

BEST CINEMATOGRAPHY | CLAUDIO MIRANDA
BEST CINEMATOGRAPHY | CLAUDIO MIRANDA



“And everybody asked me
would I try again...?
I never did. As a matter of fact,
I have never done anything
with my life after that....”

“A visual triumph that
advances the art of screen
storytelling leaps and bounds
ahead of everything that
has come before.....”

– Pete Hammond, Hollywood.com

The Curious Case Of
BENJAMIN BUTTON

11 BRITISH ACADEMY FILM AWARD
NOMINATIONS
INCLUDING
BEST PICTURE
BEST CINEMATOGRAPHY

ASC AWARDS
NOMINEE
OUTSTANDING CINEMATOGRAPHY



© 2009 Paramount Pictures. All Rights Reserved.

PARAMOUNTGUILDS.COM



CAMERA OPERATOR

The Journal of the Society of Camera Operators



US \$7.00
02
AWARDS ISSUE 2009
Display Until April 2009
74470 85941 3
WWW.SOC.ORG

2009 Special Awards Issue

CAMERA OPERATOR

VOLUME 18, NUMBER 1 SPECIAL AWARDS ISSUE 2009

FUJIFILM

Salutes the **THE ART OF CINEMATOGRAPHY**

*Congratulations to all honored at
The 2009 Society of Camera Operators
Lifetime Achievement Awards*

WWW.FUJIFILMUSA.COM



Filming *Law & Order: Criminal Intent* out east on the north shore of Long Island. Courtesy of Al Cerullo.

Features:

Cover:



Cover photo of Sean Penn from *Milk*. © 2008 Focus Features.

Departments:

SOC Lifetime Achievement Awards Celebration

Meet the people who are being honored this year for Lifetime Achievement as a Camera Operator, Camera Technician, Mobile Platform Camera Operator, and Still Photographer, for the President's Award, for Outstanding Achievement in Technology, for Distinguished Service, and for the 2nd annual Camera Operator of the Year Award.

Filming a Heist

by Dan Kneece SOC

An Operator's personal diary description of shooting the feature film *Maiden Heist* for DP Ueli Steiger ASC.



6



53

2 President's Letter

by Dan Kneece SOC

4 News & Notes

SOC donation to Childrens Hospital Vision Center; Holiday Screening.

61 Transitions

63 Last Take; Ad Index

64 Roster of the SOC

as of 1/9/09

Letter from the President

Welcome to the 2009 Special Awards Issue of *Camera Operator* magazine. I'd like to take this time to thank you for supporting our organization by attending our SOC Lifetime Achievement Awards.



Dan Kneece SOC

Your ticket purchases are tax deductible and help us with our yearly donation to the Vision Center at Childrens Hospital Los Angeles. The Vision Center helps children with eye problems see better and, as I learned on a recent tour of their facilities, also helps others through their research and invention of new equipment used by other eye care hospitals all over the world. It is truly a magical place.

Our Lifetime Achievement Awards presentation promises to be magical as well. It only lasts for an evening, but in that time you will see smiles, elation and admiration as we enjoy a wonderful evening together.

Past recipients have felt that receiving the Cammy was one of the best moments of their lives because, not only were they recognized for their skills in their given crafts, but many of their friends were there to share the moment with them.

At the end of the presentation, we will reveal the Camera Operator of the Year. Five Camera Operators nominated for their outstanding work on

feature films have received votes from the SOC Active Membership by secret ballot with the results being revealed the night of the show. It is an exciting moment not to be missed.

So let's join together February 21st, 2009 at the Academy of Television Arts and Sciences to celebrate the unsung heroes of our industry, the recipients of the 2009 SOC Lifetime Achievement Awards.

See you there!

Dan Kneece, SOC President

Society of Camera Operators

Officers

President Dan Kneece
1st Vice President. Jack Messitt
2nd Vice President. Ernie Reed
3rd Vice President Dan Gold
Treasurer Chris Tufty
Secretary Dan Gold
Sergeant-at-Arms Greg P Collier

Board of Governors

Gary Baum Douglas Knapp
Bonnie Blake Allan Lum Li
Jeffrey R Clark Tom McDonnell
Dan Coplan Jens Piotrowski
David Diano Philip Schwartz
Ian Dodd George B Stephenson
Al Gonzalez David Tolsky
David Allan Grove Aiken Weiss
Christopher Ivins Ben Wolf

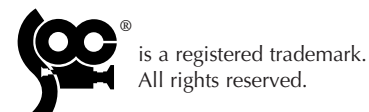
BOG Committee Chairs

President Emeritus/Corporate Liaison/
Awards Event Coordinator. David J Frederick
Events David Mahlmann, Warren Yeager
Membership Michael Chambliss
Magazine Editor Jack Messitt
Publicity Bud Fries, Simon Jayes
Charity Georgia Packard
Publications Jack Messitt
Merchandise & Promotions. Greg P Collier
Screenings. David Tolsky
Tech Standards . Ron Vidor, Aldo Antonelli, Erwin Landau

Staff and Consultants

Office Administrator. Diana Penilla
Webmaster. Mark R Leins
Event Coordinator Karen Beck
Publications Layout Lynn Lanning
Publishers. IngleDodd Publishing
Membership Certificate Calligrapher Carrie Imai
Legal Representation David Adelstein, Geffner & Bush

Vision, the essential ingredient that we as camera operators use in our work, intrinsically bonds us to children with vision problems. Our organization contributes its full support to the Vision Center at Childrens Hospital Los Angeles.



Visit the SOC web site
www.soc.org

Camera Operator

Special Awards Issue 2009

Editor Jack Messitt SOC
Associate Editor Douglas Knapp SOC
Assistant Editor Dan Coplan SOC
Managing Editor/Art Director/
Layout & Design Lynn Lanning
Post-Production Douglas Knapp SOC
Production IngleDodd Publishing

Contributors

Will Amot SOC
Stephen Campanelli SOC
Al Cerullo
David Emmerichs SOC
David Frederick SOC
Bob Gorelick SOC
Bob Hall
Dan Kneece SOC
Kim Marks SOC
Stan McClain SOC
Jack Messitt SOC
Ralph Nelson
George Paddock
Larry Mole Parker
Andy Romanoff
Martin Schaer SOC
Michael Scott SOC
Dave Tolsky SOC
Douglas Trumbull
Nelson Tyler

Photography

Tracy Bennett
Paul Babin SOC
Phil Bray SMPSP
Marty Crail
François Duhamel SMPSP
Sam Emerson
Richard Foreman
Kerry Hayes
David Frederick SOC
Simon Jayes SOC
Morris P Kagan
Douglas Kirkland SMPSP
Douglas Knapp SOC
Dan Kneece SOC
Merrick Morton SMPSP
Ron Phillips
Walter Thompson
Stephen Vaughan SMPSP
Aiken Weiss SOC
Thomas Weston

Advertising Director — Dan Dodd

For display advertising information,
contact:

Dan Dodd
(310) 207-4410 x236
fax: (310) 207-1055
Dan@IngleDodd.com

For article submissions, please contact:

SOC Attn Magazine
PO Box 2006
Toluca Lake, CA 91610
Phone (818) 382-7070
camopmag@soc.org

Copyright © 2009 by the Society of Camera Operators

Camera Operator is published semi-annually by the Society of Camera Operators, plus a Special Awards Issue.

Magazine Subscription Rates

USA \$20/year
Outside USA \$28/year (U.S. Funds Only)

Film & Digital: The Best of Both Worlds

Michael Condon, SOC
VP Digital Division

Andree Martin
VP Technical Services

Some rental houses are film and others are digital. We strive to be the best of both.

Our roots are in film. Over the past 30 years we have steadily expanded our inventory to include a vast variety of 35mm and 16mm film cameras. These are coupled with the industry's widest selection of specialty and standard lenses to give cinematographers the ability to maximize their creativity. You want it; we probably have it.

We started our digital division in 2001, where we modified our Sony F900 cameras to be film-friendly; capable of quick lens changes, consistent focus in

varying temperatures, etc. Then we worked closely with manufacturers to ensure that ergonomics of their products would be optimized for camera crews with a film background. Today, our digital inventory has expanded to include Arri D-21, Sony F23 and F35, Iconix, Panasonic, and Red cameras. All supported with the latest in monitoring and DIT control equipment.

Our goal is to provide outstanding service 24/7. Feel free to call or drop by anytime and let us show you how we can take care of you and your project.

Mike and Andree

**CLAIRMONT
CAMERA
FILM & DIGITAL**

www.clairmont.com

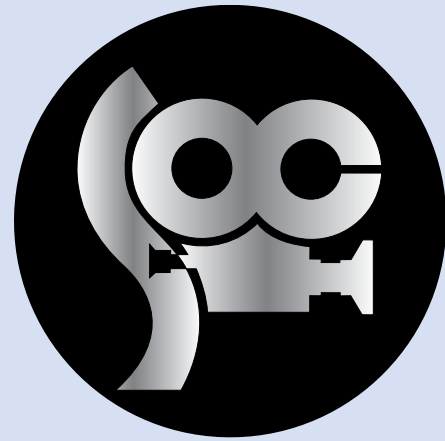
Hollywood
818-761-4440

Vancouver
604-984-4563

Toronto
416-467-1700

Albuquerque
505-227-2525

Montreal
514-525-6556



What's going on with members and in the industry

Get your SOC information via email. Do we have your current email address?



Vision Center Doctors Thomas Lee, Mark Borchert and Natalia Uribe with the SOC's Dave Frederick and Dan Kneece.

SOC Delivers Donation to Vision Center

It was the honor of the SOC to present their annual donation to the Vision Center at Childrens Hospital Los Angeles. Doctors Mark S Borchert, Thomas C Lee, and Natalia Uribe accepted the \$7,500.00 contribution from the SOC family.

The SOC donation is earmarked for the Vision Center's special contact lens program that provides necessary postoperative lenses to families in need. Over the past 20 years, SOC has provided nearly \$150,000.00 toward the care and healing of children's vision.

SOC Holiday Screening

The SOC held its annual Holiday Screening and Party on December 14th, 2008 at the Motion Picture Fund's Louis B Mayer Theater.

There was a great turnout to see the animated movie *Bolt* and moviegoers brought in scores of donated toys to benefit the children at The Vision Center at Childrens Hospital Los Angeles, the SOC's favorite charity. A great time was had by all!

—David Tolsky



Kids with their balloon toys are all smiles at the annual SOC Holiday Screening/Party.

CHAPMAN/LEONARD

STUDIO EQUIPMENT, INC.



CRANES ARMS BASES REMOTE SYSTEMS DOLLIES PEDESTALS TELESCOPING CRANE ARMS CAMERA CARS PROCESS TRAILERS



32 FT. **WATERPROOF** HYDRASCOPE ON ULTRA CS BASE W/ HYDRAULIC CENTERPOST

CHAPMAN G3 REMOTE HEAD

Earth Friendly, Efficient, Camera Support Equipment



Los Angeles (888) 883-6559 TX (888) 758.4826 FL (888) 337-8243
Canada (866) 848-2602 UK 011 44 77 11 98 32 98

www.chapman-leonard.com Try our Sound Stage in Orlando, Florida

SOC Awards Primer

SELECTING THE NOMINEES

The Lifetime Achievement Awards are a way for the SOC to recognize individual achievement in the allied crafts of motion picture photography: The Camera Operator, Camera Technician, Still Photographer and Mobile Camera Platform Operator. This process starts with a call for nominees from the entire membership of the SOC. It is not a stipulation of eligibility that the nominee be a member of the Society.

To be eligible for a Lifetime Achievement Award, the candidate must have 20 or more years experience in that job classification.

The President's Award is given to an individual for their outstanding lifetime achievements and particular support to the President of the Society.

The Distinguished Service Award is given in honor of recognition of an individual's enormous contribution of time, energy and effort for the art and craft of the Camera Operator. This award is decided upon by the SOC President, the Officers, and the Board of Governors.

The Technical Achievement Awards celebrate the amazing people that we get to work with every day as we do our job.

CAMERA OPERATOR OF THE YEAR

The Camera Operator of the Year recognizes the critical contributions of the Camera the Camera Operator to the success of a feature film.

A Blue Ribbon Panel surveys the year's offerings of films and narrows its focus for nominations to those that have a camera operator do the work of a camera operator. Those films where the Director of Photography was the principal Camera Operator are not eligible.

VOTING

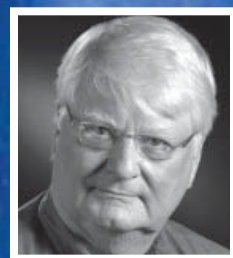
Once the Lifetime Achievement nominees have been chosen, the active membership is called upon to vote with an electronic ballot. The Camera Operator of the Year is voted on in a separate electronic voting process prior to the event.

SPECIAL THANKS

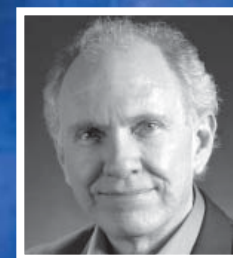
Special note of thanks to SOC Publications Managing Editor Lynn Lanning and to SOC 1st Vice President and Publications Committee Chair Jack Messitt for producing both the new awards issue of Camera Operator magazine and the 2009 Awards program tribute book. Thanks to the SOC's mighty few once again, who so superbly pull it together in a pinch. Thanks to the credited photographers for allowing us to display their superb stills of the honored recipients at work. We are all proud.



This Year's Recipients



Michael Scott, SOC
Camera Operator
page 16



Bob Hall
Camera Technician
page 32



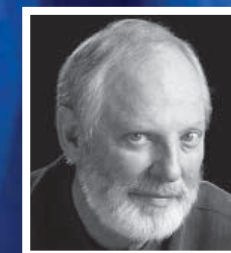
Al Cerullo
Mobile Platform Camera Operator
page 54



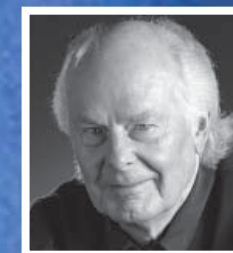
Ralph Nelson
Still Photographer
page 48



Larry Mole Parker
President's Award
page 37



Andy Romanoff
Distinguished Service
page 41



Nelson Tyler
Historical Shot
page 59



George Paddock
GPI/PRO Camera Support System
page 46

Technical Achievement

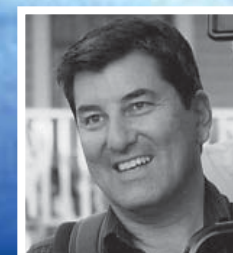


Douglas Trumbull
Slit Scan Motion Picture Photography Process
page 48

The announcement of Camera Operator of the Year The nominees are:



Will Arnot, SOC
Milk
page 8



Stephen Campanelli, SOC
The Changeling
page 10



Bob Gorelick, SOC
The Dark Knight
page 12

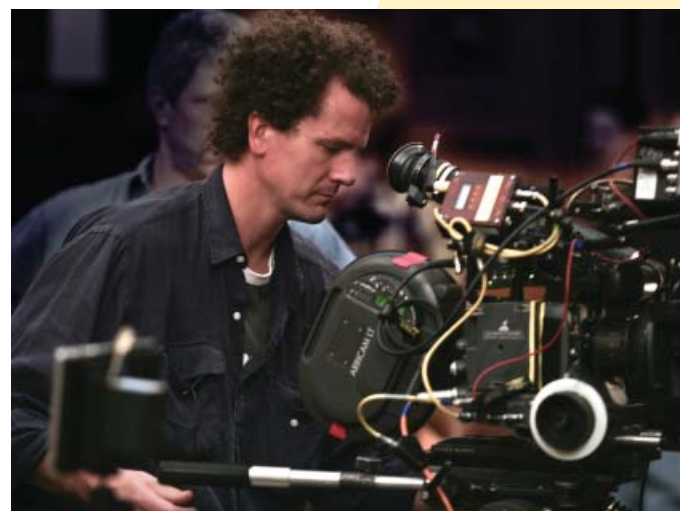


Kim Marks, SOC
Benjamin Button
page 14



Martin Schaer, SOC
Eagle Eye
page 16

CAMERA OPERATOR OF THE YEAR Nominee
Will Arnot SOC for *Milk*



PHIL BRAY, SMPS/FOCUS FEATURES



PHIL BRAY, SMPS/FOCUS FEATURES

Sean Penn and Victor Garber star as real-life gay rights icon Harvey Milk and San Francisco Mayor George Moscone respectively in Gus Van Sant's *Milk*, a Focus Features release.

case, growing up constantly observing the new surroundings translates well into the often delicate path the operator must walk between the director, DP and actors. Observe and work out how best to integrate without disturbing what is going on (if possible).

This reminds me of a lovely adage that Chris Hayes and Pat Capone (a couple of my mentors) enlightened me with: "Never let them see you operate." I love this; it seems to embody so much of what I find to be important about being on a set and the technicalities of doing my job.

Gus and Harris were such nice people that it made the project a sheer joy. It is so rare that one gets the chance to work with people so talented. The actors' performances were incredible and the truth behind the story has so much power in its own right.

I am so completely honored and surprised to be chosen for this esteemed award. Simply being nominated is award enough! My peers are who count the most. To know that someone was actually paying attention to some work that I did is a wonderful discovery! I can't say enough about how in awe I am of some of my colleagues' work; to be recognized myself is truly a magical moment to behold.

Milk

Director: Gus Van Sant

Director of Photography: Harris Savides

Starring: Sean Penn, Emile Hirsch, Josh Brolin, James Franco

Plot Outline: The story of California's first openly gay elected official, Harvey Milk, a San Francisco supervisor who was assassinated along with Mayor George Moscone by San Francisco Supervisor Dan White.



Will Arnot

FRANCOIS DUHAMEL, SMPS

I was born in Capetown, South Africa. I have lived all over the UK and abroad, including Saudi Arabia, Australia and USA. After working in the business in NYC for 15 years, I now call San Francisco home where I live with my wife and our brand new baby boy Griffin.

I attended my first Steadicam workshop in '92 taught by our favorite, Ted Churchill. Living in New York City, I worked with the camera as a dolly grip for several years while also moonlighting with my hard earned Steadicam package.

Feature films have always been my first love. In the early '90s there was a producers' lockout, and this spawned a surge in Indie filmmaking in New York City. It was fertile ground for learning and I cut my teeth on many a crazy music video and low budget production. Short term projects were hectic, so the stability of feature films was a natural draw.

I was drawn to the cohesive team mentality of the feature world—the 'family' approach that comes together, works out their dysfunctions (perhaps!) and transforms and grows as a working dynamic throughout the show.

So when Harris Savides called me up about coming on to join him and Gus Van Sant on *Milk*, I felt privileged to say the least in having the chance to work with such an established team. I had worked with Harris a couple of times in NYC on re-shoots of *Birth* and a Calvin Klein commercial.

Gus and Harris have worked on numerous projects together so it was such an honor to be part of that shorthand. There was a lot of quiet understanding between Gus and Harris, so the trick was not to worry about being left out.

When I come onto a new set, I like to be as unobtrusive as possible while still remaining effective. It's like how being at an airport can be so much fun watching everybody. In my

Focus Features proudly congratulates Will Arnot on his Society of Camera Operators Award nomination for Camera Operator of the Year.

"Milk' is a marvel.

Everything is happening here – votes are tallied, hearts broken, lives risked and saved, tactical decisions made, emotions expressed and suppressed – but only one thing is happening. What makes all of this cohere is art, and history. This is how change happens. This is what it looks like."

★ A.O. SCOTT, THE NEW YORK TIMES ★



CAMERA OPERATOR OF THE YEAR Nominee Stephen Campanelli SOC for *The Changeling*



Clint Eastwood and Steve Campanelli SOC set up the scene, while Gattlin Griffith, 2nd AD Pete Dress, and Angelina Jolie look on.

COURTESY OF STEVE CAMPANELLI SOC

Stephen Campanelli's first "professional" job was as camera trainee on *MeatBalls 3* with Glen MacPherson ASC as his mentor. After that he worked as a 2nd AC for 3 years, then moved up to focus puller... harder than he expected!

Wanting to be an operator, he took the Steadicam course from the man himself, Garrett Brown. It was love at first sight! Eating Kraft dinner for a year, he finally saved enough money, got a bank loan and bought a Steadicam 3a.

In 1987, with very few Steadicam operators in Canada, Stephen honed his skills on TV series such as *MacGyver* and *21 Jump Street*, then TV movies and finally feature films.

