
 DIGITAL IMAGING TECH: THOMAS WONG
 LOADERS: QUINN MURPHY, NIALANEY RODRIGUEZ

“CAROL'S SECOND ACT” SEASON 1

DIRECTOR OF PHOTOGRAPHY: CHRIS LA FOUNTAINE
 OPERATORS: BRUCE REUTLINGER, GEORGE LA FOUNTAINE, CHRIS WILCOX, KRIS CONDE
 ASSISTANTS: CHRIS WORKMAN, BRIAN LYNCH, JEFF ROTH, JOHN WEISS, CRAIG LA FOUNTAINE
 CAMERA UTILITIES: CHRIS TODD, VICKI BECK
 DIGITAL IMAGING TECH: SHAUN WHEELER
 VIDEO CONTROLLER: ANDY DICKERMAN

“ENTERTAINMENT TONIGHT” SEASON 39

LIGHTING DESIGNER: DARREN LANGER
 DIRECTOR OF PHOTOGRAPHY: KURT BRAUN

OPERATORS: JAMES B. PATRICK, ALLEN VOSS, ED SARTORI, HENRY ZINMAN, BOB CAMPI, RODNEY MCMAHON, ANTHONY SALERNO
 JIB OPERATOR: JAIMIE CANTRELL
 CAMERA UTILITY: TERRY AHERN
 VIDEO CONTROLLERS: MIKE DOYLE, PETER STENDAL

“EVIL” SEASON 1

DIRECTORS OF PHOTOGRAPHY: FRED MURPHY, TIM GUINNESS
 OPERATORS: AIKEN WEISS, KATE LAROSE
 ASSISTANTS: ROBERT BECCHIO, RENE CROUT, ALISA COLLEY, SANCHEEV RAVICHANDRAN
 DIGITAL IMAGING TECH: DAVE SATIN
 LOADERS: VINCE LARAWAY, KATE NAHVI, BRIANNA MORRISON

“MAN WITH A PLAN” SEASON 4

DIRECTOR OF PHOTOGRAPHY: GARY BAUM, ASC
 OPERATORS: GLENN SHIMADA, TRAVERS HILL, LANCE BILLITZER, ED FINE
 ASSISTANTS: ADRIAN LICCIARDI, JEFF GOLDBERG, ALEC ELIZONDO, CLINT PALMER, JASON HERRING
 UTILITIES: DANNY LORENZE, SEAN ASKINS
 DIGITAL IMAGING TECH: DEREK LANTZ
 VIDEO CONTROLLER: JOHN O'BRIEN

“NCIS” SEASON 17

DIRECTOR OF PHOTOGRAPHY: WILLIAM WEBB, ASC
 OPERATORS: GREGORY PAUL COLLIER, CHAD ERICKSON, DOUG FROEBE (VIDEO)
 ASSISTANTS: JAMES TROOST, HELEN TADESSE, NATHAN LOPEZ, YUSEF EDMONDS
 LOADER: ANNA FERRARIE
 STILL PHOTOGRAPHER: MIKE KUBEISY

“NCIS: LOS ANGELES” SEASON 11

DIRECTOR OF PHOTOGRAPHY: VICTOR HAMMER
 OPERATORS: TERENCE NIGHTINGALL, TIM BEAVERS
 ASSISTANTS: KEITH BANKS, RICHIE HUGHES, PETER CARONIA, JACQUELINE NIVENS
 STEADICAM OPERATORS: TERENCE NIGHTINGALL, TIM BEAVERS
 STEADICAM ASSISTANTS: KEITH BANKS, RICHIE HUGHES
 DIGITAL IMAGING TECH: JOHN MILLS
 DIGITAL UTILITY: TREVOR BEELER
 STILL PHOTOGRAPHER: RON JAFFE
 PUBLICIST: KATHLEEN TANJI

“SEAL TEAM” SEASON 3

DIRECTORS OF PHOTOGRAPHY: J. MICHAEL MURO, ALAN JACOBY
 OPERATORS: DOMINIC BARTOLONE, MATT VALENTINE
 ASSISTANTS: TODD AVERY, ANDREW DEGNAN, ARTURO ROJAS, RYAN JACKSON
 STEADICAM OPERATOR: DOMINIC BARTOLONE
 STEADICAM ASSISTANT: TODD AVERY
 DIGITAL IMAGING TECH: RAUL RIVEROS
 LOADER: NOAH MURO

“THE NEIGHBORHOOD” SEASON 2

DIRECTOR OF PHOTOGRAPHY: CHRIS LA FOUNTAINE
 OPERATORS: BRUCE RUETLINGER, KRIS CONDE, GEORGE LA FOUNTAINE, CHRIS WILCOX
 ASSISTANTS: JEFF ROTH, BRIAN LYNCH, CRAIG LA FOUNTAINE
 CAMERA UTILITIES: CHRIS TODD, VICKI BECK, TREVOR LA FOUNTAINE
 DIGITAL IMAGING TECH: RYNE NINER
 VIDEO CONTROLLER: ANDY DICKERMAN

“THE TALK” SEASON 10

LIGHTING DIRECTOR: MARISA DAVIS
 PED OPERATORS: ART TAYLOR, MARK GONZALES, ED STAEBLER
 HANDHELD OPERATORS: RON BARNES, KEVIN MICHEL, JEFF JOHNSON
 JIB OPERATOR: RANDY GOMEZ
 HEAD UTILITY: CHARLES FERNANDEZ
 UTILITIES: MIKE BUSHNER, DOUG BAIN, DEAN FRIZZEL, BILL GREINER, JON ZUCCARO
 VIDEO CONTROLLER: RICHARD STROCK
 STILL PHOTOGRAPHER: RON JAFFE

“TOMMY” SEASON 1

DIRECTOR OF PHOTOGRAPHY: CRAIG DIBONA
 OPERATORS: DAVID TAICHER, ERIC TRAMP
 ASSISTANTS: EDWIN EFFREIN, JAMES BELLETIER, DEREK DIBONA, JAMES MCEVOY
 STEADICAM OPERATOR: DAVID TAICHER
 LOADERS: CHRIS MENDEZ, TREVOR BARCUS
 STILL PHOTOGRAPHERS: CARA HOWE, ALYSSA LONGCHAMP, JEFFREY NEIRA, MICHAEL PARMELEE

DANCE SAVES LIVES, LLC

“THE HATER”

OPERATORS: MICHAEL LLOYD, EDUARDO FIERRO
 ASSISTANTS: HALEY WATSON, WILLIAM DICENSO, COLLEEN HALEY
 DIGITAL IMAGING TECH: DANE BREHM

JVC

CREATE. CAPTURE. CONNECT.

- 4K UHD 60p/50p Apple ProRes 422 HQ 10-bit recording to SSD
- Newly-developed 4K lens with 20x zoom
- HDR recording, HLG or J-Log1 (10-bit)
- 1-inch 4K CMOS sensor



GY-HC500

1-INCH
CMOS

4K

HDR
High Dynamic Range

ProRes

a refreshing new approach...

greenMachine[®]

multipurpose AV processing appliance

One platform, multiple applications, you decide...

- Quad 3G SDI frame sync + up/down/cross converter
- 12G SDI (4K) frame sync + up/down/cross converter
- 3G or 12G (4K) SDI test generator
- 3G or 12G (4K) SDI frame sync + static HDR processor
- 3G or 12G (4K) SDI frame sync + dynamic HDR processor

+ More coming soon





www.lynx-usa.com/green-machine

LYNXTechnik AG

www.lynx-usa.com



DEPUTY PRODUCTIONS
“DEPUTY” SEASON 1
DIRECTORS OF PHOTOGRAPHY: SIDNEY SIDELL, ASC,
ALAN CAUDILLO
OPERATORS: JUSTIN BROWNE, BROOKS ROBINSON,
KRIS KROSSKOVE
ASSISTANTS: KEVIN POTTER, ROB SALVIOTTI,
RYAN BUSHMAN, TAYLOR HILBURN
DIGITAL IMAGING TECH: RAHEL MONTOYA
LOADER: OSCAR MONTEZ
DIGITAL UTILITY: GENESIS HERNANDEZ
STILL PHOTOGRAPHER: RICHARD FOREMAN

