



CAMERA OPERATOR

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CAMERA OPERATOR

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Cover



Photo of Jamie Foxx in *The Soloist* by François Duhamel, SMPSP.

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CRAIG MATHEWS

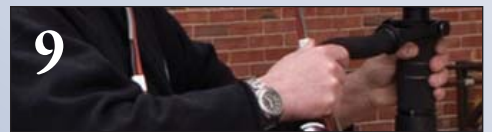
Presenter Robert Brinkman points to the Cammy held by Michael Scott SOC, Lifetime Achievement Award Recipient as Camera Operator. They stand in front of the SOC's new backdrop which blends logos and names of both SOC and the Vision Center at Childrens Hospital Los Angeles.

Features

Camera Operator of the Year

IN THEIR OWN WORDS

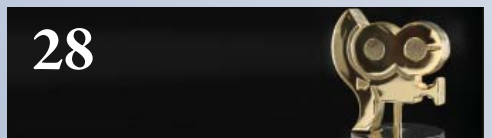
The winner and the nominees discuss the films they were nominated for, and the honor of being nominated.



A Gala Evening

by David Frederick SOC

The SOC honors Lifetime Achievements and outstanding work on current films.



Teamwork Propels *The Soloist*

by Astrid Phillips

The friendship behind the camera is as important as the friendship onscreen.



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as of 5/15/09

Letter from the President

Welcome to the new edition of *Camera Operator* magazine. I'd like to thank each of you for re-electing me to the SOC Board of Governors and another term as SOC President. I appreciate your confidence.

I've been thinking about the past as well as the present and future. We went from the "We Generation" of the '60s to the "Me Generation" of the '90s, with selfishness as one of its hallmarks. It's time to get back to putting others first and lending a helping hand, especially with the economy in the condition it is now.

There are many ways to do this, but here's one idea:

Earlier this year I was on a picture as "A" Camera Operator. There were several Steadicam days in the schedule. Having recently gone into my bank to make up hours to keep my health insurance a thought occurred to me. What if I didn't take the Steadicam days, but instead recommend production hire someone else? Sure I'd make less money, but I'd still be there as "A" Camera Operator and two of us would make our hours instead of just one.



Was it strange for me? A bit. Still, it worked out in a way that helped everyone and that's what we have to keep in mind in these trying times. If we are to survive as a group we must do what we can for each other. We are Camera Operators, but we are also human beings and there are many of us. If we help out with job referrals for those having trouble making their hours, give our time for education of others and our ideas for improving the future, and open our minds to concentrate not on our differences but our similarities, we can overcome almost any challenge.

These days, no one knows what the future holds. In reality we never did. But one thing we do know is together we are strong and divided we are weak. It was Mr Spock who said in *The Wrath of Kahn*, "The needs of the many outweigh the needs of the few". Words of past fiction we can apply to the reality of the present.

Dan Kneece, SOC President

Camera Operator of the Year credits: All five nominated films were screened at Panavision in Woodland Hills a few weeks before the Awards Gala, thanks to the good offices of Andy Romanoff SOC and Jill Stanley, both of Panavision. After each screening, David Frederick SOC conducted an interview with the nominated camera operator. They were transcribed for this magazine by Jack Messitt SOC and David Frederick SOC. Dan Gold SOC and his wife provided home brew for beer tasting. David Mahlmann SOC and Dave Tolsky SOC coordinated the event, interview capture and reception. The interviews, videotaped by Robert C Fisher and Susan Campbell SOC, will be available on the SOC web site in the near future.

Editor's Message

Promoting One, Promoting All

In the ups and downs of this industry, looking for work is a never-ending job in itself. I have found that getting your name out there is half the battle. Well, the new SOC.ORG website is a perfect way for members to do just that and at the same time create a wonderful showcase for our great organization.

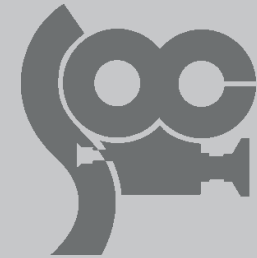
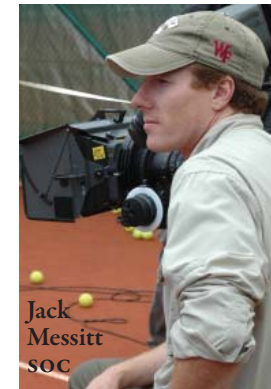
Every active member of the SOC has control of their own interactive webpage on the new site. You control the content and can update it whenever you want. What could be better than that?

Complete with a photograph, bio, resume, contact information and a reel, it is a great way to show off your talents to a producer or DP looking to see some of your work.

Until you actually go to the website and fill out your profile page, an SOC logo sits in place of your picture. And today, I see far too many logos on the roster...

Please go to SOC.ORG and fill out your individual profile. It will not only create a dynamic way for you to help impress a future boss, it will help showcase all the talent that the SOC has to offer.

Jack Messitt soc



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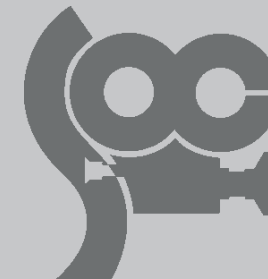
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What's going on with members and in the industry



SOC/Fisher 4th Annual Open House and BBQ

PHOTOS BY DOUGLAS KNAPP/SOC

The JL Fisher/SOC 4th Annual Open House and BBQ lunch was held on May 16th. Thanks go to Jimmy Fisher for hosting this event and Frank Kay for his hard work. Over 30 vendors attended this year, from cranes to cameras, lighting and grip and sound. This event showcased the best tools for the operators and camera crew. This year it was supported and sponsored by ASC, Local 600, Local 80 and Local 659 sound union.

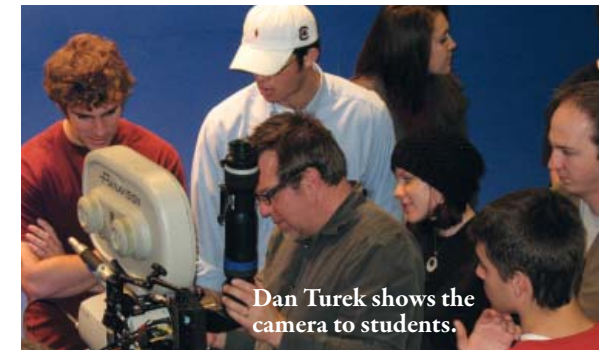
David Mahlmann, SOC Events Chair and Karen Beck would like to thank all volunteers who helped make this event a great success.



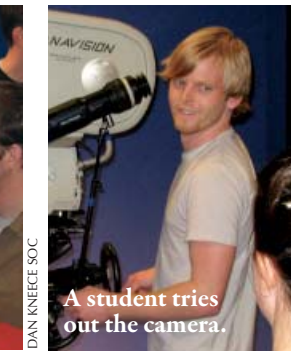
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Dan Turek shows the camera to students.



A student tries out the camera.



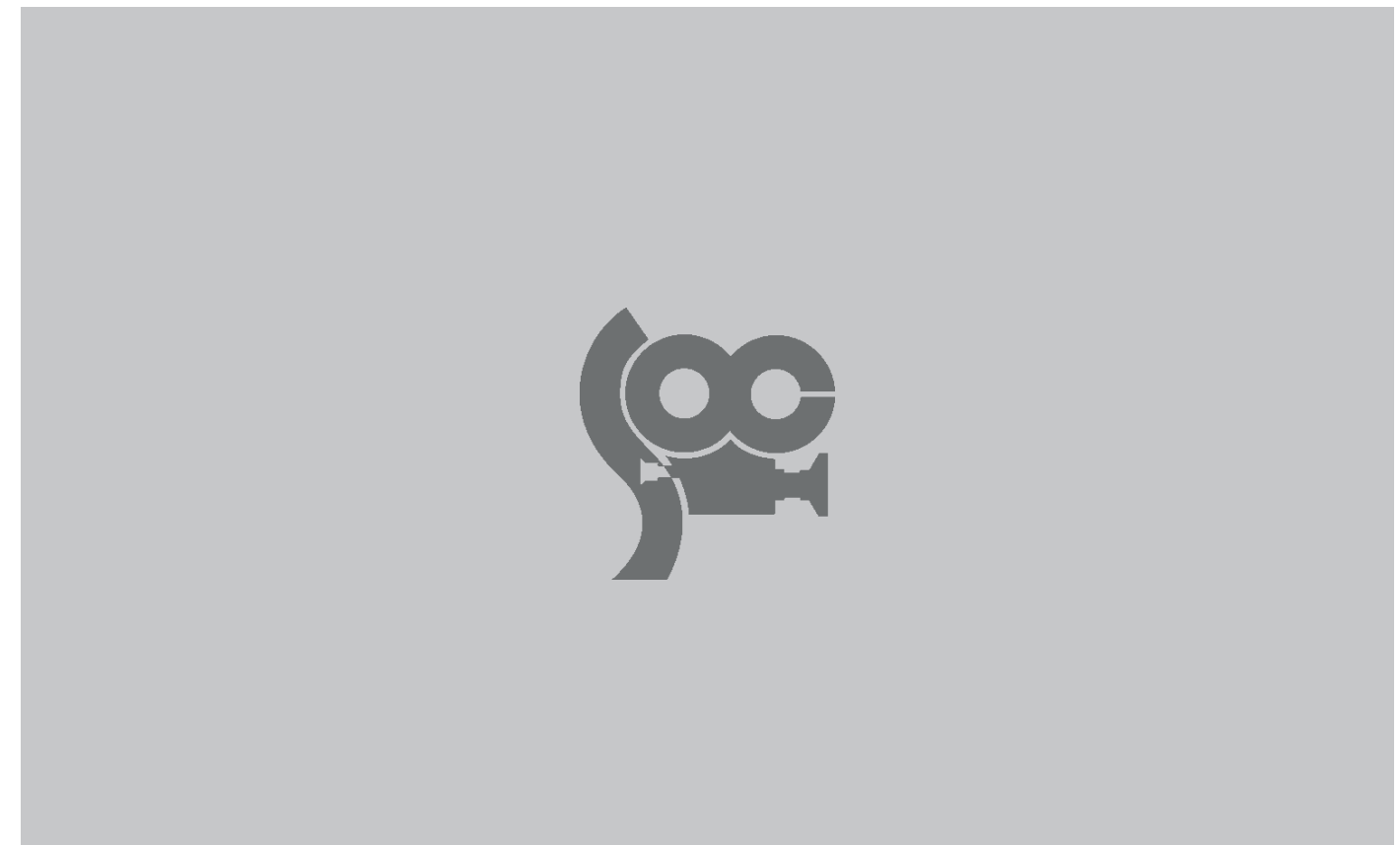
Dan Kneece SOC works with student Amanda Etheridge.

Panaflex Seminar, University of South Carolina

Members of the SOC and the camera crew from the movie *Civil* taught a day long workshop to students from the University of South Carolina (USC), Trident Technical College, and local South Carolina film professionals. After an introduction by Tom Clark of the South Carolina Arts Commission, *Civil* camera crew members described their positions and duties. Participants were taught the components of each camera package and how to assemble them. Three situational exercise areas were formed: Jeff Moore SOC with the Arri III with the 25-275 Primo zoom and OConnor 2575; 1st AC Dan Turek with the Panaflex with short Primo zoom and Panahead; Eliza Wemberly at the Loading area with Harrison tent, dummy rolls and various magazines. The class was divided into groups and rotated through positions. 2nd AC Parker Meyer kept things running smoothly between all the stations, and Dan Kneece SOC oversaw the whole operation, going from station to station to station with tips and suggestions. Special thanks go to Panavision VP Joe Dunton; James Finn, Panavision Dallas; Mindy Bee, Panavision Florida; South Carolina Film Commissioner Jeff Monks; Tom Clark; Karla Berry, USC Media Arts Dept; and Jodi Salter, USC Art Dept.



Student Ashley Noel Johnson as camera operator.

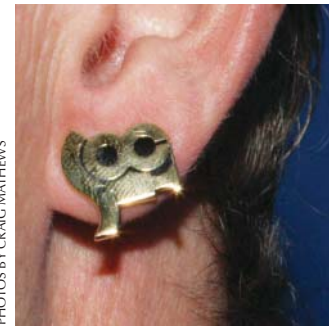




SOC operators participate in practical drills during a Local 80 dolly grip class.



Mike Kovacevich of Panavision goes into detail during the SOC's Panavision Genesis menu class.



Aiken Weiss SOC has found a new use for the SOC pin—it makes a great earring!

Aiken sported his new style at the SOC Lifetime Achievement Awards Gala. Highlights begin on page 28.

SOC in 3D

Thirty SOC members attended the first ever SOC 3D workshop. 25-year Stereography veteran Paul Taylor SOC conducted the workshop, covering the basics of 3D cinematography with a special emphasis on the camera operator's role in 3D projects. Taylor use a mixture of lecture, recorded footage and a live 3D rig to introduce the concept of 3D cinematography.

The workshop was held at Big Vision's beautiful Burbank sound stage, which features a 32'x36'x20' greenscreen hard cyc, outfitted with light panels in the grid and on stands. Big Vision is offering SOC members 30% off camera rentals and 10% off stage rentals until June. Log on to www.bigvision.com and contact Susan Johnson for details.

We thank Big Vision for their hospitality and for supplying us with coffee and bagels. The SOC plans more 3D workshops, so check the Events Page of the website often at www.soc.org.



Above: Attendees in 3-D glasses at Paul Taylor SOC's workshop on 3-D cinematography. Right: Dianne Fairrington SOC enjoys a 3-D article in *Camera Operator*.



Have you filled out your profile yet? www.soc.org



Renato Aviles, James Baldanza SOC, and Arri CSC's Ed Stamm.

SOC Swap Meet in Florida

by James Baldanza SOC

The SOC hosted its first East Coast Swap Meet—Flea Market at Arri CSC Florida. Ed Stamm of CSC and his staff were gracious hosts supplying his facility along with soft drinks, waters, coffee, and doughnuts.

Attendees included Pat Longman of Active Camera Systems, Mario Deas of Mar Media, and camera assistant April Ruane with her family. Through this event, the SOC was able to raise money for The Vision Center at Childrens Hospital Los Angeles.

Hopefully this will be the first of many SOC events in Florida.

Camera Operator of the Year

IN THEIR OWN WORDS

The SOC interviews the recipient and each of the nominees, about making the films for which they were nominated.

The Joker is down. Bob Gorelick soc, 2009 Camera Operator of the Year, with Bob Hall, 2009 Lifetime Achievement Award Recipient for Camera Technician, filming *The Dark Knight* in IMAX on his Steadicam rig. Photo courtesy of Warner Bros Pictures. TM and © DC Comics.

CAMERA OPERATOR OF THE YEAR

Bob Gorelick soc on operating *The Dark Knight*

A Batman movie – how exciting was it for you to work on one? Were you a fan of the comics, TV series and earlier Batman films?

I was a fan of the TV show in the '60s. The movie franchise films always seemed to me to be a bit disconnected. *Batman Begins* was the first of the movies to re-connect the Batman concept with the film's execution.

Given the ubiquity of video assist monitors and the acrobatics of today's handheld shooting, do you still prefer to look through an optical finder?