In 1994, his dream came true on *The Amazing Panda Adventure* in China. The DP was Jack Green ASC, the frequent collaborator of his boyhood idol, Clint Eastwood. That fall Stephen joined the team in Iowa on *Bridges of Madison County*. In 15 years, Stephen has not missed a Clint Eastwood film. Those include *Space Cowboys*, *Mystic River*, *Million Dollar Baby*, *Flags of Our Fathers*, *Letters from Iwo Jima*, and the recent *Changeling* and *Gran Torino*.

There have been 17 Oscar nominations and several wins in the "Campanelli years," and Stephen feels very proud to be a part of all of this "cinema history."

The night after the SOC awards Stephen will fly to South Africa where Clint will be filming *Human Factor* about

Nelson Mandela and the 1995 world rugby tournament.

"Making *The Changeling* was another great Eastwood experience," says Stephen. "We shot in the fall and winter of 2007 in a mere 43 days! The sets, wardrobe and cars from the '20s were so beautiful to look at. Pointing the camera in any direction turned into great compositions! Along with Tom Stern ASC's beautiful lighting and Angelina Jolie's magnificent face, we couldn't go wrong."

"Clint tends to shoot the rehearsals and move on after that. You have to be ready at all times and bring your 'A+' game. It is a lot of pressure, but well worth it. You end up thinking from your gut and instincts as an operator, and not to overthink."

"I love being an Operator—to be close to the action, and the actors and, along with the Director of Photography, being a whole part of the creative process," he explains. "It is the best job on the set."

The Changeling

Director: Clint Eastwood

Director of Photography: Tom Stern

Starring: Angelina Jolie

Plot Outline: A mother's prayer for her kidnapped son to return home is answered, though it doesn't take long for her to suspect the boy who comes back is not hers.



AUSTRALIA

BRAZIL

CANADA

CHINA

CZECH REPUBLIC

ENGLAND

FRANCE

HONG KONG

HUNGARY

INDIA

IRELAND

ITALY

JAPAN

MALAYSIA

MEXICO

NEW ZEALAND

PHILIPPINES

POLAND

PORTUGAL

ROMANIA

SCOTLAND

SINGAPORE

SOUTH AFRICA

SPAIN

THAILAND

UNITED STATES



www.panavision.com

CAMERA OPERATOR OF THE YEAR Nominee Bob Gorelick SOC for *The Dark Knight*



Bob Gorelick SOC and 1st AC Bob Hall filming the bank heist in IMAX.

STEPHEN VAUGHAN, SWISP

go with the flow in order to be successful. I have learned to enjoy that flux, and to allow myself to grow both as a person and as a technician. This is a job that keeps us on our toes!

"I often feel that on today's sets, being a camera operator requires a bit of 'soul transparency,'" says Gorelick. "You are up there on the dolly in front of the actors, producers and the entire crew with video monitors behind you for everyone to watch. It is quite a challenge to put that stress aside and instead put your heart and soul into every shot. It's what musicians call 'groove.'

That's what I think about before the start of my workday—how I can best maintain that feeling, integrity and respect for the story—how can I help create an environment that allows for the magic to happen."

The thing Gorelick recalls about working on *The Dark Knight* was the intensity, energy and focus from both Director Chris Nolan and Director of Photography Wally Pfister.

"It was a challenge to keep up with them," he explains. "I'd be standing next to them listening to what they were discussing about the scene, and I would turn for a half second, and poof, they were gone—on to search for the next camera angle.

"I had several moments," he adds, "when I would just do a 360 on the set and say to myself, 'my God, I am actually part of this incredible enterprise. Not bad for a kid from New Jersey!'"



SAM EMBERSON

The Dark Knight

Director: Christopher Nolan

Director of Photography: Wally Pfister

Starring: Christian Bale, Heath Ledger, Aaron Eckhart, Michael Caine, Maggie Gyllenhaal, Gary Oldman and Morgan Freeman

Plot Outline: Batman, Gordon and Harvey Dent are forced to deal with the chaos unleashed by an anarchist mastermind known only as the Joker, as it drives each of them to their limits.

Bob Gorelick, SOC started his career as a production Assistant in New York in the early 1980s. He worked his way into the camera department and up the ladder as a loader, 2nd AC and later, 1st assistant.

It was while working as a 2nd AC in 1984 that he met the late great Ted Churchill and became fascinated with Steadicam. Ted encouraged Bob to take the Maine Photographic Steadicam Workshop in 1985 and so began his career as a camera operator.

"In the early days as a Steadicam operator," recalls Bob, "I loved the ability to bounce from movie to movie, meeting so many different operators and DPs. It was the best foundation for learning I could imagine."

After that bouncing around period, he started operating Steadicam and "B" camera. This allowed him to work on entire projects instead of just day-playing for Steadicam shots.

"I thoroughly enjoyed being on a project full time," he says, "because it allowed me to be more closely involved with Directors and DPs in helping shape the story. This new level of involvement allowed me to grow as an operator and eventually led to being offered 'A' camera jobs."

Bob has now operated for more than twenty years on pictures such as *The Abyss*, *Pulp Fiction*, *Jerry Maguire* and more recently *The Dark Knight* and *Marley & Me*.

"This business is constantly changing," says Bob. "One must



YOUR VISION IS ALWAYS EVOLVING. SO IS OURS.

Introducing KODAK VISION3 500T Color Negative Film 5219/7219. The first in a new family of films for a new era of filmmaking. Featuring Kodak's advanced Dye-Layering Technology, VISION3 500T Film delivers unprecedented performance in shadows and highlights and offers more control and flexibility from capture through post, in both digital and traditional workflows. Learn more about KODAK VISION3 Motion Picture Film at www.kodak.com/go/vision3

production
postproduction
distribution & exhibition
archive

Kodak



© Kodak, 2007. Kodak and Vision are trademarks.

CAMERA OPERATOR OF THE YEAR Nominee

Kim Marks SOC for *The Curious Case of Benjamin Button*



DP Claudio Miranda, camera operator Kim Marks and director David Fincher on *The Curious Case of Benjamin Button*.

I started at the bottom of the ladder, loading and banging slate, and with the patient guidance of many talented people I slowly worked my way thru the ranks. In 1981 was given the opportunity to join the incredible group of people working at Industrial Light and Magic.

George Lucas was assembling a group of people to make the 3rd installment of his Star Wars trilogy and I was lucky enough to be hired by Richard Edlund to participate. During the filming of what was to become *Return of the Jedi*, I was able to work with Dennis Muren, Ken Ralston, Phil Tippett and dozens of other visually gifted people that guided me thru the complicated world of “in camera” visual effects.

In my opinion there wasn't a better film school to be had. I observed movies being made at the pace of one frame every 30 seconds during complicated motion control shots to high speed miniatures shot at 2500 fps on the late Bruce Hill's Photosonics cameras.

Our main objective was to enhance the movie experience by seamlessly creating shots to match the live action footage that were either impossible, too time consuming or too expensive to complete on the main unit's schedule.

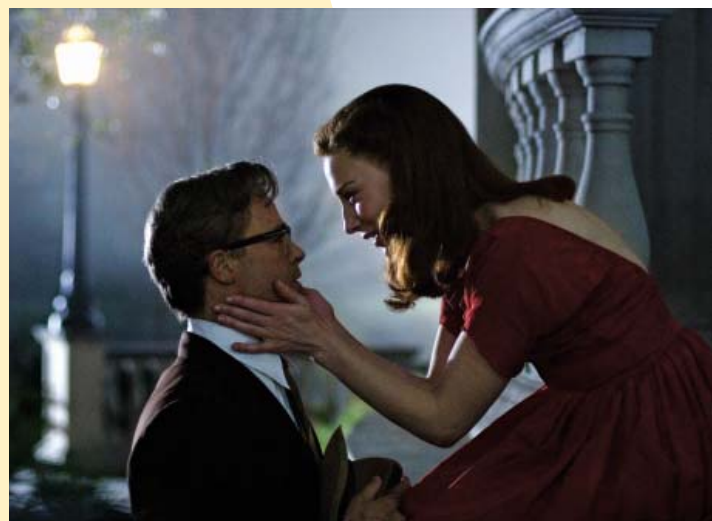
Sitting in dailies watching these shots go from concept to perfection enabled me to develop a critical eye in analyzing and conceptualizing, not only visual effects shots, but also how every shot fit into the telling of a story.

During my tenure at ILM, I met people that would later become important in my transition back to live action photography. From Robert Elswit [ASC], I learned about camera placement and how to tell a story, about coverage and the audience's point of view. Bill Pope [ASC] taught me the many nuances of composition and “alternative” framing. Harris Savides [ASC] showed me the importance of not over thinking the coverage, letting the story “play out” in a shot.

Another talented alumni from ILM, David Fincher asked me to operate on *Zodiac*. Fincher and I developed a bond that took us thru to *The Curious Case of Benjamin Button*.

David is an incredibly exacting filmmaker and there wasn't a day that went by when I wasn't challenged to use everything I had ever learned about moviemaking. On one occasion when we had a long off set delay, David and I were staring at the frame and moving set dressing around, looking at different lens sizes and discussing focus choices. I asked him if we were getting anywhere with all this. He turned to me and said, “Kim, we can always make it better.”

I have to say that everyone that has taught me choices, shared their knowledge, taken the time to explain why they were doing it a particular way, has helped me be a better filmmaker. I have taken it upon myself to try and continue this practice when I work with younger people on the set. To share the experience of those we have worked with those that will take over for us is perhaps our greatest responsibility. After all, when we are done making movies, we will be watching those made by the gifted kids that we have taken time to teach... I want them to be great movies!



Brad Pitt as Benjamin Button and Cate Blanchett as Daisy in *The Curious Case of Benjamin Button*.

The Curious Case of Benjamin Button

Director: David Fincher

Director of Photography: Claudio Miranda

Starring: Brad Pitt, Cate Blanchett

Plot Outline: The story of Benjamin Button, a man who starts aging backwards with bizarre consequences.



CLAUDIO MIRANDA
CINEMATOGRAPHER

&

KIM MARKS, SOC

CONGRATULATIONS
FOR YOUR GROUNDBREAKING WORK ON

THE CURIOUS CASE OF
BENJAMIN BUTTON

THANK YOU FOR CHOOSING
ZEISS DIGIPRIME® & DIGIZOOM™ LENSES



bandpro 25 YEARS
FILM & DIGITAL INC.
1984-2009

BURBANK 818-841-9655 • MUNICH +49 89 94 54 84 90
TEL AVIV +972 3 562 1631 • NEW YORK 212-227-8577
WWW.BANDPRO.COM

CAMERA OPERATOR OF THE YEAR Nominee Martin Schaer SOC for *Eagle Eye*



KERRY HAYES © 2008 BY DREAMWORKS LLC

Shia LaBeouf stars as Jerry Shaw in the race-against-time thriller *Eagle Eye*.

Born in Bern, Switzerland in 1954, Martin Schaer studied photography at the School of Fine Arts. After a 3-year apprenticeship at the Motion Picture Lab, he worked as a photographer for the city of Bern Opera Playhouse. This led to a two-year stint in the Middle East as a photojournalist for United Press International, and then as a photographer for several architectural projects.

After the birth of his daughter, Sarah, Schaer left the Middle East for California where he attended the San Francisco Art Institute. As a teacher's assistant for filmmakers James Broughten and George Kuchar, Schaer focused the themes of his short films and documentaries on the surreal and abstract expression.

In 1983, Schaer was brought to Los Angeles for an internship with Haskell Wexler on the Blake Edwards film *The Man Who Loved Women*.

"That was my introduction into film in LA," explains Schaer. "It started a 4 year career as 2nd and then I quickly moved into a 1st assistant camera position on countless music videos, TV movies, and features."

Through Director of Photography Ed Lachman, Schaer made a connection with Maysells Films in New York. After several years of work as a cameraman on various music and art documentaries, Schaer joined IATSE Local 659.

"And thus began my career as camera operator," says Schaer. "I started on MOWs, TV pilots, gradually moving into features. Some 25-30 films later, I still love and feel challenged by my job. Looking through that camera always fires my passion to compose and create frames, capture words and events to tell a story. I am continually enthusiastic to be present with the director, cinematographer, and actors,

creating with x-thousand pieces this puzzle called 'cinema.'

"On *Eagle Eye*, cinematographer Dariusz Wolski and director DJ Caruso decided on a real, raw, almost documentarian look," says Schaer. "A constantly moving, frantic and energetic camera. We de-constructed and roughened up Techno Crane moves to add 'jerky and edgy' motions. With the Steadicam, we shot with lower camera speeds and added shutterblur. Hand-held, Wrist-held, Body-Held, whatever worked became a major player."

"I remember Day One," recalls Schaer. "It was a cold wintry exterior outside of Chicago and we had a 4 page dialogue scene under a set of massive powerlines. Shia LaBeouf and Michelle Monaghan were both walking pretty briskly during the emotionally charged scene. We went with two cameras, ¾ front, criss-cross, hand-held with 1000 foot Mags.

"We did eight 4 minute takes at full clip handholding backwards on an un-compacted soft gravel country road. Both myself and Jacques Jouffret (SOC, B-Camera/Steadicam) felt sore in calves and hips the next day. Nevertheless, this restless 'constant on the move' camera really supported the style of the movie and that first day set the tone for the whole project."

"It was so easy to work with co-operator Jacques Jouffret in our first (and hopefully not last) collaboration. I truly share this nomination with him. His eye on the other camera and the Steadicam played a vital role on this action loaded project. And my greatest respect goes out to my camera crew: Trevor Loomis, James Goldman and dolly grip 'Gino' Riviera."



RALPH NELSON

Director DJ Caruso (with finder) and camera operator Martin Schaer (pointing) confer on a shot for *Eagle Eye*.

Eagle Eye

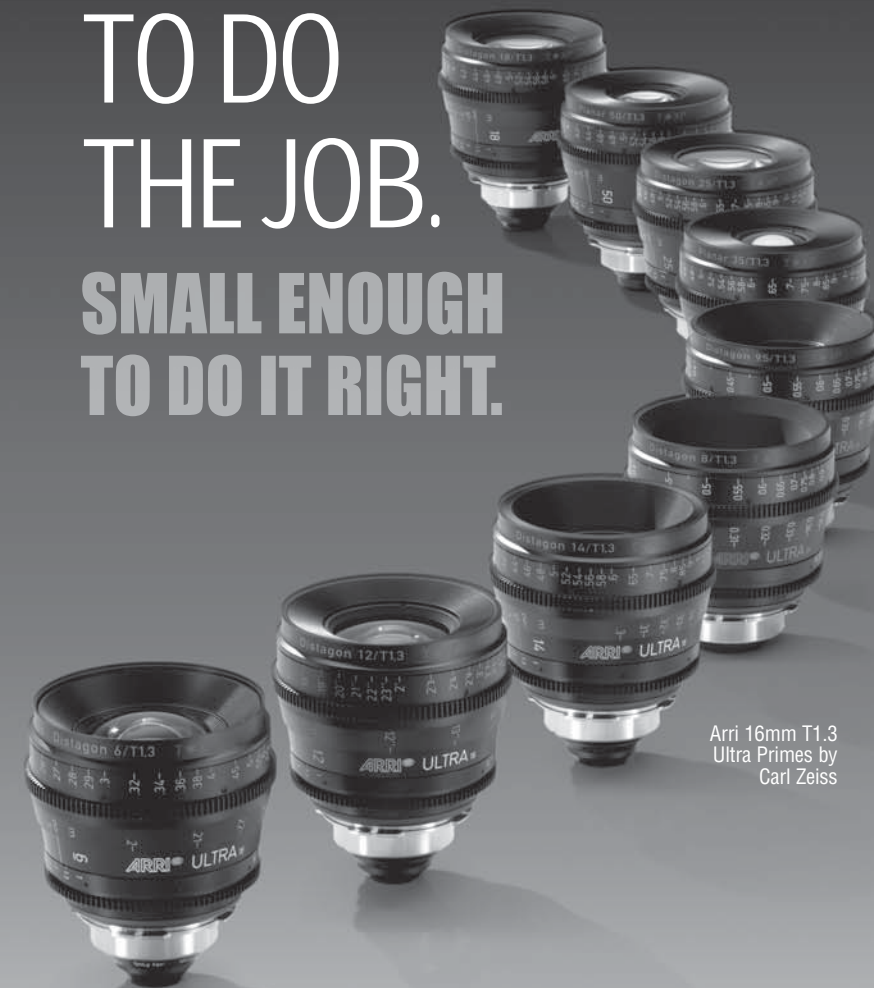
Director: DJ Caruso

Director of Photography: Dariusz Wolski

Starring: Shia LaBeouf, Michelle Monaghan

Plot Outline: Jerry and Rachel are two strangers thrown together by a mysterious phone call from a woman they have never met. Threatening their lives and family, she pushes Jerry and Rachel into a series of increasingly dangerous situations, using the technology of everyday life to track and control their every move.

BIG ENOUGH TO DO THE JOB. SMALL ENOUGH TO DO IT RIGHT.



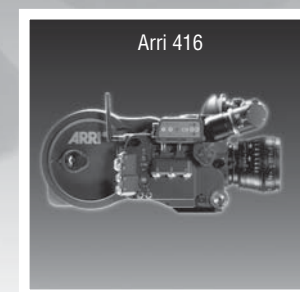
Arri 16mm T1.3
Ultra Primes by
Carl Zeiss



Arriacam ST



Angénieux Zoom Lenses



Arri 416



Arri Master Primes by Carl Zeiss

At Otto Nemenz, we've been serving the world's best filmmakers for over 30 years. That's because we couple cutting-edge production equipment with outstanding support. We offer the world's top cameras including Arriflex and Moviecam, plus an incredible selection of

optics and support gear to outfit any shoot, any format. Our enthusiastic staff has the experience it takes to round up just the package you want and keep it running flawlessly throughout the production. We are not the biggest game in town. We're simply the best.



CAMERAS BY
OTTO NEMENZ
HOLLYWOOD HONOLULU UTAH
TEL 323-469-2774
TEL 808-484-5706
TEL 801-978-9292
www.ottonemenz.com
www.hawaiimedia.com
www.redmanmovies.com

Award from Previous Year

CAMERA OPERATOR OF THE YEAR

2008



Jacques Jouffret, SOC

FRANÇOIS DUHAMEL, SMPSP



Vote for the Camera Operator of the Year on the new SOC.ORG!

Voting for the SOC's Camera Operator of the Year award will be done through the new SOC website. To get member access on the website, we must have your most current email address. If you have not been receiving email updates from SOC.ORG, please update your email address by sending it to: info@soc.org

The new site will include individual profile webpages for each Active member. Your individual page will be blank until you fill the space with your contact information, biography, resumé and reel. And you will be able to update this whenever you choose.

Member participation is essential to the success of the site! So, we implore everyone to call those that have not filled out their profile and get them to do so.

Sincerely,
SOC Board of Governors

SOC 2009 Lifetime Achievement Awards

ACADEMY OF TELEVISION ARTS AND SCIENCES
LEONARD GOLDENSON THEATER
5220 Lankershim Blvd. (near Magnolia)
North Hollywood, CA 91601
Hosted On-Site Parking

SCHEDULE:

5:00–6:45 p.m. — Hosted bar and Hors d'oeuvres
7:00 p.m. — Awards Presentation
Post Awards Reception — Hosted Coffee and Desserts

CELEBRATE THIS YEAR'S LIFETIME ACHIEVEMENT RECIPIENTS:

Michael Scott, SOC – Camera Operator
Bob Hall – Camera Technician
Ralph Nelson – Still Photographer
Al Cerullo – Mobile Camera Platform Operator

President's Award – Larry Mole Parker
Distinguished Service Award – Andy Romanoff, SOC

TECHNICAL ACHIEVEMENT:

George Paddock, GPI – Pro Camera Stabilization System
Douglas Trumbull – Slit Scan Process Photography

Historic Shot – "Funny Girl"

Saturday, February 21, 2009



...and the
announcement
of the
CAMERA OPERATOR
OF THE YEAR
from the
five nominated films.

GET TICKETS AT: <http://www.brownpapertickets.com/event/48399> or call 818.382.7070



PHOTOS COURTESY OF MICHAEL SCOTT SOC



Lifetime Achievement Award ~ Camera Operator

Michael Scott SOC

Michael Scott, SOC grew up in a small town in North Texas and attended the University of Texas at Austin.