DICKINSON 1, LLC
“DICKINSON” SEASON 2
DIRECTOR OF PHOTOGRAPHY: TIM ORR
OPERATORS: JEFFREY DUTEMPLE, GREGORY FINKEL
ASSISTANTS: BRADLEY GRANT, EMMA REES-SCANLON,
SUREN KARAPETYAN, KATHERYN IUELE
DIGITAL IMAGING TECH: JESSICA TA
LOADERS: JYE-EN JENG, MICHAEL POMORSKI
STILL PHOTOGRAPHERS: MICHAEL PARMELEE,
JON PACK

DISA, LLC
“DWIGHT IN SHINING ARMOUR” SEASON 3
DIRECTOR OF PHOTOGRAPHY: BENGT JONSSON
OPERATORS: JOSIAH MORGAN, BODIE ORMAN, CATHERINE
GREENE
ASSISTANTS: JOE WAISTELL, JOHN METCALFE,
JONNY QUINTANA, GEOFFREY WATERS,
PEDRO ESCOBAR, AARON HALL

STEADICAM OPERATOR: JOSIAH MORGAN
LOADER: EMIELIA PUT
DIGITAL UTILITY: GREG MARSHALL
REMOTE HEAD TECH/OPERATOR: PEDRO ESCOBAR

ELIANIMAL, LLC
“TRINKETS” SEASON 2
DIRECTORS OF PHOTOGRAPHY: ZACH SALSMAN,
PEDRO GOMEZ MILLAN
OPERATORS: MATT MORIARTY, PHIL ANDERSON,
PETER GREEN
ASSISTANTS: KYRIL CVETKOV, JERRY TURNER,
MIKE CROCKETT, PATRICK LAVALLEY
STEADICAM OPERATOR: MATT MORIARTY
STEADICAM ASSISTANT: KYRIL CVETKOV
DIGITAL IMAGING TECH: JOHN SPELLMAN
DIGITAL UTILITY: JASMINE KARCEY
REMOTE HEAD TECH/OPERATOR: BRYAN FLETCHALL
STILL PHOTOGRAPHER: AUGUSTA QUIRK

EYE PRODUCTIONS, INC.
“BLUE BLOODS” SEASON 10
DIRECTOR OF PHOTOGRAPHY: GENE ENGELS
OPERATORS: STEPHEN CONSENTINO,
GEOFFREY FROST
ASSISTANTS: GRAHAM BURT, JACOB STAHLMAN,
MARTIN PETERSON, KENNETH MARTELL
DIGITAL IMAGING TECHS: RYAN HEIDE,
STEVE CALALANG
LOADERS: MICHAEL FULLER, JOHN KEELER
STILL PHOTOGRAPHERS: CRAIG BLANKENHORN,
PATRICK HARBON

“MACGYVER” SEASON 4
DIRECTORS OF PHOTOGRAPHY: MICHAEL MARTINEZ,
CHRISTOPHER DUDDY
OPERATORS: IAN FORSYTH, PAUL KRUMPER,
GREG BALDI
ASSISTANTS: AL COHEN, TREVOR RIOS,
MICHAEL TORINO, STEFAN VINO-FIGUEROA,
EASTON HARPER, TYLER BASTIANSON
STEADICAM OPERATOR: IAN FORSYTH
STEADICAM ASSISTANT: AL COHEN
DIGITAL IMAGING TECH: GREG VANZYCK
DIGITAL UTILITY: BRIAN FREDERICK

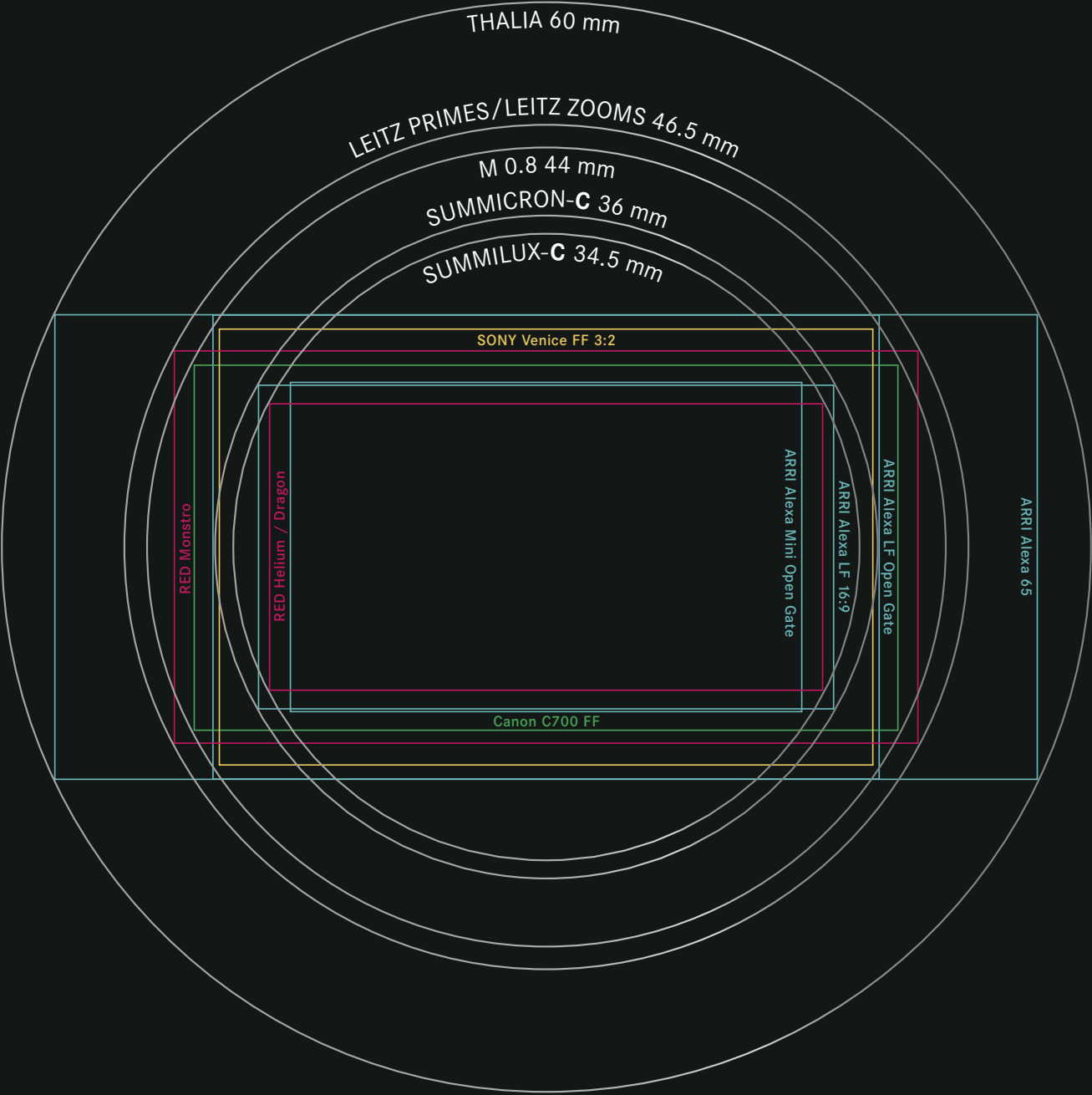
“MADAM SECRETARY” SEASON 6
DIRECTOR OF PHOTOGRAPHY: LEARAN KAHANOV
OPERATORS: JAMIE SILVERSTEIN, LISA SENE
ASSISTANTS: HEATHER NORTON, DAMON LEMAY,
HILARY BENAS, EMILY DEBLASI
STEADICAM OPERATOR: PETER VIETRO-HANNUM
DIGITAL IMAGING TECH: KEITH PUTNAM
LOADERS: KRISTINA LALLY, RAUL MARTINEZ
STILL PHOTOGRAPHERS: SARAH SHATZ, MARK SCHAFER

FALSITY PRODUCTIONS, LLC
“HIT & RUN” SEASON 1
DIRECTOR OF PHOTOGRAPHY: ZOE WHITE
OPERATORS: JEFF MUHLSTOCK, GREGOR TAVENNER
ASSISTANTS: JOHN LARSON, CORY STAMBLER,
RICH PALLERO, COURTNEY BRIDGERS, CHRIS CAFARO
DIGITAL IMAGING TECH: MATTHEW SELKIRK
LOADER: AMBER MATHES
STILL PHOTOGRAPHERS: JOJO WHILDEN, CARA HOWE,
ANNA KOORIS

