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INTERNATIONAL CINEMATOGRAPHERS GUILD

MAGAZINE

THE TV
ISSUE

FEATURING

INSECURE



THE DEUCE
ROOM 104

September 2017
vol. 88 no. 07

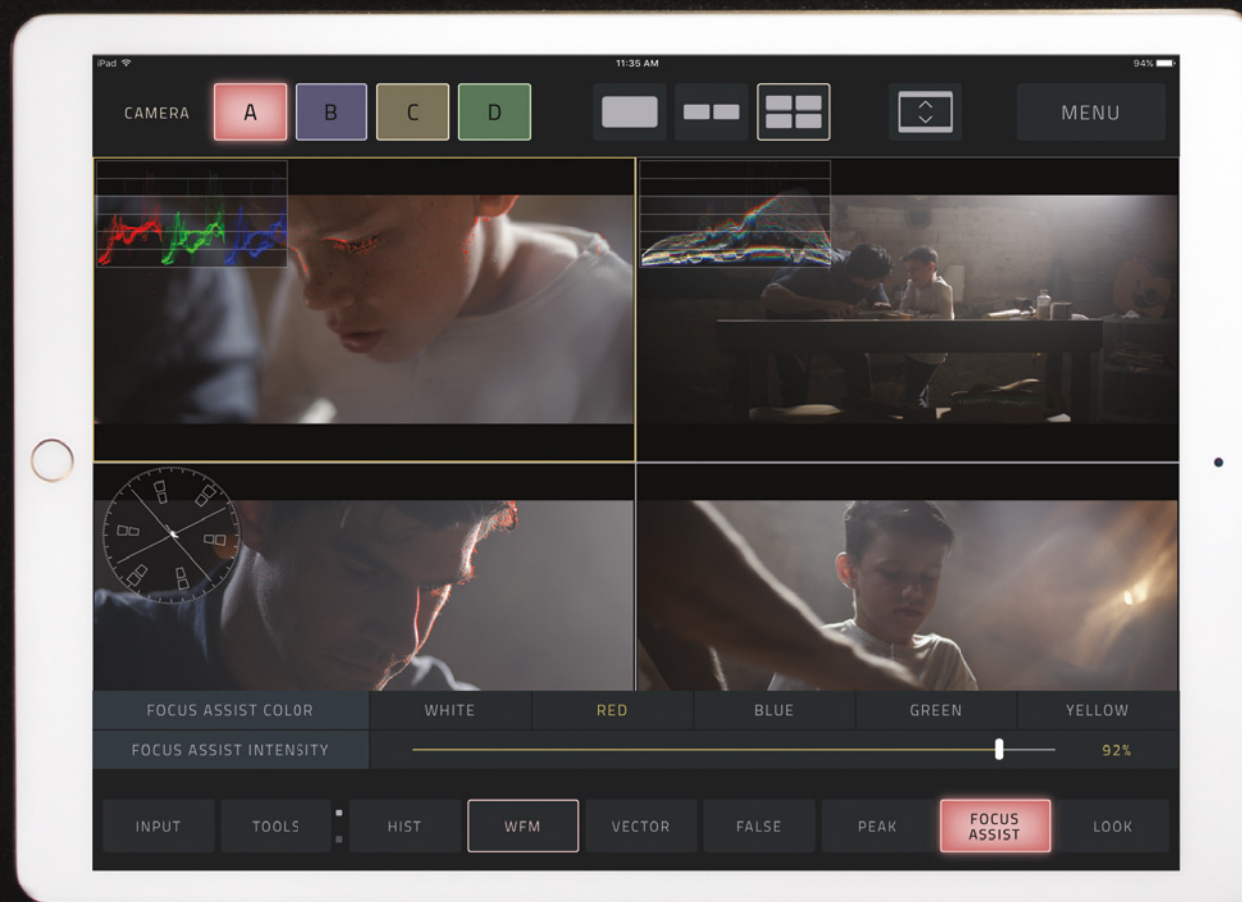
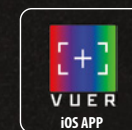
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THE DEUCE
THE CREATORS OF *THE WIRE* AND *TREME* RETURN TO TELEVISION FOR THIS GRITTY LOOK AT THE ORIGINS OF THE PORN INDUSTRY — AND A LONG-VANISHED WORLD ON NEW YORK CITY'S 42ND ST.

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ROOM 104
DUPLESS BROTHERS PRODUCTIONS PUT CINEMATOGRAPHER DOUG EMMETT AT THE VISUAL HELM OF THEIR NEW, EXPERIMENTAL HBO ANTHOLOGY SERIES



Insecure Season 2
Photo by Justina Mintz

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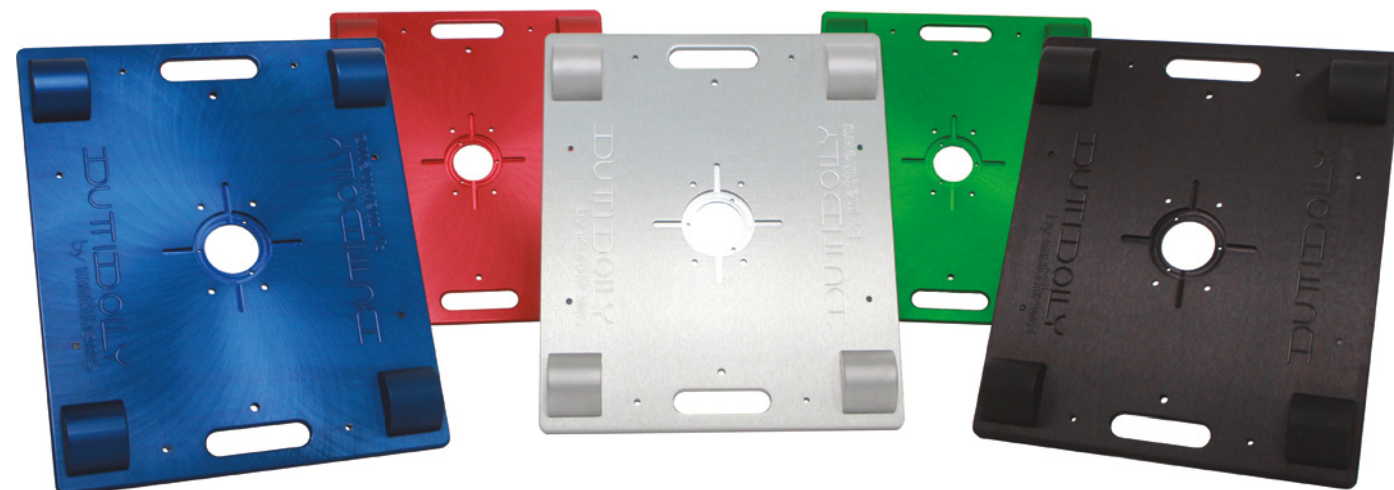
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THE BIGGEST TENT...

The International Cinematographers Guild is mostly known for the work our members do in narrative features and episodic series television. But we live under a much bigger tent, filled with many diverse artists and craftspeople, than most perceive. I think it's essential to get that message out, not only to our own industry, but also to anyone who loves quality content created across the many different platforms and media available today.

For starters, Local 600 members work in *literally* every aspect of television and New Media: all forms of reality programming, talk shows, game shows, news and photo journalism, sports, awards shows, live events, commercials, music videos, Web series and shorts, documentaries and many others. The fact that *all* of these members often work under union contracts is not only a benefit to Guild members, it is also a benefit to the productions that are signatories with our international union, the IATSE.

I can't say enough about how important these members are to this organization. The work that they do is often accomplished in some of the most difficult arenas imaginable and supplies the voracious worldwide market for TV and Internet media. My own career was heavily influenced by a CBS news cameraman based in Chicago, who came out of WWII as a Navy photographer and continued his work in newsgathering on some of the most important stories in the Midwest. I appreciated his tough, old-school mentorship as much as his outspoken, never-say-die passion for trade unionism that served as my entry into the industry. I'll never forget how he insisted that for the first year of my membership in the IATSE, I go to every union meeting "to listen and learn." I was considered an outsider at those meetings (by the old dogs who had been around the block), yet they quickly saw how serious I was about being a union member.

Let's be frank: working in reality television is not easy. Nor is shooting live sports or news, or concerts, or documentaries where one's personal safety can be put at risk. And yet to a person,

every Guild member I've met who chooses these career paths has been appreciative of the protections trade unions, like ours, afford. Personally, I've always found the awards-show format endlessly fascinating. Whenever I've had the chance to visit those sets, I'm amazed at the sheer size of our crew base! They may work a finite period (for the life of the show), but the teams are massive, and the skill level is off the charts. Remember we are talking about mostly live broadcasts with only one chance to get it right. No do-overs for a missed mark or a glitch with the technology.

I recently read that advertising dollars for New Media has surpassed broadcast and cable advertising *combined*, and I'm proud that this huge growth area is a priority for this Guild and will continue to be serviced and staffed by union camera teams as the years pass and the genre matures. While it's true that documentary producers often don't work under full union contracts, the Guild members who have chosen the nonfiction field remain proud union supporters. One of our most lauded documentary camera operators, Buddy Squires, ASC, has had a long career as a Local 600 member. He's brought immense pride to the union cause with his many Emmy recognitions (10 nominations, one win).

It's also essential to note that much of the work I've talked about above is supported by our publicist members, especially the many awards shows staged as live network television events throughout the industry. Without the expertise of Guild publicists, none of this content would be as appreciated or consumed by the large audiences we enjoy today. It's equally important to point out that the members who work in these many arenas beyond feature films and episodic television retain union protections and benefits because of the many years of work and contract negotiations undertaken by the IATSE.

Local 600 is a very large tent, big and broad enough to provide support and shelter for union families in virtually every aspect of visual entertainment. Let's continue to extend the reach of that tent and proclaim its virtues to employers throughout this industry.

Ste Poster ASC



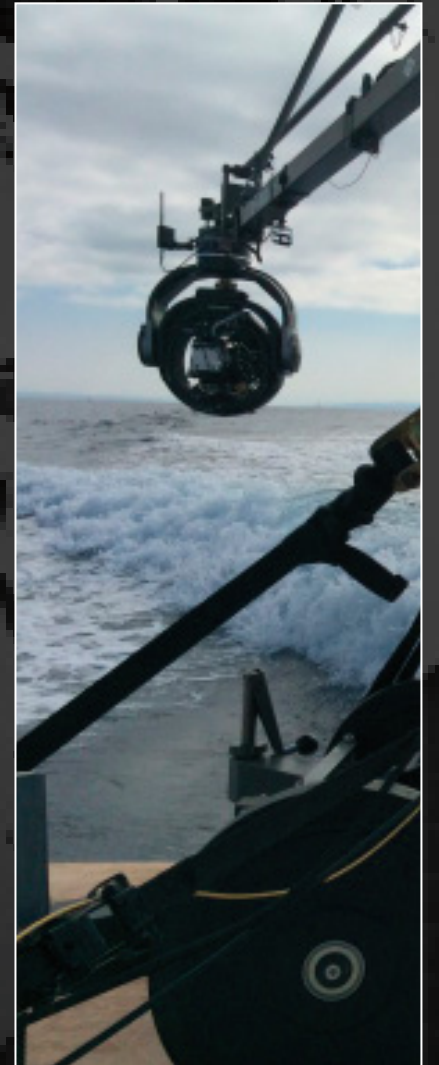
Steven Poster, ASC
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Photo by Scott Alan Humbert



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TERESA MUÑOZ

Executive Editor

DAVID GEFFNER

Art Director

WES DRIVER

ACCOUNTING

Glenn Berger
Dominique Ibarra

COPY EDITORS

Peter Bonilla
Maureen Kingsley

EDITORIAL ASSISTANT

Tyler Bourdeau

STAFF WRITER

Pauline Rogers

CONTRIBUTORS

Jordin Althaus
Jeff Daly
Anne Marie Fox
Nicola Goode, SMPSP
Margot Carmichael Lester
Justina Mintz
Paul Schiraldi
Elle Schneider
Valentina Valentini

PUBLICATIONS & PUBLICITY COMMITTEE

Henri Bollinger, 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

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There's an interesting irony now in choosing articles for ICG's Television issue: there are way too many good shows. Ever since cable networks began roaring past traditional broadcast standards, television is a wave field of elevated storytelling that's pounding so hard on displays, phones, and tablets, it's hard to know which golden peak is best to surf.

That puzzle is addressed in our *Exposure* conversation with veteran TV director Jon Amiel (page 36), whose new show from Netflix, *Seven Seconds*, debuts in early 2018. In Elle Schneider's interview, he notes that, "everybody is binge-watching some treasured show that they're passionate about, but very few people are able to talk to you about it because we're all watching different shows." Amiel says the deluge of product has splintered TV viewing habits, creating an "oddly fragmented" landscape that undercuts the medium's greatest strength: that of a shared communal experience.

But even if the proverbial office water cooler is now a million drinking fountains, the change has been a good thing for this Guild because the vast bulk of programming (including the red-hot reality/nonfiction sector, to which we will devote an issue this November) is shot under a union contract. And much of it is being made with the highest quality visuals possible (think 4K and HDR) – the bread and butter of union crews.

Amiel made another point that helps to underscore the challenges in preparing this September issue: that the graphic sex and violence once pioneered by cable is the new normal on all platforms, "and everyone's having to choose far more complex and interesting strategies to find an audience." No other network has figured that out better than HBO, profiled in all three features this month. Each of the shows we cover is distinct, and yet each feels like one side of TV's current pyramid (or paradigm).

The Deuce's pilot was shot by a young Mexico-born, New York-based cinematographer named Pepe Avila del Pino, with the remainder of the series (Episodes 2-8) shot by Croatian-born (and also New York-based) Vanja Černjul, ASC, HFS.

Together, they channeled the beautiful crushed blacks and vivid color contrasts of 1970's cinematography via a clever combination of sensor-rich digital technology and period lenses. (The series begins in 1971 and goes into the early 1980's.) *The Deuce* recreates a lost world of New York's 42nd St. pimps and prostitutes, and the rise of the porn industry, continuing to break content bars HBO set more than a decade ago.

Room 104 represents a very different aspect of where TV has traveled. Produced by Sundance indie darlings the Duplass Brothers, and shot by Doug Emmett (also a Sundance veteran), the 12-episode anthology show utilized 12 different directors, all telling their stories in the same small motel room. *Room 104* is loose and experimental (and low budget), grafting indie cinema sensibilities onto long-form television.

Finally, there's *Insecure* and where TV is headed, both in front of and behind the camera. The comedy/drama, co-written by and starring Issa Rae, began as a best-selling book, and then a hit YouTube Web series. Season 1 was shot by Emmy- and ASC Award-nominee Anette Haellmigk (with Bonnie Blake, SOC as one of her operators), and Season 2 by Ava Berkofsky (with Patrick Cady, ASC sharing duties from Episode 4 onward). Add in director (and Grammy-winner) Melina Matsoukas as a key creative partner, and you have a show that is not only about, created by, and dominated by women (and women of color) in front of and behind the lens, but also a huge critical success that's found an underserved audience. *Insecure* is also future-proofing tech-wise, with Berkofsky creating her own "pre-viz" via DSLR images uploaded to the Cloud (and on her iPad) for the show's directors to sign-off on camera direction and sizing, and "give our riggers specifics on placement and field of view," she explains.

So what you're holding now is the result of *too* many choices, as it's been in this world since the Internet and digital technology became ever-present. It may be overwhelming, and even approaching critical mass. But the question remains: Would you really want to go back to the way it was?

David Geffner
Executive Editor

Twitter: @DGeffner
Email: david@icgmagazine.com

CONTRIBUTORS



Margot Carmichael Lester
(Class of '17)

"I'm a child of the TV Generation and still log a lot of hours in front of the small screen. It was a welcome break to focus on winners of this year's ECAs, many of whom will go on to be the next generation of behind-the-scenes TV influencers."



Elle Schneider
(Exposure)

"I prepped for my Q&A with [Seven Seconds director] Jon Amiel by catching up on some incredibly shot new series, including *Twin Peaks: The Return* and *The Handmaid's Tale*. It was also exciting talking with Amiel about his feature film *Copycat*, which I loved watching on TV as a kid."



Valentina Valentini
(Stop Making Sense)

"I don't remember my first Duplass brothers experience. I just know that they've been a part of my sphere since I began writing about filmmaking eight years ago. Their wonderful collaborators, including DP Doug Emmett, have orbited in the same universe and their creativity, ambition and scrappiness have echoed my own."

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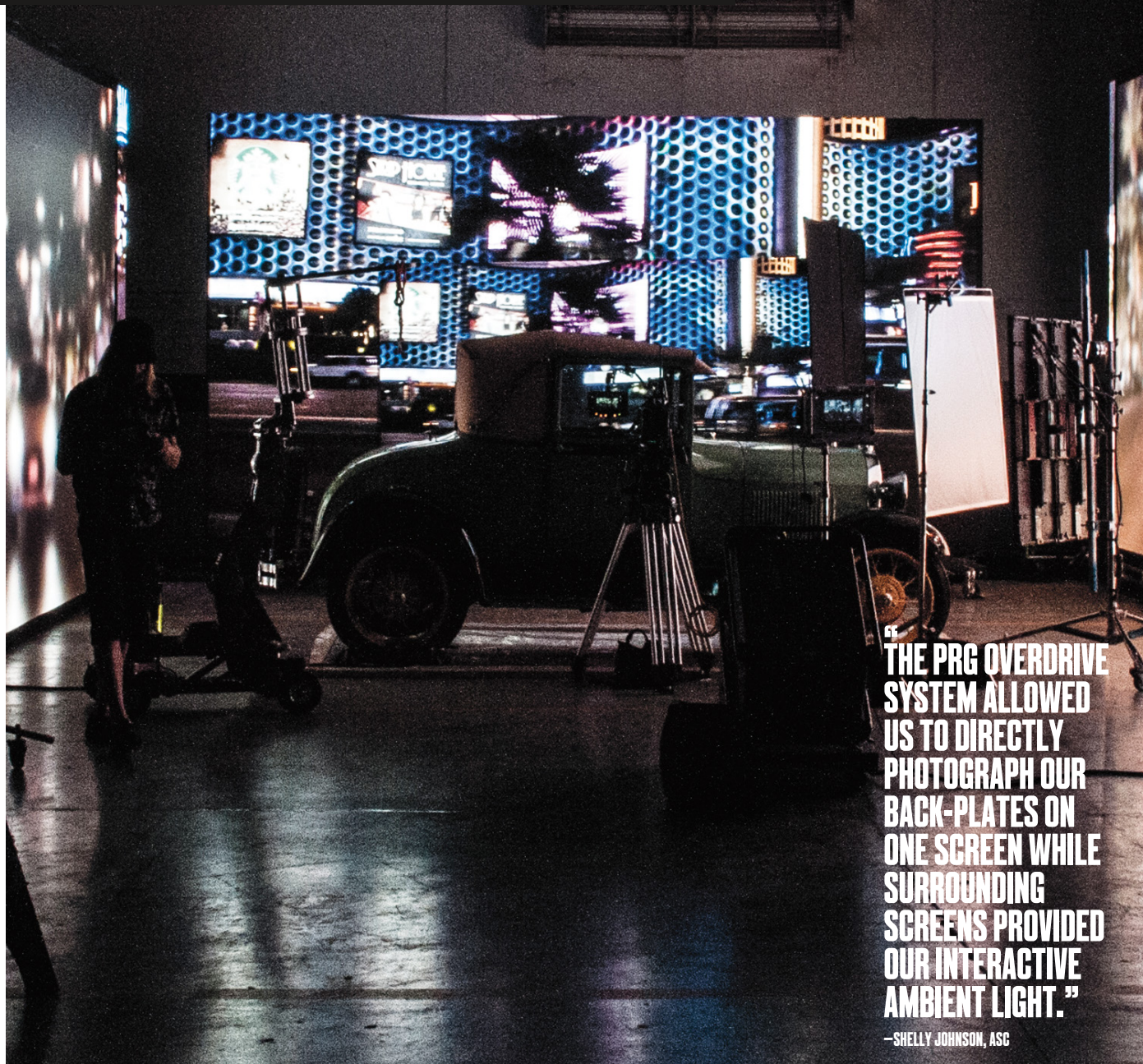
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—LARRY THORPE, SENIOR FELLOW, CANON USA



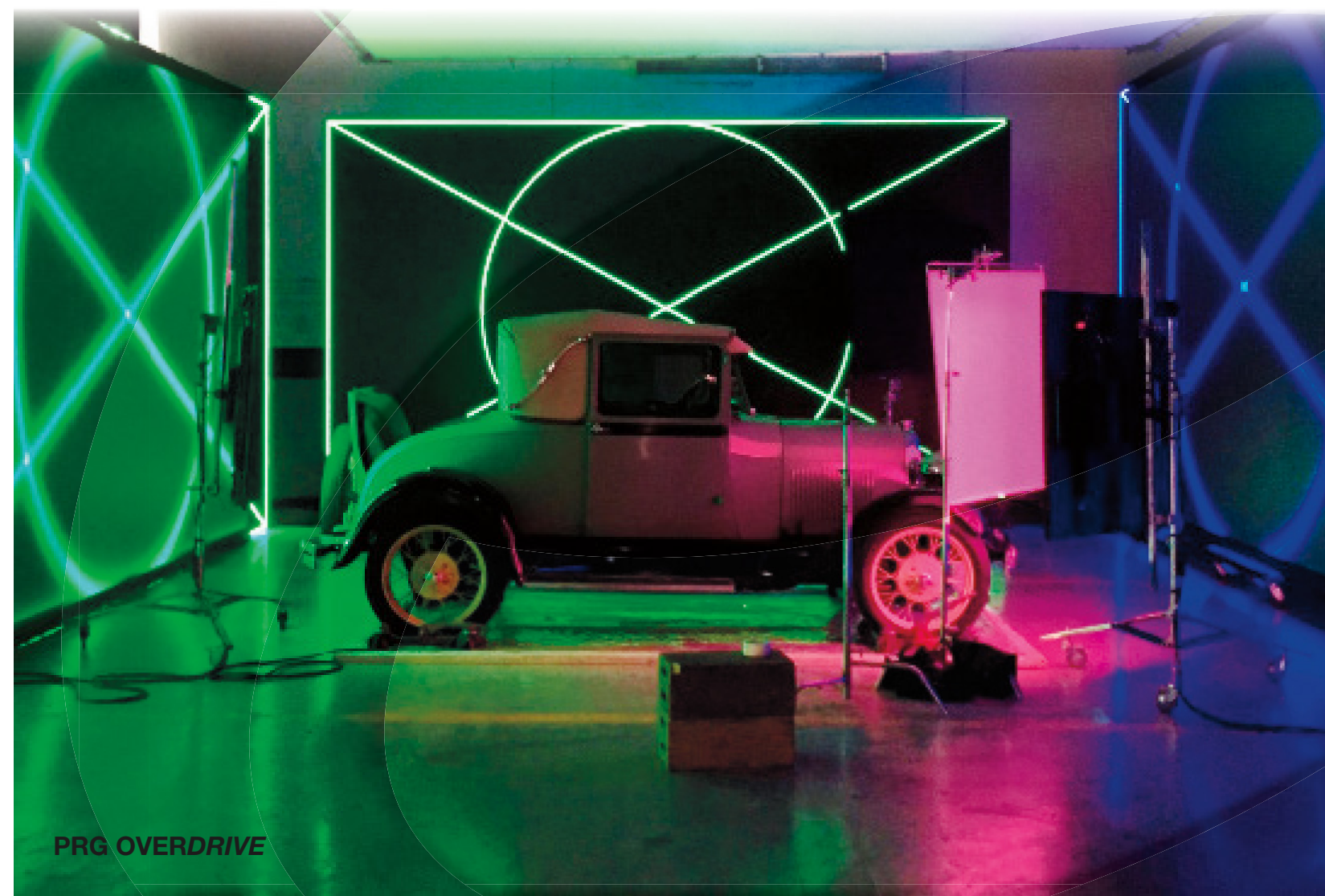
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773-680-8545 mobile
zborys@prg.com

Kerry Keenan
404-214-4844
678-438-5173 mobile
kkeen@prg.com

Stephanie Fagan
905-366-6934
416-453-4637 mobile
sfagan@prg.com

Ryan Pincott
404-214-4954
404-548-7832 mobile
rpincott@prg.com



JAIME REYNOSO

The Mexico-born DP has done projects all over Latin America and in far-off Cambodia; but it's the Hollywood-inspired formula to TV production he most wants to change.