“After sitting around college for several years and accomplishing very little while watching *One Eyed Jacks* twenty zillion times, I decided that I could do that—work on movies that is,” recalls Scott. “In what capacity I didn’t know, but in 1970 I threw all my stuff into the back of my VW and drove to LA determined to find out.”

Scott got a job at a small camera rental house where he learned how to put together camera packages.

“At the time I literally didn’t know what an *f*-stop was,” he says. “I knew you had to set it but I didn’t know what it did. Learning as I went, I would work for free on the weekends for various clients of the rental house.

“After building up enough contacts, I quit the rental house and started working as an assistant cameraman on small low-budget, non union projects for about five years or so.

The fact that my wife was working at this time made this all possible. Without her help, I couldn’t have done this as well as raise our four children—Bethany, Jordan, Taylor and Caitlin.”

Scott was admitted into Local 659’s apprentice program in 1975 and joined the union a year later.

“One of my first union jobs was on *Streets of San Francisco*,” Scott explains. “That was where I met Michel Hugo who was an immense help with my career. He moved me to 1st assistant for a few years and then to operator. More than just that, he did something very important—he supported me when I was inexperienced.

“When he first moved me to operator, he told me if there was any shot that I felt I was unable to do, I was to tell him about it. Then when it came time to do the shot, I was to be conveniently in the honey wagon at which time Michel would cover for me and do the shot. I never needed to take advantage of this offer, but knowing that the safety net was

there was very reassuring. Very few operators have this level of support when they are new.

“Then I crossed paths with Jan de Bont who taught me more about motion picture photography than anyone had until that time.”

Scott had a five picture collaboration with DeBont which included *Die Hard*, *Flatliners* and *Basic Instinct* before DeBont moved into directing. Scott went on to operate on DeBont’s *Speed*, *Twister* and *Speed 2* for cinematographers Andre Bartkovic ASC; Alexander Witt and Jack Green ASC respectively.

Some of Scott’s other credits include *Lethal Weapon 3 & 4*, *The Cable Guy*, *End of Days*, *Southland Tales* and *The Fast and the Furious IV*.

“When you operate a successful shot,” explains Scott, “one in which you might have put yourself into untenable physical positions, walked around the dolly, had to fight movement and inertia from the dolly, crane, arm, etc; when everything comes together just right—the camera move, the focus rack, the zoom speed, the composition, the actors’ performances—when you hear the director’s satisfaction, when you hear the words ‘Print! Very good. Let’s move on’—for a very brief moment everything is right in the universe. It’s a good feeling, however fleeting.

“Those moments somehow make up for the times you are in a ditch at three o’clock in the morning with freezing rain dripping down the back of your neck and you know that you’ve got four more hours to go if you are lucky. There is nothing like a successful complicated difficult shot to remind yourself that operating is indeed the best job on the set.”



CAMERA OPERATOR

2008



Mitch Dubin, SOC
Camera Operator

2000

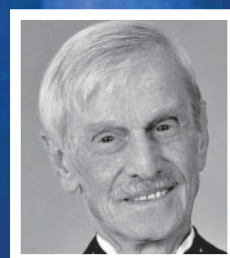


Lou Barlia, SOC
Film Camera Operator



Susan A Campbell, SOC
Video Camera Operator

1995



Ralph Gerling, SOC
Film Camera Operator



Joseph Epperson, SOC
Video Camera Operator

1990

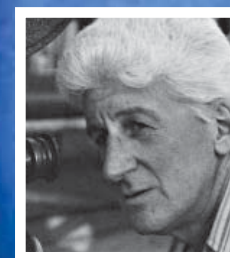


Al Bettcher, SOC
Film Camera Operator

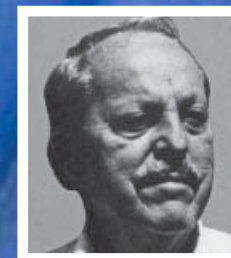


Paul Basta, SOC
Video Camera Operator

1994



Bill Johnson, SOC
Film Camera Operator



George Meyer
Video Camera Operator

1986

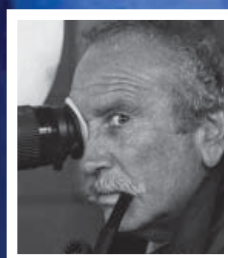
David Kurland, SOC
Film Camera Operator

2007

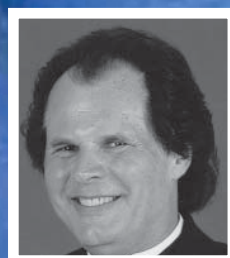


Norm Langley, SOC
Camera Operator

1999



Howard Block, SOC
Film Camera Operator



Wayne Orr, SOC
Video Camera Operator

1993

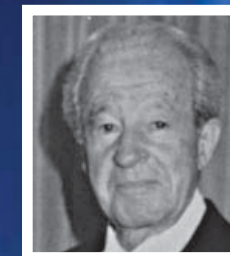


William Clark, SOC
Film Camera Operator



Parker Roe, SOC
Video Camera Operator

1983



Til Gabani
Film Camera Operator

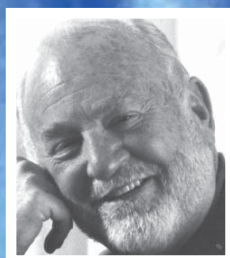


Edward Resnick
Video Camera Operator



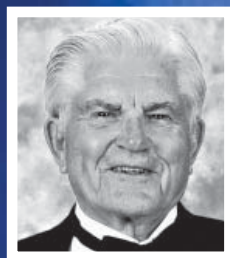
Robert "Curly" Fonarow
Video Camera Operator

2004

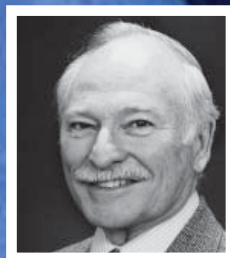


Ray De La Motte, SOC
Camera Operator

1998



Vaughn Wilkins
Film Camera Operator



John Lee
Video Camera Operator

1992



Owen Marsh, SOC
Film Camera Operator



Ben Wolf, SOC
Video Camera Operator

1981



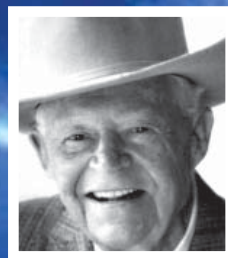
Jimmy King, SOC
Film Camera Operator

2001

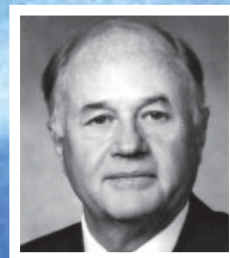


Michael St Hilaire, SOC
Camera Operator

1996



Joseph S August, SOC
Film Camera Operator



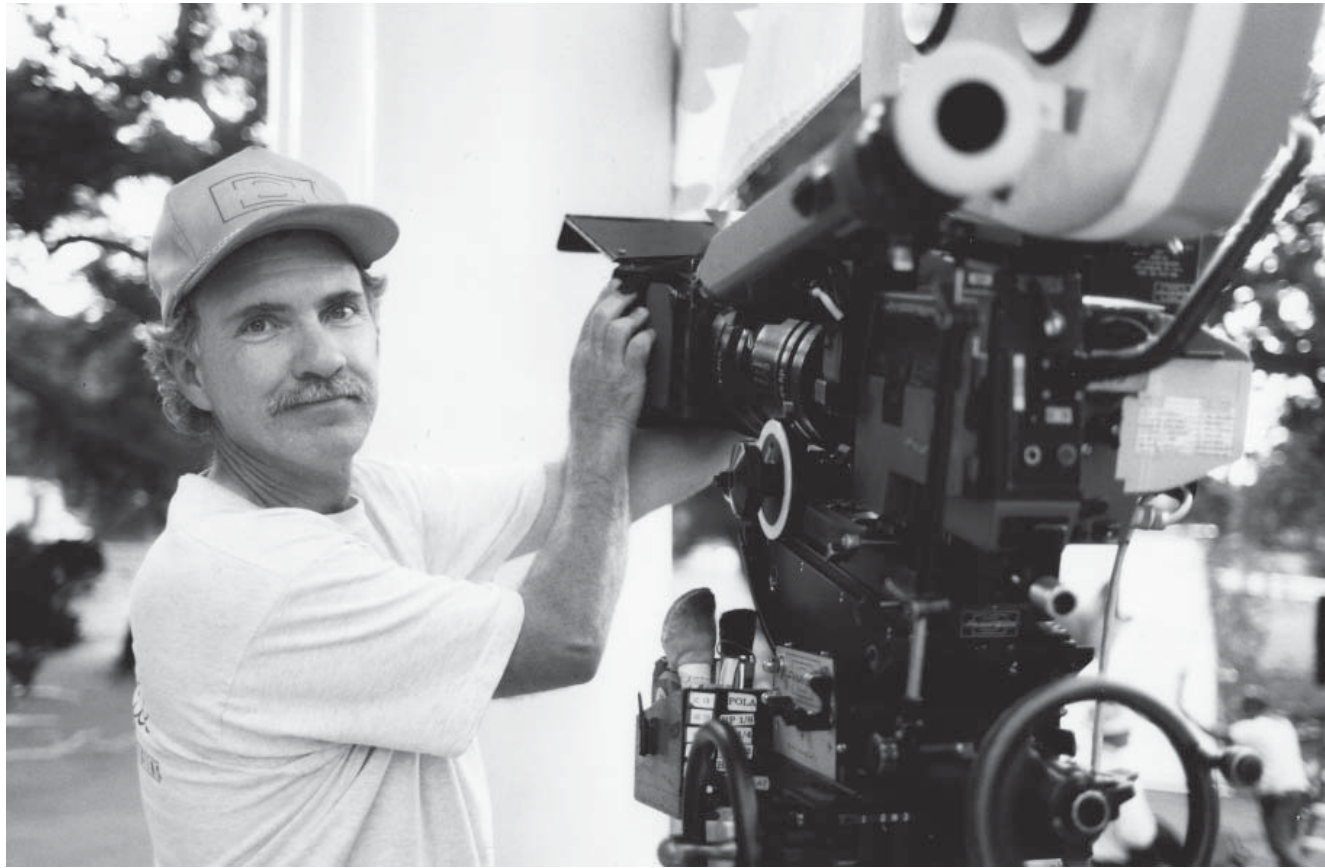
Bob Keys, SOC
Video Camera Operator

Al Meyers, SOC
Film Camera Operator

Sam Greenwald
Video Camera Operator



Lifetime Achievement Awards from Previous Years



COURTESY OF BOB HALL

Lifetime Achievement Award ~ Camera Technician

Bob Hall



RICHARD FOREMAN

3:10 to Yuma: operator Dave Luckenbach SOC and Bob Hall.

I first became aware of the Cinematographer and what he did to contribute to a movie when I saw Arthur Penn's *Bonnie and Clyde* as a teenager. I was so moved by the fluid camera work of cinematographer Burnett Guffey that I appropriated my father's 8mm camera and tried to recreate work I had seen. But after reading about sync sound, conforming, editing and light I decided that it was way too complicated and my interest moved to music and playing drums.

As my dream of becoming a rock star was hampered by a serious lack of talent, I eventually enrolled in the College of Fine Arts, Film Department. Most of my film classes were taken in the University of Oklahoma journalism department under the direction of a very motivating professor, Ned Hockman.

Ned had been a combat cameraman in Korea and had actually directed a Hollywood "B" movie. Since



RICHARD FOREMAN

3:10 to Yuma: Preparing to do a hand held shot on the stagecoach.

Ned had been involved in the real world, he taught real filmmaking skills. Our projects were actual documentaries and industrials that Ned had contracted with real businesses. In a way my film school experience was similar to what I would actually do in the next few years.

After I graduated, I had a very brief adventure in screen-writing. While I didn't end up with a script, I did meet my wife of 34 years in the process. [Our daughter Jessie was born in 1988. She is currently in college and is considering a career in make-up for motion pictures.]

Once in the workplace, I quickly found out that the unions in Hollywood were almost impossible to get into. A friend from college suggested I move to Dallas to take advantage of the growing film business there. Texas in the late '70s was becoming a mecca for "runaway production."

After 3 long months of calling and begging, I was finally given a job. I was an extra hammer on a promotional film about tourism in Oklahoma. About 5 days into the 10 day shoot, the producer was awarded another job that started right away. Rather than hire another 4-man crew, his solution was to leave me in Oklahoma City with a shot list and a local helper while they

headed back to Dallas to start the other shoot. So for the last 3 days of the shoot I was the producer, director and cameraman.

In 1978 I had an opportunity to join the Chicago camera local. I saw that as a possible back door to get into what was then 659, the West Coast Local. My first union job was as a camera loader on an actual Dallas Cowboys half time show that was being filmed for a Movie of the Week, *Dallas Cowboy Cheerleaders*.

The next year was an interesting transition from shooting



RICHARD FOREMAN

3:10 to Yuma: With operator Dave Luckenbach SOC during the barn burning scene.

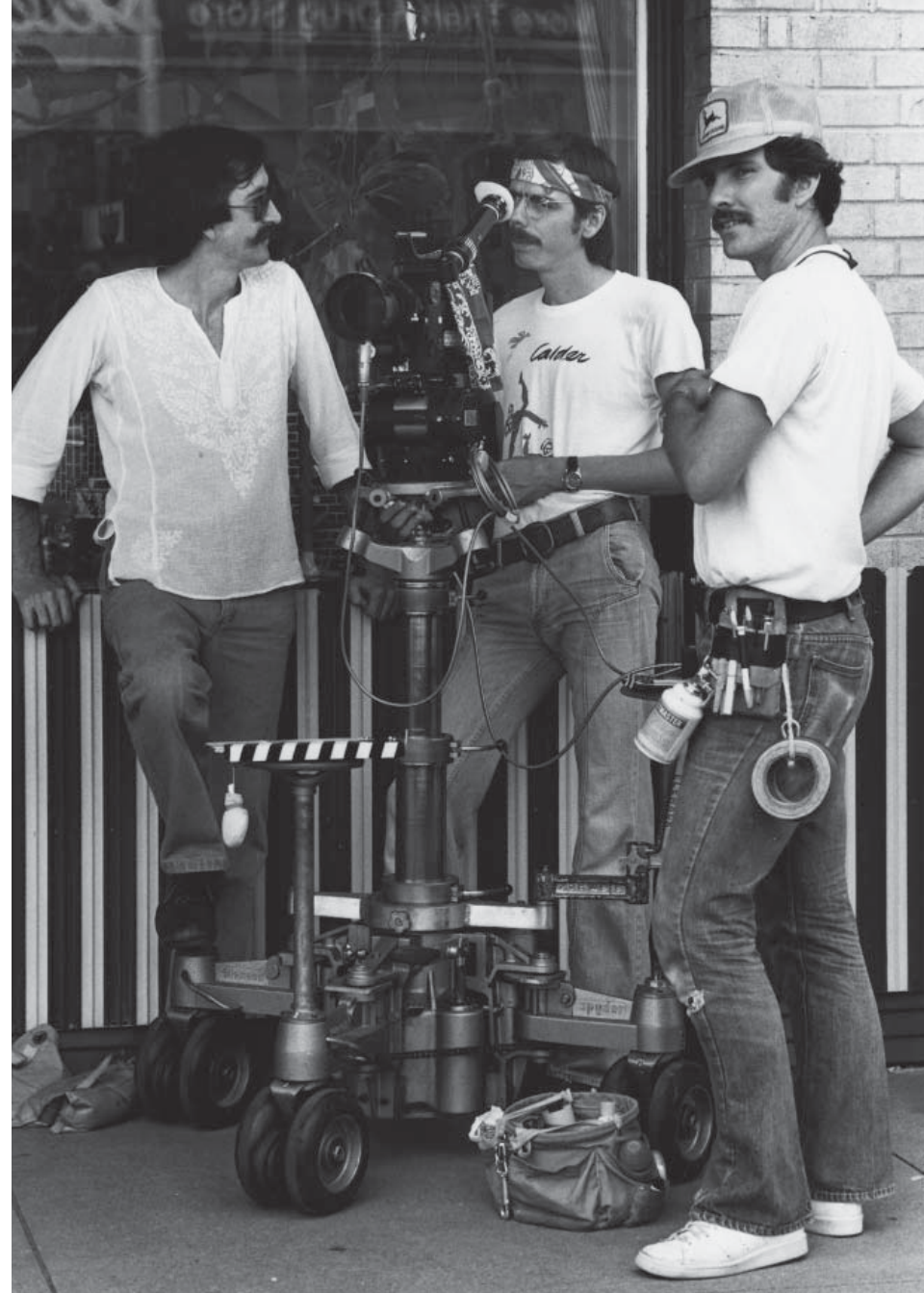
to becoming a 2nd AC. I knew the process of filming, but I was used to working on very small crews—often without even a 1st AC. It took a while to figure out just what a 2nd did. We never had loaders then; it was always just a 1st and 2nd. Even with two cameras we never hired a loader or even a 2nd 2nd. On the other hand the entire camera package for a TV show would fit on a 4 foot Sears cart without a shelf.

In 1979, I was invited to work on the TV series *Dallas*. The show shot for 3 months on location every year with DP Ed Plante and a local Dallas crew. It was the “Who shot JR?” season and *Dallas* was a world wide mania. The owner of Southfork was allowed to charge admission to the public to watch us film. Often we had crowds of several hundred just feet from our filming. I typically had to cross a police line just to get to my camera truck to load.

My first feature was *Deadly Blessing*, a Wes Craven slasher film shot by Bob Jessup ASC, and the first starring role for Sharon Stone.

In 1984 I made the move to Hollywood. It was a terrifying move, leaving the comfort and security of a then thriving film market (Dallas) and going into the biggest and most competitive film market in the world. My wife was my backbone through this time, encouraging and supporting me.

It took me about a year to crack the door of 659. A unique set of circumstances led me to a loader position on the second season of the TV

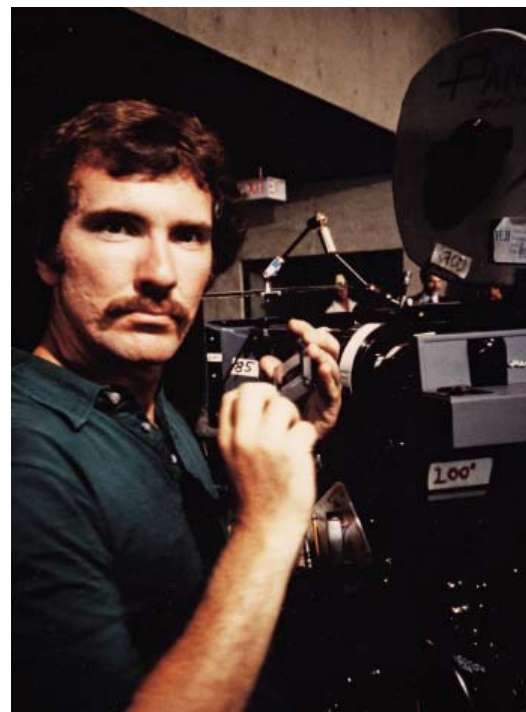


Working on a commercial, Dallas Texas, 1978: Director Ken Heckman, camera operator Phil Thomas and Bob Hall. Photo by Ron Phillips.

series *Moonlighting*. They usually did not carry a loader on the show and the position was actually a favor done by the producers to help get me in the union. So after 30 days, I was on a plane back to the Midwest to work as Néstor Almendros’s “A” camera assistant on my Chicago Local 600 card.

One movie has led to another and another including the feature films *Manhunter*, *Sideways*, *Walk the Line* and *The Dark Knight*. Each was a unique opportunity to see and experience things no one else ever does: To ride in a real New York City ticker tape parade—in the lead car. To be suspended 100 feet in the air over a 15,000 head buffalo herd. To get to ride in the passenger seat of the Batmobile with a clown firing an automatic weapon at me. And to be in the middle of a World War II British air raid on a German post in North Africa.

It certainly beats having to work for a living.



Dallas TV series Dallas Texas, 1981. Bob was the second AC, sometimes moving up to focus puller for multiple camera days.