My first choice is ALWAYS looking through the viewfinder; however, depending on the shot that is not always possible. There are details that you can see better (like focus) through a good optical finder, and I feel that you are more connected to the energy of the shot when your eye is on the tube. One of the frustrations I have with HD is that the optical viewfinder has become almost ancillary.

Considering your organizing, communicating and composing responsibilities, as a camera operator do you still feel indispensable on the job—both to the DP and to the production?

I do—but do they? I hope they do. Especially with what has happened over the past two years with the operator position not being mandatory anymore... I just don't know how that's possible. It is such a critical position to the Director of Photography—even if the DP likes to operate himself. Wally does a lot of his own operating. When he works with Chris Nolan, Chris likes him to operate. Wally is an exceptional handheld operator and he did almost all the handheld work in that film. And there's quite a bit of it. But often, especially in the action sequences,

I would be operating Steadicam right next to him. So we'd be doing handheld and Steadicam simultaneously and a lot of that is cut into the movie and I think it really worked. I would be on a wider lens and he would be on the longer lens because he could check focus.

I think that Chris ended up using more Steadicam on this film because, with the IMAX, it was not possible to do handheld at all. So whenever he wanted that kind of feel, we went to Steadicam.

Tell us about Steadicam and the IMAX camera.

Ouch... It's really heavy. Probably the heaviest cameras I've had to fly. But having said that, the mass actually makes the platform more steady. So it helps you in certain ways. Horizon is not as much of an issue, but the film travels horizontally, so after a minute or so into the take, the camera begins to tilt. So I sort of trained Chris to cut at that point because he hates an off horizon.

It's now *Dark Knight* Steadicam folklore, but when we were shooting the bank heist in Chicago... It was about the third day into the shooting schedule and the guys come off that wire on the roof and I chase them toward that phone box. I am halfway through the run and we hear "crack!" A piece on the arm, made of titanium (the socket block) just sheared in half. My first concern was not the camera. That socket block has a really tightly wound spring. And if that explodes, you could lose a finger or an eye. We heard the snap and it sounded really frightening, but in reality, the rig kind of slowly fell off my body and rolled down my leg and never completely hit the ground.

What is your favorite shot?

There is a shot toward the end of the movie where the

SWAT guys are in the Pruitt building and Batman has just thrown Heath Ledger off the ledge and he is hanging upside down. The camera is on a third axis remote head on the end of a Technocrane and Heath is actually hanging upside down. The camera actually has to corkscrew around his head on a 75mm anamorphic. I tried it about four times, but what happens with a shot like that is you get halfway around and all of the instincts of your wheels flip. It becomes impossible. Chris is sitting right next to the console laughing at me and says, "That's enough, Bob. Let Wally try one." He tried one and it was much worse than what I did and he said, "It's yours." So we came up with the idea of having the Scorpio tech, when I am getting to the point that I am losing it, hit the reverse scan switch. Chris Nolan said, "That's never going to work." Well, we did it in one take.

Since you are a Steadicam operator, what do you say when a neophyte asks what does it take to be an operator, and do I need to do Steadicam?

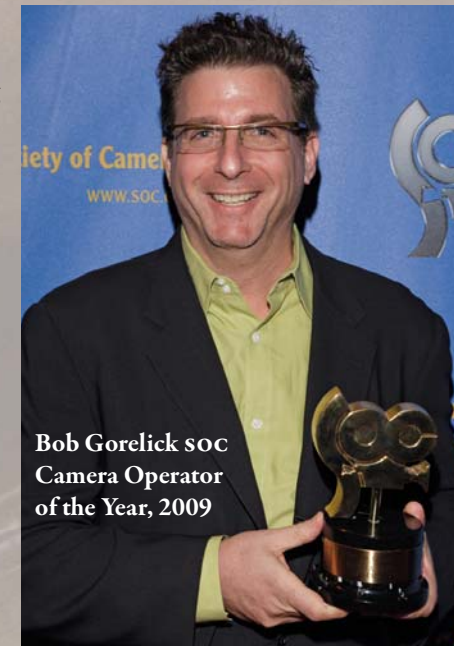
I would never discourage anyone from wanting to be a camera operator, but I do suggest that they consider learning Steadicam. It isn't that one can't become a working operator without it, but it has become a desirable tool for any production and can make one more valuable from a hiring point of view. The key is to not just buy one in order to get hired or make more money, but to actually learn the skill and get good at it. That can actually KEEP you employed.

Tell us what a typical shot set up process with director Christopher Nolan would entail.

Chris and Wally and the first AD would get together on set and discuss the scene in general. Usually Chris and Wally would then huddle together and work out the finer points of the shots. I learned quickly that there would not be much more discussion so I basically stayed as close as possible to them during this process and listened attentively. The key was to be there but to try not to be in their way or be a distraction. It was probably the most challenging part of the job for me. It was exhausting because Chris and Wally have so much energy and are constantly on the move looking for new things. But in the end, I was able to stay with them and know what their plan was.

Did you get to rehearse as much or as little as you desired?

I would say yes. Chris is respectful of our needs and if the shot required some rehearsing, we would. There were a few specific Steadicam shots with the IMAX where depth of field was virtually 0, and Chris allowed 1" AC Bob Hall and I to



Bob Gorelick soc
Camera Operator
of the Year, 2009

get what we needed. Once rehearsed, however, Chris would often only do 1 or 2 takes and move on.

What were the environmental conditions that held you back from doing the shots the way that you would have liked to do them?

I can't really say there were any. The only issue I remember is that the IMAX cameras have rather old video taps and so for Steadicam or crane work, our viewing monitors were not as clear as what we are accustomed to.

How involved were you in the blocking, the shot conception, actor rehearsals and picking the locations?

Not so much. As I said earlier, my role was to be more of a "fly on the wall" during the design and shot blocking stages. Once we began to execute a shot, I was able to offer suggestions to either Chris or Wally. They were both very open to anything that could improve upon their ideas.

What is the nature of your previous working relationship with the DP, Wally Pfister and the director, Christopher Nolan?

The Dark Knight was my first time working with Chris Nolan. To be honest, even with all the experience I had coming in to this project, I was a bit nervous at first. But once we started shooting the bank heist I realized that Chris is reasonable and is really only interested in making a great movie. I've known Wally Pfister for about 12 years. We were operators together and are friends. I had worked with Wally on several of the films he shot, including *Laurel Canyon*.

How does it feel to be nominated for an award by your peers in the industry and to appear before an audience to explain yourself?

It is truly one of the highlights of my career to be nominated by my peers. Do I have to "splain myself?" That sounds awful!

Preference of holding the matte box in handheld or handles?

I like holding the matte box unless I'm on a really long lens. I feel like I have more control holding the matte box.

What camera equipment was used for the show and what are the advantages of that system over others?

We shot Panavision anamorphic with C and E lenses, used IMAX 70mm with their Hasselblad lenses for certain sequences. Panavision is a standard, and the IMAX gave us a short learning curve, mostly with regard to the lack of depth of field for focus, but Bob Hall adapted quickly and did an amazing job. I don't think people realize how difficult the large format was to keep in focus given the type of shooting we were doing.



High over Hong Kong, Christian Bale checks out his Batman gear as the crew looks on. Photo courtesy of Warner Bros Pictures. TM and © DC Comics.

When stunt-men or doubles were used for Christian Bale as Batman, was it a challenge to shoot them to look real? What was Christian Bale like to work with? Concentration level, skill level on camera tasks?"


Christian did most of his own fight sequences. He even did the shots at the tops of the tallest buildings in Chicago and Hong Kong. The only time we had to fudge a shot for a double was when we did the shots of Batman driving the Bat-Pod motorcycle through Gotham. That vehicle required a special driver they brought in from France, named Jean Pierre. We had to be careful on some of the longer lenses on those shots.

Please add any special story or funny anecdote concerning your work with the cast on *The Dark Knight*.

It was towards the end of our shooting schedule in the UK and towards the end of the movie in general. We had been

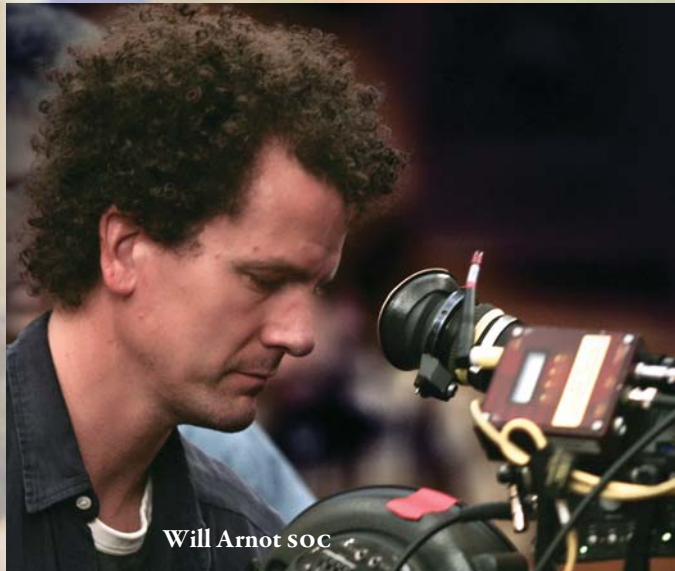
together for 7 months. Chris told me that we would soon be moving outside to do some shots of Batman running away from the police while being chased by dogs and that we would be shooting this scene in IMAX. I went outside to scout the area and thought, "How am I going to be able to run as fast as Batman or the dogs with the heavy IMAX camera?" I went back to Chris and he assured me that Christian would not be at a full run and we could shoot around the dogs.

Well, of course on the first take Christian takes off to the races, leaving me in a cloud of dust and heavy breathing! At that point I look at Chris and he has a giant smirk on his face and says, "Bob, that was a nice try, but can you possibly run any faster?"

He was half-kidding of course, but for me that kind of sums up my experience on *The Dark Knight*. Chris pushes to always do more and in so doing brings out the best in you. It made for one hell of a movie. 



Batman on his Bat-Pod. Photo courtesy of Warner Bros Pictures. TM and © DC Comics.



Will Arnot SOC

PHIL BRAY, SMPS

Will Arnot SOC on operating *Milk*

The film is a recounting of the political life of openly gay and gay rights activist Harvey Milk. What was it like to be a part of this film?

It was an honor to be part of this amazing story. A case of being in the right place at the right time for me. I had just gotten home, just a couple of days. They were making some adjustments in how they wanted to shoot the film and I just happened to be home and got the call.

Amazing, an incredible story and apparently not really well known. I came across the Oscar winning documentary film, *The Life and Times of Harvey Milk* which I think came out in 1984, 6 years after it happened in 1978. Mayor Moscone was obviously assassinated as well and the coldness of that assassination was captured by this epic shot walking down City Hall following Dan White after he assassinates Mayor Moscone. He went to the bathroom, reloaded, and went after Harvey Milk all the way across City Hall, a long circuitous route, which captured the premeditated nature of the killing through this shot.

Did you get the call because you are a resident of San Francisco?

That was definitely a large part of it. It was also that Pat McCordle was the First Assistant. I worked with him on *Rent* which was filmed also in San Francisco; he was there and knew me. Harris Savides, the DP, knew me; I had worked with him earlier also in NY.

What about Gus Van Sant, the director? Any prior experience with him?

Gus holds his cards close. He's a really quiet guy. Gus and Harris have a long standing relationship, several movies

together, so I was aware that I was coming into an established working thing, not only between the two of them from previous movies, but production was already two weeks into shooting on an eight week schedule. It was only six weeks that I did after that.

The original intention was that Gus knew he was going to use the existing archival footage from the '70s, like the footage of Diane Feinstein making the announcement, stuff like that. He knew that he was going to be cutting back and forth so he wanted to get close to that and his intention was to hire news cameramen from the era. He wanted to give the new footage a sort of verité feel. His thought was that if you hire news cameramen from the era that you get the same look. In addition, to keep it fresh and mixed up they had four cameramen on potential hire and they were going to use a different one every two weeks. That was the original intention.

On the first weekend they tried cutting together the first stuff and Harris said it became quickly obvious that it was becoming form over content. They were going for this sort of very handheld from the hip kind of approach and it just didn't cut it when it came to the editing. The actual story telling suffered. It was good for the spontaneity but it made it difficult for the film. So then the second week it was all locked down, don't do anything while we figure out kinda how we are going to do it, and then that was when they did the TV screens, connective material. Then I came in during the end of the second week.

Was there a great deal of attention that you had to pay to the look, the shooting style, of the film, based on the narrative documentary *The Life and Times of Harvey Milk*. Was that the primer for the film for you?

Yeah. As far as the technical approach to match the feel, that was what Gus wanted, to shoot in 16mm.

***Milk* was shot in 16mm?**

No, the studios shot that idea down. At that point it went to a 35mm Arri package. The Arriflex LT to keep the camera light and manageable for the handheld work.

The LT is a great camera. We brought in the studio version, the ST, and the only time we used it was to over-crank at a higher frame rate for the actual shooting of the assassination. That was probably the hardest to do on the Steadicam. It was because the tension was horrible, the shooting of Harvey, we shot at 60 fps, it was just so intense.

The guys did an amazing job with the prosthetics, the squibbing. It was covered extensively in the documentary: the ballistics, the autopsy, all of the information about the murder scene was well documented for us to reference.

That was the hardest to shoot because of the tension on the set. You could cut the air with a knife. It was palpable.

Short zoom lenses?

Primes. From the '70s, from the era, vintage 1970-73 Cooke panchro prime lenses. And in the scene when they start to mount the movement against the Briggs Prop 6 in the basement, we used film stock from Gus Van Sant's freezer left

over from *Elephant*. We had to reshoot the close ups with fresh stock, you can tell somewhat; they look a lot cleaner than the wide shots. The lens coatings were gone and that was all stuff they wanted, which was great—it led to some really great happy accidents.

What was it like, what was a typical day like working with Gus? What was his specific working style with you as camera operator and Harris as Director of Photography?

It was hard. I mean, for me, I did not have a huge amount of dialog with Gus. It was more through Harris. It was tough

again, coming into, you know, a train that was already in motion and trying to figure out what's what. It made me fairly paranoid at first—trying to get a read on Gus, to see if I was doing things right. Felix, the sound mixer, who has done a number of films with Gus, said, "Don't worry, just do your thing." Felix is an old friend of mine from NY, great to see him again after many years. He was reassuring to me.

It's just another thing about operating as a craft. You are constantly coming into a new personal dynamic with people. I had a lot of mentors and people I look up to and aspire to be. Ultimately, you have to have trust and confidence in your own abilities and if you are trying to be a version of someone else you are not being yourself, and end up second guessing things all the time. Felix was a nice reminder at the time to do just that.

Gus likes to sit, observe and think. He would do a lot of thinking and I would like to pick my moments judiciously, offer things up once in a while and then get "Yes, great, good idea!" from him.

What was your first day like on *Milk*? The first sequence?