► **MY FOCUS PULLERS WILL LAUGH WHEN THEY SEE I AM BEING** featured in a column called "Deep Focus." I generally shoot at a T1 and never rehearse! I like it when the focus is so shallow they can barely keep up with it. It adds a strong element of realism.

► **I PREFER ARTISANAL IMAGE MAKING WHERE EVERY STITCH IS RICH IN IMPERFECTION** and obeys its own needs. Most of my frustration comes from the inertia to make every shot look like stuff we've seen on the screen rather than what we've seen in life. The only axiom I never break is, "You can't be too dogmatic about being anti-dogmatic."

continued on page 24

PHOTOS BY JEFF DALY



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► **WHY AREN'T THERE MORE WOMEN DPS?** Last year my friend, Paula Huidobro, did not get a job because the producers didn't know if a Canadian crew would listen to a woman! What makes us the artisans we are is the way we see the world, not our gender, religion, weight or color.

► **THE GLADES IS WHERE I CUT MY TEETH, NOT ONLY IN TERMS OF U.S. TV PRODUCTION,** but also in fighting the momentum that [American TV crews] have to do everything the same way. I remember a camera operator telling me that "your problem is that you're approaching TV production as if it were an art film." That's when I realized everything must be approached like an art piece and that I would surround myself with people with the same view.

► **I'VE DONE MANY LATIN-THEMED PROJECTS – FILMS, COMMERCIALS** and music videos in Colombia, Cuba, Ecuador, Guatemala, Argentina and Mexico. Despite the cultural differences my approach is the same: I always try to outsmart myself, but every project has its own path.

► **I STRUGGLE WITH "PROFESSIONAL MOTION PICTURE TECHNICIAN VIEWS."** It's as though someone wrote a handbook of how things ought to be done, [and as a result] many movies look like they came from an assembly line.

► **I THINK WE HAVE TO START SEEING THE WORLD AS PLURALISTIC.** The term "diversity" implies differences, which we all have – thank God. Otherwise, how boring it would be. But we are also the same. We have more things in common than differences.

► **SHOOTING A MOVIE IN CAMBODIA [ABOUT AN ORPHANAGE], THE PRODUCER SAYS:** "What if we make our own lights?" because they were too expensive to bring in from Vietnam. I asked: "Who's going to move them?" and he answers, "The children." That's when I decided to shoot completely without lights. Without [artificial lighting] you start finding better frames and you start looking for the good light – because it is there already.

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- **SINCE THAT EXPERIENCE, MY THINKING HAS CHANGED ABOUT HOW MOVIES SHOULD LOOK.** I started toying around with the language of documentaries and embarking on a quest for imperfection. We don't show rehearsals to operators. We just shoot. I like to throw the crew in the ring with the bull without a cape, so to speak.
- **THE 42-MINUTE [BROADCAST] FORMAT WITH COMMERCIAL BREAKS** will soon succumb to streaming one-hour episodes – or two-hour feature films. That means stories can be told in longer format (10 to 13 episodes). It's more like reading a novel than the quick fiction fix of features. From a story standpoint it offers more possibilities; and from the cinematographer's perspective it's more interesting.

- **TECHNOLOGY ALWAYS IMPACTS CINEMATOGRAPHY.** What has changed my images more is the introduction of LEDs in public and city lighting. Soon there will be no sodium vapor or metal halide lamps in any city or town. It's sad to lose the romance of [those lights], but it really doesn't change anything. It's not the arrow – it's the Indian. ^{ICG}

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ATSC 3.0 – THE FUTURE OF BROADCAST TELEVISION

BY PAULINE ROGERS

The good news: when ATSC 3.0 is firmly in place, viewers will finally be able to see the full spectrum of what the cinematographer has shot. The bad news: it's going to take a while to bring that content to market – and it's going to cost a lot. Building a compliant broadcast pipeline could hit six figures or more. Buying a television that can accept the full spectrum may run into the many thousands. So, why ATSC 3.0, and why now?

The short answer is that digital cameras capture more than the television can see, and audiences demand more than what they are getting, particularly from broadcast. Perhaps a short history of TV (before streaming arrived) is in order. It all began with displays with rabbit ears drawing a signal from outdoor antennas, which were fine when there were less than half a dozen stations. But in the 1960's production multiplied and pay-per-view began to offer more channels. A few decades later, more content entered the market via a satellite signal. Conventional TV antennas seemed to go away (although there's now a growing trend in the opposite direction).

Then came the switch from analog to digital, courtesy of the FCC, and the dreaded

converter box, which afforded an “opportunity” for consumer electronic giants to sell brand new HD 16×9 aspect ratio displays, and gave rise to the ATSC (Advanced Television Standards Committee) digital TV broadcast standard. While current standards allow for transmission of resolution from 480i to 1080p, the standard for high-definition transmission is 740p and 1080i. What about all that promised content shot in native 4K, supplied through major networks, local stations, and Ultra HD TV? What you actually see is “up-scaled” to make the number of pixels available.

Mark Richer, president of ATSC, says this next-generation suite of standards developed for broadcast television will “bring changes across the board.” From RF transmission through presentation to the viewer or listener, the new standard will provide the capability of delivering Ultra HDTV with high dynamic range (HDR), wide color gamut, high frame rate, multi-channel immersive audio, interactive services and advanced emergency-alert information.

“The 3.0 physical layer provides a myriad of options for broadcasters to configure robust transmission and reception of services to a

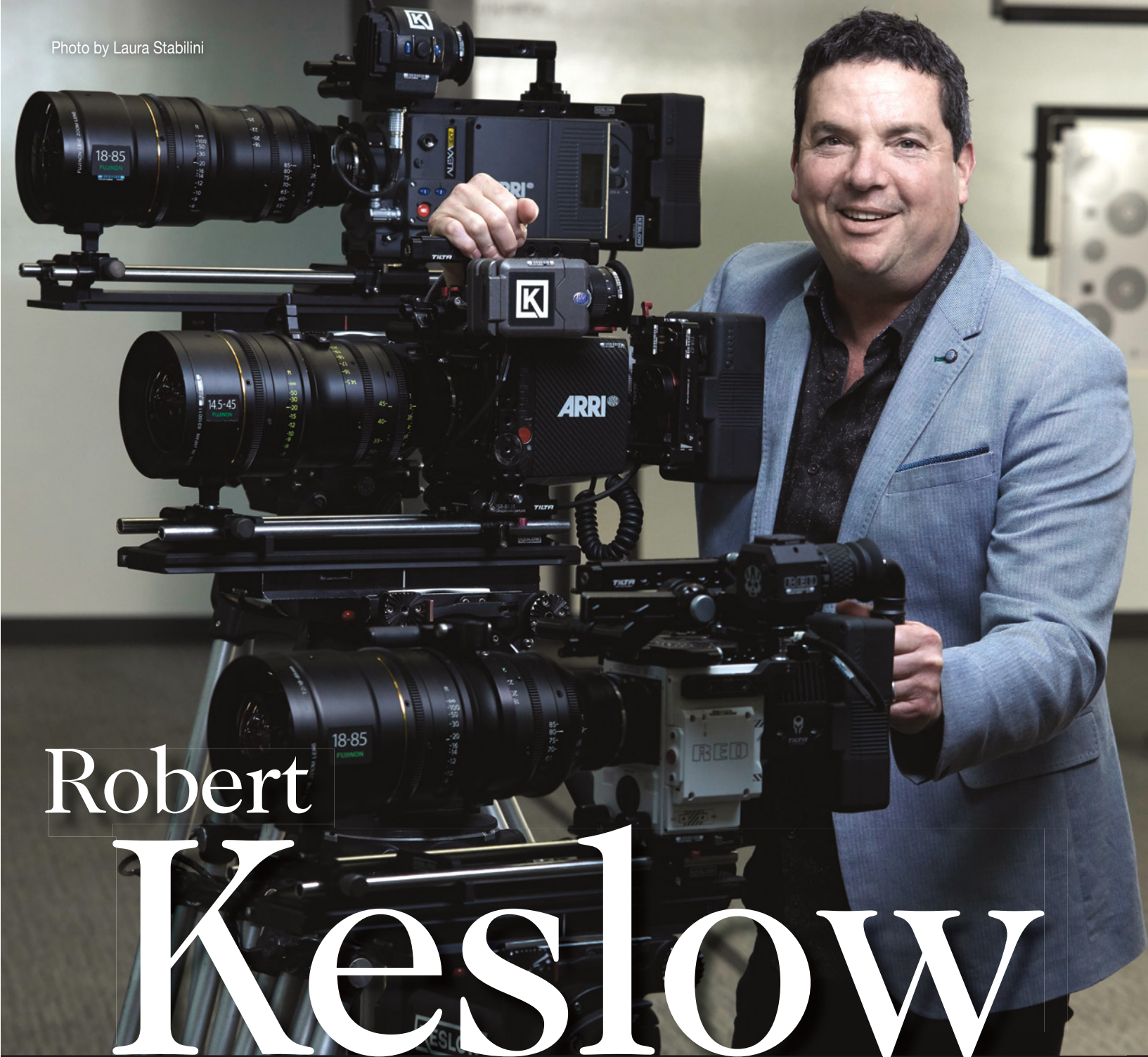
variety of devices for indoor, handheld and mobile services,” Richer explains. “Flexibility is built into every layer of the ATSC 3.0 system, including the use of IP [Internet Protocol] as the system’s backbone. IP is, of course, inherently flexible and interoperable. Use of IP positions broadcasting as a powerful part of the communications infrastructure of the future. ATSC 3.0 makes it possible to deliver content via broadcast and broadband (Internet), to be combined seamlessly in the consumer receiver.”

Will ATSC 3.0 satisfy disgruntled “cord cutters” who have abandoned high cable-package fees in favor of IP-based services like Hulu, Amazon, Netflix and more? Hard to say.

From the cinematographer’s perspective, 4K transmission coupled with HDR, wide color gamut, and compatibility for up to 120-fps video is the best of all possible worlds.

And from the consumer side, being able to see content on everything from television sets to tablets and smartphones, in places you never thought you could with only a cell signal, is also promising. Add in immersive audio, and things really get cooking.

Photo by Laura Stabilini



Robert Keslow

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FULL-BLOWN IMPLEMENTATION OF ATSC 3.0 ACROSS THE U.S. AND INTO CONSUMERS' HOMES WILL NOT ARRIVE UNTIL LATE 2019 OR EARLY 2020.

As Pete Sockett, Director of Engineering and Operations at WRAL in Raleigh, North Carolina, the first station to launch a full ATSC 3.0 simulcast of their main broadcast signal, points out, "You can control the audio channels like never before. Imagine your elderly relative who comes to visit. With ATSC 3.0, you can dial-up the main voice object [audio channel] to allow them to hear well. No more shouting and losing your own concentration."

Also cool for sports fans, who are going to be able to look at different angles of the play and even pop up the stats of their favorite player without interrupting the game.

As per the digital era, privacy will continue to erode with ATSC 3.0 as broadcasters can data-mine the sites viewers visit, while companies wanting to sell their wares will have a field day with the standard's potential for targeted advertising. On the other hand, ATSC 3.0 will allow for an extremely robust Emergency Alert System built into the transmission. Viewers who live deep in a canyon where fires, floods, rock slides, and earthquakes are facts of life can get alerts in real time, such as the best routes for evacuation.

An organization that will surely play a major factor in the success of ATSC 3.0 is the venerable Federal Communications Commission (FCC). Richer says that "a broad coalition of consumer technology companies, commercial and public television stations and public safety advocates have filed a joint petition requesting the Commission to adopt rules to allow local television stations and TV manufacturers to implement ATSC 3.0 on a

voluntary, market-driven basis." It's expected that approvals to authorize use will happen before the end of the year.

To date – South Korea has already adopted ATSC 3.0 and is on the air with commercial services. They are gearing up to broadcast the 2018 Winter Olympics in the new standard.

Also onboard as a test market is Raleigh's WRAL-TV, a Capitol Broadcasting Company. A forward-thinking company, they felt the best way to learn about the new system was to jump in and use it. With the cooperation of a number of vendors, WRAL built their Channel 39 and purchased a 4K HEVC Encoder and signal equipment, and began to test ATSC 3.0.

"So far, the signal reception has been very promising," describes Sockett. They have tested not just signal reception at the studio, but in parking garages, basements, and other hard-to-reach areas. Sockett says ATSC 3.0 "is going to be a great format to enable us [broadcasters] to enhance the way we communicate with our viewers beyond giving them picture and sound."


Richer adds that to offer significant performance improvements and new capabilities, 3.0 was designed as a completely new system, not backward-compatible with ATSC 1.0.

"In the United States, ATSC 3.0 transmissions must utilize broadcasters' existing 6-MHz television channel," he explains. "Broadcast stations are likely to cooperate on a market-by-market basis to facilitate the transition without disenfranchising their viewers. During a transition period, some

broadcasters may convert their transmissions to 3.0 while others will continue to broadcast 1.0. Broadcasters can share capacity to simulcast their services, allowing consumers to receive programming in both 1.0 and 3.0."

On the vendor side, "major manufacturers, like LG and Samsung, and content suppliers like those in Korea gearing up for the 2018 Olympics, are working with U.S. broadcasters in anticipation of a U.S. launch and can easily modify sets for the U.S. marketplace," explains Anne Schelle of PearlTV – a business association of eight TV broadcast owners who are active in the new broadcasting development. "The devices would have both 1.0 and 3.0 service reception capabilities," she adds. "And, we anticipate the other devices, consumer gateways, plug-in receivers, and tablets will be available as well."

Still, the transition to 3.0 may not be easy on the consumer. Logistics of integration by cable and satellite providers into current broadcast models may create confusion as to where to get the content and how much is part of the equation. Then there is the reception of the new signal. Will viewers need an add-on tuner, such as what was sanctioned by the FCC in the analog-to-digital transition? Or maybe just a brand-new display (at a premium cost)?

As for the rollout of ATSC 3.0, the FCC has targeted the end of the year for approval, and a number of set-top box receivers are in development. Full-blown implementation across the U.S. and into consumers' homes will not arrive until late 2019 or early 2020. 



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Mary Stankiewicz started as a Camera Trainee in film, with Walt Lloyd, ASC, on *Amos & Andrew* – circa 1992. The strongest influence early in her career was 1st AC Annie McEveety. “Annie was such a talented AC and tough as nails. She taught me to be a good 2nd AC – from learning what to do on set to keeping up with the equipment and the trends, and organizing multiple camera shows. Watching her taught me what it takes to be a good 1st AC, as well,” Stankiewicz says.

While Stankiewicz wanted to eventually move up to 1st AC, she is frank about the fear she had as a young 2nd AC. “Most AC’s tell you it [1st AC] is the most difficult job on set and the most-fired job – it is sometimes true,” she admits. “But Annie’s influence put me at ease, by showing me the art of focus pulling.”

“With today’s technology, anyone can be a first by simply keeping an actor in focus,” she continues. “But the influence over how the viewer understands the story simply by showing them what to see and where their focus lies at the right time makes [the craft] an art. It is very important to understand the story, and equally important to recognize that moments can be more relevant than words, and when it is appropriate to apply that.”

Stankiewicz’s current show, *Halt and Catch Fire*, exemplifies how a successful camera team works together. (The series is shot by Evans Brown, with Glenn Brown as A-camera/Steadicam operator.) “Evans loves to experiment,” she comments. “Last season we used the Super Baltar lenses to express a certain tension with particular characters in their scenes. And this season we used a Hawk C-Series 50-millimeter anamorphic or a 32-millimeter Cooke S4 with a half diopter during different scenes to express the same intentions.” *(Continued on page 34)*

BY PAULINE ROGERS / PHOTOS BY BOB MAHONEY

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Such artistic freedom is essential to Stankiewicz, as is the communication she shares with Brown. “We don’t talk each other through scenes before-hand,” she explains. “I watch the marking rehearsal and then watch Glenn and Evans set it up. There is rarely a true actor rehearsal before we shoot. We just start shooting, and when it is not obvious to me what my choices are, Glenn starts talking to me through his operating.”

Examples she cites include “times when I fall into the traditional focus choices, but if [Brown] sees that we should go off the dialogue to the profile of the foreground actor, he’ll send me the slightest hint through his operating. Afterwards, he’ll say to me ‘I was talking to you. You saw me, right?’”

A close rapport with the dolly grip, like *Halt and Catch Fire*’s Bill Wynn, is also key. “A good dolly grip and a good operator determine how far you can go with shots today,” Stankiewicz reflects. “Glenn jokes that sometimes he doesn’t have to operate because Bill does all the work for him. The truth is they make amazing shots together, and I’m

thankful after all these years that I’m still constantly learning from them.”

Stankiewicz loves her craft due in large part to mentors who have encouraged her to listen to instinct. When she was doing the pilot *Surgeon General*, Marvin Rush, ASC, would tell her to “stand back, watch the scene, and go where you would want to go. Make the choice.” On *American Made*, where she was B-camera first, César Charlone challenged convention. “I guess keeping Tom Cruise out of focus in a movie is considered a no-no, but we did it sometimes – and with a lot of style,” she laughs.


Recently, Stankiewicz went back to a 1980’s style for the hit Netflix series *Stranger Things*, shot by Tim Ives and Tod Campbell, with operator Bob Gorelick, SOC. “They kept me on my toes with push in after push in,” she comments. “It was a welcomed challenge and an incredible learning experience to say the least.”

Stankiewicz is very comfortable with setting up a crew. “You need to get the experience to back you up, but equally

important, you have to have a team that gets along and can essentially live with each other for months on end,” she says confidently. “My crew is my backbone and we all complement each other. It’s imperative that we laugh through the day.”

She calls her A-camera 2nd AC “the glue that keeps” everyone and everything together. “My B-camera 1st is my key technical advisor when I lack the answers and need advice, especially after hour 12. On big shows, I count on them to run second units and keep them consistent and running as well as the first unit.”

Stankiewicz says she tries her very best to lead by example and set the tone for running a respectful, hard-working department that is constantly working with all departments to keep the stress low and [the production] running smoothly.

“There is no room for drama with us,” she concludes. “In the end, we are there to make a good product – and it’s proper training and solid support from everyone concerned that makes that happen.” 

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JON AMIEL

by Elle Schneider
photos by Nicola Goode

“WHEN I STARTED IN ENGLAND NOBODY THOUGHT, IF YOU DID MULTI-CAMERA STUDIO TELEVISION, YOU COULD DO 16-MILLIMETER FILM, AND IF YOU DID 16, YOU COULD NEVER HANDLE 35.”



A VETERAN TELEVISION DIRECTOR IN BRITAIN, FIRST KNOWN FOR THE CRITICALLY ACCLAIMED BBC SERIES *THE SINGING DETECTIVE*, JON AMIEL RETURNED TO THE SMALL SCREEN AFTER A DECADE IN FEATURES TO HELM EPISODES OF SOME OF MODERN TELEVISION’S MOST AMBITIOUS SHOWS, FROM *MARCO POLO* TO *THE BORGHIAS* TO *HALT AND CATCH FIRE*, AND NOW NETFLIX’S EXPLOSIVE NEW SERIES *SEVEN SECONDS*, DUE EARLY NEXT YEAR.

Amiel, who praises the creative freedom afforded by the streaming platform, wonders if the so-called “Golden Age of TV” that so many hail is upon us might be receding all too quickly. The director says the decline of blockbuster movies in the 1990’s [when too many large-budget dramatic films cannibalized each other at the box office] is starting to happen in television.