FRONT PAGE NEWS, LLC
“NEWS OF THE WORLD”
DIRECTOR OF PHOTOGRAPHY: DARIUSZ WOLSKI, ASC
OPERATORS: MARTIN SCHAEER, JAMES GOLDMAN
ASSISTANTS: DAN MING, SIMON ENGLAND,
DORIAN BLANCO, JASON SEIGEL
STEADICAM OPERATOR: JAMES GOLDMAN
DIGITAL IMAGING TECH: RYAN NGUYEN
LOADER: HILLARY BACA
STILL PHOTOGRAPHER: BRUCE TALAMON
PUBLICIST: GUY ADAM

FUQUA FILMS
“THE RESIDENT” SEASON 3
DIRECTOR OF PHOTOGRAPHY: BART TAU
OPERATORS: MATT DOLL, ANDY FISHER,
CHRISTIAN SATRAZEMIS
ASSISTANTS: JUSTIN DEGUIRE, TAYLOR CASE,
APRIL RUANE CROWLEY, MIKE FISHER,
JENNIFER RANKINE, GRACE PRELLER CHAMBERS
STEADICAM OPERATOR: MATT DOLL
STEADICAM ASSISTANT: JUSTIN DEGUIRE
LOADER: TREY VOLPE
DIGITAL UTILITY: RYAN ST CLAIR

2ND UNIT
DIRECTOR OF PHOTOGRAPHY: ANDY FISHER
OPERATORS: CHRISTIAN SATRAZEMIS,
MICHAEL GFELNER, COOPER DUNN
ASSISTANTS: JACKSON McDONALD, CLAIRE PAPEVIES,
TAYLOR CASE, MATT EVANS, STERLING WIGGINS,
TRISHA SOLYN
STEADICAM OPERATOR: CHRISTIAN SATRAZEMIS
DIGITAL UTILITY: TREY VOLPE
UTILITY: ERIC GAVLINSKI



We’ve got you covered.

www.leitz-cine.com



Joker²

K 5600

LIGHTING

Since 1992, **K5600** has pioneered innovative lighting for film, TV, photo and internet. We created small, powerful HMI's housed in the most flexible of fixtures. In 2018 we're introducing the **Joker²** - new designs that address both our customers' suggestions and advances in technology. We've wrapped these improvements, from Ballast to Beamer, in all new skins.

Visit K5600.com.

1600

800

400

NBC

"ALMOST FAMILY" SEASON 1

DIRECTOR OF PHOTOGRAPHY: TIM BELLEN
 OPERATORS: ARTHUR AFRICANO, JONATHAN BECK, CAITLIN MACHAK
 ASSISTANTS: ALEX BELLEN, JOSEPH METZGER, WARIS SUPANPONG, YVES WILSON, JONATHAN MONK, RANDY SCHWARTZ
 LOADERS: GIANNI CARSON, IVANA BERNAL
 STILL PHOTOGRAPHERS: LINDA KALLERUS, CARA HOWE

"BLUFF CITY LAW" SEASON 1

DIRECTOR OF PHOTOGRAPHY: MIKE SPRAGG, BSC
 OPERATORS: MATTHEW PEARCE, BRENT SHREWSBURY
 ASSISTANTS: DAVID LEB, BETTY CHOW, MATTHEW CABINUM, JARRETT RAWLINGS
 STEADICAM OPERATOR: MATTHEW PEARCE
 LOADER: CONNOR KING
 DIGITAL IMAGING TECH: JACOB LAGUARDIA
 STILL PHOTOGRAPHER: KATHERINE BOMBOY

"BROOKLYN NINE-NINE" SEASON 7

DIRECTOR OF PHOTOGRAPHY: RICK PAGE
 OPERATORS: PHIL MASTRELLA, LAUREN GADD, JOEL TALLBUT
 ASSISTANTS: JAY LEVY, BILL GERARDO, DUSTIN MILLER, WILLIAM SCHMIDT, CHRIS CARLSON
 LOADER: NICK GILBERT
 DIGITAL UTILITY: KURT LEVY
 STILL PHOTOGRAPHER: JOHN P. FLEENOR

"CHICAGO PD" SEASON 7

DIRECTOR OF PHOTOGRAPHY: JAMES ZUCAL
 OPERATORS: VICTOR MACIAS, DARRYL MILLER, SETH THOMAS
 ASSISTANTS: JOHN YOUNG, JAMISON ACKER, DON CARLSON, KYLE BELOUSEK, DAVID WIGHTMAN, NICK WILSON
 STEADICAM OPERATOR: SCOTT DROPKIN, SOC
 LOADER: MARION TUCKER
 DIGITAL UTILITIES: CHRIS POLMANSKI, STEVE CLAY

"F.B.I." SEASON 2

DIRECTOR OF PHOTOGRAPHY: TARI SEGAL
 OPERATORS: AFTON GRANT, CHARLES ANDERSON
 ASSISTANTS: LEE VICKERY, NIKNAZ TAVAKOLIAN, GEORGE LOOKSHIRE, YURI INOUE
 STEADICAM OPERATOR: AFTON GRANT
 LOADERS: CONNOR LYNCH, NKEM UMEVYI
 STILL PHOTOGRAPHERS: MICHAEL PARMELEE, ELIZABETH FISHER

"GOOD GIRLS" SEASON 3

DIRECTOR OF PHOTOGRAPHY: JASON OLDAC
 OPERATORS: GARY CAMP, BRIAN OUTLAND, NICOLE LOBELL
 ASSISTANTS: JOHN RUIZ, JASON KNOLL, PATRICK BLANCHET, ROBYN BUCHANAN, EM GONZALES, CARTER SMITH
 STEADICAM OPERATOR: GARY CAMP
 STEADICAM ASSISTANT: JOHN RUIZ
 LOADER: MATT SCHOUTEN
 DIGITAL UTILITY: JONNIE MENTZER

"LINCOLN" SEASON 1

DIRECTOR OF PHOTOGRAPHY: DAVID HENNINGS
 OPERATORS: MICHAEL F. O'SHEA, SOC, LISA SENE
 ASSISTANTS: DOUGLAS FOOTE, KYLE BLACKMAN, RODRIGO MILLAN GARCE, PATRICK J. O'SHEA
 STEADICAM OPERATOR: MICHAEL F. O'SHEA, SOC
 STEADICAM ASSISTANT: DOUGLAS FOOTE
 LOADER: KATHERINE RIVERA
 STILL PHOTOGRAPHER: BARBARA NITKE

"NEW AMSTERDAM" SEASON 2

DIRECTOR OF PHOTOGRAPHY: ANDREW VOEGELI
 OPERATORS: JULIAN DELACRUZ, SCOTT TINSLEY
 ASSISTANTS: PEDRO CORCEGA, JAMES MADRID, MATTHEW MONTALTO, ROBERT WRASE
 LOADERS: JEFFREY MAKARAUSKAS, ANABEL CAICEDO

"SUPERSTORE" SEASON 5

DIRECTOR OF PHOTOGRAPHY: JAY HUNTER
 OPERATORS: ADAM TASH, DANNY NICHOLS, MIGUEL PASK
 ASSISTANTS: JASON ZAKRZEWSKI, BRANDON MARGULIES, ERIC JENKINSON, RYAN SULLIVAN, ESTA GARCIA, RIKKI ALARIAN JONES
 LOADER: GRACE THOMAS

"WILL & GRACE" SEASON 11

DIRECTOR OF PHOTOGRAPHY: GARY BAUM, ASC
 OPERATORS: GLENN SHIMADA, TRAVERS HILL, LANCE BILLITZER, ED FINE
 ASSISTANTS: ADRIAN LICCIARDI, JEFF GOLDENBERG, ALEC ELIZONDO, CLINT PALMER, JASON HERRING

Beautiful Look. Full Control.

ZEISS Supreme Prime Radiance Lenses



You asked, we listened.

From the company that invented anti-reflective lens coatings comes modern cinema lenses with beautifully consistent and controlled flares.