The first shot I did was of Emile Hirsch, who played Cleve Jones, making all of the phone calls; it goes into the Brady Bunch spilt screen sort of thing. I grew up bouncing around the globe so I was sort of outside looking in. That's what I do, I just stand and look, try and figure out where I can fit in and that's what I did for the first half an hour or so and Harris was there lining it up already on the phone booth. He said, "I'll do things and you take a look." I said "Great." As soon as he got off the dolly and camera I stuck my eye in there and saw that it was all about the reflections, I pointed things out to the 1st AD, and he looked at me and said "Thank you" with

a look that meant that he was glad that I was there. An hour later, the 1st AC and the 1st AD took me aside and gave me a thumbs up because up until now they did not have an "eye" on the camera looking out for reflections, equipment and solving problems. Harris was then grateful for the help as well. This was my not trying to impose but just trying to help, to look out for stuff, to do what we do.

Is there a particular reason for the framing with considerations where there are significant high headroom compositions, such as the shot with Milk and White, when White is drunk at the party?

These are choices made by Harris and Gus. There is no specific answer. Another shot is when Sean is bringing coffee to Emile and I pan with Sean but his head is cut off during his dialog. It was interesting because I was thinking about Kim Marks in his presentation last night for *Benjamin Button*, explaining about the linear pans. Otherwise the operating would have been up and down, getting distracting. The simple thing is just to do the straight linear pan, allowing the head to leave the frame. It's just a choice really.

Harris steered me into that stuff and Gus had a really interesting point for me. For example at the near end of the film, it's a shot when Scott and Harvey are having the conversation on the phone just before the assassination. It's a very simple shot, just before Scott gets out of the bed, he is just looking out of the window and there is a painting on the wall. I framed him with just a little bit more lead space and it became a composition that included the painting and Gus came up to me and said, "No, it's now become a shot about the painting. Put him in the middle and it's a shot about him." When you are previously taught that things right in the middle are boring, now it's this shot.

Barry Sonnenfeld was the same way; everything had to be right in the middle. It's an interesting thing; you just have to find out for each job because if you show up and do that on the next job you could get fired. It made me think at the time, I'm glad that I did not get fired just for giving him lead room in the frame...

What was it like working with Sean Penn, an accomplished director, as an actor? How did he open up in this performance while you were working with him?

Sean does not open up. He is pretty brooding, intense. What an amazing acting performance. He had chin, teeth and ears prosthetics and also dark contacts that I had to look out for as we filmed. He was very conscious of it, especially the chin, a difficult blend for the make up.

What was the most challenging shot and the most rewarding shot that you did?

When they are trying to find out how they were going to shoot the film still in the first week that I was present. Within the first night or two we did that first big march from the Castro Theater and we attached gyros to a handheld camera and sat on the Western dolly and tried to ride that and shoot. It was pretty good. More controlled with a little kinetic energy to it but Gus wanted it quieter still. So then

it became Steadicam with gyros on a Western and a Garfield mount and Gus really liked that.

Tell us about the big crowd scenes.

Michael Chin came in for a lot of the crowd days, additional camera work. He did a great job. He is a fantastic documentary DP who travels the world and he is a San Francisco area local. He had a great knack of being in the moment in the crowd. That was another thing with the framing and the style that I thought was great. It wasn't so much about framing and seeing every last detail, having it "just so." When Sean first leads that march up to the steps and he says, "I am Harvey Milk and I want to recruit you!" You've seen it once before, when he is doing the tape recording explaining that he had this saying, the second time you see it is with Michael Chin, handheld in the crowd and you are swept in, the camera is swept in with the crowd. It's very sort of verité, you can barely see him sometimes and you are wondering if the sea is going to part and if Sean/Harvey will be there—and sure enough he is. He is kinda out of focus, a bit blocked, but you have that line and it's great, strong, compelling. It was such a pleasure working with that sort of freedom where it didn't have to be perfect.

Over 3,000 people. It was amazing. That night was when I first really realized the largeness of it all. It was amazing; people came from all over the state to be a part of it. So many people. It was about 15 minutes to reset and get everyone back to one. We did it about three times.

We did passes with the main players up at the front; we had



Emile Hirsch (center) as real life gay rights activist Cleve Jones in *Milk*, a Focus Features release.

PHIL BRAY SMPS

Harris and myself down at crowd height at different levels. Michael Chin was up on a rooftop doing different sizes mimicking the news footage of the earlier year's coverage of the event to cut to the archival real wide.

How did you shoot the 360-degree shot with lots of the main characters in an office that ends with a conversation about dog poop?

We did it many times. Fluid head. Baby legs with a 3 or a 6-inch riser to keep the footprint narrow. Get your feet right. Tuck everything in so that you don't trip. Wind up and get to the right speed and stay there. Commit to the same speed that captures the speaking characters at the right time.

Gus was really decisive and when he knew that he was going to use it editorially. So he would do it in different ways, but never the same way many many times, the same thing over and over again. He stayed close to the genre of the nature of this film, verité style.

Tell us about the 120 and 180-degree whip pans that had perfect ending frames.

Those were tricky. The one where Dan White goes in to see Moscone. Another one of those shots where it is not important to go with the head, it's about Dan and the intensity of the moment that's building. It's so scary, I did not realize it until I saw the shot in the film. It's so scary when you whip back and he is sitting there.

I practiced it a lot, developed muscle memory. Set your feet and figure out how you are going to get your body to where it's going to go. Then just do it. Chris Hayes taught me that on the dolly, "Let's just do it again and do it again" until you get it perfect. It's just muscle memory. Then you are ready when the actors are on the set and you do it right and it's not about us getting it right, we just do it right and that's our responsibility. 🍌



Steve Campanelli soc on operating *Changeling*

Changeling is a Clint Eastwood film. Let's start by you telling us just how it is to work for Clint.

In 1994, I ended up working with Jack Green, Clint's Director of Photography, on a movie we did in China. I figured if I work really hard on that movie that hopefully Jack would mention my name to Clint. Circumstances just happened and we all ended up in a cornfield in Iowa doing *Bridges of Madison County* and that was my first film with him. I went up to him and said, "Mr. Eastwood, it is a pleasure to work for you, thanks for having me." He said, "Call me Clint." And that was it. I started out a huge, huge fan of his and now I've been working with him for the last 15 years. It's just insane.

To work on one of his films and then to go and work on somebody else's film is a real night and day thing. Everybody in this industry, from the top on down, should visit a Clint Eastwood set to see how movies are made and should be made. Just trust everybody. Get the greatest crew you can, the greatest cast, the greatest scripts like he does and tell a story. That's exactly what his forte is.

Clint has an absolute trust in everybody in his crew. He doesn't get involved in anybody's job. He knows that you are a professional; if you give him your opinion, he'll believe you. He'll trust you.

As a director if he has a different vision he'll guide you in that way. He will explain why, he won't just force you to do it that way. Great freedom with Clint. Relationship now 15 years, he trusts me, does not use video assist. He'll just say, "Steve-o, how was it?" and I'll say, "good," or "I can use another one." If I ask for another one he usually asks me why. If I say it's just a headroom issue, he may say, "we can live with it, let's move on." Or "all right, let's do another one." Sometimes I really have to beg for another.

I have great freedom setting up the shots. Working with the DP Tom Stern is fabulous because he's really a wonderful lighting cameraman, he does beautiful lighting, and he really lets me work the shots out with Clint. We kind of have that British system where the Operator works out the shot with the Director. I am always checking with Tom to make sure that I am not boning him lighting-wise. He always gives me a good head nod, meaning "that's fine, lets do that." Sometimes, "we can't do that" and we make a change.

It's a great, great freedom. Clint will just say, "all right, set it up, I'll be back in a few minutes to see what you've got."

The very, very first opening of the film, we see the title, the city, we come down by the trees, you see her house and all that, going from black and white into color; we shot that shot fifteen minutes before call time on the first day of filming. Swear to God. We did it on *Space Cowboys*, *Gran Torino*, we

do it on every film. I don't know what happens but we always shoot our very first shot of the movie ten, fifteen, twenty minutes before call. On *Space Cowboys* it was twenty minutes before call time, the first crane shot on the first day of filming.

I don't know how it happens but we're all excited, it's the first day of work, you have your breakfast, you walk onto set, the crane is there, "let's throw the camera up on the head," they put it on there. (Looks at watch) "Oh, it's early." All of a sudden Clint will come up while we are just sitting on the crane chatting and having our coffees and he'll say, "let's get on up there, let's see what you've got" So all right, and then he'll say, "why don't you shoot on your way up there" or else I'll start up high and say I need a rehearsal and he'll say, "let's just shoot it."

The cars are from the '20s in this film. I'm thinking that these cars are going to be a nightmare, they are going to overheat, they're going to break down. I think that we had maybe two, maybe three times that the cars broke down. That was amazing.

So that opening shot on the crane was literally the rehearsal. We had gone up high, waited for the cars to start, waited for them to get into the right spot and then we were ready and "Action" we started this big crane down shot and it worked out great. Clint looked over and said, "how was it Steve?" and I shrugged and just had to say, "it was great." Sometimes you want another, but it was great. "Let's move on."

It has been frequently mentioned that on Clint's set, it will all be lit, the actors are returning to the set for a rehearsal and he will say, "Let's shoot the rehearsal."

You don't argue with Clint so it's "OK, sure." He's got a great reason. If anybody here is an aspiring director: it's just the spontaneity of what the actors might do, without them thinking about it.

Basically we try to block the shots without the actors. We'll read the sides, try and figure out where they will go, here and then here, and then we'll light and block for that. The actors will come back from makeup, wardrobe and hair and we will just tell them where they will go in the shot, and they say "all right."

On *Changeling*, Angelina Jolie, being the star that she is, had her own vision of what she was going to do. Clint has his own certain way of talking to you and saying, "we are going to do it this way." So she got right into the program. She loved it, she loved having that direction. Of course, sometimes she'll have a great idea and we would say "hey, we didn't think of that, that's a good idea, let's do that." So we'll spend a few more minutes relighting or something. Again, just to shoot the rehearsal because of the spontaneity of what you

might get, and it's the same not only in front of the camera but behind the camera. I don't know, sometimes half the time, what I'm going to do, I just watch the performance. As an operator, part of your job is to tell a story, obviously, but also importantly is to feel the story. Sometimes you'll just start to do a push in that you never expected to do, because you'll feel that this is a good time to push in.



Stephen Campanelli soc

Working with kids, Clint doesn't want them looking at marks or trying to hit their light or something like that, so we do use the Steadicam to give them a little more freedom. We had a lot of first time actors. We will roll the camera without anybody knowing. Clint would just do this (gestures with rotating index finger). I always look for that since I never know when he is going to do that. I watch his hand and (gestures snap to it) sometimes we roll and sound doesn't even know, but I tell Bill Coe, the 1st AC to roll the camera, he clicks it on and we start. Clint will say, "Let's do a little rehearsal and see what happens." People will do the rehearsal, then he will ask me how it was.

But Clint doesn't say "Action" or "Cut"?

No, he says, "Go ahead" and "That's enough." Actors don't know to respond to that, he'll say, "Go ahead" and the actors will just stand there and he then rolls his eyes and says "Action!" It's funny because he knows that's what they are waiting for.

Just shooting rehearsals, no actor marks, how does the AC know where the focus is?

Bill Coe knows, he is just that brilliant about focus. We are so lucky to have him. It is a different breed. Focus pullers all work different ways, some with tons of marks, measuring every 5 seconds, and there are the guys who just get it. He'll measure the room and that's it. It's funny, I was a second AC for four to five years and I loved it. It was a fun job and I thought that I did it really well. I moved up to focus puller and I was terrible. I knew that there had to be something better than that. I knew that I wanted to be an operator, so

I just decided to jump up to operator. I took the Steadicam course in Rockport, Maine. Fell in love with it, long story short, bought a Steadicam.

I don't know how Bill does it. There are certain tricks that you just take for granted, for instance the tiles in the floor are

12 inches, Bill points out there are 6 tiles, he's 6 feet away. I think ok, pretty cool. Stuff like that. Bill just measures things when he gets there in the morning and does it like that. We'll put marks down sometimes, not often and sometimes Clint will see them and say, "Get those marks out of there."

We shot quite a bit of it in Pasadena. We did some in San Bernardino, the old train station. The studio. Her house was all a practical house, a really tiny house. Clint loves practical locations. Even when we build sets we never move walls, never cut walls, we just shoot within the constraints of the set. He just loves having that feel. Instead of going back on a longer lens, we just put on a wider lens in the corner, shove it back in there and shoot the scene.

I would say that most of Clint's movies, we are about 80% Steadicam. The reason is the organic nature of it. He's not quite sure where the actors are going to go, where the camera is going to go, we have a rough idea, but he basically loves the freedom. We don't even put marks down. Very rarely. If we are on a very long lens, obviously for Bill we put some marks down, but we rarely put actor's "T" marks down. We kind of know where they will go, generally, and I know where I'll go and set it up with second team, but most of the time it's just that. The fact that Bill is that great on focus—every operator would know how important the focus puller is, somebody you can trust, and know that you can do moves like that. I'll start moving in and look over and see Bill concentrating with his Preston remote focus right there with me. When I start getting near minimum focus I'll see his foot start to come out meaning "all right you better stop now." It's a great working relationship, 15 years together. It's absolutely phenomenal, he gives me that trust, that feeling that I know that I can do these kinds of things and 99% of the time the shot's sharp.

In the sequence that approaches the diabolical murdering ranch, you had a full compliment of camera operating skills on display. The camera was handheld in the vehicle then Steadicam work then hi-wide angles, detailed close ups; please tell us about that sequence and how the choices were made to capture it.

Clint, thankfully, likes to shoot a lot of it in chronological order. So we started with that first drive up shot and we just got into a habit on *Bridges* to do a lot of our in-vehicle stuff handheld. Using a rolled up furniture pad, a jelly roll, handheld, holding onto the matte box, I don't use the handles, just squished in there—we just go. He loves doing shots

that start on the POV and pan around onto an actor close up and vice-versa, start on the actor and pan or let the vehicle turn you into a POV. I was doing a bunch of that.

The next thing—the vehicle stops. I get on the Steadicam and we get the person out of the vehicle, a slide back, maybe a POV and the guy walks into it. Then to build up the tension, the hiding perspective, we go back to handheld doing some sort of creeping stuff.

The elements of the walk up to the barn, filmed handheld through the broken slats, as if someone is watching him, was very effective setting a tension. That was Clint's idea. Clint wanted that. I read the sides and said to Clint, "the boy's not here, he is in the house" and Clint (showing his hands in a slow down gesture) doesn't say much, he just does this and you think ok, he's got a plan; you just listen and do what he says... He said, "make it look handheld, make it look like somebody's hiding in here." I said, "OK, great."

What kind of camera equipment did you use?

Clint is a very strong Panavision fan. Always anamorphic. *Space Cowboys* was the one film spherical. Panavision Platinum is our "A" camera and "XL" is our "B/Steadicam" camera. That's it, it's a very small package. We shoot everything with one camera, that's why I am really proud when I see Clint's films because pretty much every shot in the movie is something that I did with our camera, that we did. Once in a while we'll have an additional camera, like on *Flags [of Our Fathers]* we had five cameras for the first day, then four, then three, then two. Pretty much it's just the one camera, a pretty small package. Tom Stern has a great set of anamorphic prime lenses. We use "C" series and they are held for us at Panavision; they hold our camera bodies as well. Panavision is wonderful; they really support us well.