“Essentially,” he told ICG writer Elle Schneider, “there is just far too much product out there. When something like *Singing Detective* was made, or even much later when you were tuning in to *The Sopranos* each week, those shows dominated conversation.” Amiel relates, “We were all watching them pretty much at the same time, and passionate conversations were had about them. Now there’s too much product, and so much brilliantly good product, nobody can see even a fraction of it.”

The Londoner worries that the consequences are such that “everybody is binge-watching some treasured show that they’re passionate about, but very few people are able to talk to you about it because we’re all watching different shows.” Viewing habits have become splintered by the deluge of product, resulting in what Amiel describes as an “oddly fragmented” landscape that undercuts TV’s long-time greatest strength of “uniting us all in a shared communal experience.”

***Seven Seconds* is inspired by the opening of a Russian film, and some of your other shows have diverse sources. What makes you decide a TV project is a good fit?** Jon Amiel: I tend not to be motivated ultimately by genre or what kind of story it is as much as I’m motivated by the involvement with the characters and the issues the story deals with. What I’m endlessly looking for, wherever I can find them, are those shows where essentially there are people rather than characters. Where I feel that it’s a world that has something on its mind. Where the writers or creator are willing to probe issues that really sound a bell to which my heart returns an echo. I also need to keep myself scared when I work. That is, if I read a script and know exactly how to do it, I immediately start to lose interest.

What was the industry like when you first began your career? I started in television in England at a time when nobody thought if you did multi-camera studio television that you could possibly do 16-millimeter film, and if you actually did 16-millimeter film, you could never handle 35 millimeter. Having assiduously worked my way past all of those prejudices and gone on to direct some big movies in Hollywood, I came out on the other side finding that suddenly nobody in television believed I knew how to work small, on a budget and schedule, all of which I had been trained to do very powerfully by the BBC. So for a while, I was doing pretty much everything I could in television simply to rebuild my credentials to prove that I could work very quickly and very efficiently within the schedule of a seven-day episodic

(Continued on page 38)



“EVERYBODY IS BINGE-WATCHING SOME TREASURED SHOW THAT THEY’RE PASSIONATE ABOUT, BUT VERY FEW PEOPLE ARE ABLE TO TALK TO YOU ABOUT IT BECAUSE WE’RE ALL WATCHING DIFFERENT SHOWS.”

shoot. Now, I’m happily getting to a place where I can choose. I can be a lot more discriminating in my choices because I’m getting offered many more things.

How did the visual style for *Seven Seconds* pair with your own sensibilities? This was a sublime way to work, really, in that [creator] Veena [Sud] was incredibly well prepared in terms of how she wanted the world to look, and that made its way into every aspect of the show. I, particularly, was keen to be as cinematic as possible and Veena was so great in that way, making it very clear she was no “coverage queen” – those were her words – trusting the director to have a point of view, which enables you to take a line on a scene. To say: “I don’t need to cover this scene from the point of view of the goldfish, and the point of view of the aspidistra plant, just because some producer farther down the road may say, ‘Oh, why didn’t we shoot the goldfish?!’” [Laughs.]

Did *Seven Seconds* depart visually from some of the other shows you’ve worked on? One of the delightful things I find with television is that each show involves you in a kind of visual haiku, and for a brief time you immerse yourself in new rules, and a new visual codex. Sometimes that’s already well established. For example, on *The Borgias*, handheld was frowned upon by and large. Jeremy Irons really disliked Steadicam; I believe he called it “the lazy director’s tool.” If you’ve got a producing director onboard or a very strong-minded DP, you may find that visual codex well articulated when you arrive. It’s an interesting needle to thread – trying to adapt to a style but also add your own creativity. Personally, I’m very comfortable shooting handheld. We shot almost all of *Outsiders* [Amiel directed six episodes] handheld. I love the immediacy of it, the reactivity of a handheld camera. On *Seven Seconds* that was very much the house style. Yaron had established it right from the beginning.

(Continued on page 40)

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This is a Netflix show – what are the main differences when a show’s being created for streaming rather than broadcast? One of the things that’s happened with the decline of the movie industry – or at least movies made for grownups – is more people moving into television, by choice, and bringing in a more cinematic aesthetic. Netflix – actually all of the networks, streaming, and cable channels – are looking for much larger canvases. With more than 400 original scripted drama shows last year alone, the change is absolutely massive. And certainly with cable and streaming, in particular, we’re being encouraged to do bigger and better work. And by better I mean expanding the vocabulary of one’s shots and coverage.

Would you agree that streaming services are pushing TV out of a lower-budget comfort zone, where it’s been, save for a few exceptions, most of its existence? Absolutely. And there are many factors contributing to that, including the way in which shows are now run. On *Seven Seconds*, I never saw anybody from Netflix! Traditionally, on a typical network show, the executives are intensely involved, particularly in things like hairstyles and dresses, and you’re dealing with incredibly overloaded superstructures, in terms of the way [traditional broadcast entities] are organized. The great thing about an organization like Netflix is that it enfranchises you to make your show; they’re much less aggressively and invasively involved, on a creative level, than any other network I’ve worked with.


Does the streaming platform allow for more artistic risks because shows will eventually find their audiences? I’d go even further and say that they need to appeal to niche audiences in order to differentiate themselves in the marketplace. In the early days of HBO and Showtime, they went very quickly for shock values as a way to rapidly differentiate themselves from

network television. Now all that sex and violence is the new norm on a lot of cable channels, so everyone’s having to choose far more complex and interesting strategies to find an audience. *Halt and Catch Fire* never had huge numbers, but AMC stuck with it because the show had an ardent and passionate fan base. *Halt and Catch Fire* was not a show I would say was pure vérité, but it used a shooting style that subtly heightened and enhanced moments to bring out their emotionality or to bring out the odd beauty of a dingy room in the ’80s full of odd-looking, quaint computer parts. Cable channels, like streaming networks, don’t have to quantify their viewing figures or monetize them immediately. It also helps greatly if you’re trying to grow that sort of fan base for a program.

Okay, honesty time. Do you now prefer television to features given all the changes you just described? I don’t think there’s a director around who in their heart of hearts wouldn’t rather be making movies. But movies have become a very different thing from what they were when I first came [to Hollywood]. Back then, you could make thoughtful feature films that had a vast range of really great actors, who weren’t necessarily mega-stars on the international market, and you could make them for around the 25- to 30-million-dollar mark. Obviously those kinds of movies no longer exist because they’re just not a workable financial model. You either produce a movie for under eight million dollars or, ideally, more than 100 million dollars. Anywhere in between is in this dangerous hinterland for most movie financiers. And when you’re spending 100 million dollars on a movie, or more, you obviously have to make all the accommodations to larger audiences that most of the movies we’ve seen on the big screens now make.

So what then are the key creative differences between TV and features? Speaking as a director, of course, I think

what I most look for when I make a feature film, that I sacrifice in television, is a bold creative identity; the big challenge when you come from film is to understand that television is almost indecent in its haste to disinvest you creatively from the product of your labors. In other words, however hard you work, however much you put into the script on an average episodic show, you still have four days in the cutting room. At which point they wave goodbye. It’s pretty rare to ever actually hear from anybody after you’ve done that show. *Seven Seconds* was a wonderful exception as Veena Sud wrote me a beautiful note after she’d seen my cut. But in features, you’re expected to create a very strong personal creative identity – every single sound effect, door slam, dog bark, bit of color timing – in short, every single element.

And in TV you let go of that? If you’re simply doing episodic work, yes, you have to accept that you are, to some degree, kind of a replaceable widget [laughs], in this perfectly integrated consumer product. Hey, it’s difficult not to be the boss of all things! Of course if you recognize that you’re not controlling the product, and you can relax into the process, wonderful opportunities come forth. I’ve found a way to really focus more intensely on the process of making that show, with the cast, with the crew, with the actors, with the writer, with the cinematographer, and making it – and I hope this doesn’t sound too cheesy – as deeply intensely joyful as I can. Because after you walk away, all you really have is that month and a half that you spent on that show. And if it’s gone right, it can be six weeks or two months of joyousness. That’s what I focus on when I’m working in television, more than anything else. 

OLIVER BOKELBERG, ASC, BVK ON CINEMATOGRAPHY

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THE CREATORS OF *THE WIRE* AND *TREME* RETURN TO TELEVISION FOR THIS GRITTY LOOK AT THE ORIGINS OF THE PORN INDUSTRY — AND A LONG-VANISHED WORLD ON NEW YORK CITY'S 42ND ST.



BY DAVID GEFNER
PHOTOS BY PAUL SCHIRALDI

STANDING IN TIMES SQUARE IN 2017, WATCHING MOMS AND DADS WITH STROLLERS AND INTERNATIONAL TOURISTS CUE UP FOR THE LATEST DISNEY MUSICAL, IT'S HARD TO IMAGINE THE BEATING HEART OF AMERICA'S MOST VISITED CITY WAS ONCE A GRITTY PARADISE OF DRUG DEALERS, PEEP SHOWS, PORN FILMS AND SRO'S CATERING TO THE MANY SEX WORKERS WHOSE "OFFICE" WAS NEW YORK'S FABLED 42ND ST. BUT TO HEAR GEORGE PELECANOS, EXECUTIVE PRODUCER AND CO-CREATOR OF THE NEW HBO SERIES *THE DEUCE* TELL IT, THE STORIES SHARED BY ONE LONE SURVIVOR WERE JUST TOO COMPELLING NOT TO BECOME MUST-SEE TELEVISION.



“*THE DEUCE* IS RIGHT IN OUR WHEELHOUSE,”

Pelecanos explains, meaning it is a layered, multi-character look at an urban American city, as in *The Wire* and *Treme*. “But it came about by chance. David [Co-Creator David Simon] and I met a guy who had a bar that was mobbed up back in the day – the 70’s and 80’s, on 42nd Street. He was the last man standing from that world and wanted to talk.”

Pelecanos recounts how that simple two-hour meeting made it clear to him and Simon that the former bar owner’s stories were perfect for long-form television. “So David and I went back and spent a whole week with him, this time with [Co-Executive Producer/Writer] Richard Price,” Pelecanos continues, “and those conversations provided the basis for the entire series. Not long after we met, [the bar owner] passed away.”

Recreating a lost world of pimps, prostitutes, vice cops, mobsters, and sex shop proprietors who populated 42nd St., circa 1971, started with a few core visual collaborators: Director/Executive Producer Michelle MacLaren [ICG Magazine, *Breaking Bad*, 2013], Production Designer Beth Mickle and Pilot DP Pepe Avila del Pino, whose work from the HBO/Cinemax series *Quarry* MacLaren had seen in rough-cut form (provided

by *Quarry* director Greg Yaitanes).

“When I came on, David and George had two scripts written, and they had James Franco [who plays real-life twin brothers from Brooklyn in the show],” MacLaren remembers. “I put together a visual presentation for David and George that included period photos of pimps and prostitutes on the street – just real people living their lives. That reference material, with additional contributions from Beth, Pepe, and our costume designer, Anna Terrazas, inspired the look of the show.”

MacLaren also watched a lot of classic 1970’s films – *Mean Streets*, *Taxi Driver*, *Panic in Needle Park*, *The French Connection*, and *Shaft* among them. She says herself, Mickle and Avila del Pino spent time “walking the streets of New York City to wrap our heads around how this could be done,” given how much new greenery had come in when Bloomberg was mayor. “Eventually we decided to use three blocks way up in Washington Heights, where, from a certain height down, Beth and her amazing art department could dress it perfectly for 1971, and anything above that would be CG.”

Mickle elaborates on the extensive location search: “We discussed building our 42nd Street stretch as a backlot, but we would have lost the movement and the textures in the distance. Our pilot location manager, Pat Sones, and I scouted over 30 exterior street locations throughout every borough of New York City, and eventually a stretch on Amsterdam Avenue became the best base for our Times Square world.”

In fact, just a few blocks had to account for four locations – 42nd Street, Seventh and Eighth Avenues, and Times Square. Period cars and traffic had to be altered to replicate one- or two-way streets. “Every location on the pilot was practical except for one hotel room, and that presented many challenges, space-wise,” MacLaren adds.

“The scene where Darlene [Dominique Fishback] is attacked by a john in the hallway and forced inside her room is a good example, because that room was so small we could barely get in a camera,” she continues. “Pepe was a great choice, because I needed a cinematographer who was bold enough to light with a single light bulb. I told him that metaphorically, of course, but in some scenes, he really did!”

AVILA DEL PINO, WHO SHOT ON ARRI ALEXA IN HD RESOLUTION, using older Panavision Primo and PVintage prime lenses, says he used a combination approach to achieve a look that appears remarkably close to 1970’s film stocks.

“A LONG LENS COLLAPSES THE AVENUES AND STREETS AND BRINGS THE WHOLE CITY INTO YOUR CHARACTERS WITHOUT MAKING A POSTCARD BEHIND THEM.”

-PEPE AVILA DEL PINO

“Rodrigo Prieto had recommended a software called Light Grain, which was new at the time we shot the pilot [in 2015],” he explains. “Coupled with Beth’s production design, which was fearless in approximating period looks, and a lot of practical lighting – aided by my gaffer, Steve Ramsey – we were able to get those crushed blacks and textures that were not exactly like a 1970’s movie, but close.”

Using long lenses also helped. “It’s something I noticed they did a lot in *Midnight Cowboy*,” Avila del Pino adds. “A long lens collapses the avenues and streets and brings the whole city into your characters without making a postcard behind them. On a more practical level, recreating 1971 New York City is almost impossible given there’s a Starbucks on every corner, and long lenses, especially at night, helped. We’d put neon lights down frame and out of focus, and that would create this feeling you’re in the middle of 42nd Street in that time.”

Another challenge was how best to replicate light spill from the large bright theater marquees (advertising cheaply produced sex films) under which the prostitutes and their pimps walked each night. “We rigged LiteMats on the fire escapes all over the street to simulate the marquee light,” Avila del Pino recounts. MacLaren notes, “We couldn’t afford to build marquees, nor

could the buildings hold the weight. So, Pepe built the underneath of one practical marquee, and then everything above that is CG. He used light boxes where the other marquees would be comped in by VFX so we would have interactive light on the actors. I was really happy with the results.”

Making bold choices, as MacLaren describes about Avila del Pino, and later with series DP (episodes 2-8) Vanja Černjul, ASC, HFS, is exemplified in a funny and tender scene between Maggie Gyllenhaal’s character, Eileen “Candy” Merrell, and a teenager on his birthday. Avila del Pino says his approach to lighting the pilot was “everything would appear to be coming from a single practical source – an overhead fluorescent or a light by the bed,” as in the scene with Maggie and the teen in the SRO.

“The clashing color temperatures – cool green/cyan fluorescent over the sink where Maggie does her lipstick, and the warm tungsten practical where the kid sits on the bed – is a little unsettling,” he continues. “But it speaks to the split dynamic going on with the characters [where Candy ultimately agrees to take a personal check from the boy so he can extend his first-ever sexual encounter].”

The “fearlessness” that Avila del Pino attributes to production designer Mickle is on display in the scene as well. “Beth was unafraid to leave a big, single-color wall





“THE GOLDEN GLOW OF THE MARQUEE BULBS, HITS OF RED AND BLUE NEON SIGNAGE, AND POPS OF VIVID YELLOW IN BACKLIT SIGNAGE CREATED A RICH BACKDROP FOR OUR NIGHT SCENES.”

—PRODUCTION DESIGNER BETH MICKLE



(L) Pepe Avila del Pino with pilot director Michelle MacLaren
(R) Vanja Černjul, ASC, HFS on Upper Manhattan location

behind a character because that’s how movies of that time [in urban New York City] looked. I think another production designer might have been tempted to over-paint, or overdress those locations, but Beth, Michelle and I were totally in sync.”

For her part, Mickle took color and lighting inspiration from street photography of the late 1960’s and early 1970’s, as well as Martin Scorsese’s early films. “We worked with an array of colored lighting for the street scenes,” she recalls. “The golden glow of the marquee bulbs, hits of red and blue neon signage, and pops of vivid yellow in backlit signage, which created a rich backdrop for our night scenes.”

Achieving visuals with “a rich and almost documentary quality,” as Mickle describes, was key to the show’s look. The designer says that using as many practical locations as possible provided a textured, worn-in patina to every backdrop. “Authenticity was everything,” she states.

Pelecanos concurs, noting that because Simon was a journalist, “and my novels are all urban reportage,” they “lived in fear” of getting even the tiniest of period details wrong. “We had consultants for each aspect of the show,” he adds. “Former porn actors, police, feminists, et cetera, to keep us honest. And, of course, that [approach to period details] extended to the visual aspects of the

series. We told [the DP’s] that we wanted this series to look like a film shot in the 1970’s that someone just pulled out of a vault.”

WHILE AVILA DEL PINO’S PILOT MADE EXTENSIVE USE OF LIGHT GRAIN, and a 1970’s Fuji film LUT – created by pilot/series DI colorist Sam Daley at Technicolor – Černjul says he made adjustments about halfway through the series, “when HBO asked us to deliver in both SDR and HDR,” he recalls. “That was a bit challenging, altering look-up tables on the fly. But the key was to preserve the 1970’s look and keep the same feel in both color spaces while also trying to take advantage of the extended latitude of HDR.”

Černjul tested lenses to replace the PVintage primes, but found nothing as good to approximate the period look. He did sell the producers on moving over to Panasonic’s VariCam 35, given the larger number of street locations needed throughout the series and the desire to use as much available light as possible.

“I wanted to get as much of New York as we could for free,” Černjul laughs. “And the VariCam’s dual native ISO feature helped.” Černjul, whose credits include *Marco Polo* and *Orange Is the New Black*, says his

biggest challenge was “all the neon lighting that dominated 42nd Street at that time,” and trying to preserve the highlights. “We came up with different solutions for different signs – some windows had hard gels, other times we built housings for the signs that allowed us to use hard gels. Sometimes we painted them. But overall, controlling all the neon light required a lot of preparation.”

Visual continuity in *The Deuce* also required a lot of planning, and that was built into the show’s superb writing; both cinematographers (guided by MacLaren) relished the chance for a visual conversation between the first and last episodes.

“The ending montage was the first thing I talked about with Michelle when prepping Episode 8,” reflects Černjul about a complicated series of moving camera shots and well planned transitions that end the season. The different looks, which define the fate of each character, close on Bernice (Andrea-Rachel Parker) in a higher-end sex parlor, an innocent now turned to prostitution. She enters a room and closes the door, leaving an empty hallway burning bright with practical lights. In the words of MacLaren, “a lot of time has passed, but nothing has really changed save for the geography.”

That gorgeous hallway shot is a bookend to the final scene of the pilot, where the



loquacious and seemingly pleasant pimp, C.C. (Gary Carr) cuts one of his ladies in a stairwell in the SRO where Vince has just decamped (after leaving his wife). Vince sees the violence through a small window in the door to the stairwell and then returns to his room, hesitating before going in as C.C. walks by and nods.

“Vincent is conflicted about going to help Melissa,” MacLaren explains, “and ultimately he just goes into his room and does nothing, leaving behind an empty hallway. When I saw the script for Episode 8, I realized that George and David, in all their brilliance, had set up the [final shot of the] montage in relation to the end of the pilot.”

“That hallway was almost all lit practically,” Avila del Pino says. “It was dark, bleak and unpolished, which was important because the scene breaks with what’s come before, and we see, for the first time, the dangerous stakes of life on 42nd Street.”

Cernjul notes that the hallway shot that ends the series was one of two in Episode 8 meant to visually recall the time and place where the character arc and the story began. “Just like the shot of Vincent coming back to the billiard bar to confront the man who

humiliated him in the pilot, the goal [with the hallway] was to repeat the same camera work but change the atmosphere through lighting and color.”

KEY LOCATIONS THROUGHOUT THE SERIES REVOLVE AROUND THE MORE anchored brother (relatively speaking), Vincent, as he turns a Korean restaurant into a hot nightspot and parlays that (with the help of a local mobster) into his own bar.

“Vincent’s bar was one of the few on stage,” Černjul recalls, “and we built it with low, hard ceilings to force us to work as if we were on location. That meant we couldn’t light from above and had to find other ways, like LED light strips strategically placed [by series gaffer John Oates] that played well with the light-sensitive VariCam.”

One of the prime evolutions in *The Deuce* is the arrival of the porn industry and Candy moving off the street to act in and later direct pornography. Episode 2, directed by Ernest Dickerson, ASC, shows her first acting job in a humorous and prescient scene (Candy asks questions about lighting and blocking from

a guy with a handheld home movie camera). “We considered shooting Super 8, but it just wasn’t practical at that point,” Černjul notes. “But we did light the sets in frame with period sources – open photo flood lights in the case of that first film. As the series goes on, the [porn] industry becomes more sophisticated, and the lighting we see in frame reflects that.”

Super 8 was used in a later episode directed by James Franco, because as Černjul describes: “At that point in the story, we were supposed to see the actual product of the porn industry projected in theaters and booths, and using anything other than Super 8 would have felt like cheating.”

Černjul says his prime mantra was to “respect the visual logic and reality of this world” and not try to beautify the lighting. He points to a photograph he saw in the art department as inspiration. “It was a woman under a streetlight – a not-so-flattering green sodium vapor look – and in the background was bright neon. That single image helped me to understand that the goal was to enhance the natural color contrasts of the [N.Y.C.] locations, and/or work with the art department to bring it in where it didn’t exist.”

Avila del Pino says that reflections, and frames within frames, were other key motifs in the pilot. “The first time we see Vincent and Frankie together in frame [both played by Franco] is a tracking move that we shot twice, using a double as we see Frankie’s reflection in the bar mirror [in the House of Korea, which Vince manages].

“When Candy goes back to her parents’ home in the suburbs,” he adds, “we see her through the doorway, with her son, in her childhood bedroom. My reference there was *In the Mood for Love*. These characters are all pretending to be someone on the street, but that gets stripped away when they’re seen in intimate situations.”

MacLaren, who has two Emmys for *Breaking Bad* (and a résumé that

includes *Game of Thrones*, *The Walking Dead*, and *The X-Files*) says there are few closed doors in series television anymore.