Lifetime Achievement Awards from Previous Years

CAMERA TECHNICIAN

2008



Scott Rathner
Camera Technician

2007



Clyde E Bryan
Camera Technician

2004



John M Walker
Camera Technician

2001



Robert A Torres
Camera Technician

2000



Kenneth Nishino
Assistant Camera

1999



Gary-Olyn Armstrong
Assistant Camera

1998



Cal Roberts
Assistant Camera

1996



Robert L Greene
Assistant Camera

1995



Anthony Rivetti
Assistant Camera

1994



Kenneth Hale
Assistant Camera

1993



Bruce Catlin
Assistant Camera

1992



Robert Feller
Assistant Camera

1990



Richard Meinardus
Assistant Camera

1986



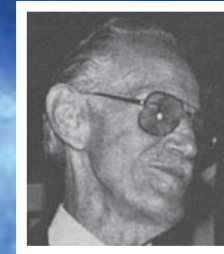
John Thoeny
Assistant Camera

1983



Emilio J Calori
Assistant Camera

1981



Walter Rankin
Assistant Camera

1981



Joe Raue
Assistant Camera

1981



Charles Termini
Assistant Camera





Lifetime Achievement Award ~ Mobile Camera Platform Operator

Al Cerullo

Al Cerullo can generally be found in a helicopter, whether flying the SpaceCam (above) and other camera gear, or being a performer or double (below in dress, wig and hat for *Sweet Liberty*).



PHOTOS COURTESY OF AL CERULLO

As an aerial cinematography pilot, Al Cerullo has been flying behind—and in front of—the camera for over 30 years. While freelance operators work the cameras, Cerullo oversees everything, using the experience from over 25,000 hours of flight time to help shoot everything from blockbuster feature films and television shows, to commercials and music videos.

“When Superman is flying or Spider-Man is swinging and you see the city in the background,” explains Cerullo, “that’s us in the helicopter with the camera.”

For most of his work Cerullo flies his Eurocopter Twin Star, but also pilots a variety of helicopters, depending on the type of shot required. These “birds” include Augusta 109s, Bell Long Rangers, and Sikorsky S-76s. Cerullo helms Hover-Views Unlimited, Inc, his aerial cinematography service, covering everything from ground coordination, cinematography and location scouting to on-air flying.

Cerullo’s flight career did not begin with Hollywood make believe, but with army training. Cerullo learned to fly helicopters during service in the Army during the Vietnam War. Over his 13 month tour, he logged a total of 1,605 hours and was even shot down once, earning him a Purple Heart.

Once discharged, Cerullo began flying helicopters for a charter company in New York City. But it was a frigid New York winter that brought Cerullo into the movie business. An aerial camera-mount representative called the company looking for a pilot to fly with a camera mounting system and a cameraman in the back.

“It was in the dead of winter and you had to fly with the door off,” Cerullo remembers. “Nobody volunteered, so I did and that’s how it started.”

Since that fateful day, camera mounting systems have been added to his helicopter both inside and out. In the pilot’s seat, Cerullo flies the helicopter for everything from shooting chase scenes to filming background plates for digital effects.

His more memorable accomplishments include bringing in a helicopter to remove Jackie Chan from a moving speedboat in New York Harbor for *The Protector* as well as landing right in Union Square during the filming of *Conspiracy Theory*. And he’s particularly proud of his work on *Ladder 49*, flying between simulated burning buildings in downtown Baltimore.

“The pyrotechnic guys did their job a little too well. At one point I could barely see through the smoke, and I had to pull up and stop shooting. So they toned the smoke down and we were able to resume filming safely. Needless to say, that job was a real challenge.”

When his helicopter is used on camera for shows such as *Law & Order*, it is often painted to look like the helicopters of the NYPD or other government agencies and Cerullo often finds himself on the other side of the camera, as an on-air helicopter pilot.

“For *CSI: New York*, Gary Sinise and myself were flying around the city looking for this particular building,” says



THOMAS WESTON

Cerullo. “We were having a dialogue in the helicopter. We had a camera in the helicopter with us that was filming both of us as we were flying around the city.”

When scenes call for air-to-air cinematography, Cerullo’s son Darren (who along with his brother Wayne also does ground coordination) serves as the elder Cerullo’s double.

“We paint his hair gray and he sits in the co-pilot seat and he doubles his father. He doubles me,” says Cerullo. “It’s kinda cool.”

While flying around Manhattan, greater New York City and New England may sound repetitive, Cerullo says the variety each project brings keeps things from becoming stale.

“From hovering around looking for dead bodies in Long Island for *Law & Order* or filming a college in New Jersey for *The Incredible Hulk*, I fly around the city quite a bit, but I’m always doing something different.”

After several decades working in the film industry, Cerullo became a charter member of the Motion Picture Pilots Association (MPPA) in 1997. The MPPA unites aviators in the motion picture, television and entertainment industries and works to promote their interests.

“The best part of the job is the challenge of translating the director’s vision into aerials that show off the dynamic beauty that New York offers,” he said. “It’s very gratifying to give audiences this unique perspective of the world’s greatest city.”



Al Cerullo setting up aerial camera equipment with Bob Cammisa, a film student at Fairfield University. Bob and his fellow students needed aerials for a production, so Al donated his services.



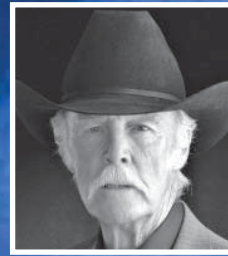
Lifetime Achievement Awards from Previous Years

2008



Larry McConkey, SOC

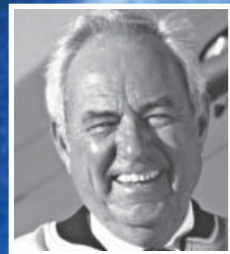
2007



Thomas Prophet, Jr

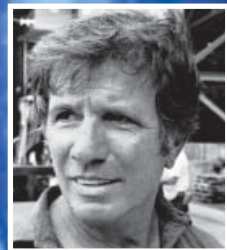
MOBILE CAMERA PLATFORM OPERATOR

2004



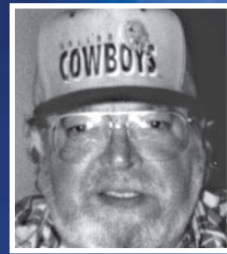
Clay Lacy

2000



Gaylin Schultz

1998



Jim Buck

1983



Lawrence E Milton

2001



Elizabeth Ziegler, SOC

1999



Tommy May

1996



J David Jones

1981



Harry Jones



Special Awards Issue 2009



FUJINON

FUJIFILM



C-Series Digital Cinema Lenses



E-Series Digital Cinema Lenses

HD CINE

FUJINON Super Cine E-Series rentals available at:

- Big Vision • Cinequipt • Clairmont Camera
- Dalsa Digital Cinema • Fletcher Chicago
- Koerner Camera • Panavision • Plus8 Digital • Sim Video

FUJINON INC.

2621 Manhattan Beach Blvd., Redondo Beach, CA 90278-1604
Phone: (310) 536-0800, Fax: (310) 536-0022

FUJINON INC. 10 High Point Dr., Wayne, NJ 07470-7434
Phone: (973) 633-5600, Fax: (973) 633-5216

1-324 Uetake, Kita-Ku, Saitama City, Saitama 331-9624 Japan
Phone: 81-48-668-2152

www.fujinon.com



Film crew; photo by Ralph Nelson.

Lifetime Achievement Award ~ Still Photographer

Ralph Nelson

My father, one of the early directors of live television, later moved into feature films. I, however, was raised on my grandfather's dairy farm in Americus, Georgia and my interest in photography didn't start until I moved to California for my senior year of high school.

After graduation, I attended the Art Center School (now the Art Center College of Design), but left early when I began to get work as a photojournalist. My first professional assignment was for *Playboy*. I had submitted a model as a potential Playmate. They rejected her, but offered me an assignment which led to others. I was 21 at the time and looked much younger, so when I flew to the Jamaica Playboy Club on assignment one weekend, the manager would not let me photograph the girls even though I had a letter of introduction. I had to wait until Monday so he could call Chicago to confirm that I was legitimate. I didn't mind waiting.

After working as a freelance photojournalist, I was chosen to be the first staff photographer for ABC. I had a full photo studio where I shot gallery sessions of all the new talent. I also covered all of the non-union shows.

As part of ABC management, I was unable to join the union. I knew that the best opportunities for interesting work were in movies and hoped for a chance to work on a feature film. That opportunity came in 1975 when my father directed a film that was scheduled for a 30 day shoot, exactly



MORRIS KAGAN

the amount of time needed to qualify for a union card. I resigned my staff position at ABC, worked for the 30 days and never looked back.

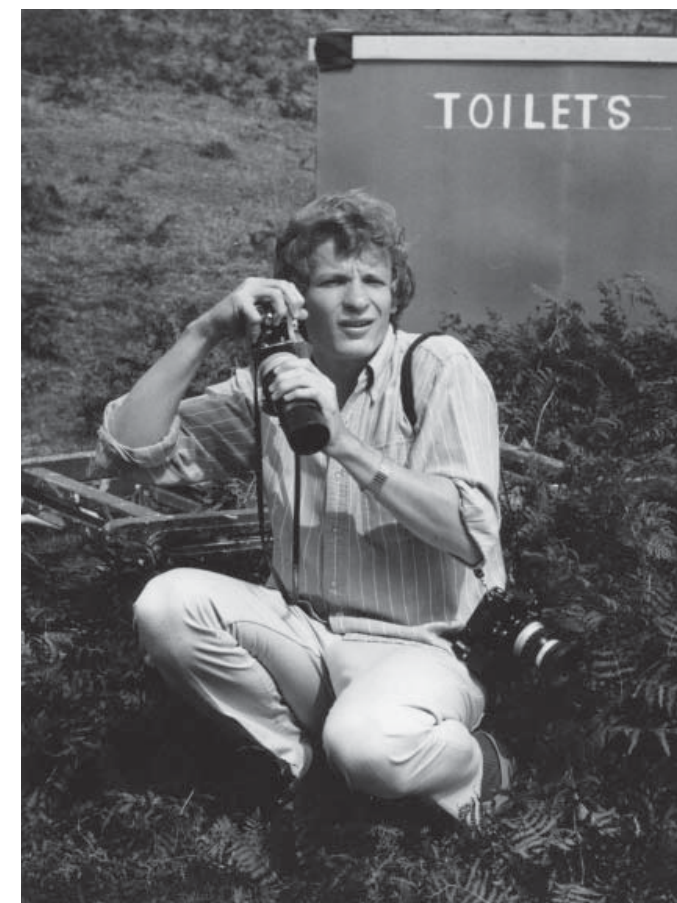
In 1987 I was hired by Bette Einbinder, the photo editor at 20th Century Fox, to work on *Project X*, an assignment that changed my life. We have been together since then and are very happily married. She is now the Vice President of the Stills Department Universal Pictures Marketing, but I still have to submit my portfolio for consideration for work.

I was one of the founding members of the Society of Motion Picture Still Photographers (SMPSP) and served as president twice.

I'm always impressed by the incredible number of extremely talented people with skills in diverse fields who come together in filmmaking. As with anyone who has had a full career in the film business, I've had some great experiences. Some of the best have been on films that have not been great commercial successes. As an example, early in my career, I worked on *Butch & Sundance, The Early Days*, directed by Richard Lester. It was not a major hit, but



An ironic scene from *Butch & Sundance, The Early Days*; photo by Ralph Nelson.



A young Ralph Nelson on *Flight of the Doves*. "It is the toilet sign in the background that makes the photo," says Ralph. "The sign was clear, yet I ignored it and persevered."



Frank Langella, backed by the American flag, as Richard Nixon in *Frost/Nixon*; photo by Ralph Nelson.

stands out as one of the better experiences in a career filled with good memories.

A still photographer's success is in part due to the working relationship with actors. I'm often asked who are the most difficult actors to work with, an odd question because it is those that are a pleasure who come to mind. A recent example was Frank Langella in *Frost/Nixon*. His generosity of spirit resulted in great stills that otherwise might not have been possible.

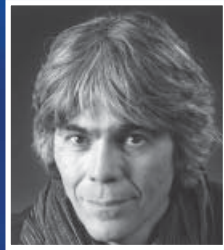
There are many photographers whose work has influenced me, but Ernst Haas stands out above all the rest. I had the good fortune to meet him in 1965 and to travel with him on a number of assignments. He changed the way I see the world.

The most interesting aspects of the work for me are the unscripted, unrehearsed and often unlit photos taken between and behind the scenes. Still photographers are the visual historians of the movie industry. It is both a great responsibility and an even greater privilege.



STILL PHOTOGRAPHER

2008



François Duhamel, SMPSP

2007



Melinda Sue Gordon, SMPSP

2004



Stephen Vaughan, SMPSP

2001



Gemma La Mana, SMPSP

2000



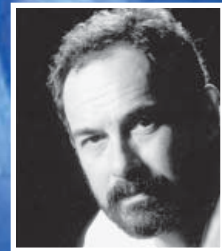
Marcia Reed

1999



Wynn Hammer

1998



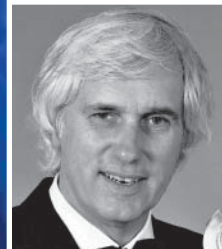
Elliot Marks, SMPSP

1996



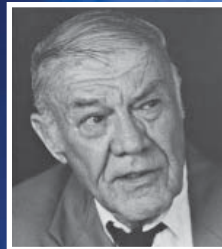
Peter Sorel, SMPSP

1995



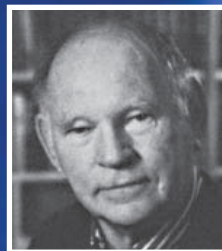
Douglas Kirkland, SMPSP

1994



Phil Stern

1993

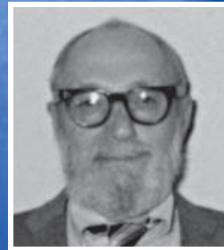


Bud Gray

1992

David Sutton

1990



Gene Stein

1986



Alfred St Hilaire

1983



Mel Traxel

1981



George Hurrell



MORRIS KAGAN

President's Award

Larry Mole Parker

“When I was 11 years old, my grandfather (Peter Mole—founder of Mole-Richardson Co) gave me a still camera and showed me how to use it,” says Larry Parker. “After that, I never had any doubt about how I wanted to spend my life.”

Parker grew up in the San Fernando Valley and graduated from Notre Dame High School in 1961. After graduation at the age of 17, Larry was sent to Europe by his family to visit the European branches of Mole-Richardson Co—a four-generation family owned company that has manufactured and rented motion picture and television lighting equipment since 1927.

It was an extraordinary experience. Parker was in Germany in August 1961, the day they closed the border between East and West Berlin. During the next month and a half, he visited sets where Leon Shamroy ASC was shooting *Cleopatra*. Parker also watched while cinematographer Robert Krasker lit and shot scenes for *El Cid* and *Billy Budd*.

Upon his return from Europe, Larry began working at the Mole-Richardson factory. He learned every facet of the company, ultimately moving into the Engineering, Rental and Sales Departments.

“My grandfather understood that our lighting instruments had to serve the needs of cinematographers so they could tell their stories in artful ways,” says Parker, now executive vice president of the company. “They also had to be cost-effective.”

During the early 1960s, Larry took time off to help put together a movie called *A Swinging Summer*. Instrumental in signing Raquel Welch to her first starring role, Parker was offered an opportunity to work with the same company on another project. His father told him it was time to decide how he wanted to spend his life.

“He said I could be a filmmaker or I could design lighting equipment for other filmmakers,” Parker recalls. “I chose to become a tool-maker.”

Parker had no formal training in designing lights. He got



PHOTOS COURTESY OF LARRY MOLE PARKER

Both photos: Larry Parker conducting classes for film students.

his ideas from watching how the great cinematographers lit, including Milt Krasner ASC, Russ Metty ASC, Joe Ruttenberg ASC, Leon Shamroy ASC, and others.

“Part of my job as a young man was to go to the studios and come back with ideas,” he says. “The original Obie light was made for Merle Oberon, but Russ Metty wanted something with a lot more punch. When faster film came out years ago, some people said cinematographers wouldn’t need lights anymore. Other people today are saying the same thing about some digital cameras and faster films not needing light. The truth is that cinematographers light to create moods and looks. Every time there is a technological advance, it gives them more options. Cinematographers are artists, and we try to listen and give them the paint brushes they want.”

“We were just starting to make lamps with quartz bulbs in 1962. I took a 5K quartz bulb home along with a housing designed for a Senior 2K,” he recalls. “I worked on it in my garage. I took some sheet metal and put it behind the lens. We called them Mickey Moles,” he says. “The name came from a cameraman who called the original design a ‘Mickey Mouse’ device because it looked flimsy.”

The timing was perfect for the introduction of the Mickey Mole and the Mighty Mole, because film companies for TV shows like *I Spy* and features like *The Sand Pebbles* were working at locations in vans which didn’t have space for bigger lights.

After being in the business nearly 50 years, Larry has a new passion and that is teaching. In 2000, he started workshops and seminars for film

students, teaching the basics of electricity and lighting with hands on experience in the Mole-Richardson sound stage.

“Many cinematographers enthusiastically participate, and the students recognize them as artists. I remember how I felt when I met James Wong Howe [ASC] and Bob Surtees [ASC], and I can see the same emotional responses when Vilmos Zsigmond [ASC] is talking with our students.”

Larry started the program because he believed that the students needed to learn in an environment that taught both the safe use and the creative use of lighting equipment, cable hook ups and generators. Larry works with about 40 schools and other institutions and trains about 1,500 students a year.

“We can’t teach aesthetics,” Parker says, “but we can show them how to use the tools.”



Lifetime Achievement Awards from Previous Years

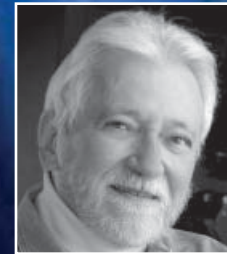
PRESIDENT'S AWARD

2008



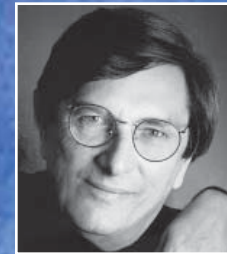
Robert Primes, ASC

2007



Denny Clairmont

2001



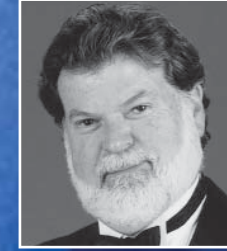
John Bailey, ASC

2000



Stephen Lighthill, ASC

1999



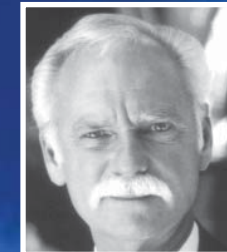
Dean Cundey, ASC

1998



Jack N Green, ASC

1996



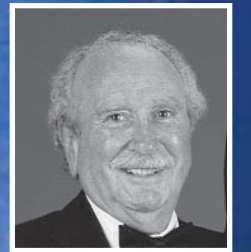
Bob Marta, SOC

1995



William Hines, SOC

1994



Howard Block, SOC

1993



Douglas Knapp, SOC

1992



Phil Caplan, SOC





PHOTOS COURTESY OF ANDY ROMANOFF

Andy Romanoff with the first production DutchPlus, a 360 degree camera rotator used on Technocranes, Powerpods and Hotheads to add dutch or roll to shots. He developed the electronics for DutchPlus and introduced it to the industry.

Distinguished Service Award

Andy Romanoff

Andy Romanoff's motion picture career spans almost 50 years. Heralded as "the omni-competent Andy Romanoff" by *The Village Voice*, he has always been fascinated by machinery. As a boy in postwar Chicago, he worked repairing lawn mowers, building racing motorcycles and taking wedding pictures.

In the still photographer's studio, he discovered a love for the craft—and for the art—of making images. He learned to shoot weddings and bar mitzvah parties, including the "ok, everybody look up and smile" patter useful for a shy teenager.

When he was eighteen, he went to work for horror filmmaker Herschel Gordon Lewis, driving the VW bus full of equipment down to locations in Florida. He rose quickly to gaffer, assistant and finally director of photography working on "classics" like *Blood Feast* and *Two Thousand Maniacs*.

After working as the head of film at Chicago public television station WTTW, he got married. Then he moved to England and discovered how hard it was for an American kid to get work on movies there—even when he was a

devoted admirer of British cameramen like Freddie Young and Ozzie Morris.