I first introduced the Panavision XL camera to Clint. He is not a fan of new technology. I mean he is, but he does not want to experiment on his movies because of the time constraints. I got the XL out for the first time on *Blood Work*. It was midnight and something blew on it in the middle of a Steadicam shot so I had to put the Platinum "A" camera body on the Steadicam. You know how heavy that is. Luckily for me, we called up Bob Harvey of Panavision and he drove out to downtown LA after midnight and brought us a replacement XL body. That show of support got to impress Clint and so now we use the XL and ever since then the XLs have been working fabulously but we always keep a lightweight body as a back up, just in case.

In still photographs Clint is right next to you as you are doing the Steadicam. Is that how he likes to work, stay close to the camera?

Absolutely. He doesn't have a video village. He has a little handheld monitor, he will check framing. The reason that he does this is because once in a while he will come over to the eyepiece and look through and check my shot. We did not have a video tap on the camera, and once in a while we would bonk our heads—I would be trying to move out of the way as he was leaning in for a look and we would smack each other.

That's the reason that we ended up with the video tap and the handheld monitor because it became easier for him to not have to look into the eyepiece.

Clint loves staying next to the camera and loves watching the actors, watching their faces from camera. I think it's great when a director does that. As a camera operator that's the thing. We can see every nuance in an actor's face, just see these great moments, and people in video village don't see that, they are just watching the whole thing, not the details we see. What you see through that camera is just so exciting.

That's why I always go over to Clint and sometimes if he didn't see it, say, "did you see what they did there?" He may say, "I didn't catch that and I'll see it in dailies." It's a great rush for me.

What were dailies like?

It's funny, the last two films' dailies have been pretty much non-existent. This is really weird. We used to go to dailies and it was fun to watch. Now we shoot the stuff, it goes to the editor who watches it, if there are any problems he lets us know, and we just keep going. We don't see dailies anymore. Clint goes in on the weekends, watches cut footage.

Once in a while he'll make a correction and we'll go in and re-shoot or maybe add something.

When I see Clint's films I feel really proud because I know that I was a huge part of it. Sometimes you'll get with DPs or directors who do not give you as an operator a lot of freedom. There are DPs who say, "this is what you are going to do, this is your frame, you are going to start here and then you are going to go here. That's it." End of story. OK...

As an operator you say, well that's my job, sort of, you want to put your own input in there, you want to have your own freedom, you want to be able to contribute. With Clint I do get that. It's a very rewarding feeling. I've been very lucky with other DPs and directors I've worked with that I do have that freedom. I think that as an operator, as long as you are personable and get along with everybody, make yourself known, that you know what you're doing, you're confident, they'll hopefully give you a little more leeway.

I've started on films where the DP is "do it my way, this is what we're doing" and after a week or so he starts seeing that he can give me a little more rein because I know what I'm doing. It's that, building that trust. Being with Clint fifteen years there is obviously that great trust. Starting every new movie, with a new DP, they want to see what you can do first and when they see that you know what you're doing then they let the reins loose for you to do your work.



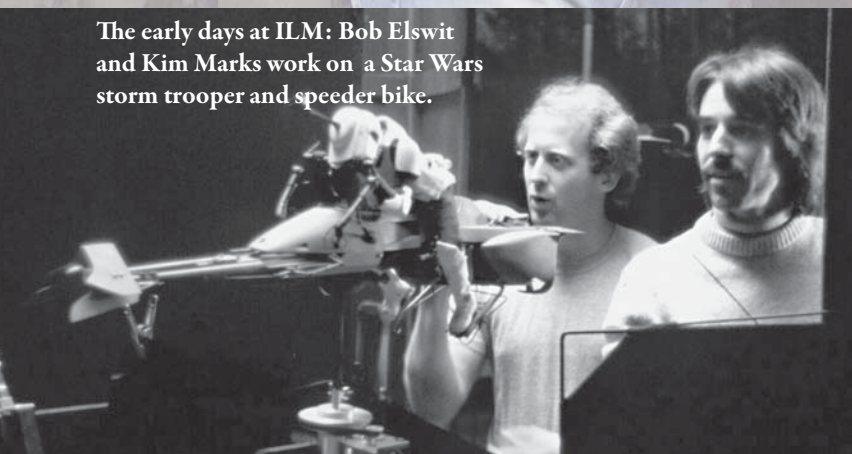
Angelina Jolie, Stephen Campanelli SOC, Clint Eastwood: *Changeling*

Kim Marks SOC on operating *The Curious Case of Benjamin Button*

Tell me about the experience of shooting *The Curious Case of Benjamin Button*.

This is my second picture with David Fincher, the first being *Zodiac*. David and I have a very good communication going. We both started at Industrial Light and Magic in San Francisco. I was in my 20s and he was five years younger, probably in his teens when he started. So it was nice to have David as a friend and that past experience. It makes everything work better.

The early days at ILM: Bob Elswit and Kim Marks work on a Star Wars storm trooper and speeder bike.



With such an exacting director, what is it like to start every day?

It's a big mountain to climb. There are great expectations. And you know that you are not going to walk away from the set wishing you had done something better because David will shoot until he gets exactly what he wants. And I think the work shows. There's no compromising. If he sees something that he doesn't like, be it performance, lighting or camera operation, we'll do it again. So you know on a picture like that that you're doing your best work.

What about your experience with Claudio Miranda?

I had never worked with Claudio, but we shot a commercial with David before we started *Benjamin Button*. So we had a few days to figure out how things were going to be. Claudio and I got along great. He is a talented man, a

nice man, a very gentle man. And there again, doing the very best work you possibly can.

What did you shoot on?

We shot on the Viper, a digital capture camera. *Zodiac* was my first experience with it. It is so different. It does not have a great viewing system at this point. I used the viewfinder on *Zodiac*—this bent, low-res black and white viewfinder. David would say, “pan across the room and stop, splitting the doorknob” — but I couldn't see the doorknob.

So on *Benjamin Button*, we got a remote head and I had a big monitor that sat right next to David. And I could then see perfectly what was going on.

But by the time the image goes through the data storage, it is four frames late to me. So I was a sixth of a second behind. So I'd start to turn the wheels and it's a sixth of a second until the camera would move. At least it was not an action movie.

This did have some advantages though. You can have very quick conversations. I did not have to leave the camera and walk across the set to have a conversation with David.

How did you communicate with your assistant and dolly grip?

I had a headset to Michael Brennan, the dolly grip, and to Jonas Steadman, the 1st assistant. It was better than being across the room with the Viper fan screaming in my ear. On moving shots, you can always feel what the camera is doing when you are sitting on it—not that I had to worry about that with Michael pushing the dolly—but it just wasn't worth trying to do a shot looking through the Viper anymore. I just really enjoyed having a big monitor.

I look at the dolly grip as a co operator. Michael should get credit for so many of those shots. It's not just laying the track. It's all those push ins. There's nothing I hate worse than a push in with a correcting pan in it. And that would drive David crazy.

So I would set the shot a lot of times so there was no pan and no tilt on a push in and a rise. So Michael had to hit both axes. Those were his shots. He was terrific.

Did you get rehearsals?

Everything was very choreographed. I would always be called in early to be in rehearsals with David and Claudio and the script supervisor to figure out the scene. We would block the scene, talk about the shots, the coverage. There was never a day that David came to set and said, “I just don't know what we're doing today. What should we do?” That just doesn't happen.

What was it like to shoot his film where there was someone other than Brad Pitt playing Brad Pitt's part?

The guys wore blue caps, which is even more disconcerting. They were actors dressed in wardrobe, physically playing the part from the neck down. And after a while, it was just an actor doing a performance.

In the end, they did four camera data captures on Brad doing all the lines and all the action so the animators could have Brad Pitt as a reference for creating the heads that were not Brad. The shots of Brad at the table in the very beginning, banging his fork... All those wonderful shots... The entire head is all CG, animated from the static capture.

With your role so critical, especially with the technical aspects of the film, how do you prepare for something like this?

Pay attention. They say 99% of jobs are just showing up... You certainly have to show up with David. And you have to pay attention 100% of the time and there's just no slacking off. You need to know the script. You need to know the dialogue. You need to know the period. You need to know as much about the story as you possibly can so you're involved in the story. The more you know about the story, the better job you can do.

What was your favorite experience on *Benjamin Button*?

I love the stuff we did in the Virgin Islands—all the sailboat stuff. There wasn't a lot of it in the final movie, but we got some really beautiful and exciting stuff.

What was your most challenging experience?

Every other day... No, Really it was the mirrors in the dance studio. You had to stand sideways in order not to be seen. Fortunately, they were built on gimbals, but to try to get an image that makes sense and doesn't look like it's on gimbals... We had a lot of fun with those mirrors. And of course, that was the sixteenth or seventeenth hour as well.

Tell us about the tugboat.

That was built on the Sony lot. In a pit and on a gimbal. It was completely blue-screen. The only water there was what they shot out of the water cannons.

Who were your influences when you first started?

I started in the non-union world. *Grizzly Adams* was my first picture [as an assistant]. I was fortunate enough after working in that world to get a job at ILM. I got to watch people like Dennis Muren, Ken Ralston, Mike McAlister, Phil Tippit. Incredible animators and cameramen.

Through them, I got to study from three second exposures to shooting two thousand frames a second. It was like the most incredible film school. That was from the technical end. And from the creative end, I would have cuts from *Indiana Jones and the Temple of Doom* and *Ghostbusters*—all these movies that we would have to match footage into. So I started to get a sense of editing, which has helped a lot.

We'd get a scene with six slugs in it and we would have to create shots with the right speed and texture in a miniature



Kim Marks SOC

or a visual effect to go seamlessly into these movies. So we studied minutia like crazy to make it perfect and seamless. It was an incredible training ground.

What advice would you give to someone who wanted to follow in your footsteps?

It is still the greatest job on the set. I love camera operating! I think that it is good to come up through the system, if only to learn the communication with everyone on the set. When you are a camera operator, you have to talk with the prop people, the makeup people, the grip crew, the electric crew. Everybody.

I don't know how you could come in—although I don't know who comes in directly to operating, but that may be starting now. Who knows? I don't know how you could come in and not have that experience and understand the hierarchy and when to speak up and when to hold your tongue. Because there is a lot of that in the industry that you really have to learn before you jump into, certainly, a picture like this. You need the experience.

First of all, passion, patience. Be able to take a lot of criticism and not be hurt and push on and do your best work still. It's a demanding job. There's no making up for experience.

To become an accomplished operator—and I'm still working on it—is to try to put your mind in a mode where you remain creative, but become completely subservient to the director and the DP. It is such a fine line to tread. You need to be creative, but you can't step on anyone's toes. And every show is different. Sometimes they want you to participate and other times they want you to pan and tilt. And you can't get your feelings hurt about that. You have to do the job that is expected of you for those people. And it changes every single movie.

Martin Schaer SOC on operating *Eagle Eye*

Eagle Eye is an action-packed thriller of a ride of a film, with certain national security implications; how exciting was it for you to be a part of this film?

I'd like to take the opportunity to say that I'd like to share this nomination with the nominee and winner of last year, Jacques Jouffret [SOC], who did the Steadicam. The spicy shots are always the Steadicam shots in any movie. Anyway, this is all for Jacques, I'd really like to thank him a lot for the collaboration. We became really good friends; even though that's the first film we worked together, we knew of each other. We really became close; there was no elbowing, there was never any friction. It was really a good collaboration.

Can you talk about the DP, Dariusz Wolsky?

Darek Wolsky and me, we sort of started in town together. I was still seconding, when he started to first. He was actually in New York as a sort of documentary cameraman and assistant, he worked for BBC and stuff and then came to LA. I constantly kept saying, "Come out to California, there's a lot more work here than in New York." I right away got into features, and I had a couple of fortunate connections with Haskell Wexler and other people. So it seems like I was lucky enough to get at the right spot.

Finally Darek made that decision to come out, and we became roommates. We moved together to a big house in the Hollywood Hills. And so our careers started. We never really worked uniquely together, and solely together, because you know how that is, it has waves and comes and goes. We always stayed—the word is 'friends'—together, but then tried to do as many movies together as possible.

What was it like to work with DJ Caruso?

You know, DJ is one of these directors who knows what he doesn't want. And then from there you're trying to suggest stuff like, "okay, well, we could do it this way," and then you show it to him as a find, or you somehow talk to him and, "oh, I want to be wide, but tight," and then you eliminate certain things and you get there. And sometimes he was really precise.

This one approach which we all had and liked was that we tried to deconstruct the film, in the sense that sometimes it wouldn't even make sense, especially the way it cuts together. We obviously don't have that influence in the editing room, but we'd said "All right, we're going to do this scene

handheld," and then it just got too complicated with two cameras, [so we had said] "Now let's do that static," but we may have started it handheld—and vice versa.

If we got too static, DJ just said, "okay, well, that was a good idea because I wanted it to be so tight, I didn't want to have the camera moving, but now just put it on your shoulder and shoot the rest of the scene handheld," and then of course you would adapt to that. After the first week something crystallized out which could destroy certain standards of film, with 'swish pan' and 'jam the camera in people's faces,' or whatever we could do.

When you look at this on the screen now, is that a pretty significant percentage?

There's a lot of stuff going on. I mean, the one which we probably were most involved with as the first unit was that crane yard sequence at night, when these big cranes came. That we pretty much did ourselves. But the downtown stuff, the first incredibly too-long car chase, that was second unit.

How involved were you in the blocking and the shot setup?

Quite a lot, because of DJ. He was kind of open to things, and we would sort of say, "okay, well, maybe we should do this, and oh, let me set it up," and a lot of the time [it was] handheld stuff, obviously, so it was easy—"Let me show you, so okay, we could do this." Sometimes I would talk to Darek beforehand, "Okay, can we look this way—"

So it was a lot of handheld, and now it's so easy to have those on-board monitors; what's the frequency where you wouldn't look through the camera, you would close the eyepiece and use the video monitor?

Actually, very very little. I'm an advocate of looking through the camera, I really like that. I think you look at things differently in framing or timing or focus or actors—sweat or no sweat, how many times have you just said "oh look, have you seen the sheen on their face? You should have seen this." If you do it on the video monitor, this is all going to go to s—, sorry for the expression. So, I like looking through the camera.

And course, we did some running shots where we'd just have to try to keep up and just do it. But the more I think you can look through a viewfinder, an eyepiece, the more I feel connected to the timing of the scene, and also to swish pans, fast pans. I'm sure many of you have the same experience, that when you do two rehearsals—not of the entire scene, but just with swish pan from you to you—you lock into this, and you hardly overshoot, even when you're on a tight lens.

What camera equipment was used? What's the reason for that choice, and is there any preference or dislike with the camera choice that was made?

What was interesting was I had about ten days' prep, which was unusual for an operator. Darek wanted to have it this way because of certain locations; we looked at stuff, what we could do with cranes and things like that. We carried for the

most part a fifty foot Techno just so we could get into places, because we had a lot of these surveillance angles and stuff like that.

What camera did you end up using?