“Directors and cinematographers are given such a broad visual palette to play with,” she concludes. “Don’t get me wrong: there’s never enough time and money, in any medium we work in. But it’s a really exciting time right now, as we’re being encouraged by [showrunners], networks and studios to make television more cinematic than ever before. I don’t tell Pepe or Vanja when to use an 8K or where to put neon, but I can, as a cinematically-inclined director, tell them what the frame should feel like, and trust them, as my creative partners, to help bring that to fruition.” **CG**

CREW LIST

PILOT

Director of Photography
Pepe Avila del Pino

A-Camera Operator/Steadicam
Andy Voegeli

A-Camera 1st AC
Bobby Mancuso

A-Camera 2nd AC
Suren Karapetyan

B-Camera Operator
John Pirozzi

B-Camera 1st AC
Alan Wolfe

B-Camera 2nd AC
Manny Smith

Loader
Yves Wilson
Elmer Vargas

Movi Tech
Daniel Sheats

Still Photographer
Paul Schiraldi

SERIES

Director of Photography
Vanja Černjul, ASC, HFS

A-Camera Operator
Oliver Cary

A-Camera 1st AC
Bradley Grant

A-Camera 2nd AC
Suren Karapetyan

B-Camera Operator/Steadicam
Jeff Dutemple

B-Camera 1st AC
Greg Finkel

B-Camera 2nd AC
Emma Rees-Scanlon

Loader
Carrie Wills
Rob Muia

DIT
Chad Oliver

Still Photographer
Paul Schiraldi

STOP MAKING SENSE

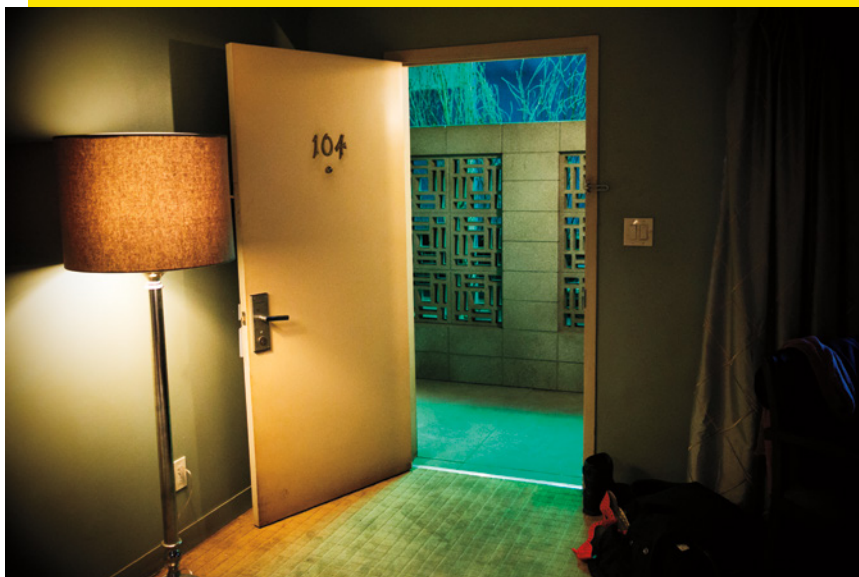


**DUPLASS BROTHERS
PRODUCTIONS PUT
CINEMATOGRAPHER
DOUG EMMETT AT
THE VISUAL HELM
OF THEIR NEW,
EXPERIMENTAL HBO
ANTHOLOGY SERIES**

BY VALENTINA VALENTINI
PHOTOS BY JORDIN ALTHAUS



THERE IS SOMETHING FAMILIAR IN THE GLOWING NEON PINK TITLE OF *ROOM 104*, ITS FLICKERING SHEEN CONJURING UP SO MANY ANONYMOUS ROADSIDE PIT STOPS. INDEED, FAMILIARITY IS THE BASIS ON WHICH THIS NEW HALF-HOUR ANTHOLOGY SERIES FROM HBO IS BASED. WHETHER YOU'RE FROM IOWA OR INDIA, A NONDESCRIPT, BEIGE-AND-PASTEL, ONE-ROOM-TWO-QUEENS SETTING SCREAMS "MOTEL."

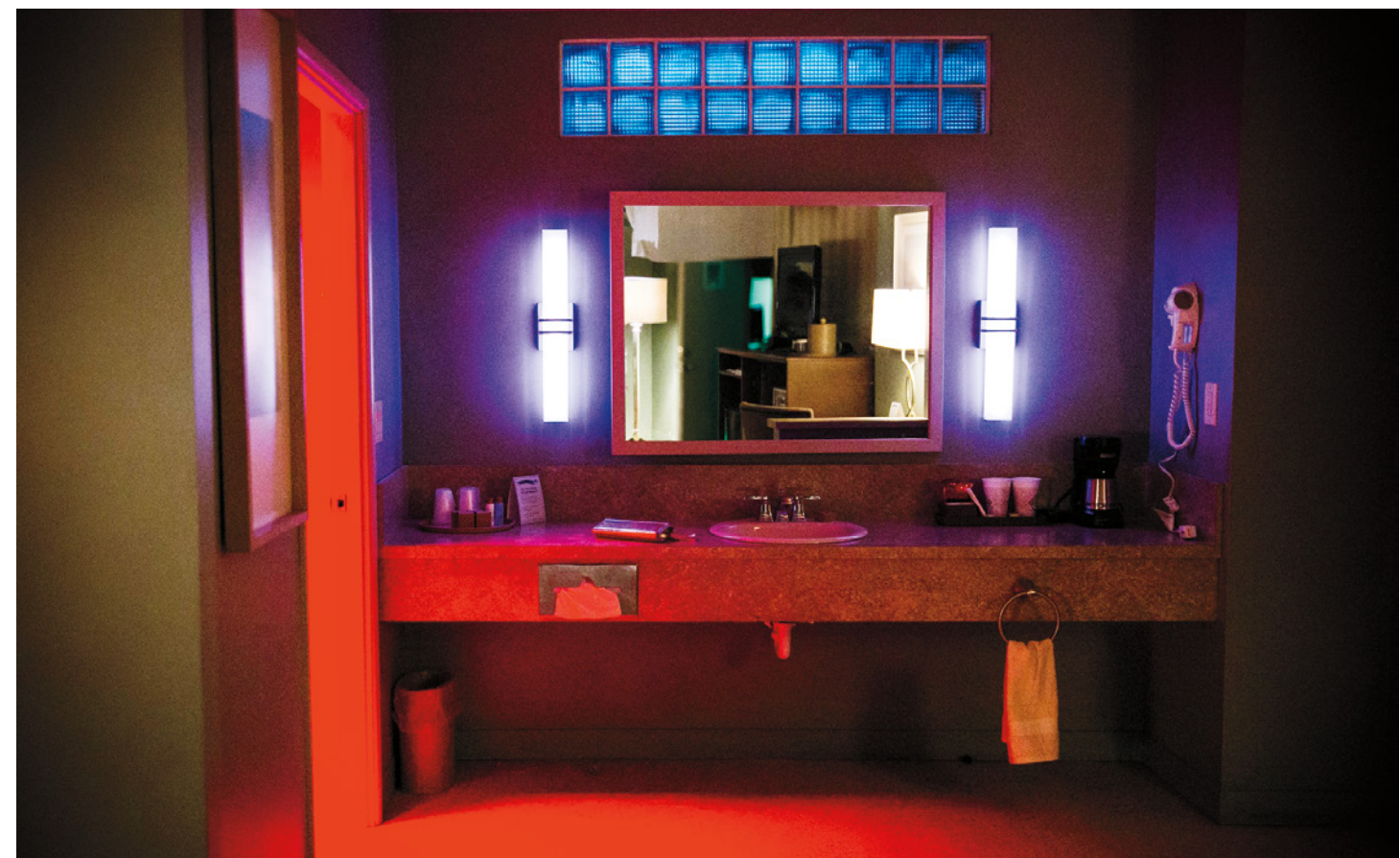


R *ROOM 104* WAS CREATED AND EXECUTIVE-PRODUCED BY MARK AND JAY DUPLOSS – the

veritable, if unwitting, kings of early 21st Century independent cinema. The 12 diverse episodes range from sweet (an old couple attempting to reignite the flame) to scary (religious cult fanatics performing pseudo-exorcisms). The Duplass brothers used a dozen different directors with the only constant being the single hotel room each set of characters visits; the look, feel, lighting, mood, blocking, and scenarios were all unique to each episode. And since the two brothers – busy with other projects like Amazon's *Transparent* and HBO's *Animals* – were on set only occasionally, they hired DP Doug Emmett to be their visionary supervisor when they couldn't be there themselves.

Mark Duplass first worked with Emmett on *The One I Love* – a surrealist jaunt down the rabbit hole of relationships – and then again on the HBO series *Togetherness*, for which Emmett shot the second season. When Duplass pitched Emmett the idea for *Room 104*, the cinematographer admits he wasn't totally on board. "I wasn't sure sticking to one room was what I wanted to be doing for three months of my life," Emmett laughs. "Then I saw the unique challenge in it and knew that the only way I could reconcile with that fact of staying in one room was to make every single episode look different."

Emmett told Duplass he wanted to pull together



many diverse references from films and photography in order to widen his swatch choices; he also asked if he could approach the directors with preconceived visual ideas before they came in with their own creative strategy. "Normally when you shoot a movie, the director comes in with his or her ideas and asks you to help shoot them," Emmett describes. "What I was asking was more like a long-running TV show, where the look has already been determined, and the cinematographer is the main constant, working with rotating directors."

Duplass likens the visual limitations imposed by a single location to an approach from composer Igor Stravinsky, who, upon running out of creative steam later in his illustrious career, would engage friends to randomly write down instrument names and then do the same with numbers. He then would force himself to write a symphony within those random constraints in a sort of Mad Libs of composition.

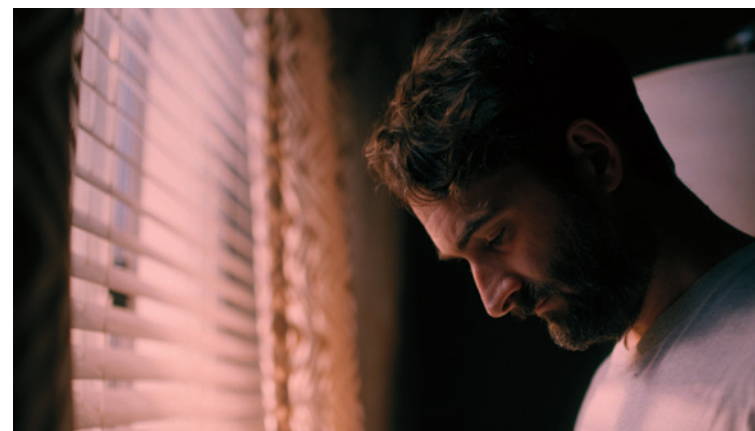
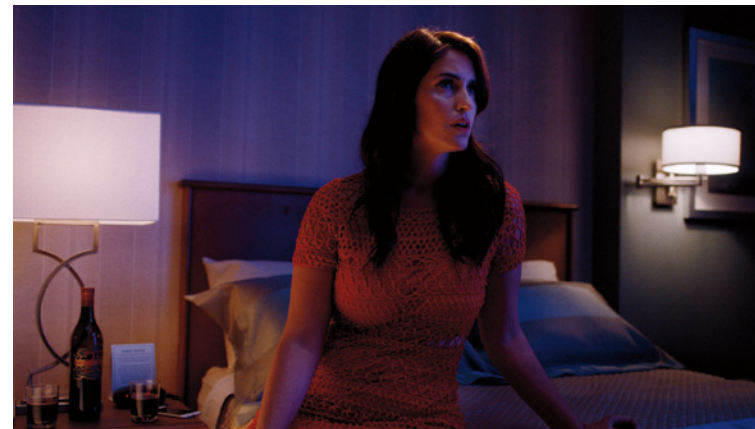
"We had four walls, a finite amount of actors, a certain number of minutes and a certain amount of money, which force you come up with creative solutions that you wouldn't normally use," Duplass adds. "For me that approach works really well. And it creates a sense of camaraderie and community, like, 'Okay, how are we going to fix this?'"

Although the Duplass brothers have a longstanding relationship with HBO, Mark Duplass says it's "bad business" to ask for as much money as you can get. So he brought HBO a minimum budget for what he'd need to make *Room 104* comfortably.

"The cheaper you are, the longer chance you have of staying on air," Duplass states. "I personally feel there's too much TV on right now anyway. Rather than be the person who says, 'I know I'm going to make the greatest



“HOW DO YOU MAKE ONE HOTEL ROOM LOOK AND FEEL DIFFERENT EACH TIME? I STARTED WITH THE IDEA OF HAVING NO REPEAT LIGHTING, FRAMING OR CAMERA MOVEMENT THROUGHOUT THE SEASON.” -DOUG EMMETT



show in the world that everyone's going to watch, so please give me \$10 million an episode,' I'm the person who says, 'Give me a fraction of that and let's take a risk.' Maybe we'll be immensely popular, and maybe only a small section of the population will like it – as with *Animals* – but that group will be passionate enough to keep us on the air, because we're not too expensive.”

“The challenge and the constraints were one and the same,” Emmett adds. “How do you make this one hotel room look and feel different each time? For starters, I decided there would be no repeat lighting, framing or camera movement throughout the season. I actually became more excited by the simplicity of working in one room.”

EMMETT BEGAN SHOOTING THE 12 EPISODES – THREE DAYS PER EPISODE – with two ALEXA MINIs and hyper-real, theatrical lighting. Shots were symmetrically composed on dollies and jibs with locked-off framing. As time went on, more handheld camera movement was used and more natural, realistic lighting was, too.

And since there was no overarching visual narrative, lighting had to be infinitely changeable, and fast. The tool of choice became ARRI SkyPanels, 15 of them strung up above the room on a set built at a small soundstage in northeast Los Angeles. This allowed Emmett to change the look of the interior and the exterior of the room – going from a sunset shot to a rainy daytime to a nighttime all within a few minutes without having to swap gels or getting on ladders. Tony Varuola, who learned his craft at the Warhol factory, in NYC, before heading to L.A. to work as a best boy on *The Wonder Years* and *Mad About You*, a rigging gaffer on *Hurricane Season* and *Oblivion*, and then as a gaffer on both seasons of *True Detective*, was the show's gaffer. Varuola used PAR cans through the windows to create harder beams of light, and suspended China balls for highlight or key light as needed, as well as LED LiteMats from LiteGear for basic fill.

“On some scenes,” Varuola describes, “we would fade different colors for different looks on the characters to help show their feelings. Doug had done research on a Brooklyn-born photographer named Gregory Crewdson [known for cinematic and surreal still photos of small-town America]. When my best boy, Jesse Jaraczewski, and I would come up with a [particularly Crewdson-esque look], he would yell out ‘Crewdson!’ Doug knows what he wants, and there was no tweaking whatsoever [when we got there]; it felt like we were thinking together on that set.”

Key Grip Ben Benesh describes the speed of the production – executing seven to 10 pages per day – and the need for his team to keep pace. “Doug and Tony decided that using the SkyPanels was the most versatile way to light this set,” Benesh recounts, “both with the output they provided and color changing on the fly. Our job in grip-land was to find some way to quickly change over the way this light reached the actors and the set, which was our only consistent ‘character.’”

Benesh and his team designed an 8×8 softbox cube,



“HAVING DOUG THERE EVERY DAY, WATCHING EVERY SHOT, CREATING A VISUAL PACKAGE FOR THE WHOLE SHOW, WAS ABSOLUTELY CRITICAL.”

-MARK DUPLESS

which had a full range of tilt and height adjustments. It could drop to the floor (on any or all of its four sides) and provide a wall of soft light. Benesh could also place LCD grids on any side of the box to provide control to a particular region or raise or lower teasers on any side independently. The lighting rig was relatively quick for their small grip crew to adjust.

“One of the things I love about working with Doug is that he is very collaborative,” states Benesh, who first gripped for Emmett on *The One I Love*, and then again on *Togetherness*. “For the camera moves, we discussed the common dolly options – Fisher 10s and 11s, Chapman PeeWees, Hustlers, et cetera – but none of those were far enough outside the box for this project. And obviously something like a Moviebird 17 or Technocrane just didn’t fit into the budget, or even onto the set!”

“One day during prep,” he continues, “Doug, our dolly grip Matty Corder and I went over to Chapman/Leonard. After a little impromptu training, we all ended up getting certified to use our main camera-platform workhorse, the Chapman/Leonard Mini-Scope, which is great for normal dolly-type pushes, but also has effective telescoping capabilities.

Our other camera platform was the tiny Chapman pedestal Cobra dolly, which was the exact opposite of the Mini-Scope. It floated up and down with a counterweight, and the footprint was about 18 inches square.”

TO CAPTURE THE 18-BY-22-FOOT ROOM THROUGH THE LENS, Emmett chose the Cooke 5/i Prime Series lenses, which open up to a T1.4. The goal was to create as shallow a depth of field as possible, given the limited depth in the room. Or, as Emmett notes: “I really didn’t need the actors and the walls in focus. I am eternally grateful to Keslow Camera for their support of our show.”

In creating the set, Production Designer Jonah Markowitz expanded the dimensions of a standard hotel room by a few feet – both to lend a little more space for Emmett’s camera team as well as for more visual drama. In some examples, like the claustrophobic “Red Tent” episode (directed by Anna Boden and Ryan Fleck), the room was photographed to look smaller. The visual intent was to force the two characters into an increasingly tense standoff that essentially trapped them in the room

for an uncomfortable amount of time.

“The Cookes are known for a creamy bokeh and soft roll-off,” Emmett explains. “Shooting at 1.4 dramatically enhanced that effect, to the point that close-ups looked like they had almost been shot on medium format. That’s a tremendously difficult job for a focus puller, but I was fortunate to have two wildly talented ACs on this job – Buddy Allen Thomas, my longtime first, and Troy Blischok on B-camera.

“Buddy started using the Light Ranger system not too long ago,” Emmett continues, “and he’s a real maestro at keeping actors sharp while they and the camera flow around the room without marks. New union member David Jacobson joined us on this show as our B-camera operator. We have been friends for a decade since meeting at film school, and this was our second outing together, after *The One I Love*. I credit David with having a terrific eye for compositions and bringing a DP’s sensibility to the B-camera.”

Technicolor colorist Nick Hasson, who worked with Emmett to fine-tune each episode in the DI, calls the cinematographer “a fantastic communicator.”

“Once we got together in the color suite,” Hasson recalls, “it was just a matter of making choices. For this show there was ample opportunity to get creative with how we approached each episode – twelve episodes, twelve unique looks.”

In fact, Duplass says having Emmett and his team, who could handle tricky technical decisions within the small budget, onboard was key to the success of *Room 104*. “I needed someone that I trusted and knew creatively who could be a centerpiece,” Duplass explains. “Having Doug there every day, watching every shot, creating a visual package for the whole show, was absolutely critical.”

Duplass says that after years of translating his and his brother’s indie sensibility to the small screen, “it’s less about us, and more about giving other people a chance. I love writing and directing and taking stories all the way through, but I am at a place in my life where I truly believe that our stories will be more interesting and unique if I invite more collaborators into the process, to see what that alchemy does.

“*Room 104* is kind of indicative of me turning 40 this year,” Duplass concludes. “The first 20 years of my life were like, ‘How do I get my career on its feet and how do I get my stuff sold?’ Now I’m in a fortunate position where I can, quite frankly, give many other creative people the chance and opportunity no one really gave to me or my brother. We’ve had to almost kill ourselves to build careers, and it would have been nice to have had the kind of help we can give on this show. That’s really what [*Room 104*] is all about.”



CREW LIST

Director of Photography
A-Camera Operator
Doug Emmett

A-Camera 1st Assistant
Buddy Allen Thomas

A-Camera 2nd Assistant
Corey Gibbons

B-Camera Operator
David Jacobsen

B-Camera 1st Assistant
Troy Blischok

Additional 1st Assistant
Joey Joyce

Additional B-Camera Operator
Drew Dawson

Loader
Ben Booker

Still Photographer
Jordin Althaus

HELLA FUN

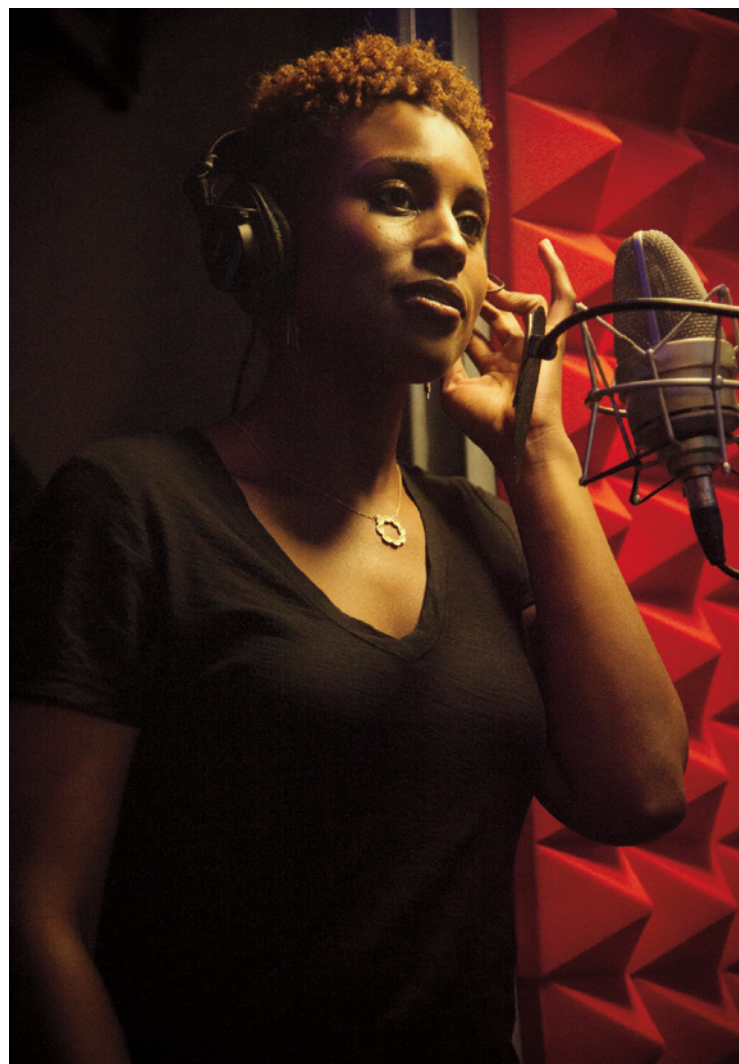


**THERE'S MUCH
MORE TO HBO'S NEW
COMEDY/DRAMA
ABOUT URBAN BLACK
WOMEN THAN YOU
WOULD THINK — FOR
STARTERS A FEMALE-
DOMINANT ICG CREW
AND TWO XX DP'S**

BY PAULINE ROGERS
PHOTOS BY ANNE MARIE FOX
& JUSTINA MINTZ



HBO DIDN'T GET TO THE TOP OF TV'S MOUNTAIN BY NOT TAKING CHANCES. SO WHEN EXECUTIVES FROM THE NETWORK READ ISSA RAE'S 2015 NEW YORK TIMES BESTSELLER *THE MISADVENTURES OF AWKWARD BLACK GIRL* AND SAW THE WEB CONTENT THAT THE BOOK INSPIRED (WHICH GARNERED MORE THAN 25 MILLION VIEWERS AND OVER 200,000 SUBSCRIBERS ON YOUTUBE), THEIR ANTENNAE WENT UP. THEY COMMISSIONED A PILOT (SHOT BY MATTHEW J. LLOYD, CSC) THAT, AS RAE EXPLAINED, "IS NOT A 'HOOD STORY BUT A STORY ABOUT REAL LIFE." *INSECURE*, CREATED BY CO-STAR RAE AND WRITER/COMIC LARRY WILMORE (*THE DAILY SHOW WITH JON STEWART*), WAS GOING TO BECOME A SERIES.