Made in Germany.

zeiss.com/cine/radiance

ZEISSCinematographyAmericas

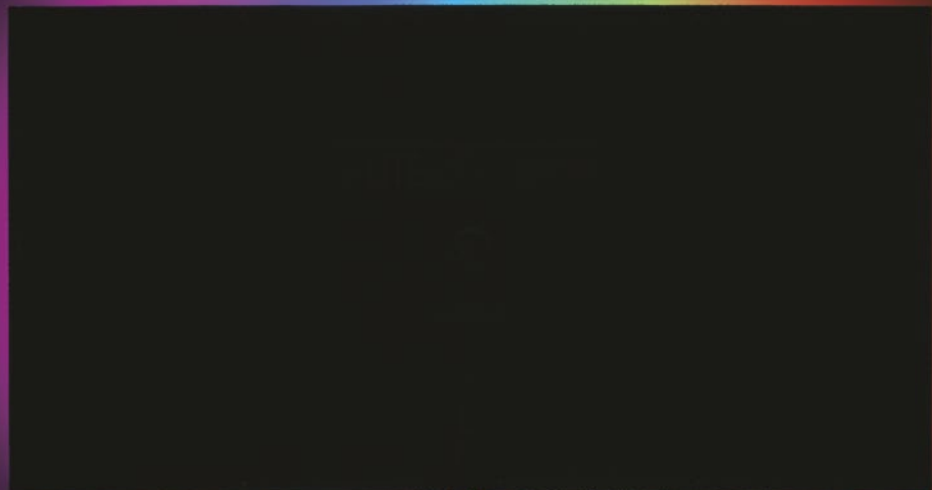


Seeing beyond

Large Format Pixel Control • Plus/Minus Green • Extended CCT • Alternate Desaturation • Full Color • Interchangeable Accessories

LITEMAT SPECTRUM

This changes everything.



litegear.com/spectrum



PATENT US1014305B2

UTILITIES: DANNY LORENZE, SEAN ASKINS
DIGITAL IMAGING TECH: DEREK LANTZ
VIDEO CONTROLLER: STUART WESOLIK
STILL PHOTOGRAPHER: CHRIS HASTON

NETFLIX PRODUCTIONS, LLC “BLACK EXCELLENCE” SEASON 1

DIRECTOR OF PHOTOGRAPHY: ADAM BRICKER
OPERATORS: CHLOE WEAVER, PARKER TOLIFSON,
JOEL MARSH
ASSISTANTS: CHARLIE PANIAN, NINA PILLAR PORTILLO,
ANDREW PAULING, MARIELA FERRER, LACEY JOY,
ARTHUR ZAJAC
STEADICAM OPERATOR: JOEL MARSH
STEADICAM ASSISTANT: CHARLIE PANIAN
DIGITAL IMAGING TECH: TYLER GOECKNER-ZOELLER
CAMERA UTILITY: PAULINA BRYANT
TECHNOCRANE OPERATOR: CHAD ESHBAUGH
TECHNOCRANE TECH: NICO BALLY
REMOTE HEAD TECH/OPERATOR: JAY SHEVECK

“DASH & LILY” SEASON 1

DIRECTOR OF PHOTOGRAPHY: ERIC TREML
OPERATORS: STANLEY FERNANDEZ, DAVID ISERN
ASSISTANTS: ERIC SWANEK, JAMES SCHLITTENHART,
TYLER SWANEK, JORGE DEL TORO
DIGITAL IMAGING TECH: JAMES STROSAHL
STILL PHOTOGRAPHER: ALISON ROSA

“HEXAGON AKA SPACE FORCE” SEASON 1

OPERATORS: JOE CHESSE, ROBERT SPAULDING
ASSISTANTS: MARICELLA RAMIREZ, JEFFERSON JONES,
PETER DEPHILIPPIS, ALVARO NAVARRO, ULRIKE LAMSTER

STEADICAM OPERATOR: JOE CHESSE
STEADICAM ASSISTANT: MARICELLA RAMIREZ
DIGITAL IMAGING TECH: RYAN DEGRAZZIO
LOADER: MICHAEL RUSH
STILL PHOTOGRAPHER: AARON EPSTEIN

“HOLLYWOOD” SEASON 1

DIRECTOR OF PHOTOGRAPHY: SIMON DENNIS, BSC
OPERATORS: ANDREW MITCHELL, SOC,
BRIAN GARIBELLINI, MARK LASKOWSKI
ASSISTANTS: PENNY SPRAGUE, BEN PERRY,
MATT BREWER, NATHAN LEWIS, ROB MONROY,
JARED WILSON
CAMERA UTILITY: SPENCER SHWETZ
DIGITAL UTILITY: BOBBY HATFIELD
STILL PHOTOGRAPHER: JAMES CLARK

“THE EXPANDING UNIVERSE OF ASHLEY GARCIA” SEASON 1

DIRECTOR OF PHOTOGRAPHY: JOHN SIMMONS, ASC
OPERATORS: STEVE JONES, BORIS PRICE,
JONATHAN ABRAMS, SOC, VICKIE WALKER
ASSISTANT: MOLLY MAIER
CAMERA UTILITY: SELVYN PRICE, ROBERT DEANE
DIGITAL IMAGING TECH: RICK DUNGAN
VIDEO CONTROLLER: DAVE DEMORE
STILL PHOTOGRAPHER: ALI GOLDSTEIN

NKZ PRODUCTIONS, INC.

“THE BACHELOR” SEASON 24

DIRECTORS OF PHOTOGRAPHY: DENNIS WEILER,
CHAD GRIEPEINTROG, ANDRE MARTINEZ
OPERATORS: DOUG HENNING, MARK JUNGJOHANN,

IVAN DURAN, MARTIN MOURINO, TIM STAHL,
ANDREW RAKOW, EZRA EPWELL, NICK TULLY,
ERICA SHUSHA, JEREMY GUY, SUZIE WEIS
ASSISTANTS: YOGI NEELY, TYLER DETARSIO,
DAVE OSTERBERG, THOR FRIDLEIFSSON, NICK MILLER,
JAY STRAMM, JEN CHMIELEWSKI, TAYLOR GILMARTIN
CAMERA UTILITIES: APPLE SCHLOSSER,
MICHAEL WILLIAMSON
JIB OPERATOR: RANDY GOMEZ, JR.
VIDEO CONTROLLERS: RICHARD STROCK, MARC SURETTE

NM TALENT

“ROSWELL, NEW MEXICO” SEASON 2

DIRECTORS OF PHOTOGRAPHY: DAVID DANIEL,
RICH PAISLEY
OPERATORS: TODD BARRON, CHRIS TAYLOR
ASSISTANTS: LANE LUPER, GAVIN ALCOTT,
DANIEL MAESTAS, ARTU ARIN
DIGITAL IMAGING TECH: TREVOR MURPHY
LOADER: ROBERT CUEVAS

PASSENGER PRODUCTIONS, INC.

“JUMANJI: THE NEXT LEVEL”

ADDITIONAL PHOTOGRAPHY

DIRECTOR OF PHOTOGRAPHY: GYULA PADOS, HSC
OPERATOR: MATT BAKER
ASSISTANTS: CRAIG GROSSMUELLER, RUDY SALAS,
ROGER SPAIN, MATTHEW FREEDMAN
DIGITAL IMAGING TECH: LONNY DANLER
LOADER: NICOLA CARUSO
DIGITAL UTILITY: BRENNAN MILLER



FOR YOUR CONSIDERATION

PARASITE

A FILM BY BONG JOON HO

BEST CINEMATOGRAPHY
HONG KYUNG PYO

“FURIOUS AND FIENDISHLY
WELL-CRAFTED... CINEMATOGRAPHER
HONG KUYNG PYO’S CAMERA JUTS
THROUGH THE PARK HOME LIKE
THE BONES OF A SKELETON.”

IndieWire

“A FLAT-OUT MASTERPIECE.”