We tested the Red, the Genesis, the Viper and then regular Panavision, with the 5219, the 5218. And we had to say, film was better all across the board, because there were a lot of night shots. I did lots of testing of fast pans, or driving in town and scanning across windows and shops. To come to the same sensitivity of about 800 to 1000 ASA, which we used—which Darek exposed the film at—you had this strobing with the video based cameras.

There's all this surveillance, and all this computer generation, things like that. Were you using a bunch of different tools?

Well, we had this amazing guy, he was actually the assistant of the director, this guy's named Chaz Anini, he's an Italian, so a young filmmaker. He used to do commercials in Italy, and he always wanted to come to the States. He had this connection to DJ, and he did all this video stuff, whatever you see of the video surveillance. And this guy was really—with this funny hunter's hat on, and these weird jackets, he had the monopod and a couple of tripods, these digital cameras—little ones, "Oh, I bought this yesterday for a hundred bucks in this store, it's really great, and it's 1080, hi def," and then he would just set it up and have all these angles, and the director never told him what to do, but anything we shot he had this surveillance. We would be on an elevator, ZZZT! it was up there. We would be on a helicopter, and ZZZT! he would hang it up. There was no time, there was no big deal made about it, no "oh, I have to do this." No, you would see it glued on the side of a building, I'd be "how the hell did he get it up there?" And of course the director loved him, and he's on DJ's next movie. So, that was him; luckily, that took the pressure off of us, so there's only a few things either Jacques or I had to do in terms of video shooting or whatever for that surveillance purpose. Mostly it was Panaflex Super 35.

As far as your camera operating for handheld, do you prefer holding the matte box, or handles?

I do whatever is necessary to make the shot work. Sometimes I'll use the iris to rip it down; to go really fast I'll have that stabilization. The matte box is always a good thing, especially when you start going over the building or something like that, obviously because you can pull it back. But when the assistant is not super careful about not getting the pressure on the lens, sometimes he can lose a shot; it's like "AAGH," it's binding. It's a combination of whatever works, really.

Is there a particular shot or sequence that you felt was extremely dangerous?

I always find that it's always these shots where you don't



Director DJ Caruso,
Martin Schaer SOC

RALPH NELSON

think anything is going to happen—you don't even think about it, and then it happens. Say for instance when they get lifted up in this crane before they get dropped in the water, we did that all on stage. It's green screen and hooks, they were on rigs and the car would swivel around. They had these weird cables on stage, where they ran them to massive stakes in the ground, so the car would swivel around on this rather smooth concrete floor. The effects guys told us it's all anchored, and yeah, it looked anchored. Then we realized it was only anchored sideways, it wasn't really anchored front to back.

So at one point we shot with two cameras, Jacques and I are standing there and I'm actually in front, standing on the dolly. Jacques was back here, and all of a sudden this car was coming at us for some dubious reason we still can't to this day figure out. It's just physics. The cable—it just came towards us, and I see this caught on the 27mm lens and I see it coming towards us, and I just jump up—I basically just ran off, and I landed on the hood of the car. If this thing would have gone another two feet farther...

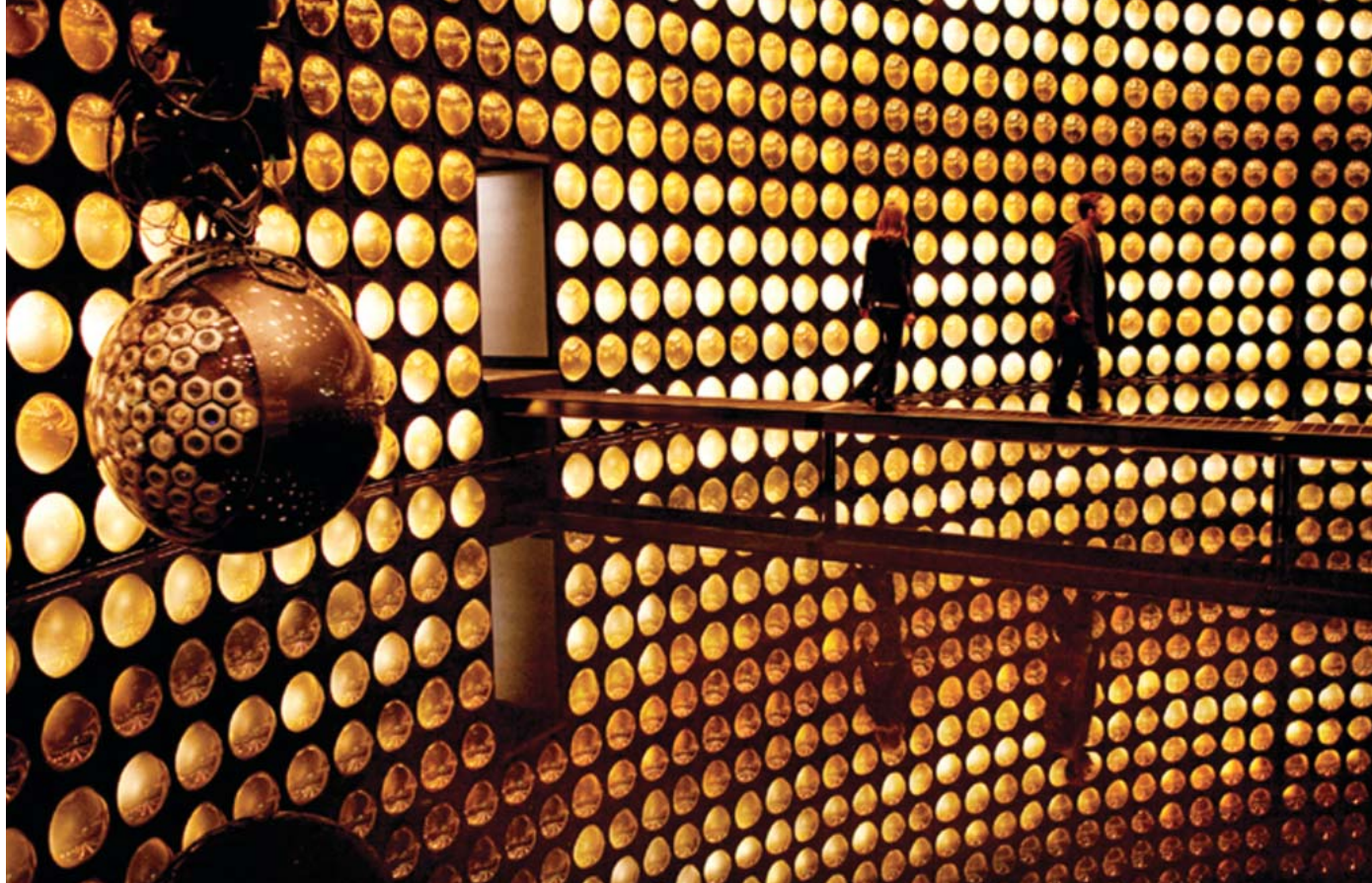
Tell us about the portion of the film that's shot on the conveyor belts.

It was actually, in a way, our worst location, because it was the DHL plant down south somewhere in Fontana or beyond that. There was a massive DHL operation, I think it was their main hub, and we could only use it at night. So we had three or four nights. It was freezing.

We had these conveyor belts going, we had to be extremely cautious because you can get caught in this thing. I remember at one point Jacques had this skinny version of the Steadicam, and with the 235 on top, he actually hit his head and got a cut. But at the same time it was very exciting, because when [do you get to] sit on conveyor belts like a package with a camera on the shoulder... They run at pretty high speeds—I was pretty amazed.

And also the timing—the conveyor belt here, and then there's a stainless steel section where there is a curve, and

BACKGROUND: SHIA LA BEOUF AND MICHELLE MONAGHAN
IN *EAGLE EYE*. PHOTO BY RALPH NELSON



RALPH NELSON

Michelle Monaghan and Shia LaBeouf visit *Aria*, *Eagle Eye*.

there's another conveyor belt there. So you have to time where the actors are, where I am. When do I hit the stainless steel, and when I go around the next conveyor belt. It rips into you, because you free fall basically on the stainless steel. It's tricky.

Did you get to rehearse the shots as much as you liked?

When the actors then rehearse on the set, I always stay on the rehearsal, always. The directors I've worked with, whether it's Gore Verbinski or whether it's Ridley Scott, Tony Scott, they always like when I'm there, just to look. So then I watch it and see what could be— "What could the actor do? He didn't want to sit down here, he was standing, so maybe we should be here, so we could see him better here." That's what I mean with that concept, that you understand that you absorb initially what that movie is all about—what is the core, what is the soul of that movie. And then you can be of most help to the cinematographer and the director.

Sometimes some great accident happens on take one, or if you don't have a rehearsal, at least for everybody you're 'on,' "Let me try to do the best right away," and then if it's bad, well, then we shot the rehearsal. That classic example. And for a while I was almost insulted when I didn't get rehearsal, and now I almost like no rehearsal. Of course, you have to figure out if the person is going to end up in this area.

Tell us about the power line sequence.

That was the first day of shooting and we tried to do as much handheld as possible. But we got a little bit into trouble there because they liked the location, but there was no road. You kind of see it from the helicopter thing, they just had

fifty dump trucks with gravel making the road underneath these power lines so we could shoot that scene, because they had their walk, and then the van had to come up, the helicopter shot of course, then the aftermath with the ambulance and all this stuff.

So now there is a layer of eight inches of that soft, three-quarter crushed gravel and sand, and they didn't use a steamroller or anything, so they just let it sit there, and it rained a couple of times, so it was really soft. So it was okay for eight takes where you walk backwards for four minutes at full speed. "Oh, no no, let's not slow the actors down, they have their energy," and here we are doing [demonstrates running frantically], with a thousand foot mag. But then when it got to the side, we could manage sort of these French overs, you know, not quite these [indicates traditional shot/reverse overs]. But then when it really got [into] side [angles], at that speed, you've got no chance on that soft gravel, so we had to do Steadicam. I remember Jacques and I talked [for] a few minutes, "Jacques, you better f— that Steadicam up, otherwise it's not going to cut." You see him doing a little bit [indicates shaky Steadicam]. That's so they'd match.

Jacques is really physically amazing. He runs the Santa Monica steps all the time, up and down and up and down with the Steadicam on. He is probably the fittest guy in terms of the Steadicam I've ever worked with. The guy's unbelievable, he's an animal. And he's still very precise. He did some amazing shots.





Michael Scott SOC: "I'd like to thank just a few more people..."



Andy Romanoff SOC, Steven Poster ASC

A Gala Evening

by David J Frederick soc

PHOTOS BY
CRAIG MATHEWS

A near capacity crowd filled the Television Academy's Goldenson Theater on February 21, 2009 for the SOC's Lifetime Achievement Awards and Camera Operator of the Year competition. Here are some highlights:

"When working with high powered people, when they say to do something, just do it, said Camera Operator award honoree Michael Scott SOC. "I finally figured it out: don't try to explain it; when they say pan left, just pan left and it works."

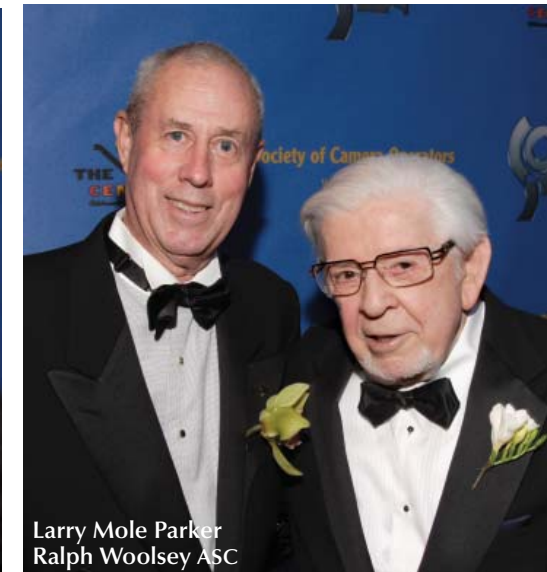
Presenter Robert Brinkmann recalled a producer's words after working with Scott on a low budget film. "[He] told me that the best money he spent on the shoot was the money he paid for Michael Scott. **Having the operator position filled didn't cost him—it saved money...**"



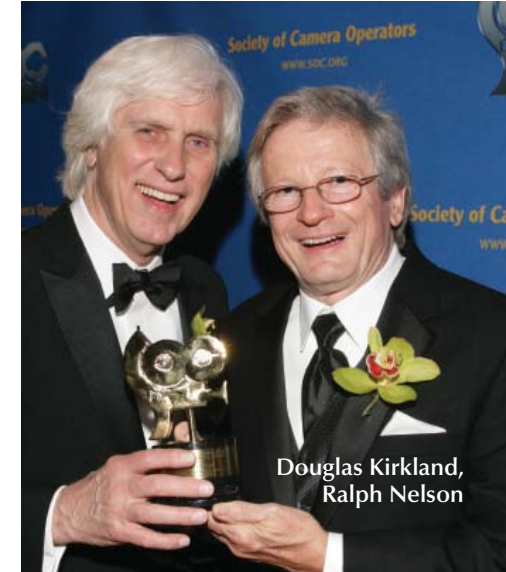
The Camera Operator of the Year nominees take the mickey out of the recipient, who holds the Cammy: SOC members Will Arnot, Stephen Campanelli, Bob Gorelick, Martin Schaar, and Kim Marks.



Bob Hall



Larry Mole Parker
Ralph Woolsey ASC



Douglas Kirkland,
Ralph Nelson

Upon receiving the Camera Operator of the Year award for his work on *The Dark Knight*, Robert Gorelick soc exclaimed, "This is the first award I've ever won, except for a bowling trophy when I was a kid!"

"As a Director of Photography, I know how much I rely on the artistry and the skill of Camera Operators," said presenter John Toll ASC. "I trust their taste and appreciate their talent, and I understand what a tremendous contribution they make in accomplishing the creative ambitions of any film."

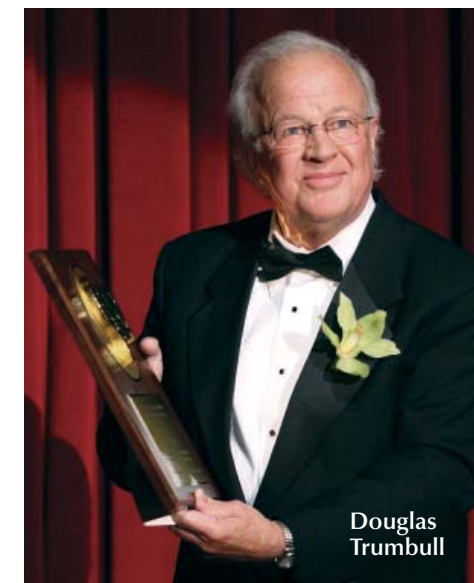
The other 2009 feature film Camera Operator of the Year nominees were Will Arnot soc (*Milk*), Stephen Campanelli soc (*Changeling*), Kim Marks soc (*The Curious Case of Benjamin Button*) and Martin Schaar soc (*Eagle Eye*).

Honoree Bob Hall (Camera Technician) said, "It is ironic that I should get recognition for a job that by its very nature should go unnoticed. On the screen the focus should be transparent and on the set my job is to be unobtrusive."