In 1976, at a jazz festival on the French Riviera, Andy encountered the first Louma crane. He saw exciting possibilities in the deft moves of the remote control crane. This invention could change the grammar of filmmaking.

With friend and partner Bobby Vee and mentor David Samuelson, he worked to bring the first Louma to America. It took several years but when the cranes finally crossed the pond, their revolutionary potential was recognized by director Steven Spielberg, who put them to work filming *1941* and Andy moved to Hollywood to stay.

Romanoff had found a project perfectly suited to his passions, this intersection of the machinery of filmmaking and its intangible art.

He supervised the Louma's use on upwards of fifty features, hundreds of commercials and countless music videos.

Romanoff also trained the original generation of Louma technicians, many of whom went on to become operators and cinematographers.

At a NABET union meeting, he met Darcy Vebber (then a boom operator); they married in 1983 and have two children, Alexandra and Jordan.

In 1982 Jac Holzman brought Andy to Panavision where he became Director of Advanced Systems and General Manager of Panavision Electronics. With this new position, he led the completion and introduction of the Panacam II.

Intrigued by the problems of multi-camera filming, he designed and marketed a time code system which was first used on The Talking Heads' concert film *Stop Making Sense* and Michael Apted's documentary on Sting: *Bring on the Night*. He also designed Concertcom, the first fully integrated monitoring, timing and communications system for filming of concerts and events.

In 1988, he left Panavision to produce and direct videos that taught musicians and filmmakers how to use the new, moderately priced tools then coming on the market. While he and his partners ran the video production business, they also founded Louma LA, specializing in the development and rental of remote control equipment for moving cameras.

As Louma LA grew, they supplied Louma cranes, Akela cranes, Dutchplus heads and Technocranes to the Hollywood production community. In 1997, Panavision purchased Louma LA and Andy rejoined the company as president of Panavision Remote Systems. Romanoff is now part of the senior management team of the global Panavision organization.

Andy is a member of the Motion Picture Academy of Arts and Sciences, and serves on the Academy's Scientific and Technical awards committee. In 2005 he had the pleasure of seeing long time friends—inventors Jean-Marie Lavalou, Alain Masseron and David Samuelson (LOUMA) and Horst Burbulla (Technocrane)—honored by the Academy when they were awarded statues in recognition of their important contributions to modern filmmaking.

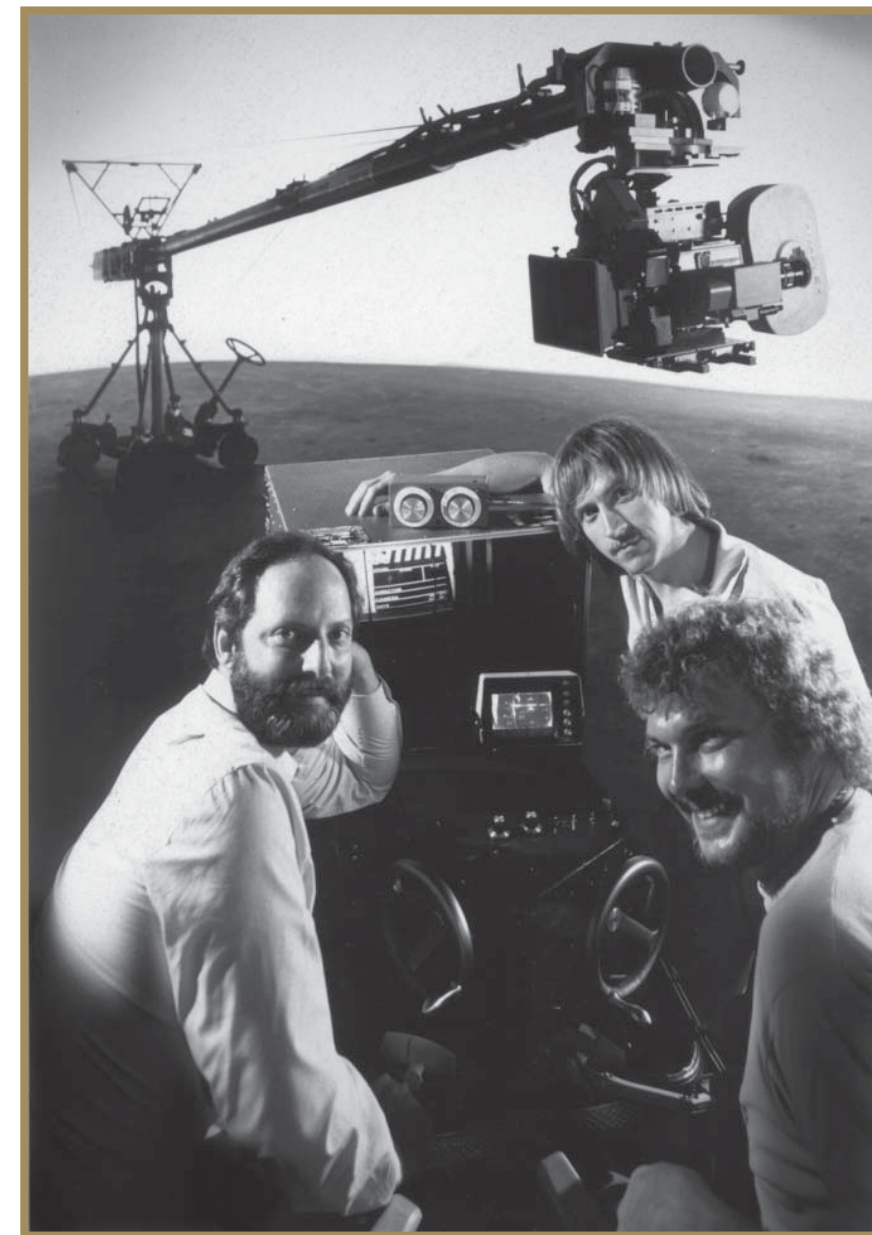
Andy holds several patents bearing directly on better more efficient camera use in filmmaking. He invented adjustable Backpan Compensation, found on Panavision cranes, which freed camera operators from concerns about fishtailing on starts and stops on remote head shots. He developed the fourth axis head, a unique device which permits the camera to see "right" and "left" when pointed straight down. He also developed the HandyHead™, a very small remote head used to create camera movement in hazardous or very confined spaces.

A long time member of the Society of Camera Operators, Andy still keeps a card as a camera operator in Local 600. He is an

associate member of the American Society of Cinematographers and the chapter editor (cranes and dollies) of the ASC manual.

He has served as the co-chair of the PERA/ESTA industry-wide crane safety committee, drafting American National Standards for safe crane and remote head usage.

Andy's expertise and international authority in the cinematic use of cranes and remote heads has justly earned him a place among the community of camera operators and cinematographers. His title at Panavision is Vice President of Technical Marketing and Strategy; he spends his days consulting with engineers, designers, directors of photography and their crews, still engaged in anticipating and solving the ever-changing challenges of the art and technology of imaging.



Andy Romanoff, Jean Marie Lavalou (one of the inventors of the Louma) and George Brown, an early Louma Tech, with an early Louma Crane, probably about 1980–81. Andy trained the first generation of Louma technicians.

Awards from Previous Years

DISTINGUISHED SERVICE

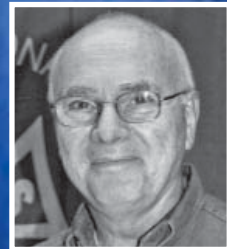
2008



DOUGLAS KIRKLAND, SMPS

George Spiro Dibie

2007



Tim Wade



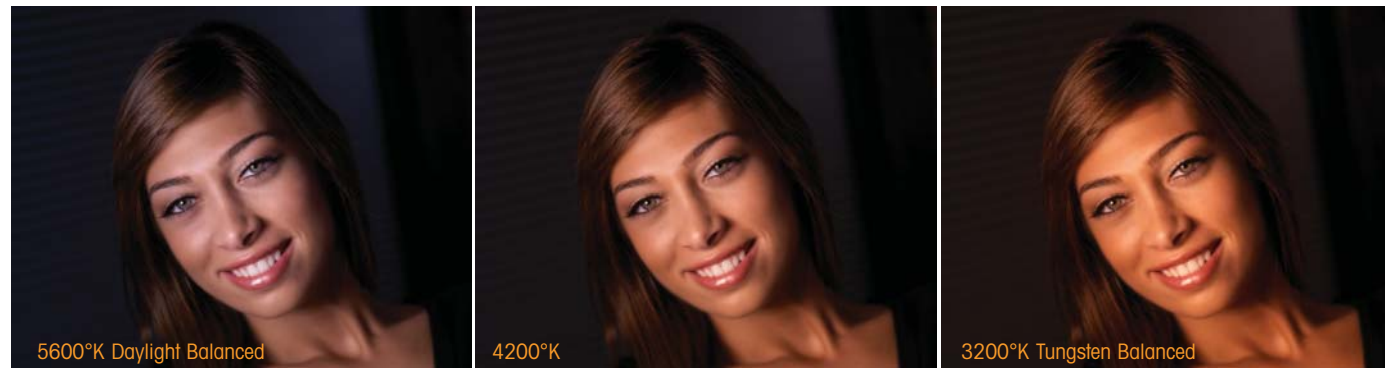
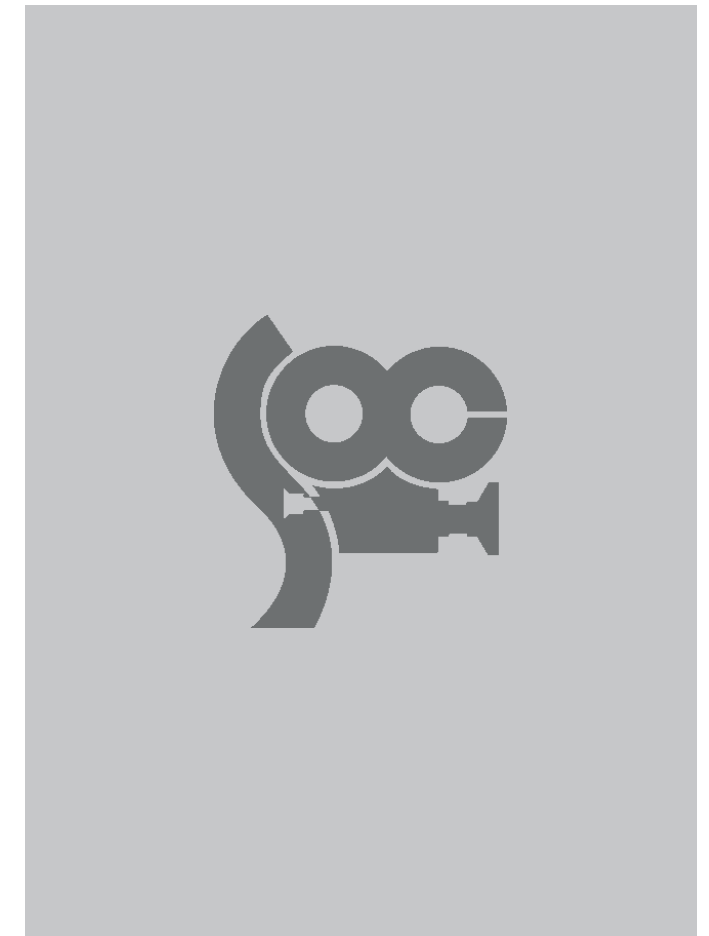
WARNER BROS. Photo Lab

Celebrating 85 years of photography from film to the digital era, we service publicists, still photographers, independent productions, media relations firms, and all major Hollywood studios.

Museum quality prints available from the Warner Bros. Image Archives

WBphotocollection.com

818.954.7118
www.wbphotolab.com
photolab@warnerbros.com
4000 Warner Blvd., Pkg. 44 LL • Burbank, California 91522



One Light. Variable Color.

variable color dial

Finally, ultimate color control right at your fingertips. A soft, high output light that lets you quickly dial up any color – from cool white daylight to warm white tungsten. The new **Litepanels® 1x1 Bi-Color** lets you adjust color temperature instantly so you can adapt to different shooting conditions and skin tones on the fly.

Litepanels 1x1 Bi-Color: Anywhere. Anytime. Any color.

Litepanels® 1x1 Bi-Color Features:

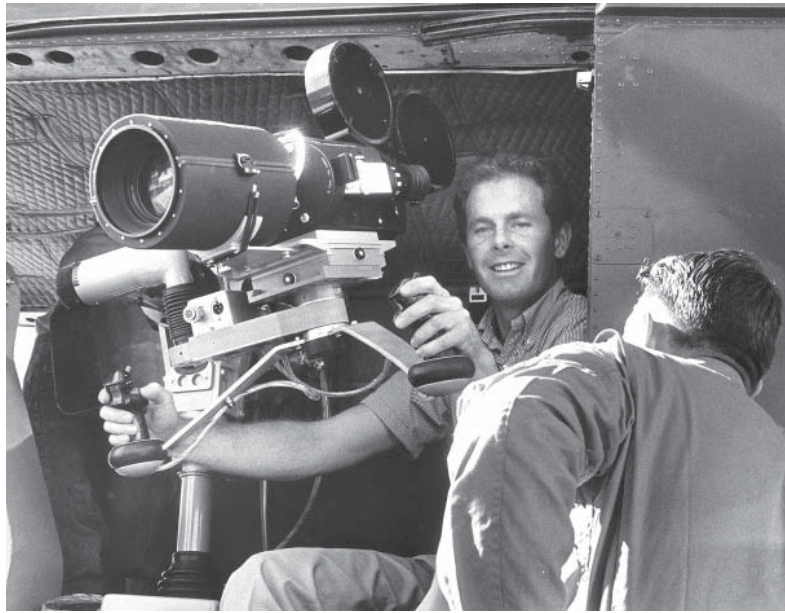
- Dial-up variable color
- Dial-up brightness
- Runs on battery or AC
- 1'x1' square & 1.75" thick
- Cool to the touch
- Ultra-lightweight, 3 lbs. (1.36 kg)
- Integrated DMX
- Infinite dimmer dial
- Preset or variable color settings
- Snap-on battery option for wireless lighting

NEW!



LITE PANELS® Makers of the award-winning Micro, MiniPlus, 1x1 & LED Ringlites®.
818 752 7009 • info@litepanels.com • WWW.LITEPANELS.COM





Nelson Tyler with the Major Mount (courtesy of Tyler Camera Systems).

Historical Shot

'Funny Girl'

In 1962, Nelson Tyler introduced the Tyler Helicopter Major Mount to the motion picture and television industries. This event revolutionized aerial cinematography. The Major Mount, in combination with the helicopter, provided a unique ability to create new and dynamic camera views. For the first time in history, stabilized aerial motion pictures stunned and dazzled movie and television audiences.

The Major Mount's capabilities were on full display during *Funny Girl*.

The 1968 film features a wide shot of a tugboat passing the Statue of Liberty. In a slow push in, the shot becomes a 500mm medium shot of Barbra Streisand standing on the bow, singing "Don't Rain on My Parade." The camera then pulls back out to an amazing aerial point of view of the tugboat.

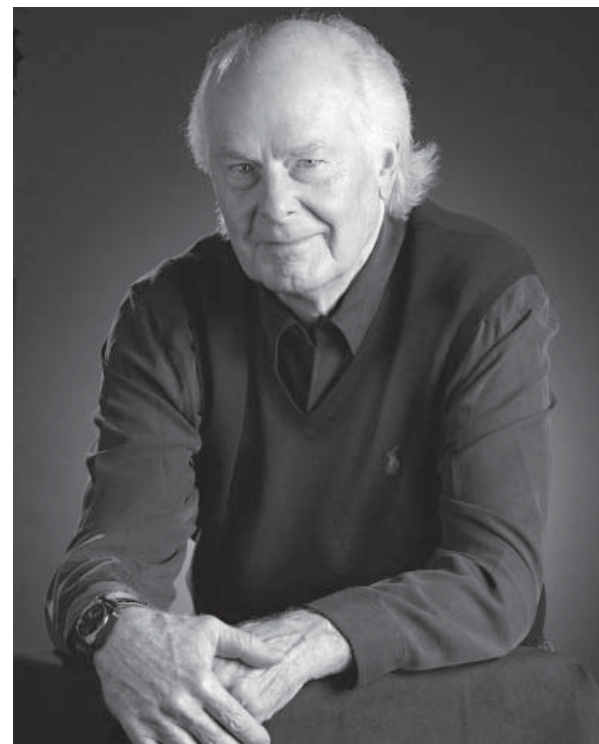
A great example of how aerial photography can truly add to the palate of visual storytelling, this shot helped earn an Oscar nomination for cinematographer Harry Stradling, Sr. The movie was directed by William Wyler and produced by Ray Stark, with Herb Ross doing choreography.

"My pilot was David Jones, the best of the best," recalls Tyler. "We used a Bell J2 copter with my Tyler Mount and a Mitchell Mk II camera and a Panavision 10:1 zoom with an anamorphic adapter, making it a 50-500mm."

"The plan was to have the tugboat traveling right-to-left with

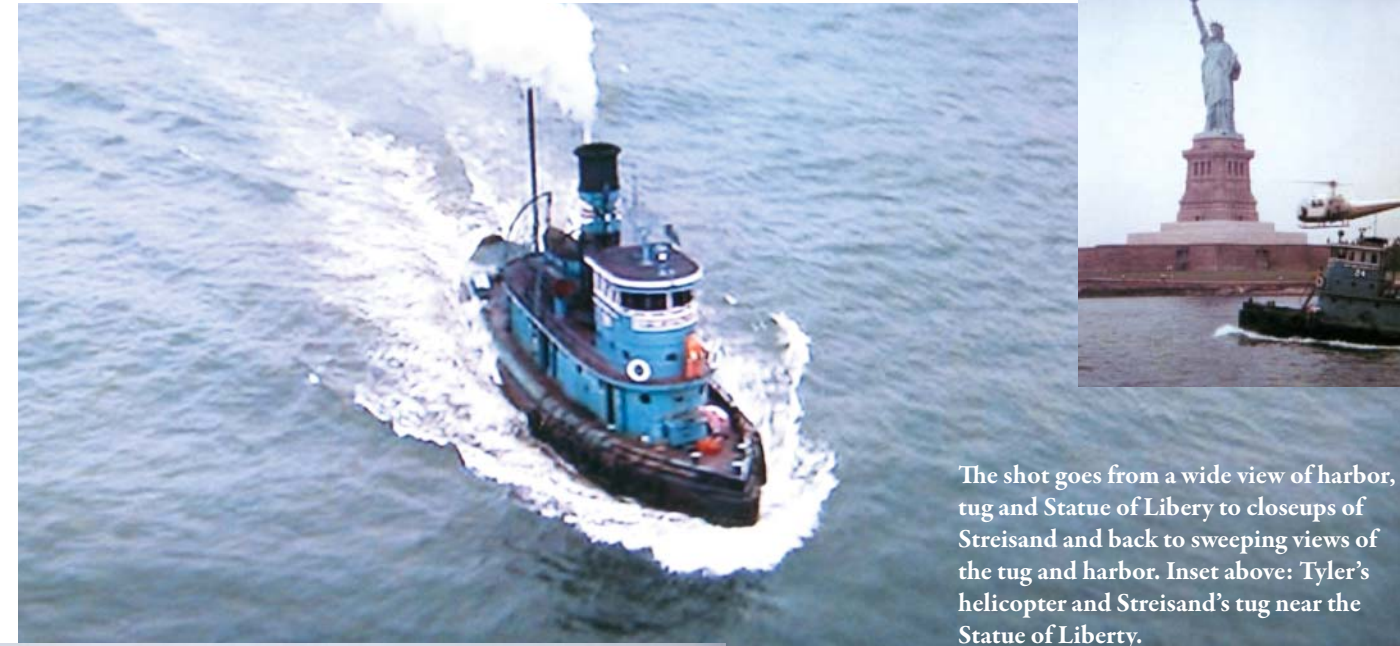


Tyler in the Bell J2, filming the scene from *Funny Girl*; pilot David Jones (a recipient of the SOC Lifetime Achievement Award for Mobile Platform Camera Operator) partially visible in the upper shot.



Nelson Tyler

MORRIS KAGAN



The shot goes from a wide view of harbor, tug and Statue of Liberty to closeups of Streisand and back to sweeping views of the tug and harbor. Inset above: Tyler's helicopter and Streisand's tug near the Statue of Liberty.



the Liberty Statue in the background. This fit the story since Barbra was trying to catch up with her boyfriend who had just left on a ship heading to Europe. Barbra had a playback of her song coming through a large speaker at her feet, so she would know when to start her song. David and I had a radio transmitter unit in the helicopter, enabling us to remotely start the recorder in the tugboat.