DEADLINE

NEON

PEACHTREE CINEMA 7, LLC
“HERE TODAY”

DIRECTOR OF PHOTOGRAPHY: VANJA CERNJUL, ASC, HFC
OPERATORS: OLIVER CARY, ELI ARONOFF
ASSISTANTS: JOHN OLIVERI, GAVIN FERNANDEZ,
SOMER MOJICA, MABEL SANTOS HAUGEN
STEADICAM OPERATOR: ELI ARONOFF
STEADICAM ASSISTANT: GAVIN FERNANDEZ
LOADER: MATTHEW ORO
DIGITAL IMAGING TECH: ANDREW NELSON
STILL PHOTOGRAPHER: CARA HOWE

PROXIMITY PRODUCTIONS, LLC
“KATY KEENE” SEASON 1

DIRECTOR OF PHOTOGRAPHY: BRENDAN UEGAMA
OPERATOR: DAVID ISERN
ASSISTANTS: LISA LONG, RORY HANRAHAN,
NOLAN MALONEY, SUNIL DEVADANAM
LOADERS: MIGUEL GONZALEZ, MARION SANNU
STILL PHOTOGRAPHER: BARBARA NITKE

RANDOM PRODUCTIONS, LLC
“LOVECRAFT COUNTRY” SEASON 1

DIRECTORS OF PHOTOGRAPHY: ROBERT MCLACHLAN,
MICHAEL WATSON
OPERATORS: BOB GORELICK, BILL SAXELBY
ASSISTANTS: STEPHEN EARLY, KEITH POKORSKI,
NICHOLE CASTRO, LAUREN GENTRY
LOADER: CORY BLAKE
CAMERA UTILITY: KYLE FORD
STILL PHOTOGRAPHERS: ELI ADE, D. STEVENS

REDHAWK PRODUCTIONS, IV, LLC
“FARGO” SEASON 4

DIRECTOR OF PHOTOGRAPHY: DANA GONZALES, ASC
OPERATORS: MITCH DUBIN, SOC, JOHN CONNOR
ASSISTANTS: CHRIS WITTENBORN, HUNTER WHALEN,
ERIC ARNDT, SHANNON DEWOLFE, ERIC HINGST
DIGITAL IMAGING TECH: RYAN MCGREGOR
LOADER: CHRIS SUMMERS
DIGITAL UTILITY: EVA JUNE

REPRISAL 1 PRODUCTIONS, LLC
“REPRISAL” SEASON 1

DIRECTORS OF PHOTOGRAPHY: DAVID GREENE, ASC, DEREK
TINDALL, LARKIN SEIPLE
OPERATORS: GRANT ADAMS, MICHAEL REPETA
ASSISTANTS: PATRICK BOROWIAK, SEAN YAPLE,
ROY KNAUF
STEADICAM OPERATOR: GRANT ADAMS
DIGITAL UTILITY: JILL AUTRY
LOADER: NICK COCUZZA
STILL PHOTOGRAPHER: FRED NORRIS

REUNION 2017, LLC
“THE CONNERS” SEASON 2

DIRECTOR OF PHOTOGRAPHY: DONALD A. MORGAN, ASC
OPERATORS: RANDY BAER, VITO GIAMBALVO,
JOHN DECHENE, JOHN BOYD
ASSISTANTS: STEVE LUND, KENNETH WILLIAMS
DIGITAL IMAGING TECH: VON THOMAS
CAMERA UTILITIES: MARIANNE FRANCO, ERINN BELL

ROGART, INC.
“ALL THAT” SEASON 11

DIRECTOR OF PHOTOGRAPHY: MICHAEL FRANKS

OPERATORS: VANCE BRANDON, JIM ORR,
ROBERT MCCALL
ASSISTANT: MONICA SCHAD
UTILITIES: JOSE GOMEZ, TAYLOR FICKLE
TECHNOJIB OPERATOR: ELI FRANKS
TECHNOJIB TECH: COREY GIBBONS
VIDEO CONTROLLERS: KEITH ANDERSON, BARRY LONG

SAN VICENTE PRODUCTIONS, INC.
“FBI: MOST WANTED” SEASON 1

DIRECTORS OF PHOTOGRAPHY: MANUEL BILLETER,
LUDOVIC LITTEE
OPERATORS: CHRISTOPHER MOONE, REBECCA ARNDT
ASSISTANTS: JASON RIHALY, MARC HILLYGUS,
DYLAN ENDYKE, CHRISTOPHER CAFARO
LOADERS: RYAN HADDON, DONALD GRAHAMER, III
STILL PHOTOGRAPHER: MARK SCHAFER

“FOR LIFE” SEASON 1

DIRECTOR OF PHOTOGRAPHY: NIELS ALPERT
OPERATORS: ELI ARONOFF, JAY SILVER
ASSISTANTS: ERIC ROBINSON, JOHN REEVES,
MARCOS HERRERA, QUINN MURPHY,
SARAH SCRIVENER, WILLIAM POWELL
DIGITAL IMAGING TECH: JEFFREY HAGERMAN
LOADERS: MAX COLLINS, JOHN CONQUY
STILL PHOTOGRAPHER: PATRICK HARBRON

“THE BLACKLIST” SEASON 7

DIRECTORS OF PHOTOGRAPHY: MICHAEL CARACCILOLO,
SAADE MUSTAFA
OPERATORS: DEREK WALKER, DEVIN LADD,
PETER RAMOS
ASSISTANTS: DANIEL CASEY, GARETH MANWARING,
MIKE GUASPARI, JAMES GOURLEY, EDWIN HERRERA, EDGAR
VELEZ
LOADERS: JAMES PARSONS, CHARLES GRUNDER JR.,
ALYSSA LONGCHAMP
STILL PHOTOGRAPHERS: JOJO WHILDEN, WILL HART,
DAVID GIESBRECHT

SHOWTIME PICTURES
“RAY DONOVAN” SEASON 7

DIRECTORS OF PHOTOGRAPHY: RON FORTUNATO, ASC
MAURICIO RUBINSTEIN, ASC
OPERATORS: ERIC SCHILLING, PATRICK QUINN
ASSISTANTS: MICHAEL ENDLER, JUSTIN WHITACRE,
JOSHUA WATERMAN, BRIAN GRANT, JR.
DIGITAL IMAGING TECH: TIM NAGASAWA
LOADERS: MICHAEL WILLIAMS, CHRISTINA CARMODY

SILVER SCREEN, DEAR ZOE, LLC
“DEAR ZOE”

DIRECTOR OF PHOTOGRAPHY: JOEL SCHWARTZ
OPERATOR: PAIGE THOMAS
ASSISTANTS: NICK INFELD, ANDY SYDNEY,
SCOTT MARTINEZ, JOAQUIN CASTILLO

SONY

“JEOPARDY!” SEASON 36

DIRECTOR OF PHOTOGRAPHY: JEFF ENGEL
OPERATORS: DIANE L. FARRELL, SOC,
MIKE TRIBBLE, JEFF SCHUSTER,
L. DAVID IRETE
JIB ARM OPERATOR: MARC HUNTER
HEAD UTILITY: TINO MARQUEZ
CAMERA UTILITY: RAY THOMPSON
VIDEO CONTROLLER: GARY TAILLON
STILL PHOTOGRAPHER: CAROL KAESLON

“WHEEL OF FORTUNE” SEASON 37

DIRECTOR OF PHOTOGRAPHY: JEFF ENGEL
OPERATORS: DIANE L. FARRELL, SOC,
JEFF SCHUSTER, RAY GONZALES, STEVE SIMMONS,
L. DAVID IRETE, MIKE CORWIN
CAMERA UTILITY: RAY THOMPSON
HEAD UTILITY: TINO MARQUEZ
VIDEO CONTROLLER: GARY TAILLON
JIB ARM OPERATOR: RANDY GOMEZ, SR.
STILL PHOTOGRAPHER: CAROL KAESLON

SOUNDVIEW PRODUCTIONS

“13 REASONS WHY” SEASON 4

DIRECTORS OF PHOTOGRAPHY: KEVIN THOMPSON,
TOMMY LOHMANN
OPERATOR: STEPHEN BUCKINGHAM
ASSISTANTS: JASON GARCIA, SAM LINO,
TIM GUFFIN, ANNE LEE
DIGITAL LOADER: ANTHONY ROSARIO
STILL PHOTOGRAPHER: DAVID MOIR

STALWART PRODUCTIONS, LLC
“NOS4A2” SEASON 2

DIRECTOR OF PHOTOGRAPHY: MARVIN RUSH
OPERATORS: CHRIS JONES, GEORGE PATTISON, II
ASSISTANTS: SALVADOR VEGA, JR., ZACK SHULTZ,
RICHELLE TOPPING, JOHN MCCARTHY
LOADER: FUAD PANJALI
STILL PHOTOGRAPHER: SEACIA PAVAO

TOPANGA PRODUCTIONS

“BLACK MONDAY” SEASON 2

DIRECTOR OF PHOTOGRAPHY: CARL HERSE
OPERATORS: ORLANDO DUGUAY, BARRY ELMORE
ASSISTANTS: ANDREW DICKIESON, DEVON TAAFFE,
RYAN GUZDZIAL, EMILY ZENK
STEADICAM OPERATOR: ORLANDO DUGUAY
DIGITAL IMAGING TECH: CHRIS HOYLE
DIGITAL UTILITY: TAI CHEADLE
STILL PHOTOGRAPHER: NICOLE WILDER