T **TO HELP THE YOUNG, ENTHUSIASTIC TEAM BEHIND THIS NEW** half-hour comedy/drama, which focuses on two African-American women – best friends – played by Rae (Issa) and Yvonne Orji (Molly), who are not anyone's stereotypical tiger ladies (they're both rife with self-doubt as the title suggests), HBO turned to cinematographer Anette Haellmigk, whose experience on the network's worldwide smash hit, *Game of Thrones*, has garnered multiple Emmy and ASC award nominations, to shoot Season 1 of the series.

Because *Insecure* wasn't going to follow a traditional, stage-bound multicamera format, employing a fast-shooting schedule that included multiple locations within the same day, Haellmigk opted to use "photo boards," a technique she employed to great success in *Game of Thrones*.

"When we have sequences that involve visual effects on *Game of Thrones*," Haellmigk explains, "the director and myself would take stand-ins to the various locations and pick the angles and views ahead of time. We'd create a storyboard for the scene with 'photo boards,' which then was handed to the VFX team to give them an idea of how many CG shots would be required for the scene. By doing this on *Insecure*, we would be prepared to walk into each new

location – and there were a lot of them! – and know exactly what we were going to do," which was a timesaving shorthand for the entire production team. "Everyone was on the same page, so to speak."

Haellmigk also opted for ALEXA cameras with short Angénieux zooms. "In television, operators have to be quick and adjust to each shot," she continues. "To change primes would take too much time. This way, our operators had more freedom not only to adjust to what directors wanted but to find their own unique moments in the shots."

During the first few episodes, Haellmigk began to realize that directors like Melina Matsoukas (co-executive producer and a two-time Grammy winner for Rihanna and Beyoncé music videos) desired maximum flexibility, so the cameras came off dollies and rode on Operators Colin Hudson and Bonnie Blake's [both SOC] shoulders, mostly just to let the shots breathe. "So much of this show is about the small details in the characters' lives," Matsoukas states. "This type of shooting allowed our operators to build these characters with elements like cutaways."

"The style they set was definitely unique," adds Hudson, "and it became a process. They wanted to bring a *Mr. Robot* style to a comedy-drama. It was an interesting

challenge, but we delivered decently well."

Blake says Haellmigk and the directors were open to "show me something" when it came to framing and camera movement. "I've never had a DP so willing to move a light or a flag for a shot that I suggested," Blake remarks. "Anette's playfulness on the set – and her beautiful lighting – influenced the actors as well as the crew. It set the mood of the scenes for all of us."

The flexibility Haellmigk brought to the set provided freedom for the cast, but it also helped the camera crew respond to the emotions the characters were experiencing. Blake says that she could "personally relate to much of what Issa's character goes through in the often difficult and awkward relationships with her boyfriend, girlfriends, and co-workers."

Matsoukas says that since there are more than a few sexual scenes in the series, having women behind the camera can not only provide a fresh creative approach but can also make the actors more comfortable.

"I honestly believe, at times, a woman will see something in a shot that a man won't see," Haellmigk states. "Whether it's in the character's eyes, her hand movements, the tension in a woman's body. I saw that in every shot [operator] Bonnie [Blake] did. There were times when Issa was cornered and in emotional turmoil, especially in tight

situations, and Bonnie was able to grab something different on each shot."

Haellmigk even says that female department heads and crewmembers may provide added realism to a set. "Production Design can do a great job creating an apartment," she adds. "But women might add an extra edge – a half-eaten apple on the table, certain clothes strewn about. It's often those little things that subliminally support the reality of the story."

BECAUSE MUCH OF *INSECURE* IS SHOT ON LOCATION – IN AND AROUND THE INGLEWOOD AREA – the Season 1 lighting package consisted of LED's and HMI's. "I really like to bounce stronger light and grab it where it falls and bring it back onto the actors" as a technique to balance varying skin tones, Haellmigk explains. "Even with the cameras today, [African-American] skin tones can be at least two stops darker than Caucasian skin," she adds. "Issa has this beautiful glowing skin. Bouncing light indirectly avoids the possibility of skin becoming this marble-like surface."

When Matsoukas wanted cross shooting, Haellmigk was extra-careful in balancing the light. She relied mostly on her monitor, capturing in Rec.709, with a little help from



Photos by Anne Marie Fox



Photo by Anne Marie Fox



Photo by Justina Mintz

Game of Thrones veteran and colorist Joe Finley, who fine-tuned shots in post.

She credits gaffer/DP Bobby Finley III, who could either step in and finish a sequence while Haellmigk jumped ahead or get some of the more demanding locations prepped in advance.

“One of the recurring locations is an attorney’s office where Issa’s best friend [Molly] works,” Finley explains, which was mostly glass with limited power and located on the 20th floor of a working office building. “We used a lot of LED’s on the show in general, but this set was almost exclusively lit by LED and fluorescents,” he relates. “Our main light was the Cineo LED Quantum. Because we were up in a high-rise with big windows looking out, we used that as our motivation, and it gave the real-life look that the show demands.”

Other location challenges in Season 1 included an outdoor fundraiser Issa is involved with in Episode 7. “It was a house in Inglewood with a large backyard with huge trees on the sides,” Haellmigk recalls. “Since we were shooting in June/July, the sun was on top – a great concern, especially

when we were going to be there for three or four days. Yes, essentially it was natural light – but we had to have it consistent.”

The cinematographer turned to Key Grip Tana Dubbe, who explains her solution this way: “The location Production chooses often forces your hand in regard to what rig to use. This one had no viable crane placement, and the crowd would all be in the yard, mostly exposed to open sky and high summer sun.” Dubbe describes how she and her team rigged a series of cables and ropes to support silks and achieved a soft light that was fairly flexible. “The silk overhead kept the light consistent and cosmetic on the cast, which made Anette very happy,” she smiles.

RECOGNIZING THE NEED FOR EVEN MORE FLEXIBILITY IN SEASON 2, HBO

turned to DP Ava Berkofsky; and while the challenges with locations didn’t wane, the approach was different. Instead of using short zooms, Berkofsky opted for Cooke S5/i primes that open to 1.4. This not only changed the look, but also the flexibility factor in going

from lensing to lighting. Less power and support was needed, so LED-based units, like Sky Panels and Light Ribbons, were used. (Season 1 included mostly HMI’s or the punchier Cineo LED’s.) The cost of this choice was losing the flexibility that zooms create.

Berkofsky says that in Season 2, she was afforded the opportunity [not available in Season 1] to test different approaches doing extensive lens and lighting tests, “which is how we arrived at these particular primes and the theme of underexposure,” she relates. “Melina and I worked with Colorist Dave Hussey to find the sweet spot for the exposure and brought those LUT’s back to set – so we weren’t monitoring in Rec709.” That also meant the methods for approaching skin tones and underexposure could be more easily built into the lighting. Starting with Episode 4, DP Patrick Cady, ASC, rotated in with Berkofsky, bringing his extensive experience with naturalistic lighting from *Bosch*. “Production wanted the show to feel like you were really in the locations,” Cady describes, “and even better if it felt like we weren’t lighting things, even if

“**MELINA AND I WORKED WITH [COLORIST] DAVE HUSSEY TO FIND LUTS THAT HAD THE SWEET SPOT FOR EXPOSURE – SO WE WEREN’T MONITORING [ON-SET] IN REC709.**

-AVA BERKOFSKY

we were,” an approach that synced up well from Cady’s work on *Bosch*.

“The part I thought was most interesting was Ava and Melina’s understanding that, with digital capture, that sense of reality can come from just barely starving the sensor – a small amount of noise can read as ‘real,’” Cady continues. “It’s a balancing act that requires you to have a crew who understands that all the choices you make as a team are crucial.”

Season 2 also included the use of a very basic form of previs, initiated by Berkofsky. “The only thing we completely boarded in Season 2 was the car crash sequence in Episode 5,” she explains. “The rest of the time I used a DSLR with a Super 35-millimeter sensor – the same as our production camera, the Alexa Mini – to grab angles and lens sizes on our scouts. This allowed the directors to sign off on camera direction and sizing, discuss basic shot ideas, and give our riggers specifics on placement and field of view. I kept the images in an online dropbox as well as on my iPad to share when necessary. We used shot lists and overheads in conjunction with those images.”

In order to fulfill the burgeoning character arcs of both lead characters, Berkofsky and Cady had to be open (and prepared) to use anything at any time. In one example, Cady describes, that included a Titan Crane from Chapman, whose heyday was well before digital capture.

“Some of the crew were actually young enough to have never used one,” Cady smiles. “But in my mind, it was the perfect solution to a very busy day with three cameras where we needed to hop on the Titan for a couple of shots, have a car-hood mount for another, then go to a long dolly shot or handheld in a car. I love that you can still get a contemporary-type shot with [a Titan crane], and thank goodness in 2017 it can be with a female operator, first AC and dolly grip on the crane, which is so inspiring.”

“GENDER OR ETHNICITY SHOULD NOT BE THE ISSUE — TALENT AND PROFESSIONALISM OF EACH CREWMEMBER IS WHAT SHOULD COUNT AND WHAT THEY GET HIRED FOR.”

-ANETTE HAELLMIGK



Photos by Justina Mintz

First AC Jacqueline Stahl says both Berkofsky and Cady were open to new ideas. Stahl recalls a shot for Cady where the camera was on an 80-foot Condor. “We had less than 10 minutes to get the shot while racing the sun,” she describes. “It was just me to operate/focus the camera and a grip to drive. The camera was on an offset coming off the basket. It was exciting and terrifying being that high in the air and tilting the camera down toward the ground hoping you’ve done absolutely everything right to make sure nothing falls off.”

Dolly Grip Ashley Layne refers to other aerial shots that were equally impressive. “It was not only using the Chapman,” she recounts. “But the Cranium came out to do some Technocrane shots and Pursuit Systems came out to do some tracking shots.

I even had a chance to lay 96 feet of dolly track! I could not be more proud of this grip and camera team.”

WHILE *INSECURE*’S CINEMATOGRAPHERS ALL POINT TO THE SHOW’S VARYING LOCATIONS AS PHOTOGRAPHIC CHALLENGES,

the heart of the series, at least by the end of Season 2, now resides firmly in Issa’s apartment. “It’s a set with a translight, which was a different approach for this show,” Berkofsky explains. “We opted for a hard ceiling, and instead of using Image80s for the translight, my gaffer Justin Dickson and I approached the lighting as primarily a multicolor bounce for day work. We had M90s and an M40 on the ground and would

use them to create hot spots outside certain windows and as directional bounces.”

Berkofsky and Dickson used various colors in the translight to mirror colored light in a physical space as it comes through a window. Working with the Alexa rated at 1280 and fast Cooke prime lenses enabled them to keep lamps outside the apartment, for the most part. When they did bring anything in, it was a LiteMat 2L or 4 used for an eye-light or to extend a practical.

For the interior night scenes in the same apartment set, the team scattered light via small practical fluorescent fixtures with cool white tubes and ½ cyan.

Because the series moves with the energy of the two main characters, sequences often went from interior to exterior in the practical apartment complex, typically at night.

To help tie both locations together, Berkofsky’s team created a semi-permanent installation of fixtures for the complex, mixed with the same practical fluorescents with ½ cyan that were being used on stage. To keep the color scheme going, she used the Luminys 400- and 800-W flicker-free high-pressure sodium lamps for all night exteriors, which blended into existing natural city light and were easy to control and transport.

For Matsoukas, the creative support of Season 1 and 2 camera teams was the key to bringing *Insecure*’s offbeat and fresh story to a TV audience. The mostly female (and African-American) crew brought a personal sensibility that synced up well with the source material.

“The crew reflects the story we were telling,” Matsoukas concludes. “They knew the characters and identified with their lives. I feel this allowed for a creative trust and freedom [by the showrunners toward the crew] to see new things in each shot, whether it was [B-roll cuts] to character or community, or lighting that would define the moment, or even the bigger shots that took our characters out into the contemporary world. They made it authentic. They made it real.”

Haellmigk agrees, saying that the best of all worlds [for her professionally] is to have a diverse crew. “Gender or ethnicity should not be the issue, but the talent and professionalism of each crewmember is what should count and what they get hired for,” she states. **ICB**

CREW LIST

SEASON 1

Director of Photography
Anette Haellmigk

Director of Photography
(additional photography)
Bobby Finley

A-Camera Operator/Steadicam
Colin Hudson

A-Camera Operator/Steadicam
(additional photography)
Ron Baldwin

A-Camera 1st Assistant
Matt Stenerson

A-Camera 2nd Assistant
Joey O’Donnell

B-Camera Operator
Bonnie Blake

B-Camera Operator
(additional photography)
Peter Berglund

B-Camera 1st Assistant
Nate Havens

B-Camera 2nd Assistant
Keith Rash

DIT
Nicholas Kramer

Loader
Kathleen Corcoran

Digital Utility
(additional photography)
Jose De Los Angeles

Still Photographer
Anne Marie Fox

SEASON 2

Directors of Photography
Ava Berkofsky
Patrick Cady, ASC

A-Camera 1st Assistant
Jacqueline Stahl

A-Camera 2nd Assistant
Giselle Gonzalez

B-Camera Operator
Michael Wilson

B-Camera 1st Assistant
Stephen Taylor-Wehr

B-Camera 2nd Assistant
Andy Kennedy-Derkay

DIT
Joe Hedge
Ryan Prouty

Digital Utility
Jenise Whitehead
Farisai Kambarami

Still Photographers
Justina Mintz
Lisa Rose



CLASS OF '17

PROBLEM-SOLVING IS AT THE HEART OF ANY DP'S MANDATE — AS IT WAS WITH **THIS YEAR'S EGA HONOREES**, WHO OVERCAME A MYRIAD OF CHALLENGES IN CREATING THEIR AWARD-WINNING FILMS

BY MARGOT CARMICHAEL LESTER

DAVID AUERBACH

1st AC /// Los Angeles, CA
RED LOPEZ

Every successful project starts with a good script and a director with a clear vision. David Auerbach got both when he signed on to shoot *Red Lopez*, a Western directed by Stephen Frandsen and Hadleigh Arnst. "The story and locations — as well as the directors' deep appreciation for the art of cinematography — meant that we could recreate an iconic style within the classic Western genre," Auerbach notes. The film, shot on a ranch in the Uinta Mountains east of Park City, references old classics plus newer turns, like Quentin Tarantino's *Inglourious Basterds*.

That film's DP, Bob Richardson, ASC, provided the inspiration for a crucial 180-degree dolly move in *Red Lopez*. "It was a bit tricky since we couldn't use overhead lights," Auerbach recounts. "I had to duck and dive while operating." But the technique created the right feel. "I think it works well for the story and perfectly reflects a shift of dynamics in the relationship between the two characters involved."

"Tricky" is nothing new for Auerbach. Colleague Heimo Ritzinger recalls how the Guild member calmly handled myriad challenges on a documentary short shot in Crimea, despite "not speaking the language, dealing with complicated government issues, shooting on a super-low budget and day-to-day uncertainties about the completion of the film," Ritzinger states. "Under all this pressure, responsibility and stress, David always stayed calm, [and] started shooting an additional camera on top of all the workload he already had."

That film, *52-The Trolleybus*, which Auerbach also directed, took the Grand Jury Award for Best Short Documentary at the 2017 Mammoth Lakes Film Festival. Auerbach earned the Best Cinematography Award for *Zen & Zero* at the 2007 Pichilemu and Sao Paulo Surf Film Festivals.

"THE BEST THING ABOUT BEING IN THE GUILD IS HAVING A SENSE OF RECOGNITION AND PROTECTION."



“I CONSIDER MYSELF A DISCIPLE OF THE ANGLE AND QUALITY OF LIGHT TO CREATE MOOD AND TONE.”



GEORGE BILLINGER, SOC

Operator /// Los Angeles, CA
THE GATE

There's no such thing as too much time to make a movie. Every production schedule is too short no matter what you're shooting. So creating an award-winning film on a two-day schedule is no mean feat.

Yet George Billinger did just that on *The Gate*.

"Intense pre-production and fight choreography rehearsals with the director, Kellie Madison, and actors made it possible," he notes.

Billinger, who describes himself as a "disciple of the angle of the light and then the quality of the light to create mood and tone naturally within the environment," says that when he realizes the light isn't as refined as he would have liked, that's the moment to creatively adapt to the situation. For example, in *The Gate*, when the three leads realize they have another adversary in the building, they're played in a single source light.

"Actually, it was multiple lighting fixtures,

but I think we figured out how to disguise it,

Billinger adds. "To keep the lights out of the frame so the camera could shoot 360 degrees, we had to figure out how to light from above without it looking too flat, or losing contrast."

Cinematographer and Director Janusz Kaminski relates that "George has good ideas about composition and always goes out of his way to help the cinematographer and the director to realize the essence of the shot. He is, in addition to being a great instinctual and collaborative Steadicam operator, an excellent A and B operator. As you can imagine, these two positions require totally different skills. I am also a great admirer of his sense of humor. To me that quality is as important as his abilities with the camera."

The Gate was honored as Best Narrative Short Film and Best Cinematography at the 2017 WideScreen Film Festival.

KRISTEN CORRELL

AC /// Los Angeles, CA
LA SIRENA

Shooting a director's deeply personal story about identity and transformation can be daunting, but Kristen "K2" Correll rose to the occasion to create *La Sirena*.

"The director and I formed a tight bond, and she really allowed me to be bold and try things," Correll recalls. "Trying to sculpt multiple locations out of a tiny soundstage, working with children, shooting intimate scenes that had to be handled tastefully yet naturally, and also working with several VFX elements. It was one of the best learning experiences I've had so far in my career."

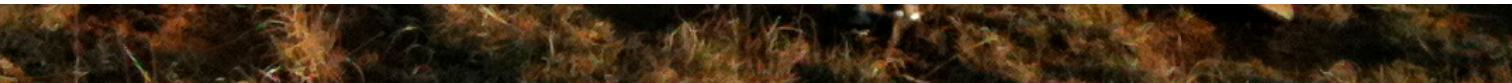
She's most proud of the film's final scene in which the two principals, Mara and Mia, wake up in bed together.

"We really pushed the color while also keeping things natural, which allowed us to achieve the fairytale feel we were looking for," Correll describes. "There were so many elements at play – visual effects, special effects, make-up, intimacy, doubles, women's tangled hair blocking the light – that made it fun and challenging. And on a story level, it's also a great moment of surprise."

Her mentor, Stephen Lighthill, ASC, says K2 is "a 'no BS' person with a great sense of humor." She also is committed. While most AFI Fellows complete one thesis film, Correll shot two.

"K2's opportunity to shoot a second thesis came late in her second and last academic year at AFI, but she took on the production and came up to speed quickly," Lighthill recalls, "shooting the film that has gotten her in the ECA Awards."

“THERE WERE SO MANY ELEMENTS AT PLAY IN THIS FILM – VISUAL AND SPECIAL EFFECTS, MAKE-UP, DOUBLES, WOMEN’S TANGLED HAIR BLOCKING THE LIGHT – THAT MADE IT FUN AND CHALLENGING.”



DANIEL FRIEDBERG

2nd AC /// Atlanta, GA
LOVEBIRD

For Daniel Friedberg, the script dictates the look, and his job is to tell the story. "As a cinematographer," he says, "I don't want to just have one look, I want to constantly adapt my style to best tell the story."

To create the proper feel for *LoveBird*, a "delicate" narrative, Friedberg channeled films like *A River Runs Through It* and *Fried Green Tomatoes*, both of which offer dramatic and whimsical moments.

"I wanted to stay true to the older references that were all shot on film while having to shoot in a digital format," he recalls. "I opted to use older glass: for example, the Angénieux 25-to 250-millimeter HR zoom lens for exteriors and the Zeiss Super Speeds for the interiors. The coating and slight imperfections I believe helped counteract some of the sharpness that is inherent in the digital formats."

Friedberg's favorite sequence features two key characters talking by a lake.

"We decided to do French overs to cover the scene and make the characters feel caught in their own little bubble," he explains. "The coverage and composition really helped put us in Charlotte's headspace of trying her best to keep Charlie at a distance."

Operator/Gimbal Tech Becca Ulmo says that when you work with Friedberg, "you can really see the determination and the love he has for the craft and making it better. He doesn't get distracted by anything fleeting or superficial," Ulmo says. "He inspires you to do your best – and it's hard not to want to do your best when you see how much he genuinely cares about the work at hand."