"Some helicopter shots are difficult at best, but this was one of those rare days when everything was perfect. The wind was in the right direction and smooth. The scenery and colors, boat, sky and Barbra, all were great. The copter, the camera, the lens, the intercom, the playback and Barbra, all worked perfect. We got very lucky. We did three takes, in about 30 minutes, each one almost identical, and it was all over."

Since *Funny Girl*, Tyler Camera Systems has evolved, and is now entrenched as a world-class leader, innovator, and developer of aerial camera systems. During the past 45 years, Tyler Camera Systems has established a comprehensive product line encompassing a vast array of helicopter side and nose mounts, in addition to specialized camera mounts, for all film and video formats.

Tyler Camera Systems exceed 20,000 screen credits to date. And their pioneering achievements to the film industry were recognized by winning three Academy Awards for Technical Achievement in the Motion Picture Industry: 1964, 1961 and 2005 respectively.

Contributing factors to the success of Tyler Camera Systems center on two basic categories, equipment and service. Since inception, the company has been dedicated to providing superior product performance through unsurpassed equipment reliability and unparalleled craftsmanship. Customer satisfaction is equally important to Tyler Camera Systems and continues to be a primary focal point. Tyler Camera Systems is completely dedicated to end user service and support.

To this end, Nelson Tyler is helping support the SOC by sponsoring an upcoming helicopter camera operating workshop in cooperation with Stan McClain soc.



HISTORICAL SHOT

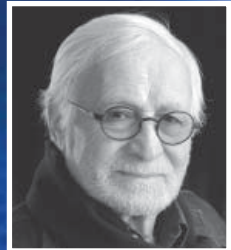
2008 ~ The Russian Ark



Tilman Büttner



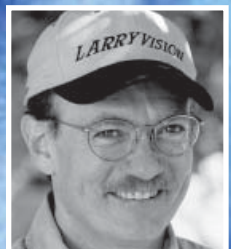
2007 ~ Yo Soy Cuba (I Am Cuba)



Alexander Calzatti



2004 ~ Goodfellas



Larry McConkey, SOC



2001 ~ Vertigo



Leonard J South, ASC



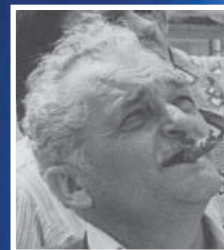
2000 ~ Bullitt



David M Walsh, ASC



1999 ~ Touch of Evil



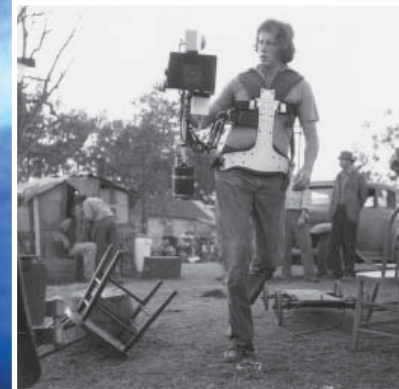
Philip H Lathrop, ASC



1998 ~ Bound for Glory



Garrett Brown, SOC



CINEMATOGRAPHY inc. electronics

CINE TAPE MEASURE

- Continuously calculates distance between camera's focal plane and the subject
- Displays accurate measurements in feet/inches or meters/centimeters
- Small, light and quiet ultrasonic rangefinder

REMOTE CONTROLLER

- Selectable near and far limits are useful when the subject is in a crowd or behind objects
- Near limit setting is used to ignore closer objects in over the shoulder shots
- Provides a convenient remote display for crane shots



E-Mail: info@CinemaElec.com Web: www.CinematographyElectronics.com

5321 Derry Avenue, Suite G • Agoura Hills, California 91301 • USA • Phone (818) 706-3334 • Fax (818) 706-3335

Musicians' Interguild Credit Union salutes the Honorees & Nominees of this year's Society of Camera Operators Awards!

With a wide array of savings and loan products we're **TOPPING** the big banks with the **BEST RATES** in town!

Found a better loan rate? ... **Musicians' Interguild Credit Union** promises to **BEAT** any approved loan rate!*

With **Musicians' Interguild Credit Union's** outstanding service and personal attention to your needs... **BANKING JUST GOT EASIER!**

* For **DETAILS** call us toll free at 800/393-3833 or visit us online at www.musicianscu.org



Hollywood Branch
817 N. Vine Street, Suite 200
Hollywood, CA 90038

Toll Free: 800 / 393-3833
Phone: 323 / 462-6447
Fax: 323 / 462-4411

Studio City Branch
11440 Ventura Blvd, Suite 101
Studio City, CA 91604

Toll Free: 800 / 393-3833
Phone: 818 / 763-7005
Fax: 818 / 505-8407





The GPI/PRO camera support system in use on *Stargate*, one of its first outings.

PHOTOS COURTESY OF GEORGE PADDOCK UNLESS OTHERWISE CREDITED

Technical Achievement Award

GPI/PRO Camera Support System



David Emmerichs SOC operating PRO on *Armageddon* with Bruce Willis.

COURTESY OF DAVID EMMERICHS, SOC



David Emmerichs SOC with underslung PRO.

COURTESY OF DAVID EMMERICHS, SOC



George and Chris testing the prototype arm at GPI.



George ponders a PRO Arm in its raw metal state.

How we created the GPI/PRO System

According to George Paddock:

“Chris Haarhoff and David Emmerichs were teaching me to operate the Steadicam, but I had already made some modifications to the Model I that belonged to me. One day, Chris asked if it might be possible to come up with a new method of moving the camera in order to make balancing the camera easier. Chris and David and I spent the next three days and nights coming up with an adequate design, which I took back to Phoenix (where I lived at the time) and turned into reality. That piece of equipment ended up being the first generation of the D-Box.

A few months later, Chris suggested that I might be better at building the equipment than operating it, and GPI was born. David introduced me to Mark Okane, and the three of them became the focus of the process of designing and building the remainder of the PRO. Of course, the entire process, up to the present iteration of the PRO, was a long and complex procedure, driven by input from many different operators. But Chris, Mark, and David were the central movers behind it all.”

According to David Emmerichs:

“George is a very generous guy. He’s generous with his time and his ideas, but he might be a little too generous when it comes to giving away credit for the development of the PRO. The fact is, without George, the PRO wouldn’t exist. George was the driving force behind the project. He had the knowledge necessary to build a self-contained high intensity monitor—gained from his experience as a radar technician in the Navy—and the brains to get a good team of motivated people to help him. He also has the world’s best work ethic. Everything had to be the highest quality. If it couldn’t be done right, it would have to wait.

Chris Haarhoff, Mark O’Kane, and I just wanted a simpler, more flexible, more reliable system to make our jobs easier. George was the one who saw he could build a company and manufacture the PRO. We all thought there would end up being ten of these things. Now it’s rare for a movie or TV show not to have one of George’s rigs on set.

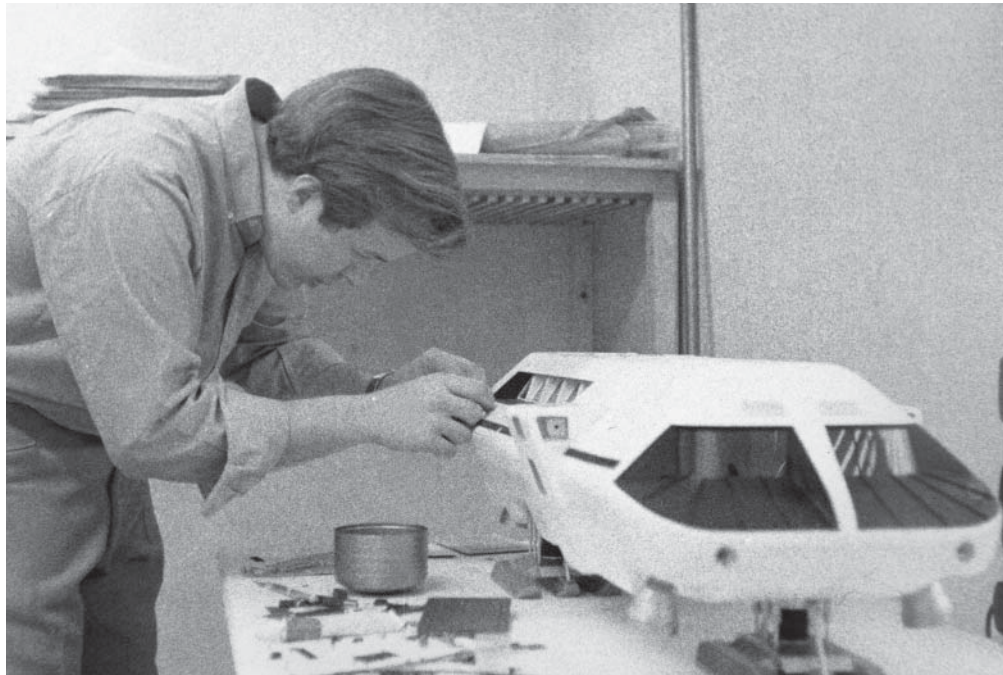
So George got the financing together, hired a machinist (in the beginning it was a guy named Yogi who worked out of his garage in Mesa, Arizona) and started building parts. The Donkey Box was first, and then came the monitor, developed for George by Warren Williamson. George offered the monitor to Cinema Products but they weren’t interested, so George figured we might as well build the whole sled.

The new rig did indeed make our jobs easier. We stopped worrying about the gear and got on with operating it. After the introduction of the arm, gimbal, and vest—all of which are beautifully functional and make the PRO a complete system—we began to wonder how we’d ever done our job without them. Thank you George, from myself and every operator you’ve helped over the years.”



George Paddock, David Emmerichs, Chris Haarhoff, Mark O’Kane





Douglas Trumbull working on the moonbus (left) and on the moonbase (below left) for *2001: A Space Odyssey*, for which he developed the slit scan process.

Technical Achievement Award

Slit Scan Motion Picture Photography Process



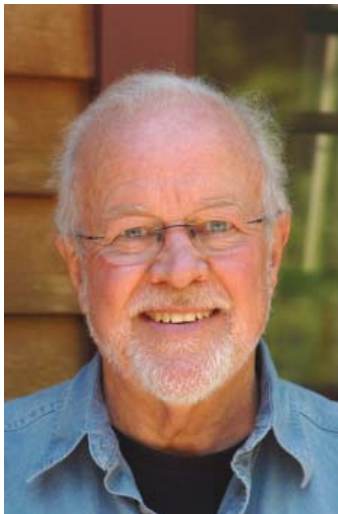
PHOTOS COURTESY OF DOUGLAS TRUMBULL

Douglas Trumbull explains the process that led him to this technical achievement award:

“My mother was a commercial artist and my father was an inventor/engineer, so I got a mixed genetic code that made me suitable to do creative visual effects for films. My father, Don Trumbull, went on to make cameras and motion control equipment for George Lucas’ ILM production *Star Wars*.

My first mentor was Ben Jackson at Graphic Films in Hollywood, and it was there and under his support that I began to see that photographic effects for films required ingenuity, perseverance, and a willingness to try something new. I created much of the artwork for *To the Moon and Beyond*, a 360 degree dome film for the New York World’s Fair in 1964–5, which was seen by Stanley Kubrick.

Mr Kubrick hired Graphic Films to do some preliminary designs for what was to become *2001: A Space Odyssey*. I was one of the illustrators designing moon



Douglas Trumbull in the 21st century.

bases and spacecraft for the film until Kubrick moved to Britain and ended any further work at Graphic Films. So I gave him a call and asked for a job, and he sent me plane tickets to come and work on his film.

It was under Stanley’s brilliant direction that I began to learn how to really ‘Think Outside the Box,’ and his ideas for *2001* called for some amazing special effects the likes of which had never been attempted before.

One of those was the ‘Stargate’—which called for some kind of amazing transition from this time and dimension to another one he called ‘Jupiter and beyond Infinity.’ Knowing some of John Whitney’s early work (some of which was in *To the Moon and Beyond*), I began to experiment with streak, or slit photography, where the shutter is outside the camera, gathering light over a longer than normal period of time—somewhat similar to a photo-finish camera at a horseracing track. Those cameras had a fixed lens, a fixed camera body, and a narrow vertical slit aperture aligned with the finish line. Just before the horses arrived, a motor drive would draw continuous film past the slit, resulting in a horizontally stretched image, which was, in effect, a slice of time. Others including Salvador Dalí experimented with similar cameras.

The Slit-Scan camera system that Kubrick authorized me to build consisted of a 65mm camera on a long horizontal track, facing a vertical slit, behind which was transparent artwork lit by bright quartz lights from the rear. I built a control system and a follow-focus cam system so that the camera could travel toward the slit over a one minute exposure, while the artwork moved behind the slit and the focus cam allowed for a continuous exposure on a single frame of film with a movement of about fifteen feet from the slit to one inch from the slit. This created a ‘wall’ of colored and patterned light that began in the center of the frame and exited just at the edge. A powerful braking system was supposed to stop the rig before it slammed into the glass, but it happened on occasion!

The ‘Stargate’ would get two similar exposures, one for each side, creating a corridor of light effect. Motion was created by animating the position of the artwork from frame to frame. It then took another minute to run the camera back to its start position, therefore each frame of the ‘Stargate’ required four minutes to make.

I am greatly indebted to Jim Dickson and Bruce Logan for their assistance in making the Slit-Scan process and *2001* a success.

Later in production of *2001*, Kubrick and his team could not make a convincing illustration of Jupiter, and there were



Douglas Trumbull working with the slit scan process on *2001: A Space Odyssey*.

no high resolution photographs at that time. So I proposed another version of the Slit-Scan process to make Jupiter, building a rather complex ‘Light Lathe,’ where an illustration of mine was projected onto a semicircular strip which rotated 180 degrees over several hours of exposure, as the illustration (now a projectable transparency) was rotated inside the projectors—one each for the northern and southern hemispheres of Jupiter. The resulting exposure was a spherical image on 8x10 still film, which was later airbrushed and photographed on our 65mm Oxberry animation stand.

I will be forever grateful to Stanley Kubrick for giving me the opportunity to break some new photographic ground, and be so supportive of photographic techniques that were unusual if not unique, that pervaded *2001: A Space Odyssey*.

After the completion of *2001*, I returned to Los Angeles, and among other things applied the Slit Scan technique to numerous commercials as well as ABC’s *Movie of the Week* logo.

Going on to other films, I have always retained what Kubrick instilled in me—to ‘Think outside the box.’



TECHNICAL

2008

PANAVISION, INC
for the design and development of the
GENESIS HIGH DEFINITION CAMERA SYSTEM
GARRETT BROWN, JERRY HOLWAY, ROBERT ORF
FRANK RUSH and STEVEN TIFFEN
for the design and development of the
STEADICAM ULTRA² SYSTEM

2007

ARRI GROUP
Bill Russell, Vice President Western Operations
Juergen Schwinger, Vice President Camera Division
ARRIFLEX D-20, 235, 416 CAMERAS

ARRI GROUP
Franz Kraus, Volker Bahnemann, Klemens Kehrer,
Walter Trauninger and the Engineering Team Of Arri
ARRI/ZEISS ULTRA 16, MASTER PRIME LENSES
Christian Bannert and the Engineering Team Of Zeiss

PRESTON CINEMA SYSTEMS
Howard Preston, President
FI+Z REMOTE LENS CONTROL SYSTEM
LIGHT RANGER LASER FOCUS SYSTEM

2004

ARRI
F Gabriel Bauer, aac and Walter Trauninger
THE ARRICAM SYSTEM

DOGGICAM
Gary Thielges, President
THE BODYMOUNT

2001

HOT GEARS
Mehran Salamati, inventor
HOT GEARS REMOTE SYSTEMS

2000

EASTMAN KODAK COMPANY
KODAK MOTOR DRIVE UNIT,
an ELECTRIC CAMERA MOTOR for use with the
Cine-Kodak 16mm camera, first sold in 1924 for \$25.

CLAIRMONT CAMERA
Denny Clairmont President/Co-Inventor
Kenneth Robings Co-Inventor
SWING SHIFT LENS SET

1999

GEO FILM GROUP
George Nolan, President
LIBRA III
First 3-Axis Electronically Stabilized Remote Camera Head

NICK PHILLIPS
LIBRA
First Multi-Axis Electronically Stabilized Remote Camera
Head

HORST BURBULLA
FIRST TELESCOPIC CAMERA CRANE

TECHNOCRANE LTD
Simon Jayes, President
for the introduction in the US of the
FIRST TELESCOPIC CAMERA CRANE

CARTONI
Guido Cartoni, Inventor
FIRST FRICTIONLESS FLUID MODULAR
CAMERA CONTROL HEAD SYSTEM
with Interlocking Plates and Three Steps of Drag

1998

SACHTLER
SACHTLER FLUID HEADS
with the First Modular Damping System
to Incorporate Seven Steps of Drag

THE SHOTMAKER COMPANY
Hal Needham and William L Fredrick, Inventors
ELITE, the First Crane Insert Car

FUJI PHOTO OPTICAL CO, LTD
FUJINON CAMERA LENSES
the first lenses to incorporate Aspheric Technology

ACHIEVEMENT

1996

GEORGE H. WORRALL, SR
WORRALL GEARED HEAD
First Stable, Smooth and Balanced Triple-Mode Geared Head

PHILIPS BROADCAST TELEVISION SYSTEMS CO
Wolter Wolthers, Inventor
NORELCO PCP-70 ELECTRONIC CAMERA
the First Portable Handheld Video Camera

E. F. "Bob" Nettmann, Inventor,
and Matthews Studio Electronics
the NETTMANN CAM-REMOTE
the First Fully Integrated, Independently
Mounted, Remotely Controlled Camera Head
with Ergonomically Designed Wheels-Style Control Desk

Hydroflex Inc, Pete Romano, Inventor,
HYDROFLEX DEEP WATER
CAMERA CONTROL HOUSING SYSTEM
the First Underwater Housing with Video Assist

1995

VINTEN BROADCAST LTD
Ted Galione & Bill Vinten, Inventors
FULMAR PEDESTAL
First Extended Range Pneumatic Camera Pedestal

WEAVER/STEADMAN
Bill Weaver & Bob Steadman, Inventors,
FIRST BALANCED FLUID HEAD

SAM ALGA CINEMA
Jean-Marie Lavalou & Alain Masseron, Inventors,
David Samuelson & Herve Theys, Co-Developers,
FIRST PORTABLE MODULAR CRANE
with Remotely Controlled Camera Head

1994

OCONNOR ENGINEERING LABORATORIES
Chadwell O'Connor, Inventor,
OCONNOR FLUID CAMERA CONTROL SYSTEMS

J L FISHER, INC
James L Fisher, Inventor,
FISHER FAMILY OF CAMERA DOLLIES

JOHN M STEPHENS
Inventor and Developer,
RADIO-CONTROLLED PAN & TILT HEAD

BUZZ ALDRIN, ASTRONAUT,
The National Aeronautics and Space Administration
and All Participating Astronauts
for Developing and Achieving Photography in Space

1993

CHAPMAN STUDIO EQUIPMENT INC,
Inventor and Developer,
TITAN FAMILY OF CAMERA CRANES

TYLER CAMERA SYSTEMS INC, Developer,
Nelson Tyler, Inventor,
TYLER HELICOPTER CAMERA MOUNT

SONY ELECTRONICS INC, Inventor and Developer
Introduction and development in 1982 of the
THE BETACAM SYSTEM

1992

Cinema Products, Developer
and Garrett Brown, Inventor
The STEADICAM CAMERA STABILIZING SYSTEM

Panavision Int'l, LP, Developer
and Albert Mayer, Inventor
The PANAGLOW ILLUMINATED GROUND GLASS

Arri, Inventor and Developer
For the Introduction and Development of
SPINNING MIRROR REFLEX VIEWING SYSTEM



HOLLYWOOD
TORONTO
LONDON
ROME
BARCELONA
MADRID
VANCOUVER
NEW YORK
MELBOURNE
SYDNEY

FILM LABS | HD/SD TELECINE | DIGITAL INTERMEDIATES

deluxe entertainment services group

www.bydeluxe.com

© 2009 Deluxe Entertainment Services Group Inc. All Rights Reserved.