UNIVERSAL

“FAST 9 AKA FAST & FURIOUS 9”
LOS ANGELES MAIN UNIT

DIRECTOR OF PHOTOGRAPHY: STEPHEN WINDON, ASC, ACS
OPERATORS: JONATHAN CHUNKY RICHMOND,
SARAH LEVY
ASSISTANTS: DEREK SMITH, JEFF LORENZ,
GREG DELLERSON, JERRY PATTON,
JIMMY FERGUSON, ALDO PORRAS
STEADICAM OPERATOR: JONATHAN CHUNKY RICHMOND
STEADICAM ASSISTANT: DEREK SMITH
DIGITAL IMAGING TECH: JORDAN HARRIMAN
LOADER/CAMERA UTILITY: EMILY GOODWIN
DIGITAL UTILITY: KALIA PRESCOTT
STILL PHOTOGRAPHER: SUZANNE TENNER
PUBLICIST: CAROL MCCONNAUGHEY

“LAW & ORDER: SVU” SEASON 21

DIRECTOR OF PHOTOGRAPHY: MICHAEL GREEN
OPERATORS: JONATHAN HERRON, MICHAEL LATINO
ASSISTANTS: CHRISTOPHER DEL SORDO,
MATTHEW BALZARINI, JUSTIN ZVERIN, EMILY DUMBRILL
LOADERS: JASON RASWANT, JASON GAINES
STILL PHOTOGRAPHER: MICHAEL PARMELEE

“THE SINNER” SEASON 3

DIRECTORS OF PHOTOGRAPHY: RADIUM CHEUNG, HKSC,
JUSTIN FOSTER



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING
BEST CINEMATOGRAPHY



ZHAO XIAODING ASC
DIRECTOR OF PHOTOGRAPHY

SHADOW
A ZHANG YIMOU FILM



“Director of Photography Zhao Xiaoding... — constructed the mostly monochromatic world in which every piece of clothing, armature, prop, and use of light aligns with Yimou’s sensibilities on this project.”
- Carlos Aguilar, *The Wrap*

“What strikes the viewer in the first minutes of Shadow is Zhao Xiaoding’s unbelievably crisp, monochromatic cinematography.”
- Clint Worthington, *The Spool*

“Shadow is an aesthetic wonder, drenched in ash-gray hues and wielding serpentine cinematography to enhance its tale about a military commander’s “shadow” (Deng Chao).”
- Nick Schager, *Esquire*

OPERATORS: DAVID KIMELMAN, FRANK RINATO
ASSISTANTS: GUS LIMBERIS, GLEN CHIN,
JAMES DEMETRIOU, IAN CARMODY
DIGITAL IMAGING TECH: MALIKA FRANKLIN
LOADERS: CALEN COOPER, AUSTIN RESTREPO
STILL PHOTOGRAPHERS: GIOVANNI RUFINO,
ZACH DILGARD

VERTICAL HOLD PRODUCTIONS, LLC
“PRODIGAL SON” SEASON 1

DIRECTOR OF PHOTOGRAPHY: ANTHONY WOLBERG
OPERATORS: PHIL MARTINEZ, CHRISTOPHER RAYMOND
ASSISTANTS: ALEX WATERSTON, HAMILTON LONGYEAR,
SAMANTHA SILVER, KEVIN HOWARD,
KATIE WAALKES
LOADERS: AMANDA URIBE, HOLLY MCCARTHY
STILL PHOTOGRAPHERS: PHILLIP CARUSO,
DAVID GIESBRECHT, CARA HOWE, WALLY MCGRADY,
BARBARA NITKE

WARNER BROS
“ALL AMERICAN” SEASON 2

DIRECTOR OF PHOTOGRAPHY: NIKHIL PANIZ
OPERATORS: CARLOS ARGUELLO, ERIC LAUDADIO
ASSISTANTS: JON JUNG, BLAKE COLLINS,
JON LINDSAY, MEL KOBRAN
DIGITAL IMAGING TECH: URBAN OLSSON
STILL PHOTOGRAPHER: KEVIN ESTRADA

“ALL RISE” SEASON 1

DIRECTORS OF PHOTOGRAPHY: DAVID HARP,
CYBEL MARTIN
OPERATORS: TIM ROARKE, STEPHEN CLANCY,
SHANELE ALVAREZ
ASSISTANTS: MATT GUIZA, KRISTI ARNDS,
RANDY SHANOFFSKY, ADAM TSANG, COLLEEN LINDL,
ANTHONY HART
STEADICAM OPERATOR: STEVE CLANCY
STEADICAM ASSISTANT: KRISTI ARNDS
DIGITAL UTILITY: MORGAN JENKINS
LOADER: BENNY BAILEY

“BOB HEARTS ABISHOLA” SEASON 1

DIRECTOR OF PHOTOGRAPHY: PATTI LEE, ASC
OPERATORS: MARK DAVISON, CHRIS HINOJOSA,
JON PURDY, MICHELLE CRENSHAW
ASSISTANTS: JEFF JOHNSON, VITO DE PALMA,
MARIANNE FRANCO, ADAN TORRES, LISA ANDERSON,
ALICIA BRAUNS, LANCE MITCHELL, JORDAN HRISTOV
VIDEO CONTROLLER: JOHN O'BRIEN
DIGITAL IMAGING TECH: T. BRETT FEENEY
STILL PHOTOGRAPHER: MICHAEL YARISH
PUBLICISTS: KATHLEEN TANJI, MARC KLEIN

“LUCIFER” SEASON 5

DIRECTORS OF PHOTOGRAPHY: TOM CAMARDA,
KEN GLASSING
OPERATORS: DAVE CHAMEIDES, PAUL THERIAULT
ASSISTANTS: SIMON JARVIS, CLAIRE STONE,
CHRIS MACK, TIM SHERIDAN
STEADICAM OPERATOR: DAVID CHAMEIDES
DIGITAL IMAGING TECH: GREG GABRIO
DIGITAL UTILITY: TYLER ERNST
STILL PHOTOGRAPHER: JOHN P. FLEENOR

“MOM” SEASON 7

DIRECTOR OF PHOTOGRAPHY: STEVEN V. SILVER, ASC
OPERATORS: CARY MCCRYSTAL, JAMIE HITCHCOCK, SOC,
DAMIAN DELLA SANTINA, CANDY EDWARDS

ASSISTANTS: MEGGINS MOORE, NIGEL STEWART,
SEAN ASKINS, MARK JOHNSON, WHITNEY JONES
CAMERA UTILITIES: ALICIA BRAUNS, COLIN BROWN,
JEANNETTE HJORTH
VIDEO CONTROLLER: KEVIN FAUST
DIGITAL IMAGING TECH: BENJAMIN STEEPLES
STILL PHOTOGRAPHER: ROBERT VOETS
PUBLICIST: MARC KLEIN

“THE FUGITIVE” SEASON 1

DIRECTOR OF PHOTOGRAPHY: PETER LEVY
OPERATOR: LAWRENCE KARMAN
ASSISTANTS: CHUCK WHELAN, STEPHEN FRANKLIN,
TOBY WHITE, KYLE SAUER
DIGITAL IMAGING TECH: JAMIE METZGER
LOADER: MARSHALL HENDERSHOT
STILL PHOTOGRAPHER: RICHARD FOREMAN

YOUNG SHELDON

“YOUNG SHELDON” SEASON 3

DIRECTOR OF PHOTOGRAPHY: BUZZ FEITSHANS, IV
OPERATORS: NEIL TOUSSAINT, SOC, AARON SCHUH
ASSISTANTS: MATTHEW DEL RUTH, GRANT YELLEN,
BRAD GILSON, JR., JAMES COBB
STEADICAM OPERATOR: AARON SCHUH
STEADICAM ASSISTANT: GRANT YELLEN
DIGITAL LOADER: BAILEY SOFTNESS
DIGITAL UTILITY: IAN DOOLEY
STILL PHOTOGRAPHERS: ROBERT VOETS,
MICHAEL DESMOND, DARREN MICHAELS

WOODBIDGE PRODUCTIONS

“S.W.A.T.” SEASON 3

DIRECTORS OF PHOTOGRAPHY: FRANCIS KENNY, ASC,
CRAIG FIKSE
OPERATORS: TIM DOLAN, BRIAN PITTS,
MICHAEL OTIS ROPERT
ASSISTANTS: RYAN PARKS, LOGAN TURNER,
THANE CHARACKY, RILEY PADELFORD,
JUSTINI QUACH, MIKE FAUNTLEROY
CAMERA UTILITY: CARL LAMMI
LOADER: TREVOR BEELER