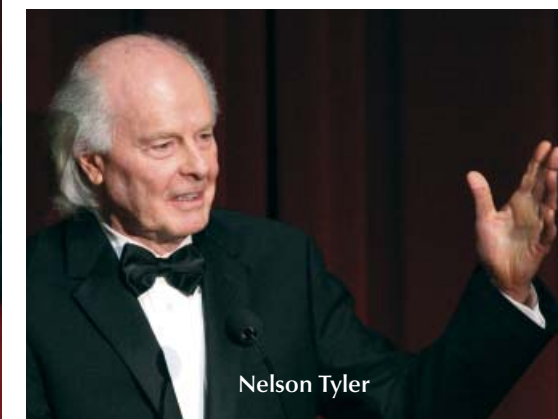
"Bob took his work on *The Dark Knight* to a new level," said presenter Wally Pfister ASC, "[especially when] IMAX has the shallowest depth of field of any film format."

President's Award honoree Larry Mole Parker is strongly

into education: "I encourage the students to try, and allow them make mistakes,



Douglas Trumbull



Nelson Tyler



Al Cerullo

and then teach them the right way to do it."

Film helicopter pilot as Mobile Camera Platform Operator honoree Al Cerullo remarked, "Climbing into the cockpit and ascending into the sky where I'm above the hectic pace of New York City is truly a feeling that is hard to express. But perhaps I'm better off that way because if anyone knew how much I enjoy it they might not want to pay me!"

Film director Francis Lawrence (*I Am Legend*) pointed out, "[Al Cerullo] is technically a helicopter pilot, but when shooting from the air, he becomes an operator as well as an artist, with a helicopter as his tool."

Distinguished Service award honoree Andy Romanoff soc recalled seeing the Louma crane for the first time: "If there is any single moment in my life when the doors opened and everything changed, it was then."

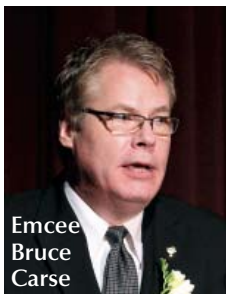
"This award [for Andy] comes from the Society of Camera Operators but it's really from the whole industry," presenter Steven Poster ASC exclaimed.

After being given the lifetime achievement award for Still Photography by Douglas Kirkland SMPSP, Ralph Nelson said, "For 60,000 hours, you have shared spaces that are far too small to share, to help me get the photos that otherwise would have been impossible..."

Awards event producer and past SOC President David Frederick pointed out, "This is the only industry awards season event that is also a significant fund-raiser for such



GPI/PRO recipients David Emmerichs soc, Mark O’Kane, and Chris Haarhoff, flanked by SOC President Dan Kneece (far left) and SOC Past President and Awards Show Producer David Frederick (far right). Missing from picture: George Paddock.



Emcee
Bruce
Carse



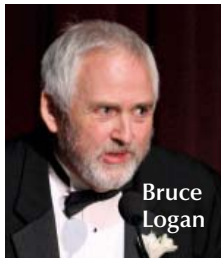
Robert
Brinkman



Don
Morgan
ASC



Francis
Lawrence



Bruce
Logan



Wally
Pfister
ASC

a worthwhile cause: the vision of children.”

Dr Natalia Uribe, head of the Contact Lens Program at the Vision Center of Childrens Hospital said, “Words fall short in describing what your kindness provides for our patients.”

Presenter Don M Morgan ASC introduced the Historical Shot award. “With his pilot, David Jones, Nelson Tyler shot the scene from *Funny Girl*... Helicopter shots are difficult at best, but this one proved to be one of those rare days when everything turned out perfect.”

Presenter Bruce Logan ASC said, “The true genius, without whom all the startling and ground-breaking imagery of *2001:A Space Odyssey* would not have been possible, is sitting right here in this room tonight: [Technical Achievement award honoree] Doug Trumbull.”

Technical achievement award presenter and SOC President Dan Kneece talked about the Steadicam PRO. “[It] stood for Paddock Radical Options. The options were radical indeed. They also proved to be very reliable, so much so that the industry took notice. Clients would call and not only ask if you had a Steadicam, they would ask if you had a PRO.”

The SOC launched its new web site that night. The entire 2009 SOC Lifetime Achievement Awards show is available by web stream provided by HDExpo–CreaSphere, via the home page at www.soc.org.



David Frederick SOC with Dr Natalia Uribe and Dr Thomas Lee of the Vision Center at Childrens Hospital Los Angeles, showing the new SOC plaque for their wall.



Jack Messitt
SOC

John Toll
ASC



Facing page: Steve Lopez (Robert Downey Jr) and Nathaniel Anthony Ayers Jr (Jamie Foxx) drag Nathaniel's cart and cello into Disney Concert Hall in *The Soloist*. Above: Camera Operator Mitch Dubin SOC, Director Joe Wright, Key Grip Herb Ault, DP Seamus McGarvey BSC ASC. Dolly grip John Mang is headless in the background, wearing black pants and a dark blue shirt.

Teamwork Propels *The Soloist*

By Astrid Phillips

PHOTOS BY FRANÇOIS DUHAMEL, SMPSP
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The interaction between a camera operator and the dolly grip is critical to any moving shot. The two must be in perfect sync in order to successfully complete a complex dolly or crane move.

Working together on a film, everyone on the crew needs to become a cohesive unit for things to flow smoothly. This is especially true of the operator/dolly grip relationship.

Production on *The Soloist* pushed the teamwork of A-camera operator Mitch Dubin and dolly grip John “Mango” Mang to the limit.

Shot by DP Seamus McGarvey BSC ASC and directed by Joe Wright (*Atonement*), *The Soloist* is a follow up to their collaboration on *Atonement*. The emotional drama revolves around journalist Steve Lopez (Robert Downey Jr)’s discovery of Nathaniel Anthony Ayers Jr (Jamie Foxx), a former classical music prodigy, on the streets of L.A. As Lopez tries to help the homeless man find his way back, they form a unique friendship.

Camera Operator magazine (CO) sat down with A-camera operator Mitch Dubin (MD) and dolly grip John Mang (JM) to talk with them about their collaboration on *The Soloist*.

MD: It’s a very tight team, myself and Mango. We’ve done a lot of movies together, and as an operator, the dolly grip is probably the most integral position. For me, it’s even more important in lots of ways than camera assistance. You get in sync. You’re like one organism—the guy operating the camera and the guy controlling the dolly. We’ve done a lot of films

together, and it’s always been great and we work well together.

JM: I remember the very first scene we did. It was on location. I was new to the grip crew—it was one of those situations where I came on with Mitch and I didn’t know the key grip, Herb Ault. The very first shot was a long dolly following these construction workers up from a crane, and we dollied back up to like a catering truck or something—it’s right before Robert [Downey Jr] has the bicycle accident. Right out of the gate we’re doing stuff, and the next shot after that—it was a tricky push-in on a guy on a phone, pushing in and booming down off the hillside. Day one, we were doing stuff that we all had to gel, and get together; it all fit in right away. It went great.

MD: You know, I would say *The Soloist* was one of those rare situations where everyone got along. It was just a great show on a lot of different levels, but especially in regards to personalities, it was really fantastic. Yeah, Seamus [McGarvey]—a lot of it filters down from the top.

JM: Yeah, I think Joe [Wright] and Seamus—the director and the DP—definitely had a lot to do with that vibe on set, especially Joe the director. He liked to play music all day long in between setups; he really drove the crew and brought everybody together.

MD: And Seamus is just one of the sweetest human beings—
JM: There’s nobody quite like Seamus; he’s pretty amazing.



Nathaniel Ayers (Jamie Foxx) plays the cello Steve Lopez (Robert Downey Jr) has brought as a gift.

One of my favorite shots was when we had a huge Akela Crane down underneath the bridges in downtown LA. It's a really beautiful scene where Jamie [Foxx] plays the cello for the first time. We do this pullback, a slow pullback because Jamie and Robert are under this tunnel with this music, and then the camera cranes up and goes through the bridges and shoots out into downtown LA. That shot involved not only the camera operator and the crane operator, but the music and everything. It was just one of those moments where it was really cool to be a part of something like that.

MD: The film dealt with a really interesting subject that everybody on the crew got involved with, so it was a really emotional moment. It's amazing how the camera embellishes these emotional moments. It was a great shot, shot downtown underneath MOCA. There's that stretch of road that's underneath the museum and Disney Hall, and they had these openings in the road—and I've never seen this shot before, even though it seems so amazing that no one's ever done it. We had this Akela Crane that was very large—what was it, fifty feet? sixty feet?

JM: No, eighty feet.

MD: It's this huge crane, and we set it up so it's right in the center of the road. The camera moves and it rises up, literally rises up through the road, and up into this great perspective of downtown LA. What's great about Joe is that he played the music that was going to be used in the film.

JM: Which helped out immensely!

MD: It was huge to have that. So much of what we do is tempo and rhythm and emotion, and to have the music playing was fantastic. We did it a few times and then you know you always want to push the envelope a little further. On one of the last takes we decided to release these pigeons.

It was fantastic—as the music is climaxing, the camera's rising up through this hole in the road, all these pigeons start flying through the frame and it was—it was perfect. I mean when you're done with the shot you felt like you had really accomplished something really beautiful.

CO: It sounds like one of those magical elusive moments.

JM: They are rare. But the funny thing about *Soloist* is, we had shots like that weekly, or sometimes daily. People that were involved, whether it was the homeless people or just some of the camera stuff we did, it was one of those rare movies that had so many opportunities to do cool stuff like that.

MD: We did another really wonderful shot downtown. We recreated the Skid Row area a little further east. Joe designed this shot that was—you know the one I'm talking about, Mango?

JM: It was a full mag. A full 400' load. On the Supernova crane base with a Technocrane mounted on it. A 50-foot Techno.

MD: The shot went five city blocks at least, and was packed with extras who were actually homeless. It was a very intricately designed shot and we literally spent all night doing it. The shot starts inside a tent of a homeless woman under a bridge, and it pulls out to reveal a lady who's drugged out, talking to herself, then pans round to reveal this huge immense scape of homeless people. The camera continues down the street discovering, from big shots to little intimate moments, and it keeps moving down the street until it finally ends as a woman carrying her baby carriage strolls across the street revealing this neon religious sign to hundreds of homeless sleeping in this shelter. It's a great shot, but it took a long time to do.

JM: We worked all night on it—it was from dark until pretty much sun-up.



Seamus McGarvey demos setup with camera car, crane arm, inverted Panahead and HotGears. 1st AC Bill Coe (in jeans) is on the car.

MD: Joe played this piece of music that wasn't actually the music that was going to be in the movie, but it held the same emotional content as what he was trying to express. At one point the sound mixer came up and said "Can we do it without the music, because we're not getting any good sound?" and Joe said, "No, no, we gotta have the music," and he was right.

JM: It definitely helped with the camera movement, absolutely.

MD: I'm operating the camera, Mango's on the arm, there's another guy on pickle or the telescoping arm, there's another guy driving the chassis; there were a lot of people involved to make the shot.

JM: And Bill Coe (1st AC) was running behind the crane the whole time, keeping it on—on shots like that, you're so involved with everything you're doing...

I always forget about Bill. He's gotta keep all this stuff in focus, but he never complained, he never said anything, he was just quiet all night long, walking behind the crane; everybody else is riding on it. He's such a great guy, never heard a peep out of him.

That was probably one of the more difficult shots I've ever been involved with, and I remember when Joe was setting it out. We were scouting—the key grip Herb Ault and myself and Mitch—and we were all out in the streets and [Joe] was saying what he kind of wanted to do. He wanted to start off the road, deep in under the bridge inside this tent, and then come out and go by—the big thing was to go over these bathrooms, these Porta-Potties and look down—the tops would be off, and we would look down inside of them. Herb and I immediately started conceptualizing how we're going to do this. It just kept evolving as the day went on. It was really fun to work with Herb and figure how to make that happen.

CO: How much were you all involved in the conceptualizing of the shots?

JM: Joe and Seamus, they love to do these big shots. They'd come up with the idea, and then basically they'd turn it over to us and we kinda figured out how to get it done.

MD: It's really so much a collaborative process. And Joe is one of those directors who has great inspiration, but he's also open to other ideas, as long as you're in sync with his energy. It was really great fun that way, for me to be able to be involved with the concept of the shots. The one shot downtown was Joe's idea, but there were little areas where you could participate, suggesting "we could do this, we could do that, the camera would look good here." Going across that neon sign I think was my idea. It's always sort of an evolving process. None of the shots we did were storyboarded, and everything was discovered as we were doing it. When you work that way, you need to have strong leadership and strong inspiration from the director, but at the same time he has to be strong enough to accept and understand other possibilities, different ideas. That's how the whole creative process works on set.

CO: It sounds like it all came together really well. I'm kind of surprised to learn that so many of the extras were really homeless. What was that like?

MD: That was great, that was a great experience.

JM: It was a once-in-a-lifetime chance, I think.

MD: Not only were the extras homeless, but some of the secondary principal actors were homeless as well. The section of film where we worked with all the homeless was sort of concentrated together. The first day we started working at the Lamp [Community], Joe brought the principal group that was around the camera, which was myself and Bill and

Mango, and the boom man, and obviously Seamus, and the script supervisor—the core people that tend to be right at the eye of the hurricane—into this little set we had built for Lamp with this core group of homeless that we were going to be working with. We didn't film anything, we just sat there and we chatted for a little bit, and Joe introduced everybody to everybody. It is a very awkward thing—we're obviously a very privileged group, and we were going to be working very closely with this group of people that obviously lacks privilege. To be filming them and participating in their lives was a real incredible experience.

CO: What do you mean by "Lamp"?

MD: Lamp is a homeless foundation.

JM: It's a shelter. And there's about three or four of them around downtown, they're scattered about.

MD: Lamp is the one directly helping us. The character that Jamie plays lived at Lamp, so that's why Lamp was directly involved. They're a great organization; they really helped the production a lot.

JM: Working with the homeless people was, like Mitch

JM: There are scenes when we are shooting at Lamp that you will meet the homeless people. There's one guy, Blind Steve. He's an actual blind guy who lives on the streets and had a couple of scenes.

MD: In fact, one interesting story... The studio was dead set against Joe using the homeless in the movie, and it became this big sort of showdown between the studio and Joe about using them. The lawyers even came to the set one day, and stood there defiantly. They were afraid of liability, I guess. Joe was stubborn about it. He wanted to use the homeless in the film, which made perfect sense. It gave the movie this whole other sense of authenticity, of reality, that you wouldn't have had with actors.

CO: How did working with non-actors affect rehearsal?

MD: There wasn't really rehearsal. That type of stuff was just improvisation.

JM: Joe approached all the stuff with the homeless people in a really elegant manner. It was never really formal filmmaking—"cut, action, roll." He was really careful and delicate when we worked with those people; it was actually really cool to watch.

The last night at Lamp, I think it's the end of the movie, there's a whole dance sequence where Joe just played this great music and everybody was just dancing and Mitch was handheld in the middle of the crowd, just kind of getting all these shots, and everybody was so happy.