Morgan Freeman, right, outlines his plan to Christopher Walken, in *The Maiden Heist*, a Yari Film Group release.

Filming a Heist: An Operator's Diary

By Dan Kneece SOC

MOVIE STILL COURTESY OF YARI FILM GROUP

CREW PHOTOS BY WALTER THOMPSON

I was working as "A" Camera/Steadicam Operator on a series at Universal when on October 17, 2007 I received the following email:

Dan, I am in Abu Dhabi... of all places. Jury in the Film Festival here. Will start to shoot a small film in Boston in about three weeks. Need an A-camera/Steadicam Operator. In other words: YOU! I know that this is short notice. Don't know where you are and on what you are working... It is a nice little story. With great actors...

Little did I know where this email would take me. The sender was Ueli Steiger ASC and the movie is called *The Maiden Heist*.

A nice little story with great actors—those were some of the truest words ever said to me in this business. The script was quite good and the cast—Morgan Freeman, William H Macy, Christopher Walken, and Marcia Gay Harden—was amazing.

I replied right away that I'd love to do it and the timing was perfect as my show supposedly ended on November 6th. Now what to do with the girls? The girls are my two Miniature

Pinschers that want to be with me always. Surely one of my friends would house sit.

Notified my agent, Russell Todd, right away. Get ready. We have a picture in Boston. They'll be calling. They did and the deal was done. Smooth sailing or so I thought.

My series at Universal started to run over. They wanted me in Boston on November 8th and we were supposed to finish on the 6th. I called Boston. "We're going over," I said. "I won't make the make-up tests."

The Steadicam had to fly on the 8th to make Boston in time for the first day's shooting. Luckily, we were ending on green screen so that wasn't a problem. The courier picked her up as planned.

The Universal job pushed to the 7th. The 8th. The 9th. I was

getting a little nervous as I had to roll camera in Boston on the morning of November 12th and needed time to travel.

Finally we wrapped late in the evening of the 9th of November. That gave me one day to pack everything I own and fly to Boston on the 11th. I'd been on the job at Universal for three months and starting this picture on Monday meant five months of continuous work for me. It was great, but tiring at the same time. Still, too good to let slip by. Feast or famine, right?

So I washed and packed like a madman on the 10th and made the plane on the 11th. I'd rest on the plane I told myself. Yeah, right. I hit the road running and never looked back.

I don't really remember the flight to Boston. Must have been fine, I'm guessing. Made it to Boston proper and checked into the Doubletree. Then they handed me the

packet. They always give you the packet on location. It's full of maps, tourist crap, and the call sheet. That's the important part. That's the moment you realize they want you in the lobby at 5:10 AM. That's when you remember you're on the East Coast now and your body clock says that really means 2:10 AM to you, Mr. Hollywood.

Well, I won't say I was tired the first day. Coming off three months of work and heading into another two with no sleep and a little jet lag thrown in for fun should make that obvious. But still, I won't say it. Had to be on my game. That was a given. The saving grace was I knew most of my crew already.

Director of Photography Ueli Steiger ASC is one of those wonderful individuals who, in addition to being incredibly talented, exudes a calming confidence that flows to each and every person on the set. The joy begins with Ueli and a happy productive experience always follows.

Joe Sanchez, A-camera first assistant, is one of the top guys in the business. I know I can always count on him and he knows the equipment inside and out. Matt Stenerson, A-camera second assistant, is excellent in every way. We've done many jobs together over the years and he's always done outstanding work.

B-Camera Operator William "Billy O" O'Drobniak SOC is a well experienced camera operator able to handle anything you throw at him. He's equally at home operating A or B-Camera and we were very lucky to have him. His first assistant, Dave Eubank, is another seasoned veteran who has done movie after movie for some of the top filmmakers in the business. Second assistant Joey O'Donnell and I have again done many projects together

and he always delivers quality time and time again.

These were the people I knew going in and didn't have to worry about. You see, when you find yourself in new situations you always have to sort out where your problems may lie and plan workarounds when need be. This was why I was so happy to meet the wonderful Boston crew and know I was in good hands from the get-go.

Patrick Quinn is one of those assistants that just makes you feel comfortable from the time you meet him. He has that quiet confidence of someone who knows what they're doing and the personality that meshes with everyone.

Loader Michael Kowalczyk kept us running like a finely oiled machine on a daily basis. His organizational talents and people skills are outstanding and, of course, the film kept coming.

Camera interns David LaCarubba and Chris Kurose kept us going from day to day by going the extra mile time and time again with smiles on their faces and great attitudes. They were great assets to our camera department.

The equipment used to film *The Maiden Heist* came from S&S rentals, a company owned by Ueli and Joe Sanchez, and it was pristine. It consisted of two Moviecam Compacts, one regular and one Mark II which has Arricam optics and electronics installed, Zeiss primes, Optimo zooms, O'Connor heads, and various other support and accessories. Joe maintains everything they own so well it looks brand new and functions that way too.

When I first accepted the job, though, I asked about what

type of geared head was in the package and found out Ueli doesn't own one and rarely uses them. The package had already been finalized so it was too late to get one as well. Since I use geared heads on a regular basis and really appreciate certain qualities they have, I knew I would have to re-think my approach for *The Maiden Heist*. So I thought if this was the case, I should re-think things dramatically and take, for me, a totally new plan of attack for this picture.

In the past, I've worked for two gentlemen that didn't like eyepiece levelers, Roy Wagner ASC and Tony Scott. With this in mind I decided since this was going to be an O'Connor picture I would also use no eyepiece leveler and, since the Optimos would be the main lenses of choice, put a rock 'n' roll handle with Howard Preston's Micro Force on the O'Connor at all times.

For many of you this is nothing new, I'm sure. But for me, it was a new way of thinking. By holding the rock 'n' roll handle in one hand and the loose eye-piece in the other it allowed me a new found freedom in moving the camera where dolly grip Scott Drinon could boom up and down at will and we could flow together on almost any shot. Of course, this meant that I did most shots standing on the dolly unless it was stationary, but that was freeing in itself.

One thing I did notice about this method was the necessary anticipation the fluid head required when making a move that would have been instantaneous on a geared head. There was always a lag in response time. Not on my part, but in the

Package Price
\$9,995.00
(MSRP)

www.Glidecam.com
1-800-600-2011
1-800-949-2089
1-781-585-7900
or Fax us at
1-781-585-7903

GLIDECAM V-25

The Glidecam V-25 is a professional, body-mounted, camera stabilization system designed for film and video cameras weighing from 10 to 25 pounds. The Glidecam V-25 System incorporates advanced engineering and precision machining, making it the most sophisticated and versatile system in its price range.

Glidecam is Registered at the Patent and TM office. Copyright 2007 Glidecam Industries, Inc. All Rights Reserved. Camcorder not included. Specifications and Pricing subject to change without notice.



William H Macy, Christopher Walken and Morgan Freeman plan the heist with a model of the museum.

fluid heads themselves and this is not due to a particular brand of fluid head, but the nature of them. A certain amount of time and effort is required to get a fluid head moving, up to speed, and then stopped. This is much different from a geared head which moves and stops as soon as you apply force to the wheels. Also, you have to watch a fluid head like a hawk when you are not moving at all as they tend to drift and suddenly your frame has shifted. With a geared head, if you hold the



B Camera Operator William "Billy O" O'Drobnik SOC and his crew.

wheels in place it's not going anywhere. Also, during dolly moves, a fluid head requires some creative applications of the brakes to avoid dips when starting and stopping moves, where a geared head again doesn't move unless you move the wheels. In these ways, the fluid head is more work as you have to devote more of your concentration to the fluid head and this takes some of your attention from the shot itself.

The premise of *The Maiden Heist* concerns three

men—Freeman, Macy and Walken—and their work as guards in a museum. Through a series of events, some changes take place that affect them profoundly and leave them feeling they have no choice than to take action. This inevitably leads to some very comical happenings and amazing performances.

A brief digression: As a Camera Operator, any time you meet people for the first time you have a window of opportunity.

On a commercial or music video, you have moments to access where you stand in the scheme of things and on features or series you have a bit longer. Sizing up the various personalities around you is critical as your people skills are as important as your camera skills at this point. Volatile personalities, no matter what their position, can make your life very difficult. And if they are in upper management or talent, they can be job or career threatening. This is the time to be on your toes.

Treat everyone like the most important person on the set. Show them respect, courtesy, and kindness. When they ask you a question with an obvious answer, do your best to help them, as while it is obvious to you it is not obvious to them. Count to ten before you answer to avoid some witty response that may offend them. Case in point: on *Wild at Heart*, I met an ambitious PA and when I saw him three years later he was a production manager on a major film. He remembered me fondly, thank goodness.

On this film, our Director Peter Hewitt was a joy to work with. His skills with actors and crew alike were amazing and a pleasure to behold. The consummate collaborator, Peter and I clicked instantly and were visually on the same plane. As always, I engulf myself in a project and try to think what I can do to serve the script photographically, with the blessings of the director and DP of course. Is there something I can do to make the story a little clearer? Is there a detail I can show that makes a difference?

Peter really appreciated this and we worked well together. He would come up with some challenging shots, which were quite fun for me with my new-found freedom of eyepiece in one hand and rock 'n' roll handle in the other.

One challenge in particular involved a warehouse scene where the camera had to move all over the place from wide shots to close-ups with many marks and story points to cover. The location was a practical warehouse and the thoughts of Steadicam came up first, but it wasn't really the feel the scene called for or the



Director of Photography Ueli Steiger ASC

preference of the director. Track was not an option as the camera had to move from one side of the warehouse to the other and dance floor would be in the shot. I looked at the floor and noticed it was very smooth for the pallet jacks they had used to move inventory when it was a working warehouse. I went to Ueli and told him I thought we could roll on the floor. He agreed we should try it and a test run proved flawless. The whole place was a natural dance floor. Since major parts of the movie took place in that warehouse this made our lives much easier.

But I'm getting ahead of myself. I should start at the beginning. The first shot of the first day took place in a sculptor's studio. There I was to meet the director, the crew and William H Macy. I was a little nervous. It was the initiation of many things.

Once again I was thrust into a room with people I didn't know to perform a meticulous task all the time exuding confidence and remaining cool as a cucumber while on the inside calculating every possible disaster that lay ahead as I listened intently to everyone's input with interest while filtering the information to get the crux of the scene without offending anyone and at the same time making them all feel like they had my complete attention, devotion and admiration. Not easy to do sometimes.

In the way this film came together, the planning of scenes began with a private rehearsal between the Director and the Actors. It was basically a blocking rehearsal where the Actors with the Director worked out the mechanics of the scene. Near the end of this process we'd get invited in to watch one for our benefit and marks. The Actors would then go away and we'd rehearse with the stand-ins until we felt lit and confident. When the Actors came back we rarely did anything other than start shooting right away. This was only possible due to the professionalism and talent of our cast and crew. The Actors were right on the money every time and the performances were astounding. It was like having the best seats in the house at a wonderful play every single day.

The sculptor's studio scene begins as the camera slowly pans the room to reveal bits of the sculptor's trade until we

find Bill Macy posing naked in front of a mirror and continue to also find the sculptor making a clay impression of his pose while not even looking at him. Very funny. Very revealing. Very difficult. Bill is perfect.

The camera move is about a 240 degree pan with a dolly move from a macro shot of some details of the room to a moving full wide. Beautiful. Effective. Artistic. This is what we try to do on a daily basis. First we serve the script through the Director's vision for our Director of Photography. He is, after all, our guide through this cinematic existence. At the pleasure of the DP, we are allowed to participate in this wonderful activity we call cinematography and if we do it well we are welcomed as collaborators in the very core of the cinematic process. If we do it really well, the audience never knows we are there. They accept the film as a type of reality and

leave the theater moved and inspired in some way. Changed for the better we hope. This is the measure of a good film and anonymity is the measure of a good Camera Operator. If we draw attention to our work we're doing something wrong.

With the studio scene in the can, we jump forward in the script and move on to the Danish Museum location where a Danish guard is mesmerized by a painting of a beautiful young girl, *The Lonely Maiden*. We shoot this efficiently and



Dan Kneece SOC filming outside the State House on a cold day.

Filmtools
The Professional's Choice for Motion Picture Supplies, Tools and Equipment

VISIT OUR STORE OR SHOP ONLINE - WWW.FILMTOOLS.COM - OPEN MONDAY - SATURDAY
1400 W. BURBANK BLVD. BURBANK, CA 91506 CALL TOLL-FREE: 888.807.1900

move outside for an establishing shot. Day one complete.

The following morning we are in the street and meet Christopher Walken. His scene takes place at a phone booth and is conceived as one continuous shot with a very slow, unperceivable zoom taking place from the beginning of the shot till the end. Tricky, but with the proper setting on the Micro Force, doable. The first take goes well and we adjust the end size a bit. Chris is amazing and we get several great takes. What a pleasure.

We then move a short distance to Paul Revere Mall where local artists have set up booths to show their wares. Christopher approaches one artist, played by Breckin Meyer, to commission a painting. We cover this conventionally from dollies and end up with a nice little scene even though it's lightly raining. Day two was in the can.

Day three, we move to Boston's High Output Stages and our first day on sets. We will be on stage for a week. It is our first day with Marcia Gay Harden and the moment we realize what an impact she will have on this film. In the script she plays Chris' wife. It's a good part, but not a large portion of the story. This is where I realized why she won the Oscar. From the moment she hits the set, Marcia is constantly working on her character. Every mannerism, every detail, no matter how small, is developed over and over again,



Morgan Freeman and William H Macy plot in Boston Public Garden.

mentally and physically until it becomes a part of her being. It was truly an amazing thing to observe and our film was better for it. In hindsight, I'm sure Chris, Bill, and Morgan all have their own approaches for reaching the same result, but with Marcia it is so immediately apparent what she is doing that I feel blessed to sit quietly on the dolly and observe as it takes place. We shoot in the kitchen, den and bedroom sets with Marcia and Chris and it is a great experience. Place her



Dan Kneece SOC and Joe Sanchez film Morgan Freeman and Christopher Walken.

in the same room with Chris and you have a thespian symphony right before your lens.

A scene that illustrates this fully is one that started out as a small little scene where Chris comes in the front door, down the hall, and into the bedroom where he finds Marcia packing a suitcase for their trip to Florida. This scene screamed Steadicam as Chris was all fired up and ready to get Marcia out of the house so the energy of the Steadicam was well warranted. As originally planned I was only supposed to bring Chris in the door, down the hall, into the bedroom, carry them both back down the hall, and out the door. But when we reached the front door again, Marcia found a reason to have them go back in, down the hall, into the bedroom and back out again doubling the length of the shot and causing the camera to have to navigate the bedroom doorway four times instead of two with literally an inch of camera clearance fore and aft each time. Hard to believe we only hit that door jam with the mag during one rehearsal and one take. Every other time, we made it. The finished scene has amazing speed, energy and comes at a time in the story when it fits perfectly. What a shot!

Over the next six days, we film scenes in Chris and Marcia's apartment and several museum sets. The museum sets are very important as this is where *The Lonely Maiden*, our MacGuffin, resides.

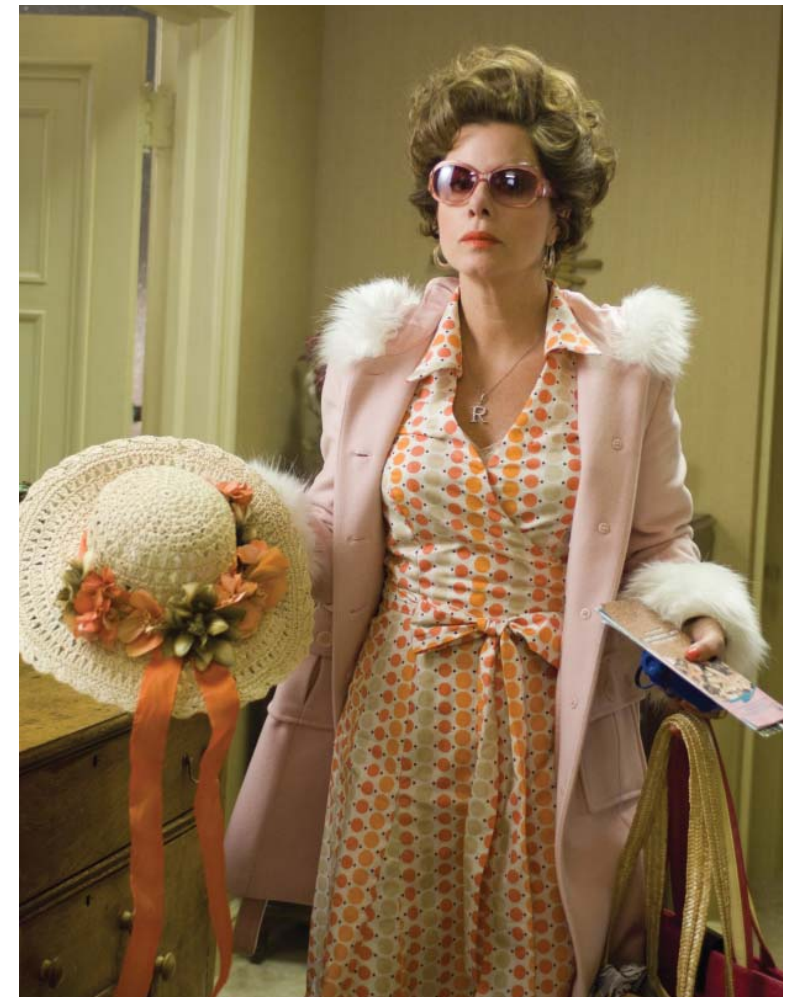
Day ten we travel to our coffee shop location where we meet Morgan Freeman for the first time. He and Chris meet for a cup of coffee to discuss what they should do about an upcoming crisis at work. It's a great little scene and Morgan is perfect. Chris is flawless as always.

Company move back to the stages where we live out the rest of the day in the museum storeroom where we learn about museum crating procedures. The scenes are interesting as I always wondered how works of art are transported and our crew did a great job of researching the proper procedures for doing so. It is pleasant and educational way to finish the filming that day.

Day eleven we shoot Chris' apartment exteriors and van shots at 21 Royal St in Allston, Mass while "Billy O" shoots street scenes with the B-camera. Then we move back to the stages for blue screen work.

Day twelve we are in and around the airport shipping warehouse which is in reality an old K-Mart where our crew does an amazing job of art direction and set design. Perfectly propped, it's easy to believe we are there.

Day thirteen is an ambitious day. We have an almost six page scene with Chris, Bill and Morgan in Boston Public Garden. The weather is starting to change and it is frigid. If time permits we will try afterwards to pick



Marcia Gay Harden builds a scene as Walken's wife Rose.

up a scene near the airport. Time will not permit. We do a good job and make the day.

Day fourteen, we shoot at the rear entrance of the State House. It is cold with the possibility of rain in the evening. We shoot the staff entrance, loading dock, guard booth, and then move out onto the street for night shots. Luckily we miss the rain, but it is so cold, a bottle of water placed on the ground only 20 minutes earlier is frozen solid. Still we manage to do great work that day thanks to a dedicated cast and crew.

Day fifteen. Worcester Mass, Worcester Art Museum. =>



Arriflex 235 On Board Battery System

The new Oppenheimer 235 OB Battery System easily mates to your Arriflex 235 camera and allows the use of standard Anton Bauer, IDX, PAG, or Frezzi batteries to power the camera at all speeds. By using a standard battery, you reduce costs and increase run time. The OppCam Riser Base provides additional 24V and 12V power outlets. The system is simple, reliable and cost effective.

Contact: marty@oppcam.com
206-467-8666 • toll free: 877-467-8666



Macy, Freeman and Walken, wearing night vision goggles and dark clothes, are preparing to rappel down the museum wall.

Lovely location. The forecast is cold rain and snow. Luckily we are indoors as snow already covers the ground. We shoot three scenes. Bill Macy interacts with a statue, and two with Chris. One of Chris' scenes has a lot of Steadicam. Again we do a good job and make the day.

Day sixteen, we're back at the K-Mart for a day in the airport shipping warehouse location; on day seventeen we move across to the old Office Max and sets for scenes in a museum office, employee locker room, and interior crate shots.

Day eighteen we move out into the parking lot. Very cold. First shot, camera in the condor at full extension to simulate a helicopter shot. Nothing to block the wind. We dress well, but still a little chilly forty feet up. We get the shot, move inside, and shoot hallway and apartments scenes while "Billy O" grabs a few exteriors.