WORTHINGTON SHOES, LLC

“THIS GAME’S CALLED MURDER”

DIRECTORS OF PHOTOGRAPHY: DAVID NEWBERT,
JONATHAN GOLDFISHER (UNDERWATER)
OPERATOR: ANDREW MUELLER
ASSISTANTS: EZRA RILEY, JULIA PASTERNAK
DIGITAL IMAGING TECH: SULEKH SUMAN
STILL PHOTOGRAPHER: BONNIE OSBORNE

YNFS PRODUCTIONS, LLC

“LITTLE VOICE AKA STARLING” SEASON 1

DIRECTOR OF PHOTOGRAPHY: JIM FROHNA
OPERATORS: RACHAEL LEVINE, AARON MEDICK
ASSISTANTS: CAI HALL, GREGORY FINKEL,
PATRICK BRACEY, EMMA REES-SCANLON
DIGITAL IMAGING TECH: JESSICA TA
LOADERS: KYLE TERBOSS, DONALD GAMBLE
STILL PHOTOGRAPHER: GREG ENDRIES

COMMERCIALS

ANONYMOUS CONTENT
“FIDELITY INVESTMENTS”

DIRECTOR OF PHOTOGRAPHY: TOBIAS SCHLISSLER, ASC
ASSISTANTS: TOM BARRIOS, DOUG PRICE
DIGITAL IMAGING TECH: STEVE HARNELL

BISCUIT FILMWORKS

“SMUCKERS”

DIRECTOR OF PHOTOGRAPHY: LARKIN SEIPLE
OPERATOR: AARON SMITH
ASSISTANTS: MATT SANDERSON, EVAN WILHELM,
ERIN ENDOW, NOAH GLAZER
DIGITAL IMAGING TECH: MATT CONRAD

BUNKER

“H-E-B HOLIDAY 2019”

DIRECTOR OF PHOTOGRAPHY: STOEPS LANGENSTEINER
OPERATOR: REMI TOURNOIS
ASSISTANTS: WADE WHITLEY, NOAH GLAZER
DIGITAL IMAGING TECH: STAN PAIK

CAVIAR

“KFC”

DIRECTOR OF PHOTOGRAPHY: KEN SENG
ASSISTANTS: PAUL SANTONI, DOUG PRICE
DIGITAL IMAGING TECHS: STEVE HARNELL,
MATTHEW LOVE

“TRADE DESK”

DIRECTOR OF PHOTOGRAPHY: GYULA PADOS
OPERATOR: DAVE ANGLIN
ASSISTANTS: DANIEL HANYCH, REED KOPPEN,
ANDREW CRANKSHAW
DIGITAL IMAGING TECH: NATE KALUSHNER

ELEMENT PRODUCTIONS

“MCDONALD’S CHICAGOLAND”

DIRECTOR OF PHOTOGRAPHY: JOSEPH P. LAVALLEE
ASSISTANTS: DAVE JUNE, MATT ARREDONDO

EPOCH MEDIA GROUP

“ALLSTATE WALMART HOLIDAY”

DIRECTOR OF PHOTOGRAPHY: PETER DONAHUE
ASSISTANTS: ROBERT RAGOZZINE,
WALTER RODRIGUEZ, DAN KECK
DIGITAL IMAGING TECH: JEFF FLOHR

HAYROAD PRODUCTIONS

“BANK OF AMERICA”

DIRECTOR OF PHOTOGRAPHY: PATRICK RUTH
ASSISTANTS: MARY ANNE JANKE, JOE CHRISTOFORI

HEY BABY

“PIER 1 IMPORTS”

DIRECTOR OF PHOTOGRAPHY: ROB HAUER
ASSISTANT: JOHN SIZER

HUNGRY MAN, INC.

“VERIZON, REAL GOOD REASON”

DIRECTOR OF PHOTOGRAPHY: CHRISTOPHE LANZENBERG
OPERATOR: JAY VISIT
ASSISTANTS: ETHAN MCDONALD, DANIEL FERRELL,
MARCUS DEL NEGRO, EDGAR GONZALEZ
DIGITAL IMAGING TECH: ELHANAN MATOS

IN & OUT PRODUCTIONS

“TOYOTA HIGHLANDER”

DIRECTOR OF PHOTOGRAPHY: MATEO LONDONO
OPERATOR: RYAN WOOD
ASSISTANTS: JARROD OSWALD, JOE SOLARI,
JASON FAUST
DIGITAL IMAGING TECH: AARON BILLER
TECHNOCRANE OPERATOR: CHAD ESHBAUGH
TECHNOCRANE TECH: JAY SHEVECK

MOMENTUM PRODUCTIONS

“ADT”

DIRECTOR OF PHOTOGRAPHY: MISCHA LLUCH
OPERATOR: ALVARO NAVARRO
ASSISTANTS: SAL CONIGLIO, DREW DUMAS,
DAN TAYLOR
DIGITAL IMAGING TECH: PAUL MALETICH

PARK PICTURES

“HONDA”

DIRECTOR OF PHOTOGRAPHY: DONAVAN SELL
OPERATOR: GREG BENITEZ
ASSISTANTS: JOSH KNIGHT, ERRIN ZINGALE
DIGITAL IMAGING TECH: STEVE HARNELL

“IBM”

DIRECTOR OF PHOTOGRAPHY: KARINA SILVA
ASSISTANTS: ERICK AGUILAR, CHRIS DEURN
DIGITAL IMAGING TECH: EDUARDO EGUIA

“TOYOTA”

DIRECTOR OF PHOTOGRAPHY: DONAVAN SELL
OPERATOR: GREG BENITEZ
ASSISTANTS: ERRIN ZINGALE, ERIC MATOS
DIGITAL IMAGING TECH: STEVE HARNELL

PRETTYBIRD

“UNITED”

DIRECTOR OF PHOTOGRAPHY: AUTUMN DURALD
OPERATORS: JOSH MEDAK, JAMES WALL
ASSISTANTS: ETHAN MCDONALD, ANDREW HALLBACH,
JASON ADLER, BRAM WEINKSELBAUM
DIGITAL IMAGING TECH: ERICA MCKEE

SANCTUARY CONTENT

“CITI BANK”

DIRECTOR OF PHOTOGRAPHY: AUTUMN DURALD
ASSISTANTS: ETHAN MCDONALD, CHRIS STRAUZER,
MARCUS DEL NEGRO
DIGITAL IMAGING TECH: ERICA MCKEE
TECHNOCRANE OPERATOR: DAVID HAMMER
REMOTE HEAD TECH/OPERATOR: PHILIP HALLFORD

SOMESUCH

“SAMSUNG GALAXY”

DIRECTOR OF PHOTOGRAPHY: AUTUMN DURALD
OPERATOR: JOSH MEDAK
ASSISTANTS: ETHAN MCDONALD, DANIEL HANYCH,

MARCUS DEL NEGRO
DIGITAL IMAGING TECH: STEVE HARNELL
TECHNOCRANE OPERATOR: BRIAN MCPHERSON
REMOTE HEAD TECH/OPERATOR: JASON HIBARGER

STUDIO ID

“TUBI TV, THERAPY”

DIRECTOR OF PHOTOGRAPHY: NEAL WILLIAMS
ASSISTANTS: ANDREW GOH, SAL CONIGLIO
DIGITAL IMAGING TECH: EMILIO MEJIA

STUN CREATIVE

**“HGTV, EXTREME MAKEOVER:
HOME EDITION”**

DIRECTOR OF PHOTOGRAPHY: ERIC HAASE
ASSISTANTS: DANIEL HANYCH, SCOTT KASSENOFF
ANDREW CRANSHAW
DIGITAL IMAGING TECH: STEVE HARNELL
TECHNOCRANE OPERATOR: BOGDAN IOFCIULESCU
TECHNOCRANE TECH: SHAWN FOSSEN

THE CORNER SHOP

“SERTA”