"BEING A FREELANCER IS VERY DIFFICULT, AND TO HAVE A STRONG UNION THAT STANDS BY AND SUPPORTS ITS MEMBERS MAKES IT POSSIBLE TO DO WHAT WE DO."

"I COULD GET A LITTLE WEIRD WITH THE FRAMING AND REALLY HAVE FUN WITH TELLING THE STORY. IT WAS A LIBERATING EXPERIENCE."



MICHAEL LOCKRIDGE

Operator /// Los Angeles, CA
(LE) REBOUND

Michael Lockridge has a confession: "I enjoy finding the beauty in the boring, and I tend to get more excited from a photography standpoint in strange suburban strip-mall parking lots than I do in more scenic picturesque places," he shares.

Shooting *(le) Rebound* in France was an opportunity to stretch.

"I don't think the film would've worked in the same way had we tried to cheat a French château in San Diego or something," he laughs. "I could get a little weird with the framing and really have fun with telling the story. It was a liberating experience."

In one scene, leads Claudia and Milos make-out in a yellow room. "It was fun to make it graphic and take advantage of the wallpaper and aesthetics that

just happened to be there," Lockridge describes. In another, the château's large windows provided terrific lens flare for an almost full 360-degree pan. "I love the range of emotions in that sequence, with a lot of it happening in one shot."

Director Todd Krolczyk has been a friend and coworker of Lockridge's for many years.

"I've seen Michael show gumption and grace under so many conditions, from being shit on by cows to taking elbows and feet to the head in a death-metal mosh pit," Krolczyk notes. "He is on a constant journey to do great work."

This is Lockridge's second award-winning venture. He shot the feature *Autumn Wanderer*, which won Best Cinematography at the 2012 Edinburgh Film Festival.



JEFF POWERS

Operator /// Los Angeles, CA
WILL WILSON

Lighting and perspective are crucial cinematic elements of the psychological thriller. On *Will Wilson*, Jeff Powers took the time to carefully plan each aspect to create the right mood.

"My cinematography had to balance a subjective view into Will's mind with the objective reality of the outside world," he explains. "It's essential the audience identify with our protagonist throughout the film, but it was also important to maintain a grounding that makes them question what is real and what is playing out in Will's imagination."

To strike that balance, Powers shot *Will* with wide-to normal-length lenses.

There's a notable wide-angle close-up when Will discovers a secret hidden in his own home. "Just a few millimeters on that end of the focal range can make a huge difference between a sense of dramatic proximity to your subject and a full-on distorted perspective of the

scene," Powers observes.

Another scene captures an introspective Will standing in the kitchen.

"We chose to play him in silhouette," Powers recalls. "Tonally, it felt like the right move at that point in the story. The audience is searching for insight into Will's state of mind, and obscuring his face in shadow pushes that curiosity even further. It can be tempting to place the actor in a beautifully modeled Rembrandt key every chance you get, but often what we don't show the audience can drive the narrative just as effectively."

Music video director Andrew Hines has worked often with Powers. He says Powers shows vision and grit "every time I give him less than a reasonable amount of time to cover a scene at magic hour with far more elements in play than I told him there would be. There is no problem he can't resolve."

Powers' *The Opening* was recognized with a 2009 American Society of Cinematographers Heritage Award Honorable Mention.

"IT'S TEMPTING TO PLACE THE ACTOR IN A BEAUTIFULLY MODELED REMBRANDT KEY EVERY TIME. BUT IT'S OFTEN WHAT WE DON'T SHOW THAT BETTER DRIVES THE NARRATIVE."

ROHAM RAHMANIAN

DIT /// Los Angeles, CA
BREAK THE WILL

Authenticity was key for *Break the Will*, the story of an Amish family.

"For such a low-budget film, there were a lot of authentic things that had to be researched to stay as true as possible to the community," Roham Rahmanian remembers.

Many of the costumes were handmade to make sure they looked like the actual wardrobe of the Amish, who eschew electric appliances. And the location needed to mimic the Ohio or Pennsylvania countryside where the Amish live, but also be practical for lighting and crew. Golden Oaks Ranch north of Los Angeles fit the bill.

Rahmanian is particularly proud of the versatile lighting equipment and emerging technology he combined with old Hawk anamorphic lenses to create the look and feel the director wanted without busting the budget or moving a lot of gear.

"We used Digital Sputnik LEDs and shot a lot of day-for-night in the cabin," he says. "I gelled all the windows and ND'd them as much as possible. Everything turned green and warm. We set the Sputniks at 10K Kelvin, which is super warm, and added green. In-camera, we live-graded everything to make it cool. Having the ability to manipulate the color in lighting with LEDs and a full-coloring system coming out of the camera on set was really cool. I exposed everything raw, but when color-correcting, we used a Kodak base LUT and Fuji emulsion LUT on top that we later used in timing at Technicolor."

2017 Oscar winner Greig Fraser, ASC, ACS (*Lion*) is impressed with Rahmanian's determination and originality. "He has clearly developed a visual voice and continues to work with some of the biggest DP's in L.A., contributing to their visual style."

"I FEEL LIKE I'M IN A FAMILY. WE ARE ALL CLOSE AND TAKE CARE OF EACH OTHER. I HAVEN'T EXPERIENCED THAT BEFORE EXCEPT WITH MY OWN CLOSE FAMILY."

JEN SCHNEIDER

Operator /// Philadelphia, PA
UNBOUND

"As I see it, part of my role as a DP is to set the agenda, but also make space for creative keys to practice their craft," observes Philadelphia-based Jen Schneider. "I'm very hands-on, but I try never to micromanage; there are better ways to shape the outcome. It takes confidence to know your vision, articulate it, and then get out of the way. We had an incredibly talented group on *Unbound*. Without their passion and artistry, this film would not be half as lovely."

The story is part character study, part fable, and culminates in the lead's physical transformation into a silk moth. The filmmakers had to balance the metaphorical idea of "transformation" and the more mundane depiction of events.

"[Writer/director Maggie Mahrt] and I felt that conventional coverage would be too procedural," Schneider continues. "We didn't want to sacrifice the ethereal tone or undercut the emotional revelation of the moment, but we had to ask ourselves whether we could maintain that while clearly conveying the literal events. In the end, the transformation occurs off camera, and what we put on screen is a finale that lives almost entirely in shadows and eyelines. I'm proud of us for committing to what felt at the time like a risky choice."

Mahrt heralds Schneider's "unique talent for elevated visual storytelling. She can make her camera speak poetry through images in a way that is startling to the viewer. On a shoot that involved a highly stylized mythical world, the use of SFX and VFX, live insects, a child, extensive costume and makeup – Jen's grit, vision, and grace were necessary at all times in order to make our days."

"I'M ENCOURAGED THAT THE GUILD'S LEADERSHIP IS BECOMING MORE INCLUSIVE AND WELCOMING AS THE DEMOGRAPHICS OF THE MEMBERSHIP EVOLVE."

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WHATEVER HAPPENED TO BROADCAST NEWS?

Traditional newsgathering has changed forever, bringing new and greater challenges to Local 600 camera crews.

by Pauline Rogers

Photos Courtesy of KGW/ KTTV-KCOP/KTLA/WDIT-TV

SIGN ON TO DO THE WORK YOU LOVE UNTIL YOU RETIRE? DREAM ON! NEWS JOURNALISM AND JOURNALISTS ARE UNDER DAILY SIEGE AS BOTH LARGE AND SMALL MARKETS FIGHT TO STAY RELEVANT IN THE AGE OF 24/7 INSTANT NEWS CYCLES. DIGITAL TECHNOLOGY, ASSAULTS FROM INTERNET WEB CHANNELS, AND CITIZEN JOURNALISM HAVE ALL COMBINED IN THE LAST DECADE TO RADICALLY ALTER THE ECONOMICS OF NEWSGATHERING; THE STRUGGLE FOR MANY BROADCAST OUTLETS IS NOT JUST ABOUT CREATIVITY AND QUALITY BUT ALSO ADHERING TO THE INDUSTRY'S TRADITIONAL CONCEPT OF "FAIR AND BALANCED NEWS."

FOR THIS TV-THEMED ISSUE OF ICG MAGAZINE, we reached out to Guild members who do what they love – capture the news – to see how they are handling the changes. These members include Portland-based Jon Gudgel (KGW News) who says the changes are not as much in content as what happens behind the camera.

"When I started out I would usually do one 90-second story a day," he explains. "I'd get interesting video to make the story compelling, go back to the station, drop off the reporter, who would log the tape, while I grabbed a dinner break. Sometimes I would drive across town to eat with my family, and when I got back, the reporter would usually have the story written, and I would begin the editing part of my job." Two hours to edit

one minute of each segment. Tape would go to master control – and playback during the 10 o'clock news.

Today Gudgel is asked to do more with less. It's not uncommon that he'll get a text from a field reporter as he walks into the station at 2:30 p.m. He loads up, races to the location quickly because he knows they are going live at 4 p.m. It's grab a quick interview, pepper off a few shots, and then rush back to the car to edit the story on a laptop and send it to station via microwave. A live shot with minutes to spare. Then do it again and again for different feeds.

Gudgel says the changing approach to the news team itself is most bothersome. "Our job is to present all sides of the story in a fair and balanced way," he explains.

“But these days people tend to get news from people that present ideas that align with their way of thinking. Now, when we cover a protest, we get one side calling us the corporate media and the other claiming we are the liberal media. People in the northwest really know how to protest – but they need someone to vent their frustration on, and it’s not uncommon for them to turn their anger on us, the media. We have been yelled at, pushed, shoved, and hit. We don’t get special treatment from the police. When they say, ‘Clear the streets!’ that means everyone.”

During the Trump inauguration, Gudgel recalls how another photographer (and long-time union member) came within inches of getting his head split with a baseball bat. A protester had come up behind him as he was in continuing live coverage and smashed the back of his camera.

Such tension is also felt by KTTV/KCOP’s David Wehlage, in Los Angeles. “It’s more common than not that when I have a camera set up on a public thoroughfare,” he states, “I’ll hear at least one f-bomb in passing, if not delivered directly into the lens. Random people will challenge our perceived industry bias or our basic constitutional right to do our jobs – usually with a thicket of epithets. I’ve never been physically assaulted, but I have been threatened. Crews in other cities have had their equipment taken at gunpoint, in broad daylight! Covertly armed security is now the norm for crews covering political protest in Los Angeles and the Bay Area. I’ve even had patrol officers express surprise that we don’t carry firearms as a matter of course.”

David Lopez, who shoots for KTLA Morning News, also in L.A., concurs with Wehlage. Working in the number-two market in the country is exhilarating, and Lopez loves watching his stories on TV. But things have changed. “Our public is not always a fan of the media,” he shares. “And it can get kind of scary when we cover politically sensitive stories. I like to say that I have eyes in the back of my head, as I am constantly looking at my surroundings.”

ANOTHER MAJOR CHALLENGE FOR NEWS PHOTOGRAPHERS is the requirement to wear many hats due to changing economics and technology. “Nonlinear editing has changed our jobs tremendously,” Lopez continues. “The days of being a camera operator in our industry are no more. We

shoot, edit, light, run audio mixers, play engineer, and even babysit our talent. Some reporters need their hands held throughout the day. Without us, they wouldn’t get on the air. What I just mentioned is not a criticism – it’s just a fact of what we do.”

KCOP/KTTV’s Tony Buttitta offers a similar opinion. “Back in the ’90s at CNN and even KCOP it was very common to go out on a story with a camera person, sound person, producer and talent,” he recalls. “Today it’s just me and the talent. In some markets, it’s just the talent shooting,

editing and doing their own one-man-band live shots! Something has to give, and the obvious conclusion is production quality and safety [are suffering].”

Buttitta says stations can get away with this type of approach because viewer expectations for local news have dropped so low. “It’s the main reason that a lot of audiences have gone away,” the veteran shooter offers. “People may not know why they don’t want to watch anymore. But, subliminally, they are no longer visually attached to us.”



(1) Reporting on the Wrightwood, CA Fire (2) Portland, OR-based Jon Gudgel on the scene for KGW News (3) KGW Crew member (4) KCOP/KTTV’s Tony Buttitta says today’s news shooters “are one-man bands,” forced to compromise quality at the expense of economics (5) Chief Union Steward Sunny Shields for Detroit-based WDIT TV, an NBC affiliate (6) KTTV/KCOP’s David Wehlage covering Beverly Hills Police demonstrating its new crime-scene mapping system

“THERE IS A REASON WE WENT TO SCHOOL AND TOOK CLASSES LIKE BROADCAST LAW AND ETHICS. THAT ALL GOES OUT THE WINDOW WHEN YOU ARE ASKING ANYONE WITH A CELL PHONE TO GO OUT AND SHOOT.” -TONY BUTTITTA

Technology, for all its advantages, has also been a prime driver of the sagging quality. “Even the networks are doing prime-time interviews via Skype,” Buttitta adds. “Twenty-five years ago to do that same interview would involve a satellite truck, a [trained] photographer, a [creative] producer and an audio person. Once they’re gone, it’s extremely hard to get them back. Even if we step-up production quality and cover stories that matter, it will be very hard to get the audience back. I have seen complete stories that revolve around 15 seconds of very bad, vertically shot cell-phone video. This would never have been acceptable in the past. Now, local stations will make an entire package around that and several live shots.”

Images shot by so-called “citizen journalists” have become a real issue, because as Buttitta relates, “[local stations are] asking their viewers to go out and shoot news, and that’s dangerous. There is a reason we went to school and took classes like Broadcast Law and Ethics. That all goes out the window when you are asking anyone with a cell phone to go out and shoot.”

Detroit-based Chief Union Steward Sunny Shields (WDIT TV, an NBC affiliate) sees even more changes coming down the road. “The Detroit TV market [NBC, ABC

“BUSINESS MINDS ARE TAKING OVER, AND PRODUCTION HAS A DIFFERENT APPROACH TO FEEDING THEIR AUDIENCE. ANYONE CAN CAPTURE A STORY WITH AN IPAD. BUT IS THAT REALLY STAYING RELEVANT?”

-SUNNY SHIELDS

and FOX] had three helicopters for years,” Shields recalls. “I was assigned to be one of two back-up helicopter camera operators for WDIV when it came to breaking news and other stories.”

After hearing about several news helicopters colliding and crashing in larger-sized news markets while covering stories, the management teams of the three stations created the idea of “sharing” one news helicopter. The pooled bird would provide video to all three stations but remain competitive on the ground for field crews. A bow to safety or the bottom line?

Either way such changes are changing the market’s demographics. “The veteran news anchors are now retiring willingly or being forced out the door,” Shields laments. “Business minds are taking over, and Production has a different approach to feeding their audience. Anyone can capture a story with a smartphone or iPad. But is that really staying relevant?” he asks.

Staying relevant and up-to-date on the technology has become a constant challenge for the well-trained and creative news photographer. And while digital cameras can make shooting and delivering faster, they also place more pressure on the shooter. David Wehlage recalls a recent televised pursuit winding through the San Fernando Valley and into Hollywood.

“The driver was using Hollywood Boulevard as a skid pad,” Wehlage recalls. It was a two-man race for the story: Wehlage and reporter Ed Laskos. They arrived at about nine a.m. just as LAPD forced the car to the curb and arrested the driver. “We waded into the crowd at the scene and found a guy [who had shot the event on his cell phone], interviewed him and a couple of other people,” Wehlage continues. “He airdropped his video to my company-issued iPhone 6s. We got back to the truck at 9:25. I loaded our camera video and the guy’s iPhone file onto the system. Someone at the station cut the pursuit down into a three-minute file of ‘greatest hits’ – which I downloaded to the system via our VPN. Ed cut a quick track. I started with the video, added a couple of bites while working in the

aerials, a couple of pops from the guy’s video – and we got a minute-twenty done. I fed it via our LiveU cell-modem interface because that part of Hollywood is notoriously microwave-unfriendly due to high-rise buildings. At ten we are the lead story, with an edited package including viewer-supplied content.”

Adrenaline has always been a big part of the news shooter’s job but such “typical” days as described above can contribute to compromises in safety and quality, not to mention burnout.

TODAY’S NEWS SHOOTERS ARE OUT THERE WITHOUT THE TRADITIONAL BACK-UP CREW and truck, at the mercy of amazing new digital tools – if they work right. But if they don’t – help! KTTV moved their news people into LiveU and Dejero, something the news photographers fought, preferring to guarantee quality with a backup crew and truck. “At first the signal was terrible,” Buttitta admits. “We nicknamed it ‘The Channel Change.’

“I immediately began researching how we could use this piece of equipment to our

advantage,” he continues. “It wasn’t going to go away and, after a couple of rounds of layoffs at KTTV, I needed to make sure that our IATSE brothers and sisters were masters of this new technology. We had to stop fighting the changes – and become the only people that could make it work.”


Today, 50 percent of the live shots done by the KTTV crews are done as Buttitta describes. It’s become indistinguishable from a microwave signal on the air.

“Today you can see multiple live trucks on scene and not one has its microwave dish up,” Buttitta continues, “and that’s a game-changer. Of course, when the next big earthquake hits and cell networks go down for hours or days...” he smiles, trailing off. Sometimes today’s technology is just too futuristic – and the tried and true will win out. “Hey, does Production understand a microwave is free? No data bills at the end of the month?” Buttitta laughs.


Whatever happened to broadcast news? Bodyguards for shooters, camera people needing to learn multiple crafts just to stay in the game, digital technology changing almost faster than photographers can learn what to do with it. And this shifting

paradigm for traditional newsgathering and -gatherers is only going to increase. In Fresno, California, TV stations are trying to get viewers to cover the news (not just contribute) – instead of real journalists. The idea: viewers shoot video, send it to the station and get paid.

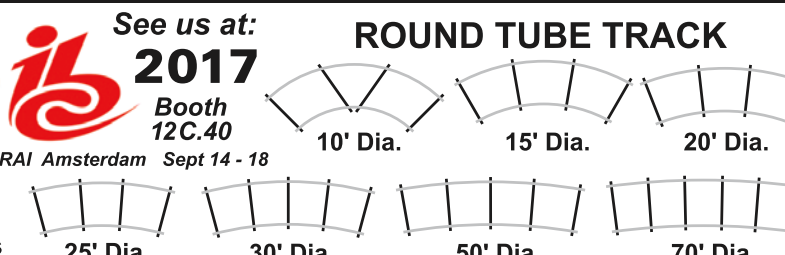
And yet another change, an experiment really, that just might become reality, originates with a New York investor, who says that in 10 years, small, local television stations will be having their newscasts produced and anchored from outside the market. How does it work? A newscaster sits at a virtual set and anchors the news, and the feed is sent to different cities. No joke! There is a company called The Media Gateway that is “outsourcing” the news – offering to save television stations something like two-thirds of their costs – for a monthly fee.

All we can do is hope that the broadcast news industry comes to its senses. Let’s leave the amateurs bent on inflaming instead of informing to Facebook rants, and preserve the long-held philosophy that real news is shot by trained and highly qualified union photographers. 