MD: They had scheduled all the days with the homeless together over a period of two or three weeks, and this was the last day we were going to film with all the homeless. It was very emotional. It was amazing how people had really gotten so into it, not just the homeless, but the crew as well. It became this very emotional event to do this scene, and Joe started playing music and everybody just started to dance, all the homeless and the actors Robert Downey Jr and Jamie Foxx and everybody there, and it was just

like, "Okay, Mitch, just go run in there and film it," with the camera on my shoulder. And it was exciting, it was so moving—

JM: Mitch was dancing with the camera! So was Bill, I think Bill might've been dancing—

MD: Yup! Bill was dancing, too, and I was—you were behind me, too, I had movement around 360 degrees, everybody running for cover, behind doors and in closets. It was really amazing to be dancing with the camera on your shoulder with all these people that—

JM: I mean even people who were outside watching—it was one of those moments where it's "Wow, it doesn't get any cooler than this." Forget movie making, just to be a part of all that— And they put on this fake awards show for each other. They gave out awards for best actress, best actor, best wardrobe. I thought that was something pretty cool to watch.



Dancing at the homeless shelter—and trying to teach Robert Downey Jr the moves.

said, a really cool experience. And the connections that we made—I enjoyed having conversations at lunchtime with some of them. They were really interesting and smart people. [Skid Row is] really not just a place, you know, Skid Row is a state of mind, and how they think—it was really amazing to hear their stories. They love each other, they take care of each other, they watch each other's backs.

MD: One of the people that we worked with was this older woman named Leanne. She was this amazing character. You'd have these incredible conversations with her. Leanne was in her sixties, I believe, and has been homeless on the streets since she was sixteen. We filmed with her quite a bit, and obviously the production wanted to take care of her and protect her, but she refused to sleep inside. She actually slept under the director's trailer every night.



Super Technocrane with stabilized head. Director Joe Wright seated; dolly grip John Mang in dark blue shirt; camera operator Mitch Dubin at far right in background.

MD: It was a great life experience. And I would say that's really what the movie's about for me. It was an opportunity to do interesting creative work with the camera that embellished the emotional storytelling of the movie. And together, that experience, coupled with this experience of being a part of a really great group of people, really fascinating script, inspired director—it's one of those movies you can count on one hand that you have a chance to do in your career.

CO: It sounds like the shooting and the reality of working with these wonderful people was almost seamless. I'm kind of curious to know what camera equipment you used and how that helped what you did end up capturing.

MD: Panavision camera with a Platinum and an XL—it was pretty basic. It's not a question of the equipment, it's a question of the crew. We had a great crew: Bill Coe, Bobby McMahan, Trevor Coe, Harry Zimmerman, Thom Lairson. The guys were really good at what they do so that when you start doing improvisational stuff, you don't even think about the equipment or having the right thing there at the right time, because you know it's going to be there.

Every show is different. On some shows there's a lot of two-camera work. *The Soloist* was pretty much a one-camera show, because the shots were very carefully choreographed, and it was hard to stick a second camera in there. But what ended up happening—Paul [Babin SOC] went out and did a lot of the second-unit work, and a lot of these really interesting montages of cityscapes which are used in the movie.

Oh, hey, I got another funny story, which Mango is not

going to like— [JM Laughs.] They do these tech scouts. Mango and I are not a part of the tech scouts, it's the director and the DP and key grip and gaffer, et cetera. So they had scouted this location, but then when you get there on the day, things change, and especially when I get there and I throw in my two cents and Mango throws in two cents, whatever, or the actors do something different. So they had scouted this one thing, and when we got to the set and designed the shot, we realized that we didn't have enough dolly track.

It was a really nice shot, and we were determined to do it, so we thought about it. And we realized the shot lasts long enough that by the time we get off the first two pieces of track, the grips could undo those two pieces, run them to the end of the track, and attach and level those pieces before the camera got there. It was really funny.

JM: They thought we were crazy, but it worked and we pulled it off, and it only cost me a couple of six packs of beer for the guys who had to run the track. We improvised, we overcame, and we got it.

MD: And you'll never know when you see it in the movie, you'll never know that there were people running furiously behind the camera with two pieces of track.

JM: I was so glad to meet Bill and get to work with him.

MD: To have a great focus puller who fits right in—just does the job quietly, easily, gets it done without a big issue at all and fits right into the whole system of how we work, was indispensable. Bill was great. There are certain choices that a focus puller has to make without looking through the

camera; it's not just keeping things in focus, it is making a choice of what to keep in focus. And that's something that's an intuitive response to what he thinks or understands the camera's seeing, and he was always perfect about that. So, to do that, you have to be in sync with what the camera is doing, completely.

JM: My relationship with the 1st AC is not just to get along, and work together well, but— like we say, these shots come up where a lot of times, as we're setting up, you can't forget about the focus puller, because even though we can get the camera where it needs to go, there's a guy that still needs to be able to see and watch and be able to keep everything in focus, and Bill was able to pull off every shot we ever attempted.

MD: Bill's dependent on Mango to hit certain marks that we've set, because obviously you have focus issues. But sometimes, the marks don't work. You set them, and you're doing the action, and especially in this movie when there was a lot of improv, and it was handheld, marks become secondary. The first assistant has to be ready, to be flexible and understand that it's not all about marks.

JM: Bill never complained and pulled it off every time.

MD: He was on the camera most of the time. I'm so used to assistants using Prestons all the time now, that sometimes you never see them, because they're on the other side of the set! I think it's better [to manually pull focus] because—

JM: You can talk to him.

MD: Sometimes, obviously, when we were handheld or on the cranes, in certain instances, we were on the Preston and they're indispensable for those shots, but I think Bill's choice would always be to have his hand on the focus knob on the camera.

JM: Being able to work with Seamus and Joe was a really, really big thrill, and I hope I get to work with them again. For what I do as a living, I love moving the camera, and I love doing really cool shots, and [Joe and Seamus] really like to move the camera, Joe so much that he would sit on the dolly every time we had a move. He loves the movement and he wants to feel the movement as he's looking in his monitor, so I always had an extra seat on the dolly for him whenever we did camera moves. And I think it just had a lot to do with feeling the movement and watching it. Being able to work with people like that is a highlight for me.



Nathaniel Anthony Ayers Jr trying to give a concert on his cello.

MD: Usually you set up the camera and you have a cable that goes to video village, which is where the director or producers or whoever sits, and they're usually a good distance away from the camera set. Joe didn't like that, he didn't want that at all. He would set it up and make sure it was far away, and he'd always want to be right next to the camera.

JM: Sitting on it, or right next to it! [Laughs.]

MD: But he still wanted to have a video reference of it, so Chuck Weiss, our video assist tech, built this thing, it was really funny—it was a monitor or two monitors, depending on what we're shooting, with a guitar strap hooked to it. So Joe would wear it like a guitar, you know, like a rock 'n' roll guitar, and with his hat and sunglasses and this guitar thing, he definitely was a rock 'n' rolla. And he'd either sit on the dolly or he'd stand right next to us, holding these monitors. It was really a funny setup. Having the director right next to the camera is the best; then he's completely in tune with what we're all doing, and there develops a communication...

CO: It's starting to sound to me like you guys were really spoiled on this shoot!

MD: Yeah, completely.

JM: Movies like that do ruin you. And I've only had a few of them in my time. Mitch and I did a movie called *Munich* years ago. [*Munich* and *Soloist*] are the top two movies that I'm really proud of being a part of.

MD: They don't happen very often. They do spoil you, but at the same time, it's what you aspire to. You want to make every project you work on have some relevance like this project. I think part of it is up to you, in the way you participate... you see how inspiration can make your job much more satisfying. You try to take the lessons learned from this film and

put [them] into another one. It's not completely up to the director; everyone participates on that level and that makes it a better process. Every job I do I hope for the type of experience I had on *The Soloist*. That's what makes the film business so interesting. Every job is different.

JM: Like you said earlier, the relationship between the operator and dolly grip is unique. It's weird sometimes when we do stuff, it's so much in sync that everything ends at the same time and everything just kind of flows good, and I'm bummed when I don't get to work with [Mitch], because it's different with other operators. I'm not saying it's not a good experience or we can't do stuff, but it makes the job so much more fun. The confidence is still there, but when I'm working with Mitch, I honestly feel there's not a single shot a director can come up with that we can't pull off, given the right equipment and setting.

MD: Absolutely. There's something to be said about having that confidence. When Mango and I work together, there's nothing that we can't do. To have that confidence is indispensable, it's great.

You know, panning and tilting the camera, pushing and booming up and down the dolly, those are things that not everyone can do, and only certain people can do really well; but what makes somebody even more useful and desirable on set is their personality, how they get along. The set is such a confined, social, unique situation that how you communicate, how you get along, how you do your job—so much of it is that ethereal, indefinable process of existing with those people. We all got along very well on this show. Seamus is such a gentleman. The thing about Seamus is that he is so talented as a DP and at the same time such a great human being. He really does appreciate our work, which is so helpful there, sweating in the trenches.



For more information about Lamp Community, please visit lampcommunity.org.



Steve with Nathaniel in the shadow of his maestro, Ludwig von Beethoven.



Seamus McGarvey, BSC, ASC

FRANÇOIS DUHAMEL/SMPSP

McGarvey Talks About His Team on *The Soloist*

By Astrid Phillips

PHOTOS BY FRANÇOIS DUHAMEL, SMPSP
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High angle shot in Steve Lopez's office at the LA Times. Bill Coe checks focus on Robert Downey Jr.

Seamus McGarvey BSC ASC is a cinematographer with a background in both intimate dramas (*The Hours*, *Atonement*) and bigger scale studio films (*Sahara*, *World Trade Center*). Working again with director Joe Wright (*Atonement*), he brings his trained eye to *The Soloist* and sat down with *Camera Operator* to talk about the experience.

Seamus McGarvey (SM): The whole film was so different to anything I've ever shot before. Normally, we're working in fictional worlds and next we're shooting documentaries or making shows that are rooted in reality. This was something that was just absolutely real, and vivid, and ongoing, and it was also in LA—a part of LA that, in America, a lot of people kind of turn a blind eye to, or are just unwilling to acknowledge. So for me, that was an extraordinary revelation, to see an LA that I thought I knew... but then I realized that... the LA that I know is just a little goat path that you follow in working there, the industrial film industry goat paths, and actually the real LA, the real kind of other world that a lot of people don't want to acknowledge, is right there, fixed in the center of the city, butted right up against the whole financial district. And that was something that was an extraordinary conflict, a collision of opposite ideas of place, and that was amazing to witness. Throughout the film, I mean almost every day of the film... every single day was a revelation, and there were many scenes—even the most incidental scenes revealed something, not only about place, but more importantly about the people. That's what I loved about it.

There was one scene that kind of crystallized the whole area for me and the whole homeless district—Skid Row. We staged this scene that was actually a lot more operatic than the rest of the film. It was designed initially as a longer take, and it was literally poetic because it was supposed to be over the Lord's Prayer, so it was a very long tracking shot which Mitch Dubin and Johnny Mang and Herb Ault and Joe [Wright] and myself kind of orchestrated to show the plight of the people down there.

Dreamworks made their fantastic leap of faith and made it possible for [the homeless] to work on the film, which was given tremendous authenticity, and there were people who worked on the film,



Chapman Titan with Super Technocrane arm on Los Angeles' Skid Row. Real homeless people were extras in *The Soloist*.

even in kind of peripheral parts, [who] taught us a lot, and certainly guided us in terms of the veracity and the kind of real feel of the place.

This long shot kind of evolved and slowly meandered down the street, it showed people handing out meals and ended on a big, high shot of people sleeping outdoors at night underneath the floodlights of the mission, suddenly [taking the film] from a documentary realm into something more cerebral and thoughtful for a moment, just to give the audience time to digest and think about it, like a gong.

Camera Operator (CO): Mitch and John brought up the exact same shot. They brought up another one they said that they felt was really amazing, where again, using the crane, there was this shot that started on Jamie Foxx playing the cello...

SM: Well, I think that something that connects those two shots is... something Joe and I really love doing, which is shooting to music, shooting to playback. And whether it's having done music videos in the past—or just the fact that grip work and camera movement and the performers, when there's music playing, appear to sort of coalesce together—you know, there's a sort of sense that the camera and the actor can fuse more and move together when there's music playing.

We did that on *Atonement* a few times. It's an emotional thing, and I think that's why Johnny and Mitch remember it, because when there's music involved in an emotion on the set, and you're doing a camera move to it, you're affected by the rhythm and the pace and the emotion of the music. And that really helps you.

CO: How much of this were you able to plan ahead of

time? It seems like an interesting mix of improvisation as well as these very carefully choreographed things.

SM: Well, there was improvisation, but Joe is very specific about the word. I mean it's more improvisation in terms of movement and action than what is said and how it is shot. Sometimes you can get very fixed in all of the departments and they get—'lockjaw,' I call it—if things are far too planned. There are certain films that demand that approach, like some action, or stunts, where you need to be very precise about things. We were working sometimes with non-actors, and we wanted to give them a sense of—well, firstly, Nathaniel's state of mind, which has an amazing kind of leaping quality, from idea to idea. On *The Soloist*, there's a peculiar synchronicity that occurred where everybody seemed to be absolutely on the same page. And I think what prompted that was that everyone felt really forged by Nathaniel Ayers's story.

CO: And did the homeless seem to adapt to having cameras in their faces, or was there any sort of acclimation that had to happen?

SM: Well, not really. Joe is a great sort of stirrer of people. He can motivate people immediately, so myself and the assistant director Eric [Heffron] and Joe and [producer] Gary [Foster] went down to meetings beforehand in Skid Row and various missions; we spent a lot of time getting to know people who were able to say to the homeless, "Look, these guys are okay." Gradually we were able to find some degree of trust from the people, and from the missions themselves. I really hope that we've left the area with them feeling that we dealt with them all sensitively. Certainly, the last time when I went back to Los Angeles to grade film, at

EFilm in LA, Joe and I went downtown, and it was just brilliant to walk down the street and meet people we'd been working with all that time and to be greeted warmly. It was in an area that many Angelenos would never venture.

I don't want it to be a spoiler for anybody, but the film finishes on this thing... we shot it as a bit of a jolly at the end of the movie, at the end of a day's shooting in one of the missions. We thought, "Right, we have the cast there, they're about to have a party, the drinks are being brought in," the place is still lit with these lights that I'd rigged, and Joe said, "Well, let's just f—in' shoot it with everybody dancing," and we shot a bit in slow motion, and we went for it. Joe was dancing around as well! Mitch sort of jumped around and waltzed with the camera around, it was absolutely beautiful and it's the closing sequence of the film, and it's tremendously moving when you see it. But it was something that absolutely came up literally on the spur of the moment. So that was fun.



Dancing with the homeless—Director Joe Wright takes a turn on the floor.

When your life and your fate [are] like that, you can capture those sort of scenarios, it has that sense of [being] observed, real.

CO: It's so funny to hear that same scene described by three different people. It's interesting that you all seem to have pretty much the same sort of sense of the whole thing, that there were just these amazing happy accidents like that.