Days nineteen and twenty. Forecast clear and cold. We move inside for the museum hallway and Morgan's apartment. His character loves cats so cats are everywhere. So are the cat wranglers. They're wrangling cats from every nook and cranny and pulling the occasional cat from the set rafters.

Very funny. Good thing I like cats.

Day twenty one. For the majority of the next five days we move into the old Fashion Warehouse which is in the same abandoned shopping center as the old Office Max and the old K-Mart. Only one store, a grocery store, is still open there. The Fashion Warehouse building has very high ceilings that allow us to duplicate the interiors of the Worcester Art Museum and build a rooftop set surrounded on two sides by blue screen so we can spend time indoors and avoid the harsh weather. Good thing, as the second day after lunch the snow begins and at wrap I have two feet of snow on top of my car. I grab a push broom and sweep off my car so I can drive back to the Doubletree. Over the next few days Boston gets more snow than it has seen in December since 1946.

Thanks to the wonderful scheduling of Kim Winther, our excellent first AD and his staff, we made it inside for the remainder of the show and avoided shooting in a blizzard. Wouldn't have worked for the script anyway. Interesting to see how the Bostonians deal with the weather. The snowplows bury roadside cars and that snow immediately freezes into car

sized blocks of ice. Not good if you're in a hurry.

We shoot several huge scenes inside the museum gallery set involving stunts, extras, special effects, and then fit the rooftop in during the resets. The rooftop set also involves stunts and our only Technocrane of the show. These rooftop scenes are very funny and serve to develop our characters through example.

Our final days are spent in the woodshed. Another wonderful set by our very talented crew. The space is small as it should be, but decorated into beautiful believability. Then we spend our last shots in a van with a museum crate, Chris, Marcia and Bill. A fitting end to a great project with all of us together in yet another small space and all of us laughing away as Bill, Chris and Marcia give us one last hilarious performance. This is an appropriate final memory to a great project.

It's always bittersweet when a film comes to an end. Those involved become like family. And though you're happy to reach a conclusion and get back to normal, you miss all the friends you've made along the way. This time, we had the holidays to distract us. So I rushed to make a flight to South Carolina and Christmas with my mother, brother, and his family, flying back to LA a few days later.

On my return, a friend talked me into joining Facebook and one of the first messages I got was from a young man from Boston I'd never met named Rich Kneece. "I think I'm your half brother," he said. Turns out, his father was my half brother. "If you ever come to Boston let me buy you a coffee." I told him I was just there for two months working on a



picture called *The Maiden Heist*. "You were filming a hundred yards from where I live." Oh well, can't win 'em all.

The Maiden Heist was a wonderful experience for a Camera Operator. For me personally, it was twenty-nine days of bliss. I was allowed the trust and freedom to contribute to the creative process and collaborate with Peter and Ueli as an equal. My suggestions were not only listened to, but sought out. I was allowed the freedom to set and help plan shots and found out over the course of the film that Ueli and I see things very much the same way creatively. This is a great bonus for an Operator as we find ourselves in many situations. Some just want us as remote extensions of themselves where we do as we are told. Some want us to think a little bit and some, like Peter and Ueli, want collaborators who breathe and live the movie. They want someone who knows how to serve the movie and the script. After all, that's why we're here. We love being Camera Operators and we love making movies.



Robert E Collins, an Emmy-winning cinematographer and former instructor at the UNC School of the Arts passed away on December 4th, 2008.

"Bob played a major influence on me as a friend and as a mentor. I met him in my early days of Camera Assisting and immediately took a liking to his nurturing character. Bob was always surrounded by true and long-time friends and always eager to share his knowledge, which usually mixed into an enchanting story of days gone past. In the later years, whenever Bob came out to L.A. from North Carolina, he always made a point of checking in. I already miss him."
— Stan McClain



Robert E Collins
Died 2008, Aged 73

COURTESY OF UNCSA

NYC Detroit Charlotte www.filmotechnic-canada.ca Atlanta Orlando Miami LA



Sci-Tech Academy Awards Winner
RUSSIAN ARM
3 Axis Stabilized Flight Head
Shock Absorber System
MLSS AMG Chase Car
Custom Manufacturing



Halifax Montreal Toronto 1 866 713 3160 Winnipeg Calgary Vancouver

For Your Consideration
Best Cinematography
 Roger Deakins, ASC, BSC

“Camera genius Roger Deakins lights the ‘hopeless emptiness’ on view with a terrible beauty.”

Peter Travers,
 ROLLING STONE

“A beautifully shot film.”

Claudia Puig
 USA TODAY

“The film is lavishly dark, remote and aestheticized.”

Owen Gleiberman
 ENTERTAINMENT WEEKLY

AMERICAN SOCIETY OF CINEMATOGRAPHERS
 BEST CINEMATOGRAPHY ROGER DEAKINS
 NOMINEE

Revolutionary Road



Ralph Nelson, temporary actor and future still photographer, with Sidney Poitier in *Duel at Diablo*.

ADVERTISERS' INDEX

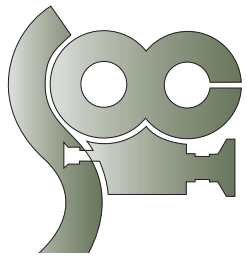
Band Pro	15	Hot Gears.	61
Chapman-Leonard	5	JL Fisher	IBC
Cinema Vision	41	Litepanels.	40
Cinematography Electronics . .	45	Manios Optical.	41
Clairmont Camera	3	Musicians Interguild	45
Deluxe Laboratories	52	Oppenheimer	59
Eastman Kodak	13	Otto Nemenz	17
Filmotechnic Canada Ltd.	60	Panavision	11
Filmtools	56	Paramount Pictures.	BC
Focus Features	9	Paramount Vantage.	62
Fuji Motion Picture Film	IFC	SOC Wear	63
Fujinon.	31	Warner Bros Photo Lab.	41
Glidecam	54		

SOC WEAR

Wear the SOC logo proudly on a hat or t-shirt. Available for purchase at SOC workshops, on the SOC web site, or from Filmtools.



Write to:
 Society of Camera Operators
 P.O. Box 2006
 Toluca Lake, CA 91610
 or order online: www.soc.org



Roster of the Society of CAMERA OPERATORS

CHARTER

Parker Bartlett
Paul Basta
Michael Benson
Jerry G Callaway
Joe Epperson
William Jay Gahret
Peter Hapke
Norm Langley
Lee Nakahara
Jay Nefcy
Leigh Nicholson
Dan Norris
David B Nowell, ASC
Wayne Orr
Ernie Reed
Michael Scott
Michael St Hilaire
Ray Stella
Joseph F Valentine
Ron Vidor

ACTIVE

Jonathan S Abrams
Bernie Abramson
Art Adams
Steven A Adelson
Bret Allen
Derek M Allen
Lee Allison
Robert Reed Altman
Colin Anderson
Jack Anderson
Aldo Antonelli
Miguelangel Aponte-Rios
Ted Ashton Jr
Mark August
Paul Babin
Randall B Baer
Christopher Baffa
Lonn Bailey
Vincent Baldino
Jerry Banales
Jeff Barklage
Ricardo Barredo
Tom Barron
Gary H Baum
Guy Norman Bee
Tim Bellen
Richard Benda
Jeb Bergh
Marc Andre Berthiaume
Lance Billitzer
Bonnie S Blake
Jason Blount
Bob C Boccaccio
Richard Bolter
Harry C Box
Katie Boyum
Denise Brassard
Michael Brennen
Garrett Brown
Scott Browner
Robin Buerki
Gary Bush
Stephen S Campanelli
Susan A Campbell
Capt Jose A Cardenas
Michael W Chambliss
Lou Chanatry
Joe Chess Jr
Julian Chojnacki
Joseph V Cicio
Jeff L Clark
Jeffrey R Clark
Anthony Cobbs
Steven Cohen
Gregory Paul Collier
Andrew Glenn Conder
Michael Condon
Tom Connone
Dan Coplan
Javier A Costa
Ivan Craig
Andrei Cranach
Jeff Cree
Rod Crombie
Caleb Crosby
Lyndel Crosley
Richard A Cullis
Michael L Culp
Grant Culwell
Joseph C D'Alessandro
Markus Davids
Bruce E Davis

Richard W Davis
Ray de la Motte
Michael S Dean
Kris Andrew Denton
Joel Deutsch
David E Diano
Troy Dick
Ian Dodd
Todd A Dos Reis
Rick Drapkin
Mitch Dubin
Jerry Dugan
Simon Duggan, ACS
Lou Dustin
Barry P Dycus
Allen D Easton
David E Elkins
Jason Ellson
David Emmerichs
Kevin J Emmons
Alex Esber
James Etheridge
Brant S Fagan
Tom Faigh
Diane L Farrell
Dianne Teresa Farrington
Michael Ferris
Kenneth Ferro
Dick Fisher
Lance Fisher
Craig Fiske
Aaron Fitzgerald
Eric Fletcher
Houman Forough
Miguelangel Aponte-Rios
Nick Franco
Thomas Fraser
David J Frederick
Michael Frediani
Mike A Freeman
Buddy Fries
Jeff Fry
Jack Garrett
David Gasperik
Rusty Geller
Michael Genne
Vito Giambalvo
Bill Gierhart
Daniel Gold
Allen Gonzales
Robert Gorelick
David Allen Grove
Lee Grover
John Gunselman
Anette Haellmigk
Daniel Hagouel
Anthony Hardwick
Chris Hayes
David Haylock
Steven F Heuer
Ronald High
Charles M Hill, Jr
Joachim Hoffmann
Abe Holtz
Jerry Holway
Casey Hotchkiss
William Stephen Howell II
Gary Huddleston
Jeffrey G Hunt
Philip Hurn
David Insley
Levie C Isaacks
Christopher Ivins
Eugene W Jackson III
Jerry M Jacob
Alec Jarnagin
Michael Jarocki
Simon Jayes
Peter Jensen
Michael A Johnson
Steven Jones
Jacques Jouffret
John H Joyce
David Judy
David C Kanehann
Mark Karavite
Michael Karp
Brad Shield
Vernon Kifer
Douglas H Knapp
Dan Kneece
Rory Robert Knepp
Kris Krosskove
Guy Skinner
John Sosenko
Erwin Landau

George F Lang
Robin Lawless
John Lazear
Sergio Leandro Silva
Joshua Lesser
Ken Libby
Jimmy W Lindsey
Hugh C Littin
Michael E Little
Lynn Lockwood
George Loomis
David Luckenbach
Allan Lum Li
Greg Lundsgaard
Kenji Luster
Vincent C Mack
Heather MacKenzie
Paul S Magee
David Mahlmann
James Mann
Jim McConkey
Michael P McGowan
Christopher TJ McGuire
Maurice K McGuire
Jon Myers
Leo J Napolitano
Julie Newlin
William R Nielsen, Jr
Randy Nolen
Tamas P Nyerges
William O'Drobinak
Michael D Off
Russell Oriia
James Olcovich
Andrew William Oliver
Lucio Olivieri
Mark Richard Olsen
John Orland
Rañael Ortiz-Guzman
Georgia Tornaï Packard
Charles Papert
David L Parrish
Patrick J Pask
Phillip Pastuhov
William F Pecchi, Jr
Terry Pirang
Mike Pierce
Jens Piotrowski
Joseph Piscitelli
Robert Presley
John Radzik
Kevin Riley
Mark A Ritchie
Brooks Robinson
Randall Robinson
Rick Robinson
David Robman
Andy Romanoff
Peter Rosenfeld
Michael S Roth
Dave Rutherford
P Scott Sakamoto
Tom O Sanders
Michael Santy
Richard J Schaefer
Ron Schlaeger
Gregory J Schmidt
Thomas Schnaidt
Chuck Schuman
Philip D Schwartz
Bob Scott
Alicia Craft Sehring
Khalid J Shabazz
Brad Shield
Geoffrey C Shotz
Oswaldo Silvera
Jamie Silverstein
Philip Sindall
Guy Skinner
John Sosenko
Andy Sparaco

Mike Spodnik
Sandy Spooner
Edward B Springer
Greg StJohns
Lisa L Stacilauskas
Robert Starling
Scott Stelle
George B Stephenson
Daniel Stilling
Sandra Stojanovic
Michael Stumpf
Brian Sweeney
James H Sweeney
Bill Swinghamer
Paul Taylor
Taj Tefaha
Heather MacKenzie
Richard Tiedemann
John Toll, ASC
Tsuneyuki Tometaka
John Trapman
Michael Tsimperopoulos
Chris Tufty
Brian Tweedt
Robert Ulland
Joseph Urbanczyk
Matt Valentine
Paul D Varrieur
Stefan von Bjorn
Bill Waldman
David Monroe
Robert Bob Moore
Denis Moran
Don Muirhead
Steven G Fracol
Nick Franco
Scott T Mumford
Sean Murray
Jeffrey Wilkins
Bill Williams
Joe Jody Williams
Chad Wilson
Dana D Winseman
Ri Wise
Ian D Woolston-Smith
Noel Adrian Wyatt
Peter C Xiques
Warren Yeager
Carolina Zorrilla de San Martin

ASSOCIATE

John Addocks
David S Adelstein
Leonard Lance Allen III
Jon L Anderson
James Baldanza
Karen Beck
James Bender
Jaron Berman
Stephen Blonor
Jeffrey Bollman
Peter Bonilla
Joseph T McDonnell III
John Boyd
John Boyd
Maja Broz
Carmen Cabana
Anthony Q Caldwell
David S Campbell
Bruce Cardozo
Paolo Cascio
Richard T Cascio
Stephen Mark Ciappetta
Robert E Collins
Michelle Crenshaw
Richard P Crudo, ASC
Nicholas Davidoff
James A Dennett
Ronald Deveaux
Jorge Devotto
David Dibble
George Spiro Dibie, ASC
Kevin Downey
Paul A Duclos
Bert Dunk, ASC
Keith Dunkerley
Steven Duval
Brian James Dzyak
Keith Iceberg Eisberg
Christopher Ekstein
Shane English
Robert C Fisher
Archie Fletcher
John C Flinn III, ASC
Mark Forman
Peter F Frintrup

Richard Garbutt
James P Garvey
Hank Gifford
Wayne Goldwyn
Al Gonzalez
Frederic Goodich, ASC
John M Goodner
Afton M Grant
Dave Gregory
Phil Gries
Kevin M Haggerty
James W Hart
Robert Hayes
Anthony P Hettinger
John Hill
Ken Hilmer
Scott Hoffman
Tara Summers
Chris Hood
Remi Tournois
John Traver
John Twesten
Sandra Valde
Lieve Van Hulle
Morgan Jenkins
John Chancell Jennings
Peter J Johnson
Frank E Johnson, ASC
Broderick Jones
Kurt Jones
Robert Joyce
Kevin N Kemp
Douglas Kirkland
Michael Klimchak
Thomas Weston
Tom Weston
Kit Whitmore, CSC
Brian Keith Wilcox
Jeffrey Wilkins
Bill Williams
Joe Jody Williams
Chad Wilson
Dana D Winseman
Ri Wise
Ian D Woolston-Smith
Noel Adrian Wyatt
Peter C Xiques
Warren Yeager
Carolina Zorrilla de San Martin

David Richert
Alicia Robbins
Ken Robings
Peter J Rooney
David Rosner
Douglas Roth
Marvin Rush, ASC
Shereen L Saied
Dave Gregori
Germano Saracco, AIC
Carl Martin Schumacher, Sr
Bob Seaman
Christian Sebaldt, ASC
Jan Sluchak
Robert F Smith
Don Spiro
Owen Stephens
Tara Summers
David Tolsky
Remi Tournois
John Traver
John Twesten
Sandra Valde
Lieve Van Hulle
Morgan Jenkins
John Chancell Jennings
Peter J Johnson
Frank E Johnson, ASC
Broderick Jones
Kurt Jones
Robert Joyce
Kevin N Kemp
Douglas Kirkland
Michael Klimchak
Thomas Weston
Tom Weston
Kit Whitmore, CSC
Brian Keith Wilcox
Jeffrey Wilkins
Bill Williams
Joe Jody Williams
Chad Wilson
Dana D Winseman
Ri Wise
Ian D Woolston-Smith
Noel Adrian Wyatt
Peter C Xiques
Warren Yeager
Carolina Zorrilla de San Martin

HONORARY

John Bailey, ASC
James Burrows
Tilman Büttner
Alexander Calzatti
Trevor Coop
Roger Corman
Dean Cundey, ASC
Bruce Doering
William A Fraker, ASC
Jack Green, ASC
Tom Hatten
Ron Howard
Ron Kelley
Kathleen Kennedy-Marshall
Jong Lin
Larry McConkey
Rick Mitchell
A Linn Murphree MD
Jay Roth
Steven Spielberg
Robert A Torres
George Toscas
Roy Wagner, ASC
Haskell Wexler, ASC
Robert Wise

RETIRED

Gary Olyn Armstrong
Eugene Ashbrook
Stewart Barbee
Lou Barlia
Rupert Benson Jr
Bob Berry
Al Bettcher
Joe Blaisdell
James Blanford
Vee Bodrero
Donald R Burch
Philip Caplan
Bruce Catlin
Bill Clark
Jim Connell
Robert Feller
Gerald P Finnerman, ASC
Jerry Fuller
Gil Haimson
Wynn Hammer
Lutz Hapke
Gary Holt
Robert C Horne
Bob Keys
Joseph Longo
Steve Lydecker
Owen Marsh
Bob Marta
Stan McClain
Marcia Reed
Bill Reiter
Sandy Rentmeester
Brian D Reynolds

Sol Negrin, ASC
King Nicholson
John G Nogle
Aaron Pazanti
Robert H Peebles
Arnold Rich
Sam Rosen
Frank Ruttenegger
Richard Salvatore
Hal Shiffman
Phil Stern
David Sutton
Gene Talvin
Pernell Tyus
Sven Walnum
Ben Wolf

CORPORATE

ARRI
Bill Russell
BARTTECH ENGINEERING
Jim Bartell
BEXEL CORPORATION
John Keesee
BIRNS & SAWYER, INC
Bill Meuer
CHAPMAN/LEONARD
STUDIOS
Leonard T Chapman
Christine J Huengerdort
CLAIRMONT CAMERA
Denny Clairmont
DELUXE LABS, INC
Steve Van Anda
DIGIHOLLYWOOD
Chol Kim
DOGGICAM
Gary Thielgtes
EASTMAN KODAK
COMPANY
Curtis E Jones
FILMTOOLS
Stan McClain
FOTOKEM
Bill Brodersen
FUJI PHOTO FILM USA
Sandra Kurotobi
FUJINON, INC
Chuck Lee
GEO FILM GROUP, INC
George Nolan
HYDROFLEX, INC
Pete Romano
ISAIA & CO
Roy Isaia
JL FISHER COMPANY
Jimmy L Fisher
Frank Kay
LEE FILTERS (A DIVISION
OF PANAVISION, INC)
Sean Hise
OCONNOR
ENGINEERING
LABORATORIES
Joel Johnson
OTTO NEMENZ
INTERNATIONAL, INC
Fritz Heinzl
Otto Nemenz
PACE TECHNOLOGIES
Vincenzo M Pace
PANAVISION
Phil Radon
PHOTO-SONICS, INC
Conrad Kiel
SCHNEIDER OPTICS/
CENTURY DIVISION
Bill Turner
SONY ELECTRONICS, INC
Dhanendra Patel
TECHNICOLOR / CFI
Adam Chuck
Robert Dennis
VINTEN, INC
Peter Harman
Peter Vinten
WILLIAM F WHITE LTD /
COM WEB GROUP
Paul Bronfman
William F White

Roster Current as of 1/9/09



Motion Picture &
Television Equipment

"J.L. Fisher products are proudly made in the U.S.A."



Congratulations!
to all the S.O.C. 2009
Achievement Award Recipients

J.L. Fisher, Inc. 1000 Isabel Street, Burbank, CA 91506 U.S.A.

Tel: (818) 846-8366 Fax: (818) 846-8699

Web: www.jlfisher.com e-mail: info@jlfisher.com

J.L. Fisher, GmbH Emil-Hoffmann-Str. 55-59 50996 Köln, Germany

Tel: +49 2236 3922 0 Fax: +49 2236 3922 12

Web: www.jlfisher.de e-mail: info@jlfisher.de