DIRECTOR OF PHOTOGRAPHY: BRYCE FORTNER
ASSISTANTS: SAL CONIGLIO, SUZY DIETZ
DIGITAL IMAGING TECH: CJ MILLER

Advertisers Index

COMPANY	PAGE	URL	TELEPHONE
20TH CENTURY FOX	23	WWW.FOXSCREENINGS.COM	
APPLE TV+	11	WWW.TV.APPLE.COM/	
ARRI	9	WWW.ARRI.COM/ORBITER	
BACKSTAGE EQUIPMENT	102	WWW.BACKSTAGEWEB.COM	(212) 502-6370
BANDPRO	120	WWW.BANDPRO.COM	
BLACKMAGIC	19	WWW.BLACKMAGICDESIGN.COM	
CANON	119	WWW.USA.CANON.COM/PROVIDEO	
CHAPMAN LEONARD	15	WWW.CHAPMAN-LEONARD.COM	(888) 88 DOLLY
CINE GEAR EXPO	8	WWW.CINEGEAREXPO.COM	
CINEMOVES	13	WWW.CINEMOVES.COM	
CL ENTERPRISES	17	WWW.SPACECAM.COM	(818) 262-3111
COOKE OPTICS	103	WWW.COOKEOPTICS.COM	(818) 262-9284
DISNEY STUDIOS	21, 25	WWW.DISNEYSTUDIOSAWARDS.COM	
FOCUS FEATURES	31, 33,	WWW.FOCUSFEATURESGUILDS2019.COM	
FOX SEARCHLIGHT	35, 45	WWW.FOXSEARCHLIGHT.COM/FYC	
IDX	108	WWW.IDXTEK.COM	
JVC	105	WWW.PRO.JVC.COM	
K5600	110	WWW.K5600.COM	
KINO FLO	36	WWW.KINFLO.COM	(818) 767-6528
LEITZ	107	WWW.LEITZ-CINE.COM	
LINX	106	WWW.LYNX-USA.COM	
LITEGEAR	112	WWW.LITEGEAR.COM/SPECTRUM	
MOLE RICHARDSON	30	WWW.MOLE.COM/20K-LED	
NAB LAS VEGAS	6	WWW.NABSHOW.COM/2020	
NEON	113	WWW.NEONGUILD.COM	
PARAMOUNT	29	WWW.PARAMOUNTGUILDS.COM	
PERFECT VILLAGE	115	WWW.PERFECTVILLAGEAWARDS.COM	
NETFLIX	5, 27, 37	WWW.NETFLIXGUILDS.COM	
SONY PICTURES	57	WWW.SONYPICTURES-AWARDS.COM	
SUNDANCE FILM FESTIVAL	4	WWW.SUNDANCE.ORG/TICKETS	
TERADEK	263	WWW.4K.TERADEK.COM	
UNIVERSAL/CINEO LIGHTING	109	WWW.CINEOLIGHTING.COM	
UNIVERSAL PICTURES	41, 43	WWW.UNIVERSALPICTURESAWARDS.COM	
WARNER BROS SET LIGHTING	104	WWW.WBSETLIGHTING.COM	
WARNER BROS STUDIOS	7	WWW.WBAWARDS.COM	
ZEISS	111	WWW.ZEISS.COM/CINE/RADIANCE	

**ADVERTISING
REPRESENTATIVES**

WEST COAST & CANADA

ROMBEAU INC.
Sharon Rombeau
Tel: (818) 762-6020
Fax: (818) 760-0860
Email: sharonrombeau@gmail.com

EAST COAST & EUROPE

ALAN BRADEN INC.
Alan Braden
Tel: (818) 850-9398
Email: alanbradenmedia@gmail.com

STOP MOTION

Wilson Webb, SMPSP

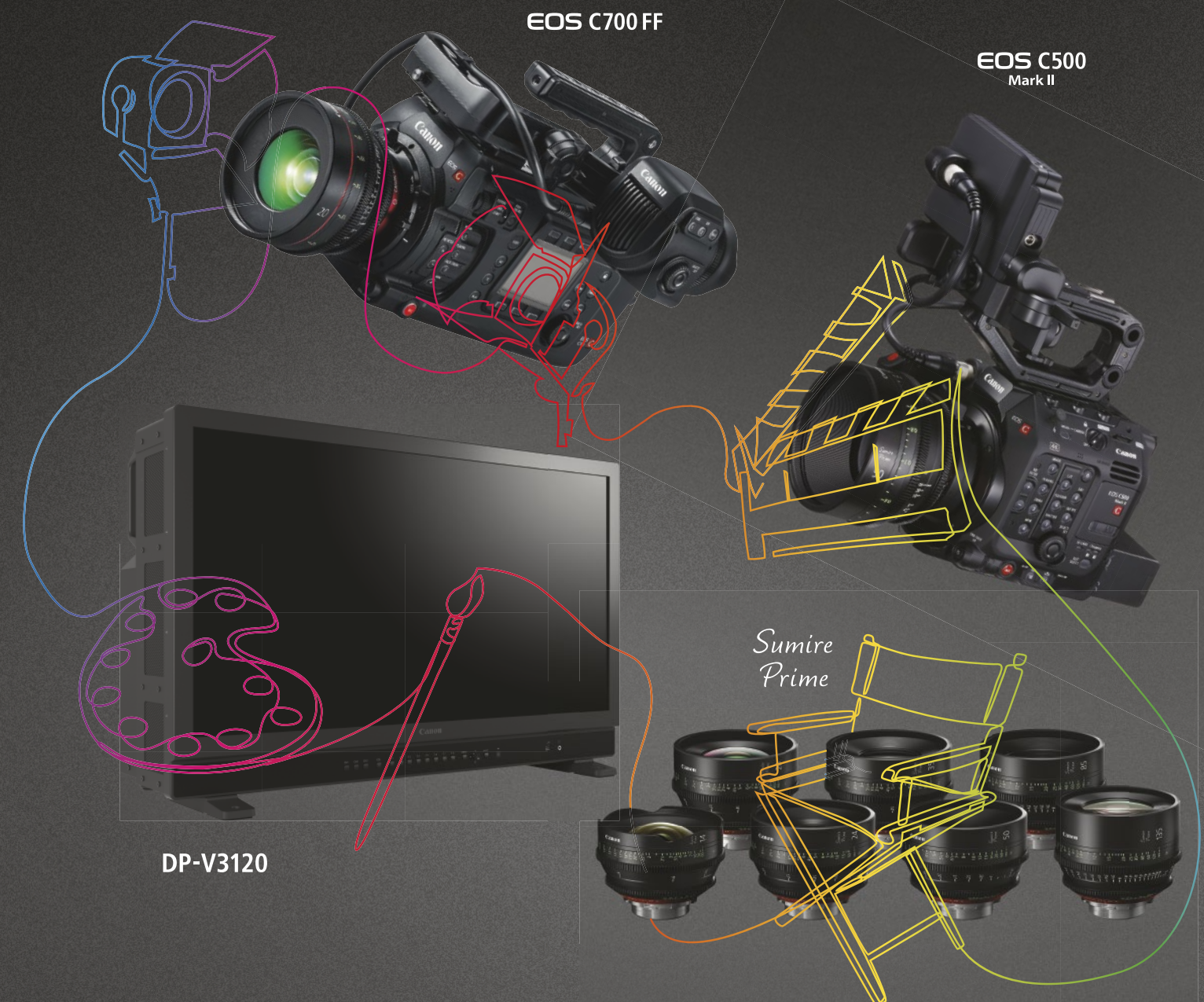
UNIT STILL PHOTOGRAPHER
LITTLE WOMEN



There is a saying: “Luck happens when opportunity meets preparation.” For this image of Saoirse Ronan, we hadn’t been shooting for more than an hour; I did not know any of the actors yet, and I knew only a handful of the crew. It happened between filming, when some of my favorite images are made. I wasn’t on my phone, talking with other crewmembers, or at craft service – I was in the right place at the right time, watching. Later, when Saoirse saw the photo, she remarked that even though she was looking right at me, she somehow did not notice that I was taking a picture. I love how honest, strong, and determined she appears. Those are all traits that her character, Jo March, possesses, and, perhaps, why she was a perfect choice for the role.



CINEMA EOS



CREATING, CAPTURING, CONNECTING **STORYLINES.**

Before your project ever plays on a screen, it plays in your head. Canon’s robust line of cinema products provide the color science, dynamic range, and artistic freedom to bring your vision to life.

LEARN MORE AT [USA.CANON.COM/PROVIDEO](https://usa.canon.com/provideo)



12.12

Over 40 Top Manufacturers

Fine Food & Drink

Free Admission

bandpro
One World
Open House
2019

Guest of Honor

Academy Award Winner

Dean Semler, ASC

RSVP online at **bandpro.com**