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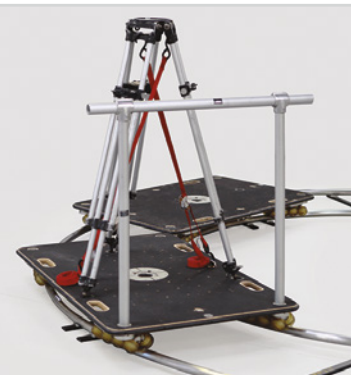
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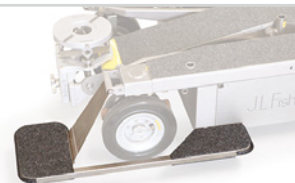


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20TH CENTURY FOX “AMERICAN CRIME STORY: VERSACE” SEASON 2

Dir. of Photography: Simon Dennis
Operators: Andrew Mitchell, SOC,
Brice Reid, Jesse Feldman, SOC
Assistants: Penny Sprague, Ben Perry,
Greg Williams, Jared Wilson,
Eric Guérin, Dawn Nakamura
Digital Utility: Justin Steptoe
Camera Utility: Baird Steptoe, II

“THE GIFTED” SEASON 1

Dir. of Photography: Bart Tau, Frank Perl
Operators: Marcis Cole, Andy Fisher
Assistants: Christian Satrazemis,
Brandon Dauzat, Jonny Quintana, Mike
Fisher
Steadicam Operator: Marcis Cole
Digital Imaging Tech: Mark Gilmer
Loader: Peter Johnston
Digital Utility: Becca Bennett
Still Photographer: Eliza Morse

“THE PAPERS AKA NOR’EASTER FKA THE POST” NY UNIT

Dir. of Photography: Janusz Kaminski
Operators: Mitch Dubin, John Moyer
Assistants: Mark Spath, Robert Mancuso,
Tony Coan, Justin Mancuso
Loader: Connie Huang
Still Photographer: Niko Tavernise
Publicist: Larry Kaplan

“THE PASSAGE” PILOT

Dir. of Photography: Ramsey Nickell
Operators: Pyare Fortunato, Michael Watson
Assistants: Lee Vickery, Eric Leftridge,
Warren Brace, Matt Jackson, Lauren Gentry,
Oren Malik, Erik Olson
Steadicam Operator: Pyare Fortunato
Digital Imaging Tech: Justin Warren
Loader: Nick Cannon
Still Photographer: Steve Dietl

“THIS IS US” SEASON 2

Dir. of Photography: Yasu Tanida
Operators: James Takata, Miguel Pask
Assistants: Sean O’Shea, Rich Floyd,
Brian Wells, Jeff Stewart
Steadicam Operator: James Takata
Steadicam Assistant: Sean O’Shea
Loader: Mike “Mad Dog” Gentile
Still Photographer: Ron Batzdorff

ABC STUDIOS

“HOW TO GET AWAY WITH MURDER” SEASON 4

Dir. of Photography: Michael Price
Operators: Joe Broderick, John Hankammer,
Scott Boettie
Assistants: Heather Lea-LeRoy,
Vanessa Morehouse, Darrell Herrington
Drew Han, Scott Birnkrant, Mark Sasabuchi,

Summer Marsh
Digital Imaging Tech: Andrew Osborne
Digital Utility: Andrew Hays
Still Photographer: Nicole Wilder

DOUBLE UP UNIT

Dir. of Photography: Joe Broderick
Operators: Victor Macias, Andrea Rossotto
Assistants: Mark Sasabuchi, Mike Rush

“JIMMY KIMMEL LIVE!” SEASON 15

Lighting Director: Christian Hibbard
Operators: Randy Gomez, Parker Bartlett,
Kris Wilson, Garrett Hurt, Marc Hunter,
Mike Malone
Camera Utilities: Scott Spiegel, Travis
Wilson,
Randy Pulley
Video Controller: Guy Jones
Still Photographers: Karen Neal,
Michael Desmond

2ND UNIT

Dir. of Photography: Jimmy Lindsey

“INHUMANS” SEASON 1

Dir. of Photography: Jeff Jur, ASC
Operators: Colin Hudson, Mick Froehlich,
Vince Lucero, Don King
Assistants: Tony Nagy, Tim Roe, Matt Berner,
Rylan Akama, Caleb Lucero, Will Wacha
Steadicam Operator: Colin Hudson
Steadicam Assistant: Tony Nagy
Digital Imaging Tech: Dane Brehm
Loader: Luke Groder
Utility: Lono Rothman, David Crans
Remote Head Tech/Operator: Jason Hibarger
Still Photographer: Karen Neal

“SCANDAL” SEASON 7

Dir. of Photography: Oliver Bokelberg, ASC,
Daryn Okada, ASC
Operators: Ron Baldwin, Bill Boatman
Assistants: Jon Zarkos, Jorge Pallares,
Anthony Schultz, Hannah Levin
Digital Imaging Tech: Andrew Lemon
Utility: George Montejano, III
Still Photographer: Mitchell Haddad

“THE GOSPEL OF KEVIN” SEASON 1

Operators: Steve Fracol, Michael Gfelner
Assistants: Ron Peterson, Tom Nemy
Still Photographer: Guy D’Alema

“HOUSEBOAT” PILOT

Dir. of Photography: John Tanzer
Operators: Sarah Levy, Beth Kochendorfer
Assistants: David Edsall, Yuka Kadono,
Andrew Laboy, Mel Kobran
Digital Loader: Casey Muldoon, Jorge Cortez

AFN PRODUCTIONS-TELEPICTURES

“THE REAL” SEASON 4

Lighting Dir./Dir. of Photography: Earl Woody

Operators: Kevin Michel, David Kanehann,
Steve Russell, Bob Berkowitz
Steadicam Operator: Will Demeritt
Camera Utilities: James Magdalin, Henry
Vereen,
John Markese
Jib Arm Operator: Jim Cirrito
Video Controller: Jeff Messenger

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“THE ELLEN DEGENERES SHOW” SEASON

15 Lighting Director: Tom Beck
Ped Operators: David Weeks, Paul Wileman,
Tim O’Neill
Hand Held Operator: Chip Fraser
Jib Operator: David Rhea
Steadicam Operator: Donovan Gilbuena
Video Control: James Moran
Head Utility: Craig “Zzo” Marazzo
Utilities: Arlo Gilbuena, Wally Lancaster

BEACHWOOD SERVICES

“DAYS OF OUR LIVES” SEASON 52

Dir. of Photography: Mark Levin,
Ted Polmanski
Operators: John Sizemore, Mark Warshaw,
Vickie Walker, Michael J. Denton
Camera Utilities: Steve Clark, Steve Bagdadi

BET/CRANETOWN MEDIA

“50 CENTRAL”

Dir. of Photography: Ron Egozi
Operator: Terrence Burke
Assistants: Jack Berner, Michelle Clementine

BLANCHE INDUSTRIES

“TRUTH & ILIZA” SEASON 1

Dir. of Photography/Lighting Dir.: Tara
Denise
Operators: Bob Berkowitz, Richard Pitpit,
Chris Williams
Head Utility: Michael Griffin
Utilites: Jonathan Straminsky, John Markese,
Jack Galus
Jib Operator: Joe Sloan
Video Controller: Nichelle Montgomery
Still Photographer: Nicole Wilder

CBS

“CRAZY EX-GIRLFRIEND” SEASON 3

Dir. of Photography: Todd Dos Reis, ASC
Operators: Ian Dodd, Richard Crow
Assistants: Eric Dyson, Megan Morris,
Joel Perkal, Eric Wheeler
Steadicam Operator: Richard Crow
Digital Imaging Tech: Sam McConville
Utility: Andres Raygoza
Still Photographer: Ron Jaffe

“ENTERTAINMENT TONIGHT” SEASON 36

Dir. of Photography: Kurt Braun
Operators: Jaimie Cantrell, James B. Patrick,
Ed Sartori, Henry Zinman, Bob Campi,

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 Camera Utility: Terry Ahern
 Video Controllers: Mike Doyle, Peter Stendal

“MAN WITH A PLAN” SEASON 2
 Dir. of Photography: Gary Baum
 Operators: Glenn Shimada, Travers Hill, Lance Billitzer, Ed Fine
 Assistants: Adrian Licciardi, Jeff Goldenberg, Alec Elizondo, Clint Palmer, Jason Herring
 Utilities: Danny Lorenze, Sean Askins
 Digital Imaging Tech: Derek Lantz
 Video Controller: John O’Brien

“NCIS: LOS ANGELES” SEASON 9
 Dir. 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

“NCIS: NEW ORLEANS” SEASON 4
 Dir. of Photography: Gordon Lonsdale, ASC
 Operators: Jerry Jacob, Tony Politis, Vincent Bearden
 Assistants: Peter Roome, Brouke Franklin, Jeff Taylor, Toni Weick, Dave Edwards, Sienna Pinderhughes
 Steadicam Operator: Vincent Bearden
 Digital Loader: Christian Wells
 Digital Utility: Kolby Heid
 Still Photographer: Sam Lothridge

“SCORPION” SEASON 4
 Dir. of Photography: Ken Glassing,
 Fernando Arguelles
 Operators: Paul Theriault, Chris Taylor

Assistants: Scott Ronnow, John Paul Rodriguez, Chris Mack, Tim Sheridan
 Digital Imaging Tech: Greg Gabrio
 Utility: Tyler Ernst
 Still Photographer: Ron Jaffe

“THE INSIDER” SEASON 13
 Dir. of Photography: Kurt Braun
 Operators: Jaimie Cantrell, James B. Patrick, Ed Sartori, Henry Zinman, Tom Van Otteren, Bob Campi, Rodney McMahon, Anthony Salerno
 Camera Utility: Terry Ahern
 Video Controllers: Mike Doyle, Peter Stendal

“TAKE MY WIFE” SEASON 2
 Dir. of Photography: Tarin Anderson
 Assistants: Ian T. Barbella, Evey Franceschini
 Digital Imaging Tech: Ben Molyneux

“THE TALK” SEASON 7
 Lighting Director: Marisa Davis
 Ped Operators: Art Taylor, Mark Gonzales, Ed Staebler
 Hand Held Operators: Ron Barnes, Kevin Michel, Jeff Johnson
 Jib Operator: Randy Gomez
 Head Utility: Charlie Fernandez
 Utilities: Doug Bain, Mike Bushner, Jon Zuccaro, Robert Cade
 Video Controller: Richard Strock
 Still Photographer: Ron Jaffe

“TO TELL THE TRUTH” SEASON 3
 Lighting Designer: Jon Kusner
 Operators: Robert Burnette, Helena Jackson, Kosta Krstic, Keith Hobelman, Marc Stumpo, Nat Havholm
 Steadicam Operator: Travis Hays
 Digital Imaging Tech: Ryan Shuck
 Techno Jib Operator: Randy Gomez, Jr.
 Lead Utility: Frank Linder
 Utilities: Chad Lovegren, Steve Fournier,

Dustin Ford, Billy Butler
 Steadicam Utility: John Addelia
 Techno Assist: Jorge Valenzuela
 Still Photographer: Lisa Rose

COLUMBIA
“TOSH.0” SEASON 9
 STAGE CREW
 Operator: Jason Cochard
 Camera Utilities: Benjamin Steeples, Kyle Kimbriel, Roger Cohen

FIELD CREW
 Dir. of Photography: Andrew Huebscher
 Operator: Jason Cochard
 Assistants: Benjamin Steeples, Kyle Kimbriel, Roger Cohen, Delfina Garfias

CONACO
“CONAN” SEASON 7
 Operator: Ted Ashton, Nick Kober, Kosta Krstic, James Palczewski, Bart Ping, Seth Saint Vincent
 Head Utility: Chris Savage
 Utilities: Baron Johnson, Josh Gwilt

CORRADOMOONCOIN, LLC
“THE PAGES”
 Dir. of Photography: Petra Korner, AAC
 Operators: Christopher Glasgow
 Assistants: Matt Rozek, Matthew Feasley
 Steadicam Operator: Christopher Glasgow
 Digital Imaging Tech: Ryan Shuck
 Technocrane Operator: Mark Woods
 Still Photographer: Adrian Burrows Sr.

DELTA BLUES PRODUCTIONS, LLC
“QUEEN SUGAR” SEASON 2
 Dir. of Photography: Antonio Calvache, ASC, Kira Kelly
 Operators: Grayson Austin, Robert Stenger
 Assistants: Michael Charbonnet, Bryan DeLorenzo, Jonathan Robinson, Ryosuke Kawanaka

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 Steadicam Assistant: Michael Charbonnet
 Digital Imaging Tech: Brian Stegeman

EYE PRODUCTIONS, INC.
“ELEMENTARY” SEASON 6
 Dir. of Photography: Thomas Houghton, ASC
 Operators: Carlos Guerra, Jeremy Weishaar
 Assistants: Kate Larose, Jason Cleary, Charlie Foerschner, Kyle Blackman
 Loaders: Dylan Endyke, Patrick O’Shea
 Still Photographer: Christopher Saunders

FREEFORM
“THE FOSTERS”
 Dir. of Photography: Kees Van Oostrum, ASC
 Operators: Rory Knepp, Jordan Keslow
 Assistants: Carlos Doerr, Megan Boundy, Tammy Fouts, Nicholas Neino
 Digital Utility: Duncan Robertson
 Digital Loader: Glen Landry

FRITZIE PRODUCTIONS
“ALEXA & KATIE” SEASON 1
 Dir. of Photography: Chris La Fountaine
 Operators: George La Fountaine, Kevin Haggerty, Chris Wilcox, John Dechene
 Assistant: Craig LaFountaine
 Camera Utilities: Chris Todd, Vicki Beck, Andy Dickerman
 Digital Imaging Tech: Ryne Niner
 Still Photographer: Nicole Wilder
FLAVOR UNIT ENT/NAPTOWN PRODS.

“THE TRAP”
 Operator: Josiah Morgan
 Assistants: Warren Brace, Alexander Hooper, Oren Malik
 Steadicam Operator: Josiah Morgan

FOX 21 TELEVISION STUDIOS
“THE CHI” SEASON 1
 Dir. of Photography: Loren Yaconelli
 Operators: Scott Dropkin, Darryl Miller
 Assistants: Paul DeMarte, Chris Dame, Eric Arndt, Nina Portillo
 Steadicam Operator: Scott Dropkin
 Steadicam Assistant: Paul DeMarte
 Digital Utility: Max Moore
 Loader: Tom Zimmerman

2ND UNIT
 Dir. of Photography: Abe Martinez
 Operators: Darryl Miller, Joe Fitzgerald
 Assistants: Keith Hueffmeier, Dean Simmon, Wil Hughes, Brian Romano
 Digital Utility: Denis DuBrock

FX TV
G02 Z4, LLC
“Z NATION” SEASON 4
 Dir. of Photography: Alexander Yellen, Peter N. Green
 Operator: Federico Verardi
 Assistants: Coty James, Nick Kelling, Shaun Springer, Kyle Petitjean
 Loader: Nicole Heigh

GREEDY HIPPO, LLC
“THE COOLEST GIRL IN THE WORLD”
 Dir. of Photography: Andrew Wehde
 Operator: Gary Malouf
 Assistants: Patrick Sokley, Sarah Guenther
 Loader: Keith Anderson

HGMT, INC.
“HIGH MAINTENANCE” SEASON 2
 Dir. of Photography: Brian Lannin,
 Charlie Gruet, Dagmar Weaver-Madsen
 Operator: Zack Schamberg
 Assistants: Michelle Sun, Pedro Corcega, Rodrigo Millan Garce, Haffe Acosta
 Steadicam Operator: Matt Fleischmann
 Loader: Austin Chang

IT’S A LAUGH PRODUCTIONS, INC.
“K.C. UNDERCOVER” SEASON 3
 Dir. of Photography: Joseph W. Calloway
 Operators: Cory Gunter, Brian Gunter, Larry Blumenthal, Helena Jackson, Ken Herft, David “Boomer” Dougherty, Deborah O’Brien, Vito J. Giambalvo
 Digital Utilities: Selvyn Price, Terry Gunter
 Jib Arm Operator: Devin Atwood, John Goforth,
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 Video Controller: Nichelle Montgomery

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Assistants: Coby Garfield, Derek Hackett
Steadicam Operator: Bill Brummond
Digital Imaging Tech: Ryan Degrazzio
Digital Utility: Josh Novak
Remote Head Operator: Clay Platner
Still Photographers: Kelsey McNeal, Ron Jaffe

2ND UNIT
Dir. of Photography: Kyle Jewell
Operators: Operators: Tony Cutrono, Miguel Pask

“FUTURE MAN” SEASON 1
Dir. of Photography: Cort Fey, ASC
Operators: David Sammons, SOC, Chad Persons
Assistants: Stephen Pazanti, Haydn Pazanti, Shane Carlson, Michael Thomas
Steadicam Operator: Chad Persons
Steadicam Assistant: Haydn Pazanti
Loader: Josh Schnose
Digital Utility: Terrance Lofton, Jr.

MESQUITE PRODUCTIONS
“SHUT EYE” SEASON 2
Dir. of Photography: Marshall Adams, ASC
Operators: Matt Credle, Jordan Slovin
Assistants: Beaudine Credle, Charles Murphy, Andrae Crawford, Dustin Keller
Digital Utility: Claudio Banks
Loader: Bryan Jones

Still Photographers: Richard Foreman, Nicole Wilder

“THE DANGEROUS BOOK FOR BOYS” SEASON 1
Dir. of Photography: Ben Kutchins
Operators: George Bianchini, Pierre Colonna
Assistants: Ben Spaner, Andrew Juhl, Brent Weichsel, Blake Johnson
Digital Imaging Tech: Jeffrey Hagerman
Loader: Brittany Jelinski

“THE TICK” SEASON 1
Dir. of Photography: Timothy Norman, Will Rexer
Operators: Mark Schmidt, Jeff Muhlstock, Matthew Pebler
Assistants: Michael Burke, James Madrid, Stephen McBride, Michael DeRario, Michael Guthrie
Digital Imaging Tech: Jeffrey Hagerman
Loader: Rob Wrase
Still Photographers: Alan Lebow, Jessica Miglio, Myles Aronowitz

NBC
“CHICAGO FIRE” SEASON 6
Dir. of Photography: Jayson Crothers
Operators: Rob Stenger, William R. Nielsen
Assistants: Melvina Rapozo, Brian Romano, Zach Gannaway, Gary Malouf
Digital Loader: J’mme Love

Digital Utility: Amy Tomlinson
Still Photographer: Elizabeth Morris

2ND UNIT
Dir. of Photography: William R. Nielsen

“CHICAGO MED” SEASON 3.
Dir. of Photography: Lex duPont, ASC
Operators: Scott Steele, Faires Anderson Sekiya, Joseph Fitzgerald
Assistants: George Olson, Laura Difiglio, Keith Hueffmeier, Sam Knapp, Jason H. Bonner, Patrick Dooley
Loader: Joey Richardson
Utility: Matt Brown
Still Photographer: Elizabeth Sisson

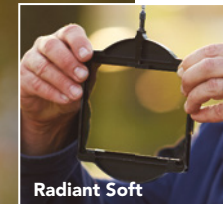
“CHICAGO PD” SEASON 5
Dir. of Photography: Rohn Schmidt
Operators: James Zucal, Will Eichler, Seth Thomas
Assistants: John Young, Don Carlson, David Wightman, Jamison Acker, Phillip Walter, Bing Liu
Digital Utilities: Corinne Anderson, Nick Wilson
Steadicam Operator: Will Eichler
Loader: Kyle Belousek
Digital Utilities: Nick Wilson, Michael Gleeson

Additional Unit
Dir. of Photography: James Zucal

“SUPERSTORE” SEASON 3
Dir. of Photography: Jay Hunter
Operators: Adam Tash, Hassan Abdul-Wahid, Danny Nichols
Assistants: Jason Zakrzewski, Ryan Sullivan, Brandon Margulies, Sean Mennie, Eric Jenkinson, Rikki Alarian Jones
Camera Utility: Estefania Garcia
Digital Imaging Tech: Paul Maletich

“THE BRAVE” SEASON 1
Dir. of Photography: Mike Spragg, BSC, Jimmy Lindsey, ASC
Operators: Matthew Pearce, Sean Maxwell
Assistants: David Leb, Sebastian Vega, Betty Chow, Ryan Bushman
Steadicam Operator: Matthew Pearce
Steadicam Assistant: David Leb
Digital Imaging Tech: Giovanni Carranza
Loader: Taylor Hilburn
Digital Utility: Katy Jones
Still Photographer: Ursula Coyote

“WILL & GRACE” SEASON 9
Dir. of Photography: Gary Baum
Operators: Glenn Shimada, Travers Hill, Lance Billitzer, Ed Fine
Assistants: Adrian Licciardi, Jeff Goldenberg, Alec Elizondo, Clint Palmer, Jason Herring
Utilities: Danny Lorenze, Sean Askins
Digital Imaging Tech: Derek Lantz
Video Controller: Stuart Wesolik



Robert McLachlan ASC, CSC has counted on Schneider MPTV filters for his work on successful series from *Game of Thrones* and *Westworld*, to *Ray Donovan*. So when Schneider came out with new **RHodium** Full Spectrum NDs and **Radiant Softs** for diffusion that improves skin tones and creates pleasing high-light bloom—he was game to try them.

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“Our super-star DIT, Tim Nagasawa never misses a thing. But when we slid a new **RHodium** filter in without telling him, he thought the iris control wasn’t working because even though we’d moved outside, there was no color shift at all. These make every other ND filter ever made obsolete as far as I’m concerned.

As for the **Radiant Softs**, they soften and handle highlights very gently and also lower contrast subtly. When we were shooting under harsh sunlight with Susan Sarandon and Liev Schreiber we found they did a lovely job. I just wish everyone would use them when they were taking my picture!)),

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NEW LINE CINEMA
“ISN’T IT ROMANTIC”
Dir. of Photography: Simon Duggan
Operator: Parris Mayhew
Assistants: Bradley Grant, Antonio Ponti, Suren Karapetyan, Mabel Santos Haugen
Digital Imaging Tech: Patrick Cecilian
Loader: Corey Licameli
Still Photographer: Michael Parmelee

“TAG”
Dir. of Photography: Larry Blanford
Operators: Chris Duskin, J. Christopher Campbell
Assistants: Justin DeGuire, Sterling Wiggins, Taylor Case
Steadicam Operator: J. Christopher Campell
Loader: Marie Morrell
Digital Utility: Tyler Bastianson

NETFLIX
“SANTA CLARITA DIET” SEASON 2
Dir. of Photography: Paul Maibaum, ASC
Operators: Craig Fikse, Heather Brown
Assistants: Chuck Katz, David O’Brien, Mike Cahoon, Jan Ruona
Steadicam Operator: Craig Fikse
Steadicam Assistant: Chuck Katz
Loader: Kyle Sauer
Digital Utility: Sarah Lankford

NICE LITTLE DAY/ADAM RUINS EVERYTHING
“ADAM RUINS EVERYTHING” SEASON 2
Dir. of Photography: Matt Garrett
Operators: Andrew Ansnick, Andrew Aiello
Assistants: Nick Kramer, Logan Turner, Tiffany Nathanson, Alexander Paul
Loader: Ben Booker

2ND UNIT
Dir. of Photography: Skyler Rousselet

NICKELODEON
“HENRY DANGER” SEASON 4
Dir. of Photography: Michael Spodnik
Operators: Tim Heinzel, Mike Tribble, Scott Ostermann, Dana Ross
Camera Utilities: Frank Maronski, Jimmy Elliott, Doug Minges
Jib Tech: Ryan Elliott
Video Controllers: Jim Agnor, Bob Kaufmann
Still Photographer: Lisa Rose

PURSUIT PRODUCTIONS, INC.
“ODE TO JOY”
Dir. of Photography: David Jones
Operators: Andrew Kugler, Ryan Toussieng
Assistants: Kevin Walter, James Hair, Scott Miller, Joseph Robinson
Digital Imaging Tech: Justin Hartough

OPEN 4 BUSINESS
“GONE” SEASON 1
Dir. of Photography: James Chressanthis, ASC
Operators: Marcis Cole, Rich Schutte
Assistants: Deb Peterson, Darin Miller, Jared Jordan, Jason Cianella
Digital Imaging Tech: Curtis Abbott

PICROW, INC.
“GOLIATH” SEASON 2
Dir. of Photography: Edward J. Pei, ASC
Operators: Andy Graham, Rob Carlson, Brian Bernstein
Assistants: James Sprattley, James Dunham, Maryan Zurek, Jim Gavin, Tracy Davey, Eric Guthrie
Steadicam Operator: Rob Carlson
Loaders: Jeremy Hill, Peter Pei

“RED OAKS” SEASON 3
Dir. of Photography: Ben Kasulke
Operators: Douglas Pellegrino, Afton Grant
Assistants: Cai Hall, Zach Rubin, Andrew Hamilton, Rob Wrase
Steadicam Operator: Afton Grant
Steadicam Assistant: Zach Rubin
Digital Imaging Tech: Anthony Hechanova
Loader: Jessica Cele-Nazario
Still Photographer: Eric Liebowitz