SM: Yeah, and Joe the director is somebody who can stir that. He's a great conductor himself, a cinematographic conductor; he loves having a team of people, he's almost like a little theater troupe, or actually more like a circus troupe. He demands a lot; he demands more acrobatics than a theater director would require. It's interesting how he works. I mean he really loves when people get creative, when you throw in creative ideas. It's just wonderful to witness, because he can absorb and deflect the ideas, and the whole thing blossoms from there.

I think that this is something that all those guys felt was unusual in a lot of their experience, that here was a director who not only took on board their ideas, because they're always contributing, but acknowledged their creativity—I think that was the most important thing. You see it in the work, you see it in the rushes, you see it all over the film. The film is undeniably Joe's film, but there are a whole host beyond the camera team and the design team and everybody; it was such a force, an army of creative collaborators who made this film, and all traveling on the same visual and philosophical path. I think hopefully that will give it a strength, and hopefully it'll make it a true film, and most importantly an enjoyable, effective one, politically.

CO: What sort of preparation did you do in terms of the camera?

SM: Joe and I had had extensive prep. We did this in Los Angeles with about four weeks before principal photography started. We just sat and went through every scene of the film and basically worked out the tone of it and specific shots, big shots that were not going to be shot on the fly. They are in an improvisational mode but required very careful planning. For instance, there's a big shot in Disney Concert Hall which was going to require a huge rig which Herb Ault and his rigger devised for our scene opener. We knew that we needed to fly the camera from Nathaniel and Steve [Lopez—Robert Downey Jr's character] right past the conductor into the orchestra, and then be able to do a reverse shot which went the whole way back into a big close-up on Nathaniel's face. We worked through it all, and worked through it again, and spent two weeks with it, hardly any distractions. It wasn't storyboarded in the way that a Hollywood movie is storyboarded. It was in this little Moleskine notepad which was a visual sketchbook for Joe and I.

I find storyboards can become doctrinaire and empirical things; the people say "Ooh," the art department starts dreaming, and then [the shots are] not exactly the frame that's drawn, and production is disappointed when there [aren't] these zippy angles that are just impossible to photograph. I think [storyboards are] important for certain sequences, but I find that people just get distracted by them. And what we didn't want was something that would cloud our vision. That was why we wanted Mitch desperately to do the film, and luckily he was available. He was the very man for the job, to do that.

We had a great collaboration, Mitch and I, Joe and Herb Ault and Johnny Mang and Paul Babin as well—the B camera operator. Paul and Mitch are people who are just smart—reactive, you know, light on their feet as well, which is important—and just great collaborators... people were very happy to be doing a film with meaning and hopefully which



"I'm honored to call you my friend."

may affect a shift in some people's perspective on the place and the people.

CO: Did you find, now that you have worked with Mitch quite a bit, that you had developed some kind of shorthand for communication?

SM: I sort of had that shorthand from the very first couple of days I worked with him, because— you know when you meet somebody and you click with somebody, that you don't need as many boards, they just kind of understand you, just like any relationship. It's easier to talk to somebody quickly, and that's when ideas sprout and jump around quicker. I've always had that with Mitch, because he's a great guy to begin with— if he was just a mate of mine I met down the pub, I'd feel the same way—but the fact that he's the most brilliant camera operator in the world is a bonus. And the conversations that would go on before, during, and after rehearsal, which Mitch is always involved with, these all go to inform and create that kind of a launch pad for creativity that hopefully will be in parallel lines to what Joe the director and myself are after. I said "parallel lines" because it's not like some sort of unilateral vision that has to go into one straight line; there's room for expression, an individual expression, and also, as long as it's from the same center point, the same launch pad, then it will fit the rest of the film. So, it's all about communication.

That's why Mitch's intelligence is vital, in that he loves talking and thinking about film and the meaning of photography, more than what crane we're using or what head we're using. I know that sometimes these articles that we've done in the past, all they talk about is the kit that we used, and which lens we used, and the hows of photography, and I know that we [Mitch and I] come from the same place when we talk about

photography, with 'why' rather than 'how' as the center point. He's always looking beyond. Although he's incredibly successful in the film industry, worldwide film industry, he's not somebody who, for him, that is the be all and end all. He has a life outside of that; he's got a wonderful family. He also never stops looking at art, and life, and light— outside of the film set, which can become very deoxygenated if you approach it purely on an industry level. You start to lose inspiration if you just live in that world alone, and I think that these things make him a really great, rounded person and affect the way he works.

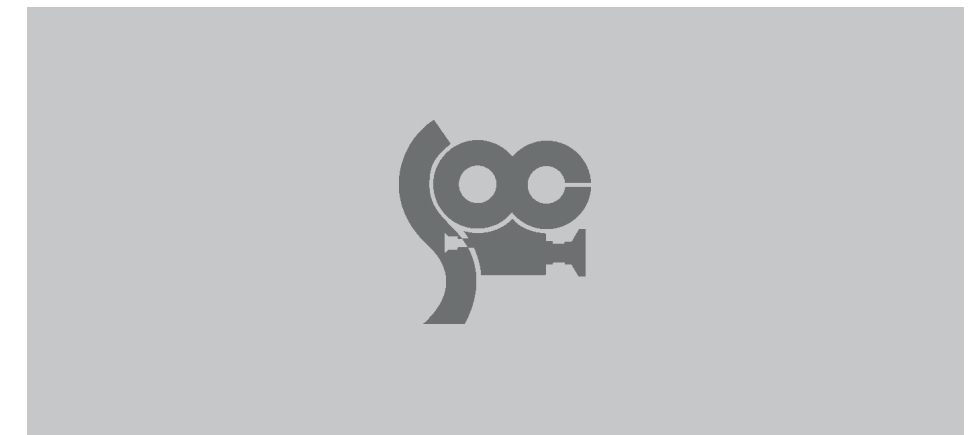
What's important, really, is the ability to have a good creative discussion, and to have the language to communicate creatively. And also, not to be fixed, that's the thing about it; if [you have] absolutely similar tastes, it would be a boring kind of discussion. We tend to agree, but he's always bringing stuff up, and that includes music as well;

he's a great fan of music, and he's always suggesting CDs. I can't say a bad word about him, he's just the most amazing guy, and he made such an incredible contribution to the film.

When I operate a film, which I'm doing at the moment—I'm working in Britain and I'm shooting a film, *Nowhere Boy*, and I'm the operator [that's the European system]—exciting as it is to be back in the saddle again, I've got this single voice in my head. I'm working with a first-time director, but I'm operating, and nobody is questioning or debating my decisions photographically, which for the first week I was proud of!

But you know, sometimes you do need the other voices that help you fine tune, and sometimes they'll show you something that'll provoke an entirely different thought—you know, one plus one equals three—which is vital in developing a film and creating a vision of something.

So I miss that, I miss working with an operator from that point of view—particularly Mitch, because Mitch is always gently prodding you to be better, and to think of different ways of doing things, and seeing things from another angle. Literally that. Vision itself is incredibly complex.





First Look at the PDW-F800: Is this the new Betacam of the HD market?

By Jeffrey Cree SOC

HDVS Market Development Manager
Band Pro Film & Digital Inc.



The transition to High Definition and its many transmission formats have created a dilemma for the freelance cameraperson. I am often asked, what camera or camcorder should I own? Unlike the day when a freelance cameraperson would draw most of his work from one network, today's freelancer must be able to answer the call from any of the various programs and networks. In the past it was easy. You purchased the product the network that you were affiliated with used and owned. Now it is not so easy because each network uses different formats.

Last year Sony finally introduced a camcorder that met the needs of the current freelance market. With CBS leading the move, the PDW-700 seemed to be the solution for this market. At the networks' suggestion many freelancers made the move and purchased the PDW-700. The camcorder provided full 1080 and 720 formats with no sub-sampling like HDCAM, XDCAM-HD and Varicam at 4:2:2. The PDW-700 had a 2/3" imager allowing all the lenses that had been developed for the HDW-F900 and Varicam to be used on this new news camera.

If there was any complaint about the product, it was that it was built for the news business. In fact, it was the networks that provided most of the input for this product since they were making large commitments to purchase PDW-700s. Of course the freelance market complained that news was only a part of their market. They needed 24P for their entertainment and news magazine productions. Sony did respond, although slowly, and are now providing a 24P upgrade to the PDW-700. But Sony did not stop there. They went on to develop a full production "F-Series" camcorder using the MPEG 4:2:2 50Mb/s XDCAM format that was introduced at NAB 2009 as the "PDW-F800."

The PDW-F800 is the first of the 2/3" imager "CineAlta" camcorders from Sony that does not record to tape as it uses the Professional Disc Media of the XDCAM systems. Like the PDW-700 before, it uses the MPEG HD422 codec as its main high definition recording system, but it can record in the previous 4:2:0 based XDCAM-HD as well. Another feature of this system is the ability to record standard definition using the MPEG-IMX and DVCAM formats. One of the major improvements of this product over the PDW-700 is the ability to over-crank to 2X normal speed in all the progressive formats and under-crank down to one frame in single frame increments.

The camera section of this camcorder is based on the same imager employed in the HDC-1500 camera, currently in use by a large percentage of the mobile production trucks in the US market. The three 2/3" Power HAD FX CCDs provide a combination of very low noise (59 dB with digital noise reduction) and high sensitivity (T11@2000 Lux at 59.94I, T12@2000 Lux at 50I, 25P, and 23.98P). The use of the 14 Bit A/D allows the full dynamic range of the camera to be passed to the processor with no pre-knee compression required.

This level of processing also allows functions such as Shading, Flare Compensation and White Balance to be performed in the digital processing rather than in the analog areas of the camera. One thing different from the PDW-700 camcorder is the use of dual filter wheels. The PDW-700 depended on the wideband processing of the processor for color correction, but because of the demands of the market, the filter wheels have returned to this product. With production other than news being the focus of this product, a variety of Gamma settings including the popular HyperGamma curves provided in earlier CineAlta cameras have been included. Advanced matrix features such as Multi Matrix have been added to fulfill the needs of a true production camera.

The key to this product is the very sophisticated up-/down- and cross conversion chip set. This allows the camera to capture and process in 1920 X 1080 at all times which assures that the optical low-pass filter in front of the imager is optimized to the pitch of the imager. Conversions to the other formats available in the PDW-F800 are done after the image is processed by this advanced chip set. This allows recordings to be performed in one format while outputting another for air play.

This conversion system can also be used with the two optional input boards that allow composite and SD/HD SDI to be recorded directly to the camera from an external source such as a pool feed. These signals can be recorded in their native format or converted to any of the capable formats of the system. The sophisticated converter is what makes this the perfect camera for the freelance cameraperson. If working for NBC or CBS you have a full resolution 1920 X 1080 system or if working for ABC, ESPN or Fox it can provide 1280 X 720. In addition, if you have a corporate client that has not converted to high definition you can deliver standard definition as well.

This being a production camera, the need for at least 4:2:2 sampling was required and the MPEG-HD422 system provides that. As mentioned earlier, this is accomplished without the sub-sampling required by earlier production formats from Sony and Panasonic.

24-bit uncompressed audio is selectable between two and four channels in most formats. Standard analog inputs are provided for a stereo front microphone, along with two

channels at the back of the camera, and two inputs exist at the base of the wireless slot. Being a production-based camera, AES audio is also available via the two XLR connectors at the back of the camera.

The recording system of the PDW camcorders writes to the Professional Disc Media that comes in two forms, the PFD23A (23.3 GB Disc) and the PFD50DLA (50 GB Dual Layer Disc). The dual layer system provides recording times in the MPEG-HD422 format of about 95 minutes. This can be stretched to about 200 minutes in the 25Mb/s MPEG-HD 4:2:0 variation of XDCAM-HD. This is a clip file based system that allows it to integrate into non-linear based edit systems with ease. The clips can be configured in two ways. Each start and stop generates a new clip, or for cine applications you may want to utilize the Clip Continuous Record mode. Clip Continuous Record makes one clip that can be assigned a prefix (i.e. scene number) that contains multiple takes. Thumbnails can still be generated for each take for editing, but it keeps things numbered the way we are accustomed to for this type production.



The limited amount of time that I have had with the camera has proved to be inspiring. The low light capability of the camera is as excellent as you would expect from the specifications. The 14 Bit A/D and advanced processor handle high dynamic range situations well,

getting all the range the ITU-709 standard allows. If you need more range, the HyperGamma curves are available to improve the capabilities. The advanced matrix control gives you all the handles that are available on the HDW-F900 to adjust the colormetry of the camera. Add the proven XDCAM Clip-based recording system and you get a very powerful system.

I had one Studio Executive indicate that he would like to replace some aging HDW-F900s from an existing TV show but was afraid the camera would look too good since it was recording the full 1920 X 1080 image.

All of this may sound like a sales brochure, but it is hard to talk about the PDW-F800 without falling into this mode. The freelance cameraperson now has an HD version of what Betacam SP was to the standard definition market. All of this is incorporated into a camcorder that weighs under 13½ pounds with the viewfinder, microphone and battery installed—all that must be added is the lens. Final pricing has not been generated for this product, but the ballpark figure given to me from Sony is approximately \$42,000 US. Considering that the Betacam BVW-D600 was listed at \$68,500 when first released, this system might be considered a bargain.





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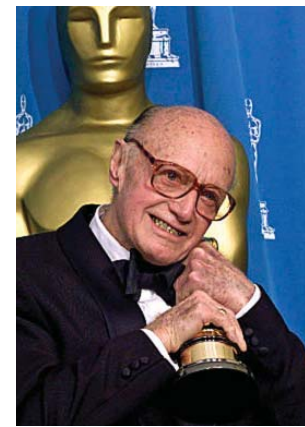
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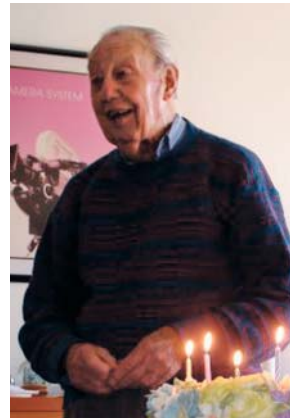
Jack Cardiff
 1914–2009

With the passing of Jack Cardiff on April 22nd, we have lost one of the great British cinematographers of the twentieth century. Cardiff will best be remembered from the trilogy of films: *A Matter of Life and Death*, his Oscar

winning *Black Narcissus* and *The Red Shoes*. Martin Scorsese described his work on *The Red Shoes* as “a moving painting.” He received two more Academy Award nominations for *War and Peace* and *Fanny* and shot *The African Queen* and *The Barefoot Contessa*.

While shooting *Prince and the Showgirl*, Marilyn Monroe famously described Cardiff as “the best cameraman in the world.”

Raymond Emeritz
 1918–2009



Ray was truly the “Jedi Master,” answering technical questions and solving problems for DPs and Camera Assistants world-wide. I never did find a problem he could not solve. —Doug Hart, Camera Assistant

What I remember about him the most were his eyes. They would immediately look at you and make you feel at ease. —Constantine Makris ASC

He was the ‘Godfather’ of technicians. —Owen Roizman ASC

In Ray’s own words: My entire career has been a continuation of what I love to do: repairing, designing, building and adapting things in the photographic field. It’s chemistry and physics. It’s like Charlie Chaplin in *Modern Times* turning all of the large and small wrenches. It’s a job with the joy of creation.