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SAWHORSE PRODUCTIONS/YOUNG
ARTS FOUNDATION
“#JOSH”

Dir. of Photography: Daniel Fernandez
Operator: Cesar Chacon
Assistants: Stephen Ciffone, Abdiel Thorne,
Sean Lunski, Willem Van Vark
Still Photographer: Jeff Daly

SCREEN GEMS
“SLENDER MAN”

Dir. of Photography: Luca Del Puppo
Operators: Scott Lebeda, Devon Catucci
Assistants: Nolan Ball, Jason Brignola,
Felix Giuffrida, Thomas Bellotti
Loader: Joshua Weibrenner
Still Photographer: Dana Starbard

SPEED KILLS PRODUCTIONS, INC.
“SPEED KILLS AKA CIGARETTE”

Dir. of Photography: Andrzej Sekula
Operators: Alex Salahi,
Raphy Molinary-Machado
Assistants: Robert Webeck, Cesar Marrero,
Daniel Pernas Padin
Digital Imaging Tech: Alex Ramirez
Loader: Omar Rivera Abreu
Still Photographers: Robert Clark, Seacia
Pavao

SONY PICTURES
“JEOPARDY!” SEASON 34

Dir. 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 Kaelson

“THE GOLDBERGS”

Dir. of Photography: Jason Blount
Operators: Scott Browner, Kris Denton

Assistants: Tracy Davey, Nate Havens,
Gary Webster, Jen Bell-Price
Digital Imaging Tech: Kevin Mills
Digital Utility: Dilshan Herath
Still Photographers: Nicole Wilder,
Adam Taylor

“WHEEL OF FORTUNE” SEASON 34

Dir. 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 Kaelson

STALWART FILMS, LLC
“HALT & CATCH FIRE” SEASON 4

Dir. of Photography: Evans Brown
Operators: Glenn Brown, Paige Thomas
Assistants: Josh Gilbert, Jackson McDonald,
Cameron Schwartz, Mary-Margaret Porter
Steadicam Operator: Glenn Brown
Digital Imaging Tech: Nick Hiltgen
Loader: Anna-Marie Aloia

“THE WALKING DEAD” SEASON 8

Dir. of Photography: Paul Varrieur,
Duane Manwiller
Operators: Deke Keener, Cooper Dunn
Assistants: David Galbraith, Bruce Robinson,
Matt Horn, Robert Veliky
Steadicam Operator: Deke Keener
Steadicam Assistant: David Galbraith
Loader: Daniel Irons
Camera Utility: Chris Morales
Still Photographer: Gene Page
Publicist: Brandee Brooks

STARS

“POUR VIDA” PILOT

Operator: Benjamin Spek
Assistants: Mariana Antunano, Gary

Webster, Anne Carson, John Roney
Steadicam Operator: Benjamin Spek
Digital Imaging Tech: Enrique Del Rio

SUMMER 2017 FILMS
“UNTITLED LCK MOVIE”

Dir. of Photography: Paul Koestner
Assistants: Cory Stambler, Benedict Baldauff
Loader: Holly McCarthy
Still Photographer: Chris Saunders

SUMMERTIME, LLC
“SUMMERTIME”

Dir. of Photography: William Rexer
Operators: Bill Saxelby, Ben Semanoff
Assistants: Ben Spaner, Brent Weichsel
Loader: Brittany Jelinski
Still Photographer: Alison Rosa

SUNSET PICTURES
“CRAZY FOR THE BOYS”

Dir. of Photography: Massimo Zeri, AIC
Operators: Aaron King
Assistants: Rome Williams,
Christian G. Hawkins,
Wilbert Jay Johnson, Niko Feldman
Steadicam Operator: Aaron King
Digital Imaging Tech: Giovanni Moriconi
Still Photographer: Joe Mast

TNT

“THE LAST SHIP” SEASON 5

Dir. of Photography: Chris Baffa, ASC,
Peter Kowalski
Operators: Bud Kremp, SOC,
Wally Sweeterman, Ben Spek
Assistants: Michael D. Alvarez, Roger Spain,
Jeff Lorenz, Ana Amortegui,
Ulysses Domalaon, Scott Whitbread
Steadicam Operator: Bud Kremp, SOC
Digitual Utility: George Ballenger
Utility: Ben Shurtleff
Technnocrane Operator: Chris Mayhugh
Technocrane Tech: Colin Michael West
Remote Head Tech/Operator: Jay Sheveck

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PLAN”

Dir. of Photography: Robert La Bonge
Operators: Brian Osmond, Robert
Newcomb
Assistants: Colin Sheehy, Richard
Crumrine,
Amanda Rotzler, Mark Patnesky
Loader: Bill Crumrine

TWENTY MILE PRODUCTIONS, LLC
“WHERE'D YOU GO BERNADETTE”

Dir. of Photography: Shane Kelly
Operator: Ben Semanoff
Assistants: Deb Peterson, David Taylor,
Jason Cianella, Benedict Baldauff
Digital Imaging Tech: Curtis Abbott
Still Photographer: Wilson Webb

UNIVERSAL

“SHADES OF BLUE” SEASON 3

Dir. of Photography: Stefan Czapsky, ASC
Operators: David Taicher, Eric Tramp
Assistants: Greg Principato, Raul A. Erivez,
Pete Keeling, John C. Walker
Steadicam Operator: David Taicher
Steadicam Assistant: Greg Principato
Digital Imaging Tech: Chandler Tucker
Loader: Brian Lynch, James McEvoy

“THE GOOD PLACE” SEASON 2

Dir. of Photography: David Miller, ASC
Operators: Trey Clinesmith, Josh
Williamson,
Johnny Martin
Assistants: Mark Figueroa, Aaron Bowen,
Sean O’Shea, Tony Martin, Greg Kurtz,
Will Evans, Chris Garland
Steadicam Operator: Trey Clinesmith
Steadicam Assistant: Mark Figueroa
Loader: Rachel Mangum
Digital Utility: Dilshan Herath
Still Photographer: Colleen Hayes

“MR. ROBOT” SEASON 3

Dir. of Photography: Tod Campbell
Operators: Aaron Medick, Brian Jackson
Assistants: Michael Garofalo, Wesley
Hodges,
Patrick Bracey, John Larson
Digital Imaging Tech: Doug Horton
Loader: Kaih Wong, Alivia Borab

“THE SINNER” SEASON 1

Dir. of Photography: Radium Cheung, HKSC
Operators: Justin Foster, David Kimelman
Assistants: Gus Limberis, Glen Chin,
Nick Koda, Ian Carmody
Loader: Matt Albano, Tommy Scoggins
Still Photographer: Peter Kramer

WARNER BROS.

“LETHAL WEAPON” SEASON 2

Dir. of Photography: David “Mox” Moxness,
ASC, Andy Strahorn
Operators: Victor Macias, Robert Givens
Assistants: James Rydings, Kaoru “Q”
Ishizuka,
Troy Blischok, Kelsey Castellitto
Digital Imaging Tech: Mike DeGrazzio
Digital Utility: Spencer Shwetz

“LUCIFER” SEASON 3

Dir. of Photography: Christian Sebaldt, ASC,
Tom Camarda
Operators: Kenny Brown, Eric Laudadio
Assistants: Ryan Pilon, Nathan Crum,
Rob Magnano, Jason Kinney
Digital Imaging Tech: John Reyes
Digital Utility: Bryce Marraro
Still Photographers: Ron Jaffe, John P.
Fleenor

“MAJOR CRIMES” SEASON 6

Dir. of Photography: David A. Harp,
Kenneth Zunder, ASC
Operators: Chris Hood, Tim Roarke,
Duane Mieliwocki

Assistants: Matt Guiza, Randy Shanofsky,
Dan Squires, Adam Tsang, Russ Miller,
Veronica Bouza
Digital Imaging Tech: Evin Grant

“MOM” SEASON 5

Director of Photography: Steven V. Silver,
ASC
Operators: Cary McCrystal, Jamie Hitchcock,
Larry Gaudette, Candy Edwards
Assistants: Meggins Moore, Nigel Stewart,
Damian Della Santina, Mark Johnson,
Benjamin Steeples
Camera Utilities: Alicia Brauns, Andrew
Pauling
Video Controller: Kevin Faust
Digital Imaging Tech: Robert “Bob Z” Zeigler

“THE BIG BANG THEORY” SEASON 11

Director of Photography: Steven V. Silver,
ASC
Operators: John Dechene, Richard Price,
SOC, Jamie Hitchcock, Brain Armstrong
Assistants: Nigel Stewart, Chris Hinojosa,
Steve Lund, Meggins Moore, Benjamin
Steeple
Camera Utilities: Colin Brown, Jeannette
Hjorth
Video Controller: John O’Brien
Digital Imaging Tech: Robert Zeigler

WHITE FAMOUS PRODUCTIONS

“WHITE FAMOUS” SEASON 1

Dir. of Photography: Sidney Sidell
Operators: Chris Cuevas, Brooks Robinson
Assistants: Liam Sinnott, Patrick
Bensimmon,
Paul Tilden, Kirsten Laube
Steadicam Operator: Chris Cuevas
Steadicam Assistant: Liam Sinnott
Loader: Brandon Gutierrez

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“THE NIGHT SHIFT” SEASON 4
Dir. of Photography: Arthur Albert
Operators: Mark LaBonge, Nick Albert
Assistants: Chris Norris, Tristan Chavez,
Aileen Taylor, Jeff Lamm
Digital Imaging Tech: Jesse Heidenfeld
Digital Utility: Claudio Banks

COMMERCIALS

ARTS AND SCIENCES
“SMIRNOFF”
Dir. of Photography: Sean Porter
Operator: R. Michael Merriman
Assistants: Ryan Mhor, Leo Abraham,
Seaton Trotter, Chess Pettengill
Digital Imaging Tech: Ernesto Joven

ASSEMBLY
“CITY FURNITURE”
Dir. of Photography: Nick Taylor

“OFFICE DEPOT”
Dir. of Photography: Nick Taylor

A WHITELABEL PRODUCT
“TIFFANY”
Operator: Maceo Bishop
Assistants: Rick Gioia, Dan Hersey,
Jordan Levie, Jeff Taylor
Digital Imaging Tech: Othmar Dickbauer
Loader: Kyle Repka

BISCUIT
“AT&T”
Operator: R. Michael Merriman
Assistants: Daniel Ferrell, Leo Abraham,
Nate Cummings, Chess Pettengill
Steadicam Operator: Colin Anderson
Remote Head Tech/Operator: Dustin Evans

BOB INDUSTRIES
“YOPLAIT”
Dir. of Photography: Sean Porter
Operators: R. Michael Merriman, Josh Medak
Assistants: Lila Byall, Daniel Ferrell,
Lucas Deans, Kira Hernandez
Digital Imaging Tech: Ernesto Joven

BODEGA STUDIOS
“SUITS/LEXUS PARTERSHIP”
Dir. of Photography: Patricia Govoni
Operator: Nico Giaquinto
Assistants: Jon Cooper, Sara Boardman
Digital Imaging Tech: Artur Dzieweczynski

CAVAIR
“WONDERFUL PISTACHIOS”
Dir. of Photography: Tim Hudson
Assistants: Eric Stapelfeldt, Daisy Smith
Digital Imaging Tech: Eric Yu

CMS
“BAUER ATHLETE EVENT 2017”
Dir. of Photography: John Tipton
Operator: Joseph Lavallee
Assistants: Patrick Kelly, Ian Buchanan
Digital Imaging Tech: Leonard Mazzone

“ESPN”
Dir. of Photography: Nathan Swingle
Assistants: Christian Hollyer, Julia Liu,
Mary Anne Janke
Loader: Michael Rodriguez Torrent

CONCRETE + CLAY
“TOYOTA”
Dir. of Photography: Jesse Green
Assistants: Nina Chien, Edwin Herrera
Digital Imaging Tech: Tyler Isaacson

COVEY ENTERPRISE, INC.
“SHISEIDO-CUBE”
Dir. of Photography: Tristan Sheridan
Assistants: John Clemens, Scott Miller
Digital Imaging Tech: Othmar Dickbauer

CRANETOWN MEDIA
“HLN S.E. CUPP”
Dir. of Photography: Ross Richardson
Assistants: Kenny Thompson, Sam Elliot
Digital Imaging Tech: Tom Wong

DECON
“BARBIE”
Dir. of Photography: Kip Bogdahn
Assistants: Ethan McDonald, Marcus Del
Negro
Digital Imaging Tech: Eli Berg

ELEMENT
“FISHER-PRICE”
Dir. of Photography: Nick Taylor

“PILLPACK”
Dir. of Photography: Joe Lavallee
Assistant: Darryl Byrne

FURLINED
“EYELOVE”
Dir. of Photography: Jeff Cutter
Operator: Seth Kotok
Assistants: Daniel Hanych, Ethan McDonald,
Paul Saunders
Digital Imaging Tech: John Spellman

GLP CREATIVE
“NASCAR”
Operator: Chris Lymberis
Assistants: Christian Shonts, Matthew
Mebane, Monica Barrios-Smith, James
Gribble
Digital Imaging Tech: Jason Johnson



CREW PHOTO: THE CARMICHAEL SHOW

Keith Anderson, Video Controller / George Mooradian, ASC DP / Charlie Ruffner, Key Grip / Todd Mielke, Gaffer / Photo By: Chris Haston

HELO
“COMCAST-DUDE PERFECT”
Dir. of Photography: Wyatt Troll
Operator: Chad Chamberlain
Assistants: Adam Miller, Nate McGarigal,
Leon Sanginiti, Jim McCann
Digital Imaging Tech: George Robert Morse

HURWITZ CREATIVE
“MOZART IN THE JUNGLE EPK PROD”
Operator: Leland Krane

KNUCKLEHEAD
“NY LOTTERY”
Dir. of Photography: Eigil Bryld
Assistants: Stanley Fernandez, Chris Eng
Digital Imaging Tech: Bjorn Jackson

LOVE SEAT ENTERTAINMENT
“MTV PROMO SHOOT”
Dir. of Photography: Marc Bloomgarden
Operator: Leland Krane
Assistants: Laura Nespola,
Adriana Brunetto-Lipman
Steadicam Operator: Jeff Latonero
Steadicam Assistant: John Escudero

MOXIE PICTURES, NY
“MACY’S”
Dir. of Photography: Igor Martinovic
Assistants: Alex Worster, Eric Schwager
Steadicam Operator: Yousheng Tang
Digital Imaging Tech: Jessica Ta

“UBER”
Dir. of Photography: Eric Schmidt
Operators: John Pingry, Robby Baumgartner
Assistants: John “Poodle” Scivoletto,
Jon Lindsay, Lauren Gadd, Matt Williams
Digital Imaging Tech: John Spellman

O POSITIVE
“JOHN HANCOCK”
Dir. of Photography: Niels Alpert
Operator: Nathan Swingle
Assistants: Jill Tufts, Tim Sweeney,
Julia Liu, Richelle Topping

PACIFIC RIM FILMS
“CARMAX”
Dir. of Photography: Bill Pope, ASC
Operator: Scott Sakamoto
Assistants: Ethan McDonald, Paul Saunders
Digital Imaging Tech: Daniel Applegate

PARK PICTURES, LLC
“PAPA JOHN’S”
Dir. of Photography: Adam Beckman
Operator: John Sheeren
Assistants: Peter Morello, Brian Aichlmayr,
Andres Quintero
Digital Imaging Tech: Adrian Hattingh

PARTIZAN
“HASLEY”
Steadicam Operator: Ari Robbins
Assistants: Lucas Deans, Whitney Jones
Digital Imaging Tech: Benjamin Crump

PECUBU
“AMAZON PRIME”
Dir. of Photography: Jeff Cutter
Assistants: Lucas Deans, Whitney Jones
Digital Imaging Tech: Randy Kaplan

PRETTYBIRD
“AMAZON”
Operator: Michael Berg
Assistants: Keitt, Nina Chien,
Stanley Fernandez, Dan Keck
Steadicam Operator: Jacques Jouffret
Digital Imaging Tech: Jeff Flohr



CREW PHOTO: BLEED

From L to R: Top Row: Warren Brace - A 1st AC / Dave Drzewiecki - A Cam Operator / Lex Rawlins - B 1st AC / Christy Fiers - B 2nd AC / Alfeo Dixon - B Cam Operator/Steadicam / Tom Camarda - DP / Zak Norton - Digital Utility Middle Row: Shawn Stone - A Dolly Grip (In Camo Shirt) Bottom Row: Erik Olson - A 2nd AC / Alex Hooper - Additional 2nd AC / Jonny Revolt - DIT / Photo by: Eliza Morse

PSYOP
“SCHICK”
Dir. of Photography: Fred Elmes, ASC
Assistants: Beau Grantland, Eve Strickman
Digital Imaging Tech: Abby Levine

RAUCOUS CONTENT
“BIO FREEZE”
Dir. of Photography: Nick Taylor

“UHC”
Dir. of Photography: Nick Taylor
Assistants: John Clemens, Nina Chien, Liz Cavanagh
Digital Imaging Tech: Othmar Dickbauer

RESET
“CADILLAC”
Dir. of Photography: Erik Sohlstrom
Operator: Tim Sessler
Assistants: John Clemens, Jon Sandin
Digital Imaging Tech: Robert Cauble
Loader: John Cava

“COCA COLA”
Dir. of Photography: Andrij Parekh
Assistants: Hector Rodriguez, Liz Cavanagh

Digital Imaging Tech: Matthew Love

ROWDY FILMS
“RL POLO BLUE”
Dir. of Photography: James Fealy, Theo Stanley, Shane Sigler, Pete Zuccarini
Assistants: Jay Eckardt, Jim Hair, James Klayer, Vince Tuths, David Flanigan, Ian Schneider, Ed Shimko
Digital Imaging Tech: Mariusz Cichon

SANDWICH VIDEO
“STITCH FIX”
Dir. of Photography: Kai Saul
Assistants: Nicholas Martin, Alan Certeza
Steadicam Operator: David Shawl
Digital Imaging Tech: Tyson Birman

SLIM
“HONDA FIT-SECRET LIFE”
Dir. of Photography: Rik Zang
Assistants: Justin Chefe, VanNessa Manlunas
Digital Imaging Tech: Michael Borenstein
Steadicam Operator: Liam Clark

SMUGGLER
“IBM”
Dir. of Photography: Manel Ruiz
Assistants: Peter Morello, Nate McGarigal
Digital Imaging Tech: Mariusz Cichon
Steadicam Operator: Jon Beattie

STATION
“DOWNY”
Dir. of Photography: Kip Bogdahn
Assistants: Ethan McDonald, Marcus Del Negro
Digital Imaging Tech: Mike Kellogg

SUPERLOUNGE
“FORD”
Dir. of Photography: Michael Svitek
Assistants: Andrew Laboy, Mel Kobran
Digital Imaging Tech: Pat Paolo
Digutal Utility: Ben Brady
“TOYOTA”
Dir. of Photography: Michael Svitek
Assistants: Derek Edwards, Bradley Rochlitzer
Digital Imaging Tech: Pat Paolo
Phantom Tech: Ben Brady

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CREW PHOTO: THE PACT

Top row L to R: Chad Oliver / Russ Alsobrook, ASC / Jerome Fauci / Keith Pokorski / Casey Hotchkiss
Bottom row L to R: Bodie Orman / Trent Walker / Dan Turek / Will Cooper / Photo by Quantrell D. Colbert

TOOL OF NORTH AMERICA
“EMPIRE STATE DEVELOPMENT”
Dir. of Photography: Laura Merians
Operator: Mike Drucker
Assistants: Ken Thompson, Sam Elliot,
Kyle Repka, Mitch Malpica
Digital Imaging Tech: Vince Rappa,
Artur Dziewieczynski
Steadicam Operator: Yousheng Tang

“MIDAS”
Dir. of Photography: Jeff Cutter
Operator: Dino Park
Assistants: Daniel Hanych, Lucas Deans,
Eric Matos
Digital Imaging Tech: Daniel Applegate

YARD DOG TV
“NISSAN TRAINING CAMP”
Dir. of Photography: David Wagreich
Operators: Collin Davis, Michael Pescasio,
Ezra Migel, Vincent Foeillet, Sergio De Luca
Assistants: Scott Kassenoff, Matt Blea,
Niranjan Martin, Reed Koppen, Daniel
Hanych, Ambar Capoor, Miles Custer, Chris
Burket

Digital Imaging Tech: Roham Rahmanian
Digital Loaders: Mike Borenstein,
Scott Beckley, Nina Chadha



CREW PHOTO: CHICAGO PD

Front row L To R: Corinne Anderson - Digital Utility / Seth Thomas - C Cam Operator
Second Row L to R: Jamison Acker - A Cam 2nd AC / James Zucal - A Cam Operator / Phillip Walter - B Cam 2nd AC / Marion Tucker - Digital Utility / Kyle Belousek - C Cam 2nd AC
Third Row L to R: Don Carlson - B Cam 1st AC / Will Eichler - B Cam/Steadicam Operator / Michael Gleeson - Digital Utility
Fourth Row L to R: Dave Wightman - C Cam 1st AC / John Mathesis - B Cam Dolly Grip / Rohn Schmidt - Director of Photography / John Young - A Cam 1st AC / Timothy Troy - A Cam Dolly Grip / Nicholas Wilson – Loader / Photo By: Matt Dinerstein

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[stop motion]

PAUL SCHIRALDI

THE DEUCE



It was doubly challenging (no pun intended) to capture stills for *The Deuce*, where lead actor (James Franco) plays twin brothers, Vincent and Frankie, and every scene they appear in together had to be shot two times. That meant following Vincent around through other scenes as well, and then waiting for James Franco to return to his trailer and reemerge as Frankie (to get the other half of the scene's coverage). I had to take precise notes of camera location and height, as well as the focal length and aperture every time the brothers were together (like the shot above, in Vincent's new bar). My camera had to be returned to the same location, height, focal length and aperture as those notes indicated, before the scene could be stitched together at a later time.

Oh, and one more thing: *no tripod!*



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